Scanned from the collection of
The Museum of Modern Art Library

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
Domitor

Digitized by the Internet Archive
in 2012 with funding from
Media History Digital Library

http://archive.org/details/moviwor08chal

RE WORLD

LLIED INTERESTS

George Has Nothing On

IS A CROWN OF SUC

THE BIO CARBON

he Parade Be a Bio

ALL LIVE EXCHANGES SELL

BIO CARBONS

CHARLES L. KIEWERT CO.

ear Righ

stalling a perfect movi
machine.

To please your patr
must Project Perfect P

There is only
fect Motion P.
chine—

Power's No.

In one year since th
introduction of this wo
derful machine it has b
come the favorite of
hibitors and operators. Its sa
now exceed those of any tw
other American moving pict
achines—and we can prove it.
No other motion picture machine
er made such a record.
y. Send for it today.

ER COMPANY
New Yor

nakers of motion picture machines

WE — GUES

Last week we introduced to you
lobby, the demand for which h
compelled to d

FRAMES a

WE REPE

A Beautif

We furnish you posters
each film released. If yo
exhibitor we will send yo

Sent to any theatre in
films are released. Ev
Complete synopsis of

LL.

STOCK
Size
Price of frame, f.
Entire output of P
LAST WE

City

ILM

C.

ndent
nd

RS

ny amount
You don't
e when you
ing for you.
s Co. is at

xchange

ton, Mass.

186 W.

om, No. 309, 169 W.

Champion Films

WHAT WE WISH TO ANNOUNCE IS our resolution for the approaching New Year to NOT deviate one iota from the effectively mapped out program of GOOD FILM execution, which we are pursuing at the termination of 1910. We have met with, engaged with and o'erswept the difficulties that have attended our progress, and the successful disposition of them has crowned our efforts in our

RELEASE OF JANUARY 11, 1911

BILL'S WIDOW

You have failed in your duty to the public if you fail to procure this laugh-extracting COMEDY. Your PROGRAM IS INCOMPLETE without this CHAMP which, when advertised, will necessitate an increase in your seating capacity.

Scene from Bill's Widow

Dont forget CHAMPS on Wednesday

Don't take our word for it, investigate for yourself. Seeing is believing. We guarantee every CHAMP with a bank roll to be as steady as Gibraltar.

See Release Dates for Champ Features

CHAMP

CHAMPION FILM CO.

Mark M. Dintenfess
General Manager

12 East 15th Street
NEW YORK, U. S. A.

Laboratories at
Cortesville on the Hudson

THE CHAMP STAMP

Sold only through the Motion Picture Distributing and Sales Company
111 EAST 14th STREET, NEW YORK CITY
Live Men Are On Our Mailing List—Are You?

Eclair F[ilm] Co.

To Greet You[r] JOINT

A Happy and Pros[perous]

New Year

To All EXCHANGE[S]
and EXHIBITORS

Make Assurance of Success in [the] Following
Doubly Sure, by Handling

ECLAIR Productions

"Well Begun is Half Done"—
Order NOW!!!

For January 9th

"MOTHER'S PORTRAIT"

930 FEET

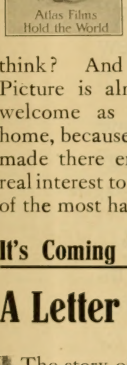
A Beautiful Drama of Unusual Pathos; Irresistible in its Human Interest and Impelling Charm—A Superb Production that Will Hold Your Audience Spell-Bound.

"Procrastination is the Thief of Time"—and Money

THE ECLAIR FILM COMPANY

NEW YORK - 31 East 27th Street
CHICAGO - 35 East Randolph Street

IF THERE WERE NO CHILDREN,



what then?

Our lives would seem rather dreary without the sunshine of Innocent Childhood to brighten and cheer us, don't you think? And the Child In The Picture is almost as alluring and welcome as the dear one in the home, because in the Picture We've made there enough sentiment and real interest to touch the heart-strings of the most hardened cynic.

It's Coming Wednesday, Jan. 11

A Letter To The Stork

The story of a Sweet Child's plea for a baby brother to bring happiness to a sorrowing mother whose child had just died.

Don't Overlook this Atlas Masterpiece

Novel Posters **Bulletins Mailed**

Atlas Film Company
10 East 15th Street, New York City SOLE AGENTS

Yankee Headliners Coming

We're going to celebrate the New Year in Fitting Fashion by introducing a succession of New and Novel Features seldom seen in Moving Pictures.

Our Big Release of Monday, Jan. 2

Mrs. Danver's Divorce

is decidedly one of the strongest Dramatic stories it has ever been your pleasure to see in Motion Photography.

Note Change Out Friday, Jan. 6 Note Change

The Royal Wishbone

A Massive, Oriental Comedy Spectacle.

Coming Monday, January 9

An Erring Son's Awakening

A powerful story of the Pool Room and its influence.

¶ Your Business Interests Demand Every One of These. Bulletins, Posters and Details on Request.

YANKEE FILM CO.
344 East 32d Street, New York
Telephone, 6170 Madison Square
Write Your Order to the Sales Company

N O T I C E

OWING to pressure of work, we are reluctantly compelled to postpone our opening releases, "The Birth of the Gnomes," "Alice in Funnyland" and "Alice's New Year's Party" for a few days :: :: :: :: ::

In the meantime we are making more new Pictures and will be prepared to continue regular releases from the start :: :: :: :: ::

As we are not a member of the Sales Co., kindly address all communications to us direct, and send us your name now for Bulletin of the Gnomes :: :: :: :: :: ::

Gnome Motion Picture Co.

S. W. Cor. Park and Tremont Aves. NEW YORK CITY

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY • 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $2.50. Foreign Countries, $3.00. Post Paid.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3⅜ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.
TIME DISCOUNTS: 10% one months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 160 Washington Street, (Post Building, Chicago). Telephone, Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 8 JANUARY 7, 1911 No. 1

A Happy and Prosperous New Year to All World Readers for 1911

The last number of the MOVING PICTURE WORLD closed Volume VII., and rounded off the year 1910 with a brief editorial review, dealing, under the title of, "Past, Present and Future," with the trade in its recent outlook and future possibilities. We tried to persuade the reader that the moving picture industry is full of good augury for success and expansion, if the heads of the film producing establishments will rise to their opportunities. We insisted that the danger of the public tiring of the pictures is remote, if the quality of the picture progressed in response to public demands. With this reiteration, we take leave of the subject.

Now, in the first number of the volume for the new year, we will briefly concern ourselves with our own policy and program for the ensuing twelve months. The policy can be very briefly expressed. The MOVING PICTURE WORLD stands for:

THE PICTURE, ITS PROGRESS AND ITS IMPROVEMENT.

We want to see the picture increasing in popularity with the public. To help towards such a consummation is our object. Our program, therefore, resolves itself into advocating and endorsing all that is best in the quality of the picture and the manner of its presentation to the public. The columns of the paper are open to any of our readers who, from their wisdom or experience, can furnish ideas and suggestions for that purpose.

Let us repeat, that the aim of the MOVING PICTURE WORLD, in the future, as in the past, will be the exaltation of the picture. We stand, as we have said over and over before, for that which is best in the moving picture: good scenic subjects, good educational subjects, good dramas, good comedy, good industrial subjects. For records of current events and happenings. For every subject which is an indication of, or an incentive to, human progress.

In the domain of the picture narrative, we stand for good, clean, wholesome comedy, dramatic and humorous subjects. We want to see good acting, good stage settings, good photography. We want to see the picture pure, stimulating, inspiring, progressive—something at which all may look without offense, at which old and young, rich and poor, may look with mental profit and entertainment. This, in brief, is our ideal of what the moving picture should be during the coming year. We intend to pursue that ideal to the limit of our capabilities.

As in the past, we shall deprecate the unsuitable subjects—the suggestive, the ultra-sensational, the sombre. For years, our effort has been directed to purify the moving picture screen of unsuitable subjects. That effort has been partly successful. There is still much to be done, as our columns testify every week, in the elimination of any film which harrows and debases the mind and disgusts and alienates the public and damages an expanding industry.

This is all we need say by way of elucidation of our policy for 1911. We shall stick closely to the letter and spirit of that policy. Once more, let it be asserted that this is an untrammeled publication, allied to no faction in the business, controlled by none, dictated to by none. It stands for the picture and its progress. In adhering to our policy, week by week, we shall not allow ourselves to be influenced by this, that, or the other trade interests; conscious, as we are, that in standing for the progress and purity of the picture, we are standing for the best interests of the business as a whole.

1911—Progress.—1911

Rudyard Kipling said America reminded him of a mid-journey railroad station, where you left one train and were compelled to pass a tedious wait for another. The evident meaning being that of a state of change in which one is midway between his start and his destination. Many believe this characterization of America correct and that indeed it is midway between what it sprang from and what it is to be. In like manner the writer feels that this is the precise position of the moving pictures. The cinematograph has passed through all its experimental stages and has become an established and perfect scientific, artistic and commercial instrument. In its use as a moving picture machine it has passed through its initial and infantile stage, and has become a permanent thing in the realm of exhibition purposes whether educational or amusing, also its handling has outgrown the toy or plaything experience so common to new inventions, so also in its handling it is rapidly passing from the abuse of those whose usage of it was no higher than their own limited mental, moral, or educational powers. As a young man graduating from college leaving behind him all elementary and immature ideas, stands with the diploma of his qualifications before the world with a "life to make" before him; so the cinematograph in its uses stands thus on the threshold of its own immediate future. This moment of "change" or "graduating" is the supreme moment on which much depends and while an individual may make a mistake a whole world in itself is less likely to be faulty than otherwise. Therefore, in the world of the moving picture, this future is fairly well assured as in the great and many changes each one will be higher, broader, better.

In all phases and uses, both men and purposes will be greater, the small man with his little purpose will pass away; the man incapable of great things will find that having on his hands an instrument of greater capabilities than himself he will necessarily fail, while his old servant, now his master, "goes marching on." There is no part or section in the whole world of cinematography where this change will not strike, manufacturers, actors, scene writers, exhibitors, operators and all, everywhere will be carried forward on this wave of progress if they are equal and capable; otherwise they will fall by the way, and be lost; making room for others more able to begin where they were compelled to stop and carry to another climax this worthily popular and powerful agency.

The twentieth century is looked upon as the ideal century of progress, the latter half of the nineteenth century was more crowded with progress than any preceding century, the first decade of the present century has also seen a "year crowded in a day;" may not this new year (nineteen hundred and eleven), the first of the second decade in the twentieth century, be one in which many of the next immediate developments of the cinematograph shall materialize? At any rate we hazard the venture that this year will be rich in this way. Therefore, we wish the MOVING PICTURE WORLD a prosperous New Year.

The Ambiguous Picture—Some Causes.

Ambiguity in pictures is one of the chief failures of the day in moving picture subjects, this is evident to the critic and the public. If only the critic experienced this ambiguity it might become a matter of opinion between keen minds, but when the student of moving pictures finds it difficult sufficiently to grasp the "plot" or see the "point," there is further evidence of this weakness; finally when the public is full of inquiries so that when sitting in the theaters one overhears a constant stream of queries—especially the exclamation at the sudden, abrupt or ambiguous ending of a subject. Anyone, who like the writer, is vitally interested in the welfare of the picture, must feel that it is time to inquire into and find some cause or causes for this continued ambiguity.

There is one firm in particular whose productions rank equal with any in the whole realm of moving pictures, indeed but for the ambiguous fault they would easily be the superior of all others. Their choice of subjects is of the highest order and the execution, both professional and technical, is splendid, but the continuation is invaribly broken and the ending abrupt.

One of the first causes is a purely mechanical one, it is a strange fact that the technical length of the film seems to be the cause of a great deal of trouble, it is a self-evident fact that the great mistake is everywhere being made of making the play or subject fit the film, rather than making the film fit the subject. Truly the reel is the servant of the film, and the film is the servant of the picture or it should be; but at present it seems that the subject is in abject subjection to the film; hence the artistic is controlled and spoiled by the purely mechanical.

In proof of this one has only to watch the number of pictures the ending of which is "chopped off" with a suddenness that causes audible exclamations in the audience, and often the expression "what a strange ending!" "How funny!" "What does it mean?" "Could you understand it?" "Well, I never thought it was going to end like that!" "The end just spoils it!" etc.

All these expressions are common to the ears of the writer, from them may be learned many lessons; even as the artist profits from the criticisms of the public, so the manufacturer can derive great benefit from these public comments.

It would seem that the time has come when the length of the film should in no way have anything to do with the subject matter; there is too much evidence of "cutting up" and "cutting off" to the detriment of the continuity of the pictures, and this slaughtering of the subject only increases the ambiguity of the whole.

In the issue of the MOVING PICTURE WORLD of August 27th there appeared an article on "Eloquent Pictures," which should be read by all scenario writers, artists, photographers and film makers, because it is manifestly evident there is great need for the application of the principles therein enumerated. There is a most extraordinary relationship between moving pictures and oratory, in that there is a similitude of purpose, i. e., that of favorably impressing the hearer or the beholder. In the speaking theater these naturally blend and so ambiguity is impossible; true, the silent picture is at a great disadvantage in this respect, and it is because of this very disadvantage that greater need arises for the observance of those principles which shall lift the pictures out of this unfortunate ambiguous situation. The lack of eloquence is then another great, and perhaps the chief cause of the present trouble; if a speech were built up upon the plan adopted by many of the films today, it would fall exceedingly flat and pointless, while on the other hand if many of the pictures now exhibited were built upon the principles of true eloquence, they would not only be vastly improved, but perhaps made positively perfect.

In all simplicity there are three parts to a perfect presentation to the human mind. They are: a plain beginning, an intelligent continuance and a fitting and timely ending.

Perhaps the most important in the end—whether it be a climax or a preoration it must carry the audience to an issue of intense satisfaction. It is a rule with the true

speaker that he must know not only *when* to stop but *how* to stop. With many this has become such an art that many an otherwise poor subject has been made popular by a good finish. In this latter particular lies one of the greatest failures in moving pictures, the bad finish already referred to, and for which the writer has placed the blame upon the mechanical nature of the film interfering with the eloquence of the subject, making it appear that the writer of such subjects knows not either *when* or *how* to finish, hence the abrupt end and the ambiguous results.

There cannot be any doubt but that the removal of both a time and length limit is imperative for the perfect production of a good subject, the time has passed for this trifling with good productions. A tolerant public is becoming impatient and unless there is an early receiving of the scenarios, moving pictures will become a drug upon the theatrical market that even the "daily change" will fail to remove. Clear, well sustained plots carried to a full and finished ending, leaving with the audience a feeling of satisfaction and completeness are demanded.

The Cost of the Picture.

There seems a tendency on the part of these manufacturers who, at one time, were noted for lavishness of outlay in the making of the picture, to draw in their purse strings. In other words, not so much money is nowadays spent on feature films, as was the case a short while ago. We believe we are correct in saying that these big productions, speaking generally, did not pay for themselves. They acted as advertisements for the other films, but the returns for this extra expenditure hardly justified it. Striking an average, manufacturers were perhaps putting too much money in the picture.

It is a moot point whether spectacular lavishness, on what we may call an excessive scale, appeals to the public at large. Or at any rate appeals to it sufficiently to influence it in favor of the other films of the manufacturers. We have long been of the opinion that spectacle and magnificence by themselves are not sufficient to assure popular success. We never neglect the opportunity, when conversing with patrons of picture houses, to ascertain their preferences, and if possible, the impressions made upon their minds by a study of the pictures. Rarely do we find that they approve of spectacle and magnificence alone. If, however, these be accompanied by strong dramatic action, it is almost invariably the case that the latter qualities are those held in the most esteem.

This question of the cost of the picture is a sure one for the manufacturer. It is possible to put too much money into a film, just as it is possible to put too little. Common sense points to the choice of the happy mean. It is notorious that many a theatrical manager has ruined himself by over elaboration in his productions, while it is equally true that the best business men are those who keep their eyes constantly on the cost of production and so have proved successful. The Christmas number of the "Billboard," remarks: "Perhaps the manufacturers are not anxious to continue too strong a struggle of competition, realizing that this would increase the cost of production." The writer, too, realizes that the manufacturers have done more than their share in money expenditure for the pictures, and that it rests with the exhibitor to redouble his efforts at his end of the business, and to accustom the public to an acceptance of pictures which do not cost so much as they have done in the past.

We think far too much money has been expended in the purely spectacular part of the picture, and not enough in the scenario and acting ends. The contention of the Moving Picture World all along has been that the formula for success in a moving picture is: A simple story, clearly told, well acted and well photographed. This does not, it is apparent, imply the provision of spectacular magnificence involving a lavish outlay. It comes to this, that a high class popular moving picture which will go down with the public may be produced at a moderate cost, and that it would be just as successful, just as satisfying as one upon which money had been too lavishly expended.

Writing entirely from recollection, we would say, generally, that the pictures that were most successful with the public during the past year were not necessarily those which had cost the most money, but were those in which good stories, good acting and good photography were conspicuous.

We do not undervalue the importance of competition in picture making. But if it is to be mere competition in money expenditure we fail to see that the picture or the business profits. As a personal preference we would much rather see an effective, simple theme on the screen—a theme which got home in virtue of the excellence of its presentation, than any number of magnificent productions which rely wholly or chiefly upon spectacle for their appeal. Such subjects, in our opinion, defeat the manufacturers' pay roll in the wrong direction. The picture, if it is to continue in popular favor, must rely upon its intrinsic excellences for its success. Those intrinsic excellences, as we have pointed out, involve the expenditure of comparatively small sums of money. Let us put it in another way. We know some manufacturers whose average expenditure per picture is, let us say, $\$2,000$ or $\$3,000$, and who are probably selling as many copies as other manufacturers, whose average expenditure per picture is twice or three times the amount mentioned. "Going one better," we know is a confirmed American habit, but not always a profitable one. Moderate and judicious outlay in prime cost seems to be the common sense way of making money in the moving picture industry.

The Simultaneous Release of Similar Subjects.

By Henry.

The simultaneous release of similar subjects by the manufacturers, is harmful to both manufacturers and exhibitors, as will be pointed out. It is harmful to the manufacturers in that the exhibitor practically always will refuse to use but one subject of a kind in his program. Variety of subjects is always looked out for by exhibitors and thus we see where the manufacturers lose sales by the proceeding. It is injurious to the exhibitor in that he is often forced to allow a good picture to slip by him without his using it, because he has already a film of a similar nature booked. Thus we see both sides lose by this simultaneous release of similar subjects. Why should the licensed manufacturers have simultaneously released so many war pictures to be exhibited the first half of the week of November 2, when a little co-operation on their part might have easily eliminated this objectionable—or rather this absurd feature? Why should so many pictures with children playing the leading roles be released on the same day? Specific instances of simultaneous releasing of similar subjects could be pointed out indefinitely, as every exhibitor well knows. Let the

writer offer a suggestion. If the Motion Picture Patents Co., and the Motion Picture Distributing & Sales Co. would send each individual manufacturer who is a member of their own organization a list of the films to be released each month, with a concise description of their nature, the evil would be overcome. When any manufacturer discovers that a film similar in nature to his own is about to be released by another maker, a member of the same organization as himself, a little co-operation between them would arrange matters so that the release date of one of the pictures could be changed to either an earlier or a later date. It no doubt is too much to ask the Patents and Sales Companies to co-operate in this matter, but surely the members of each organization should be willing to pull together for their own mutual financial benefit. Exhibitors who operate houses in nearby locations often do something similar to this idea in that they make arrangements whereby the output is fairly divided between them; rather than that they both should exhibit identical subjects.

The plan as outlined above is simple and inexpensive, and would work much benefit to all concerned.

Orthochromatic Films for Moving Pictures

The use of orthochromatical films for the making of moving pictures, in order that correct tone renderings may be obtained, has often been advocated in the pages of THE MOVING PICTURE WORLD. In the pages of our London contemporary, *The Kinematograph & Lantern Weekly*, Mr. C. N. Bennett, furnishes the following practical details which we commend to the attention of the American Maker: *Into M. P. Ink!*

Is there a the commercial orthochromatic kinematograph film? Has any one seen it? I am not talking now about the special and extremely delicately poised production put out to licensees of the Natural Colour Kinematograph Co. Even were that highly color-sensitive firm available for the general public, which it is not, it would not be, in any respect, the article I am now referring to. I mean by the term "commercial orthochromatic film," a kinematograph film sensitive to yellow and green as well as blue which can be bought at a price practically the same as that of ordinary black and white stock, which can be kept without fear of its going off prematurely, and last, but not least, which can be loaded into the film box, used, and developed with practically no more precaution than the careful man always employs. Where is such an article to be obtained?

The best solution I can offer to the problem is to advise the go-ahead film house in search of a bit of a pull over its more sleepy neighbor to color-sensitise a trial batch of ordinary black and white film on the premises. In that way one will be sure of getting the right article, nor will any very undue expenditure of time and trouble be necessary. As to the cost of turning any good, fresh consignment of black and white stock into "orthochromatic" stock, this is scarcely worth mentioning, at any rate as far as materials are concerned. A thousand feet sensitised, two hundred feet at a time, on a frame in a fifty-pint bath will run away with rather under a shilling's worth of the reagent employed. Time occupied for sensitising operations, but not including winding, about one hour. And now for the directions of the process. First of all, as to making up the color bath. See that the porcelain surface (presuming the receptacle is of the usual china-faced stoneware) is thoroughly clean. The chemicals employed are two in number—ordinary strong ammonia and the good dye known as Erythrosine (Hoechst). As to this latter, Ewest Brothers, of Philpot Lane, are the agents for it, and it is important to get it from no other source. This is not an advertisement, but a piece of well-meant advice which we never will disregard to his own cost. Proportions are:

Ammonia, pure strong (.880)	1 pint.
Erythrosine (Hoechst)	½ drachm.
Water	49 pints.

Add the ammonia to the water, stir, and lastly pour in the Erythrosine dissolved in half a pint or so of water. Above all, be careful to work cleanly throughout, keeping clear of dirty manipulation.

The actual sensitising operation is of the simplest. All that has to be done is to wind the unexposed film stock on the frame by the usual ruby light and plunge into the sensitising bath, keeping in gentle motion for five minutes. At the end of the time rinse well in a bath of clean water and wind off on to the drying drum.

And now a word as to this drying operation. The only thing which has to be borne in mind here and which is different from the drying of developed film, is that for our present purpose daylight must be rigidly excluded from the drying room. It must be turned, in fact, into a second dark room, illuminated only by one sufficient deep ruby light to make possible the necessary winding manipulations.

In the case of a firm deciding later on to make regular batches of color sensitised film, this problem will doubtless be tackled in a permanent manner. For the purposes of giving the method a first trial, one might suggest that the experimental color sensitising be arranged to take place on Saturday morning. Meanwhile the window, skylight, or whatever may be the light source of the drying room, must have been thoroughly blocked up and some sort of a deep ruby photographic lamp brought on the scene to give a red light for working in. Of course, I am concluding that the sensitising room and drying room are contiguous, otherwise it will be best to carry the necessary sensitising baths into a corner of the latter apartment, and thus make a one-room job of the whole.

Once the film is got off on to the drying drum, lights are turned completely out and rotation started in the ordinary way till closing time. From this point drying at the normal rate should be found to give quite satisfactory results. I am presuming the room is sufficiently well warmed and ventilated to dry off ordinary developed film in not more than eight hours. Leaving on the drum throughout the week-end, and until the film can be wound off on the Monday morning, should do it no harm, always supposing the place has really been made light-tight.

That is the whole process of conjuring up yellow and green sensitiveness in kinematograph film, or for the matter of that in any sort of photographic emulsion. It is neither more difficult nor more expensive than has here been set forth. The only wonder is, such film has not been put on the general market long ago. Perhaps it is that film users have not quite awakened to the pull this "orthochromatising" or their emulsion can give them in a great deal of their scenic and landscape work.

That the gain accruing from using this color sensitive film rather than ordinary black and white stock is, in many cases, a very real one, I hope to show more clearly. At the same time it will be well to point out that, while black and white stock fails miserably on many subjects where orthochromatic stock would certainly score success, the reverse in no way holds good. There is nothing sacrificed in any way by putting a film through the erythrosine bath, providing always the sensitising and developing light employed when handling such stock is one of a deep ruby color and not used too strong. The photographer equipped with color sensitive film is debarred from nothing which he might have attempted with the old ordinary emulsion. Nor will the film's orthochromatic qualities obtrude themselves in any way where not wanted.

When it is wished to take advantage of the film's yellow sensitiveness, all that is necessary is to slip a bit of pale yellow gelatine film—or a pale yellow glass disc—into the lens hood so that the light getting to the gate of the camera will have first to pass through this colored medium or "filter," as it is called. With ordinary film, as has already been pointed out, such placing of a lemon colored filter in the way of the light would bring about nothing but disastrous under exposure. With the orthochromatic film, exposure will be slightly prolonged, only when such a light filtering medium is employed, not at other times, from one to three times the normal exposure will be required with the lemon screen to obtain the desired result, together with the special advantages which our color film affords. In other words, where in the ordinary way one would employ the stop F 11 in taking the view, one would use instead F 6 or F 6.5 and the lemon screen for a color corrected result. For landscape and scenic work of reasonable light, nothing will ever be risked, either in definition or fullness of exposure, by such a course. In those rare cases—as in the case of topical films taken under adverse circumstances—where the light turns off at the last moment so that the lens aperture has to be opened out to its fullest, even without the color filter, then one only has to relinquish the use of the tinted glass or gelatine number to be level in resource with the ordinary black and white film man. Many topicals could be taken with the yellow screen in place and be far better for it, as will be subsequently explained

Theater Comique Boston.

Written especially for the World by Hosea

It is fitting that a photograph of an article on the Theatre Comique, Boston, should be presented to Moving Picture World readers, as this house was the first to be built in Boston for the especial purpose of exploiting the cinematograph. Furthermore, it was practically the first house in the whole of the New England States which could be called a real moving picture theater—one worthy the name—and not a "store" or nickelodeon, as they are sometimes termed. As has been pointed out editorially in this journal, Boston is one of the few cities in this country exhibiting the pictures in surroundings suitable to its presentation. Probably Mr. Michael Mark, the original builder and owner of the Comique, deserves a great portion of the credit for the state of things as all Boston houses built subsequent to his were erected of such a quality as could successfully compete spectacularly with the Comique. Had the Comique been a slipshod affair, Boston would not have such houses as is the case. First the architects who built the later Boston houses used the Comique as a pattern in sane respects. This house has a front of 40 feet, and a depth of a somewhat slightly larger dimension. The height is also in the neighborhood of 40 feet, thus making an almost square shaped theater. The outside decorations, as can be easily noted from the photograph, are artistic. The colors used in the front are mostly pure white. The large arched dome and the peculiar placing of the large ogee above it are novel features of the outside. Electric lights are an great profusion the theater's entire mounting over the one thousand mark. The lobby has considerable advertising space, which is used for paintings, posters, written matter etc. It might be jotted down that the one fault of this house is poster alone. Too many paintings of murders, robberies etc. often spoil the Comique's beautiful lobby. The arched words "Theatre Comique—Continuous performance," and the circular signs "admission ten cents" are all electrical signs. The Comique has a seating capacity of slightly less than 600, including a balcony which was installed this fall, which seats approximately 90 people. Owing to its square shaped dimensions, the Comique has few aisles in the auditorium, thus giving it a more theatrical appearance than would be the case if it had say a single aisle. The operating booth is small, yet answers all requirements of the stringent Massachusetts laws. The screen is approximately 12 x 14 feet, and is practically 60 feet from the operating booth. The machine in use are as often the case hereabouts, the Powers No. 6. The house is well ventilated by fans, and kept cozy and warm over the winter by a good furnace. The seats in the house are plush and covered with pure quality of leather, which is in use throughout. The colored electric bulbs which are used during the exhibition of the pictures to keep the auditorium from dazzling the eyes, are a novel feature. The auditorium is so light and generally well proportioned that the great amount of piano accompaniments were needed to render it delightful, to the theater. The orchestra is made up of a pianist and violinist, Manager Mark himself officiating at the piano. The Comique pays its pianist a salary of $30 per week, and pays its violinist $25 per week. Since its inception the Comique never used vaudeville in connection with the regular program, and to one of the very few Boston houses seems to keep the rule of "adhering to the pictures and latest events." Some weeks ago, however, with the beginning of the regular vaudeville season, Manager Mark installed a drummer to operate the usual traps. Manager Mark and Headmaster Cox, who has charge of the ushers, personally engage nearly every one of their employees

NEW ENGLAND NOTES.

The Princess Theater, Wakefield, Mass., has recently been considerably enlarged by Charles W. Hodgdon, proprietor and manager. This house is doing a big business under Mr. Hodgdon, while formerly it always was a loser for its several different owners.

The Clement Theater, Dover, N. H., which was recently opened, is doing very well according to all reliable reports Mr. A. E. Willis, who is in charge, offers an orchestra, licensed moving pictures and illustrated songs.

Haverhill, Mass., will soon have a new moving picture and vaudeville house in the wholesale district. Haverhill is a big show center, and always draws good patronage to the moving picture houses.

The Music Hall, Brockton, Mass., has been re-opened under the management of Messrs. Kerr & Woodhead as a picture house, with the name changed to the Globe.

L. M. Boas, of Fall River, has been gaining both in patronage and popularity by offering prizes to the most popular mill girl of his town. Boas is continually putting such ideas into execution, and, as a result, the Savoy, Bijou, and Premier theaters, of which he is general manager, are always doing good business.

Messrs. Le Duc & Strauss, proprietors and managers of the Empire Theater, Lowell, have cut out vaudeville in connection with the films, and have reduced their rates to 5, from 10 and 15 cents.

The Colonial Theater, Lowell, opened December 26 under the control of the Manchester Amusement Company. The house offers moving pictures and vaudeville, with two weekly changes of vaudeville, and four changes per week of pictures. The house charges 5, 10 and 15 cents admission, and gives three complete performances each day. Mr. Marcus is the resident manager. It can be safely stated that the Colonial is offering a bigger and better show for the money than any other moving picture and vaudeville house in Lowell.

The Palace Theater, Fall River, has recently received a new manager in the person of G. C. Graham, who succeeds William Stecker. The Palace is now using independent films and illustrated songs, with attendance not very assuring. This house has never been successful, and it is hoped that Mr. Graham will be able to turn the trick.

HENRY.

BOSTON, MASS.

Frank L. Browne, general manager for the Old South Theater Company, which controls the Old South and New Washington theaters, has resigned his position after acting as manager for 16 weeks. The death of James Donaldson, the president of the company, has made changes, and Mr. Browne decided to resign. Nat Burgess, whom Browne succeeded, will return to his former position.

The Globe Theater has returned to the straight drama once more, after one of its frequent excursions into moving pictures and vaudeville. The best reports state that the Globe returned to the "legitimate" only to play out its list of bookings, and that about March 1, 1911, it will again take up with moving pictures and vaudeville.

Manager Johnson of the Savoy Theater has found a new way to reduce expenses. The Savoy is now running licensed films—and advertising slides, thus doing away with the illustrated songs. It hardly would seem that four reels of films and advertisement slides are worth 10c, judging by what other Boston houses are offering for the same admission fee.

The New Central Square Theater, Lynn, was opened to the public Monday, December 19, with moving pictures and vaudeville. The house has a seating capacity of approximately 1,250, including the balcony. Mr. W. J. Burke, an old time performer, is in charge of the house, with his son, T. H. Burke, as his assistant. The Central Square was built by The Central Square Amusement & Operating Company. M. Connolly, president, S. Frankel, treasurer, both Lynn business men.

January 16, 1911, has been the date set by the Moving Picture Machine Operators' Union, Local 182, I. A. T. S. E., for the first yearly gathering and social functions.

Bernard Corbett, until recently business agent of the operators, has resigned from that position, in order to connect himself with the Edison Manufacturing Company in the capacity of traveling salesman. Mr. William O'Donoll will succeed to the position of business agent for the operators.

Mayor Fitzgerald refused Jack McAuliffe's request for a permit to exhibit lantern slide pictures of the Johnson-Jeffries fight in this city, in connection with a lecture. McAuliffe is a former lightweight champion pugilist. He called at the mayor's office, but could not gain permission. Thus both films and slides of all prize fights are barred in Boston.

The Realistic Moving Picture Company, which operates the Jollette Theater (Joe Ruthe, general manager), has taken over the Olympic Theater, and will run both houses, the Jollette Theater (Joe Ruthe, general manager) has under independent service, the latter the first films. Manager Ruthe states he wishes to keep the two houses as formerly, as far as the films are concerned. Not long ago a moving picture concern operating two Boston houses wished to place one house independent and the other licensed. The Moving Picture Patents Company decreed that either both houses licensed or neither was their wish. Both houses were promptly placed independent, and are still using that service. Manager Ruthe has not as yet decided what he will do, should the same problem confront his theaters.

Mr. Jacob Lourie, of the Beacon Theater, will open the New Colonial Theater, Nashua, N. H., about January 1. Mr. Lourie states that this is only the start of his operations, and that he expects to have a string of moving picture and vaudeville houses in the not distant future. The Colonial seats about 1,200 people, and is credited with being Nashua's premier theater.

HENRY.

ESSANAY ANNOUNCEMENT.

Upon the first day of January, 1911, the city officers of the Essanay Film Manufacturing Company will be removed to Suite 521, First National Bank Building, Chicago. Kindly forward all correspondence, remittances, etc., to the new city offices. All returned film, merchandise and other express matter should be addressed to the shipping and receiving departments, now located at the address of the factory and studio, 1333 to 1333 Argyle street, Chicago.

NEW MANAGER FOR PENN THEATER.

The Penn Theater people of Pennsylvania and Liberty Avenues, Brooklyn, N. Y., are to be congratulated upon securing the services of Mr. Chas. E. Fein as manager of their house. Mr. Fein is a young man with practical experience. He possesses the essential qualities for managing a picture theater. Mr. Fein is one of but a few whose effort is ever in the direction of pleasing the patrons. He has demonstrated by his experience in the past that it is wise to refuse putting on pictures or songs which are questionable in character and demoralizing in influence. His past experience especially qualifies him for any possible improvement.

BOY SCOUT WORKER HITS FILMS.

"The usual thing," in the form of an evil to be avoided by members of the Boy Scouts, an organization of no small magnitude, was outlined before a meeting of men at Moline, Ill., by Earl L. Baker, a Boy Scout organizer. He said:

"We never tell the boy not to do a thing unless we can tell him 'why not.' For instance, you go to a moving picture show. The film begins to turn. You are forced to sit still and witness the arrival at a cabin of a number of cruel brigands. They enter the cabin and drag out members of the resident family. Some of the brigands mount their horses and ride away with the wife and daughters, while others fire the cabin and, tying the head of the family to a nearby tree, lash him to within an inch of his life. The pictures show you no reason for the action of the brigands. They are not promoters of 'peace on earth.' The thing they do is arouse your temper. Therefore you are educating your temper when you see such pictures. Do you want to educate the tempers of your sons by allowing them to attend such shows?"

GASHED MAN IN FILM; GIRL FAINTS.

This, from the St. David, Ill., correspondent of the Canton Daily Register, may be a tribute to the realism of the production, but will it help the exhibitor?

Picture Causes Illness.

Miss Eva Price had a peculiar experience while attending a moving picture theater Sunday evening. One of the pictures represented a man who was so handsome that his wife, fearing that his good looks might prove too attractive to other women, proceeded to mar his beauty with a carving knife, slashing his jaw with the weapon, and causing an ugly wound. The scene was too realistic for Miss Price, and she suffered sudden nausea and faintness, necessitating her removal from the room, the heated condition of which is believed to have also been a contributory cause of her temporary indisposition. She recovered shortly after reaching the outside air.

National Board of Fire Underwriters' Rules.

Exhibitors are advised to make memorandum of date of this issue as these rules will not be published again.—H. Richardson.

Underwriters' Rules.—From Iowa comes the following: "What kind of a booth is required to pass underwriters' inspection? I asked a traveling insurance inspector if a wooden booth, lined with asbestos and sheet iron, would do, and he said no, it would have to be all iron, with no wood about it."

Well, Iowa, I am going to answer your question very fully and completely by publishing the rules of the National Board of Fire Underwriters, and let me say right now, that the rules as here published cover the entire matter, and are all the rules the National Board of Fire Underwriters have governing operating rooms, so far as the writer knows.

65 A. Moving Picture Machines.

a. Arc lamp used as a part of moving picture machines must be constructed similar to arc lamps of theaters, and wiring of same must not be of less capacity than No. 6 B. & S. gage. (See No. 31A d. [1].)

b. Rheostats must conform to rheostat requirements for theater arcs. (See No. 31A d. [1].)

c. Top reel must be encased in a steel box with hole at the bottom only large enough for film to pass through, and cover so arranged that this hole can be instantly closed. No solder to be used in the construction of this box.

d. A steel box must be used, for receiving the film after being shown, with a hole in the top only large enough for the film to pass through freely, with a cover so arranged that this hole can be instantly closed. An opening may be placed at the side of the box to take the film out, with a door hung at the top, so arranged that it cannot be entirely opened, and provided with spring catch to lock it closed. No solder to be used in the construction of this box.

e. The handle or crank used in operating the machine must be secured to the spindle or shaft, so that there will be no liability of its coming off and allowing the film to stop in front of lamp.

f. A shutter must be placed in front of the condenser, arranged so as to be readily closed.

g. Extra films must be kept in metal box with tight-fitting cover.

h. Machines must be operated by hand (motor-driven will not be permitted).

i. Picture machine must be placed in an enclosure or house made of suitable fireproof material, be thoroughly ventilated and large enough to operate to walk freely on either side of or back of machine. All openings into this booth must be arranged so as to be entirely closed by doors or shutters constructed of the same or equally good fire-resisting material as the booth itself. Doors or covers must be arranged so as to be held normally closed by spring hinges or equivalent devices.

The "No. 31A d. (1)" referred to, reads as follows:

31A d.—Arc lamps used for stage effects must conform to the following requirements:

a. Must be constructed entirely of metal except where the use of approved insulating material is necessary.

b. Must be substantially constructed, and so designed as to provide proper ventilation and to prevent sparks being emitted from lamp when same is in operation, and wire must be used for frame insulation.

c. Front opening must be provided with a self-closing hinged door frame in which wire gauze or glass must be inserted, excepting lens lamps where the front may be stationary, and a solid door be provided on back or side.

d. Must be provided with a one-sixteenth-inch iron or steel guard having a mesh not larger than one inch, and be substantially placed over top and upper half of sides and back of lamp frame; this guard to be substantially riveted to frame of lamp and to be placed at a distance of at least two inches from the lamp frame.

e. Switch on standard must be so constructed that accidental contact with any live portion of same will be impossible.

f. All stranded connections in lamp and at switch and rheostat must be provided with approved lugs.

g. Rheostat, if mounted on standard, must be raised to a height of at least three inches above floor line, and in addition to being properly enclosed must be surrounded with a substantially attached metal guard having a mesh not larger than one square inch, which guard is to be kept at least one inch from outside frame of rheostat.

h. A competent operator must be in charge of each arc lamp, except that one operator may have charge of two lamps when they are not more than ten feet apart and are so located that no sun glasses, switch and safe are between lamps.

In addition to the above, I am sorry I am unable to give the National Board of Fire Underwriters' rules and requirements governing the storage and handling of nitro-cellulose films in motion picture machine exchanges.—H. Richardson.

Rules and Requirements Governing the Storage and Handling of Nitro-Cellulose Films in Connection with Motion Picture Film Exchanges

1. Film Storage.—(a) Each reel of film to be kept in a separate metal box with tight-fitting cover, except when same is contained in vaults.

(b) [illegible]

(c) Films should be stored in a separate building or vault not containing other property, if permitted in a building with other occupancy, to be in standard fireproof vaults or safes.

Vaults.—In buildings of non-fireproof construction, to have self-supporting brick walls not less than 12 inches thick, laid in cement, and extending from the ground. Top and bottom of vault to be fireproof and those of brick or concrete arches of the same thickness as walls (arches may be spaces between steel beams if the latter have standard protecting coverings); no wood to flooring to be used. Size of vault not to exceed 750 cu. ft. Openings into vault to be protected on outer side of wall with standard vault iron doors at least 2 inches thick and made to overlap by closing against a rabbet at top, bottom and one side; hinge side of door to close into a groove; door and wall frames to be equivalent construction to the standard iron fire-proof vault pattern, and on the inner side of the wall by an iron door at least No. 14 U. S. gauge. Fixtures inside vaults to be of incombustible material. No lights other than stationary vapor-proof incandescent electric lamps, properly guarded to be installed; switch to be outside and provided with pilot light or other indicator. No heat to be permitted in vault.

In fireproof buildings having standard protection on the steel framework, vaults may be carried on the structure from floor to floor. Walls to be of brick, not less than 8 inches thick, or of hollow tile not less than 12 inches thick, all in cement. Size of vault not to exceed 750 cu. ft. Top and bottom of vault to be waterproof and made of brick, tile or concrete at least 8 inches thick, in all other respects to comply with specifications for vaults in buildings of non-fireproof construction.

Safes.—Size not to exceed 750 cu. ft. To have an angle iron frame continuous at all edges, angle iron to be at least 2½ x 2½ inches and for large doors increased proportionally to the safe; larger than 30 inches high, 30 inches wide and 30 inches deep, an additional stiffening of heavy steel at least ½ inch thick, and of width proportioned in size but never less than 2 inches, to be used at top, bottom and sides. Sheet steel plates to be not less than No. 12 U. S. gauge for the outer shell and not less than No. 24 for the inner shell. Filling space of cement concrete not less than 4½ inches thick, except that the doors may have 4 inches of concrete and a shield, sealed in spaces the space may be used for the lock and bolts. Doors to have stepped sides so as to be smoke proof. No cast iron to be used in the construction of the safe, except such parts as casters, hinges and flanged screw drawers.

Ventilation of Vaults and Safes.—Vaults and safes to be connected to the outside air by an opening having a net throat area of at least 10 square inches (0 size of vault or safe is less than 100 cu. ft., the vent may have a minimum area of 5 square inches). Vent pipes to be of metal not less than No. 18 U. S. gauge or 16 ounces per sq. ft. to expose other property, to be shielded from the weather and provided with a wire screen of not larger than ½ inch mesh.

2. Examining and Repairing.—(a) To be done only in a room having outside ventilation and separated from the balance of the building by such partitions of incombustible material with doors of equivalent partitions and doors to contain no glass other than wired glass.

(b) Blowpipe to be used neither for storage nor handling of combustible materials other than the films.

(c) The number of reels of films to be in a room under examination and repair at any one time to be limited to one (1).

reels containing films under examination, or in the process of rewinding, to be enclosed in magazines similar to those required on motion picture machines.

3. **Waste Cans.**—Standard metal cans to be provided where repairing is done. All scrap or waste from the films to be kept therein and removed from the building daily to a safe location. Such waste to be kept separate from paper waste or other rubbish.

4. **Cement.**—Any compound of collodion and amyl acetate or similarly inflammable cements to be limited to one quart, preferably that exceeding the quantity required each day.

5. **Lighting.** Lighting to be restricted to incandescent electric lamps in vapor-proof globes. Installation to be in accordance with requirements of the National Electrical Code.

6. **Heating.** Examination and repair room to be heated only by hot air, hot water or steam, and a metal shield or screen provided to prevent the films from coming in contact with radiators or heated pipes. No hot air floor registers to be used.

7. **Smoking.**—To be prohibited in any room containing films, and signs posted to that effect.

8. **Motion Picture Machines and Booths.**—(See National Electrical Code, Paragraph 65-A.)

9. **Protection.**—Each room to be equipped with at least two approved three-gallon hand fire extinguishers. At least one pail of water and one pail of sand to be provided for each vault in use.

LIMITING AMPERAGE.

F. H. Richardson.

Numerous complaints have reached the writer concerning the action of the inspectors of the Department of Water Supply, Gas and Electricity, of the City of New York, in refusing to allow the use of any but New York approved 25-ampere rheostats.

The writer has been after this proposition for some time and is now assured by Mr. Wynkoop, who has charge of these matters, that there is no limit placed on amperage other than the capacity of a No. 6 rubber covered wire, viz., 45 amperes. This means, in practice, 45 amperes, since there is no such thing as a 46-ampere fuse. Basing my statement on the above authority, I now make the unqualified assertion that *no inspector has authority or right to forbid the use of 45 amperes of current for projection purposes in the City of New York, provided all wires, cut-outs, switches and all electrical appliances be of sufficient size to carry that number of amperes;* or, in other words, all wires, cut-outs, switches and appliances be of size rated by the National Board of Fire Underwriters, and the Department of Water Supply, Gas and Electricity, to carry 45 amperes of current. This should be clearly understood and it is the rock whereon many stumble. If you have, for instance, a 30-ampere plug cut-out, you cannot use 45 amperes until you have installed a cut-out of proper size to carry that current. See to it that everything is of 45 ampere capacity and then if Mr. Inspector raises any kick about your using that amount of current, take the matter directly to Mr. Wynkoop and you will find that you will be allowed to use 45 amperes. The trouble seems to be that for a long time the inspectors had it pounded into them that 25 amperes was the limit and it is very hard to get a man to unlearn something he has very thoroughly learned.

And why should amperage be limited even to 45? The limiting of amperage is something which, so far as the writer knows, no other city in all these United States does. In Chicago there are more moving picture theaters than there are in Greater New York. Amperage is unlimited, and yet there are no more film firms in Chicago than there are in New York City. In England and Germany the common practice is to use 80 to 90 amperes of current for projection, and there are no more film fires there than there are here. In Australia the use of 100 amperes for moving picture projection is not at all uncommon, yet there are no more film fires in Australia than elsewhere, all of which would seem to prove beyond any question of a doubt that there is no good and valid reason for limiting amperage. As a matter of fact, such limitation operates to hamper good projection. It is, therefore, a detriment not only to the operator and exhibitor, but to the public at large as well, since they pay their money to see inferior projection where a better class of work would be accomplished with the use of a stronger projection current. The writer would, however, not object to the limiting of D. C. amperage to 45, but he strenuously insists that 45 amperes A. C. is not sufficient for good projection except with a very small picture. Of course, if the amperage were increased above 45, correspondingly larger wires, switches, cut-outs, etc., would have to be installed.

A SCHOOL FOR THE TRAINING OF PHOTO PLAY-RIGHTS.

A real effort is at last to be made to train playwrights in the art of writing good scenarios. In Chicago the Associated Motion Picture Schools have been established to teach writers by a correspondence course, how to select good material and how to put the material in picture form.

Out of the thousands now vainly trying to write for the moving picture manufacturers, about one per cent. know how to put their ideas into the proper shape to get even a reading. The combination of an idea and a well-prepared scenario is a rara avis. The scenario readers or the producers, as a usual thing, have to rewrite the manuscripts submitted and, as in the case of the regular stage, the "plays are not written—they are rewritten."

It is assumed that no one will welcome the establishment of such a school more than the manufacturer. In a recent issue of the Moving Picture World, the scenario editor of one of the companies complained of the dearth of good scenarios and stated that the manufacturers would welcome the time when scenarios worth $100 each were to be secured. The Associated Motion Picture Schools have the opportunity to train writers to turn out such scenarios.

Such graduates will know what things to avoid. They will know the limitations of motion picture production. They will not write plays with murders, suicides, robberies and other crimes as the themes. They will be taught not to plagarize and encouraged to use their own brains. They will be drilled in the terms in use in the motion picture profession and all the methods of production, manufacture, sale, projection, etc. And when they are ready to submit their efforts there will be great satisfaction on the part of the readers and editors, who will know the moment their eyes behold the manuscript that it is the work of one who knows something about the business. We wish the Associated Motion Picture Schools the success they deserve. They fill the proverbial long-felt want.

COULDN'T FOOL COHEN.

Louis Cohen, proprietor of the Royal Motion Picture Theater, at No. 228 Superior avenue N. W., Cleveland, Ohio, long had an ambition to have a uniformed ticket taker. The other day he asked his tailor if he could supply him with a uniform, and explained what he wanted it for.

A uniform, such as was used by Cleveland patrolmen some years ago, was delivered. With slight alterations, it fitted Mr. Cohen.

Somebody told the police of what Cohen was going to wear. Yesterday Mr. Cohen received his new suit of police clothes, and donned it. The buttons were those used some time ago, bearing the letters "C. P." There was a string of people waiting at the theater when two policemen appeared.

"You're arrested," said one of them to Mr. Cohen.

"What for?" said the moving picture man.

"For pretending to be a policeman," was the reply. "Those letters on the buttons of your coat stand for 'Cleveland Police,' and you are impersonating an officer."

"Oh, no," said Mr. Cohen, "they don't mean that; they stand for Cohen's Pictures!"

CHICAGO MOVING PICTURE THEATERS SWELL FIREMEN'S FUND FOR RECENT DISASTER.

George Gilmore, North Avenue, gave on Tuesday the entire receipts of his Ideal Theater, without deducting running expenses, to families of the firemen killed at stockyards fire. We hear that the Halstead Theater showed the same generous spirit by denoting the proceeds of last Tuesday to the same worthy cause.

PICTURES FOR THE AFFLICTED.

The Lyric Theater, at Yankton, S. D., was engaged to give an exhibition of motion pictures at the State Hospital for the Insane, on Christmas Day. This is only the first of a series of such entertainments that will be given at stated intervals. Messrs. Valentine and Johnson, who have built up a fine reputation for their Lyric Theater, can be depended upon for putting on a good show at the hospital.

TULSA, OKLA., HAS A NEW THEATER.

The Usee Theater was opened on December 19th, at Tulsa, Oklahoma, and is reported to be doing capacity business. The independent program of pictures is being run, with illustrated songs, by Cecil Smith, "the boy with the different voice." Miss Elsa Bradford presides over the musical end of matters. The Usee is one of the best equipped and most attractive houses in that section of the country.

Five Hundred Volts.—Mr. Richard Thompson, Honolulu, Hawaiian Islands, writes as follows: The first thing I look for in The World is The Trouble Department, because while I am getting good results I want better. I read in July 20 issue of The World, your description of the Kinemacolor machine. It was very interesting, but you failed to describe the rheostat and it is on the matter of resistance I desire your advice. What size wire and how many pounds of it would be required to make a rheostat to reduce 80 to 100 amperes from 500 volt lines? Would you recommend Climax wire? I use 500 volt current, consuming 25 amperes and while the light is good, I want it better. I doubled the number of coils and placed them in multiple series. This gave me 35 amperes and a much better light, but the carbons made a roaring sound, which was very bad, and the light was variable. Can you kindly advise me? Could you suggest a remedy for the noise and variation."

Mr. Thompson, it is possible that your current is taken from a trolley wire, and trolley current is notoriously variable. However, inasmuch as you make no complaint as to variableness before pulling additional amperage, I think the fault probably does not lie there. You say you hitched up in "series-multiple." I think this is hardly likely. You probably hitched up in two or more series and then hitched the series in multiple with each other, which would be "multiple-series." Now, to start with, if you were getting a "good light" you were pulling more than 25 amperes, and when you added the series in multiple you probably increased your amperage to such a point that your coils evidently were too small. They became so intensely hot and the crater became so large, that you could not control it, hence the "variation." I don't positively know that this is correct, but I believe it is. I would suggest that you install a motor-generator set instead of using rheostats. Rheostats are enormously wasteful when used on high voltage, and the higher it is the greater the waste. With 500 volts you use the amount of wattage represented by the number of amperes you are using multiplied by 500. If you simply pay flat rate for a certain number of amperes, the light company cares. If you are on meter, you lose. A motor-generator would stop the waste and give you more satisfactory results. If you insist on rheostats however, I would recommend cast-iron grids for that voltage, rather than wire coils. The Climax wire is excellent resistance wire. I have requested its manufacturers to communicate with you, giving required data. I have also asked others to communicate with you concerning motor-generator sets and cast iron grids.

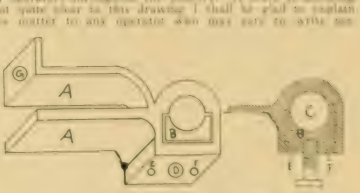
* * *

Sarcasm? Los Angeles, Cal. writes: "Just a word or two as I read over The World in silent appreciation. I noticed several times you have approved the use of two rheostats for 220 volt work. It may seem curious, but 220 is 2 x 110, so therefore I take it that three rheostats would be necessary, because on a three wire balanced circuit a house uses two machines and **needs** two rheostats, thereby placing two lamps and two rheostats on 220 volts. If one lamp were dropped, I take it that there would be an appreciable difference. How do you do it? Also, would like to remark that films are **scratchable on both sides**. I wish for the wisdom (?) of it, you would examine both sides of a second or third run film, and state results in The Forum. As regards the takeup I notice. If users of machines having a slip clutch takeup friction, would clean out the clutch once a week and put some machine oil in it, making the **come where it is made to come**, and you get the idle drive (belt, I suppose you mean. Ed.) the tension equalizer business would be a failure. Also if films are not wound tight they run up easier. Is that too hard for your kid? Now for a little grammatical error. Why are moving picture patrons called an audience? when there is more to look at than to listen to? Please do not add my name to this, though you may label it Los Angeles if you wish. With hearty appreciation, I am ——"

Well! Is Los Angeles sarcastic or what? As to the rheostats, you are altogether too indefinite. I don't know what you are driving at. Two standard 25 ampere 110 volt rheostats in **series** will do just as well as three, though they are somewhat more cumbersome and destructive of amperage. Since each lamp is connected entirely separate from every other lamp, I fail to understand what you mean by "dropping one lamp." Surely you haven't got your lamps connected in series? You will have to be more clear than that to me. I think you will find that their hunos may only one lamp at a time in those two rheostats, which would easily be done, though it is bad practice. Certainly films scratch on both sides. I had no idea of what you had. They scratch much worse on the emulsion side, however. As to coasting in the takeup, you are quite correct in assuming and assuring it, but what is that to you? Places the star where it rightly should be, it does not to any way reduce the film strain which depends wholly on differences in footages when the reel is empty and when it is full. If the slip in the friction wheels or on the belt, there must be sufficient tension to revolve the reel when it is full and that means excessive tension when it is nearly empty. You need to study that problem, Los Angeles. As to the audience matter, well, while taking the grammatical position you are correct, still custom rules, and the custom is to call a assemblage of people in a tent or picture theater an audience. What in thunder else would you call them? They aren't a congregation, are they? I must tell you those pretty hard on some things in your letter, Los Angeles, but maybe you really needs it all right and I don't. I print the letter just as it was written, emphasis and all.

* * *

Carbon Jaw. Mr. M. A. McGrath, Maryland Theater, Albany, N. Y. writes: "In the issue of December 21 page 1386, appears a cut of a carbon jaw contributed by Brother Joseph Egan of this city. The drawing was made from my original, the same, however, being so manipulated as to spoil that I herewith submit the original drawing by which I obtained patent on same and now position it for the benefit of operators throughout the country. If there is anything not quite clear in this drawing I shall be glad to explain the matter to any operator who may care to write me."



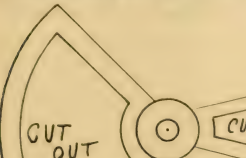
Also I will furnish the jaws at $1.25 per pair. My object in writing this is simply to get the credit due me as the inventor and patentee of this jaw. As regards your suggestion of making a new "C" shaped portion of brass so as to take both the carbons, would say that in the years I have made for theaters, I have furnished more one with a set of reversing carbons, so that any carbon from one inch down to a quarter of an inch may be used."

I do not think Operator McGrath, that Edward Swan had the idea of stealing your thunder. If you will be sure to refer back to the article in December 28th issue, that he did not claim to be the inventor of the jaw, though, of course, one might readily infer that he was. It would have been better had he given you credit for the invention, but he has been so accustomed that through any difference in opinion. I thank you for submitting the explanation, and will print it if you furnish me a cut of those jaws very early next week. Your object in allow operators to have those jaws made while you hold the patent are safe in every question, and I am sure will be duly appreciated.

* * *

The English Lamp Scientific, S. J. continues the following: "I read Richardson's article on English projection lamps in the issue of December 14, and I am sorry to say that I cannot agree with him in his statement that the English lamps are superior to the American lamps. I have had considerable experience with both lamps, and I find that the American lamps are much more satisfactory than the English lamps. The English lamps are very hard to keep in alignment, and the mechanism is very complicated. The American lamps are very simple in construction, and are easily kept in alignment. I have had no trouble with the feed mechanism of the American lamps, but I have had considerable trouble with the feed mechanism of the English lamps. I have had the English lamps in use for about two years, and I have had the American lamps in use for about one year. I have had no trouble with the American lamps, but I have had considerable trouble with

jection lamps (page 1417, December 17th issue), was read with much interest. At my place of employment, a large hall, we project a picture a trifle less than 16 ft. by 12 ft., throw 100 ft. I had difficulty in securing sufficient illumination, and last summer had a friend bring over from England a Urban Model U arc lamp. I had to tear the whole back out of my Powers lamp house, and tilt up the hood to accommodate the gigantic lamp. I used 65 amperes D. C.



right off the wire. It certainly gives a brilliant light. I use two 7½-inch condensers. With No. 3 wire connections and the heavy construction of the lamp, no resistance device has ever been necessary; carbons ¾ cored above and ⅝ solid below. Now, a word about the flickerless shutter. I have equipped my Powers No. 5 with an inside shutter which gives as brilliant a picture as a motiograph, and is absolutely flickerless. I took white cardboard and cut two shutters out of it, taking the regular Powers No. 5 shutter as a pattern. I then cut cardboard out on the inside of these patterns, leaving just a skeleton ½ inch wide, as per sketch. I then cut out a third pattern from heavy oiled tissue paper, same size and shape as the No. 5 shutter. I glued this in between the two skeletons, placing one on each side for stiffness. To mount the shutter, I had to make a special threaded bushing with two threaded washers to hold the shutter, the whole being held to the spindle by the customary set screw. Will gladly furnish a diagram to show the shutter mount to anyone interested. This shutter cuts the picture **entirely off the screen, but does not cut all the light;** hence, less contrast between light and darkness with resultant elimination of flicker."

You have certainly got me guessing, Somerville. You say, in effect, that you have no resistance in series with your lamp, leaving me to infer that the large wire and large lamp offer sufficient resistance. This is an absurdity on the face of it, and I think you certainly did not mean to say anything of that kind. If you connected up your lamp without any resistance, you would simply create a dead short circuit when the carbons of the lamp were brought together; and this short circuit would instantly blow your fuses or, failing in that, heat your wires red-hot and burn them of. The larger the lamp and wires, the less resistance they would, in themselves, offer. I should like to know what kind of a proposition you have got, anyhow. As to the shutter scheme, it seems as though it really might have considerable effect in reducing flicker, though the same thing has been tried out long ago by various machine companies, and for some reason or other discarded, though one machine has a shutter something on that order. If any of the other readers care to try this scheme out, I shall be glad to know what their views are of the results attained.

* * *

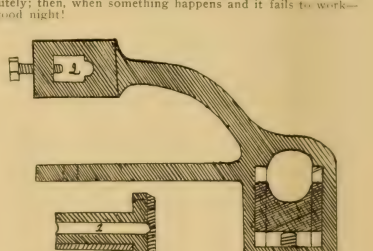
Foreign Appliances.—Mr. Joseph C. Honstein, Hoboken, N. J., writes as follows: "In December 17th issue, page 1407, I see the Department editor holding an English lamp, and also read some very interesting descriptive matter pertaining to same. Having some catalogues of English lamps, machines, etc., I mailed them to you that you may study up some more dope of that kind to hand us through the Trouble Department. I read the whole of the Department, week by week, and all I have to say is this: Fine; good; keep it up! We are the only house in Hoboken running three reels and two songs. All the rest run four or five reels, but we produce the goods on the screen. Good pictures, combined with good projection. I have been in this house five and one-half years, and Mr. Daley, the proprietor, has never yet had a kick coming. He is one of the employers who treats all the help 'right'."

Many thanks, Neighbor Honstein, for the catalogues, though it so happens that I am pretty well stocked up on that kind of "dope." I intend, as soon as possible, to publish considerable matter concerning foreign appliances and operating practice. At the present time I am so crowded for space that it is impossible. I intend to drop over some night in the near future and see you, but cannot say just when.

* * *

Various Things.—Portland, Ore. R. O. Bahlke writes as follows: "Have read the Trouble Department with much interest and profit, and wish, for the benefit of others, to relate my experience with condensers. I use a model 'B' Edison and Edison lamp with about 35 amperes D. C., ¼ Bio upper and lower carbons. My condensers are 6½ back and 7½ front, and they usually broke within five minutes of installation. I finally took the condensers out of my dissolver and put them in the M. P. machine, where they have now been for about three months. They had previously been used in stereopticon for nearly a year. I use one of the round condenser holders, and have the lenses loose enough so that they rattle and run with the ventilation holes open. I have experimented on a three-wing shutter to be used inside the machine in place of the regular Edison two-wing shutter, but find one built on the same relative angles and proportions of the Powers No. 6 will not work. I have one nearly perfected, however, which I believe will deliver the goods. Will send you a working drawing of this shutter within a few days. I do not believe in the automatic fire shutter nor the film guards. The latter are merely in the way, and the best automatic, if loose enough to be reliable, is so loose you have to run too fast to keep it open. I find that by re-winding film with the emulsion side out, it will help the buckling proposition, and scrape it less in the magazine rollers. I enclose money order for $3.00 for two copies of your Handbook."

The condenser proposition is passed on to our readers as one more promising-looking scheme. As to the inside three-wing shutter, I think you will find trouble with that particular proposition. If you make it work successfully, you will do something that many others have tried to do, and failed. I suppose you refer to rewinding the film in the take up. You are wrong about the automatic shutter. A good automatic shutter properly adjusted will raise and stay open when the machine is running down to the limit of low speed. I am also a believer in film guards and other safety appliances. The real trouble with the automatic fire shutter is, that one becomes accustomed to depending upon it absolutely; then, when something happens and it fails to work—good night!



Another Carbon Jaw.—Mr. S. F. Jones, Schenectady, N. Y., favors us with the following: "Noting cut of carbon holder, on page 1467, December 24th issue, would say that I have been using a pair of these holders, but have improved them considerably. I found the wire connection to be one weak point, another being the sliding shoe that clamps the carbon. I enclose drawing illustrating how I improved both the sliding jaw and the wire connection."

I am obliged to you, friend Jones, for your kindness in sending in the drawing. It is self-explanatory and requires little or no explanation. I believe the improvements you have made are both of them excellent.

A Couple of Suggestions.—From Mr. Leon E. Burton, Rochester, N. Y., comes the following: "A Handbook ordered, has been received, and is certainly all right. I read in the World two or three weeks ago a suggestion as to using a box with a light in for making film patches. In reply, you suggested setting a piece of plate glass in the bench with a light beneath. Here is my scheme, which works all right: I set a piece of plate glass in flush with the top of the bench, with a piece of plain white paper underneath it. One can see where one is scraping just as well as with the light. Instead of using alcohol only to polish lenses, I add about one tablespoonful of ammonia to a pint of alcohol. Ammonia is very fine for polishing glass. To the World and the editor of the Trouble Department, I wish a very merry Christmas and happy New Year."

Many thanks to you, Friend Burton, for your suggestions, which will, no doubt, prove of value to our readers.

* * *

A Good Record.—Edw. J. Cooper, manager Metropole Theater, Telluride, Colo., Crystal Theater, Montrose, Colo., and the Montrose Opera House, writes: "I am sending you two clippings from our daily paper, which, if you have room, would like you to publish, since it will show what wonderful growth moving pictures have made on the Western slope. Two years ago I started in a small mining town with $50 borrowed capital. Today I have three of the best equipped picture houses on the slope, everyone of them making money. My success is due entirely to high-class pictures, and the employment of nothing but experienced help. This should be a hint to the wise."

The clippings sent in by Neighbor Cooper are too lengthy for publication, but we cannot refrain from commenting on his phenomenal success, particularly when he attributes it largely to good pictures, plus good projection. I know that country like a book, Neighbor Cooper, and many times have ridden horseback from Telluride up through the Liberty Bell Basin, over the Saw Tooth, down past the Old Virginus Mine; also from Ouray up past the Tom Boy, over the High Line Trail and down in through Savage Basin, to Telluride. The editor of this Department now has three children living in Montrose, so that your letter was almost like a letter from home.

* * *

Knowledge. Mr. J. Engler, manager Key West Hippodrome Company, Key West, Fla., writes as follows: "Enclosed find check for the Handbook, something I think which will be very valuable to me, as I am not an experienced operator. Since I have been reading the Trouble Department, I find there is much more to learn about projection than I had ever dreamed. I had just five days' experience under the tutelage of an operator in New York City before I opened a moving picture house here. I have had no trouble so far, but from the Trouble Department I have discovered the fact that it is up to me to get busy and learn something about projection. I have an Edison Model 'B' machine. I extend my thanks to you for the help received through the Trouble Department."

I have published this letter with a very good reason in view. There have been those who have rather criticised me for the very plain, simple language used in my answers. The answers to problems in this department are made just as simple and plain as it is possible for me to make them, for the reason that while many operators and managers are well enough posted to understand technical terms and technical language, the great majority of them are not in this class. In answer to this, some may say that a man should not go into the business until he has first acquired knowledge. Granted! I thoroughly agree. We are not, however, dealing with theories, but with conditions, and the condition in the moving picture field is that the great majority of both operators and managers know little or nothing about either electricity, mechanics, or the refraction of light through lenses. The machine companies and exchange men are, in many instances, to blame for men of absolutely no knowledge at all entering the moving picture field. The sales agent will sell the man from the farm a machine, assuring him he can learn to run it in a day's time. This has been done to hundreds if not thousands of instances. The man has been led into an investment representing possibly all the capital he has, and he has been led into that investment through what amounts to nothing in the world but false pretenses. He is entitled to instruction, and the machine companies, film exchanges and all others connected with the business should extend the hand of welcome to the Trouble Department. Take the case in point: Mr. Engler is running an Edison machine. Certainly, the Edison Company ought to be only too glad to have this man taught so that he can give a creditable performance with the machine which is the product of their factory. The exchange man ought to be glad to have him taught, because it means better pictures on the screen as well as better care for his film. The operator ought to be glad of the opportunity to exchange ideas and improve. I do not know that it is at all necessary to set all this forth in print, and I only do so by reason of the fact that a certain few have not shown the most friendly spirit towards the dissemination of projection knowledge. They are, however, in a very small minority.

* * *

Condenser Focus.—Pittsburgh, Pa., writes: "Will you please tell me the best size condensers to use on 8½ ft. throw for moving picture projector?"

To answer your question intelligently, Pittsburgh, I would have to know the size of the pictures we shall be throwing. However, if your picture is not smaller than 14 ft. in width you will be safe in using two 7½-inch condensing lenses.

* * *

Edison Front Shutter.—Messrs. Wicker & Wiegand, Main Theotorium, Carmi, Ill., write as follows: "We have been interested readers of the Trouble Department ever since it was started, and wish to tell you that we have learned many valuable things, although one can see Mr. Wicker, has been operating a machine for more than three years. We saw your answer to one of the Column readers sometime since, in which you said you did not think a front shutter on an Edison machine could be made practicable. We wish to inform you that we have an Edison on which we have installed a front shutter, and which we could not operate. It is absolutely flickerless, although our throw is only 50 feet, and we are getting better results than with any other machine we have seen this year, and we have been to see several. I will give you a description of how we fixed it, upon request.

"We also have an extra carbon holder to clamp in our carbon arm to save carbons, and by this we have reduced waste to about 2 per cent. Will give you a diagram of it in our next letter. Thus far we have had no trouble that we have not been able to handle, but if at any time in the future we do, we shall not hesitate to write you fully in regard to it. We intend ordering the Handbook in the very near future."

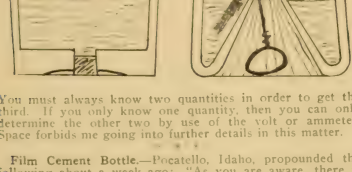
I think you must have gotten my words a little bit twisted. If I said I did not think a front shutter could be installed successfully in an Edison machine, I did not express my meaning. I have a faint recollection of someone asking my opinion as to the practicability of installing a front shutter on an exhibition model machine in a certain way. I believe I replied that I did not think it could be done, not meaning by that, that a front shutter could not be installed on an Edison machine at all. A front shutter can be installed on any machine, and be made to work successfully too. I shall be very glad to have a description and sketch of your method of attaching the shutter, as well as the carbon holder of which you speak. Send them along at your earliest convenience.

* * *

Resistance. Russellville, Ark., writes as follows: "It is not too much trouble, will you please favor me by telling me how I can figure out the resistance?

"It never too much trouble to give information, Russellville, so here goes. Knowing the amperes and volts, the ohms may be determined by dividing the volts by the amperes. Where you are figuring the resistance of a resistor which works in series with an arc, however, the resistance of the arc must be taken into consideration. The voltage across an arc at center is drop in voltage running from 40 to 60, but usually taken at the rate of 45. Now, supposing you want to know how many ohms resistance there are in your rheostat through which you are sending 20 amperes at 110 volts, the voltage which you desire to be at standard 45 ampere arc with rheostat. You first subtract 45 from the voltage, 110, which leaves 65, divide this by the ampere, 20, and the result will be the number of ohms resistance in the rheostat and the arc. Simply divide the voltage 110 by whatever it may be, the number of amperes flowing. The result will be the number of ohms resistance in the rheostat and the arc combined. Should you wish to know how many amperes of current will be delivered by an ampere arc and rheostat working in series on 220 volts, you would proceed as follows: Subtract the arc drop (45 volts) from 220, that being the voltage on which one of the rheostats will deliver 20 amperes; divide the remainder by 20, which gives you the ohms resistance for one of the rheostats; multiply this by 2 and you have the total resistance, in ohms, of the two rheostats when hitched in series.

You now subtract 45 from the voltage of 220, on which the series will work, and divide the remainder by the number of ohms resistance in the two rheostats, which will give you the number of amperes they will deliver on that voltage. All these problems may be worked out by use of a little formula. V = 45 A. To use this rule you simply cover up the quantity you seek to find and what remains will be the answer. For instance, if you were to seek to find the number of ohms in a rheostat, cover up the "O" and you see that the volts minus 45, divided by the amperes, gives ohms. If you want the amperes, cover up A, and volts minus 45 equals ohms.



You must always know two quantities in order to get the third. If you only know one quantity, then you can only determine the other two by use of the volt or ammeter. Space forbids me going into further details in this matter.

* * *

Film Cement Bottle.—Pocatello, Idaho, propounded the following about a week ago: "As you are aware, there is more film cement wasted than there is used by considerable, the bottles in which the cement comes being easily upset. The cork has a very decided tendency to stick fast in the mess on the bottle and break all to pieces. Can you not suggest some better way of keeping cement than in those little bottles?"

I have taken a week, Pocatello, to think that matter over. I well know what an aggravation the ordinary cement bottle is just when you are in a hurry, the darned cork will break off, or something equally pleasant will happen, and quite frequently the bottle upsets and spills all your cement. Fully realizing what an annoyance this little item is in thousands of operating rooms, I have, as I said, thought the matter over and have evolved the scheme which I believe will work successfully. I have not tried it out, but I see no reason why it should not do the trick. Get an ink well, such as is shown in the accompanying sketch. Get a small artists' brush, cut the handle off and attach a handle of about No. 22 copper wire (bell wire); the sketch tells the rest. The ink well can, I believe, be had at almost any stationer's store. I should be very glad if some of the men would try this out and report as to its utility. When turned bottom side up, it should rest on a piece of soft felt laid on a perfectly flat surface so as to be as nearly as possible air-tight. Get as small an ink well as you can procure. "A" shows the ink well right side up, ready for use; "B" shows it bottom side up, with the brush hanging in the cement. The copper wire handle may be straightened out when you want to use the brush. Make the loop of the handle big enough so that it won't drop through the hole when well is right side up.

* * *

Several Things.—Stromsburg, Neb., (W. Batterson), contributes the following: "In taking current from a theater dynamo for projection work, would it make any difference in the light whether the dynamo be high speed or low speed, provided it was running at the rate of speed intended by the manufacturer? I followed your advice, and put my machine in line to remedy a case of 'bad focus' on one side of the picture. It cleared up the picture all right. I cannot find any reason why changing position of the lamp house would have any effect on the focus of the picture. Changing lamp house does not change the relation of the film to the projection lens. If the lamp house were out of line, loss of the light would be wasted, but I think that would be all. I set my front and back lenses in the projection lens tube a little further apart, and it gives me a clear sharp focus. I made some spacing rings and dropped in the tube. Your advice to 'line up' isn't the first hint I have made good use of from the Department. I have one of your little books published some years ago. I have had it nearly three years. Of course, I shall have one of the new Handbooks—that will be my Christmas present. Bully for you for getting Bausch & Lomb to promise us something on lenses and light rays! A merry Christmas and happy New Year to yourself, the Department and the Moving Picture World."

The speed of the dynamo, Friend Batterson, would make no difference. In fact all dynamos are made to run at a certain given speed, and they will only produce the voltage they are designed for when running at that speed. I know of no reason why a high-speed dynamo would give you any different current from that produced by a low-speed machine. A low-speed alternator may produce high-cycle current, if there are enough pole pieces, while a high-speed alternator might produce low-cycle current, if it had only a few pole pieces. The answer to your question, however, is just a simple plain no—no difference whatever.

The squaring of the lamp house with the machine is important, since otherwise the condensing lens will not set square with the projection lens, and this, under certain conditions, will affect the focus, the "conditions" being where you have a poor projection lens. You may not be aware of the fact, but, particularly with short focus projection lenses, the mere raising or lowering of the arc in relation to the condensers will frequently throw the top or bottom of the picture out of focus, and will also, with outside shutter, frequently cause a slight travel ghost. I do not pretend to say why this is, for the simple reason that I do not know; but it is the fact, nevertheless. Usually the disturbing of this relation of the two factors of a projection lens, while it will change the size of the picture, materially injures definition. There are, of course, exceptions. Yours appears to be one of them.

* * *

Condensers.—Mr. E. Morris, manager Gem Theater, Ellsbury, Mo., writes as follows: "As a constant reader of the Moving Picture World, who has received much valuable information from same, I would like to ask a few questions. The spot from my condensers consists of one bright spot and one hazy spot just above it. Can this be avoided? I have purchased a Perfecto calcium light outfit, and cannot get enough light on the picture at 47-ft. throw. Is there any special kind of a condenser used for calcium light? Why is it that the carbon burns away from the lower thumb screw? It burns a crater in the carbon where the screw holds the carbon."

As regards the spot, I think the hazy spot must be caused by your arc being burned too long; that is, by the carbons being too far separated from each other. I do not think of anything else that would cause anything ever approximating that condition. I would suggest that you procure a copy of the Handbook from the Moving Picture World, and on page 88 you will find all the different ways—right and wrong—of setting carbons, fully described and fully illustrated. To reproduce it here would require much more space than I could spare this week. I am not acquainted with the Perfecto calcium light outfit and, therefore, cannot give you any information whatever concerning it. It is not the throw that cuts the figure, but the size of picture. You cannot throw as large a picture with calcium light as you can with electricity. There are no special condensers made for calcium light, but with calcium you should use a very good grade of condenser. The current burns the crater where the screw touches the carbon, for the reason that your carbon is not making good contact with the carbon arm on the side opposite from the screw. It is probably caused with scale. Clean the carbon and metal off, so that the carbon will make good electrical contact with the metal, and I think you will have no further trouble in that respect.

* * *

Advertising Stunt.—From Mr. John Blohm, Blohm's Bijou Theater, Chesley, Ont., comes the following: "Enclosed find check for operators' Handbook. I and Geo. Springfield has taken up my advertising scheme, and is getting results from it. Where trouble is experienced in reflecting by mirrors, I would suggest a double baseboard for the machine with a bolt in the center. By having the lamp wires long enough, the whole machine can be turned end for end in a moment without throwing it out of place, provided the lower magazine is in front of the machine. A couple of thumb screws will hold it firmly in place and are quickly adjusted. Of course, any one with a separate lamp house and stationary lens can have it installed stationary, as Springfield has. Same can be used nightly for throwing ads. of merchants, etc., on buildings across the street; also the results of elections, sporting events, etc."

Neighbor Blohm then speaks at some length of the opportunities for stereopticon moving picture advertising stunts in large cities, his idea being to install a suitable screen in a prominent place on top of a roof or the side of

a building and project pictures and ad. slides. For his benefit let me say, that about everything imaginable in the way of that kind of stunt has been tried, tried and re-tried in cities. When it was a novelty, it paid, but it is a novelty no longer, and its use has been very largely abandoned in cities. Neighbor Blohm, in speaking of the reflection by mirrors, etc., has reference to the articles, "An Enterprising Manager," page 1230, November 26th issue, and "An Advertising Scheme," page 1409, December 17th issue, in which Springfield, Vt., sets forth his way of accomplishing the same thing by means of a second machine. The scheme of having a double baseboard for the machine with a bolt in the center so that the whole thing, lamp house and all, can be swung around, would ask all right if, as Neighbor Blohm says, the magazine was in front of the machine instead of underneath.

* * *

The Arc.—Mr. Geo. Pringle, St. Paul, contributes the following: "Friend Richardson: On page 1349 you make the statement that I said the carbon resistance becomes excessive above 40 amperes. If you will refer to my letter, you will find that you are in error, as I did not make any such claim. What I said was, 'The drop in the last two, in my opinion, is due to the fact that from 40 to 50 amperes is the full working ability of that size carbon, and anything above that is mere waste of energy.' We have since tried larger carbons and find that the contention seems to be correct, as there is no drop up to 80 amperes. This resistance is in the arc, not in the carbons, as any measurement of the resistance of a piece of carbon of any length introduced into the arc has no bearing. The following is the explanation of the variance of the resistance of the arc at different amperages. I have it from several sources, but a letter from the Driver-Harris Wire Company's engineer, L. O. Hart, covers the ground: 'The current does not jump from carbon to carbon, but the carbon vaporizes and the current is carried over by a steam of vapor with an increasing current; the greater the amount of carbon you vaporize in a given space of time, the greater is the cross section of steam increased; consequently its resistance is lowered. In this way the resistance of the arc automatically adjusts itself to the current.' A careful reading of this statement will make it clear to any one who cares to understand the action of the rheostat and arc in series. It also conforms with Mr. Edison's statement, that the entire line voltage is dissipated. I wish every seeker after knowledge a very merry Christmas."

Well, Neighbor Pringle, I am not quite sure that I am able to follow you in this matter. Exactly why the resistance of the arc itself should be very much greater when you are using 50 amperes of current on a five-eighths carbon than when you are using 40 or 30, I do not understand; and your statement seems to amount to an assertion that excessive resistance noted above 40 amperes is due to added resistance of the arc. I cannot make anything else out of your letter. As regards the current being carried across the gap by a stream of volatilized carbon. I am not satisfied that this is the case, notwithstanding Mr. Hart's able description of the action of the arc. He may be right, but I personally have a different idea of the matter and I have heard but few different explanations advanced by able electrical engineers. I have heard some electrical engineers make the statement that the carbon vapor flowed from the negative to the positive or up, while the current flowed in the opposite direction. I have, however, never yet heard an explanation of the action of the electric arc which satisfied me, and I have done some studying on that proposition, too, and talked with many men of recognized ability, one of whom was the head of the Electrical Department of the Armour Technical School of Chicago, one of the greatest technical schools in the world. The thing that really puzzles me, and for which I have never heard what seems to me an adequate explanation is, what makes the arc and the carbon incandescent. This may, at first glance, sound foolish, in view of all the many glib explanations advanced by electricians, but I think the more you really study the proposition the more you will be dissatisfied with these same explanations. Nevertheless, I thank you for your contribution and hope to hear from you again in the near future.

* * *

Do Things Right.—Syracuse, N. Y., writes the following: "I am the 'daddy' of them all here in Syracuse, having operated the first moving picture theater in the city, which is my home. I was with Mr. George Morgan of the Novelty one year. He has doubled his seating capacity since he started, and it is today, as it always has been, a straight picture house, showing only the latest and best films, nothing being too good for his audience or his operating room. I am now operating in a vaudeville house and have nothing to complain of, though it is like most mixed houses; they give less attention to the pictures than they deserve. I ran one film today with eleven mis-frames, requiring a hand on the framing lever all the time. My advice to operators who do not know much, as well as to those who know it all, is to avoid trouble for yourself and annoyance to your manager and audience by getting to your booth in time to have everything shipshape when the show starts. Have your machine cleaned thoroughly and see that everything is in proper adjustment, all connections tight, and, in fact, everything just as it should be. Then you can start your show with confidence that all will be well. Spend all the time you like experimenting and improving, but never let it interfere with the work in hand, namely, the putting on of first class projection, not sometimes, but all the time. I thank the department for its many valuable hints and beg to be included among the friends of its editor, whom I wish a Merry Christmas and a prosperous New Year."

IN THE MISSISSIPPI VALLEY.

Upon a petition from Moline merchants, the city council decided to grant no more licenses for moving picture shows in that city. The petitioners set forth that the show places tend to block traffic and result in depreciation of business values.

J. T. Bragg is now sole owner of the moving picture show at Roseville, Ill., having purchased the interests of Mr and Mrs. Jacobs. Change daily will be the rule for films.

Robert Riffel, of Brazil, Ind., is now the trap-drummer and singer at Landes & Mc Coy's Lyric Theater, at Villa Grove, Ill., while Mrs. Riffel is the pianist.

The chief of police at Minneapolis, Minn., barred the Nelson-Moran fight pictures, although Mayor James C. Haynes admitted he had issued an edict forbidding only films in which one of the contestants was black and the other white.

Articles of incorporation have been issued at Jefferson City, Mo., to the St Louis Motion Picture Company, with capital of $85,000, fully paid to manufacture and deal in motion pictures. The incorporators are Anthony C. Wagner, Jr., Arens and C. R. Goebel.

The Lyric Theater, formerly the Crystal, at Elkhart, Ind., has closed.

William and Harry Perks have opened the remodeled Palm Theater, at Mound City, Ill. Vaudeville occasionally, is announced.

W. W. Snyder, proprietor of the moving picture show at Mt Pulaski, Ill., recently used Fred Beck, the baseball national outfielder, as an attraction, featuring his tenor voice and set of special song slides.

There seems to be a disposition among managers who invest in Powers No. 6 to acquaint the public with the fact as news items are frequent in Illinois papers noting the installation, leaving the impression upon patrons that the Cameragraph is about the last word in projectors.

Thomas' new moving picture theater, at Mt Carmel, Ill., has been equipped with new chairs.

Dee Robinson has resigned his position with the Illinois Manufacturing Company, at Peoria, Ill., and will devote his time to amusement enterprises with which he is connected. He will be assisted by his brother, Sumner Robinson, resident manager of the Princess at Peoria. Dee Robinson has been interested with Vernon Seaver, in the Princess and Liberty at Peoria and other houses.

Manager Muller of the Grand Theater, Litchfield, Ill., has purchased the Elsen Theater at Mt Olive, Ill.

M. H. Harvey and J. L. Nicholson, the latter editor of the Illinois Star, at Beardstown, will erect a theater on East Fourth street, Beardstown, to be used for illustrated plays and road attractions. With the seating capacity of 800 will be obtained. A rest room for ladies will be a feature. Stage equipment has good scenery will be provided, but present plans call chiefly for moving pictures and vaudeville. Construction work will begin soon after January 1.

William H. Marple, of Weeks Kan., already owner of two moving picture houses, purchased of Frank Thomas, for $20,000, the Palace Theater, at Aurora, Ill. The Majestic, at Kewanee, may be sold to Thielen to Marple.

Johnson & Harvey, in the name of the new firm now managing the Star Theater, at Savoy, Ill.

Supervision of moving picture shows will be one of the duties of the proposed Public Recreation Commission of St Louis, Mo.

Manager Harvey, at the Colonial Theater, at Decatur, Ill., entertained members of the city department of that city at an exhibition of "Into the Jaws of Death." at the M

THE POSITION OF THE SCREEN.

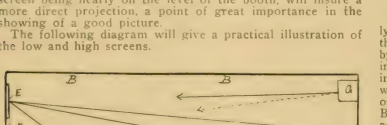
In my travels, I have found that most of the screens are placed half way between the floor and the ceiling, while others are too low, and some of them too high. With a screen too low, the spectators of the middle and rear seats have to look downward and, naturally, their vision strikes the shoulders of the persons sitting in front of them. With a high screen, the spectators have to look upward, and consequently the heads and shoulders of the persons sitting in front of them are no more in their visual line.

The screen placed half way strikes a happy medium, as the persons in the rear of the house have a clear view, while the persons in the front seats have not to look upward. The screen placed half way, would appear to be the most rational, if we could decide all the spectators to sit in the same position, and if we could decide the ladies to remove their hats.

The low screen is out of the question, and has too many drawbacks to be even considered. With a low screen, the projection from the booth must take a downward course, and each time that a person or usher passes in front of the light, a shadow is shown on the screen.

The high screen offers some advantages. The first and most important one is to force the spectators to look upward and, by so doing, they will seek a more comfortable position by leaning back in the chairs. With a high screen, the tallest man can walk in the aisle without the danger of having his shadow thrown on the curtain. Another advantage that should not be overlooked, is that the high screen being nearly on the level of the booth, will insure a more direct projection, a point of great importance in the showing of a good picture.

The following diagram will give a practical illustration of the low and high screens.



B. B. represent an auditorium 100 ft. long and 25 ft. high.
C. C. represent the inclined floor with a pitch of 5 ft.
D. D. represent the chairs.
E. represents the high screen. A screen 10 ft. high and at 12 ft. from the floor.
F. represents the low screen. A screen 10 ft. high and at 2 ft. from the floor.
G. represents the operating booth.

The straight lines represent the visual lines from the front, middle and rear seats on the upper screen.

The dotted lines represent the visual lines from the front, middle and rear seats on the lower screen.

It is easy to see, by the diagram, that the straight visual lines on the upper screen will clear the heads and shoulders of all persons sitting in front, while the dotted visual lines on the lower screen, will fall on the heads and shoulders of the persons in the front seats. With a low screen, you will force the visitor to sit on the edge of the chair and lean forward, while with the high screen, you will force him to sit in a more comfortable position, leaning in the back of his chair.

In Terre Haute, Louisville, and other places, I have found a number of places with high screens and in theaters with the chairs on the same level, the persons in the rear had a better view than the spectators in houses with an inclined floor and a low screen.

The diagram is not given as the exact proper height of a screen, but was prepared to illustrate the two extremes of the low and of the high screens.

In the same diagram, the straight line from the booth shows a more direct projection on the screen, while the dotted line from the same booth shows the bad angle of the projection on a low screen.

A NEW PROGRAM BOARD.

Many program boards have already been offered to the exhibitor, some of them very ingenious affairs, but all of them requiring too much time and artistic taste to make the daily program. Gummed letters, like metal letters pressed under a plate glass, require a certain skill and taste to have the letters straight and well spaced.

The new Interchangeable Program Board is finished in Flemish Oak, and is made in two sizes, viz.: No. 1—31 x 38, and No. 2—37 x 56. The board No. 1 has 11 slides, while the board No. 2 has 17 slides. These boards can be placed against the walls of the lobby or on easels.

The words of the program are formed with interchangeable porcelain letters. These letters are made in underglaze black on porcelain blocks, measuring 2½ inches high, and 1½ inches wide, and ¼ inch thick, and, as they are removable, they can readily be adjusted to make any name or program desired, by sliding into the groves (or slides) of the board. As they are made of porcelain, highly glazed, they are, with ordinary care, practically indestructible, and they always remain bright and clean, if wiped off occasionally with a damp rag.

The price of this new Interchangeable Program Board is moderate, and includes 200 block letters.

The beauty of this new program board, is the great ease with which a daily program can be made, as no previous experience is required and the letters are bound to be straight and well spaced.

GROWTH OF M. P. HOUSES IN BROOKLYN

Only a few months ago the moving picture business in Brooklyn was a deplorable disgrace; there were only a few houses and those of a mediocre character; today this is all changed, not only by a large increase of new theaters, but a larger number of moving picture places giving exhibitions of a nature superior to many in the Manhattan borough. The first conspicuous development was in the Flatbush section where many handsome houses have opened, on Fifth avenue, taking in the park slope and South Brooklyn there are now more than twelve places, giving an average of one place for every quarter of a mile on the whole length of Fifth avenue; it is further noticeable that the greater number of these places are devoted entirely to moving picture entertainments. That the days of the "old store" theater is passed is emphasized by the handsome and positively elaborate buildings and decorations, showing at once that no lack of money or ability has been permitted to insure up-to-date and attractive places. In several places, too, uniformed attendants are most courteous in their attention to the numerous patrons, of whom there are often crowded houses.

The selection of picture subjects and illustrated songs is also showing a continuous marked improvement; and, last but not least, but rather of vital importance, the musical parts are increasingly superior, so much so that we of Brooklyn feel somewhat in advance of our Manhattan contemporaries, who have not yet graduated from many of the earlier and cruder accessories of moving picture accompaniment. It is worth while recording that, in addition to this growth in the amusement world, many churches are installing the necessary appliances for the entertainment of their own people. May they all prosper!

MISS FLORENCE LAWRENCE.

In answer to many correspondents who want to know why Miss Lawrence is no longer appearing in Imp films, we are informed that Miss Lawrence is enjoying a lengthy and well-earned rest. Her mobile face and winning smile will begin to appear on the screen again in about three months.

MISS PICKFORD.

Several of our readers have written us to inquire if the little lady whose picture we published a few weeks ago is the same character that has recently appeared in many Biograph films. Yes, and her face will probably appear in other Biograph films that are not yet released. Under the Biograph she had a very valuable schooling in the art of the silent drama, and her experience should make her a very valuable asset to the Imp films in which she will be seen hereafter.

Miss C., New Jersey, writes: "I have not tried working up pictures until lately. As an interested reader of your articles, I would like to ask a question. In melo-dramatic pictures, where frequent changes of music are necessary, do you think it best to stop when the scenes change and when the sub-titles are shown? I mean, pause long enough to make a noticeable wait. I hope I have made my meaning clear and that you will not find it too much trouble to answer this."

It is no trouble at all. I shall welcome all questions and answer them if I can, though it must be understood that many times I can only give an opinion. However, in this case, I think all will agree with me that it is not a good idea to make many pauses "long enough to make a noticeable wait." Sometimes a distinct pause is effective, but, as a general rule, I think we should try to preserve a continuity in the music. Finish your number each time before your change *when the picture permits it.* Of course, many times we must break off abruptly and go to another number, but in such cases the picture makes an abrupt change. It seems to me that it is the better way to continue your music (subdued) through the sub-title and change when the new scene is shown. There are exceptions, however. If the coming scene is pathetic or mysterious you will find it effective to start the pathetic or mysterious music a little before the scene; it thus serves as an introduction to what follows. When a picture is filled with nothing but long *andantes* I don't see any objection to making a pause between each number. But such stops as you indicate between short numbers, will, if frequent, give your work an incomplete and "patch-work" effect, which is not satisfactory. Let me hear from you again.—C. E. S.

Ernest Buckwald, Bellinger, Texas, writes: "Your article "Music for the Picture" in the Moving Picture World, is very interesting and of great value to piano players as well as managers, and I wish to congratulate you on same and hope you will keep the good work up."

For the past seven years I have made a special study of playing for moving pictures and my experience in this, it is nearly impossible to use an orchestra to play for moving pictures, as I experimented in my own house and the nearest and best result was piano and traps. I have found a great number of amateur managers, men who have a business and just own and run a theatre as a side line or fancy, and it seems to me that these are the ones who first should be educated to the value of good and proper music. Here, for an illustration: A manager was looking for a good piano player, and found one through a booking agent. The piano player played the pictures. The second night a very pathetic picture was shown, a dying child and a grieving mother, was the scene, as the manager came to the piano and asked the player if he couldn't play any rag time, if he couldn't he should quit. An argument was opened and the result was the leaving of the piano player. I heard a manager say: "I don't use any vaudeville, so I don't have to have any good piano player: I can get a local girl to play for $5 or $6 a week and save $20 to $25."

Whenever it comes to the point, where managers realize the value and the necessity of good music, it will mean more money to all parties interested. The managers, musicians and the manufacturers. I have more than doubled the receipts of a moving picture theater with big opposition, one house playing vaudeville for the same price of admission, the other being an Air Dome with the best location in town. How was it done? Just simply show the good pictures and playing the proper music for them.

I see answers to read your next article in the Moving Picture World and I hope you will be of some influence to managers.

C. S. Thornton, Providence, R. I., says: "I am a close follower of your articles in the Moving Picture World. Let the good work go on. If some of those 'star' pianists who supervise or 'take' everything for pictures should run across one of these articles perhaps it would shame them into buying some music and playing it if they can. It would certainly be a relief to suffering humanity." In a second letter Brother Thornton says: "This 'Music for the Pictures' is a subject which interests me very much and I hope you will keep at it until we see results. I can't understand why some managers will put up with the stuff 'handed out' by these wonderful (?) improvesarios who seem so proud of the fact that they "read no music." I have the greatest respect for a good extemporaneous player, but how many are even fair at it? I attended a picture show the other evening right here in the heart of our big city and the pianist played a short *hurry* of about eight bars almost through the entire picture. Do you wonder that people think any one can play good enough for a picture show?"

Brother Thornton evidently feels very keenly on this matter, which is much to his credit. If these articles can be the means of inducing others to feel the importance of appropriate music for the pictures, I shall believe my labors to be not altogether in vain. As to the extemporaneous playing, I, too, have a high regard for those who can do it well, but not all are gifted that way. There is so much good music on the market that the playing of mediocre stuff can only be accounted for by the conceit or ignorance or laziness of the one who habitually does it. However, I do not want to believe that all offenders are either conceited or lazy. I have reason to think there are many hard working conscientious ones who are sincere in their desire to fit their pictures correctly, and a number have been kind enough to say they have derived some benefit through this page. While this is gratifying, I feel there is a handicap in the difficulty of illustrating the points I wish to make clear. We all want to see our first problems worked out; it helps us to an understanding of what is done and how and why it is done. The only way I can think of is to describe some recent number, answer it, and suggest the music—and right here is the handicap. Our pictures are so short lived that before my article reaches the people I want to reach, many of them have seen the picture and forgotten it. One cannot remember the details of a week old picture clearly enough to follow an analysis or even to be interested in one, to that reason we move slowly, but I have hopes for better things.

Charles Powell, manager Powell's Theatre, Rushville, Indiana, writes: "As I am an interested reader of your Music for the Pictures, I am going to offer a suggestion. I have an 88 note Player piano in my theater and, of course, cannot have a picture as it should be done on account of changing the rolls at the exact time, and the time taken in changing. Why should it not be a good thing for film manufacturers to make perforated reels for their pictures; make the music for a reel of films on one roll and have it arranged so that sub-titles on the film are marked on the music and in that way it would be easy enough for movement to keep together. * * * I am not able to employ an expert musician to a small town like this and must depend upon myself almost entirely."

I believe this subject is not entirely new, although I never heard that it progressed any farther than a suggestion. I have had no opportunity as yet to collect any sufficient data to form an opinion on, though speaking off hand, I don't see why it could not be made feasible. I talked with a dealer in regard to the matter and he figured the expense of producing a reel himself entirely. It costs about seventy dollars to make the first or "master" roll and a great many must be sold before any profits are possible. Whether the picture makers would care to take the risk in view of the few pianolas used and the short lives of the pictures is a question for them to answer. However my curiosity is aroused and I intend to learn something further in the matter.

(To be continued.)

Philadelphia Exhibitors have started an organization to fight state license law of 1907. About 175 exhibitors joined what will be known as the Exhibitors' League of Pennsylvania, which will include the entire state in its scope.

West Hoboken License has been raised to $100 per year payable in advance.

John Collier, secretary of the National Censorship Committee is one of the best friends the moving picture has. His able defense of it on the lecture platform places every picture man vastly in his debt.

Court Decision handed down by Judge Baldwin, of Milwaukee, holds that a picture show in construction cannot be restrained as a nuisance until it is finished and possess so

NESTO

"Rarely Equalled—Never

Begin Now!

Turn a New Leaf—Resolve to Enjoy The Bliss of

A Prosperous Year!

For Real Happiness and Prosperity Get the First Great Picture of the Year

At Cedar Ridge

For Release Wednesday, January 4th, 1911 — Length 985 Feet

I Have Resolved to RUN **Nestor Films** on **Release Day (Wednesday).**

STOP taking service from the exchangeman who does not **get Nestor Films as released,** who deals or attempts to deal in old worn-out film, who dabbles in "dupes."

STAY in business and **do a live business** by sticking to **Nestor Films** —the films that **never fail to satisfy** and **always bring** in the **money.**

Signed: Mr. EXHIBITOR

APROPOS

Delays are dangerous—so PLACE your ORDER NOW for

"At Cedar Ridge"

A Western Jewel in A Magnificent Western Setting

BOOK IT NOW! GET IT!

Scene from "At Cedar Ridge"

"At Cedar Ridge" is the forerunner of a series of pictures that will **revolutionize** the **film world**—it marks the beginning of a **new motographic era,** which will cause many to rub their eyes and wonder how **we did it.**

"AT CEDAR RIDGE" tells a story that does not deviate from the **Nestor standard**—always **clean** and **wholesome** and punctuated with many **thrills.** The acting, **flawless** and **true** to **life,** is **superior** to anything you've ever seen. The scenery, **artistically chosen,** is nature's very own, and the onlooker will **marvel** at its **beauty.** The photography is a **revelation** pure and simple. There is not a weak spot in the entire production—nothing that smacks of the "usual thing."

It is hard—nay, impossible, to convey the **charm** of "AT CEDAR RIDGE." **Get it! See it!** then you'll agree with us.

COMING!---"SLEEPY HOLLOW"--- WEDNESDA

A Picture of a D

FILMS

urpassed—Often Imitated"

NESTOR MADE BY DAVID HORSLEY FILMS

Resolution

Of Wise and Wide Awake Exchangemen:-

Nestor Films Forever!!!

The Following Exchanges Are Happy and Prosperous Because They

BUY NESTOR FILMS

For Release Wednesday Jan. 4th, 1911

"At Cedar Ridge"

The First Great Picture Of The Year.

Get It!

—

A Happy New Year and A Nestor a Week to You!

LIST OF EXCHANGES:

Albany Film Exchange	418 Broadway, Albany, N. Y.
Anti-Trust Film Exchange	79 South Clark Street, Chicago, Ill.
Applegath, L. J., & Sons	145 Yonge Street, Toronto, Ont.
Bijou Film and Amusement Co	1222 Grand Avenue, Kansas City, Mo.
B. & W. Film Exchange	412 East Baltimore Street, Baltimore, Md.
California Film Exchange	1065 Mission Street, San Francisco, Cal.
Canadian Film Exchange	Calgary, Alberta, Vancouver, B. C.
Capitol Film Exchange	422 North High Street, Columbus, O.
Central Film Service Co	119 N. Illinois Street, Indianapolis, Ind.
Chicago Film Exchange	48 Jackson Boulevard, Chicago, Ill.
Cincinnati-Buckeye Film and Projecting Co.,	309 Arcade Building, Dayton, O.
	315 West Fourth Street, Cincinnati, Ohio.
Consolidated Amusement Co	Rhodes Building, Atlanta, Ga.
Co-operative Film Exchange	320 Atlas Block, Salt Lake City, Utah.
Eagle Film Exchange	43 North Ninth Street, Philadelphia, Pa.
Empire Film Exchange	150 East Fourteenth Street, New York City.
Dixie Film Co	503 Chamber of Commerce Bldg., Birmingham, Ala.
Gaumont Co	Montreal, Que.
Globe Film Service Co	107 E. Madison Street, Chicago, Ill.
Great Eastern Film Exchange	21 East Fourteenth Street, New York City.
W. E. Green Film Exch. (Inc.)	28 Tremont Street, Boston, Mass.
H. & H. Film Service	8 Jackson Boulevard, Chicago, Ill.
Independent Film Exchange	415 Ferry Street, Pittsburg, Pa.
Independent Western Film Exch	Swetland Building, Portland, Ore.
Laemmle Film Service	196 Lake Street, Chicago, Ill.
Laemmle Film Service	1317 Farnam Street, Omaha, Neb.
Michigan Film and Supply Co	1106 Union Trust Building, Detroit, Mich.
Paramount Film Co	428 Ninth Street, N. W., Washington, D. C.
Philadelphia Film Exchange	31 Arch Street, Philadelphia, Pa.
Standard Film Exchange	118 Washington Street, Chicago, Ill.
Swanson-Crawford Film Co	723-734 Century Building, St. Louis, Mo.
Swanson, W. H., Film Exchange	200 Railroad Building, Denver, Colo.
Texas Film Exchange	103 Elm Street, Dallas, Tex.
Toledo Film Exchange	319 Superior Street, Toledo, O.
United Film Co	Troy, N. Y.
Victor Film Service	Prospect and Huron Streets, Cleveland, O.
Western Film Company	168 E. 12th Street, Los Angeles, Cal.
Western Film Exchange	405 Empire Building, Milwaukee, Wis.

For Release Wednesday Jan. 11th, 1911

"Sleepy Hollow"

The Second Great Picture Of The Year.

Get It!

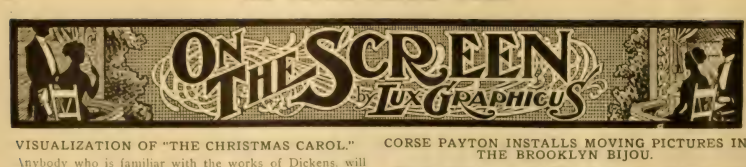
—

One Good Nestor Out Every Wednesday

NUARY 11th, 1911
nd a Dream of a Picture

NESTOR FILMS

ARE DISTRIBUTED THROUGH THE SALES COMPANY



VISUALIZATION OF "THE CHRISTMAS CAROL."

Anybody who is familiar with the works of Dickens will recall the name of the publication of which he was, for many years, editor, and in which I believe, but am not sure, the "Christmas Carol" was printed. The publication was called, "Household Words." My editorial room in London was next to the room in which Dickens worked in the late sixties. Dickens died in 1871, but in the early eighties, I wrote one or two articles in "Household Words," which was then edited by Charles Dickens' son, who I believe is still living. For years, my daily lot was cast in what is known in London as, "Dickens' Land," that is, near the Old Curiosity Shop, Lincolns Inn fields; Clare Market, The Strand, Holborn, etc.; all of which places must be familiar by name to readers of Dickens' works. It was always a pleasure for me, when working in London, to show American visitors over what is left, in modern London, of the real Dickens' land.

More than that, I have heard the "Christmas Carol" read by well-known elocutionists. I have seen the story produced as a play. The moral of the "Christmas Carol" is said to be responsible for a great deal of the Christmas spirit which prevails towards the end of December in English-speaking countries—the "peace on earth," "God bless us every one," sentiment, etc. So, in my eyes, especial interest attaches to this film, for the foregoing and other reasons.

Dickens, it has been said, over and over again, owes much of his renown to his illustrators, H. K. Browne, Seymour, Cruickshank, Fred Barnard. These draughtsmen, it is averred, created the Dickens' types, like Pickwick, Jingle, Fagin, Old Weller, and so on down the list of the famous novelist's famous characters. These types are so familiar to most people now-a-days that they are easily recognizable, and one does not need to read the books in order to know to whom they refer.

The Edison people took advantage of this fact so cleverly that we all, in the theaters where I saw the film, recognized Scrooge by instinct the moment his image appeared on the screen. We all recognized Marley (or, rather, Marley's ghost ("Marley was dead to begin with"). We recognized Bob Crackit and other characters. I certainly regard it as a very great success for the Edison Company, way up in the Bronx, to make a picture peculiarly English in sentiment, which I believe, if it were shown in the poorer quarters of London, would get over in virtue of its clever realization of Dickens' own story and the characters.

Of course, everybody knows the story: how the parsimonious old Scrooge was converted into a good-natured man by a series of dream pictures of his past, of the Christmas spirit, etc. I thought the actor who played the part of Marley, wonderfully successful in his make-up and impersonation, and I thought the series of pictures of early Victorian life, as featured in the "Christmas Carol," very effective and pretty. The picture was full of tender sentiment. But when old Scrooge was converted by a dream, or a series of dreams, from a tightwad into an open-handed philanthrophist, scattering his money about like anything and exuding kindliness and benevolence amongst his poorer relations and servitors, I "kinder sorter" leaned back and murmured, in the words of Ibsen, "They do not do those things." The Christmas Spirit, as imagined by Dickens, may exist somewhere, at all events it is an ideal myth wherewith to amuse our children.

To come back to the Edison picture, it "went over," as the saying is, with eclat. Whether it was the sentiment, the acting, or the photography, the minute the picture was off the screen, applause was heard all over the house, an audible testimonial to the power of the silent drama, which is music to the ear of picture fans like myself.

Indianapolis, Ind., is thinking of following the example of Milwaukee, in providing free moving pictures, municipal dances, band concerts, etc.

Insane Asylums are quickly following the example of the Memphis institution that first installed moving pictures for the inmates.

CORSE PAYTON INSTALLS MOVING PICTURES IN THE BROOKLYN BIJOU.

For the holiday season the Bijou is given over to moving pictures and vaudeville. For the purpose of proving what kind of entertainment is given, the writer visited the theater one afternoon this week. While there is some of the usual common vaudeville, there are also a few attractions of a more substantial kind. These altogether enhance the value of the pictures, which are always the most interesting. "The Nine of Diamonds" (Vitagraph) is a story of gambling, sacrifice, and heroism passing through California gold days and Civil War history; a divided "nine of diamonds" being the means of saving one life and losing another; it is a typical story of the time and well acted. "The Musical Ranch" (Lubin) is a strange idea; picture patchwork would describe it, for, from a series of disconnected pictures, at the end one is able to put them together and find out that on a certain ranch all were music mad; a poor comic, and if a play absolutely without plot or theme, yet good in execution. "An Exile's Love," by the same makers, is a much better picture. Exiled from his Russian home, a nobleman becomes a gardener in the employ of a wealthy American, ultimately marrying the daughter and regaining back his estate, fortune, and title, and as usual "living happily ever afterwards."

A picture, evidently a Biograph, was the neat, unfortunate, nameless, titleless orphan. What a pity makers are so dishonest with the audience. The leading character was an "Edith," who is the main support of a blind father and feeble mother. At the store in which she works she meets a captivating traveling salesman, who wishes her to elope with him. The temptation is great, and Edith's struggle and final moral victory in staying at home is a noble exhibition. It is better to produce a picture of good moral stamina of this kind, than one of failure and remorse. Let virtue triumph occasionally. "The Bouquet" (Essanay) shows how a bouquet of flowers may unite a "drifting apart" young married couple, even if the flowers were intended for another in a fit of jealousy. The fact that the outcome was creditable to them as young married people carried a good lesson to many similarly placed in the early trying period of married life. The sequel is a good one. "For a comic 'Hank and Lank at Rest" were to be depended upon. These "gentlemen of leisure" are now well known to all; the fun they provide is novel. It might be as well to suggest, however, that they take a "tour around the world," as they have pretty nearly exhausted opportunities at home. The musical accompaniments were superior, evidently the orchestra had been well prepared, some of the pieces were most appropriate combinations with the scenes. The drummer forgot himself once, but when we remember how often in many theaters he is a nuisance it is well to record that he kept his place here. How soon will all theater managers realize that suitable music enhances the value of the picture and increases the appreciation of the public.

BIOGRAPH COMPANY MIGRATES TO CALIFORNIA.

The Biograph Stock Company, directors and manager, numbering fifty all told, left New York on Thursday, December 20, for Los Angeles, Cal. Their operations at the same place last winter was much in the nature of an experiment, but it proved so successful that permanent quarters have been secured and their stay this time may last well into the spring. Such pictorial masterpieces as "Ramona," "By the Changing Sea," and others that stand out among the pictures of the year were done in and around Los Angeles last winter, and we look forward to still greater triumphs this year. The expense of moving a company of fifty people clear across the continent shows to what extent a film manufacturer will go to obtain local color and at the same time preserve the quality that can only be assured by organization and team work. The Biograph Company might have sent a director and a few leading people and depended upon picking up local talent to play the minor roles; they could have done this at a tithe of the expense and obtained, no doubt, some very good pictures—but pictures lacking that satisfying completeness and tone which has earned them the sobriquet of "Biograph quality."

Topical Pictures give promise of coming in vogue. Views of the New York Central explosion disaster were shown in Hoboken two days after the event.

THE "POLICE GAZETTE" ON THE SCREEN.
Where Are the Censors?

Last week's Moving Picture World, containing an article by "A Well Wisher of the Picture," entitled, "The Police Gazette on the Screen," had gone to press when "Film Fancies," for December 17th, issued by the Carlton Motion Picture Laboratories and the New York Motion Picture Company, of 1 Union Square, New York City, fell into our hands. We found, in this sheet, matter for comment, both painful and surprising, and not less emphatic than that which "A Well Wisher of the Picture" assigned to the Reliance film stories, "When Woman Wills," and "So Runs the Way."

The Reliance release, of Saturday, December 24th, entitled, "The Refuge," is thus described by the editor of "Film Fancies":

"A subject that will be recorded in the annals of motographic history as the most powerful and eloquent sermon against the evils of drink ever produced. No scenes of battle, with war-begrimed heroes locked in deadly embrace, can touch the human heart and cause the welling of sympathetic tears as does the struggle of the unfortunates in 'The Refuge,' with the Demon Drink, which winds its sinuous grip about them and drags them down, down, the abyss of degradation and despair, until reinforcements arrive—the lads and lassies marching under the banner of the Salvation Army—and the enemy is ignominiously routed."

One of the scenes in the film is said to depict:

"The Struggle in the Barracks with the Drink-Maddened Man!!!"

The complete synopsis of the film as given in "Film Fancies" is as follows:

A young man has become the victim of Drink, and his wife and child endure his maniacal abuse until, their lives in jeopardy, they appeal for aid to the Salvation Army. The intervention of these agents of mercy, goads his poisoned mind to greater excesses, and in desperation the woman buries herself in the slums, eking out a miserable existence with her needle. Infuriated, the man calls at the Army barracks, and proceeds to wreak his vengeance, but is overcome by the police. The gentle Army captain refuses to press a charge, and the man is released. The shock of the loss of his wife and baby, and the kindness of the missionaries, bring about his reformation, and he becomes a member of the band. Meanwhile, the wife is bravely struggling with the ravenous wolf of poverty, and while the unequal conflict is going on, the Grim Reaper enters and takes her little one. It is the last straw. Shattered in mind and body, plunged into the Slough of Despond, in a hysteria of madness, she seeks oblivion to her woes through the source of her misery, and welcomes the brain-numbing influence of the Demon Rum. As she wends her unsteady way through the street she is seen by her husband, who has been diligently seeking her. Quickly he follows to her miserable apartments, and tenderly he takes her in his strong arms—now a harbor of love, trust and protection from the rough seas of life upon which she so nearly became a derelict.

Consider now: Some thousands of this house organ are circulated amongst moving picture exhibitors, who, in turn, distribute synopses and other matter in the theatres, and amongst the patrons of their theatres. Does the writer of the foregoing sordid synopsis really think that a story which deals with the "demon drink," "degradation" and "despair," "drink maddened men" and the like, do they really think that this sort of thing is calculated to uplift the moving picture in public esteem?

Let us analyze the story. A man goes wrong through drink, and is reclaimed. Surely this is enough horror for one film story, but the press agent and his employers evidently do not think so. They go on to show us the man's wife seeking oblivion to her woes "through the influence of the demon rum." What an ennobling, uplifting subject for a film maker—the degradation of a woman through drink! True, she is finally reclaimed to her converted husband, but for all that, what a depressing subject it is for a film story! Last year, when Zola's masterpiece "Drink" was filmed by Pathe, there was an outcry against its realism by the very same people whom we are now taking to task. But here we have this company and their employees putting out a subject even more degrading and repulsive to our cameras than the Pathe "Zola." Fancy a film dealing with the subject of "a drunken woman unsteadily wending her way through the streets." This is a quotation from the above synopsis. We think such stories as this entirely unsuited for treatment on the screen, and we hope the Reliance people will not give us any more of them.

"Film Fancies" for December 24th, printed a Christmas greeting "by C. O. Baumann," which contained the following message:

"Let us hope that the Christmas spirit will linger with our enemies, and supplant the feeling of primitive savagery which prompts the utilization of dark, dubious and futile efforts to destroy us and bring them to a realization that in this 20th century of intelligence the measure of success a manufacturer shall enjoy will be decided by the exhibitors."

Nobody wants to "destroy" the companies for which Mr Baumann stands sponsor. Their only enemies are those who are responsible for the kind and class of pictures that have aroused public criticism. If they will get out good pictures, based upon clean, wholesome stories—the kind that the public want—nothing that anyone could write or say would deprive them of the measure of success to which they would be entitled. As far as we are concerned, our policy is constructive, not destructive, and we are hoping that the time is not far distant when we can use the strongest language at our command to extol their pictures

AMERICAN PLANS IN THE WEST.
An Interview with A. M. Kennedy, Gen. Manager American Film Mfg. Co.

"Prior to the departure of our western company from Chicago a great deal of time, thought and consideration was given to the localities that they would visit. Much to our surprise we ascertained, upon investigation, that no moving pictures had ever been taken along the Old Santa Fe Trail—the trail that has gone down in American history and literature as being unquestionably the locale for more thrilling stories of the mountain and desert country than any other locality in the United States.

"We have already completed three or four reels of comedy and drama taken in and around Old Santa Fe, also in another picturesque part of New Mexico, containing ruins of the Cliff Dwellers. Many new scenes and stories have been built by us around these ancient buildings. From Santa Fe our company will proceed to the Indian villages of San Felipe, San Domingo, Isleta and Laguna. Great difficulty has been experienced by us in obtaining permission from the United States Government and from the chiefs of the various tribes residing in these villages to enable us to take moving pictures, but all obstacles have been overcome and we do not hesitate to assert that the products of our untiring efforts, with a view to surmounting difficulties encountered, will undoubtedly prove to be sensational in the extreme; and the western films taken amidst these surroundings will undoubtedly add a feather to the reputation of the American Company.

"From Laguna the itinerary of our western stock company will carry us to Acoma, asserted to be the most picturesque of the Pueblo villages. From Acoma we will proceed to Gallup, and direct to the locality termed 'Moki Land.' Here we propose to take pictures of the Snake Dance and other ceremonials, and likewise, build some thrilling western stories around the settings that there will be available. The Moki Indians are considered to be the most interesting tribe of savages on the American continent. In order to reach them the company will have to travel a distance of from 50 to 75 miles over the Great American Desert.

"From Zuni, the last of the seven cities of Cibola in the Moki territory, we will proceed to Adamana, where is situated the great petrified forest of Arizona, covering some 10,000 or 15,000 acres. Undoubtedly very interesting pictures will be obtained by us in this locality.

"We then propose to proceed to Flagstaff in the San Francisco Mountains and have already in preparation a scenario covering an exceedingly thrilling western story, the principal scenes in which will be set in the Canon Diablo within a few miles of Flagstaff.

"From Flagstaff the company will proceed to Phoenix. Arizona pictures of a character suitable to this frontier city will be taken. From Phenix we will proceed southward into the Apache Country, which is conceded to contain the wildest and most striking scenery in Arizona. Pictures of a comical nature will be taken in and around the Grand Canon, Arizona, showing the trials and tribulations of the tourists etc.

"From results already achieved by our western company, as set forth in negatives we already have in our possession, our progress through the wild and extremely interesting portion of America will undoubtedly be triumphant to point of results. Our western pictures ought to be doubly interesting in that they will be taken on the very scenes where the pure camera has never been prior to the formation of this company."

* * *

From a copy of the Santa Fe "New Mexican" just to hand we note that the American company of actors has been given the freedom of the city by the Mayor. They have been allowed to take guns, wear war paint and otherwise transact themselves as Indians supplies. As a result the whole population of the city came forty dramas were pulled out and the people in the neighborhood have been taking full advantage of the free show

"White Roses" (Biograph).—A comedy of a bashful man. He is afraid to propose, so he arranges a code of signals with roses, sending the roses and code by a boy, with the usual results. The boy loses everything, the girl gets and wears the wrong roses and the very mischief is to pay until a wise police judge succeeds in untangling it all when the original box and the code turns up in the hands of an arrested youngster. The audience will get much fun out of the difficulties of the bashful young man and his vain attempts to propose. The girl wasn't to blame. She did more than her part several times. It is all amusing and keeps the audience in good humor.

"Recreation of an Heiress" (Biograph).—A good bit of comedy representing the discomfiture of some fortune hunters who determine to marry their son to an heiress. When informed that the supposed maid is the real heiress he speedily transfers his affections, but shortly afterward the heiress departs, peremptorily ordering the supposed rich girl to carry her bag. The appearance of the young man when the denouement comes is quite the funniest thing in the picture.

"An American Count" (Lubin).—A funny picture, illustrating how they fooled a girl into marrying her old sweetheart, whom she summarily dismissed, when told a foreign count was to visit her. But the ending is different from what might be expected, since when the groom's disguise is removed she is plainly pleased, and when the count does appear and falls on his knees to tell his love he is summarily pitched out doors. There is life and plenty of activity in the play, but not much that can lay claim to any particular dramatic strength.

"A Western Welcome" (Melies).—Here is a novelty in humor. A newly married couple on their way to visit an aunt in Texas are held up by two escaped convicts, who force them to change clothes. Then the fun begins. The convicts visit the aunt and get the welcome, while the newlyweds lead the sheriff a chase he won't soon forget, ending at the aunt's, where the convicts are captured and the unfortunate newly-weds lose nothing by their experience. The film has plenty of life, and plenty of fun, even though it is a bit fast and furious in spots.

"Overland to Fremont" (Selig).—A Western Indian tale, the scenes of which are laid in the shadow of Mt. Shasta. It deals with the oft repeated exhibition of an Indian's treachery and an Indian's gratitude for favors done. A young man, the son of a colonel of a frontier post, is ill and in his delirium calls for his sister. She starts with a guide and an Indian girl as companions. They are taken by the Indians, but the Indian girl effects their release. After a long, heroic struggle they reach the son, who falls dying into his sister's arms. There is privation by hunger and thirst and a long list of disagreeable features to add zest to the picture, and they are all illustrated in such a way that they appear probable. It is a good film, presenting certain phases of Western life accurately and graphically.

"The Christmas Carol" (Edison).—It is useless to undertake a description of this film. It is Dickens' story put into motion pictures and so cleverly reproduced that the characters actually live before one. There is Scrooge at his office, lacking the spirit of Christmas, abusing those around him and refusing to contribute for the benefit of those who are in need. Then comes the vision and the change and the working out of the principal features of the story so plainly that whether one has read the original or not there will be no difficulty in understanding the picture. It is one of the best releases of this company for a long time. The actors have caught the spirit of the selection and have interpreted the characters with rare fidelity. The visions and the ghost of Marley are produced in a more visionary way than usual, making them appear much more ethereal. In truth, it would be difficult to suggest any improvement for this excellent film. And, released before Christmas, it may exert an influence upon someone besides Scrooge, who has failed to imbibe the spirit of the season.

"When Lovers Part" (Kalem).—A production from the Southern stock company, based upon events just before the war. A girl and her lover are parted by her relentless father. Both go to war, the father is killed, but the lover lives to return and claim his bride. The story is much such as many others have been based upon similar episodes, but the scenery has an added charm which will cause the picture to appear more attractive than it otherwise would. There are delightful old Colonial houses, blooming rose gardens and huge Southern oaks clothed in moss for a background, adding their share to the pictures' features. The story is well told, and the combination pleased the large audience

"The Lucky Charm" (Pathe).—A colored fairy story, representing a young man abused by everyone, refused the hand of the girl he loved, and sent away riding backward on a mule. But he finds a charm. The fairies begin to work for him and many strange things happen to those who bothered him, and, all obstacles removed, he marries the girl of his choice, with the fairies as attendants at the wedding. The work is well done and the film will please grown-ups as well as children.

"Betty's Fireworks" (Pathe).—The irrepressible Betty amuses herself with setting off a quantity of fireworks in unexpected places. The result is eventually a conflagration which demands the services of the fire department.

"Clancy" (Vitagraph)—Clancy is a policeman who does his duty and is eventually almost killed by the gang. His limp body is carried home to his wife and child just as they are trimming the Christmas tree. But he is only badly hurt and lives to enjoy a Happy New Year with them and probably arrest the leaders in many more gangs. It is interesting as the reproduction of the dangers of a policeman's life. It has no claim to dramatic excellence beyond telling a life story in a straight-forward way.

"The Bad Man's Christmas" (Essanay).—A Western story, based upon the jealousy of a cowboy for the Eastern man who successfully won the love of the ranch maid's daughter. Bent upon killing him, the cowboy impersonates Santa Claus, but the spirit of Christmas takes possession of him and by the time the presents are distributed he joins the hands of the lovers and wishes them well. It is a transfer of Christmas to the plains and a reproduction of the novel methods taken to make it merry. Of course, much of the time-honored paraphernalia is necessary, but it is a new way to work it out. The film is scarcely dramatic, but it tells a good story in a plain, easily understood way, and presents the novelty of Christmas in the West. These features add to its interest and make it attractive.

"The Old Home" (Gaumont).—The home of his youth falling under a mortgage, the young man flees, lacking courage to face the ordeal. An old servant and the coward's fiancee succeeded in paying off the mortgage. Then the young man returns and offers profuse thanks. It is scarcely apparent why this film was made. It tells no interesting story and it offers no explanation for its existence. Even though the mechanical work is good, it seems like a waste of film and labor to produce it.

"Cain and Abel" (Gaumont).—Reproduction in picture form of the murder of Abel by Cain and his being driven forth to wander upon the face of the earth with a mark in his forehead. All pictorial representation of such scenes must be, in a sense, imaginative. While it is possible to obtain fairly accurate ideas of costumes and manners it is difficult to know from the narrative just what occurred. But the producer has put into concrete form the impressions which are most likely present in the minds of most people who have read the account in the Bible. Possibly this is not the highest type of educational picture, but, on the other hand, it is practically impossible to secure accurate data and if the picture represents the most common impression it is, perhaps, sufficiently good to be worth while. It is beyond the knowledge of average persons to determine the accuracy of the pictures which represent Biblical stories, but those who have made a life study of these subjects have generally commended Gaumont's work. This, the first murder recorded in history, is used as the basis of an important change in the human family, therefore it is of importance to every person who believes the Bible. The work is well done and there is no question about its impression upon the minds of those who see it.

"THE SIGN OF THE FLYING A"

A Week of Comedies

Release, Monday, January 2nd

"Mrs. Gaylife's Visitors" COMEDY

An American "Screech"—A comedy of fun and laughter.

Release, Thursday, January 5th

"The Tenderfoot's Round-up"

WESTERN COMEDY

A typical Western range—a tenderfoot and hordes of cowboys—Oh! It's funny.

A Week of "American" Beauties

Release, Monday, January 9th

"An Arizona Romance" WESTERN DRAMA

The Arizona desert as a background to one of the most thrilling tales ever told in pictures.

Release, Thursday, January 12th

"Lucy's Lover" "The Borrowed Flat"

COMEDY

Two on one reel and both as funny as they can be made

THREE comedies including one Western.

ONE Drama of real Western life.

ASK YOUR EXCHANGE FOR AMERICAN FILMS

American Film Mfg. Co.

Bank Floor, Ashland Block, CHICAGO, ILL.

"I WANT ANOTHER MOTIOGRAPH

I am using two now and want one more with a double dissolver."

So writes a prominent Minnesota theatre man.

THE WISE EXHIBITOR WILL HAVE NO OTHER

for he knows the MOTIOGRAPH projects the best pictures and is the most durable of all machines.

The reasons are scientific and logical, and are covered by patents to us.

Manufactured and Jobbed by **ENTERPRISE OPTICAL MFG. CO.** 501-572 West Randolph St. Chicago, Ill.

J. H. HALLBERG, Agent, 16 E. 23rd Street, New York City

EDWARD H. KENT, Agent, 565 Market Street, San Francisco, Cal.

J. E. GREENLEES, Agent, Dominion Block, Toronto, Canada

"Sunshine in Poverty Row" (Pathe).—A Christmas story, representing a postmaster finding a letter from two poor children to Santa Claus and himself playing the part of that good saint to the destitute little ones. The principal interest lies in the representation of contrasts between the Christmas of the rich and the Christmas of the poor. The story is not new, but it is perennial. Like some of the others which touch the heart, it never grows old, and the audience rejoices in the good fortunes of the children whose dream of Santa Claus and his jolly factory comes true.

"Jean and the Waif" (Vitagraph).—A touching story of a pampered dog and an abused orphan forced to go out into the world alone, but who eventually reaches the house and the bed in which Jean sleeps. When the child is found with the dog the next morning she is immediately adopted and the two become inseparable friends. This film is one of those touching little heart stories that appeals to the audience in an indescribable way. The acting of the dog is interesting, but there is such a feeling of relief shown on the faces when the child finds a home where she will be cared for. The Vitagraph people have an unusually fine dog actor, but they are wise in not overworking her. The few appearances she makes are all interesting and leave the audience wanting more.

"Winning Back His Love." (Biograph).—The story of a woman whose husband became infatuated with an actress, and the latter encouraged his attentions under the impression that he was single. The wife follows them to a restaurant in company with a friend and acts the part of an abandon to show her husband his folly. Her ruse is successful and she wins him back.

"Making a Man of Him" (Lubin).—How a father feigned poverty to see whether his pampered son had anything in him or not. The young man, when he believes his parents have lost their money, goes out into the world and does things for himself. When he returns and discovers that it was all a hoax the situation has changed. He is no longer a pampered son, but a man capable of holding his own with the best of them. The picture tells a pleasant story, but possesses no claims to dramatic strength.

"The Bowling Fiend" (Pathe).—Perhaps the young man's friends could have permitted his craze to pass unnoticed, only he seized every possible opportunity to practice his fad, bowling over everything moveable, using as balls whatever came handy. In a vigorous scene his friends convince him that the alleys are the proper places for bowling.

"The Atonement" (Pathe).—A gentleman friend makes love to a chemist's wife, who, coming suddenly from his laboratory, discovers them and orders the friend from the house. Going back to his work he is so flustrated that he mixes wrong chemicals, which cause an explosion that destroys his sight. The end is poverty and the sheriff. At this juncture the friend places his fortune at the disposal of the stricken family. Misunderstanding it at first, he is again ordered from the house, but when a child reads the letter making the proposition to the blind man, he accepts and asks the gentleman's pardon. It is difficult to see where this picture has any special interest. There is no opportunity for good acting and it is not particularly pleasant to see a man stricken blind and finally turned outdoors by the sheriff.

"The Rustlers" (Selig).—A Western drama depicting the experiences of a young man who went wrong, gambled and drank and finally was captured with a gang of rustlers. Making a desperate effort he escaped, though severely wounded, and thereafter had ample opportunity for meditation and repentance. The picture has some element of interest in the illustrations of the operations of these rustlers who make it their business to drive away the cattle of others. Aside from this point, its interest is no more than ordinary. In fact, Western pictures of whatever type have ceased to attract the attention they once did. Some novelty in this variety will sometimes arouse a tardy applause, but the majority of them are looked upon with indifference.

"Girls Will Be Boys" (Essanay).—Quite the usual thing. It tells how a mother brought up her girls as boys and how it went well until three men appeared. Then came Cupid, and eventually the girls no longer appeared as boys. Aside from excellent photography, and the depiction of one or two rather amusing episodes, especially the one in the gymnasium, this picture has little to commend it. The photography is excellent, and the staging has been attended to with extreme care. But what the characters do and how they do it possesses comparatively little real interest.

"Eldora, the Fruit Girl" (Edison).—An ambitious father separates his son from a girl whom he loves upon the ground that she is below his station and will drag him down. Being convinced of this by the young man's father she acts a part and drives the young man away, but broken hearted, seeks to make away with herself. Reading the story in the papers, the father takes his son to the hospital and re-unites them, then does all he can for the young woman, realizing that money and position and power are not all there is in life. The girl's acting when she decides to send the young man away is the feature of the picture and in places reaches dramatic heights which have seldom been touched.

"The Adventuress" (Gaumont).—The story of the means taken by a pair of thieves to rob a rich ranchman, which was foiled by his secretary. The picture cannot claim any dramatic interest. It tells a common enough story, laying the scene in different surroundings, but after all, substantially the same. The photography in some places is weak, especially where an attempt has been made to produce brown tones. The night scenes are better, but are not worth bragging about. The farm scenes are not bad, the rounding up of the cattle and the scenes as the horsemen ride away are all reasonably good. There is a neat bit of acting where the secretary pieces the torn bits of the letter together, but to merely make marks across the paper does not create the appearance of torn places.

"In Neighboring Kingdoms" (Vitagraph).—Here are those irrepressible youngsters, a prince and princess in neighboring kingdoms, who refuse to wed as their fathers wish. They run away, assume disguises, meet, fall in love, but can't marry, because each tells the other that he or she is of royal blood. Then they relent and decide to accede to their fathers' wishes, only to discover upon the wedding day that they love each other after all. While the picture is not particularly striking, it has more interest than some of this type, because it depicts what two young people might really do under similar circumstances.

INDEPENDENT.

"Little Nell's Tobacco" (Imp.)—A touching picture representing the love which existed between an old man and his granddaughter, the death of his daughter, the coming of another wife and her heartlessness to the old man, which resulted in his death, and the loyalty of the granddaughter. The little one's loyalty in securing his pipe and tobacco after the step-mother had thrown it out the window is a tender bit of acting. Then comes the cruel banishment to the attic, and the little one's using her hoard of pennies to buy more tobacco, only to find that her grandpa was dead. The last scene, where she is placing flowers on his grave will arouse the emotions very strongly so pathetic and natural is it. The film is all good, with sufficient pathos to make an unusual heart interest.

"Her Husband's Deception" (American).—A comedy that will keep the house laughing. The poor woman's difficulties are so plainly apparent, and this deception is so serious that the audience will show their pleasure by a steady laugh from beginning to end.

"The Troublesome Parcel" (American).—On the same reel with the above, and quite as lively and snappy. At this season, when everyone is laden with parcels, it has more point, perhaps, than it would at other times. Anyhow, the parcel does cause a lot of bother. There is no question about the fact that short comedies like this are much more likely to prove attractive than are the attenuated films, so-called comedies, which are spread over so much space the fun is lost in the blank area.

"Who Was the Culprit?" (Itala).—A comedy presenting a mixup that looked dark for innocent people some of the time. The audience will extract many a laugh from the picture before it closes.

"The Pawnshop" (Solax).—The story of an organ-grinder who became possessed of the gambling spirit, wins, then loses and undertakes to pawn his organ and the monkey for money to try again. Failing in this, Marietta offers herself as security and remains with the pawnbroker until redeemed by the young man. His difficulties in trying to secure the needed money to get her back are interesting. Finally he frustrates a plot to rob a house, and is rewarded with $100, and straightway gets Marietta out. The acting of the monkey will prove one of the most attractive features of this film, through the idea of pawning a girl is new. The action is natural, and the story is told in a convincing way.

"The Childhood of Jack Harkaway" (Thanhouser).—The story of a boy taken from his mother and brought up among strangers. He escapes from the school where he is confined and, seeking refuge in a house by the way, discovers his mother. When they come after him, the mother forces

them to allow the boy to remain with her. It is a heart story, which will interest, because it presents more or less unpleasant possibilities of this character. The acting is well done, and the film will prove popular with most audiences.

"Bill Plays Bowls" (Lux).—A trick comedy that will please by the unexpected occurrences. Not many could bowl as Bill does, but then, there are few alleys where Bill would be a welcome player. Maybe the tricks are no worse than the balls play with most bowlers, after all.

"Rosalie's Dowry" (Lux).—A snappy comedy, which will please with its unexpected and quite out-of-the-ordinary ending. Both of these comedies are on one reel, and they are all the better that they are short. While Bill's antics in bowling are funny, for a short film, they would scarcely do for a longer one, and Rosalie's situation is the same. Made short, they are satisfactory, and add a pleasing variety to the evening's entertainment.

"The Paleface Princess" (Bison).—An Indian story, which has attractive features, offering something of the quality which pervaded the output of this house when they began. The occurrences are probable, and the actors have interpreted the story with sufficient accuracy to hold the attention of the audience from beginning to end.

"The Necklace of the Dead" (Great Northern).—Here is a film which will make a profound impression upon any audience, not so much because of what they see as what is suggested. A girl dies, and is buried with a necklace placed on her neck by her lover. The undertaker's assistant, coveting the necklace, goes to the tomb in the night, opens the coffin, and begins to remove the necklace, when he is startled by a movement. Recovering himself, he reasons that possibly the girl has been buried alive, and hastens to her lover. Together they return to the tomb and find that she has got out of the coffin and is waiting inside the closed door, half dead from fright, until someone shall release her. The man confesses all, and is given the necklace, but under the circumstances he believes he should devote it to the church. There isn't much in the story, yet it would be difficult to devise anything which will linger longer in the memory. A large number of people possess a dread horror of being buried alive. And this, somehow, emphasizes the possibility. It is not dramatic in the sense that it is extraordinary acting, but it is horrifying in its suggestions, and causes the fear of something similar happening to one to take possession of one's faculties for the time. It will be considered one of the strong films of the week, though it has nothing about it unusual, excepting the conception of the story.

"Greediness Spoils Foolshead's Christmas" (Itala).—If it is possible to get into a scrape, Foolshead can be depended upon to accept the possibility. In this instance he might have had a pleasant Christmas, but he was too greedy. He wanted too much, and so got nothing. The working out affords opportunity to display to good advantage his peculiar talents, and the audience is kept in good humor throughout the picture.

"A Father's Love" (Powers).—The story of the separation of a couple because of the unreasoning jealousy of the wife. The child longs for her papa, and writes a letter to Santa Claus, asking him to bring papa home. Santa comes, and, throwing off his disguise, proves to be papa. The mother enters and finds the father and child in each other's embrace, accepts the reconciliation and takes him back. It is a Christmas story, or is given a Christmas flavor by the presence of Santa Claus.

"Girlies" (American).—A comedy involving what happened to three girls and three men. Some humorous situations are developed, and there are points where the audience looks upon the picture as funny enough to provoke laughter.

"The Lock-Keeper" (Eclair).—How a foolish wife, who became dissatisfied with her husband, was cured of her folly. Walking with her sailor lover, her child falls in the river. The sailor refuses to go to its assistance, and attempts to hold her back, while her husband plunges in and saves the little one. The difference between the two men becomes apparent, and she no longer has any use for the sailor.

"The Fear of Fire" (Eclair).—A comedy representing the unreasoning fear of fire which seized Mr. Coward on all occasions. At last weary of his constant interference his friends decide to burn red fire outside his door, and when he appears, crying fire, ice cold water is poured over him. Heroic treatment, perhaps, but his friends thought it necessary.

"The Unexpected Honeymoon" (Imp).—How a young man obtained a fortune by marrying a girl whom he supposed to be homely, paying her $25,000 to be his wife for a year and never see him, at the end of which time it was understood they would be divorced. But at the end of the year the girl has removed her disguise, and instead of a divorce there was a honeymoon. The unexpected changes in this picture constitute its chief interest. The scenes are admirably worked out, and there is much that is interesting and funny.

"The Insane Heiress" (Yankee).—A detective story representing the methods taken to acquire knowledge of an heiress, who had been abducted by a guardian who feared her money, and the way the guardian was brought to justice. Like all detective stories, this one is interesting, and does not fail to keep the audience up to the highest pitch of excitement as the mystery is unraveled. The scenes are worked out with care, and the picture is well photographed.

"The Station Agent's Daughter" (Powers).—A blazing story of the West, which shows how that region is cured of making heroines, even of little girls like this one. It shows plainly how the girl saved her father's life when it was in peril. There is much of life and much of that indescribable human quality which attracts by appealing to something in us which cannot always be touched.

"Freddie's Courtship" (Powers).—A comedy which has elements that make for sport. Freddie would have been all safe in his courtship if it hadn't been for McDuff. When the two individuals come together, there is sure to be fun, and in this instance the possibility is more than realized.

"The Vicar of Wakefield" (Thanhouser).—Another of those successful reproductions of literary masterpieces, which have been made a feature by this house. The good old Vicar of Wakefield, Goldsmith's moving story, is here reproduced in all his kindliness. The characters seem to live before one, and all the pathos and beauty of the original is faithfully produced. The mock marriage of the daughter, the imprisonment for debt, and the kindly offices among the prisoners, and, finally, the discovery that the marriage was performed by a real minister, and the forcing of the young man to ask the girl's pardon with the reunion to follow, while the squire asks the hand of the other daughter. The picture closes with a glimpse of the happiness to which the good man is clearly entitled. As has been said before, in this column, these reproductions of masterpieces are of benefit to everybody who sees them, while the presentation of such works is to be commended from every standpoint. They are well done, and to those who have read the stories they come as illustrations of what they already know. If they have not read it, they are introduced to something which surpasses that to which they are accustomed.

"TWELFTH NIGHT" AND AFTER

In many European countries the Christmas season ends on Twelfth night—that is, the sixth of January. In some countries the sixth of January is called "Little Christmas," and as far as practical purposes we will assume that the sixth of January is this side of the Atlantic overlooks the Christmas season, with its "peace and good will" and "merry Christmas."

During the last two or three weeks there has been a marked absence of rumors with regard to impending changes between the "licensed" side and the "independent" side of moving picture making. We are not wish to be understood as going into the ethical or moral side of this question, as we heartily ask and tired of that. But at the same time, for the benefit of those so to take a glimpse of any away from the trade outlook as a whole. In conversation with Mr. J. E. Brulatour, the newly elected president of the Sales Company, the other day, we learned that the alleged infringements on the forthcoming Vitagraph will have the advantage of the services of one of the best firms of patent lawyers in New York city. The Sales Company have taken steps in that direction. Mr. Brulatour thought we did not wish to go into the question, and we took that a compromise could be arranged between the two companies. The Independents cannot be put out of business—that was patently clear in ordering increasing quantities of film" be delivered on the standing order to keep the theaters busy, but some concessions must be made, a very unlikely one.

Reliable estimates will not be undertaken by any one at the Universal Manufacturing Co. before the middle of January. Burlington, Vt., before. But it must be months before a long time before it is put on the market, for the simple reason that the process of manufacture [illegible] was one. A great deal of costly experience has to be gone through before satisfactory moving picture machines can be successfully and uniformly made.

NOTES OF THE LOS ANGELES STUDIOS.

By Richard V. Spencer.
Coast Correspondent of the "World."

Mr. Paul, western director of the Kalem Company, has arrived in the city with a company of actors and extra people. They are soon to leave for the foothill studio of the Kalem Company. The studio is picturesquely situated in the midst of beautiful California scenery, scenes of which will soon appear in Kalem films. It is the intention of the directors to specialize on Indian themes.

Charles Inslee has recently joined the Bison Company to play special leads. Between times, Mr. Balshofer, the director, promises to keep him busy writing and staging scenarios.

The Essanay Company's western company are now at work at San Jose. Several local moving picture actors have recently left for the north to join the company. Last year the company maintained a Los Angeles studio, but whether they will come south this year is as yet problematical.

"Bob" Leonard, juvenile, has left the Hartman Comic Opera Company to rejoin the Selig Company, with whom he has appeared before.

Mr. James L. Magee, business manager of the Selig Pacific Coast Studio, has completed all arrangements for taking the Tournament of Roses pageant at Pasadena. An interesting feature of the films will show the chariot races, which are closely contested annually. This film will be shown in ten thousand American theatres, and five thousand theatres in Europe and abroad.

Mrs. Sherry, wife of J. B. Sherry, leading character actor of the Bison Company, died recently after a brief illness. Mr. Sherry has been in receipt of many messsages of condolence from local friends.

Messrs. Hyman & Prochazk, proprietors of a chain of local moving picture theartes, on Christmas morning threw open the doors of their various theatres to the free admission of the city's newsboys, orphans and deserving poor of the city. Words fail to describe the appreciation and delight with which the poor children welcomed and cheered the films, songs and splendid music provided at the various houses. The firm deserve special commendation for their thoughtful remembrance to brighten for a few hours the lives of the city's poor.

FILMS FOR COMMUTERS.

P. R. R. to Show Moving Pictures at Pittsburg While Waiting for Trains.

PITTSBURG, Pa., Dec. 28.—Commuters who use the big Union Station of the Pennsylvania Railroad in this city will no longer be bored while waiting for trains. The announcement was made to-day that moving picture shows will hereafter be presented to them in the station. The innovation met with instant favor from railroad officials when it was broached a few weeks ago, and negotiations are now being conducted with moving picture interests. The apparatus is expected to be installed in two weeks. The films will be changed daily, but the railroad officials propose to act as censors and to eliminate all objectionable pictures.

"There will be no pictures of train robberies," said Albert Swinehart, who is in charge of the Pennsylvania Railroad detectives, "nor of train wrecks. It would leave a bad impression on the minds of the travelers."

The innovation will dispense with the raucous-voiced train callers for five minutes before trains leave announcements will be thrown on the canvas on which the pictures will be shown.—New York "Times."

THE DIXIE FILM CO., A LIVE WIRE IN THE SOUTH.

A World representative gained a very optimistic view of the film business in the South, during an interview with Mr. H. Fechtenberg, president of the Dixie Film Co., Maison Blanche Building, New Orleans, La., in which Mr. Fechtenberg told of the wonderful growth of his exchange after it had joined the independent ranks.

Mr. Fechtenberg went on to say that he fully realized, and was confident that after taking up the Independent cause, that he could see nothing but success for the future. He said: "Three months ago I was purchasing nine reels of film weekly, and today I can state without the slightest contradiction that we are buying twenty-four reels weekly of different makes." We are not advising that we are purchasing duplicate copies of any particular make, but have selected twenty-four different reels. He further stated that the enormous growth of his business necessitated the installation of two branch exchanges, namely: "The Dixie Film Co., San Antonio, Texas, and The Dixie Film Co., Birmingham, Ala.

"From our point of view we consider that an Exchange that will invest $2,400 for film and $800 for cost of operation weekly, will be authentic equipped to handle the requirements of the most particular exhibitor, and we truthfully believe that it will be to the interest of all moving picture men operating in the jurisdiction of the Dixie Film Co., of New Orleans, La., and its branch offices to get in touch with these Exchanges, thus placing themselves in a position to secure a film service that is thoroughly in keeping with the times."

LICENSED MANUFACTURERS' MEET AND DINE.

The annual meeting of the Patents Company, licensees, was held on Monday, December 29, followed by a banquet at the Hotel Plaza. Mr. Thomas A. Edison was the guest of honor, as at last year's function. The only presentation made was on the part of the Biograph Company, who presented each manufacturer with a parlor mutoscope and a set of the pictures of the group of manufacturers made in their studio last year.

GREAT NORTHERN PROGRESS.

If any American manufacturer engaged such stage notabilities as Sothern, Marlowe, Drew or Elliott, the fact would be heralded in big headlines; but that is just what the Great Northern Film Company is doing in Denmark. The star actors of the Royal Theater of Copenhagen appear in all their big dramatic productions. We saw one the other day depicting an episode of the Russo-Japanese war, in which it was difficult to say whether the acting, the settings or the photography was the more perfect. Exhibitors make no mistake in demanding G. N. films, as they can always be depended upon to lend tone to the program.

NEWS BRIEFS.

Stolen Machines from Poughkeepsie, N. Y., were located in Peekskill, N. Y., and Union Hill, N. J. They were stolen by an operator who had been berrieended, financially, by his boss.

Teaching Chorus Girls to dance by means of moving pictures, although at present only a press agent's yarn, is a thing that might fill a long-felt want.

Tuberculosis Film has made a hit with the daily press everywhere, and carries with it a certain prestige. A few more sensible things like that and all the knocks will turn to boosts.

Chatham, N. B., Can.—The Royal, a new moving picture house opened last week. Mr. J. D. Lahay, the proprietor, is to be congratulated on the way he has transformed the old Masonic hall and is now displayed in the finest style. The latest model Edison machine has been installed; an orchestra has been engaged; DeWitt Cairns, a noted vocalist is a special attraction, and, with an excellent operator, Thos. S. Daley, and good film service, Mr. Lahay has started out on the path that leads to success for the Royal.

Scranton, Pa.—There are now eighteen moving picture shows in Scranton, ten of whom are using independent service. Mr. Barnet Freeman, formerly one of the Philadelphia Film Exchange, has leased a suite of rooms in Miller's Block, one of the finest and best located business blocks in the city. He will open a new independent film exchange called the Scranton Film Exchange. He ought to do well, as he is an affable gentleman, has been much on the road and has a host of friends.

No. Brookfield, Mass.—The Star Theater, under the management of J. Berthiaume & Co., who also operate the Park M. P. House at Spencer, Mass., will open its doors to the public on December 31. The place has a seating capacity of 700, having been the old Union Church, which has been converted into a modern appearing moving picture house at a cost of $5,000. It is furnished with the latest equipment, even to their own electric lighting plant.

FLICKERS.

Nobody ever has to hunt for a cop in moving picture land.

* * *

Speaking about the Passion Play; after going the rounds, these three long years, it is finally censored by the Mayor of Denver, as being "Too Gruesome." Well, the Bible is good place to make a beginning.

* * *

Mayor of Painesville, Ohio, leased a picture theater for a day, to give Passion Play on Sunday. He gave an exhibitor the authority; the authority was questioned; exhibitor got cold feet, and just to show who was boss, the mayor ran the show himself. You can get away with lots of things, if you're a mayor, that you couldn't as an exhibitor.

Letters to the Editors.

Editors Moving Picture World:

Dear Sir.—Photoplay actors and actresses are certainly of great interest to the public. Many of my patrons are asking me frequently who are certain ones that we see in different productions, and, of course, I am not able to tell them, as I don't know. I would think that if the manufacturers would have slides made of all their leading players, one by one, with names of them and space to announce when and what play they're taking part in, I know, I and many other exhibitors would be delighted to show them in advance to the audience, and many people would see productions that they don't see now, if they'd know that such players as Mr. Maurice Costello, Miss Florence E. Turner, and many others, which names are unknown to us, took part in.

Hoping that you will find room in your valuable paper to publish these few lines, I thank you in advance and with compliments of the season, I remain,

Yours truly,

SAMUEL ACRI

ANOTHER CRY FOR COMEDY.

Sandusky, Ohio, December 27, 1910.

Editors Moving Picture World:

Dear Sirs—Being an exhibitor I would like to have my opinion in your paper—why the motion picture has fallen down and not attended as it used to be. In the first place, the makers of films are too busy trying to get ahead of each other in some things, but not in producing good pictures and interesting subjects. They have entirely too much drama and not half enough comedies and scenic films. We have enough drama in our every-day life without watching it on our curtain. Just think, we have twelve short comedies out of fifty-seven subjects put on the market this week! Give us more good, clean comedies so that we can send our patrons out with a smile, and they will come back and bring their friends. Not so with dramas; they tell them to stay away. In order to bring the business up to the standard where it should be, let the manufacturers bury the axe and give us the comedies.

Yours truly,

CHAS. REARK.

ABOUT POSTERS.

Tacoma, Wash., Nov. 23, 1910.

The Moving Picture World,
125 East 23rd Street, New York.

Gentlemen—Was much interested in your article in issue of 19th November re, "The Posters." You hit the nail on the head when you say "more crude and inartistic work is impossible to imagine." How intensely annoying it is, when you know you have a good picture, to have to put out in front a hideous daub supposed to advertise it, and then see people come along, stop, hesitate, debating whether to go in or not, get a glance at the posters, then hasten away. You can't blame them. There is not a single attractive thing about the posters furnished with the films. We hope there will be a concerted demand from the exhibitors that will make the manufacturers "sit up and take notice" on this particular question, and you can help the good work along wonderfully.

Yours very truly,
The Ideal Amusement Company.
Wm. W. Hoyt, Mgr

GETTING TOGETHER.

In my last article, "Vermont and The Moving Picture," I put forward a few statistics such as would tend to supply food for thought to present theatrical investors and those who may invest in the future, and while those statistics solely applied to one State, Vermont, they ought to have, and probably will have, a deep bearing on the present and future showman's methods of procedure anywhere, be it circus, dramatic, vaudeville or moving pictures, particularly the latter, as they are more permanently located than the others, with the possible exception of vaudeville, and outside of the big cities.

In Vermont, again referring to this State as a particularly good illustration, there are approximately thirty five moving picture, or moving picture and vaudeville, theaters, and according to the population, bank deposits and many other favorable conditions there should be at least twice, and possibly present population as active, industrious and progressive, and less applicable to the "night wad" fraternity many of whom can only increase their capital by the "sweat of their brow," as other agricultural communities are, there would be, at least, a hundred picture theaters and enough population, standing and floating, to easily support them all. I am not knocking, far from it, although relations of plain, cold, unvarnished facts and figures are often considered in that light. Nevertheless, this is the situation in one State and can't be denied. But, can it be remedied? Can the moving picture interests, the manufacturers, jobbers, exchanges and renters, exchange ideas in Vermont? I think we at least have a start started individually but collectively, and with a prettty good certainty of it all coming back through the increased number of box offices and the exhibitors to the exchange and then to the manufacturer. Elucidate.

A star or a big production has a press agent, or more modernly termed, publicity promoter, and an agent or advance man, and the attraction is promoted by all the newspapers they can be "planting" and advance billing, in every town and hamlet in the country where found by the aforementioned agent, and it matters not to the "other fellow" what it is talking about it, and consequently stirs to see it. They do, and if it is good it gets a nice patronage for the entire next day and the producers add another leaf to their private mill of fame, and even if it is poor they get the advertising and prominence just the same. Producers and big potteries are famous all over America and England, even if the ware occasionally put out an inferior one.

Now, why can't the film manufacturers play the same tactics in a milder degree? You may say "because they put out too many pictures and would not have the time for such extensive publicity." But why should they put out so many pictures? It is not necessary. Do the exchanges demand it? If they do, it's the exchanges' and the exhibitors' fault, as it does not help the business in the long run, not by a jug full, over-production never does. Some will say that the expenses involved and the possible profits in moving pictures as against those pertaining to the legitimate stage and its companies would prohibit as extensive a policy as promoting the pictures. So it would if carried to the magnitude and extreme, as permissible in the "legitimate" vaudeville or field, but that is not necessary or logical or even possible still the idea is there; apply it as extensively as you can, but apply it.

Figuratively speaking, the moving picture is pretty well represented both artistically and educationally, considering its short time before the public, but in its business and financial end it is lack of system in the manufacture of production, advertising (or publicity promotion) and distribution, it sadly needs a master organizer and systematizer with plenty of financial backing and a long head. Like a new town, the boom is over, the town is established and we must now settle down to a safe sane and progressive administration, free from an erratic and financial standpoint.

The time is going by when the public will mount a picture theater to see any old picture as long as it being new at the time; they will have to be informed, interested and led on it by various methods of publicity; they will have their favorite makes, and their favorite actors and actresses as they have today. They will have their favorite industrial and educational pictures of subjects and classes in which they are students. These pictures should be of swell merit as to content featuring, and should not be hurled at the exchanges almost before they have had time to dry, but should be plugged, boosted and advertised all along the line, on the screen, in the lobby, and in the papers, and kept on longer than one day. Now, advertising pages at a time in the trade papers to inform and interest the exchanges and the exhibitors. This is all right as far as it goes, and to an per cent of the news that is put as far as it does go, it seldom reaches the public, that is the masses, for they do not as a rule read the trade papers pertaining to the picture, particularly the laboring class. But they do read the daily papers, but they do not shed tears a sign or glance that reads "coming on and on, and they do read programs and announcement slides. They know what they want and how often they want it, and under a different system of production, booking and advertising one could be easily told by the box office. The manager would have a chance to pick at least a few of the pictures his audiences want, thus the exchange would know better what to buy and the manufacturer would have a better insight into what the public wants and more time to give it to them—in quality, not as some are now—in quantity.

Co-ahuer, everything, get together, co-operate, exchange and exhibit; get together understand each himself, and co-operate, concentrate and advertise, "all of you."

This is a long winded game and will take some men to do it on figures and figure, but it can be done, will have to be done later on, and you might just as well get started now as any time.

Accept the above at your own valuation, but accept it—and always all act upon it.

C. W. LAWRENCE

BIOGRAPH.

THE TWO PATHS.—Dawson and Nellie are dressmakers sewing in the same shop. Nellie wastes quite a few points the boss first observes her, and is angered by it. Dawson, realizing the situation, tries to help her out by every means in his power, but Nellie ignores him, but Thomas Manners is his persistent and encouraging friend. Dawson finally decides to let Nellie go, but Manners pleads for her, and finally succeeds in having a final trial. She, however, is so nervous that she is sure to fail, and the inevitable does. The manager of the establishment decides she is unfitted for the position and tells her so. Nellie leaves in disgust and goes home and tells her mother how unfair she was treated. Manners calls and learns of the occurrence and, after consoling Nellie, tells her to be ready at seven o'clock, as he will call for her and take her to a dance. Nellie does not want to go, but her mother persuades her that it will do her good. Manners is a handsome young man, and Nellie soon forgets her troubles in the pleasures of the dance. Manners is very attentive to her, and Nellie is very much pleased with him. Dawson, who has been watching Nellie, is disappointed in finding her with another man, and, after the dance, he calls on her and tells her that he loves her. Nellie tells him that she cannot love him, as she loves another man. Dawson, realizing that he has lost her, leaves in disgust. Manners calls on Nellie and tells her that he loves her, and asks her to be his wife. Nellie accepts him, and they are married. Dawson, who is still employed by the same firm, is sent to Manners' office on business, and, seeing Nellie, he realizes that he has lost the only woman he ever loved. He goes home and tells his mother that he is going to end his life. His mother begs him not to do so, but he tells her that he cannot live without Nellie. He writes a letter to Nellie telling her that he is going to commit suicide, and that he wishes her to be happy with Manners. He then takes a dose of poison and dies. Nellie receives the letter and tells Manners, who rushes to Dawson's home, but arrives too late to save him. Nellie and Manners are overcome with grief.

BIOGRAPH.

THE TWO PATHS.—Dawson and Nellie are dressmakers sewing in the same shop. Nellie wastes quite a few points the boss first observes her, and is angered by it. Dawson, realizing the situation, tries to help her out by every means in his power, but Nellie ignores him, but Thomas Manners is his persistent and encouraging friend. Dawson finally decides to let Nellie go, but Manners pleads for her, and finally succeeds in having a final trial. She, however, is so nervous that she is sure to fail, and the inevitable does. The manager of the establishment decides she is unfitted for the position and tells her so. Nellie leaves in disgust and goes home and tells her mother how unfair she was treated. Manners calls and learns of the occurrence and, after consoling Nellie, tells her to be ready at seven o'clock, as he will call for her and take her to a dance. Nellie does not want to go, but her mother persuades her that it will do her good. Manners is a handsome young man, and Nellie soon forgets her troubles in the pleasures of the dance. Manners is very attentive to her, and Nellie is very much pleased with him. Dawson, who has been watching Nellie, is disappointed in finding her with another man, and, after the dance, he calls on her and tells her that he loves her. Nellie tells him that she cannot love him, as she loves another man. Dawson, realizing that he has lost her, leaves in disgust. Manners calls on Nellie and tells her that he loves her, and asks her to be his wife. Nellie accepts him, and they are married. Dawson, who is still employed by the same firm, is sent to Manners' office on business, and, seeing Nellie, he realizes that he has lost the only woman he ever loved. He goes home and tells his mother that he is going to end his life. His mother begs him not to do so, but he tells her that he cannot live without Nellie. He writes a letter to Nellie telling her that he is going to commit suicide, and that he wishes her to be happy with Manners. He then takes a dose of poison and dies. Nellie receives the letter and tells Manners, who rushes to Dawson's home, but arrives too late to save him. Nellie and Manners are overcome with grief.

WHEN A MAN LOVES.—Mr. Bach, now a wealthy man, visits the scenes of his boyhood days in his native town and meets farmer Brown, his boyhood friend. Brown is the father of a very pretty daughter, Alice, who is the village coquette. Bach smiles with the artless little country lass, and secretly hopes to win her. Beside interesting him a load of coal is in the little village, the favored one being John Watson. John is a bit superior to the rest of the village youths, considering he sends novels and has a good line of persuasive talk with which to embellish his suit for Tessie's heart. And he is successful. Upon the eve of the solution of the writer swains, Now Tessie is of course pleased with the native lumberman, but in her smiles with the artless little country lass, put secretly hopes to win her. Tessie, however, has a load of coal

captive has run and informed the other Sioux. They start in pursuit, while she hastens off to Bob and tells him her story. Bob attacks all the first Sioux, in time to grapple with the Mexican and after a struggle both fall over the cliff, but manage to hang on to a ledge. The cowboys then, after a grand ride through typical western country, come up. They throw a lasso under Bobs arm and draw him up, while the Mexican in the effort fails to the bottom of the cliff. Bob returns some to uncle Jack's ranch all is explained by the Indian girl and the picture ends with a pretty view of Bob and Gertie on their honeymoon.

AN INTRIGUE.—In Saxelli whose father had been shot for fighting against the Emperor carries her living by singing in the streets. Count de Hompain takes notice of her, and makes offers to aid him in his schemes of revenge upon Napoleon III. By his influence she attends a court ball, attracts the Emperor's notice, and by order of Eugenie, the son of the minister responsible for her father's death. She falls in love with the latter, and refuses to go on with the scheme. She is finally killed by a bullet from Favier who in his mask is fitting at the main who is his lover. It was the Emperor himself, and but for La Saxelli finding around him would have been entered his body. The piece is a careful study, and scrupulous regard to detail has been invoked.

LOVE UNDER DIFFICULTIES.—Young Harry Edgely sees one day that the large mansion next door has been let. An elderly gentleman and his daughter are seen moving in. Peeping through a hole in the wall in the garden he gets a view of the latter's face and is struck with her beauty. Climbing the wall he attracts her attention by throwing a flower at her and then a love letter and joins him. The girls father interferes with their love making and shows them a portion of the will by which he has left his fortune to his daughter only, provided that she does not marry until she is twenty-one. Harry and Patsy are not to be discouraged, and on the young lady's page to spend their time together, although frequently they have their fathers with them. Harry takes Patsy to the minister's and they get spliced. Returning to her father's house they are afraid to tell him of their marriage, but on noticing their confusion, invites Harry to stay to dinner. Then enters the dining-room and the light being turned on Harry finds his wife's uncle. Before that the two fathers know exactly all that had taken place. The girl's father had altered his will, when provided that in the event of his daughter marrying a man who loved her only for herself, his fortune was still to go to her.

KALEM.

THE BOLTED DOOR.—Elsa and Jack, both of humble means, became engaged. Learning of a chance for her lover's advancement, Elsa urges Jack, who is ambitious to make an attractive home for her, to talk to the employer and bids her goodbye for a short while. Six months go by and we find Jack still hustling but not yet in a position to make Elsa his wife. In the same time Jack visits his married sister and makes the acquaintance of her little baby girl Edith. As time goes on he loses miles of sleep for Elsa and becomes sufficiently prosperous and to name the day for their wedding and decides to act as a wedding patron of the place where she is employed. A few months later Jack's sister dies, leaving to his care little Edith, who proves a great source of wounded heart. Four years later Elsa and Jack meet as guests in the same household. The years have not been happy ones for Elsa and when she meets Jack the old love returns, but Jack, remembering she threw him over because of his lack of money, refuses to be friends and tells the case of his heart against her.

THE RUNAWAY ENGINE.—Allan Peters, just out of college, the son of a railroad president, sighs for fortune's smiles. His father's generosity suggests that as he has studied hard for several years a trip to Europe would be in order. Allan however, with his father's consent, goes to work and wants to begin at once. Further that he wants to learn the railroad business from the bottom up and asks for an opportunity to start as a brakeman. While following his vocation he meets the daughter of Silas Sharp, the contractor who is to lay a new eight kilometre-track connecting his mill and become mutually engaged and Allan endeavors on the former to get control of the necessary land. President Peters, the owners his refusal to sell and sends Allan to the scene where he is employed in an effort to secure him from doing to become a roundhouse. While the president is in bed-room he is aroused by the following message is flashed over the wire. "Homewood engine on fire mills all shipping. Send message." Allan at the station where Grace is employed as telegraph operator, the report is filled with consternation as soon learns the president's special is coming down the line flowing out in the cause he tries to find his father but failing to his offices she counts an engine uncoupled and drives it at terrific speed to the mill arriving in time to. With the wild engine comes he sight she must down her engine jumps for her life and almost the two engines to crash together. Then seeing the president's special from a head-on collision with the wild engine. The president's engineer leaps down the track, sees the situation and flings the train in a stop about opposite where Grace was grasped. The president and Hallowell rescue the unconscious lovers of the girl from the train rush to her assistance. She is safely restored to consciousness and the president gives his consent to her union with Allan. Approaching quickly the train the president realizing the situation assumes command of the engine and in her efforts to save his train quickly withdraws his engineer to his post of engagement.

LUBIN.

TAG DAY AT SILVER GULCH.—When the Rev. John Asser and his pastry daughter, Rose, arrived at Silver Gulch mining camp they were accorded a warm welcome by the miners. However, the minister and Rose were not discouraged. In the course of a few days a tent-church had been set up, but this didn't cause any falling off in attendance at the first chance subject. As the congregation didn't contribute enough, he decided to go to the congregation and began evening meetings outside of the school. Bill, one of the miners, decided to embrace religion, and was probably we think. It was determined to paint a church. A tag day was set aside when all the inhabitants would be called upon for contributions, subscribing being dispensed with as a tag after making his contribution. Bearing in mind this decision painted a sign, "Notice. We ain't goin' to have no church. Buy a tag and get plugged. The Silver Gulch Miners." Rose was much mystified because wearing a tag meant about the same as wearing a target. Her father explained it to her. Both disappointed and downcast. So on beside the first tag, tied it on pulled out his shooting irons, placed them on the table in full view and, before they knew it, the ungleaders covered with his revolvers. But the minister appeared and put a stop to Bill's game. Then he took off his coat and proceeded to give Hank the ring. Another, like Hank, of him pulled his gun. The ceremony Hank showed that he was a true sport. He and Bill sold the tags like hot cakes. If any man left the church without a tag he was quickly "persuaded" that he just couldn't live without one. Of course, Bill became the minister's son-in-law.

A MIX IN MASKS.—The Thompsons and their daughter, Nellie, had been invited to a masquerade party. The mother and father decided not to go, but had no objection to their daughter going with her friend Jack. Nellie and Jack decided to wear a Spanish costume. Just before starting for the party they came in to say goodbye to Nellie's parents. Now, Mr. Thompson loved a joke and no sooner saw the costume than he decided to play a little plan to his wife whereby they would have some fun. She agreed with great pleasure. In accordance with the plan Nellie and Jack changed of the young people's costumes. As they were about to leave the house Mr. and Mrs. Thompson were exact pictures of them after they were dressed in the Spanish costumes So, off they went to the party. When they took their seats to be seen by Jack and Nellie. Then, when Nellie was alone for a few moments her father joined her and of course she thought it was Jack. Then Jack met Nellie's mother in another room, and, of course, she thought it was Nellie. She proceeded to steal a kiss and, of course, the supposed Nellie objected. Then didn't "get very well with Jack and he started off in a huff. Here's where the quarrel. Meantime, the real Nellie was rather provoked because the supposed Jack got mad. She began to suspect that he didn't love her and all that sort of thing. Unless he telling want might have happened to him. Then she thought of the time the natural astonishment of both Jack and Nellie. Then all unmasked enjoyed a good laugh and the young folks had to make up. Of course

The editors of the MOVING PICTURE WORLD would like to hear from every exhibitor what they consider was the greatest picture they have shown during the year 1910.

They may qualify their opinions by citing the picture which received the most applause and also stating which picture seemed to create the most profound impression.

Applause alone should not be taken as the criterion of greatness, as some of the dramas of the year have been received with a silence which was equally appreciative if less demonstrative.

We would also like to hear from the exchange booking departments as to what particular film they had most recalls for. This information is not desired for to shed glory on any particular manufacturer, but to arrive at some idea as to what kind of subject is most conducive to the welfare of the business.

All letters will be held confidential unless permission is given to use the name of the writer.

LICENSED RELEASES

BIOGRAPH.

Nov. 3—Waiter No. 5 (Dr.) 997
Nov. 7—The Fugitive (Dr.) 998
Nov. 10—Simple Charity (Dr.) 993
Nov. 14—Sunshine Sue (Dr.) 998
Nov. 17—The Troublesome Baby (Com.) 492
Nov. 17—Love in Quarantine (Dr.) 995
Nov. 21—The Song of the Wildwood Flute (Dr.) 996
Nov. 24—His New Lid (Com.) 586
Nov. 24—Not So Bad as It Seemed (Com.) 432
Nov. 28—A Plain Song (Dr.) 997
Dec. 1—Effecting a Cure (Dr.) 997
Dec. 5—A Child's Stratagem (Dr.) 598
Dec. 8—Turning the Tables 416
Dec. 8—Hedged Jack, Jr. (Com.) 576
Dec. 12—The Golden Supper (Dr.) 998
Dec. 15—His Sister-in-Law (Dr.) 998
Dec. 19—The Lesson (Dr.) 994
Dec. 22—White Roses (Dr.) 558
Dec. 25—The Benevolent Hebrew (Com.) 480
Dec. 26—Winning Back His Love (Dr.) 594
Dec. 29—His Wife's Sweethearts 682
Dec. 29—After the Ball (Com.) 311
Jan. 2—The Two Paths (Dr.) 992
Jan. 5—When a Man Loves (Dr.) 998

EDISON.

Nov. 11—The Adoption (Dr.) 1000
Nov. 15—Into the Jaws of Death (Dr.) 990
Nov. 16—The Stolen Claim (Dr.) 1000
Nov. 18—The Toymaker, the Doll, and the Devil (Com.) 990
Nov. 22—His Mother's Thanksgiving (Dr.) 995
Nov. 23—Through the Clouds (Dr.) 1000
Nov. 25—A Daughter of the Mines 990
Nov. 29—The Greater Love (Dr.) 1000
Nov. 30—Arms and the Woman (Dr.) 975
Dec. 2—The Unappreciated Note (Dr.) 1000
Dec. 6—The Whisking of Miss Langdon (Dr.) 595
Dec. 7—The Life of a Cowboy (Ind.) 440
Dec. 7—Amateur Night (Com.) 550
Dec. 9—The Captain's Bride (Dr.) 1000
Dec. 13—The Old Silver Mine in Peru (Ind.) 250
Dec. 13—A Mountain Maid (Dr.) 750
Dec. 14—Pigs is Pigs (Com.) 1000
Dec. 16—The Land Leaguers (Dr.) 1000
Dec. 20—The Police Force of New York City Scenic 995
Dec. 21—The Jokes they Played on Humptious (Com.) 990
Dec. 23—A Christmas Carol (Dr.) 1000
Dec. 27—Fibro, the Fruit Girl (Dr.) 990
Dec. 30—A Family of Vegetarians (Com.) 990
Dec. 30—The Romance of Lady Burke (Dr.) 1000
Jan. 3—In the Days of Chivalry (Dr.) 1000
Jan. 3—Some Goats, Sheep (Com.) 348
Jan. 6—Fire Dept. of New York City (Sc.) 1000
Jan. 6—A Western Night (Dr.) .....

ESSANAY FILM CO.

Nov. 15—Love at First Sight (Com.) 378
Nov. 19—The Little Prospector (Dr.) 1000
Nov. 22—That Popular Man (Com.) .....
Nov. 22—Hank and Hank vs. Sandalwick Mint (Com.) .....
Nov. 26—A Western Woman's Way (Dr.) 1000
Nov. 29—The Tie That Binds (Dr.) 998
Dec. 3—Uncle C. Ranch's Wedding Present (Com.) 1000
Dec. 6—Love's Awakening (Dr.) 1000
Dec. 10—A Cowboy's Vindication (Dr.) 1000
Dec. 13—A Tangled Masquerade (Com.) 1000
Dec. 17—The Indistrict Messenger (Dr.) 997
Dec. 23—The Gopher Trail (Dr.) .....
Dec. 29—Hank and Hank (Com.) .....
Dec. 30—The Red Man's Revenge (Dr.) 1000
Dec. 27—Girls Will Be Boys (Com.) 1000
Dec. 31—A Gardens of the West (Dr.) 1000
Jan. 3—The Redeemed (Dr.) 1000
Jan. 7—The Comic and the Cowboys (Com.) .....

KALEM CO.

Nov. 18—Jim Bridger's Indian Bride (Dr.) 1000
Nov. 23—The Lad from Old Ireland (Dr.) 1000
Nov. 25—The Romance of the Virgin (Dr.) 1000
Nov. 27—The Lords of the Harem (Dr.) 820
Nov. 30—Up the Hudson to Wayside Inn (Dr.) .....
Dec. 2—How Uncle Josiah Went (Dr.) .....
Dec. 7—Rescued (Dr.) 1000
Dec. 9—The Romance of Molly Pitcher (Dr.) 1000
Dec. 11—Sold (Dr.) 1000
Dec. 16—Her Indian Mother (Dr.) 990
Dec. 23—The Little Scout (Dr.) 990
Dec. 25—When Lovers Part (Dr.) 1000
Dec. 28—The Girl Spy Before Vicksburg (Dr.) 1000
Dec. 30—Stingaree (Dr.) 1000
Jan. 4—The Bolted Door (Dr.) 990
Jan. 6—The Runaway Engine (Dr.) 990

LUBIN

Nov. 10—The Mystery of the Torn Note (Dr.) 990
Nov. 10—The Gambler's Chum (Dr.) 1000
Nov. 14—The Secret Prisoner (Dr.) .....
Nov. 17—Duel in Front of Fudge (Com.) 990
Nov. 21—Cupid in the Canoe (Dr.) .....
Nov. 24—Romance of the Lost in Honey (Dr.) .....
Nov. 28—Sundown and Sunshine (Dr.) .....
Dec. 1—Spoon Sam (Com.) .....
Dec. 12—An Endless Lane (Dr.) 990
Dec. 15—The Musical Race (Dr.) .....
Dec. 19—The Dead Ladies (Dr.) .....
Dec. 22—An American Count (Dr.) .....
Dec. 26—Making a Man of Him (Dr.) 980
Dec. 29—Blue Horse Mine (Dr.) 990
Jan. 2—Art and the Legacy (Dr.) 980
Jan. 5—His Last Parade (Dr.) 990
Jan. 9—A Mix in Make (Com.) 990
Jan. 9—Tag Day at Silver Gulch (Dr.) 935

GAUMONT.

G. Kleine.

Nov. 19—Lisbon, Before and During the Revolution (Sc.) 727
Nov. 19—Spanish 520
Nov. 22—Cast into the Flames (Dr.) 881
Nov. 22—A Woman's Wit (Com.) 595
Nov. 25—Samson's Strength (Dr.) 519
Nov. 26—Calino Travels as a Prince (Com.) 489
Nov. 29—The Hat Next Door (Com.) 722
Nov. 29—Tarascon on a Rising (Scenic) 243
Dec. 3—Lured by a Phantom (Dr.) 712
Dec. 3—Nancy's Wedding Trip (Com.) 273
Dec. 6—A Man of Honor (Dr.) 854
Dec. 6—Professor's Hat (Com.) 171
Dec. 6—The Revolt (Scenic) 943
Dec. 13—The Phantom Rider (Com.) 279
Dec. 13—Mill Girls (Dr.) 677
Dec. 17—Herod and the New Born King (Bible) 965
Dec. 20—The Cinderella Girl (Dr.) 769
Dec. 20—The Kingdom of Flowers (Botanical) 220
Dec. 24—The Old Home (Dr.) 732
Dec. 24—The Shell Game (Com.) 279
Dec. 27—The Adventures (Dr.) 995
Dec. 27—Sunset in Venice (Scenic) 963
Jan. 3—The Artist's Fat Day (Dr.) 972
Jan. 7—The Woman Who (Com.) 945
Jan. 10—Cupid's Pranks (Com.) 758
Jan. 10—The Hills of Sardon (Sc.) 243

URBAN-ECLIPSE.

G. Kleine.

Nov. 16—The Rival Barons (Dr.) 860
Nov. 19—An Alpine Retreat (Sc.) 142
Nov. 23—Behind a Mask (Dr.) 516
Nov. 26—Mirth (Com.) 420
Nov. 30—The Return of Midnight (Dr.) 624
Nov. 30—Rambles Among Castles (Scenic) 319
Dec. 7—Death Valley (Dr.) 992
Dec. 7—On the Mexican Border (Dr.) .....
Dec. 14—Scenes in Bruges (Scenic) .....
Dec. 14—The Little Matchmakers (Christmas) (Dr.) 749
Dec. 14—Scenes in Bruges (Scenic) 253
Dec. 21—The Terror of Hershey (Dr.) 676
Dec. 21—A Christmas Hour 332
Dec. 28—A Mexican Romance (Dr.) 820
Dec. 28—Coming In. Duncanville, England .....
Jan. 4—A Lock of Hair (Dr.) 978
Jan. 11—Western Arizona (Dr.) 670
Jan. 11—Wood Carving at Bruges (Ind.) 320

G. MELIES.

Nov. 16—A Mountain Wife (Dr.) 986
Nov. 17—His Sergeant's Wife (Dr.) 850
Nov. 24—The Convict and the Bachelor Girl (Com.) .....
Dec. 1—Pals (Dr.) .....
Dec. 8—Wind Goat Bear Learned (Dr.) .....
Dec. 15—Mother (Dr.) .....
Dec. 22—A Western Welcome (Dr.) 980
Dec. 29—On the Dell Grass Country (Dr.) 980
Jan. 5—The Wilderness (Dr.) 980
Jan. 12—The Owner of the 71 Ranch (Dr.) 980

PATHE.

Nov. 16—Her Lost Husband's Return (Dr.) 990
Nov. 17—In His Father's Absence (Com.) 544
Nov. 18—Tom Sawyer (Com.) 1000
Nov. 14—Hideout Negro (Com.) 550
Nov. 14—Cruelty and Kitty in Romance (Sc.) 491
Nov. 15—Bandit Bride .....
Nov. 17—Saved by Divine Providence (Dr.) 980
Nov. 19—Got Rich Quick (Com.) 1000
Nov. 19—Hunting Lions in Tasmania (Scenic) 990
Nov. 21—The Executive Motor Car (Com.) 980
Nov. 21—May Goes Skating (Com.) 420
Nov. 24—The Lady Cursed (Dr.) 997
Nov. 25—Better Friendship (Com.) 980
Nov. 24—Sunshine in Paradise Park (Dr.) 1000
Nov. 26—The Bandit Bride 1000
Nov. 28—The Burning Island 541
Nov. 28—Rounding Among Ostrich Farms (Com.) 541
Nov. 28—Among the Ostrich Farms (Scenic) 541
Nov. 28—Pull Out (Sc.) 541
Nov. 28—Cutting the Mustard (Dr.) 998
Nov. 28—Carnival of Love, Princess in Tokio (Dr.) 990
Dec. 11—The Youth Still (Dr.) 1000
Dec. 2—The Misplaced Parchment (Dr.) .....
Dec. 2—Cupid's Ride (Sc.) .....
Dec. 5—Rambles in Normandy (Sc.) .....
Dec. 6—An Enemy (Dr.) .....
Dec. 9—The Bandit Bride (Dr.) .....
Dec. 9—The Hermit's Daughter (Dr.) .....

SELIG.

Nov. 21—No Place Like Home (Com.) .....
Nov. 21—The Dad Rules (Dr.) .....
Nov. 24—The Mount Woman of Madison (Dr.) 1000
Nov. 28—The Count of 10,000 Dollars 1000
Nov. 28—The Scapegoat (Dr.) 1000
Dec. 1—The Widow of Mill Creek Flat (Dr.) .....
Dec. 5—In the Wilderness (Dr.) 1000
Dec. 12—A Tale of the Sea (Dr.) 1000
Dec. 15—Country Fair (Sc.) 1000
Dec. 19—Jack Dunn and the Circus (Mystic) 1000
Dec. 22—Operation in Pregnant (Dr.) 1000
Dec. 26—The Rustlers (Dr.) 1000
Dec. 29—Jealousy and Treachery (Dr.) 1000
Jan. 2—The Agreement (Dr.) 1000
Jan. 5—Rainbow's Fortune (Dr.) 1000
Jan. 9—Sundown of the Past (Dr.) 1000

VITAGRAPH.

Nov. 23—A Woman's Love (Dr.) .....
Dec. 2—Jack Dalton and Jim Sloan at Coney Island (Com.) 965
Dec. 5—The Governor's Wife (Dr.) 1004
Dec. 9—A Fair Trial Revealed (Com.) 996
Dec. 12—The Wood Gatherer Lord (Com.) 967
Dec. 15—The Naval Reserve's Honor (Dr.) 970
Dec. 16—The Love and the Maze (Dr.) 1000
Dec. 16—Playing at Divorce (Dr.) .....
Dec. 19—The Superintendent Motor Boat Race (Com.) .....
Dec. 17—A Dixie Mother (Dr.) .....
Dec. 23—The Light in the Window (Dr.) .....
Dec. 23—Love and Duty (Dr.) .....
Dec. 23—Jones and the Waif (Dr.) .....
Dec. 26—A Neighboring Rivalries (Dr.) 995
Dec. 30—The Mother Heart (Dr.) 1000
Dec. 30—Where the Waves Break (Com.) 987
Jan. 2—An Ad Is Paid to Love and War (Dr.) 970
Jan. 6—The Mystery of Mount Necklace (Dr.) .....
Jan. 6—Billy (Com.) 979
Jan. 7—The Girl Wales Jail (Dr.) 984

Among the Exhibitors

Onley, Ill.—Mr. George Sidley is making arrangements to open a new moving picture theater in this city.

Greencastle, Penn.—Messrs. Phillips and Charles Sanderson are to operate a new moving picture show here.

Sioux City, Utah.—Martin Bros. of the Orpheum theater, Omaha, have leased the Auditorium here and will conduct moving pictures.

Modesto, Cal.—Mr. Swanson is making arrangements to open a moving picture and moving picture camera house in the building formerly occupied by the New Era.

Ida Grove, Iowa.—Messrs. Hall Bros. have purchased the moving picture theater in the Gaiety building here.

Pasco, Wash.—D. H. Rockwell is planning the erection of a new moving picture theater here.

Bountiful, Utah.—Mr. Hyrum Hess and Mr. Ed. H. Kinney are planning to erect a moving picture theater and operate it.

Beatrice, Neb.—Mr. Ed. Hall has purchased the moving picture machine formerly owned by Mr. Hall.

Castle, Ill.—Messrs. Smithson have purchased the moving picture theater of Mr. Schaefer in the Hynes Block.

Hynes Town.—Mr. Hynes will have opened a moving picture theater.

Wilcox Springs, Mo.—Mr. Evans formerly of Wilcox Springs, Mo., has opened a moving picture theater in Anderson, Mo.

Shenandoah, Penn.—Messrs. Hoffman and Hoffman have opened their moving picture theater.

Cleveland, O.—The moving picture theater formerly conducted by Mr. Hoffman and Mr. Vadie Assam has been opened.

New York City.—Among Vitagraphers are Commodore Blackton's New Motor Boat, Mr. Wm. Rock, Director of Publicity, Mr. Ralph Ince, Mr. Wm. Humphrey, Mr. Wm. Dunn, Mr. Wm. Shea, Mr. Wm. Ranous, Mr. Wm. Gillette, Mr. Wm. Bechtel, Mr. Wm. Kelly, Mr. Wm. Rowland, Mr. Wm. Mason, Mr. Wm. Wadsworth

Independent Film Stories.

AMERICAN.

THE RUMMAGE SALE—The routine opens with the maid assisting Mrs. Wealthy to don the steps with a carnival air. Arriving at the committee room of the benefit society, they find the ladies already busy at work. Mrs. Wealthy is assigned to a table, and the maid is left to wait on a group of customers. Among the latter is a young man who is attracted by the beauty of the maid. He buys a number of articles, and, after paying for them, he hands her a note. She reads it, and, after a moment's hesitation, she nods her head in the affirmative. The young man then leaves the room. Mrs. Wealthy, who has been watching the proceedings, calls the maid to her side and questions her as to the note. The maid tells her that the young man has asked her to meet him at the park gate at 8 o'clock that evening. Mrs. Wealthy tells her that she must not go, as it is not proper for her to make appointments with strangers. The maid promises to do so, but, on the first opportunity, she leaves the room and goes to the park gate. She finds that the young man has not arrived, and she waits for him. He soon appears, and they walk off arm in arm. Mrs. Wealthy, who has been watching the maid, follows them. She is astonished to see the maid walking off with the young man, and, hailing a passing cab, she jumps in and follows them. She is given a big surprise when they enter the home of the young man, for she recognizes him as her husband. She enters the house and demands an explanation. The wife of the latter explains to her that she and her husband have been married for a long time, but, owing to her husband's position, they have been compelled to keep their marriage a secret. She explains to her that she has been compelled to do this, as her husband's father has threatened to disinherit him if he should marry a poor girl. Mrs. Wealthy is overcome with grief when she learns that her husband has been deceiving her, and she leaves the house. Her husband follows her to the door and begs her to forgive him. She refuses to do so, and, calling a passing cab, she jumps in and drives away. The husband returns to the house and tells his wife that he has failed to win her forgiveness. The wife tells him that she will go to Mrs. Wealthy and plead with her. She leaves the house and goes to the home of Mrs. Wealthy. She finds the latter in a state of despair, and she tells her that she has come to plead with her to forgive her husband. She explains to her that she and her husband have been married for a long time, but that they have been compelled to keep their marriage a secret, owing to the fact that her husband's father has threatened to disinherit him if he should marry a poor girl. Mrs. Wealthy is overcome with grief when she learns that her husband has been deceiving her, and she refuses to forgive him. The wife then tells her that she has a little baby, and that she is very fond of it. She begs Mrs. Wealthy to forgive her husband, so that he may be able to see his baby. Mrs. Wealthy finally consents to do so, and the wife leaves the house and returns to her home. She tells her husband that Mrs. Wealthy has consented to forgive him, and that he may go to her home and see her. He leaves the house and goes to the home of Mrs. Wealthy. He finds her in a state of despair, and he begs her to forgive him. She refuses to do so, and, calling a passing cab, she jumps in and drives away. The husband returns to the house and tells his wife that Mrs. Wealthy has refused to forgive him. The wife tells him that she will go to Mrs. Wealthy and plead with her. She leaves the house and goes to the home of Mrs. Wealthy. She finds the latter in a state of despair, and she tells her that she has come to plead with her to forgive her husband. She explains to her that she and her husband have been married for a long time, but that they have been compelled to keep their marriage a secret, owing to the fact that her husband's father has threatened to disinherit him if he should marry a poor girl. Mrs. Wealthy is overcome with grief when she learns that her husband has been deceiving her, and she refuses to forgive him. She tells the wife

low and when the young couple in the arrive at the railroad station, they find a crowd ahead of them and they are duly duped with according to the latest rules laid down for the accidental departure of bride and groom.

A year slips by and we find Tom wrapped up in business pursuits and careless of manner towards Mae. And Mae quietly grieves over his neglect.

Then a former sweetheart of Tom's, Belle Stuart, sends them an invitation to a last dance. Belle proceeds to monopolize Tom by her open disregard of poor Mae. Left all alone she sits and broods over her misfortune and as she meets the lonely gaze Claude Jones goes entertains her most pleasantly with his talk and his ability as a dancer.

Tom finally thinks of his wife and goes to whom he left her, but she has gone. He at last discovers her in the conservatory in conversation with the poet. It is his turn to feel jealous and he does so and going rudely over he compels Informs Mae that they must go home at once. Before they go, however, she invites Claude to call upon them.

Soon Claude accepts her invitation and calls, finding her alone. In the midst of their chat Tom arrives at home and orders Claude to vacate the premises at once. Tom and Mae leave them feel vanted, and it is a good one.

Tom then decides to keep close watch upon her and sets up a bell so that if will ring in his den every time the door opens. Well, it works all right, only he is kept busy rushing into the room enough to meet the maid or the postman of somebody other than Claude. He then gives up and after another interview with his wife, he secretly writes Claude a letter informing him that as he loves Mae and Mae loves him, that he, Tom will surrender all further claim upon her.

When Claude arrives he is received most cordially by Tom, who proceeds to pass out his blessings upon the pair and leaves the room. Mae is completely mystified until Claude shows her the letter and proceeds to press his suit. She takes sudden unawares, begs for time to think it all over and he goes out to purchase her some flowers.

Tom, seeing him leave, telephones to Belle and makes an appointment with her. Mae overhears him at the 'phone and breaks down completely, weeping as if her heart would break. Then Tom leaves the house.

Claude, shortly after, returns and attempts to present Mae with the flowers, but she has had enough of him already and ordering him from the house throws his bouquet after him. Tom's conscience will not permit him to keep his appointment with Belle and after wandering aimlessly about his club he returns home to find his little wife curled up in his den hugging his dressing gown, trying to forget her sorrow in slumber. Tom's heart is touched, his old love is reawakened and taking her in his arms she opens her eyes and realizing that all is well they forget all their former doubts and troubles in their present happiness.

LUX FILMS.

HOW THEY TRICKED FATHER—Jim is much in love with an old nation's daughter and thought the young lady is agreeable but her father is not, and tells Jim that he is not liberal enough to become his son-in-law. But the young people are not downhearted. The same night, when father is reading, Jim is surprised by a villainous-looking burglar, who ties him tightly to the couch and after threatening him shoots a ball out of the adjoining room by despoil it of its valuables. Hardly has he gone when a sad-looking gentleman enters and explains his mission and the gentleman dives after the burglar. The latter appears, welcomes the old man and then, asking of his wife discloses the fact that he is the husband of Jim's daughter. Jim is too much for father, and even though he discovers that he has been duped by the supposed burglar for his little deception he calls his daughter and prospective son-in-law in and falls over himself in the young man's arms, and he not only blesses the happy couple but causes him a pearl with the barrel of fame.

THE RIVAL ENGINE DRIVERS—Jim, a secret service driver by the way, is the inventor of the engine of a new kind of locomotive to the most from the railroad. His efforts is interrupted by the appearance of Jim's wife with a threat. This action has been observed by another driver who likes Jim's wife and who seeks both new men at their engines and frightens them the former out of the cabin's coal. Jim, thrown to the floor and the engine starts at a high speed. The fireman arrives and the fight between and the driver's successful. In two drivers is now alone to keep speeds and he assumes the role strangling throats. Regaining the cabin, he is once more in control. While they are demonstrating their skill the drivers' wives and the will look out together to the ground. The train approaches an open switch. A terrible collision occurs. Help is at hand and the fire is overhead when the bodies of the men are found locked in each other's arms.

NESTOR.

ELDA OF THE MOUNTAINS—Judge Stock well felt exceedingly pleased with himself. Judge Stanton's daughter Mildred had just accepted him, and the judge was not only the most influential man in the county, but likewise the wealthiest.

As for Elda Carter, the mountain girl, whom he had been seeking secretly to imagine he found Mildred would never meet her just as sweet as well. As Elda meandered her way among, Elda had followed him to the judge's house and upon seeing him embrace the fiancee demanded an explanation, which ended in her being ungently ejected by Mose Sutton.

Then Carter, father and son, had gone from to town, where Carter found Tom Blessing, lying in comfort and accumulating liquor in refreshings. Tom was a gay young fellow he found.

Elda, Tom soon discovered his charms appeal and subsequent rate on to the point that he fore appointed to meet her at the old mill. Carter and Tom beneath concealing some his bosom he hurried on his way to Elda's cabin. Finding Elda not at the appointed hour he became impatient and finally left a note for her, telling her that he would meet her at the old mill. Carter, who had followed Tom, found the note and read it, and, thinking that Elda was false, decided to punish her. Going to the mill he met Tom and, thinking him Elda, struck him down with a club. Tom, however, was not dead, but only stunned, and, recovering, he went to Elda's cabin, where he found her in a faint. Carter, who had followed him, entered the cabin and, thinking Elda was dead, fled. Tom, however, was not dead, but only stunned, and, recovering, he went to Elda's cabin, where he found her in a faint. Carter, who had followed him, entered the cabin and, thinking Elda was dead, fled.

AT CEDAR RIDGE—It was coming for on Francisco on her father's part so Dad declared that he would have none from marrying such disreputable a family and losing Frances. Dad was a man and Frances, consequently, would have her own way but Dad finally swore Miss. she had to go.

Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Handbook Containing Sketches and Photographs for Theatre Designers

The **Decorators Supply Co**

2549 Archer Avenue :: CHICAGO, ILL

The verdict of the entire was that Dad Nelson deserved to send his daughter away to school.

And so it was after Jack and Frances had made her the time of their lives they were forced to part for the present. Dad Nelson, however, was not to be outdone and he too arranged to have a good time. He and Mrs. Nelson, Jack and Frances all went to Chicago, where they had a delightful time. At New York they were met by Mr. Nelson, who had been left behind to look after the business. Then they all went to Niagara Falls, where they had a delightful time. At New York they were met by Mr. Nelson, who had been left behind to look after the business. Then they all went to Niagara Falls, where they had a delightful time.

POWERS PICTURE PLAYS

THE PINKERTON MAN—[illegible] Boone [illegible] [illegible] [illegible]

them, the detective locates his boss's house. Regis, who is a consumptive, recognizes the detective in the woods but avoids a scene as his wife telling her that she must be present advocate that the hostile accompanied by the discharged wife, and Rogers and Mrs. Regis had an hour of it and except it as evidence of his death. The following day, who has fallen in love with the widow, obtains for him. Rogers comes as to his house Mrs. Regis arrives, the detective goes. Mrs. Regis ask Mrs. Rogers to remain for dinner. Hidden among the trees is now known Rogers is about to score even for murdering her death stays his hand and the Pinkerton man is saved, leaving the widow with her three sons and a home.

BEAU NOT WANTED IN. Grimcot is a doctor, with a beautiful daughter Mabel, whose head he is constantly over in the village hall. Jack Zeno, the village dude, is also in love with Mabel. Mabel and Arthur Dale, the postmaster's son, are also in love, but Grimcot objects to the latter, and on one occasion he kissing and hugging Mabel, Arthur enters and takes up the cudgels and Arthur succeeds in having a husband to explain his presence in the house. Grimcot gets Arthur down and is about to administer a severe castigation when Mabel's father and Mabel's father, who is a friend of Mabel's father, who is also in love with Mabel, also has designs on her. He tries to make Mabel's father believe that Arthur is a bad man, and on one occasion he kissing and hugging Mabel, Arthur enters and takes up the cudgels and Arthur succeeds in having a husband to explain his presence in the house. Grimcot gets Arthur down and is about to administer a severe castigation when

ceeding on his way. The wounded Count crawls to the house, climbs a balcony and in a fainting condition is discovered by the Governor's daughter, who assists him into the room. Footsteps are heard, and they have just time to conceal themselves as the spy and Governor enter the room. They draw the curtains, extinguish the lights, and proceed to develop the photographs. The Count, in the darkness, secures the photographs and escapes, thus thwarting the spy. War is declared between the two countries, and the Count, before leaving Russia, wishes to see the Governor's daughter. She meets him, but declares she loves her country more than she does him. He leaves disconsolately, and we next find him in the midst of a battle, where he is wounded, brought into a Russian hospital, he is tended by his sweetheart, and dies in her arms.

REVIER.

FOR BETTER OR WORSE.—George Granger, having run down a country maid with his auto, runs to her assistance happy to find her unhurt, though badly scared. The acquaintance develops into an elopement and subsequent marriage. After living two years in the happiness of their home, George is arrested on the street for a crime committed in his young days. Full of shame he sends a note to his wife telling her how unworthy he is and that he will never return. She knows nothing of his arrest, and being unable to account for his action, returns to her father's home and is forgiven. Jack, the neighbor's son, who is deeply in love with her, obtains a position as guard at the penitentiary close by. One day, while watching over a group of prisoners at work, he is overpowered and a wild dash for liberty ensues. All are recaptured but George who is followed by Jack. Mrs. Granger recognizes her fleeing husband and conceals him under the cover of a farm wagon, sending Jack on a wild goose chase up the road. Without much deliberation, she drives off and when out of sight of followers, George takes the reins and a ride is made for the Mexican border, the horses going at breakneck speed. Driving across the stream being impassible, the horses are unhitched and dodging the patrol, forced to carry their precious burdens to the other side and to safety.

AMONG THE EXHIBITORS

Camden, N. J.—Mr. Abe Greenberg who controls a string of moving picture parlors throughout the country, will add another to his list. The one will be situated at 26th Broadway, which will seat about 500 patrons.

Baltimore, Md.—A handsome moving picture theater is being planned to be erected at Park avenue and Lexington street, which will run high-class moving pictures and vaudeville.

Darby, Penn.—Builders are estimating on plans for a motion picture theater to be erected on the property of Dr. Harrigan which will seat about 400 persons.

Scranton, Penn.—The Opera Amusement Company will open a new moving picture show in the Opera House here.

Passaic, N. J.—Proprietors of the new moving picture show house in Main street, estimate that the theater will be ready for business about January 1st.

Palmer, Mass.—The Building Inspector here has granted a permit to J. Sama for the erection of a moving picture theater.

Old Town, Me.—Mr. R. M. Campbell, manager of the Ellsworth Enterprise has taken a lease on the Arcade Theater here, and will convert it into a moving theater.

Rochester, N. H.—The Hartigan Block is being converted into a moving picture theater.

San Francisco, Calif.—A new moving picture theater is being erected at No. 906 North Gerrard street, which will be under the proprietorship of Mr. L. L. Bondell.

Columbus, Ohio.—The corner of Goodale and High streets is being converted into a moving picture theater.

Knoxville, Tenn.—The doors of the Crystal Theater have been thrown open to the public. All of the latest moving pictures will be projected here.

Findlay, Ohio.—Mr. W. T. Huber has purchased the New Royal Moving Picture Theater.

Portage, Wisc.—Messrs. Jidson & Evers are planning the erection of a new moving picture theater here.

Delphos, Ohio.—H. H. Lampe is planning the opening of a new moving picture theater here.

Chicago, Ill.—B. Mark under the auspices of 207 East 31st street has opened a new moving picture theater at 3258 Lincoln avenue.

Sidney, Mobr.—Messrs. Yeager and Gruber have opened a high-class moving picture theater under the management of Mr. Ernest Bonnell.

Farmington, Ills.—Mr. Hagerman has opened the Hagerman Moving Picture Theater here.

Davenport, Iowa.—Mr. Charles Decker is planning a commodious theater to show moving pictures together here.

Holdale, Mich.—Lee Patterson's Moving Picture Theater here have opened their doors to the public.

Traverse City, Mich.—Lake Silver has established the Arcade Theater at Cheboygan and will conduct a moving picture show there.

West Hazleton, Penn.—W. Watson Lewis was in possession of the Dansmond Theater on Cedar Park, as reported last week.

Waterbury, Conn.—A new moving picture theater will soon be opened, which is known as the New Scenic. Buick street and Church street.

Doylestown, Penn.—A new moving picture theater is being planned for Doylestown. Hart Watson and Mr. Hagey are interested, as Mr. Hagey owns the building.

Buffalo, N. Y.—The Spaulding Theater which is under the management of Messrs. Schwartz and Rothenberg, and the management of Messrs. Schwartz and Schwartz, will be ready for formal opening this week. The building which is one of many that has been converted into motion picture theaters of late, has been equipped with a Motiograph machine, compressor and complete booth equipment.

Buffalo, N. Y.—The Riverside Theater, under the management of Mr. Henry Rinaldi, has installed for the purpose of showing moving pictures, a Motiograph machine and complete booth equipment.

Clarinda, Iowa.—J. Benjamin & Co. are about to open a high-class moving picture theater here.

Hondo, Texas.—Messrs. Vinson & Jennie have opened a high-class moving picture theater here.

New Haven, Conn.—A 1,000 seat vaudeville and moving picture theater on Dixwell avenue, between Hazelton Terrace and Dixwell avenue, will be opened by Mr. Hughes.

Milwaukee, Wis.—Henry Kraus will erect a new moving picture theater on Fond du Lac avenue.

Milwaukee, Wis.—J. Morris has secured a permit for the erection of a new motion picture theater at Howell and Lincoln avenues.

Columbia Film Co.

INDEPENDENT

We have withdrawn from the Motion Picture Distributing and Sales Co., and will therefore sell direct to the Exchanges.

TRAPPED

RELEASED DEC. 31st, 1910

A thrilling drama portraying an incident in the life of a band of moonshiners and full of action. Very strong in its interpretation. Acted and photographed perfectly, with the natural surroundings of the West. This is a picture of class and should be in the service of every Exchange. Notify us if your exchange cannot supply you with our Feature Releases.

Queen of the Prairies

RELEASED JAN. 7th, 1911

A drama of the plains depicting life in the South West in the early days—when woman, like man, was forced to contest every inch of the ground on which she stood. At a period and amid conditions which made real heroines of equal valor as the hero—a time when woman faced the hardships of the West displaying things which seem even beyond human endurance. Such a drama is our "Queen of the Prairies." In our heroine we present a woman of that period—daring, tactful, masterful—a veritable Queen and properly the soul of the Cowboy's heart. A story embodying every element of the drama—every element of the true Western life—Indians—Buffalo—cattle round up—Bucking Horses, etc.—a fact like kind which every live exhibitor wants and the public demand. A picture which will live because of its historical value.

The Columbia Film Co., 301 W. 37th St., New York

All Advertising Copy must be in hand not later than Wednesday Noon

Independent Release Dates

AMERICAN.

Dec. 12—The Rosemaye Song (Dr.)
Dec. 15—The Blinding Soul (Dr.)
Dec. 18—His Final Mistake (Dr.)
Dec. 21—Her Husband's Deception (Com.)
Dec. 22—A Troublesome Bankrupt (Com.)
Dec. 25—Artful Kate (Dr.)
Dec. 27—The Squaw and the Man (Dr.)
Jan. 2—Miss Gun Takes a Vacation (Com.)
Jan. 5—The Trailmaker's Round-up (Com.)
Jan. 9—An Awkward Reasoner (Dr.)
Jan. 12—Love's Lower Depths (Dr.)
Jan. 16—The Renunciation (Com.)

ATLAS.

Dec. 7—Nature's Nobleman (Dr.)
Dec. 14—Avengers (Dr.)
Dec. 21—The Age of the Law (Dr.)
Dec. 28—The Governor's Salvation (Dr.)
Jan. 4—A Stock Ride (Dr.)
Jan. 11—A Letter to the Stock (Dr.)

CHAMPION

Nov. 28—Let Us Give Thanks (Dr.) 950
Nov. 29—The Indian Land Grab (Dr.) 950
Dec. 1—Heroine of the Sea (Dr.) 950
Dec. 14—The Sheriff and the Detective (Dr.) 950
Dec. 18—The Motive (Dr.) 950
Dec. 28—The Golden Gates (Dr.) 950
Jan. 4—Days of the Early West (Dr.) 950
Jan. 11—1915's Wedding (Dr.) 950

COLUMBIA.

Oct. 29—In the Web (Dr.)
Nov. 12—The Heroine of 101 Ranch (Dr.)
Nov. 19—The Million Bid (Dr.) 1000
Nov. 26—Stage Coach Tom (Dr.) 1000
Dec. 24—The Cattleman's Peril (Dr.)
Dec. 31—Tragedy (Dr.)
Jan. 7—Queen of the Prairies (Dr.)

ECLAIR.

Dec. 12—The Bowling Craze (Com.) 445
Dec. 12—Our Dear American Cousins (Com.) 470
Dec. 19—The Child of Two Mothers (Dr.) 545
Dec. 19—The Masonite and Sovereigns (Dr.) 190
Dec. 26—The Lock Keeper (Dr.) 537
Dec. 26—The Fear of Fire (Com.) 280
Jan. 2—The Mystic Medium (Com.) 483
Jan. 2—A Well Matched Marriage (Com.) 180
Jan. 9—Mother's Portrait (Dr.) 959

GREAT NORTHERN.

Dec. 3—The Birthday Present (Dr.)
Dec. 3—The Chanal Troupe of Acrobats (Sc.)
Dec. 10—The Poacher (Dr.)
Dec. 17—A Christmas Letter (Dr.)
Dec. 17—Dickey's Courtship (Com.)
Dec. 24—Necklace of the Dead (Dr.)
Dec. 31—The Rainmaker (Dr.)
Jan. 31—Bear Hunting (Sc.)
Jan. 7—The Red Light (Dr.)

IMP.

Dec. 12—Faithful Max (Dr.) 500
Dec. 12—A Clever Ruse 500
Dec. 19—The Student (Dr.) 1000
Dec. 19—The Crippled Teddy Bear
Dec. 22—Little Nell's Tobacco (Dr.)
Dec. 26—The Unexpected Honeymoon (Dr.) 995
Dec. 29—Unreasonable Jealousy (Dr.) 995
Jan. 2—The Wise Druggist (Dr.) 995
Jan. 5—Rowland (Dr.) 995
Jan. 9—Their First Misunderstanding (Dr.) 998
Jan. 12—The Empty Shell (Dr.) 965

LUX.

Dec. 16—How He Won (Com.) 344
Dec. 16—Her Favorite Tune (Dr.) 556
Dec. 23—Bill Plays Bowls (Com.) 423
Dec. 23—Rosalie's Power (Dr.) 492
Dec. 30—Andy Jolla's Portrait (Com.) 547
Dec. 30—The Writes a Story (Dr.) 389
Jan. 6—How They Tricked Father (Com.) 498
Jan. 6—The Rival Engine Drivers (Dr.) 367

NEW YORK MOTION PICTURE CO.
(Bison.)

Dec. 2—A Child of the West (Dr.)
Dec. 6—A Snowy's Reward (Dr.)
Dec. 9—A Beast of Western Girl (Dr.)
Dec. 13—An Indian's Test
Dec. 16—A Girl of the Plains (Dr.)
Dec. 20—Over the Banner's Daughter
Dec. 23—The Pale Faced Princess
Dec. 27—Indian's Atonement 980
Jan. 3—Taming the Terror 980

ITALA.
(By N. Y. M. P. Co.)

Dec. 15—The False Accusation
Dec. 17—The Mother's Sacrifice (Dr.)
Dec. 17—Thieves as Quick Change Artists
Dec. 22—Who Were the Culprits? (Com.)
Dec. 24—Gregalissus Spoiled Foodshead's Christmas (Com.)
Dec. 29—The Bandits 580
Dec. 31—Norwegian Water Falls 590
Dec. 31—A Jealous Wife's New Year Day 580

AMBROSIO.
(By N. Y. M. P. Co.)

Nov. 28—Caused Are Mercy (Dr.)
Nov. 28—Who Stole a Motor (Dr.)
Dec. 7—The Tell-Tale Portrait
Dec. 7—Tweedledum Learns a Tragical Part
Dec. 14—Dido Forsaken (Dr.)
Dec. 21—Little Peter's Christmas Dinner

Dec. 28—Grandfather's Pipe 580
Dec. 28—Dreams of the Engine Driver 590

NESTOR.

Nov. 16—The Rancheman's Bride (Dr.)
Nov. 23—A Deed to Believe 1000
Nov. 30—Valley Trails (Dr.)
Dec. 7—The Conquering Hero (Dr.)
Dec. 14—Dog Pirates (Dr.)
Dec. 21—A Desperate Remedy (Com.)
Dec. 28—Ella of the Mountains (Dr.)
Jan. 4—At Cedar Ridge (Dr.)

POWERS PICTURE PLAYS.

Dec. 1—A Daughter of Virginia (Dr.)
Dec. 3—The Dispatch (Dr.)
Dec. 8—Beauty Not Wanted (Com.)
Dec. 8—A Woman Without a Heart (Dr.)
Dec. 10—The Deserted Amazing (Com.)
Dec. 10—A Lip to Husbands (Com.)
Jan. 14—Monte Cristo (Dr.)

RELIANCE.

Dec. 3—When Women Wills (Dr.)
Dec. 10—A Dispensation (Dr.)
Dec. 17—The Time Dark Lane
Dec. 24—Nightcap (Com.)
Dec. 31—A Sacrifice and Then (Dr.) 980

Dec. 21—Love's Sorrow (Dr.) 950
Dec. 28—Thoughtfulness Remembered by the Ute
Jan. 4—For Better Or Worse (Dr.) 950
Jan. 11—The Gooseneck Claim (Dr.)

SOLAX COMPANY.

Dec. 16—Two Sisters
Dec. 23—The Pawnshop (Dr.)
Dec. 30—Mrs. Richard Dare (Com.)
Jan. 6—Nightcap (Com.)
Jan. 6—Salmon Fishing in Canada (Sc.)
Jan. 13—The Girl and the Burglar (Dr.)
Jan. 20—A Reporter's Romance (Dr.)

THANHOUSER.

Dec. 16—The Millionaire Miser (Dr.) 1000
Dec. 20—Looking Forward (Dr.) 1000
Dec. 25—The Childhood of Jack Harkaway 1000
Dec. 27—The Vicar of Wakefield (Dr.) 1000
Dec. 30—The Diamond Thief (Dr.) 1000
Jan. 3—The Pasha's Daughter (Dr.) 1000
Jan. 6—Baseball and Bloomers (Com.) 1000

YANKEE.

Dec. 16—The Old Miner's Doll (Dr.)
Dec. 19—A Ward of Uncle John (Dr.)
Dec. 23—The Terror of the Plains (Com.)
Dec. 26—The Insane Heiress (Dr.)
Dec. 30—The Missing Bridegroom (Dr.)
Jan. 6—The Royal Wishbone (Dr.)
Jan. 2—Mrs. Danver's Divorce
Jan. 9—An Erring Son's Awakening (Dr.)

AMONG THE EXHIBITORS.

Galva, Ill.—L. G. Hutchinson is making arrangements to open a new moving picture theater here.

Yellow Springs, Ohio.—Mr. Johnson has leased the Hilton building and will open a new moving picture theater here.

Longmont, Colo.—C. D. Chandler has purchased the Isis Theater here.

Columbia, S. C.—Dr. Fred P. Ellis has leased the Lyric Theater here and is now in charge.

Dayton, Ohio.—Stubert Brothers have decided to erect a million dollar theater here next spring.

San Diego, Cal.—John Fox Speckles will erect a large theater at the corner of D and First streets.

Exeter, Neb.—Hieberger & Backes have purchased the Soxine Yates moving picture theater here.

Jamestown, N. Dak.—The Orpheum Theater here, owned by W. W. Browne, was destroyed by fire.

Milwaukee, Wis.—O. Brown has completed arrangements for the erection of a new moving picture theater on Eleventh avenue.

Springfield, Mo.—A new moving picture theater is to be opened in the Second Commercial street. It is known as the Princess.

Aurora, Ill.—Frank Thielen has sold the Palace Moving Picture Theater here to Mr. Harpole.

Creighton, Nebr.—Mr. and Mrs. C. L. McDonald have opened the Vaudette Moving Picture Theater.

Springfield, Mass.—Joseph LaBroad has been awarded the contract for the erection of a new moving picture theater for Samuel H. Lyons.

St. Louis, Mo.—August A. Busch is planning the erection of a $50,000 moving picture theater at Vernedale and Virginia avenue.

Hancock, Mich.—W. H. Mason is having plans drawn for the erection of a new vaudeville and moving picture theater here.

Stockton, Cal.—W. J. Carey and R. Musselman have opened a new moving picture theater here. It is known as the Bell.

Bevier, Mo.—Ed. Wilson and Ray Brammer have opened a new moving picture theater here.

Monroe City, Mo.—R. A. Kirby has decided to open a new moving picture theater in Hannibal.

Centreville, Iowa.—O. E. Dickeson has purchased the Star Theater here from G. E. Morrow.

Lead, S. Dak.—C. S. Proteros and Frank Rainey have sold their interest in the Iris Theater here to O. Pappas.

Fort Scott, Kans.—Sheriff P. C. Hesser has purchased the Vaudette Moving Picture Theater here and will soon take possession.

Montgomery, Ind.—Wilkey & Bingham have opened a new moving picture theater here.

Auburn, Nebr.—S. W. Parmele and W. L. Rousfield have purchased the Ideal Theater here from Weckbach & Bennett.

Caney, Kans.—Russell Mahan has purchased the Elks Theater here.

Tiffin, Ohio.—W. L. Lonsberger has purchased the Lyric Theater here from Bristol & Rubber.

Dewitt, Nebr.—William Clark has sold his moving picture show here to M. Eddy.

Moline, Ill.—I. S. Cleaveland and W. J. Talty and F. L. Stanley have opened a moving picture theater here in the Masonic Temple.

Malvern, Iowa.—C. A. Platt has purchased the Midwest Electric Theater from E. C. Grasser.

Maquoketa, Iowa.—C. G. Roberts has sold the Pastime Theater here to Peter Broderson and Clyde Waverly.

Maquoketa, Iowa.—Prof. Hammel has bought the interest of the Cooper Jr., in the Lyric Moving Picture Theater here.

Osceola, Iowa.—L. J. Hopper, of Cedfax, has purchased the Majestic Moving Picture Theater here.

Portland, Ore.—The Coos Amusement Company has been incorporated with a capital stock of $2,500. The incorporators are F. L. Cooper, Katie Cooper and H. E. Schlesinger.

Iowa City, Iowa.—Edward A. Westcott has purchased the Bijou Theater here.

Reading, Pa.—Jacob Zerr has opened a new moving picture theater at 819 Penn street. It is known as the Crescent.

Marsilles, Ill.—E. F. Milburn has purchased the moving picture show on Main street and will call it the Ruby Place.

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, January 2.

American—The Square and the Man (Dr.)
American—The Gay Widow's Visitors (Com.)
Eclair—The Great Medal Competition (Com.)..485
Eclair—The Haunted Marriage (Com.)..... 485
Imp—The Wise Druggist (Dr.)..... 995
Yankee—Mrs. Danver's Divorce

Tuesday, January 3.

Bison—(Title not given)
Powers—The Pinkerton Man (Dr.)
Powers—Beauty Not Wanted (Com.)
Thanhouser—The Pasha's Daughter (Dr.)....1000

Wednesday, January 4.

Ambrosio—(Title not given)
Artigo—A Mix Up (Dr.)
Champion—Days of the Early West (Dr.)

Thursday, January 5.

American—The Tenderfoot's Round-up (Com.)
Imp—Rowland (Dr.)
Italia—(Title not given)

Friday, January 6.

Bison—(Title not given)
Lux—How He Won Father (Com.)..... 498
Lux—The Rival Engine Drivers (Dr.)..... 367
Solax—The Nightcap (Com.)
Solax—Salmon Fishing in Canada (Sc.)

Saturday, January 7.

Columbia—Queen of the Prairies (Dr.)
Great Northern—The Red Light (Dr.)
Italia—(Title not given)
Powers—A Woman Without a Heart (Dr.)
Reliance—(Title not given)

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, January 2.

Biograph—The Two Paths (Dr.) 992
Lubin—Art and Nature 959
Pathe—The Misplaced Petticoat (Dr.)
Pathe—Days Gone By
Selig—The Argonauts (Dr.) 1000

Tuesday, January 3.

Edison—In the Days of Chivalry (Dr.)
Essanay—Aunt Jim's Spanish Lover (Dr.)....1000
Gaumont—The Artist's Pay Day (Dr.) 972
Vitagraph—All Is Fair in Love and War (Dr.) 973

Wednesday, January 4.

Edison—Sleep, Gentle Sleep (Com.)
Kalem—The Belted Bear (Dr.) 975
Pathe—The Cowboy Sheriff (Dr.)
Urban—A Lack of Hair (Dr.) 978

Thursday, January 5.

Biograph—When a Man Loves (Dr.) 998
Lubin—His Two Mothers 396
Lubin—A Mix in Masks (Com.) 990
Melies—The Chimney Sweep (Dr.) 980
Selig—Ramona's Father (Dr.) 1000

Friday, January 6.

Edison—Fire Dept. of New York City (Sc.)..
Edison—Mr. Jarr (Com.)
Pathe—An Intrigue (Dr.)
Kalem—The Runaway Engine (Dr.) 955
Vitagraph—The Misses Finch and Their Nephew. Bills (Com.) 979

Saturday, January 7.

Essanay—The Count and the Cowboys (Com.)..1000
Gaumont—The Woman Wills (Com.) 945
Pathe—Love Under Difficulties (Com.)
Pathe—The Passing of Count Falsted (Sc.)....
Vitagraph—The Old Water Jar (Dr.) 984

See What They Say About

SILVO KURTAIN KOAT

Pottsville, Pa., Dec. 8, '10.

Please ship C. O. D. one can of Kurtain Koat, as I have used the other can and found it to be the greatest thing I ever saw.

Kansas City, Mo., Dec. 17, '10

We have examined Mr. ———'s curtain and have nothing but praise for the results in comparison to other curtains.

$6.00

and following directions will give you the same results as above. One can covers 350 square feet. Order from your exchange or C. O. D.

KURTAIN KOAT CO.
2109 W. LAKE STREET CHICAGO, ILL.

NEW YEAR'S BARGAINS FOR EXCHANGES

LUX AMBROSIAS RALEIGH-ROBERTS
Italia CONES - Warwick

NEW FILM

Never Been Run

4c. per foot. Posters with some

WRITE FOR LISTS — QUICK

IMPORTER
care of M. P. World

AN INJUNCTION

should be served on manufacturers of "mucilage" film cement. **EXHIBITORS AND OPERATORS:** It will not be necessary for you to serve an injunction if you patch your films with **Bull Dog Film Cement** (the best N. I. film cement ever made).

Patches made with Bull Dog Cement never come apart. It does not thicken or deteriorate, no matter how long it stands.

Licensed Exhibitors: If your exchange will not supply you, send us $1.00 for 6 bottles of N. I. cement, prepaid.

Independent Exhibitors: We will send you 5 bottles inflammable and 1 bottle N. I. at the same price.

MANUFACTURED ONLY BY
ONE DROP OIL CO.
4059 N. 47th Avenue
CHICAGO, ILL.

5c Show Souvenirs

IMPORTED CHINAWARE, Per 100	$3.00
ALL LEATHER PURSE, Per 100	5.00
TRICK MATCH BOX, Per Gross	.75
1911 AERIAL PLANS, Latest Novelty, Per Gro.	1.25
FANCY WOOD WHISTLES, Per Gross	.75
JAPANESE TURTLE IN GLASS BOX, Per Gro.	.90
FANCY COLORED RETURN BALLS, Per Gro.	1.25
HORSESHOE MIRROR, Assrtd. Colors, Per Gro.	1.00
SKELETON ACROBAT NOVELTY, Per Gro.	1.50
FRENCH LIP AIR WHISTLES, Per Gross	1.75
JAPANESE LUNCH TRAYS, Per 100	1.50
IMPORTED NOISE MAKERS, Per Gross	2.00
DECEPTION WINE GLASS, Per Gross	1.25

Terms Cash Personal Checks must be Certified

NEWMAN MFG. CO.,
641 and 643 Woodland Ave. Cleveland, Ohio

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
Cosmos Savings Bank Building
147 Fourth Avenue. NEW YORK CITY

PAT. APPLD FOR INDESTRUCTIBLE

Machines Overhauled
Improved Stars, Cams, Etc.
L. W. TAVIZZI
1012 N. Ashland Avenue
Chicago, Ill.

MANUFACTURERS---NOTICE!

I am now prepared to do special work on experimental, toy and other machines.
Guaranteed work at my own prices.
Interest work a specialty.
FRED. W. HOCHSTETTER
2726 W. Division St., Chicago, Ill.

LARGE, BEAUTIFUL ELECTRIC SIGN

(automatic) only used one month. In perfect condition. Cost $350. Will refuse no reasonable offer.
L. B. care Moving Picture World.

EXCHANGES!

Save time and money by having your films redeveloped and renovated by the *Hochstetter* process. Endorsed and recommended by leading exchanges.

We are now prepared to install renovating plants to exchanges at very reasonable rates.

Specimen work done at our plant at 60 cents a reel. Agents wanted.
Ortho Film Co., 2726 W. Division St.
CHICAGO, ILL.

DISSOLVING ERK-O-SCOPE A PERFECT STEREOPTICON

Has been used for two years by the most successful Moving Picture Theatres in the country.

It gives a brilliant and steady picture and is constructed on a scientific principle. Each glass slide is kept between heated surfaces, thus preventing any cracking. Any size slide can be used.

Price Complete with Rheostats, $95.00

We make other Lanterns, Lenses, from $30.00 up.

ERKER BROS. OPTICAL COMPANY, 604 Olive Street, St. Louis, Mo.
Moving Picture Theatre Supplies

Handbook of Motion Picture Projection
By F. H. Richardson
Cloth, bound. $1.00. Postage free.

Send in Your Order Now
for Managers' and Operators'

HANDBOOK

Price, $1.50, Postage Prepaid

MOVING PICTURE WORLD
125 East 23d Street N. Y. CITY

WHY SEND TO EUROPE FOR

FILM PERFORATING DIES

When we can make them for you?
High-class repairing and alterations on Foreign Machines.

THE A. DEWES COMPANY
249 Centre Street, NEW YORK

(Chas. K. Harris, Publisher)

"Don't Give Me Diamonds"

all I want is a good Song Slide Service. We've got it, and you can get it, for the ridiculously low rate of

25c. a Set Per Week

Absolutely no charge made for time lost in transportation. Our method of shipping your week's supply in one consignment, should appeal to you for various reasons. Write and we'll tell you.

The Largest Slide Exchange in the World

CHICAGO SONG SLIDE EXCHANGE
6th Floor, Portland Block
107 Dearborn Street *Dept. I* CHICAGO, ILL.

LUCIEN PRÉVOST

MECHANICAL ENGINEER

Formerly Chief Designer of Pathé Frères

OFFICE ADDRESS 54 Rue Philippe de Gerard, Paris
WORKS : : 25 Bd de la Chapelle, Paris

Cameras
Perforating and Printing Machines (NEW PATTERNS)
Cleaning, Measuring and Joining Machines

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

The House of Quality and Satisfaction

MR. EXHIBITOR:

If you are desirous of *finding out how to improve your present service and increase your daily attendance* call and have a confidential chat with us. If you are unable to call, drop us a line.

W. E. Greene Film Exchange
INCORPORATED
228 Tremont Street, Boston, Mass.
Telephone 3790 Oxford

Ornamental :: Indestructible
Fire Resisting

THEATRE AND STAGE FRONTS
ARTISTIC CEILINGS

Designs Suitable to Any Building. Blue Prints, Suggestions and Estimates Free. Ask for Our Design Book M.

The Kanneberg Roofing and Ceiling Company, CANTON OHIO

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

THEATERS FOR SALE.

FOR SALE—Moving Picture Parlor, first-class condition, doing a good business, very moderate expenses. Pennsylvania town of 8,000, about midway between Harrisburg and Williamsport. Fine opportunity. Address, Code, care of Moving Picture World.

FOR SALE—One of the largest Moving Picture and Vaudeville Theater in Washington, D. C. P. O. Box 259. Washington, D. C.

FOR SALE OR FOR RENT—First-class Moving Picture House, seats 400, on the main street Connecticut town of 15,000. All ready for business. Price low. Good reason. PAUL RUSSO, New Haven, Conn.

FOR SALE—Fully equipped Vaudeville and Moving Picture Theater. Own electric light plant, inclined floor, 250 seats, long lease, wet city 70,000. Good reason. $1,800 for quick sale. Address OBA G. FAUCETT, General Delivery, Toledo, Ohio.

FOR SALE—Best ground floor Opera House in best live thousand town in Wisconsin. Moving pictures every night. No opposition. WM. L. JOHNSON, General Delivery, Green Bay, Wis.

SITUATIONS WANTED.

AT LIBERTY Moving picture operator and repair man; five years experience. Strictly sober and reliable. Address, HARRY APFELT, Au Sable, Mich.

EQUIPMENT FOR SALE.

FOR SALE—Powers No. 5, like new. Supplies, repairing. THE R. CO., 536 Broadway, Albany, N. Y.

FOR SALE—425 Folding Chairs, only been used three months, good as new, suitable for Moving Picture Halls. Best offer over $300 takes them. Address ROBERT MOHR, Bridgeton, N. J.

HELP WANTED.

WANTED—Position open for good Director, capable and experienced. Address ARTISTIC, care Moving Picture World.

MISCELLANEOUS.

WANTED—Address of Francis A. Powers, Director, formerly of Imp Company. Write quick, you may learn something to your advantage. Address Moving Picture World.

CHARLES E. FEIN announces that he has taken the management of the Penn Theater, Pennsylvania and Liberty Avenues, Brooklyn, N. Y.

START THE NEW YEAR
by Subscribing to
The MOVING PICTURE WORLD
$2.00 PER YEAR $2.00

"SILVERLIGHT"
ALUMINUM MOTION PICTURE CURTAIN
Extraordinary Features Are: Permanent Brilliancy, Economy, Flexibility, Non-cracking, Safety, Strength. Send for circular.
RALPH J. GOLSEN SUPPLY CO. 84 Wabash Ave., Chicago

ADVERTISING : SLIDES
ANNOUNCEMENT
Genre Transparency Company
507 N. Clark Street Chicago

More Money Every Month
You are in the theatre business to make all you can out of it—you are interested in anything that means larger profits. Our plan is just now getting money from home. Brings you a check every month, makes your theatre more popular and better patronized, gives you a better standing with the other business men in your town.
NO COST TO YOU
That's the beauty of it. You don't pay anything—don't increase your cost in any way—don't have to make a single change in your theatre, time, system, operation or anything else.
Hundreds of theatre owners are getting our checks every month—making more money than they could without our plan.
You need no one word on
Paste this coupon on a postal card
mail it to us today
T. R. WOODBURN & CO
611 First National Bank Building Chicago
Name .....
Name of Theatre .....
Town ..... State .....

Moving Picture Supplies
Tickets, roll of 2,000 . $ .16
Bio Carbons 6x5-8 per 100 2.15
Electra Carbons 6x5-8 per 100 2.10
Announcement Slides, Col. .25
Extra Heavy Carbon Holders .75
Imported Condensers . . .75
Rewinders Complete . . 3.50
Send for Descriptive Catalogue
American Moving Picture Supply Company
110 Fourth Ave. - New York City

United States Film Brokers and Importers
41 Union Square West NEW YORK CITY
Broadway and 17th St.
The largest dealers in first and second hand Moving Picture and Stereopticon Films in the United States.
SECOND-HAND FILM
$5.00 per reel upwards
NEW FILM
4c. per foot upwards
CAMERAPHONE FILM
new, with two sets records
EDISON and POWER'S MACHINE
like new
All goods shipped subject to examination and part or whole returned at our expense if not entirely satisfactory.
Complete lists sent free upon request

FILMS FOR RENT
New Films High Class Service
The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It
Write Today for Terms
EUGENE CLINE
57 and 59 Dearborn St., Chicago

THE ENTERPRISE MODEL B
Portable Calcium Gas Outfit
is the only Substitute for Electricity for projecting Motion Picture or Stereopticon Views and is the
Only Satisfactory Portable Outfit
because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.
"OXONE" in SQUARE CAKES is most Satisfactory for the production of Oxygen Gas. Send for particulars.
For Sale by Dealers.
Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph Street, CHICAGO

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors
5,000 . . . . $1.25 20,000 . . . . $4.00 50,000 . . . . $7.50
10,000 . . . . $2.50 25,000 . . . . $5.50 100,000 . . . . $10.00
Get the Samples Stock Tickets, 6 Cents
NATIONAL TICKET COMPANY - - - Shamokin, Pa.

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2

The Kauffman Manufacturing Co.
ASHLAND, OHIO

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill. Branches in all leading cities

CHEAP

Steel Frame Theatre Chairs

ABSOLUTELY Non-BREAKABLE

Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs Also seating for Outdoor Use.

Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich.
New York Office: 150 Fifth Avenue
Boston Office: 224 Congress Street, Boston, Mass.

Opera and Assembly Chairs

Most popular priced chairs on the market for picture-show use.

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.
North Manchester, Indiana
New York Agents: ROBERT J. EHLERS (V), Lexington Ave. and 43d St. - New York, N. Y.

The Automatic Theatre Chair

It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre Chair.
If you have not seen our latest models, investigate.
Write today for circular A.

THE HARDESTY MFG. CO.
Canal Dover, Ohio, U. S. A.

FILMS FOR SALE. 50 Reels of Films $8 to $16 per Reel
Second-hand one film Edison machine, $100.00
Mayer Silverman, 108 4th Ave., Pittsburg, Pa.

We have sold the Exclusive Rights for every State in the Union except Idaho, Montana, North and South Dakota, Tennessee, South Carolina, Georgia, Alabama, Florida and Mississippi

"THE ONLY WESTERN FEATURE FILMS WORTH WHILE"

Testimonial Letters From Delighted Exhibitors Everywhere

"The Cowboy and Indian Frontier Celebration"

Held at Cheyenne, Wyoming
Reviewed and Participated in by Col. THEODORE ROOSEVELT
—HAVE PROVEN THE—
BIG FEATURE FILM SENSATION OF PRESENT SEASON

Arrangements for Our Next Year's Feature Films are now engaging our attention and we wish to

QUICKLY DISPOSE OF THE STATE RIGHTS

listed above, and will make you an acceptable price upon receipt of your wire or letter

DON'T MISS THIS LAST OPPORTUNITY

SPECIAL NOTICE

EXHIBITORS:—If you have not yet run this Great Money Getting Show in your Theatre, drop us a Card and we'll see

THAT YOU GET IT AT ONCE

THE TOURNAMENT FILM CO.
TOLEDO, OHIO

WE THE

EXTENDS BEST WISHES AND GREETINGS FOR A HAPPY AND PROSPEROUS NEW YEAR

FILM CO UNITED

Independent Film Renters

Buying Output Sales Company

UNITED FILM COMPANY

ONE FIRST STREET
PHONES NINE EIGHT NINE

TROY, N. Y.

JUST HATCHED OUT

(Patent applied for)

Invaluable to Motion Picture Managers

The "TYPO-PAD"

For Displaying Advertisements, Announcements, Etc.

Make your own slides on the "TYPO-PAD," by the use of a typewriter, at the amazingly low cost of **2 cents** each.

Write for free Sample and information

The AMERICAN TYPO-PAD COMPANY
RALEIGH, N. C.

HALLBERG
THE ECONOMIZER

SAVES twothirds on electric bill and makes BIG CUT on the first cost of your complete equipment

I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

Free Catalogue No. W-50

J. H. HALLBERG 36 East 23d St. New York City

Exhibitors

We can supply with exclusive service of Imp, Bison, Powers, Thanhouser, Challenge, Nestor, Atlas, Yankee, American Champion makes cheaper than any other exchange.

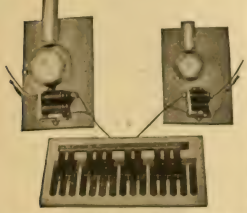
Signs and Posters—YES.

J. Frank Hatch Film Co.
Hatch Building
109 Fourth Ave., Pittsburg, Pa.

OPERA CHAIRS

The Latest in Seats	GET OUR PRICES Before You Buy Largest Variety Lowest Prices	The Best in Seats

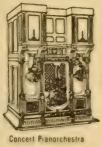
GEO. W. BENNETT
744 West 5th Street
CINCINNATI OHIO



OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses—play from a keyboard as a solo instrument or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, supports and keyboards, $54.00.

J. C. DEAGAN
3800-3810 N. Clark St. CHICAGO, ILL.

WURLITZER
Automatic Musical Instruments



Concert Pianorchestra

They do the work of expert Rolled from solid leather, and will not stretch, shrink or break. Made in all sizes. Write for catalogue.

THE RUDOLPH WURLITZER CO.

CINCINNATI, 117 to 121 E. 4th. NEW YORK, 25 and 27 W. 42d (but R'way and 8th Ave.) CHICAGO, 266 and 268 Wabash Ave., PHILADELPHIA, 1835 Chestnut, ST. LOUIS, 932 Pine, CLEVELAND, 306 Prospect Ave. S. E., COLUMBUS, O., 57 E. Main.

UNIFORMS

FOR

USHERS, DOORMEN, &c.

We are originators of style and design
Catalogue "M" is ready

The Big House With Little Prices

RUSSELL UNIFORM COMPANY
128 W. 36th Street
NEW YORK
Five doors west of Broadway

UNIFORMS AND CAPS

FOR

Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

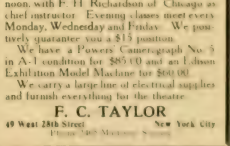
James H. Hirsch & Co.
208 East Jackson Boulevard
CHICAGO.

NEW SLIDES

For the following Songs — JUST OUT

Be My Sweetheart
I Get So Lonesome for You
I'm a Married Man
I'll be Right Here in the Same Old Place
The Vale of Dreams
I'd Give the World to Call You Mine
Dougherty.
In My Dreams of You.
They've Won Every Nation's Battles But Their Own.
Get a Girl to Love You.
My Rose From the Garden of Love.
You Are the Light of My Life.
Where the Desert Meets the Nile.
Lou
Take Me Back To Dear Old Dixie
Put Your Arms Around Me.
Winter.
Gee-Whiz, Sweety, I'm Stuck on You.
Cowboy.
That's When Life's One Grand Sweet Song.

De WITT C. WHEELER
120 W. 31st St. New York City



Correspondence Course. Special rates to the trade. Send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We have a Powers' Cameregraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00.

We carry a large line of electrical supplies and furnish everything but the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 2405 Madison S.

Xylophones, Orchestra Bells, Chimes, Parts, etc. Send for free illustrated catalogue.

J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

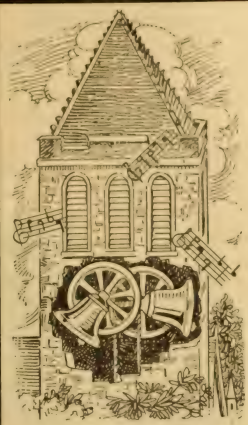
Moving Picture Pianists

Are you working for [illegible] Send for [illegible] Music [illegible] for [illegible]

THREE "E" EVENTS

A [illegible] pianist [illegible] pianists [illegible] $5.00.

CLARENCE E. SINN
1303 Sedgwick St. CHICAGO, ILL.



HOW THEY SOUND

OUR

Cathedral Chimes

are the finest **Imitation** of **Church Bells** in the World and are used in all the leading theatres.

The price of the 4-tube outfit **Complete,** as shown in cut, is

$22.50

We will send anywhere on ten days' trial upon receipt of $2 to guarantee express charges.

We also have other chime outfits as follows: The one-tube set at **$7:50**; two-tube set, **$12.50**; three-tube set, **$17.50**; five-tube set, **$27.50**, any of which we will send out on same terms as above.

J. C. DEAGAN

3800 N. Clark Street

CHICAGO, ILL.

HOW THEY LOOK

NOTE

With this set you can furnish sound effects for any picture in which a bell is used, from a door bell to church chimes.

Sound Effects

In Picture Machine Theatres. It is very essential that the reproduction and natural effects be of the kind that can be depended upon. We have given practical study to overcome the defects that will arise in the exercise and handling of the picture. We also manufacture Thunder, Telephone Bells, Automobiles, Drums and Whistles.

LEEDY MANUFACTURING COMPANY

1055 E. Palmer St., INDIANAPOLIS, IND.

To Trap Drummers

A Limited Time Offer

Snare Drum 4 Snare Shell 3x14 $10.00 4 Snare Shell 3x15

Send Magic Knockout or Wonder in two-toned chamois tan Separation Angora on Snares. Gut Drum Heads.

We ship with privilege of 6 days trial.

F. P. ZEIDLER DRUM CO. Dept. F CLEVELAND, OHIO

NEW FIELD BIG MONEY EASY WORK

Why don't you think up plots for Motion Picture plays? It's easy, pays up to $50 a week for good work. Men and women. We teach you and help sell plots. Demand unlimited. Send for particulars.

ASS'D M. P. SCHOOLS

908 Chicago Opera House Bldg., CHICAGO

Managers' and Operators' Handbook

.... BY ....

F. H. RICHARDSON

Price $1.50 Postage Prepaid

Film Announcement Titles

Any of the following Announcements sent by mail upon receipt of price:

Will the Ladies Please Remove Their Hats so Others Can See?	20 ft.
Hand Colored - -	$3.00
Same Black and White) - -	2.00
Just a moment, Show only half over, 15 ft. Hand Colored -	2.00
(Same Black and White) -	1.50
Those who have seen the entire performance will kindly pass out, 20 ft. Hand Colored - -	3.00
(Same Black and White -	2.00
New Pictures every day, 10 ft. Hand Colored - - -	1.50
(Same Black and White) -	1.00

Any Announcement you wish made to Order. Send us an order.

Your money back if you say so.

The F. A. Film Cement

IT STICKS

Positively guaranteed to work on any film. It don't crack, dry up, or leave any coating on the emulsion, is fire-proof, and only requires about one-half as much as others.

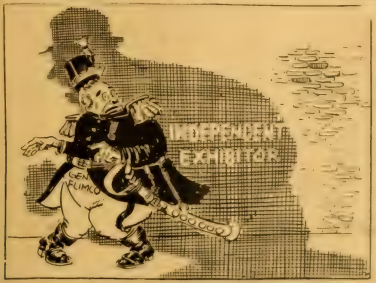
Ask your Exchange for it.

Single bottle - - - 25 cents

Six bottles by express - - $1.00

French American Producing and Manufacturing Co.

918 Madison Street CHICAGO



The haunting shadow which is getting Gen. Flimco's goat is YOU.

Mr. Independent Exhibitor,—**YOU** and your determined stand against rotten "royalties" and fake protection-money. Now that you know your power, make the most of it. Wipe the general off the map, trade wherever you blamed please. Dare me to give you the best films and the best service in the world!

CARL LAEMMLE, President
Headquarters, 196, 198 Lake Street, CHICAGO

The *biggest* and *best* film renter in the world.

As the Operator Looks at it

As the Operator Looks at It

Just notice how easy this operator takes it. He doesn't have to work over a dangerous juice consuming rheostat at furnace heat anymore since the

Fort Wayne Compensarc

was installed.

He can control the machine perfectly now with one hand—gets a clearer, whiter, steadier light and can adjust it to any of the three intensities without even the faintest flicker.

When we sold this machine we guaranteed it would absolutely

Cut 2-3 from the Monthly Lighting Bill

That sounded almost too good to be true, but they put one in on our 30 day free trial plan.

Did the machine "make good?" Well, the first month it reduced the bill from $22.70 to $9.24 and they operated more hours and got better light than ever before.

We can do just as well for you regardless of what voltage you are using and if you will send for our little free booklet, we'll explain how we do it.

Remember you are paying the Lighting Company 66 2/3 per cent more than you need to every day you wait.

Fort Wayne Electric Works
1402 Broadway
Fort Wayne, Indiana

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make [illegible] Electric signs, or anything special in the theatrical line. ¶ Immediate Low Prices — Best Work — DON'T DELAY but write today.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

SEND IN YOUR ORDER NOW FOR MANAGERS' AND OPERATORS' HAND BOOK

Price $1.50 Postage Prepaid

OBEY THE LAW

BUT, do not drive away your patrons with an odorous disinfectant. Use Water and

WOOLF'S HYPOZONE
OZONE

[illegible] HYPOZONE

WOOLF CHEMICAL PRODUCTS, Inc.,
2 Rector Street N. Y. CITY

The Mirror Screen IS THE Winner!

The Moving Picture Industry is on a solid basis; it is no longer a fad or a passing fancy. The "Soap Box" days of the picture theatres are past, and the manager that shows the best picture "wins out."
ARE YOU WINNING OUT?

The Mirror Screen Turns the Picture Theatre Into a Winner Every Time

Mr. W. W. Smith, proprietor and manager of the "Grand Theatre", Springfield, Mo., states that the great popularity of his theatre is due to the wonderful pictures he is able to show on his **Mirror Screen.**

Some of the "new releases" of Mirror Screens in the East:

Varieties Theatres, Third Avenue, New York City.
Dreamland Theatre, Third Ave., Brooklyn, N. Y.
Amusement Theatre, Market Street, Newark, N. J.
Irving Theatre, Fulton Street, Brooklyn, N. Y.
Proctor's Bijou Dream, Newark, N. J.
Keystone Theatre, Summit Avenue, Hoboken, N. J.
Pastime Theatre, Easton, Pa.

SPECIAL NOTICE. Mr. Edward M. Henle has just purchased a large Mirror Screen for his new $10,000 Theatre Beautiful at Muscatine, Iowa, which opens January 1, 1913.

TAKE THIS TIP:—GET WISE BEFORE YOUR COMPETITOR DOES

Motion Picture Screen Company

SHELBYVILLE INDIANA

HARRY F. BRYAN, General Agent
Room 307—160 Washington Street
CHICAGO, ILLINOIS

FRANK MANNING, Eastern Agent
358 Bedford Avenue
BROOKLYN, N. Y.

F. B. BLOOMFIELD, Eastern Agent
Majestic Theatre Building
MUNCIE, IND.

The Cincinnati-Buckeye Film Company

$100,000.00 incorporation, operating the CINCINNATI FILM EXCHANGE, 315 W. 4th Street, Cincinnati, Ohio, and the BUCKEYE FILM PROJECTING COMPANY, 309 Arcade Building, Dayton, Ohio. Biggest Independent Film Renting Concern in the UNITED STATES today. BUYING almost the entire Independent Output. Reference: SALES COMPANY, 111 E. 14th Street, New York. If you are looking for a real Film Service, drop us a line.

The Cincinnati-Buckeye Film Co.

315-317 W. Fourth St.
CINCINNATI, OHIO

309-321 Arcade Building
DAYTON, OHIO

The Independent Film Exchange of Pittsburg, Pa.

The Pioneer Independent Exchange of Western Pennsylvania buying the output of the Sales Company.

We have a few choice runs that we can let out at reasonable prices. Write us.

INDEPENDENT FILM EXCHANGE, Inc.
A. S. DAVIS, Manager
415 Ferry Street, PITTSBURG, PA.

IS THE

INDEPENDENT MARKET CONTROLLED BY A TRUST

too?

Ask your exchange for a ***"Revier Film"*** and if he can't supply it, ask him ***why?***

Don't be bamboozled by the cry of independence and business freedom. If you are going to be independent, do it right, and demand ***Revier Films.***

Not Sold Through Any Trust But Direct to Exchanges

The "Revier Co." has no affiliations nor secret agreements with any other manufacturer.

Competition is the Life of Trade

Trusts and combinations stifle competition.

Revier Films Are Independent

We are not afraid of competition on quality—that's the reason we are fighting for an open market. We want our films bought solely because of their quality.

We want every independent exhibitor to demand a ***"Revier Film"*** from their exchange. Take for instance our release of Jan. 4th, "*For better or for Worse.*" Tell your exchange you ***"must"*** have this film, there is no earthly reason why he can't give it to you unless he is taking orders from "*Trust No. 2.*"

Insist on this film and judge for yourself whether our claims of quality are honest or not.

RELEASED WEDNESDAY, JAN. 4th

"For Better or for Worse"

Length approx. 950 ft.

A POWERFUL DRAMA

Showing

An Automobile Accident
The State Penitentary of Utah
Street Scenes of Salt Lake City
Exciting, reckless driving
State police searching with motor boat
Horses and riders swimming dangerous river
Magnificent natural scenery throughout

RELEASED WEDNESDAY, JAN. 11th

"The Goose Creek Claim"

Length approx. 950 ft.

A story of absorbing interest dealing with the rough and rugged miners as found in the West.

Beautiful 50 Colored Lithos

sold exclusively by

A. J. CLAPHAM

12 East 15th Street **New York City**

SOLD DIRECT TO EXCHANGES ONLY

Note:—My weekly next letter called "The Searchlight" throws light into dark corners, if you want to be posted on what's going on, send your name. It's free. A. J. CLAPHAM

THE
MOVING PICTURE WORLD
THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS
NEW YORK

Powers Picture Plays

"THE BEST MADE"

Tuesday *Split Reel* for January 10

The District Attorney

A Comedy Drama

Full of wonders. Showing how a learned man decided which of two suitors deserved his daughter. Full of scenes that will tickle your audience.

2 on 1

A Tip To Husbands

A Comedy

The usual *"Powers"* kind, that make your audience *"howl."* This is the best we have ever made.

The scenes are novel and new.

THIS SPLIT MEANS PLEASED PATRONS

Saturday Feature, January 14th, 1911

MONTE CRISTO

ALEXANDER DUMAS' GREATEST NOVEL

The great feature we have been advising you to book in advance. Have you done it? If not, don't let your Exchange man have any peace of mind until he gives you the Date you can have it. **Everyone Knows the Story!**

Feature this "Powers" and watch your receipts triple!

209 LOBBY FRAMES SOLD LAST WEEK. HAVE YOU ONE?

Be sure and get our Complimentary Calendar, FREE! Like our Pictures, it's a *"beaut!"*

THE POWERS COMPANY

241st Street and Richardson Avenue - - New York

SOLD THROUGH THE SALES CO.

Get Our Photo Frames with REAL Photographs For Lobby

Vol. 8, No. 2 January 14, 1911 Price, 10 Cents

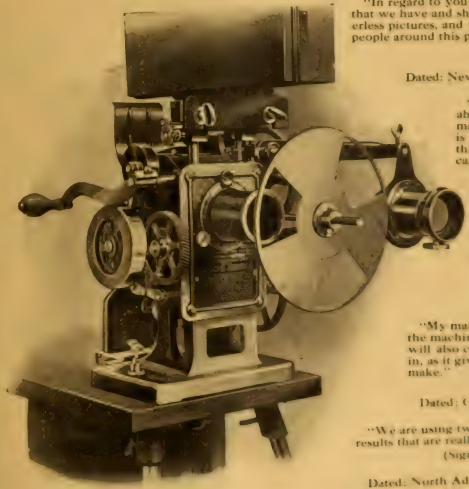
THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

Power's Cameragraph No. 6

THE PERFECT MOTION PICTURE MACHINE



"In regard to your Power's No. 6 machine, can frankly say that we have and show the best, clearest and absolutely flickerless pictures, and that is more than any other picture house people around this part of the city can say."

(Signed) GUS. A. MILLER,
Mgr. & Prop. Lenox Theater.

Dated: New York, Dec. 22, 1910.

"I assure you that I am sincere in what I say about this No. 6, as it certainly has all other makes cheated to death in its projection and is absolutely noiseless and flickerless. I think it will wear longer, if properly taken care of, than any other machine."

(Signed) F. E. WHITMER,
Vaudette Theater.

Dated: Springfield, Ill., Dec. 21, 1910.

"I have used your No. 6 for the past six months and consider it the GREATEST machine on the market."

(Signed) H. LING,
Mgr. Ling & Ling Amusement Co.

Dated: Paullina, Ia., Dec. 21, 1910.

"My manager has two houses and he has changed the machine in his first house to a Power's, and he will also change to it soon in the one I am operating in, as it gives much better satisfaction than any other make."

(Signed) HARRY C. McADAMS,
6800 Woodlawn Avenue.

Dated: Chicago, Ill., Dec. 16, 1910.

"We are using two of your No. 6 heads and they are giving results that are really immense."

(Signed) B. M. TAYLOR, Lessee-Manager,
New Richmond Theater.

Dated: North Adams, Mass., Dec. 12, 1910.

SEND FOR CATALOGUE G DESCRIBING IT

NICHOLAS POWER COMPANY

115-117 Nassau Street New York, N. Y.

For thirteen years the leading manufacturers of motion picture machines

"The Vote That Counted," 1911's Best Reel, Out Friday, the 13th!

2-4-U

and GOOD ONES, TOO!

THE THANHOUSER 2-A-WEEK

RELEASE OF TUESDAY, JAN. 17th

The Doings of a Deluded Dude!

BERTIE'S BRAINSTORM

was funny to see and you'll roar when it reaches your screen. Bertie was a foolish young fop (but then all fops are fools!) and the things he did to prove himself a wise man are just too ludicrous for anything! It all began in a surreptitious peep at a note addressed to his lady-love —a note which contains some slighting remarks about Bertie's rival—but which Bertie thinks are intended for himself. For Bertie was not only a fool, but a meddling one. He deserved his brainstorm! Why, the picture shows, along with the magnificent mess into which it got him. No. 177, Code Word, Storm.

Scene from "BERTIE'S BRAINSTORM"

RELEASE OF FRIDAY, JAN. 20th

Thanhouser HAD to "Classic" It!

The Old Curiosity Shop

By CHARLES DICKENS

The announcing of this for release will come as good news to every exhibitor who correctly estimates the popularity of Dickens' works. The Thanhouser producers have long had designs on the tale and just the other day, when conditions were best, they made it into a splendid moving picture. They waited until the best players in both Thanhouser acting companies were available, together with the best costumes and the best settings—in short they utilized the best of everything at the best time. The result will be appreciated by every lover of Dickens, every true admirer who wants the true Dickens Spirit in play and picture as well as story. No. 178. Code Word, Shop.

Is your exchange giving you "variety" or "The Old Curiosity Shop," "The Vote That Counted," and THE OTHER GREAT FRIDAY THANHOUSER RELEASES?

Scene from "THE OLD CURIOSITY SHOP"

The Thanhouser Photoframe consisting of portraits of the famous Thanhouser "Stock," framed in solid oak, mission finish, 34 inches in width and 44 inches in depth, with glass and easel (6 feet high) complete. **Goes to you for $3.50** with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling THE GREATEST LOBBY-DISPLAY BARGAIN EVER KNOWN.

For System's sake address ART DEPT.

THANHOUSER COMPANY

NEW ROCHELLE NEW YORK

2-4-U

and GOOD ONES, TOO!

"The Vote That Counted," Sensation of Season, Out Friday, the 13th!

Resolved and Resolute

¶ That resolution you made to start the New Year with Independent Service was a good one, and that it was carried out by hundreds of Exhibitors is proven by the fact that our increase in orders for next week's deliveries is the largest weekly increase in the history of our Company. That every week, excepting two, since June 16th, 1910, has shown a weekly increase, proves conclusively that the public emphatically and resolutely demand our goods. We have doubled our total sales twice since last June.

If you haven't joined this happy, prosperous throng, resolve to do it today. Write us what class of Service you need and we shall connect you with an Exchange that can give you

OUR PROGRAM

EVERY MONDAY
AMERICAN—American Film Manufacturing Company
ECLAIR—Eclair Film Company
IMP—Independent Moving Pictures Company
YANKEE—Yankee Film Company

EVERY TUESDAY
BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY
AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley
RELIANCE—Carlton Laboratories

EVERY THURSDAY
AMERICAN—American Film Manufacturing Company
IMP—Independent Moving Pictures Company
ITALA—New York Motion Picture Company

EVERY FRIDAY
BISON—New York Motion Picture Company
LUX—R. Prieur
SOLAX—Solax Company
THANHOUSER—Thanhouser Company
YANKEE—Yankee Film Co.

EVERY SATURDAY
CAPITAL—Capital Film Co.
GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
RELIANCE—Carlton Laboratories

List of BUYING EXCHANGES, January 10th, 1911

All others offering these brands for rent can supply only dupes or worn-out subjects

ALABAMA.
Dixie Film Co., 503 Chamber of Commerce Bldg., Birmingham.

CALIFORNIA.
California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Western Film Company, 514 South Los Angeles St., Los Angeles.

CANADA.
Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Great Western Film Co., Kennedy Bldg., Winnipeg, Man.

COLORADO.
W. H. Swanson Film Exchange, 301 Railroad Bldg., Denver.
Co-operative Film Exchange, Barclay Block, Denver.

DISTRICT OF COLUMBIA
Paramount Film Exchange, 428 Ninth St., N. W., Washington.
B. & W. Film Exchange, 426 Ninth St., N. W., Washington.

GEORGIA.
Consolidated Film Exchange, Rhodes Bldg., Atlanta.

ILLINOIS.
Anti-Trust Film Co., 79 South Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 167 East Madison St., Chicago.
H. & H. Film Service Co., 48 Jackson Blvd., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 105 East Washington St., Chicago.

INDIANA
Central Film Service Co., 119 North Illinois St., Indianapolis.

KANSAS.
Wichita Film and Supply Co., 122 North Market St., Wichita.

LOUISIANA.
Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MARYLAND.
B. & W. Film Exchange, 412 East Baltimore St., Baltimore.
Consolidated Amusement Co., 28 West Lexington St., Baltimore.

MASSACHUSETTS
Boston Film Rental Co., 695 Washington St., Boston.
W. E. Greene Film Exchange, 228 Tremont St., Boston.

MICHIGAN.
Michigan Film and Supply Co., 1106 Union Trust Bldg., Detroit.

MINNESOTA.
Laemmle Film Service, 400 Sykes St., Minneapolis.

MISSOURI
Ryan Film and Amusement Co., 1220 Grand Ave., Kansas city.
J. W. Morgan, 1310 Walnut St., Kansas city.
Swanson-Crawford Film Co., Century Bldg., St. Louis.

NEBRASKA.
Laemmle Film Service, 1547 Farnam St., Omaha.

NEW YORK STATE
Albany Film Exchange, 418 Broadway, Albany.
United Film Co., 1 Floyd St., Buffalo.
Victor Film Service, 49 Church St., Buffalo.

NEW YORK CITY.
Empire Film Exchange, 106 East 14th St., City.
Grand Eastern Film Exchange, 23 East 14th St., city.
Hudson Film Exchange, 126 East 14th St., city.
Peerless Film Exchange, 81 Fifth Ave., City.
Wm. Steiner Film Exchange, 110 East 14th Ave., City.

OHIO.
Capital Film Service Co., 422 North High St., Columbus.
Cincinnati Projecting Film Co., 109 Arcade Bldg., Cincinnati.
Cincinnati Film Exchange, 109 Arcade Bldg., Cincinnati.
Empire Film Exchange, 2nd Superior St., Toledo.
Victor Film Service, Prospect and Bessie Sts., Cleveland.

OKLAHOMA
United Motion Pictures Co., 113 Grand Ave., Oklahoma City.

OREGON
Inland Film Exchange, Selling Bldg., Portland.

PENNSYLVANIA
Empire Film Exchange, 126 South 4th St., Philadelphia.
Penn Film Exchange, 421 Penn Ave., Pittsburg.
Pennsylvania Film and Exhibitors Co., 44 North 10th St., Philadelphia.
Pittsburg Film Exchange, 421 Penn Ave., Pittsburg.

TEXAS.
Texas Film Exchange, 111 Elm St., Dallas.

UTAH.
Co-operative Film Exchange, 326 Atlas Block, Salt Lake City.

WASHINGTON
Pacific Film Exchange, Colman Bldg., Seattle.

WISCONSIN
Western Film Exchange, 409 Mitchell Bldg., Milwaukee.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y. City

He's An "Imp!"

She's An "Imp!"

Remember, Everybody!

The first "Imp" film with the popular "Little Mary" as leading lady, appears Monday, January 9th, and is entitled "Their First Misunderstanding." It is the first of a series of "Little Mary Imps" which you simply must have—every blessed one. The fact that the "Imp" is spending money like water to produce the best possible films does not do you an earthly bit of good unless you get "Imp" films. Get two a week or go to an exchange which will supply what you ask for! Remember!

Three More Imps!

On Monday, January 16th, we release "MELODY," one of our most excellent efforts. Make sure you receive it! Thursday, January 19th we release a split reel, the first half is "HIS FIRST PATIENT," a corking good doctor story. The second half is "THE REV. GOODLEIGH'S COURTSHIP," a howling comedy. Every subject named in this advertisement is high class and worthy of the name "Imp." If you don't get them all, start something!

Independent Moving Pictures Co. of America.
102 W. 101st. St., New York. Carl Laemmle, Pres.
All "Imp" Films Sold Through the Sales Co.

Demand Two Imps Every Week

IT WOULD INTEREST YOU

to visit my demonstrating room where I will gladly show you on a Mirror Screen the operation of picture machines for home or professional use.

Edison Projecting Kinetoscope

WITH OUTSIDE SHUTTER

THE MOST PERFECT MACHINE ON THE MARKET TO-DAY

ALL PARTS ON HAND

EXPERT REPAIR DEPARTMENT

Opaque and Combination Transparent and Opaque Post Card Projectors.

Lecturers' Wants Receive Special Attention.

HARRY A. MACKIE 853 Broadway, cor. 14th Street, **New York.**

EDEN MUSEE

First Public Exhibition in New York

KINEMACOLOR

(*Moving Pictures in Nature's own colors*)

Every Day at 3 to 4 and 9 to 10 P. M.

EDEN MUSEE

55 West 23rd Street NEW YORK CITY

THE BIO ARC SCREEN

Is the Greatest Convenience Ever Devised for the Operator.

It enables him to see at all times exactly what is going on in the arc without "squinting" through a peep-hole or straining his eyes.

You must see it to appreciate it.

During the past two months we have sold hundreds of "BIO" Arc Screens on the "money-back-if-you-want-it" plan---and not a single call for the money.

What better evidence could we give that every operator who sees it thinks it worth the money?

Send us a dollar today on suspicion.

CHARLES L. KIEWERT COMPANY

Largest Importers of Flame Arc Lamps and Carbons in America.

39 Cortlandt Street, New York. 58 Plymouth Court, Chicago. 15th and Pine Streets, St. Louis.
195 Fremont Street, San Francisco. 114 Huron Street, Milwaukee. 309 Carson Street, Pittsburg

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** EVERY FRIDAY

Messrs. Exhibitors and Exchanges

BEGIN RIGHT NOW

AT THE FIRST OF THE YEAR AND INCLUDE THE **LUX** RELEASE IN YOUR WEEKLY PROGRAM BECAUSE

Lux Films are Leaders in Europe as well as in America

AND YOU WANT THE BEST EVERY WEEK

LUX

FREE COLORED LITHOS.

GET LUX

Release, Friday, January 13th, 1911

Bill as a Jockey

Comedy — 465 Feet

That Is My Name

Comedy — 498 Feet

Bill, the little Lux comedian, excels himself in this screaming farce. If you want your audiences to laugh, get this without fail.

The ease with which a number of people bearing the same name can be found when there is a legacy involved, and the chase which ends the other half of this comedy reel tells its own story in an extremely interesting manner.

FILMS

SEE OTHER PAGES FOR SYNOPSES AND PAST RELEASES

R. PRIEUR

10 East 15th Street 'Phone, 3427 Stuyvesant **New York City**

Sold only through the Motion Picture Distributing and Sales Company

GREAT NORTHERN

The Red Light

RELEASE FOR SATURDAY, JANUARY 7)

A superb military drama from the time of the Russo-Japanese war. Exciting and thrilling scenes throughout. Photographic quality unsurpassed. LOSE NO TIME IN BOOKING THIS HEADLINER!

A Homeless Boy

RELEASE FOR SATURDAY, JANUARY 14)

A well acted dramatic story full of pathos.

"Exhibitors make no mistake in demanding Great Northern films, as they can always be depended upon to lend tone to the program." —*Moving Picture World.*

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR FILMS

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company

Solax Company

MAKERS OF FINE FILMS

BEST FILM MADE

TINTED AND TONED THROUGHOUT

Scene from "A REPORTER'S ROMANCE"

PERFECT Photography

PERFECT PRODUCT

POWERFUL PLAYS

RELEASE JAN. 13th
The Girl and the Burglar
DRAMA

RELEASE JAN. 20th
A Reporter's Romance
DRAMA

RELEASE JAN. 27th
His Best Friend
DRAMA

147 Fourth Ave. Solax Company New York City

Champion Films

An Open-Mouthed Audience!

You will witness this, Mr. Exhibitor, when you have projected our EXCEPTIONALLY IMPRESSIVE picture Playlet

RELEASED JANUARY 18, 1911

"The Will of a Western Maid"

The Ah!'s and Oh!'s elicited will be your and our pleasure. The intended sacrifice of innocence for monetary benefit; the well-rounded conspiracy dramatically nipped by chilled steel faithfulness; and the young couple's victory over the miserly Uncle's greed, will satiate your desire for a CHAMPFILM of interest.

Scene from "The Will of a Western Maid"

Don't take our word for it, investigate for yourself. Seeing is believing. We guarantee every CHAMP with a bank roll to be as steady as Gibraltar.

See Release Dates for Champ Features

CHAMPION FILM CO.

Mark M. Dintenfass
General Manager

12 East 15th Street
NEW YORK, U. S. A.

Laboratories at
Coytesville on the Hudson

THE CHAMP STAMP

Sold only through the Motion Picture Distributing and Sales Company
111 EAST 14th STREET, NEW YORK CITY
Live Men Are On Our Mailing List—Are You?

ECLAIR FILMS

Of World-Wide Reputation!!!

Again we offer to all

EXHIBITORS & EXCHANGEMEN

an

Exceptional Opportunity

TWO

Funnyfilms **Eclair** Funnyfilms

IN ONE REEL

Watch For Them!!!

For January 16th

"The Jealousy of Sosthenes Ramulot"
478 FEET
A Laughable Tale of a Love-Sick Youth, Ludicrous as Only an "ECLAIR" Film can be!!

"My Wife's Hat"
482 FEET
An EXCEPTIONALLY Amusing Subject, Half Comic, Half Trick Film. Affords a Very Jolly Laugh All 'Round.

Demand "Eclair"—Do It Now!

ECLAIR FILM COMPANY

NEW YORK - 31 East 27th Street
CHICAGO - 35 East Randolph Street

2

Of Your

BEST FRIENDS

Are

Quality

And

Prompt Service

We Have Them Both

Always at Your Disposal

THE CREAM of these Famous Makes to CHOOSE FROM:

AMBROSIO **YANKEE**
AMERICAN **LUX**
ATLAS **POWERS**
BISON **RELIANCE**
ECLAIR **THANHOUSER**
GREAT NORTHERN **IMP**

NESTOR

Have You Seen
Our Splendid Line of
POSTERS?
They are FREE with every reel.

WASHINGTON
PARAMOUNT
FILM CO.

C. H. WALKER, Mgr.

428 Ninth Street, N. W.

WASHINGTON, D. C.

RESOLVE!

That you will be INDEPENDENT during 1911, will not patronize *Trusts*, big or little, and that you will use "REVIER FILMS."

You will then have a Happy Year.

Released Wednesday, Jan. 11

The Goose Creek Claim.

Length, approx., 975 feet

A story of absorbing interest dealing with the rough and rugged miners as found in the West. A great story and magnificent natural scenery.

Released Wednesday, Jan. 18

For the Child's Sake.

Drama, 500 feet.

"You Try It."

Comedy, 500 feet.

Two excellent films that will just make your business hum. Don't neglect to book these features in advance.

We furnish large artistic 5-colored posters.

Send [illegible] for

A. J. CLAPHAM,

12 East 15th Street, NEW YORK

FREE to the Trade, a weekly letter, "The Searchlight," with all the news. Write for it.

"ELECTRA"

ELECTRA
"PINK LABEL"
CARBONS

EXCELLO
"FLAME ARC"
CARBONS

WHITEST LIGHT LONGEST LIFE
HUGO REISINGER
Sole Importer
11 BROADWAY, NEW YORK

CARBONS

The Cincinnati-Buckeye Film Company

$100,000.00 incorporation, operating the CINCINNATI FILM EXCHANGE, 315 W. 4th Street, Cincinnati, Ohio, and the BUCKEYE FILM PROJECTING COMPANY, 309 Arcade Building, Dayton, Ohio. Biggest Independent Film Renting Concern in the UNITED STATES today. BUYING almost the entire Independent Output. Reference: SALES COMPANY, 111 E. 14th Street, New York. If you are looking for a real Film Service, drop us a line.

The Cincinnati-Buckeye Film Co.

315-317 W. Fourth St.
CINCINNATI, OHIO

309-321 Arcade Building
DAYTON, OHIO

The Independent Film Exchange of Pittsburg, Pa.

The Pioneer Independent Exchange of Western Pennsylvania buying the output of the Sales Company.

We have a few choice runs that we can let out at reasonable prices. Write us.

INDEPENDENT FILM EXCHANGE, Inc.
A. S. DAVIS, Manager
415 Ferry Street, PITTSBURG, PA.

RELIEF

Look - Just Out - Read

SLIDENE

Should be in the office of every moving picture theatre. WHY? Because it is very simple to make neat, attractive announcement or advertising slides at a very small price with Slidene. One can of Slidene will make from two to three hundred slides.

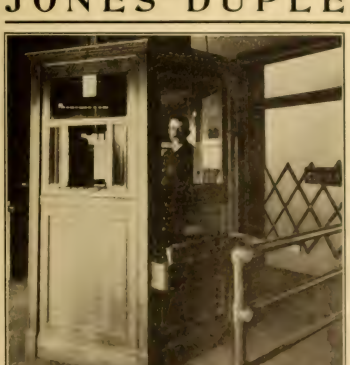
PRICE $1.00

COLORS RED, GREEN, BLUE AND WHITE

Don't delay. Order today from your Film Exchange, or on the receipt of $1.00 we will send you the Slidene at once. GIVE IT A TRIAL. Full directions with each can of Slidene.

SLIDENE MFG. CO., **621 West 13th Street, Columbus, Neb.**

JONES DUPLEX CHECK GATE



POSITIVELY

the only way to

CHECK YOUR PUBLIC

The Jones Check Gate has been in operation at different stations in the HUDSON TUNNELS, and found to give a perfect count, with a smooth and noiseless operation.

Many of the large Theatres in New York and elsewhere have installed THE JONES DUPLEX CHECK GATE, and they have favorably satisfied those purchasers.

ASK YOUR EXCHANGE MAN TO GET YOU ONE

Manufactured by **JONES CHANGE REGISTER COMPANY, Inc.,** 18 BROADWAY NEW YORK CITY

N O T I C E

OWING to pressure of work, we are reluctantly compelled to postpone our opening releases, "The Birth of the Gnomes," "Alice in Funnyland" and "Alice's New Year's Party" for a few days :: :: :: :: ::

In the meantime we are making more new Pictures and will be prepared to continue regular releases from the start :: :: :: :: ::

As we are not a member of the Sales Co., kindly address all communications to us direct, and send us your name now for Bulletin of the Gnomes :: :: :: :: :: ::

Gnome Motion Picture Co.

S. W. Cor. Park and Tremont Aves. **NEW YORK CITY**

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $2.50. Foreign Countries, $3.00. Post Paid.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3⅛ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.
TIME DISCOUNTS: 10% one months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 160 Washington Street, (Post Building, Chicago). Telephone, Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 8 JANUARY 14, 1911 No. 2

The Lay Press and the Picture

We are waiting patiently for the magazine article which is properly appreciative of the moving picture as a permanent and integral part of modern public entertainment. The average magazine writer seldom fails to get in a cheap sneer at the expense of the picture, while generally writing something otherwise readable about it. Munsey, not long ago, came out and called the pictures "shivery shadows." Pearson's, in its January 1911 number, heads a contribution by Mr. Richard Barry, "Moving Picture Bubble." He asks why moving pictures resemble a soap bubble; and calls them "as universal as froth and transparently unmoral." Yet, at the same time, he hands out a number of statistics as to the commercial aspect of the picture which clearly prove that, *if* it be a bubble, and *if* it be froth (and it is neither, we assert), it rests on a very sound financial business basis indeed. Of course, he cites several cases where boys and girls are alleged to have done wrong through the influence of the picture. From time to time we read of this kind of thing in the daily newspapers. It is time, we think, that newspaper sub-editors and magazine writers should show more intelligence in this matter and cease to make the picture a kind of excuse for all sorts of minor crimes. The weak-minded people, alleged or real, who go wrong by the agency of the picture, are just as likely to go wrong through any other agency, even a magazine. In the same number of "Pearson's" in which Mr. Barry writes, there is an article by Clara Laughlin, telling of the effort to save girls, which points out very clearly, though it is not the writer's intention, how a girl in a store, or in an office, may supplement her income by occasional wrong doing (not to quote the more ugly word used in the article referred to.) This lady is clearly well-meaning in her desire to save girls from ruin, but we question the wisdom of her somewhat disconcerting particularity. It is not nice to be told that many girls give their spare hours to vice. "The sight to do ill deeds, makes ill deeds done." We think that such an unpleasant topic as this, could have been handled with more discretion. Incidentally, the authoress throws a slur upon the picture house. On the whole, therefore, in the January "Pearson's" the picture comes off pretty badly. In one article it is a kind of bubble, and in the other, is hinted that the picture house and the picture are possible dangers to the morals of maids-of-all-work.

Like a false report of Mark Twain's death, this sort of thing is of course "greatly exaggerated." Ample evidence can be deduced that even a church or a chapel is occasionally used as a place of assignation. But no doubt Mr. Barry and Miss Laughlin would hesitate to specifically condemn churches and chapels on that account. Evil exists everywhere, but we think that the picture is burdened with rather more than its deserved quantity of original sin.

Last week in our introductory article, we pointed out that the MOVING PICTURE WORLD stood for the qualitative progress of the picture. It would gratify us if we read in the magazines and newspapers a little more critical writing of a constructive rather than a destructive nature. Clearly, if it be the case as this writer, Mr. Barry, says, that 5,000,000 Americans look at pictures daily, there must be "something in the picture" — something in it of a nature rather more solid and lasting than a bubble. Bubbles burst and disappear. So far from the picture being a bubble and likely to burst, the evidence at the moment of writing points to the inference that it is assured of considerable longevity. That being the case, we think these magazine writers could write just as attractive articles and make just as much money by giving us something of a novelty in the way of constructive criticism and appreciation. Let them tell us how they think the picture house can be improved; how the pictures can be improved; what the public want, or should have, or should be led to accept. Let them educate the public into the acceptance of the good, the artistic, and the beautiful. Let them point out to the public the educational, scientific, industrial and other merits of the picture. In other words, let them do the picture justice. Then we shall hope to read no more about "bubbles" or dangers to the morals of maids-of-all-work. Both Mr. Barry and Miss Laughlin, we think, are unfortunate in their viewpoints. Their slurs upon the picture cannot possibly do good to anybody or anything. On the other hand, if they would get down to something more appreciative of the picture, their readers would be less likely to regard it as a thing of doubtful value and esteem.

Measurement of Lenses.

Focal lengths of lenses are expressed in various ways in the optical trade. Among the moving picture fraternity, projection lenses are commonly designated by the "back focus," this term being used to designate the distance measured from the rear surface of the glass at the back of the lens to a surface on which parallel rays striking on the front of the lens are brought to a focus. This practice of designating lenses by the "back focus" is to be regretted, as the back focus of a lens is not a true index of the size of the picture that will be obtainable from the lens under any given circumstance. Two lenses of the same back focus, or back focal length, may produce pictures of quite different sizes when all other conditions are the same. A much better way by which to designate a projection lens is by what is known among opticians as the equivalent focus. By this term we mean the focal length of a single lens which will produce a picture of the same size as that produced by the projection lens under any given conditions. That is to say, the equivalent focus, or equivalent focal length, of a projection lens is the distance equivalent to the distance from the optical center of a single double convex lens to the surface perpendicular to the optical axis of that lens in which parallel rays passing through the lens would be brought to a focus. For practical lens testing, it is usually safe enough to consider a point midway between the front surface of the front lens combination and the rear surface of the rear lens combination as the optical center of a combination lens, and, by holding the lens in front of a screen and focusing parallel rays on the screen, it is easy to determine approximately the equivalent focus of the lens by measuring from the screen on which the rays are focused to a point midway between the lens combinations as above described.

With reference to condensing lenses, the ordinary designation of a condensing lens as a 6½" or 7½" lens is somewhat misleading. These terms do not usually designate lenses by the focal length at all, but merely the diameter of the circle to which the convex surface of the condensing lens is ground. Thus, a 6½" condensing lens is ordinarily one whose convex surface is ground to a circle 6½" in diameter, while the flatter 7½" lens is one whose convex surface is ground to a circle 7½" in diameter. Thus, the larger the number designating the lens, the flatter the lens and the larger the circle to which its convex surface is ground. The actual focal lengths of condensing lenses would not be indicated by the usual numbers employed in designating, as the refractive index of a piece of glass depends upon its chemical composition and condensing lenses made of different kinds of glass and having exactly the same curvature would have different focal lengths, because the refractive indices of the different kinds of glass are not identical. This, however, is not a matter of serious import, as condensing lenses are not used for the purpose of forming images, but merely to condense the light used for projection, and in the practical use of condensing lenses it is a matter of very little or no significance whether the focal lengths of the lenses used are exactly known. A condenser system having a total focal length of 3½" will give substantially the same results as a condenser system the focal length of which is 3¾" or 3¼".

To determine the approximate focal length of an ordinary plano convex condenser, an image of any bright object, such as a window, at a distance of 15 feet or more from the condensing lens, may be formed on a sheet of paper or wall, holding either side of the lens toward the object to be focused, and the distance from the nearest point on the lens to the image is the approximate focal length of the lens. Ordinarily, it will be found most convenient to hold the convex surface of the lens toward the object and the flat side toward the surface on which the image is formed. As it is difficult to form a perfectly clear image with a condensing lens, the measurement of the focal length thus obtained would be approximate only.

Keith and Proctor and the Picture

Valuable Appreciation and Progress

A few weeks ago we published a short interview with Mrs. Clement, the manageress of the B. F. Keith Bijou Dream, at Boston, in which we told the reader that this lady, who exercises such excellent influence in the amusement field, was laudably anxious to present the picture in its most dignified aspects to her audiences, and we mentioned the success that was rewarding her efforts. The theater she controls is associated with the personality of Mr. B. F. Keith, who is also, we are glad to learn, prominent in his advocacy of the picture, as a beautiful means of interesting and entertaining the large public that visits his theaters.

For some time we have been desirous of ascertaining the attitude of the responsible heads of the Keith & Proctor circuit in New York City, towards the picture. All sorts of rumors have been prevalent that in the six New York and Jersey City theaters under their control, the picture was being relegated to an inferior position: that, in other words, the great houses on Fourteenth street, Twenty-third street, Fifty-eighth street and 125th street and in Jersey City, had ceased to be picture houses, and were to be entirely given over in future to vaudeville, or at least primarily. Within the last few days we were happy to have had a long and interesting interview with Mr. U. G. Blackford, who is in virtual, if not supreme, control of the Keith & Proctor New York Circuit. Contemporaneously with this interview, the announcement was made that Mr. Rothapfel had been engaged to supervise the lighting of the Keith & Proctor theaters with a view to the adequate representation of the picture in those houses, while not fatally diminishing the illumination in the auditoria.

It is no exaggeration to say that the entertainment system in vogue at the Keith & Proctor houses mentioned has undergone a total revolution. Each house within the last few months, viz: during the time that Mr. Blackford has had charge, has been thoroughly swept and garnished. The administrative staffs of them have been thoroughly reorganized; unsuitable vaudeville acts have been eliminated; well acted and staged one-act plays here and there introduced. In one instance, that of the Bijou Dream, prices of admission have been raised. Generally speaking, the whole tone of the entertainment has been marvelously lifted, as we saw for ourselves last week, when we spent two afternoons respectively at the Harlem Opera House and the Bijou Dream on Fourteenth street, studying those parts of the entertainment which did not embrace the picture.

The Keith & Proctor vaudeville and dramatic entertainments at their New York houses touch, at this moment, the highest level of excellence. Then again, song slides and the accompanying songs have been banished. It was Mr. Blackford's opinion that while the slides were often of high pictorial quality, that the songs themselves were of indifferent quality, indifferently rendered by indifferent singers; and that, broadly speaking, this part of the entertainment was not worthy of Keith & Proctor audiences. So the song slide; the "songs" and their "singers" have been abolished.

Now, as to the lecturing end of matters. Incompetent lecturers have been removed, and in their place, educated lecturers, familiar with the subjects about which they discourse, have been put on at the Keith & Proctor houses,—a reform which the MOVING PICTRE WORLD has long advocated. We

have over and over pointed out that most of the lecturers heard at these houses were not sufficiently well educated to undertake the difficult and delicate duty of addressing an intelligent public.

But, with regard to the picture and the manner of its presentation: It was long recognized that the manner in which the picture had been presented at the Keith & Proctor houses hardly reached the ideal. Indifferent operators often showed the pictures indifferently. The booths were not properly and safely placed in the various theaters. Alteration has led to improvement in this respect. It has also been sought to obtain the services of the most competent operators, who have perfect command of their machines, and who are capable of presenting an evenly illuminated, steady, picture to the audiences. This much needed reform has been carried out.

It has been so thoroughly carried out that, both at the Harlem Opera House and at the Bijou Dream on Fourteenth street, on the occasion of our recent special visits, we were delighted with the manner in which the pictures were shown on the screen. There was practically no flickering; good even illumination; no jumping, breaks, or pauses. The projection was accomplished at a proper speed; far different from the somewhat haphazard state of things which prevailed before Mr. Blackford took charge.

We are pleased to learn from this, and from Mr. Blackford's own personal assurance, that so far from Keith & Proctor being desirous of turning down the picture, they, on the contrary, are more than ever convinced of the value of the picture as a drawing card at their houses. In fact, when we hinted that Keith & Proctor's recent apparent total conversion to vaudeville indicated the imminent removal of the picture from their houses, we were met by a smile from Mr. Blackford. Said he: "I like the picture; my patrons like the picture and so long as these conditions prevail the picture will always be given a prominent place in our houses."

Some time ago, it is true, the Keith & Proctor houses in this city were primarily picture houses. They are so yet. But competition in the vaudeville field has obliged Keith & Proctor to respond with the presentation of increased vaudeville acts of a high class quality. This, however, does not lessen the interests of Keith & Proctor in the picture which is shown on the whole just as much in their houses, now, as formerly. We are happy to be the means of removing some erroneous conceptions which have existed on this point.

We congratulate Keith & Proctor on the increased high tone of their vaudeville performances. The MOVING PICTURE WORLD is not a vaudeville publication. It is no part of our business to devote special attention to it. But, the latter, whenever it is used in conjunction with, or as a supplement to the moving picture, and is of good quality, we are happy to applaud, because we think that in special cases, such as the Keith & Proctor system, vaudeville and the picture need not be antagonistic. Months ago we printed an article in these pages in which we pointed out how indifferent vaudeville vitiated the picture; it had an unfavorable reaction upon it. But if both vaudeville and picture are both good, neither, in our opinion, suffers. There are theaters in which the picture can stand entirely by itself. There are many theaters right here in New York City, where it can only form part of an entertainment, but there is no reason why, when it does so, that it should not be presented in such a thorough manner that it may in no way interest and please an audience, just as much as does vaudeville. In fact, high class vaudeville and high class pictures constitute, to our minds, an almost ideal kind of cheap entertainment for the multitude.

There is a disposition on the part of many people in the vaudeville field to kill the picture. One very prominent vaudeville magnate in New York City, is said to openly express his intention of doing so. We think this pessimistic attitude towards the picture is short sighted, and likely to be unprofitable. Probably the Keith & Proctor attitude, as defined to us by Mr. Blackford, is the best attitude for the vaudeville promoter to assume. The public clearly want the picture. They want it subjectively good; clean, wholesome, and interesting; and they also want it efficiently projected, so that it shall not appear to be useless an admirable but stupid means to be used in order to get a right to be, namely an integral part of a high class entertainment.

If in the vaudeville field there were more intelligent appreciators of the picture, like Mr. Blackford, responsible for these entertainments, the picture, we are convinced, would still further progress in public esteem. Our attitude in this matter is simple and reasonable. We think in effect, that the picture is its own best advocate wherever it is shown, provided that it is properly shown, and given as much care in its presentation as a high class play or vaudeville act. The trouble, hitherto, in vaudeville houses has been that the picture has been regarded as a filler in competent hands, and therefore has not been justly treated in the manner of its presentation to the public.

ECLAIR PHOTOGRAPHY.

If the Biograph have made a name for their glorious Swig for Western films, Ambrosio for spectacular productions, Essanay for comedies, Gaumont for their Biblical productions, etc., the Eclair people have made a name for the excellence of their photography.

I have been treated to a private exhibition of three new Eclair productions to be released in the very near future and it is impossible to say if the photography of the comedy "Guy, Guy Let Us Be Married" is better than the photography of the drama "Cain," or of the historical film of "King Philip and the Templars." The Eclair photographers have certainly mastered the art. It seems that before they start the crank of the camera they study every detail of light, so as to bring out these wonderful effects. Their work is not the black and white outline drawing, it is as the full toned oil painting in comparison.

No matter where the Eclair folks place their camera, let it be in the studio, in the open air or in the woods, they know how to obtain figures in full relief, faces are well illuminated showing every expression.

One of the most beautiful scenes in "Cain" represents a stream of water flowing through some dense woods. The light is so good that practically every branch, not to say every leaf, is seen in relief; nothing that a picture full of depth. When the guilty man appears on the banks of the stream of water, he sees a most beautiful and artistic vision of his victim rising from the water then slowly dropping back in the water and swelling away.

The different hunting scenes of King Philip in the productions of the "Templars" are beautiful scenic views and here again although the hunting parts transpire in the woods, the leaves are as clear and full of expression as if taken in a studio. In the film called "Cain" there is another splendid specimen of the photographic art, when the rays of a lamp are so well marked on the wall. In the production of "Guy, Guy, Let Us Be Married" the leaves screen fine light effects, specially in the last scene. The room is darkened, while through the door are the country fields in a full sunshine. Add to this the most natural acting and correct settings and the Independents have done and only good to be thrown in every theater of the country, but to be repeated and repeated again.

All the criticisms made of late against poor and cheap comedies, films are not worth paying when the comedy will have a chance to pass upon the above named productions.

F. M. E.

Los Angeles ordinance against fast films will be tested in the appellate court. Jos. J. Jeffries will appear as a witness.

German Army will use moving pictures of maneuvers and battle scenes as a means of stimulating patriotism.

Mr. Frank Howard, manager of the Kalem Company, is home on a few days' vacation from the Coast. He will leave for Jacksonville, Fla., on Saturday, where the Kalem Company is making its usual winter trip to the South, accompanied by Mrs. Howard.

The Tragedy of Comedy

Curious, isn't it? Well, they are curious films which suggested it. Comedies without a laugh, farces which make the tears come, alleged funniments which leave an audience cold, disgusted or untouched, laughs which the producer and scenario author alone have enjoyed, but which never "get over" from the screen.

The public taste for comedy is highly developed. That is, the public wants to laugh. It tries hard to laugh when it is supposed to. It will chuckle at most anything besides a murder or the spectacle of the loving son beating his bedridden mother to death. It doesn't take much to make a moving picture audience explode—only something really funny!

Only something really funny!

But the "only something really funny" is hard, hard, hard to get, seemingly, and the substitutes therefore, so easy to find, so riotously, uproarious in scenario form, so deliciously ridiculous in imagination, that every week we find "screaming comedies," "films with a laugh in every picture" and such other mis-announcements by the dozen. Then, when we pay our little five cents and go into the darkened hall with the idea of pulling our lips out of the frown left there by the last "funny" film, we see some such pitiful attempts to amuse as might get smiles from a professional laugher, but from no one else.

Time was when any procession of people running across the screen, after anything, was funny. But "the chase" is about done as a laugh maker. Then came the procession—not a chase, since they do not run, but a gradually increasing crowd of people, all following something—anything. This, too, has become unnatural (which it always was), and is dying out. Also the accidents—the people falling down, or being doused, or getting run over or running into something—how sickeningly often are we asked to laugh at some mishap to some poor mortal. But real comedy? How rare it is!

Nor are the offenders the little, the unknown, the struggling producers. They all offend, at times. So great and so successful a firm as Pathe puts out some of the prettiest—and some of the worst—comedies one can want to see or flee. Yes, coming right down to cases in a minute. Attracted by the name Pathe, which usually means "well done," the present scribe wandered into a "photoplayhouse" (horrific name this, not to say horrendous)! yesterday, and sat interestedly through "One on Max." Interested, because from the beginning things happened in so unhuman, unnatural and peculiar a manner that one couldn't help wanting to know what the deuce was coming next.

Now, the present scribe is not French, has never been in France and couldn't pretend to say anything about the French character. He hardly imagines that this is a sample of French humor, but if it is—God pity the French!

Max is invited to a party. His boots are tight. He puts on slippers and goes to a shoe store to get a pair of easy shoes. So far, so good. While there, he attempts to flirt with the lady clerk—possibly daughter of the shoe merchant. Shoe merchant is incensed and determines on revenge. So he fastens a pair of roller skates to a pair of shoes, which he is morally sure will fit Max, and puts them on. Max, with that complacency of the moving picture actor (who is listening with all his ears to the stage manager, bellowing at him "now look at the girl—don't notice the skates—you don't know there are skates on those shoes"), doesn't see the skates or feel them or know anything about them. Perfectly natural—is it not? It is NOT. Then the merchant propels Max into the street, where he tumbles about in a really artistic manner. It never occurs to Max to try to take off the skates, or to go to another shoe store and get other shoes, or to take off these shoes, or to call a policeman. No, indeed!

His one idea is to get to that party. This he does, with the aid of a cabman. It never occurs to the cabby, either, to help him off with his shoes. And, more and more interesting, when Max comes into the room where the party is being held, it never occurs to him to explain, to ask for help, or to excuse his actions. Mamma, Papa and young Mam'zelle never notice Max is three inches taller than usual—why should they? It would just mean a line from the stage manager! No one thinks anything of his sudden down-sittings and cautious uprisings, nor does Max attempt to sit still. Clearly unable to walk, he must try to waltz with a lady, just the same. Entirely plausible, ridiculously funny and openly hilarious, is it not? It is—NOT!

Finally he falls and smashes things—they try to put him out, thinking him drunk—still unable to see those roller skates—until Max, in despair, tells them he has on rollers. Then they all see them at once, and try to drag them off him. Finally a servant suggests untying the shoes, and all is well with Max, who dances in his stocking feet to the end of the party!

Ugh! And that is a Pathe film, if you please!

Now, Pathe Freres, the present scribe admires you a lot! He likes your attention to detail, your often exquisitely beautiful surroundings and backgrounds, and your always capable companies. But he sees what he sees and says what he thinks, and if "Max" is an imposition on the public, your "Jinks Would Be An Acrobat" is a crime. There is nothing funny about Jinks. No human being could, would, should or might, get so excited over the picture of a man standing on his hands, that he would try to do it all over the street! Nor, if he did try, would he last long out of jail. But while everyone chases Jinks, no one catches him—he has always plenty of time to stand up on his hands and knock over everything knockable. It not only isn't funny, but it isn't even near-funny, except that a responsible, level-headed, wealthy, able firm like Pathe should fall for it.

Nor is Pathe a unique offender. Our own beloved Essanay sometimes slips up on comedy. "Hank and Lank" may, at times, make some people laugh, but their recent baby-tending exploit wouldn't make a gibbering idiot crack a smile, let alone a cold motion picture audience. Why *will* producers base playlets on mother's handing their babies to strange men to hold, while they go shopping? And what function does Lank's two-inches-long-nose play? And what sort of fathers are the personal acquaintances of the Essanay people, that they would leave a baby in the charge of an obvious bum, while, for a whole hour, they enjoy themselves in a saloon? Comedy based on improbabilities is farce, but farce must be possible to be funny—all the premises here are impossible of belief—therefore, the result is about on a par with the forced funniments of the average comic Sunday Supplement—one of the saddest sights there is!

When they turn their attention to "serious" comedy, they do better, all these producers, yet it is still Essanay who makes a fatal mistake in "Papa's First Outing." They have a good idea in the meek, little, well beloved father, who goes alone for his vacation, is suspected by his wife, tracked by a woman detective, who manufactures evidence against him by flirting with him. But the lack of attention to details has spoiled a good idea. Wives do not, normally, get suspicions of their husbands because they read of another man's frailty, nor do they discuss infidelities in the presence of half a dozen children, nor do children, who obviously adore their father, take turns in beating him without understanding why! Had the reason for the suspicion been more reasonable, and the ending more probable, Essanay would, in the humble opinion of the present scribe, have arrived with a comedy fully as good, of its kind, as a Hoyt farce is of its kind.

Selig, in "Caught In The Rain," has argued that what makes a good farce on the stage ought to make a good one on the screen. Fatal error! It doesn't. "Caught In The Rain" has

In this film, then, you see a series of interesting processes conducted in the laboratory by expert hands. First of all the water is examined under the microscope. Then, you have shown a series of enlarged images of the small objects which exist in the water. And how fearful and wonderful these little things look!

so involved a plot, one so hard to follow by the average but over-intelligent audience, and one which moves so rapidly, that the good points are lost in obscurity. The play is well conceived, reasonably well acted—although Robert, as usual with young villains, entirely overdoes the gesturing and facial expressions—and ought to, seemingly, be successful, yet on three occasions which the present scribe took to see this "mirth producer" he heard never a laugh or titter, save at the one scene where the Judge gets soaking wet—the scene which gives the play its name, and which, if it is the only laugh-winner in the whole thousand feet, might as well be shown by itself and same time!

Well, tell us of a good comedy.!

I wish I could. As I look back over those I have seen in the past year or so, they are few and far between. One, among all others, stands out pre-eminent. I don't know its name or its maker—I do know that I saw it half a dozen times, and that every time the audience not only laughed, but roared, cheered, and clapped.

It was the story of the servant, the secretary and the daughter of the house, who, unknown to each other and to the theater-hating minister, head of the house, steal off to the play. The play is a melodrama, of the most melo character. The film alternately shows the play, a capital satire on the travelling tank drama, and the pit, dress circle and gallery of the house, with daughter and escort, secretary and escort, and cook and escort, all enjoying the play

The facial expression of the cook was enough to bring down the house—the tank drama—particularly where the hero spent five minutes gesticulating to high heaven of what he was going to do before he finally plunged in to rescue the drowning heroine come sees, now where this pause and gesture habit comes from in the M. P. actors),'and the climax of the film when all three parties meet and swear eternal secrecy, was really immense—a thing which can be stated without fear of contradiction because the fun produced the laughs. I have never heard more laughter from a moving picture audience over any film therefore, as strongly as I can put it, this was a real comedy, a real treatment, a real laugh producer. It isn't all this because I liked it—but because it made everyone laugh!

That is the first and last test. Comedies which produce no result are not funny. Comedies which make people laugh and laugh hard, are good. Wits, with all the good points, people, are cleverness or prodigacts, there are not more of them, less of these tragic attempts; further, deponent sayeth not. A la Hashimura Togo, I pause for a reply. C. H. CLAUDY

Multi-focal Cameras

One of our European contemporaries publishes the cut of a moving picture camera which, in so far as we can charge our memory, is somewhat of a novelty. It is a small hand camera, or in other words, it admits of some slight variation of the focus of the objective, whereby the size of parts of an image may be increased or diminished at will. The simple optics of the moving picture camera are seldom understood even by those who by courtesy are called cameramen. We have met many of these cameramen. The day before yesterday they were probably acting as railroad porters or property men at a theater. This is no exaggeration. We have actually met cameramen in the employ of both licensed and Independent manufacturers who, not long ago, were filling these positions.

And again it is only a few months ago since one of the leading lights on the Independent side of the moving picture making industry, begged us to explain to him for the benefit of his help, the difference between a short focus and a long focus lens. But enough on this point. This multi-focal camera, which is of German make, has, on its front, a revolving lens board, carrying two or three extra simple lenses. By revolving the board, and bringing one of the objectives in a specific relation to the objective in the camera, you alter the equivalent focal length of the fixed lens. You may either slightly shorten it, or you may slightly lengthen it. The result is, as a side reflection will show, that a given set remains over the same part of the picture itself, because this does not vary, but over contiguous parts of the picture. For example: Suppose you were taking a distant group. Well, by removing this lens you can slightly lengthen the focus and thus will give you the figures slightly larger than you would get them by the unassisted eye of the camera.

We do not know whether this idea is in use to any extent, but we think it of sufficient importance to draw attention to it. Of course in taking ordinary still photographs you can apply something like the same principle. Taylor, Taylor & Hobson, well-known photographic opticians, supply a lens, the front combination of which may be drawn farther away from the back combination. The result is to lengthen the focus and consequently to give some slight magnification of the image.

On former occasions we have referred to the adaptation of the tele-photographic principle to the moving picture camera. This principle would enable you to take enlarged images of distant objects. Let us put an explanation in as simple language as we can. Supposing you are photographing a group of performers at a great distance from the camera. With a view of normal focus, that is, 2½ inches approximately, these performers would be mere specks in the negative, but by adopting the tele-photographic principle, that is, adding a magnifying element to the lens, you would get the images of the distant performers much larger on the negative and you this would get a correspondingly increased degree of enlargement on the screen.

As we have said over and over again, the moving picture camera has many points where it can be improved. Any certainly this conspicuously applies to the lens end of the instrument. In the first place, it can be made to avail itself of the tele-photographic principle, that is, the enlarging image of distant objects at our operation, and secondly it can be used for multi-focal purposes, that is, for taking parts of the images of subjects comparatively near the camera. It all comes to this: that optical science is fully capable of making the moving picture easier to differentiate the size of images in the picture and to increase or diminish the included angle of view at will. The cameras to which we have referred to—made by Ernemann & Company, of Dresden, Germany.

FLORENCE TURNER IN NOTABLE GALLERY

The Newspaper Enterprise Association, a feature syndicate, which by the way is among the moving pictures established in its early birthday leaders which has had to date eight national figures receive selections and portrait a set of Miss Florence Turner of the Vitagraph Company, selected on January 9th. Morgan of the assortment of fifty or more well chosen sets of many personalities well known in the moving picture field. Not all of these had their way into print however, despite the fact that they are really fine and large moving pictures have an extremely popular regard the industry, due to the necessarily small amount of advertising done. —J. H. M.

PICTURES HOLIDAY PROGRAM FEATURES

Saved before in the Mississippi Valley especially in Illinois has there been such a use of moving pictures and stereopticon views in Christmas entertainments by Sunday schools as in 1911. Of course the general utility of the moving picture machine has not become so popular as the stereopticon, but the Pathe "Passion Play" film was the feature in many cities. As an example of the popularity of slides showing the activity at times they were the leading number in many entertainments in Springfield. —J. H. M.

HAWAIIAN EDUCATOR PRAISES FILMS

Moving pictures are the greatest things ever invented for visual demonstration," said Professor William Atherton Bryan, professor of zoology at College of Hawaii, recently at Milwaukee, "because they have come to stay. Their educational value is much to be commended. They add wonderfully to impressing upon an audience the meaning of a certain subject as be presented." Professor Bryan illustrates a lecture with films showing native Hawaii —J. H. M.

Patents Company *vs.* Independent Manufacturers

Judge Lacombe Grants Preliminary Injunctions

UNITED STATES CIRCUIT COURT,
SOUTHERN DISTRICT OF NEW YORK.

MOTION PICTURE PATENTS COMPANY

vs.

CHAMPION FILM COMPANY.

MOTION FOR PRELIMINARY INJUNCTION.

Lacombe, *C. J.*

This is an application for preliminary injunction under Reissue Patent No. 12,037 to Thomas A. Edison for a kinetoscope, which was sustained and its claims construed by the Circuit Court of Appeals in this circuit in Edison vs. Am. Mutoscope & B. Co. 151 F. R. 771. An earlier decision of that court discussed the original patent, 114 F. R. 926. Nothing that was said in either of these opinions need be repeated here: it is assumed that they will be consulted. They describe the device of the patent and analyzed the claims so fully, illustrating the decision by describing the cameras which were held, the one to infringe, the other not to, that it seems not difficult to apply the principles of the decision to the Gaumont and Champion-Gaumont cameras now before the court. The differences between these two alleged infringing cameras are unimportant, defendant apparently does not contend otherwise, therefore this discussion will be confined to the Champion-Gaumont type, of which an operative camera has been submitted for inspection. The film moving mechanism of both, however, is so well shown in the drawing and blue print, filed with the papers that their operation may be easily understood. The film passes from the delivery roll to a delivery wheel whose sprockets engage positively with holes in the sides of the film, this wheel revolves, not intermittently, but continuously, and in operation there is always a loop or slack part of the film between it and the film guide. In consequence the delivery wheel does not itself advance the film through the guide. In the Mutoscope case it was held that these circumstances did not negative infringement. The film passes through the guide, around a cam eccentrically mounted on a continuously moving wheel, to the take-up reel where it engages with sprockets, the latter reel revolving continuously The operation is as follows: The device being at rest, there is the loop or slack above the guide entirely free to be drawn down through the guide the same as in the Biograph and in the Warwick cameras, which were considered in the Mutoscope case. In the latter instrument this slack was pulled through by two friction rollers revolving continuously, the movement of the film being intermittently checked by a so-called tension leaf. "The engagement with the film was wholly frictional;—no such interlocking as will hold the film firmly advancing it with mathematical accuracy—there was the possibility of slip." In the Warwick the film was pulled through by a bifurcated fork which engaged with holes and advanced the film mathematically a certain distance and then disengaged: the court of appeals held that the bifurcated fork was a fair equivalent of the wheel with sprockets. In the Champion-Gaumont when at rest the film is stretched taut between the guide and the take-up sprocket wheel resting snugly against the cam. We may assume that at that time the outer edge of the cam is on the side of the wheel furthest away from the cam. Its position is not essential, substantially the same cycle of movement may be worked out if it be in the reverse position. The machine being started, what happens in a given space of time? The moving sprocket wheel revolves through a predetermined arc and, carrying the film on its sprockets, advances the film a predetermined distance. During the same time the outer edge of the eccentric cam is brought into engagement with the taut film and, revolving, pushes the distance predetermined by the amount of the cam's eccentricity. The film thus pushed out cannot come from the side of the take-up wheel where it is held firmly on sprockets, it can readily come and does come out of the film-guide, the slack above the guide allowing it to move easily forward. As the revolving eccentric cam recedes to the inner side of its wheel axis, it leaves the film which it has pushed out, and for a brief interval there is no movement of the film out of the guide, because the cam is no longer pushing on it, and the sprocket wheel cannot pull on it till it has first taken up slack. During that period the film is at rest for receiving impressions from the lens.

Defendant contends that this operation of advancing the film is wholly frictional, that there is every possibility to slip and that the spacing cannot be mathematically accurate. This contention is not found persuasive. There is friction between the cam and the film, but it is very different from the action of two rollers whose frictional contact alone gives a grip and produces a pull. One end of the film (the part on the sprocket wheel) is firmly held, it cannot slip back, and in reality it is this which causes it to advance when the cam pushes it: it must advance or break. I find it impossible from a study of the drawings or from a manipulation of the exhibit to see any possibility of slip. Why the apparatus should not be mathematically accurate is not apparent. The arc through which the sprocket wheel will move in a given time is predetermined, the equivalent in linear movement of the film is known. The additional length of film which will be hauled out of the guide to accommodate the eccentric cam is also predetermined by the measure of the cam's eccentricity. The total distance that the film will advance past the lens, being the sum of these two predetermined items, is itself predetermined. The period of rest may also be predetermined, it would seem with mathematical accuracy. It is the time necessary for a sprocket wheel, of a given diameter revolving at a given speed, to reel up the amount of film required to accommodate a protruding cam, the extent of whose eccentricity is accurately known.

The conclusion is reached that the Champion-Gaumont and the Gaumont machines infringe. It is conceded that the Pathe machine, one of which is owned by defendant, also infringes This and its Champion-Gaumont may, as suggested, be impounded in the custody of defendant's counsel until final hearing.

Preliminary injunction may issue.

UNITED STATES CIRCUIT COURT,
SOUTHERN DISTRICT OF NEW YORK.

MOTION PICTURE PATENTS COMPANY

vs.

YANKEE FILM COMPANY.

MOTION PICTURE PATENTS COMPANY

vs.

WILLIAM STEINER AND OTHER

MOTION FOR PRELIMINARY INJUNCTION.

Lacombe, C. J.

The Defense of failure to disclaim as to claim 4 was disposed of in decision on the demurrer.

The defense of prior invention of Freise-Green, now presented for the first time after the patent has been for several years in litigation and long since sustained by the Circuit Court of Appeals, is one to be passed upon at final hearing.

The defense that the suit against the Mutoscope Company, in which the Circuit Court of Appeals sustained the validity of the patent, was a collusive one must also be reserved for final hearing.

As to infringement. Defendants have been engaged in one way or another in having moving pictures taken by two different cameras or in selling or leasing the reproduction of exposures thereon. Apparently, on their own admissions, they were satisfied with the statements of the persons taking the pictures that the machines did not infringe; they took no steps to assure themselves that these statements were correct. It was so easy to demonstrate non-infringement by showing either that the film moved continuously, or that the lens (or lenses) moved—a demonstration which might have been made to the court, if not to the adversary—that the failure to do so arouses suspicion. Undoubtedly the detectives who testify for complainant were able to give but a hasty glance at the interior on the two occasions when the covering cloth was disarranged, but the affidavit of the defendant Henkel, in connection with the other testimony, seems to indicate sufficiently to make out a prima facie case that these two cameras are really of the Gaumont or so-called "beater" type, which have been held to infringe in Motion Picture Patents Company vs. The Champion Film Company recently decided.

Injunction may be taken against all the defendants.

NOTICE.

The new Western offices of the Moving Picture World, Rooms 307-309, Post Building, 160 Washington street, Chicago, are now ready to receive World readers visiting Chicago. Mr. John M. Bradlet, Western representative of the World, will extend to every one a cordial welcome. They will find a complete file of manufacturers' catalogues and a bureau of information on films, theater construction, materials and supplies. They will also find desks and stationery for their correspondence, the services of a lady stenographer and a polite messenger boy to act as their guide or go their errands. We invite every exhibitor or person interested in motion pictures to make our Western office their headquarters when visiting Chicago.

Old Riegel Dry Goods Store, at 333 Market street, Philadelphia, will be remodeled into a picture theater. The alterations to be made will cost $30,000. Mr. Albionia Whartenby will be the big noise.

Buffalo Exhibitors have turned condemnation into praise by their aid in the Red Cross tuberculosis campaign. Tuberculosis day at the picture houses exceeded all expectations, and the managers have more than regained a public confidence that was waning under the bitter attacks of press and clergy.

CINCINNATI, LOUISVILLE, ETC.

The Rudolph Wurlitzer Company are very busy with orders for their automatic musical instruments, and by the numerous photos they are receiving daily from all over the country I could see that their musical instruments were getting very popular.

The Magnetic Film Service Company have sold to the General Film Company, and if the Magnetic Film Service is merged with the Pittsburg Calcium Light & Film Company in one office of the General Film Company, our friend Mr. Dresner might have to look for another job, and this we would greatly regret, as Mr. Dresner is very popular in Cincinnati.

The Cincinnati-Buckeye Film Company are reporting good business and see a great future for the Independent side. Messrs. Jackson and McMahan were busy mailing souvenir slides to their patrons as a Christmas greeting.

The Plaster Ornamental Company, of Cincinnati, the builders of the new Alhambra Theater, certainly deserve patronage, as the Alhambra, the new theater of Messrs. Jackson & McMahan, is unique in design and of pure Moorish style.

In Indianapolis I found the Leedy Manufacturing Company moving into their new building; they report good business, and by their orders I could see that moving picture managers are fast adopting the idea of better music for the picture and sound effects.

The Central service Film Company has started business at 119 Illinois Street, Indianapolis, as a first-class Independent exchange. The manager reports that the prospects are very good; in fact, the demands for a good Independent service have been coming so fast that he is compelled to increase his purchasing money.

Terre Haute, Ind., is doing a good business. Messrs Brentlinger and English, the owners of three moving picture theaters, are doing so well that they had a cash offer of $10,000 for their Elk Theater and have decided to accept same, as the deal will allow them to develop new ideas in the motion picture field.

The "Savoy," the second house of Terre Haute, is commanding a good patronage with the Mirror Screen.

Evansville, Ind., has a number of nice theaters and, according to the exhibitors, they are doing a good business and are satisfied with their lot. If it was not for a bad fire that destroyed one of the best cigar factories of the country, putting out of work a large number of help, the business would still be better with the moving picture theaters. I must again state that the operators of Evansville know their business and we seldom find a city offering such good projection, clear, sharp, well-lighted pictures. Many of the so-called experienced operators of the big cities should visit Evansville to learn how to trim their carbons, regulate their light and lenses and also how to turn the crank. The exhibitors of Evansville do not believe in running a full reel in 7 or 10 minutes. In all the places visited, the music was good and well timed with the pictures, except at the Lyric, where they have no other music than a self-playing piano to play during the intermission. The manager of the Lyric does not seem to believe in music, but he lectures while the picture is on the screen. He does not give a complete lecture, but reads the sub-titles and lectures on the most important points.

The Riverside Theatorium, although a small house, is known as the huose with the "Mirror Screen" and is running first-class Independent films. Mr. W. Huddy, the proprietor of the Theatorium, has started to renovate his house, and his plans are to follow the advice of our Construction Page using somber colors. Mr. Huddy hopes to secure a lease on the next building and, if successful, he will double his seating capacity.

Mr. Huddy is not the only one to see a good future for motion pictures in Evansville, as Mr. Brennan, of the Colonial, has secured a lot on a corner of the main street and will start on February the erection of a new theater to seat 600 persons. Mr. Brennan claims that the exhibitors have to deal with a very broadminded building inspector, a man that uses some common sense, not one of those fellows prejudiced against motion pictures.

The Colonial has an arrangement of poster frames on the walls of the lobby to advertise the coming features. The Main, like the Colonial, have a rather short throw, as they project their pictures from booths built in the ceiling, half way of the auditorium.

At the Lyric I found the wall papers of the Robert Graves Company, of New York, imitation columns, statues, etc.

The only discordant note in Evansville is the Orpheum, where they show three reels of rather old films and five vaudeville acts, worse than cheap vaudeville, as the acts are from local amateurs. It is useless to say that the patronage of the Orpheum is not the class of persons visiting the Colonial, the Main, the Theatorium, etc.

Notwithstanding the efforts made by certain people to try to ruin the popularity of the Mozart Picture Works, this popularity is stronger than ever and at Rossville, Ind., at the Forrest Theater, they gave a special matinee to give me a chance to judge of their excellent projection. I say "excellent" projection and it must be so when we consider that Mr. Forrest can pack his house every night (about 900 seats) in a small town of 3,000 inhabitants. No vaudeville, no long programs, no special inducements except good pictures shown in the very best manner by a conscientious operator, who has been with Mr. Forrest for the last three years. The music is rendered by one of the Wurlitzer automatic musical instruments.

I visited most New York, Chicago and even Philadelphia with its fine theaters, were not the pictures nicely mounted and shown in the best manner. In large cities the exhibitors are victims to the contagious run for money, and while they are trying to find a way to beat their competitor and make money at what they can without any thought of the manner or the nature of cinematography, they seem to have lost sight of the real.

I had to visit Louisville, Ky., to find practically the result of my dreams. In Louisville the good houses have an understanding between themselves to change their programs on Sunday a week, and they claim that when they have a good show their receipts are better on the second and third day than on the first day. These houses have a ten cent admission and they manage to get the dimes as easily as Chicago gets the nickels. This will surprise many readers to know that a town with a reputation of having meals, clothing, etc., cheaper than Chicago, can ask and obtain a ten cent admission for what the Windy City asks five cents.

These Louisville houses have still more good qualities. One of them is to show the best obtainable pictures and shun all vaudeville. The second point is a general craze for good music. The reader can easily understand my joy at finding such good conditions in Louisville, and what I saw seems to prove that the exhibitor reads and goes by the Motion Picture Programs Weekly. We have fought cheap vaudeville to the bitter end, we have waged such a hot war that even other publications that at one time had encouraged cheap vaudeville acts as a good thing to digest motion pictures, have abandoned their foolish notion and are now advocating pictures alone. We have frozen out accompanists and had ragtime music. We have fought against the foolish daily change of program and our efforts have not been in vain.

It would have been good for all the exhibitors and readers who claim that of late the Selig Polyscope Company has been falling in the producing line to see at the Orpheum of Louisville, The Courtship of Miles Standish, Selig. Although "The Count" may show what Mr. Selig has been giving us for the last three and four months, it is not yet the perfection of old days; but as shown at the Orpheum, the oldest critic would have been too much captured by the excellent music and the most remarkable effects to find any flaw in the film. It was a revelation of what good music can do to enhance the beauty of a picture and of how some appropriate music can give life to the picture. The next Louisville theaters have excellent orchestras of from four to five pieces.

J. M. B.

Milwaukee Journal gave a New Year's dinner and moving picture show to over one thousand waifs.

A New Year's Dinner to all their employees was given at Lawrence, Mass., by Messrs. T. F. Tousey and N. J. Demontal, proprietors of the New Nickel and Premier theaters, of Lawrence, and the Academy of Music Lawell. Sixty guests were served.

F. C. Dufour, of Moline Ill. has been granted a license to conduct a motion picture show in the Crowder Building, Tenth street, Silvis, Ill.

The Carragien Amusement Company, of St. Louis, Mo., has been incorporated with a capital stock of $100,000 full paid, to general business in films and motion picture machines. The incorporators are James B. Carragien, Thomas C. Montgomery and John H. Bougher.

From a letter just received from Mr. F. A. Tipton, associated with Mr. T. T. Lux, exhibiting the moving pictures of the Buffalo Bill Wild West and Lawrence Hill Far East Show, we note these two gentlemen are meeting with unexpected success throughout the south states of Pennsylvania. Mr. Tipton is working the western half, leaving the eastern section to Mr. Lux. From Mr. Craft, general manager of the company in New York, we learn that an extra set of pictures has been ordered by both Pennsylvania representatives, the Western man having to have his next set for a certain date to work in advance of the regular booking price of such pictures.

From George Murphy of East Ninth street we have received a copy of the 1911 issue of the British Journal Photographic Almanac. This is a book of over 1,400 pages, devoted to information of use to photographers in their daily work. It contains all the latest development formulae and a record of recent progress in photography. Those of our readers who are interested in practical photographic work will find this reference book of great assistance to them.

It was my pleasure to see Pathe's "Il Trovatore" picture, which is scheduled for release the 27th of January. In dramatic structure it adheres closely to the libretto made familiar through Verdi's music, and any one familiar with that opera should be able to give a fair melodic setting to the picture after looking at it once. However, the manufacturers have provided a piano part for this release (arranged especially from Verdi's opera), which insures correct musical accompaniment. Such enterprise on their part deserves encouragement on ours and I hope this venture will prove successful enough to induce them to repeat the experiment in future pictures. While I have not seen their music as yet, it seems to me that a selection from "Il Trovatore," long enough to play through a full reel is a good piece of property to have in your library just on general principles, and the small price they ask makes it a good investment even if you don't happen to get the picture.

"The Stranger" (Kalem) has a predominating theme running through. Some simple andante (I should prefer a major key) like "Angel's Serenade" or "Romance from L'Eclaire." Open and close with this and run in wherever the old man dominates the scene. Fill in *ad lib.*

E. A. Dunn, Spokane, Wash., quotes a hypothetical cowboy picture to illustrate a point. A man murders and rides away, a witness rides to notify the sheriff who gathers a posse and rides first to the scene of the crime, then in pursuit of the criminal. He says: "I would start melodramatic music when the fight begins and keep it up until the fugitive is captured. Some claim that a galop during the running of the horses would be correct. I think not. Do we tally? Just as soon as you break from the melodramatic to the galop the interest is lost.

(I agree with you in that anything calculated to break the tension when the tension should be sustained is wrong. But pictures vary. I have seen pictures containing scenes similar to above, where music agitato started softly, worked up to forte at same time increasing tempo till it melted into a galop ff and furioso. This run into a heavy hurry without a break and was worked p and f according to action. The effect was good in my opinion; it depends somewhat on the galop played, too. C. E. S.) He further says: "I do not use a scrap of music on the piano when I am at work, as I do not come on till 2 o'clock and the show opens at 10 o. so I have ample time to prepare my program beforehand. I have the few sheets of music I am to use set on the piano and after a few times over I have them memorized and lay them aside. I compose as I go along and fake as well, using quite a few popular and sentimental songs. I may be playing a waltz and switch into "Cubanola Glide" in waltz time, or from "Dixie" into a schottische or any popular song. What do you thing of the idea?" (I believe you are following the usual procedure which so many pianists are using satisfactorily. It isn't always *what* we play so much as *how* we play it. C. E. S.)

I wish I could quote brother Dunn's letter in full, for it is interesting as well as lengthy, but here is another excerpt: "The picture house is no place for a pipe organ, one reason being that it cannot be placed alongside the piano. When you are following a picture and a church scene appears you have to stop the piano and walk over to the organ, and the minute you stop the piano your picture loses interest. I have worked in houses where pipe and cabinet organs were used and I prefer the cabinet." (How about this, you organ players?)

G. H. Hummel, Chicago, writes: "I am reading constantly your articles 'music for the Picture' and must say it is a great help to the man or woman on the keyboard. I am a pianist myself, and have been connected with the moving picture theaters for the past three years. My experience is that of nine out of ten piano players don't know how to play for a picture. It may be of interest to you to know, and to the benefit of others, how I play a drama, for instance. First of all I read all the stories of moving pictures, and make it my business to see them before they are shown at the theater where I am employed. But there, when playing the pictures myself, I follow the rules laid down by the great R. Wagner in his splendid music dramas, by using the leading motives of the "Nibelungen Ring," "Tristan und Isolde," etc. I attach a certain theme to each person in the picture and work them out, in whatever form the occasion may call for, not forgetting to use popular strains if necessary. I played in a good many theaters and hold quite a reputation for playing. Trusting you enjoy reading these few lines. I wish you all the success and look forward to further articles on the music question with great interest."

A few suggestions are appended.

"The Wise Druggist" (Imp.)

Bright, snappy comedy. Can use lively music throughout or work up as follows:

1. Lively march till husband meets wife, then
2. "I'm glad I'm married" till he leaves her,
3. Same as 1 till she leaves after finding letter, then
4. "Some of these Days" (chorus only) till train passes,
5. Grotesque allegretto ("Teddy Bears Picnic" or "Bugville Parade"),
6. When she is about to take the poison, very doleful funeral music till he answers telephone, then
7. Same as 5 till druggist shows him the sugar,
8. Lively 1/orte 1 till he reenters her room, then keep it down *piano* till he is about to take the "poison."
9. Change to *hurry*. Begin it softly and swell; fortissimo at finish. Can change to lively at finish with good effect.

"A Sacrifice and Then" (Reliance):

1. Heavy Hurry for battle through five scenes,
2. Change to plaintive till "Two Years Later," then
3. Neutral ("Laces and Graces" or something light and pretty.)
4. Till office scene, change to semi-mysterious. (Andantino in Raymond Overture will answer) till sub-title cue.
5. "And save his friend" plaintive till church scene.
6. Repeat 4 till change of scene, then
7. Repeat 5 till "Keep faith in him, he loves you," then
8. Light agitato, till change.
9. Repeat 4 till "The embezzlement discovered," then
10. Agitato till two women enter, then
11. Plaintive till change of scene,
12. Bridal chorus from "Lohengrin" till change of scene, then "Hearts and Flowers" or other pathetic till close.

AUTOMATIC SPECIAL MUSIC.

Natrona, Pa., Jan. 3, 1911.

Editors Moving Picture World.

Dear Sirs—I received the letter of Mr. Chas. Powell, of Redkey, Ind., regarding special roll music to be played on player-pianos for each reel.

I think the idea is excellent, if only feasible. Just think how much the effect of each picture would be increased were we able to play just the right music at all times. I really think that if the making of a master roll would only cost so as you stated that the thing can be done, for I am certain that if the exhibitors would be assured of a roll of appropriate music for each reel of film they would lose no time in installing player-pianos in their theaters. The exchanges could purchase two or three rolls with each reel and rent it to exhibitors the same as films, and I am sure every exhibitor would be willing to pay a good price for the use of same. Also, a good deal of the managers' trouble would be eliminated as the self-player would not ask so many times "off," nor would they get sick every time they had been out all night.

Please give this matter some of your valuable space, and try to get manufacturers interested, and if the thing can be done they should get busy at once, as in my opinion this would be the greatest improvement of moving pictures in a year's time. Very truly yours,

JOHN HAFNER, manager,
Dreamland Theater.

Information Wanted.—A reader wants to know who made the film illustrating Gary, Ind., and its mills about a year ago, also who made or who can furnish a film called "Making Steel," made, he believes, at the Krupp plant in Germany.

The Exhibitors' League of Pennsylvania has been formed in Philadelphia. The officers are: Walter Stuempfig, president; J. V. Redmond, vice-president; Chas. Stengel, second vice-president; John W. Donnelly, treasurer; Charles F. Kelley, secretary. The object of the association is to protect the rights and influence favorable legislation on behalf of its members.

Lamp Troubles.—New York City submits the following: "I use a Powers No. 5 lamp, and economizer; 110-volt current. The thumb screws which hold the lugs to the carbon arms burn off almost every week. How can I prevent it? The lamp gets grounded very often, requiring that mica insulation be renewed almost every other week. We do not show on Sunday. When I finish the show Saturday night, and leave the lamp in good working order, operating-room locked, how can it get grounded all by itself, so that it will not light up on Monday? Does cold have any effect on it? Where can I get powdered graphite? Montgomery & Company, 105 Fulton street, do not handle it in cans or otherwise. Can I use flake mica instead?"

Unquestionably the reason the thumb screws burn off is because the lug does not make good contact. Use a file and see to it that the lug makes good contact with the metal of the lamp arm; also that the thumb screw clamps the lug down tight. There must be something radically wrong with the insulation of your lamp. We would suggest that you take it to the Powers factory, No. 20 Jacob street, or to the Powers office, 115 Nassau street, have them examine it. No, cold would have no effect whatever on the lamp or its insulation. Better change the lock on your operating-room, I think. I have again called up the Montgomery Company and heard their instruction on that graphite matter. You go down again and you will be able to get 1-lb. cans of powdered graphite. The manager of the sales department assured me he would put in an order for some immediately. You can get powedered graphite there now. You cannot use flake graphite.

* * *

Curtain Coating.—Mr. P. B. Blend, Detroit, Mich., writes as follows: "Although myself and several other exhibitors of this city have experimented with different paint preparations for the screen, we have not reached satisfactory results. Will you be so kind as to give me the formula of what you consider the best preparation for coating a screen?"

I have said a number of times, friend Blend, that I consider plain white, good grade, bed sheeting, as about as good a curtain as one can have outside of possibly the very expensive patent screens. For a curtain coating other than metallic, I would recommend English Whiting (procurable of wholesale druggists), to which is added sufficient white fish glue to prevent its rubbing off too easily. also there might be added just the least little bit of ultramarine or Prussian blue, preferably the former. Mix it just as you would kalsomine. For a metallic coating, I would refer you to the recipe given in another part of this week's Department. Should you try this latter recipe I would like very much to have you report regarding it. On page 1546, December 31st issue, you will also find directions for preparing a metallic surface curtain. Also under heading "Various Things," this week, another formula is offered. I cannot vouch for these various curtain coating formulas, and would suggest that a small screen be covered first, say, one 4 ft. square, and you can thus form a pretty good idea of what the result will be.

* * *

Operators' Positions.—I am in receipt of a great many letters from operators in and around New York city and in various parts of the country as far off as Chicago, asking me to secure them positions. Let me say right now, that all applications of this sort, to receive any attention what ever, absolutely must be accompanied by conclusive proof of the excellence of the applicant's past record in projection. I cannot, and will not, recommend operators unless I have very good reason to believe that they not only possess knowledge sufficient to be able to make good, but that they are the kind of men who will apply that knowledge. The old adage has it, that the best proof of the pudding is the eating thereof, and by that token the best proof of the operator's ability is the record of his past performance. I can place some good men at fairly good salaries, but I have first got to be shown that they are good men.

* * *

Curtain Coating.—From a Pennsylvania exhibitor in whose judgment I have confidence comes the following letter: "Have noted a number of references regarding the use of the aluminum screen, and invariably they speak of fresh marks showing in the picture. I was under the impression, and am inclining a presume by which the feature was successfully obviated. You may publish the process with the assurance that it makes a screen superior to bleached sheeting, white or blue coating, and even a plastered wall. We have used all those, and find the screen prepared in this manner to be way ahead of anything we ever saw. We have read your Handbook, and consider it a valuable fund of information; it certainly supplies a long-felt want. There is little required of the operator which may not be found in this excellent little work. I have noted at all times the complaint of broken condensers. Since the condenser breakage is directly due to the heat of the lamp, my cure is to fit the machine with condensers permitting the lamp to set back as far from the film as possible. Since doing this we have not broken a condenser, a pretty good record for nine months we think. We would for certain reasons, prefer that neither our name nor the name of the town be published. The certain coating is as follows:

Take a piece of unbleached sheeting, at least two feet larger in each direction than the required size of the screen. This sheeting must be stretched upon a frame so that it does not touch at any point except the edges. Next a coat of glue size is applied thoroughly, when this has dried somewhat, a coat of flat white paint is applied. Next a size consisting of a half pound of white lead, mixed with a half gallon of a good rubbing varnish, is applied. When the paint has dried, the screen may be covered with the size. About twelve hours later, when the size is beginning to set, and is just tacky, the aluminum powder is rubbed in. A ball of cotton is tied up in a soft piece of cloth, such as an old napkin or piece of tablecloth. The powder may be poured out into a shallow pasteboard box, the cotton ball may be dipped into the aluminum powder and applied to the screen with a circular motion. When it is entirely covered, the operation may be repeated as it does not seem to cover entirely at the first application. There will be no brush marks showing as the marks of the brush in the varnish size are covered by the aluminum. Because of the fact that the exposed surface is entirely metallic the screen is much more brilliant than where the aluminum is mixed with the liquid.

NOTE.—The glue size referred to above is the ordinary paper hangers' size made by dissolving one pound of ground glue in a bucket of water.

We are certainly obliged to you for the curtain coating formula, and regret that you do not allow us to give you credit by publishing your name. You will of course realize that a condenser breakage is a big factor. Local leaks undoubtedly have gone the air farther back, but you thereby lose an added percentage of the light. The farther back the arc is the less of its light strikes the face of the arc in a condenser and the more is wasted on the interior front wall of the lamp-house. We are of course glad that you are pleased with the Handbook.

* * *

Noisy Lamp.—Saratoga Springs, N. Y., writes: "I have operated for three long years with only four broken condensers in my arcade, and one part of these was broken by accident. You will therefore see I have only had three pairs of condensers in three years. My present condensers have been in the lamp-house eighteen months and are, barring accident, good for as many months more. The whole secret of it is, I rule the edges down until they are one eighth inch smaller in diameter than the holder, which allows for expansion. I am convinced that the best carbons, Sunbeam, and have had no trouble of any kind, but my lamp has a very kind hum to it. Could you advise me how to put a stop to the noise? I am using a Fort Wayne compensarc, 60 amperes at the arc. No. 6 wires between compensarc and lamp. When I run on generator current it doesn't make any noise."

Your record of condenser breakage is certainly phenomenal, but it is not to be altogether credited to the fine even fit of the condensers, though, of course, that is of importance.

Thousands of modern lamp-houses are so arranged that there is nothing at all binding the lenses, yet they break. As to the noise in your lamp, it is due to the alternations of the current, which, under the heavy amperage, causes the carbons to vibrate. Possibly, also, some of the vibration is in the core of the compensare In fact, very likely a portion of the fault lies there. You cannot eliminate the noise entirely with any of the current transformers It is very seldom that you find a lamp and transformer that are perfectly quiet under a flow of 60 amperes at the arc. If the noise is excessive, I would suggest that you take the matter up with the Fort Wayne Electric Company, Fort Wayne, Ind., manufacturers of the compensare.

* * *

Modern Equipment.—Madera, Calif., orders a Handbook and says: "We have a pretty good show. I have been to 'Frisco, but saw no better pictures than we have here. We have a mercury arc rectifier, up-to-date machines and a radio screen."

That is the way I like to hear folks talk—good pictures, modern equipment, excellent projection. That's what spells success.

* * *

Magazine Light.—R. W. Middlecamp, Princeton, N. J., sends a sketch, and describes at some length a light he has installed near the lower magazine. I cannot quite understand from the sketch submitted just how Princeton has his lamp connected up, but the idea is good. It can be worked out in a number of different ways. Briefly it is as follows: To install a 2-c.p. incandescent light under the baseboard of the machine in such position that it will illuminate the magazine, the lamp being so installed that the opening of the magazine door will automatically light it, while the closing of the door breaks the circuit and extinguishes it. The idea is good, and I think almost any of our friends can work it out successfully without sketches. We are obliged to Princeton for the idea.

* * *

Several Things.—From Wm. E. May, Bartlesville, Okla., comes the following: "I am going to describe a few kinks I have attached to my Edison projection machine. I spaced the brass ears on the upper film guard with a rubber roller, taken from an old gate. I replaced brass rollers on top of gate with one piece steel roller low in the center. I placed a steel oil-tight grease box around the star and cam and chain on lower film guard so that I can have a loop large enough to put your head in, and cut the gate and put in a new bracket for lower guide roller so that it will fit over grease box. I now have my star packed in vaseline. I put a three-wing shutter in front of the lens, the same being 5¾ inches in diameter. The shutter is connected to the gearing by a universal joint. I grooved the fly-wheel and use round belt and motor with belt tightener to regulate belt when framing. There is only one crank turner in Bartlesville; all the rest use motors."

In addition, Mr. May makes several sketches and describes, at considerable length his method of attaching the three-wing shutter. I think, however, the description, even with the aid of the sketches would be very difficult to follow. I would rather suggest that Mr. May, at his convenience, send photographs, together with description. I am particularly interested in his method of attaching a grease box to the Edison Geneva. Most certainly the stunts he is performing with that machine would indicate our good friend, May, to be a man of ideas and ingenuity.

Tension Equalizer.—Mr. C. M. Roselle, Rosedale, Miss., who first brought up the matter of a tension equalizer, writes in part as follows: "It seems most of the men want an automatic equalizer. As we have so many things to adjust, another one doesn't make much difference. I, therefore, sketch out an idea which will apply to the Motiograph, at least, and probably could be made to apply to other machines."

The sketch is unnecessary. Neighbor Roselle's idea is to attach a very long-stemmed adjusting screw in such a way that the belt tightener of the Motiograph can be raised or lowered while running, thus loosening or tightening the belt. The top of the set screw comes up high enough, of course, so that it can be readily reached by the operator. The idea is all right, but I think it can be done better in other ways. Also, I think that it ought to be done as far as possible, either automatically or semi-automatically. Nevertheless, we are obliged to you for submitting your idea, since, no doubt, through a gathering together and examination of many ideas the final solution of the practical and satisfactory tension equalizer will be found.

* * *

Interchanging Parts.—Pennsylvania (name of town suppressed by request), sends the following: "We have two Powers No. 5 machine heads and one old Lubin. We purchased a new star wheel and cam for the Lubin, but never used them. Will they fit on the Powers No. 5? I expect to open a new theater and there is a mirror 8 ft. by 10 ft. for sale: Would it give the same result as a mirror screen? Should the eccentric bushing in the Powers fit tight in the frame?"

The Lubin parts will not fit the Powers machine and it would not be advisable to try to make them fit. The eccentric bushings should fit snugly in the holes in the frame, but not so tight but what they may be readily turned with a screwdriver. No, a mirror will not give you the same result as the mirror screen, but all the same, I wish I had the opportunity to do some experimenting with that mirror; and here is what I would do: I would first coat half of the mirror with a tolerably thin solution of kalsomine. I would then apply glue to the other half and cover the glue thinly with white smalts or "flock," or a very fine, perfectly white sand. I would then try it out and see what the result would be. Maybe it would not be satisfactory at all, but I have got an idea that it would work, and that the light passing through the thin coating being reflected back from the quicksilver at the back of the glass, would very materially brighten the screen, at the same time preventing the dazzling reflections which is the main fault of present reflecting or semi-reflecting screens. If that didn't work out to suit me, I would then wash the mirror off and get some very thin white bed-sheeting, stretch it tightly over the glass, and try it out. Again, maybe it would not show up any better than the ordinary cloth screen, but I believe it would. But, again answering your question, the mirror alone would not do at all, unless you could arrange with the mirror screen people to prepare its surface.

* * *

Troubles.—Glenwood Springs, Colo., orders a Handbook, and writes in about as follows: "The studying of the Department for the past eight months has made a real operator of me. I am now running an old Selig Polyscope; though we expect to put in a Motiograph in about a month. The town has a population of 2,000; two shows, one trust and one independent. I was with the trust house until recently, when I had trouble with the manager. When I told him that a $12 operator was by no means supposed to be a janitor, there were fireworks, and I 'got mine.' I believe it is up to the operator to deliver projection which will get the business, if he wants to remain in the game. I will send in some more ideas from time to time. I wish you a prosperous and happy New Year. This comes from one who will remain your friend and student always.

I am, indeed, surprised that any manager in the mountains should have the petrified nerve to expect a man to work for $12 a week and act as janitor into the bargain. We will be glad to receive the ideas and we trust that you will win out in the fight, for I have no sympathy with any man who wants his operator to work for $12 a week.

* * *

The Lens Problem.—Two weeks ago I asked if a 40-ft. picture could be projected on a 50-ft. throw. Up to date, only two replies have been received, one of which said it could be done, and the other said that it could not. The latter is correct. Just a little figuring will show that to do this would require a lens of less than 1½-inches E. F., and the use of such a lens in a M. P. machine would, for several reasons, be impracticable, not to say impossible; moreover, the lens curvature would be such as would preclude sharp definition. Space forbids extended explanation this week.

* * *

Figuring Resistance.—Taunton, Mass., orders a Handbook, and asks some questions concerning resistance. He will find his questions answered in the Handbook. I would also refer him to "Resistance," page 23, January 7th issue. If what he wishes is not contained either in the Handbook or in the article referred to, Taunton will please communicate further.

* * *

Tension.—Ardmore, Okla., writes: "This is my first letter, though I am a constant reader of the Department, and think it is great. If my tension is a little too tight or too loose, I use castor oil, and it makes it just right. If you get too much oil, a little rosin will fix it. Don't you think Mr. Hoffman ought to have put in what the 'public wants Santa Claus to bring them' in his cartoon?"

Many thanks for the castor oil hint, friend Ardmore, though I cannot remember that I ever thanked my grandmother for that article when she fed it to me with a spoon. Your suggestion as regards friend Hoffman's cartoon is quite apropo. He might have labeled their wish, "Good Projection."

Transformer Troubles.—S. J. Gillman, Dundee, Mich., writes: "We are using a 133-cycle compensarc. Our local lighting company is installing a new 60-cycle dynamo, voltage (110) will remain the same. Can we use the 133-cycle compensarc on 60-cycle current?"

You cannot use the 133-cycle compensarc on 60-cycle current, friend Gillman. You will have to use rheostats temporarily, while you send your compensarc to the factory to be rewound, or else get them to send you a 60-cycle compensarc, you to return the other one.

* * *

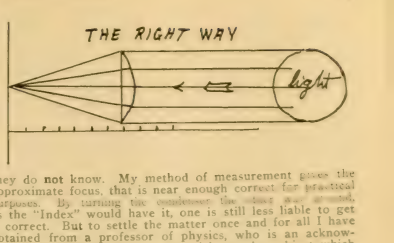
Fire Scare Advertising.—Mr. E. A. Thompson, manager Lyric Theater, Richland Center, Wis., sends in a local newspaper clipping, asking my opinion regarding the same. The clipping is a write-up of Mr. Thompson's competitor, the Orpheum Theater, of Richland Center. The whole write-up deals with the safety of the Orpheum Theater as regards fire. I do not think Neighbor Thompson, your competitor exercised very good judgment in allowing such a write-up to appear in the local paper. Of course, it is his privilege to call attention in any way he sees fit to the safety of his theater. He is also privileged to claim that it is the only safe theater on the face of the earth, if he wants to. It is not, however, good policy to intimate in public print that there is danger of fire in moving picture theaters. In that, your competitor certainly displayed bad judgment, or at least I think he did. As a matter of fact, the danger from fire in moving picture theaters is almost a joke. To cite a concrete illustration, Chicago has aproximately 600 places where moving picture films are shown. These theaters have been in existence a number of years, and I can count on the fingers of one hand the people who have been in any degree injured through fires in Chicago moving picture theaters. Moreover, such injury as the four or five people received was trivial, except one man, an operator, who was very badly burned and, if I remember rightly, died from the effects. What is true of Chicago is true in almost equal proportion of other cities. I, therefore, say that the danger of fire in moving picture theaters is almost a legitimate matter for jest. Articles similar to the clipping only serve to deceive the public into a belief that there is imminent fire danger in moving picture theaters.

Wants Position.—Mr. J. W. Matthews, manager Amusu Theater, Eufaula, Ala., writes: "Received Handbook o.k. and am delighted with it, as I have also been with the Trouble Department. I use a spoke jointer for sharpening carbons instead of a rasp. I have had two years' experience managing theaters and own a Viascope special machine and compensarc all in good condition. I wish to make a change. I will not work on Sunday."

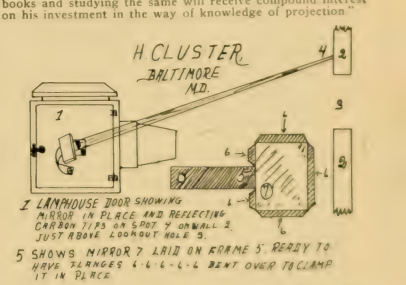
Any one desiring to engage Friend Matthews can communicate directly with him. I fear, however, the refusal to work Sunday will operate against him.

Measuring Lenses.—New York City comes to the defense of the editor as follows: "Dear Mr. Richardson: In the last number of the 'Film Index' a correction of the directions you gave in your Handbook for measuring condensing lenses was made. The gentleman in the 'Index' says the convex side must be towards the wall. In this he is very much mistaken. The rays of the lens is that point at which the rays, after passing the lens, converge (as in the case of the front condensing lens), or from which they diverge (as in the case of the back lens). In both cases is the focus on the flat side of the lens and must, therefore, be so measured. It is thereby not necessary that the source of light be 25 feet away, as was advised in the 'Index,' but it is necessary that the rays of light strike the lens in a parallel direction. The best way is to use a lantern wrapped in brown paper, in which is a hole 4½ inches in diameter. Now, as to the other question which was up some time ago about putting both of the conden-sing lenses with the convex side away from the light. If the flat surface of the plano-convex lens faces the incident, parallel rays, the whole of the required deviation must be produced at the second (convex) surface. If the convex surface faces the parallel rays both surfaces produce nearly equal deviations and the spherical aberration will be a minimum. The convex surface should, therefore, always be toward that side on which the rays are the more nearly parallel to the axis. When an arc is very near the condensers, then are the rays between the two condensing lenses very divergent and, therefore, more nearly parallel to the axis in front of it. And that is the reason why, under some conditions, the light is better when the front condenser is with the convex surface toward the sheet. The back condenser must always be with the flat side towards the lamp."

Well, New York, when the "Index" started in to "correct" our errors they only succeeded in displaying how much they do **not** know. My method of measurement gives the approximate focus, that is near enough correct for practical purposes. By turning the condenser the rays are moved, as the "Index" would have it, one is still less liable to get it correct. But to settle the matter once and for all I have obtained from a professor of physics, who is an acknowledged authority on lenses, an article on the subject which will be found on another page.



Reflecting the Arc.—Mr. Harry Cluster, Baltimore, Md., contributes the following: "Enclosed sketch illustrates the manner in which I reflect the carbon tips to a spot directly over the look-out hole in the front operating room wall. By this means I am always enabled to see exactly how the carbons are burning, also condition of the crater, without eye strain. Beside the ruby glass in lamp house door I place a small bit of mirror held in frame 5, the frame being attached to the lamp house door, as shown. By means of the flexibility of the strip of metal holding the mirror frame I am enabled to bend the mirror into such position as will cause the carbon tips, shining through the ruby glass of the lamp house door onto the mirror, to be reflected to spot 4 just above the look-out hole, as shown. I have a copy of your Handbook, which I purchased from the Consolidated Amusement Company. I consider it the best investment I ever made. Any operator having one of your books and studying the same will receive compound interest on his investment in the way of knowledge of projection."


H CLUSTER
BALTIMORE
MD.
1 LAMPHOUSE DOOR SHOWING MIRROR IN PLACE AND REFLECTING CARBON TIPS ON SPOT 4 ON WALL 2, JUST ABOVE LOOKOUT HOLE 3.
5 SHOWS MIRROR 7 LAID ON FRAME 5 READY TO HAVE FLANGES 6-6-6-6 BENT OVER TO CLAMP IT IN PLACE

The sketch shows neighbor Cluster's idea clearly. I have seen something similar before, though it was not carried to the point of reflecting the crater on the operating room wall. Operators can easily construct this device, which may be attached to the lamp house door by means of a small stove bolt. There is no manner of doubt as regards its utility, particularly when one is using A. C. with consequent necessity for very close carbon adjustment. Your kind words regarding Handbook are appreciated. I note that you are a member of Local Union No. 181 I. A. T. S. E. and I sincerely trust that that organization is making progress, though reports from Baltimore have not heretofore been of the most encouraging kind.

Insurance Company.—Palestine, Tex. (O. A. Engelbrecht, one of the proprietors of the Gem Theater) writes: "Enclosed find money order for Handbook. Will you kindly inform me as to whether or not there is any fire insurance company which insures moving picture theaters?"

I believe friend Engelbrecht that any insurance company will insure a moving picture theater, provided high enough rate be paid, but aside from this I am informed that the Home and the Williamsbridge Fire Insurance Companies, New York City, both make a sort of specialty of insurance of moving picture theaters. You might write them and see what they will do in the matter.

Operator Wanted. Kentucky (name of town suppressed by request), writes as follows: "Enclosed find check for Motion Picture Handbook. We have had trouble with our operators ever since we started in business, three years ago. Have tried out a number who were supposed to be the best in the city, and find them to be either incompetent or careless. We show 6 go to 10:30 week days, and 1:30 to 11:30 Sundays. We make our own current with motor generator set. The price we pay for this work is $18 per week, with $2 extra for each special matinee. In the event we desire to make a change of operators in the future we would like to know if you can send us a man who is careful and competent. He must understand electricity and the operation of a motor and generator. He would be necessary to have him transferred to the local union."

I have published this letter, not for the reason that I think it probable that a really first-class man can be obtained for $18 per week. Kentucky must understand that although the hours are short, still the operator cannot work evenings, seven days in the week, and follow any other vocation. In other words, he must depend upon operating for his daily bread. A first-class operator, one who understands projection thoroughly and who is at the same time careful and painstaking, can seldom be procured for $18 per week, but, nevertheless, I believe it might be well for operators who are in position to prove **their competency and reliability,** and who are not particular in what portion of the country they work, to send me their names and addresses. Calls of this kind are not infrequent, and some of them pay fairly well—one last week paid $25. Bear this fact in mind, however, that it will be a waste of energy to send me your name unless you send with it competent proof of your ability, **plus reliability.** By "ability," I mean ability to project an A No. 1, first-class picture. I want only the names of men who can qualify to take really good positions. Satisfy me that you can and will make good, and I believe I can place a few of you at least in good houses at reasonably good salaries.

* * *

Various Things.—Kansas (name of town suppressed), writes: "Enclosed find money order for which you may make me a Christmas gift of your Handbook. I have received innumerable valuable suggestions from the Department, and have followed them to the advantage of the picture on screen. Concerning our theater: The house seats 900. We have a sloping floor, a feature only one or two theaters this part of the country possess. Our screen is a heavy plaster frame, coated with several applications of a certain varnish mixed with aluminum. Suffice to say that several men who are in the picture business have mistaken it for a mirror when viewing the projection. Any brother operator wishing the receipt for making the screen may have it by addressing me through the Department. I lay claim to the distinction of getting the best picture in this part of the valley. My light is produced by sensible and studied manipulation of the carbons. My Motiograph machine does the rest. My carbons are always burned at an angle of about 135 deg., the crater consequently facing the condensers, which makes all possible light available. Once each week we go over all connections to be sure they are clean and tight. On re-wind table we have installed a heavy piece of glass over a square hole with a light underneath. I make my own film cement. I am trying to eliminate a 'drag' (flashes of white into the dark parts of the picture); it only extends two or three inches, but worries me. My machine recently came back from the factory where some new parts were put on, including new shutter. When it returned, the 'drag' was there. If the masking blades on the shutter were made any wider the flicker would be too heavy. As it is, they do not quite cover the aperture plate during the movement of the film."

Your plant, Kansas, seems to be an excellent one. As regards the shutter trouble, the white streaks referred to are properly called, "travel ghost." The Motiograph machine is, or was, made with two widths of shutter blades. While at the factory it was undoubtedly equipped with the narrower blades. You can take the travel ghost out by a very careful setting of the narrow shutters, but you will have to get it very exact. The Enterprise Optical Company will send you an instruction book with full directions for setting the Motiograph shutter. Follow them carefully, and you will, I believe, have no serious trouble in eliminating travel ghost.

* * *

Wide Picture.—Princeton, N. J., writes: "As regards the 35-ft. picture on a 50-ft. throw, there is one machine, at least, namely, the Viascope, with which it could not be done, due to the fact that the title would come in contact with the bevel gears on the shutter shaft. My opinion is, that Rock Island could not possibly get that size picture on a 50-ft. throw. In a recent issue of the World a certain party said he would put his machine in charge of an experienced man, not a cheap $15 a week boy. Take it from me, Mr. Richardson, you will find that there are just as good operators among the young men as among the older ones. I would like to know what is the trouble that I must keep a ghost in my picture to keep a sharp focus. I am obliged to keep my field twice the dimensions it should be. I presume the fault lies in my condensing lens. As regards a lamp under a glass set in rewinding tableboard, will say that I have found a mirror to give good results."

As regards the wide picture, you will see my answer on that proposition elsewhere. As to the relative desirability and capability of young men as compared with older ones, I would not care to enter into any argument on that point. Suffice to say that the young men will receive just as much credit and praise at my hands as will older ones, provided they demonstrate their ability to "deliver the goods" on the screen, and in addition prove themselves reliable. Those are the only two things that really count. As to the ghost in your picture, you will have to be a little more definite before I can answer intelligently. By "field," I presume you mean the spot of light on the gate. Give me the focal length of the lenses you are using, distance of condenser from film, size of picture and length of throw, and I can form an opinion as to what is the matter.

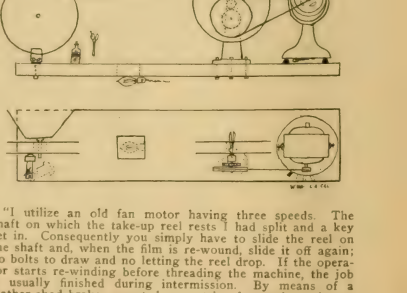
* * *

Double Convex Lens.—Mr. John Neil, East Stroudsburg, Pa., sends in the following: "I have been studying the condenser problem and have done considerable experimenting. I find that with the Powers No. 6 machine, two 8-inch focus French condensers, beveled on both sides, will produce the best picture. They make the picture look more natural than any condenser I have yet found. I would like to have your opinion on the matter. Enclosed find money order for $1.50 for your cloth-bound Handbook."

If you mean that you are using two double convex lenses for condensing, I could not even make an intelligent guess as to what the result would be. I never used that kind myself. Will you kindly inform us as to where you got these lenses, what their price is, and describe as nearly as possible the improvement in projection you have accomplished by their use?

* * *

An Excellent Rewinder.—Mr. Wm. H. Hepburn, manager Automatic Theater, Los Angeles, Calif., writes: "Have noted your reply to my letter on patches, December 3d issue, and thank you for suggestion as to framing while threading. In the same issue, page 1286, I note sketch of a rewinding device; also what you say as regards operator rewinding while running the machine. I agree with you, though I must say my operator has to do it, and that is the general rule out here. I think, however, I have a dandy rewinder, as shown in the accompanying sketch.



"I utilize an old fan motor having three speeds. The shaft on which the take-up reel rests I had split and a key set in. Consequently you simply have to slide the reel on the shaft and, when the film is re-wound, slide it off again; no bolts to draw and no letting the reel drop. If the operator starts re-winding before threading the machine, the job is usually finished during intermission. By means of a leather-shod brake, mounted on a strip of strap iron, the re-winding may be done while operating, with but very little

attention. This is my own rig-up when I was operating, evolved for the reason that I found re-winding by hand kept my attention away from the more important work of good projection. I wish you a very merry Christmas and a prosperous and happy New Year."

We are indebted to Los Angeles for the excellent sketch. Rewinders should always be fitted with a motor, and where such an excellent device as is here shown is available, I shall withdraw a large part of my objection to rewinding while operating. It would be a very easy matter to add an automatic circuit breaker, held up by the film between the two reels, which would drop when the film pulled off the empty reel, and stop the motor; thus the operator would merely set the thing going, and that would be all there would be to it. You can come across with all the ideas of that kind you want to, friend Hepburn, and they will receive space.

* * *

Troubles Galore.—From Northwest New York comes the following wail of woe: "I have the advantage of hundreds of operators, in that I have met the editor of the World's Trouble Department (though he has no doubt forgotten me), said Department, by the way, having helped me out more than once. It is especially read each week. You have often remarked in the World that a **good operator** would not work for low wages, or if he was called upon to rewind, call for films, or if his manager made him run his machine at excessive speed, he would refuse. Now, I claim to be a good operator, not from a spirit of egotism, mind you—but a man knows what he can do—and besides my manager have always said my work was first class in every particular. Now, Mr. Richardson, suppose I am working in a theater for $15 per week for seven days, running 20 to 24 reels during the day and 10 to 12 illustrated songs and a spotlight occasionally, and in addition to this get my films from the depot, trim two flaming arcs outside, put up posters, etc., and some mornings put in three hours shifting scenery—no overtime ever paid—and supposing I ask for a raise and do not get it? It means quit; and for a man far from home being out of work in the middle of winter is no cinch. Nor does it follow that a good operator need never be idle. I can point to one house in Chicago fifteen months—the same old story—$15 all the time. Why was this? Yellow shadows and ghosts never showed in my pictures more than three times in the entire daily run of eight hours. Is this encouraging to an operator who makes his manager's interests his own?"

And so the letter continues at some length. I think the brother is mistaken in his assertions. What I said was, that I myself would not do certain things, and I promptly quit more than one job when called upon to do them. It doesn't follow, however, that I expect everyone else to pursue the same line of conduct. It does follow, however, that so long as operators allow managers to dictate to them at what speed they shall run their machines and insist on their getting films and doing errand boy work, just that long operators will have to do these things.

* * *

Machine Trouble.—From Louisville, Ky., comes a letter setting forth in emphatic, not to say lurid language, the grievance of the Broadway Amusement Company against a certain make of projector. The grievance seems well founded. I took the letter over to the head of the New York end of the concern, and much to my astonishment he declined to read it, saying he did not read long letters. He also informed me that he had himself received a letter from the same company, voicing the same complaint, and that he had not read it and did not intend to, as **it was too long.** I didn't know whether to laugh or swear. The situation really had an element of comedy to it. The company had sold the Broadway Amusement Company a machine. The machine had not given satisfaction, and the company was so deeply interested in that fact that they would not take the trouble to read a couple of pages of typewritten matter to discover what was wrong, or what the grievance seemed to be. On discovering this attitude I promptly passed the matter up. It is within the range of possibilities that the machine was not handled intelligently, and that the trouble arose through that fact. I do not think, however, that this is the case. The manager of the company asserted that the trouble arose through the fact that operators were not familiar with that make of machine. It occurs to me that if these people wish to sell their product, it is very much up to them to issue competent and practical instructions to operators covering the manipulation of their appliances. This is by no means the only complaint of this kind I have on file concerning the machine in question.

NEW ENGLAND NOTES.

The Beverly, Mass., aldermen have recently voted to grant a permit for the building of a moving picture theater on the site of the Bostonian building, on Cabot street, providing the theater management will build a brick arch wall between the theater and the Burkman block.

Mayor Brooks, of Cambridge, Mass., held a hearing recently upon the petition of M. E. Flattery and H. D. Campbell, for a license to maintain a theater in Central Square. Prominent members of Cambridge appeared in favor of the license, while the clergy were opposed to the latter. The latter stated that the theaters are bad for the community, and, in this particular case, the proposed theater is within a quarter of a mile of all churches represented at the hearing. Mayor Brooks has taken the matter under advisement. Among those in favor of the license were W. L. Davis, treasurer of the Central Trust Company, and H. M. Mowry, editor of the Cambridge Sentinel. Some of those who spoke in opposition were the Rev. J. L. Campbell, Jesse Harrell, W. H. MacFarlane, S. W. Stone and other prominent church men of Cambridge.

The Broadway Theater, Somerville, Mass., has passed under the new management of H. F. Johnson. Moving pictures and vaudeville are the attractions, with a ten cent admission rate.

The Star Theater, Newport, R. I., has undergone a change of management, and the house will hereafter be erected by Mr. J. A. Breault. Mr. Breault is an old time theatrical man, and has a successful record behind him. (H. S. S.)

BOSTON.

A local moving picture theater supplied as usual extensive order for the Biograph, and skipped "The Two Paths." The interesting part of it is that this house has never before since its inception, missed exhibiting the Biograph films. "Just a bit suggestive," was the reason offered by the manager for his action.

"Pathé Frères." "Il Travatore" was given an advance exhibition at the General Film Company, in order that the exhibitors might decide whether or not they would wish to exhibit the film. The reel made a good impression on the managers, and quite a number spoke for it. Music to go with the opera was also on exhibition at 50 cents a copy.

The Premier Theater has again advanced its admission price to 10 cents. When the Globe Theater leaves the "beat," and takes unto itself moving pictures, the Premier promptly goes 5 cents. Upon the theater's return to regular attractions the Premier factor will be the recent admission rates again.

A local house running no vaudeville and not subsisting on the face, advertises in this way: "We cater to lovers of moving pictures and illustrated songs. No vaudeville in any form whatever. No rough patrons, disgusted with cheap vaudeville seen in some of our local houses, will find the seats with interest."

The closing of the Liberty Theater, Lynn, given over by the Automatic Vaudeville Company of New York City, has made some changes in their managerial appointments. Mr. Sam La Vangie, formerly assistant manager of the Theater Comique, Scollay Square, is now manager of the Premier, Washington street. Mr. Wolfe, formerly of the Premier, has been placed in charge of the Comique, now moving pictures alone. Mr. H. H. Woolfolk now is in charge of the Premier, vaudeville alone. (H. S. S.)

Eastern Moving Picture World.

Here [illegible] notice in the Boston issue of the Moving Picture World you state that I have found a new way to reduce expenses by omitting illustrated songs and using advertising slides in their place. And now, boys, I really do not want to be misunderstood, and I will mention something so you shall not be misinformed and I am sure you will do exactly true. The Savoy program consists of two reels of carefully selected films, including comedy, scenic, industrial, educational and dramatic subjects, also two sets of slides and two sets of travelogues. The slides are all of my own make and are put on at the Savoy by me. Previous to the management of the present [illegible] now we have only one set of illustrated songs. I beg the second for said reasons since the opening of the theater.

Now let some of the wise ones figure this out. I've been in the moving business twenty-four years and this new schedule has got me. If anyone desires any explanations I shall be pleased to refer them to the proprietor. It isn't the amount one spends, it's the amount of good hard cash one takes home that counts.

Yours very sincerely,
"Say, O. Innocent Abe Savoy Theater."

P. S.—The two films from the same

CONSTRUCTION DECORATIONS

While in the Queen city my attention was called some months to a moving picture theater, "The Royal," a very expensive proposition entirely out of proportion and of rather poor taste.

The two side columns are a monstrosity, they are heavy enough to support a Chicago skyscraper, while they are out of proportion in a two-story building. The top is also too heavy even for the big size of the columns, and the crowning butterfly is another monstrosity; in other words, the excellent design of said butterfly is lost in the out-of-proportion effect. Everything is too heavy, too rich in ornaments and the ticket box, intended for a beautiful girl cashier, has been called by many persons a splendid specimen of a mausoleum. The decorations have been overdone and the looks of the Royal Theater looks to me something like the chadeliers of the Pennsylvania Capitol, where the members of the building commission sold the chandeliers at so much per pound and, to sell more pounds of bronze to the State of Pennsylvania, they made such heavy chandeliers.

UNIFORMED ATTENDANTS AT THE ROYAL

One redeeming feature at the Royal Theater of Cincinnati is the neat appearance of the attendants. In winter they are well uniformed and in summer time they are provided with very neat and tasty white duck uniforms with caps to match.

The front is a mass of plaster ornaments piled on top of each other, as a child would try to build a house with his blocks without respect to architectural beauty. The quantity is there, but the quality is missing and while the decorators make money in selling the quantity, they lose their reputation by overlooking the quality.

The new theater of Messrs. McMahon & Jackson, "The Alhambra," is still admired by every one as a specimen of pure Moorish decorations. The Alhambra was designed and constructed by the Plaster Ornamental Company of Cincinnati.

The "Grayce," a new theater on Fountain Square, Cincinnati,

is decorated with much taste and has the posters framed in the side doors of the lobby.

On this question of posters we must admit that New York and some other Eastern cities are a disgrace to the motion pictures. In the Western cities, with rare exceptions, the exhibitors make it a point to give a neat appearance to their lobbies. While they believe in the efficiency of good posters, they claim that too many posters are as bad as none at all. When the Eastern exhibitor wants to exhibit too many posters, he cannot afford to purchase a frame and an easel for each sheet and, to satisfy his bad taste of a vulgar display of posters, he nails them on his walls or hang them from any corner. The Western exhibitor, on the contrary, spends money to frame his posters and, by giving a decent appearance to his lobby, he gets the nickels.

You cannot impress the public that you show good and clean pictures when you decorate your lobby with unframed and cheap looking posters. This style of advertising was good in the past when the pictures were shown only in small houses and when the audiences were of the low class. To-day things have changed, the dirty little dumps, with small seating capacity and poor ventilation are fast passing away to make room for large, palatial houses, and the moment that the exhibitors called the attention of the public to a much better class of houses, a new class of spectators appeared and are now eager for motion pictures. Why destroy this good effect on the business in general by returning to the disgraceful advertising methods of the side show.

The Orpheum (Louisville) is big, and, like the Majestic, has a high arched lobby, handsomely decorated and lighted. The balcony giving in the lobby and the other wall ornaments are of plastic relief work, painted in different old bronze colors. The night illumination of the Orpheum is the best in Louisville. The auditorium is very high, with an arched ceiling, and decorated with much taste. The incline is such as to command a good view from every seat. The only objection to this house is the illuminated dial of a clock sticking above the screen; perhaps a good thing to remind the spectators of some engagements; but, as many others, this dial is too much like a full moon shining in the eye and spoiling the effect of the picture.

The Casino, also a ten cent house, has a very tasteful lobby, but the interior needs an entire remodeling. Two heavy columns cut the view from too many seats. As the house is very wide, they have too large a screen for the place, the said screen nearly touching the ceiling. The walls are properly decorated in somber colors, but the ceiling is too white and, with a screen reaching so high, the light of the projection reflects on the white color of the ceiling and injures the picture. While the projection is very sharp and clear, the light is not always very even.

The Columbia has also a pretty attractive small lobby. The floor is not inclined, but if the chairs are on the same level, the little man behind a big merry widow hat can see something for the fact that the screen is very high. This seems to be a prevailing feature in this section of the country of keeping the screen several feet higher than in other theaters and it is not a bad feature, as a view can be obtained from every seat and a more direct projection from the booth. The only exception is, as already stated, the Casino, and in such case it is excusable, as the house is very wide.

The Victoria, a five cent house, is not for a daily change nor for cheap vaudeville. At five cents the management cannot have a complete orchestra, but if this orchestra is composed of a single pianist, we must render him justice in stating that he is a talented musician and he knows how to accompany the pictures. At the Victoria the chairs are on the same level, with a high screen.

* * *

I am sorry that the snowstorm and very disagreeable weather kept me from visiting other houses, but, on the other hand, I gathered enough valuable facts to prove that if the exhibitors of other towns want to drop vaudeville, adopt good music and return to the idea of only two changes per week, they can prosper like the Louisville theaters.

* * *

A sure sign that the enterprising exhibitor is ready to do anything to improve the appearance of his place is the great number of orders placed with the Newman Manufacturing Company, of Cincinnati, for their brass poster frames and easels. Mr. Newman informed us that he would follow the suggestion contained in the Construction Page of December 24th of Poster Frames for the walls of the lobby, to advertise the program of the week.

To close this question of posters, I will call the attention to the disgraceful poster display of a Cincinnati theater. At the time of my visit, the Orpheum Theater, a small house on West Fifth Street, was a sore spot on this shopping thoroughfare. In my opinion this particular theater should be closed, as it is one of the houses doing its best to get the clergy and the newspapers excited against motion pictures. They had in their lobby a big poster fully 4 x 6 feet depicting "White Caps Whipping a Negro." Other posters, 2 x 6 feet, also showing ugly White Cap scenes were displayed on the sides of the lobby, and still other smaller posters of the same nature were hanging from every available corner. The manager, not satisfied with such a morbid exhibition, added signs in big blue letters, reading "Sensation in Moving Pictures." Can we blame the pulpit and the newspapers for their attitude against motion pictures when we are exposed daily to such an exhibition of posters.

We must render justice to the good taste of the other Cincinnati theaters for not copying the poor policy of their competitor, the "Orpheum." We wish also that New York exhibitors would realize that they cannot expect a better class of patronage unless they show more decency in their advertising methods. J. M. B.

IN THE MISSISSIPPI VALLEY.

Picture shows are not a nuisance, decided Judge Halsey, of the circuit court, at Milwaukee, Wis., who refused to grant an injunction asked by Anthony Czechorski and others, against Konstanty Wasniewski, who declared the erection of a building for a photoplay theater would ultimately mean noisy crowds, distracting music and lessened property values.

Muran & Hilbe are giving a picture show, two nights each week, at Princeville, Ill.

Charles Derr, formerly operator for the Star, Dixon and Family theaters, at Dixon, has opened the Rose Theater, in the Moss Building, First street, Dixon, Ill.

H. V. Alford, of Bradley, Ill., has purchased the Scenic Theater, at Bradley, of Frank Miller.

The city council of Albia, Iowa, has passed an ordinance prohibiting moving picture shows on Sunday. The picture men declare they have as much right to open on Sunday as bakeries, candy and cigar stores.

"The program is generally worth the money and a little more," says the Arcola Record-Herald of the Olympia Theater.

Red and green is the color scheme of the new Star photoplay theater, at Lincoln, Ill., which has been opened under the management of Eiler Jones.

Picture shows are used by Colonel Dunn, a representative of the government bureau, which desires the safe transportation of explosives, in delivering his illustrated lecture on the proper method of handling cars.

J. C. Weber, manager of the Bijou Theater, at Jacksonville, Ill., was given an indeterminate sentence of from one to twenty years for setting fire to the Airdome, of which he was also proprietor.

Attaches of the Bijou and Nickel Bijou Theaters, at Decatur, Ill., were recently entertained by Mrs. Clara Siegfried, who has assumed the management of the Plymouth, at Minneapolis, Minn., recently purchased by her husband, A. Siegfried.

"Dreamland," a touring car sent out from Kewanee, has been touring Southern Missouri, giving one- and two-night stands of picture shows. Some time will be spent in Arkansas, and the trip will end in Texas. In the party are: Mrs. Chris Taylor and son, Walter; William Wind and William Avery, of Kewanee.

Moline's new picture house, at Sixth avenue and Fifteenth street, has been named The Mirror, a prize of $5 has been awarded to Miss Bernice Oppenheimer, in a contest. A mirror screen is a feature.

Rivalry between the royal and family theaters, at La Salle, Ill., has been ended, the managers holding a conference and agreeing to secure film service that would not conflict, and give the public assurance of exclusive shows in either place. The tendency deplored in the World columns to try and put the other fellow out of business is waning. In Springfield, Ill., there has been a readjustment of film service which, in a measure, allows the devotee to visit the different houses and not see the same picture over and over. Formerly the mad desire for "early stuff," which means more to the exhibitor than to the patron, caused the same posters in several lobbies simultaneously. The effort at harmony appears not only more profitable in reducing expenses, but the public, apparently, is as well pleased.

Fred Beck, the baseball tenor, began December 25th, with a week at the Colonial, in Springfield, Ill., a run of several weeks over the Colonial Moving Picture Theater circuit. Beck carries his own song slides and was to the operator who mars them with thumb prints or drops them. The cracked and spotted slide has hurt the vocal end of the theater, as his bright pictures were welcomed by all patrons of the Colonial. Incidentally, under the new management of H. H. Tuggle, this syndicate house has taken on signs of life. Consequently, business is better. The projection, which was annoying upon a recent visit, was perceptibly improved, and the licensed film service is, as before, up to the standard.

"Every now and then you get a picture you hate to keep one day. What about the change daily then?" is the query of W. W. Watts, of the Vaudette and Savoy, Springfield, Ill. Not that he is opposed to doing away with the change daily, but wants to look at it from all angles.

Vernon Seaver, the Peoria, Ill., building assessment magnate, has leased the Comstock properties opposite the Masonic Temple, in that city, and later, it is said, will build another small theater.

The Atlas, under the management of James C. Fleming, has been opened on Third street, in Milwaukee, Wis. Balcony and main floor will seat 1,000 in comfortable opera chairs.

Edward Stadler has purchased the interest of his partner, Emil Henry, of La Salle, Ill., in the Princess Theater, at Peru, Ill. Mr. Henry will continue to operate the Lyric, in La Salle.

Manager Russ Blair, of the Princess, Hobart, Ind., loaned his place for an hour the day before Christmas to an attorney of that city who entertained all the children he could.

"We Don't Go to Supper," is the manner in which the Colonial Theater, Ill., suggests that the evening business is desired. — J. H. M.

NESTOR FILMS — MADE BY DAVID HORSLEY

NESTOR

"Rarely Equalled—Never

BOMBASTICITY

Is Twin Brother To

ELASTICITY

We have nothing in common with either twin.
We state facts and firmly abide by them.

"SLEEPY HOLLOW"

For Release Wednesday, Jan. 11th, 1911. ***A Dream-Picture 905 Feet Short***

EXHIBITORS:

NOW that you have resolved to stay in business and to do more than a thriving business, it behooves you to stick to this resolution, and ***stick fast.*** Nestor Films will not only help you to stick, but will also lift you up to the highest pinnacle of Mount Prosperity.

Just ***keep up your unflagging demand for ONE NESTOR A WEEK,*** making sure that you ***always get it.*** Of course, you know that WEDNESDAY is NESTOR'S RELEASE DAY; and if you ***insist on getting all NESTORS as soon as they are released,*** you'll encounter no stormy seas in your sail to success—nay, we'll guarantee that you won't even see the suspicion of a ripple.

If you have not yet started getting NESTOR FILMS, ***start now,*** remembering that "IF IT'S A NESTOR, IT'S NOT ONLY GOOD BUT BETTER THAN THE BEST."

Scene from "Sleepy Hollow"

"SLEEPY HOLLOW"

has been simply and truthfully announced as a ***picture of a dream*** and a ***dream of a picture***—it is even more—it is a ***truly great picture***—the equal and, in story, the ***superior*** of that ***amazing creation of ours, "AT CEDAR RIDGE."***

The acting and the story will ***stir*** and ***thrill*** the onlooker in spite of himself. The scenery, ***marvelously beautiful,*** and the photography, ***clear*** and ***perfect,*** are a ***source of genuine delight.*** If pages were to be written about this ***dazzling film*** nothing more laudatory could be said than that it is ***better than the best.***

Order it Now! Get it as soon as you have read the synopsis on page 100.

You can ***get*** NESTOR FILMS at any of the ***wide-awake Exchanges.*** If you are dealing with a sluggish one you'll have to ***rough-house*** pretty lively in order to ***get SLEEPY HOLLOW.***

For Bulletins, synopsis, etc., Write to "Nestorlist 1006" 147 Fourth Ave., N. Y. **DAVID HORSLEY, German**

R FILMS

Surpassed—Often Imitated"

NESTOR MADE BY DAVID HORSLEY FILMS

EUREKA!!!

All The Exchanges Given Here Below

HAVE FOUND

That to Reap the Harvest One Must Buy

NESTOR FILMS

For Release Wednesday Jan. 18th

"Their New Minister"

A whole reel of real fun

Don't Miss That One Nestor a Week

EXCHANGES BUYING NESTOR FILMS

Albany Film Exchange	418 Broadway, Albany, N. Y.
Anti-Trust Film Exchange	79 South Clark Street, Chicago, Ill.
Applegath, L. J., & Sons	145 Yonge Street, Toronto, Ont.
Bijou Film and Amusement Co	1222 Grand Avenue, Kansas City, Mo.
B. & W. Film Exchange	412 East Baltimore Street, Baltimore, Md.
California Film Exchange	1065 Mission Street, San Francisco, Cal.
Canadian Film Exchange	Calgary, Alberta, Vancouver, B. C.
Capitol Film Exchange	422 North High Street, Columbus, O.
Central Film Service Co	119 N. Illinois Street, Indianapolis, Ind.
Chicago Film Exchange	48 Jackson Boulevard, Chicago, Ill.
Cincinnati-Buckeye Film and Projecting Co.,	309 Arcade Building, Dayton, O.
	315 West Fourth Street, Cincinnati, Ohio.
Consolidated Amusement Co	Rhodes Building, Atlanta, Ga.
Co-operative Film Exchange	320 Atlas Block, Salt Lake City, Utah.
Eagle Film Exchange	43 North Ninth Street, Philadelphia, Pa.
Empire Film Exchange	150 East Fourteenth Street, New York City.
Dixie Film Co	503 Chamber of Commerce Bldg., Birmingham, Ala.
Gaumont Co	Montreal, Que.
Globe Film Service Co	107 E. Madison Street, Chicago, Ill.
Great Eastern Film Exchange	21 East Fourteenth Street, New York City.
W. E. Green Film Exch. (Inc.)	28 Tremont Street, Boston, Mass.
H. & H. Film Service	8 Jackson Boulevard, Chicago, Ill.
Independent Film Exchange	413 Ferry Street, Pittsburg, Pa.
Independent Western Film Exch	Swetland Building, Portland, Ore.
Laemmle Film Service	196 Lake Street, Chicago, Ill.
Laemmle Film Service	1317 Farnam Street, Omaha, Neb.
Michigan Film and Supply Co	1106 Union Trust Building, Detroit, Mich.
Paramount Film Co	428 Ninth Street, N. W., Washington, D. C.
Philadelphia Film Exchange	34 Arch Street, Philadelphia, Pa.
Standard Film Exchange	155 Washington Street, Chicago, Ill.
Swanson-Crawford Film Co	723-734 Century Building, St. Louis, Mo.
Swanson, W. H., Film Exchange	301 Railroad Building, Denver, Colo.
Texas Film Exchange	311 Elm Street, Dallas, Tex.
Toledo Film Exchange	319 Superior Street, Toledo, O.
United Film Co	Troy, N. Y.
Victor Film Service	Prospect and Huron Streets, Cleveland, O.
Western Film Company	108 E. 4th Street, Los Angeles, Cal.
Western Film Exchange	307 Enterprise Building, Milwaukee, Wis.

For Release Wednesday Jan. 25th,

"The Man In 23"

A Excruciatingly Funny Film

Don't Miss That One Nestor a Week

NESTOR FILMS ARE DISTRIBUTED THROUGH THE SALES COMPANY

vings Bank Building, 4th Ave. and 14th St., New York

More Scientific Films Desired.

Microscopic subjects on the moving picture screen are, or at any rate were, rarely to the general. I think I am right in saying that Mr. Charles Urban, in conjunction with Mr. Martin Duncan of London, was the first to show enlarged moving pictures of microscopic objects to a popular audience. The experiment was only partially successful. The Alhambra Music Hall, London, was the scene of the exhibition. One of the films represented cheesemites. When the cheese mite is enlarged on the screen, he is by no means an agreeable looking person. The result was that the Alhambra audiences—audiences resembling those which gathr at Mr. Hammerstein's vaudeville house—did not like these somewhat gruesome moving pictures of a substance which they ate. So these, and similar microscopic films shown on the screen in 1903, only met with partial success. Urban and Duncan were before their time.

* * *

But moving pictures of microscopic objects were bound, in the nature of things, to win general acceptance before long. I understand that Pathe, in their Paris factory, have a department especially designed for the production of moving pictures of objects invisible to the naked eye, which are of scientific, general or popular interest. I saw one of these pictures the other day in the Pathe projection room on Twenty-fifth street, and it interested me so much that I made a note to give this film place On The Screen, which I do here this very week.

* * *

The film is entitled "Boil Your Water." It illustrates, first of all, the abstraction of some water from a pond. Every microscopist knows that pond water, though apparently clear and pure, is full of small living organisms which, when magnified in the water, give the liquid a truly forbidding aspect. You do not care to drink the stuff, unboiled.

* * *

They are almost human in their actions. They live, move and have their being much in the same manner as human beings. They eat, gather and fore-gather, multiply, and, generally speaking, live a life of ceaseless activity and movement.

* * *

Of course, they have a beauty all their own, but you need be a microscopist to appreciate them. I have dabbled a little in microscopy, and so can appreciate the delicacy and difficulty of this work. From the living organisms we pass in the Pathe picture to the dead organisms. The water is boiled, and then you perceive that it is full of an inert mass of dead matter. The organisms have been killed by boiling. Then comes the third stage in the treatment of the water. The dead organisms are filtered off and the final part of the picture shows the scientist, who has conducted the experiments, treating himself to a glass of purified clear water. The work is absolutely being carried out by competent hands and the result is that by the aid of the subtitles, a perfectly clear and interesting object lesson in the value of the microscope in purifying our food is given. Thus the moving picture may be said in this example to be both entertaining and instructive.

* * *

Pathe, I believe, have a series of these microscopic subjects. They will probably have a very favorable reception at the hands of moving picture audiences. More favorable than they would have had some eight or ten years ago when I saw the Urban-Duncan film, because people at large have now grown accustomed to looking for such subjects as this on the screen as an occasional relief to the monotony of the Western drama. The film makers have only commenced to touch the possibilities of the scientific applications of the moving picture. Few of us, I imagine, who go to a moving picture theatre, would be pleased with a programme made up entirely of microscopic subjects or scientific subjects of another kind, but, generally speaking, I think we could do with more. The microscope covers an enormous field in revealing to our eyes the wonders of minute animate or inanimate life. Ally the microscope with the moving picture camera, and you have the same minute world moving on the screen. The work is difficult and delicate, but it is always appreciated whenever shown and pays for itself, if only by way of advertising.

* * *

I said this was a Pathe picture. I want to hold up this fact as a lesson to the independent film manufacturers. As I am writing this article I turn over the page of the MOVING PICTURE WORLD which contains a list of the Independent releases for the last month. Would you believe it, these releases only contain a single subject at all deserving of being called scientific. This is a Solax film entitled "Salmon Fishing in Canada." If the Independent manufacturers, both singly or as a body, want to strengthen their hold upon the exhibitors and the public, let some of them get down to the making of a few microscopic subjects. Or if the use of the microscope in conjunction with the moving picture camera is beyond them, let them at least give us more scenics.

* * *

I started out to commend this very fine Pathe film because it deserves it. As I am writing this page, the temptation to say to the other manufacturers, and particularly the independent manufacturers, "go and do likewise" is strong upon me. I doubt very much whether the independent programme, which consists chiefly of dramatic and comedy subjects, will long continue to please the public, unless it is diversified in some way or other. Scientific subjects would diversify it. So would scenic subjects; so would industrial subjects. All these things are conspicuously absent at this moment from the independent programme. Let me give another illustration. In the independent programme for the week ending January the 7th there is no industrial subject, and only one scenic. In the licensed programme there are three scenics. Neither, it will be seen, contains either a scientific or an industrial subject. So that both sides of the business are, it is evident, lacking in this respect.

FLICKERS.

The light is always good on an operator's dime novel.

* * *

Dr. Cook has made arrangements to pose for moving pictures. Whether real Eskimos and gum drops will be used is not known, but then, the Doc was never strong on that veracity stuff.

* * *

Among the Christian martyrs is to be included the Youngstown, Ohio, manager, who was arrested and fined for not making ladies remove their hats.

* * *

A Reading, Pa., justice condemns moving pictures as a peril to every boy and girl. A Brooklyn justice provides refreshments, toys and moving pictures as a treat to 800 poor children. We allow the reader one guess as to which of these two learned gentlemen wears his heart in the right place.

* * *

The Mayor of Painesville, Ohio, is legally supposed to be languishing in jail. He was "pinched" by the prosecuting attorney for exhibiting the Passion Play on Sunday. When politicians fall out, honest men get their dues.

* * *

We have been reading several long-winded, dreary "addresses" on moving pictures. We would print them, but what's the use? The only leg they have to stand on is the darkened auditorium. Light up, brothers, and end this agitation. It will help the usher too. It works both ways.

* * *

A test for moving picture "cuss words" was made upon two Columbus deaf mutes, without success. They must have been swearing in Gaelic, or the committee would never have failed to bring in a true bill.

"MORAL LESSONS" ON THE SCREEN

TWO RECENT EXAMPLES ANALYZED

By Rev. W. H. Jackson.

THE TWO PATHS—(Biograph).

On account of the Biblical quotations used as a foundation for its sub-titles, together with the evident moral lesson this film is intended to teach, it must be classed as a religious play.

On this account it must be approached with the question: "Does it fulfil the good purpose which is presumably sought for it?" It is not difficult to answer that it cannot do so because of its strained manufactured crudities. In the moral and religious world the "Two Paths" may be compared with the street evangelist, a mna who on account of an "experience" feels called upon to be a teacher of others. Equipped with a few Bible texts, some tragic or extreme stories, the nature of which are often more revolting than convincing; lacking education, logic or power, he fancies himself a capable guide, little realizing that he is of no value to anyone unless perchance someone lower in the moral scale than he himself had been. The "Two Paths" may fill just such a condition and can only occupy such a similar place. The writer of "Two Paths" has failed to recognize the fact that people are neither warned or convinced by revolting conditions; it is universally conceded by religious and moral authorities that when such conditions are presented to the average and normal mind they are met with a defensive barrier named "such a thing could never happen to me." Again the author is in error when he depicts such a violent entrance upon the "wrong path" as that shown in this instance; does he not know that young people DRIFT into sin and that they do not JUMP in after the manner he depicts in this scene. No one ever heard of anyone being shown a Bachanalian feast and invited to take a plunge, it is questionable even if the devil would advocate such a course.

Allurements and enticements, seductive and deceptive methods are the weapons of the enemy of souls; it is such as these portrayed in life to-day that should be interwoven in any subject intended to be a helpful warning to the innocent and the unwary; an orgie would be repulsive to any but a degenerate mind, and for the writer of "Two Paths" to place young women generally on the verge of readiness to take a leap when it is shown them is an insult to the tenderness of the refined feminine mind.

Again, the undisguised Mephistophalianism of the tempter is doubly wrong in that no tempter would so openly disclose himself and no such vaunted temptation would succeed. The author of the play seems cognizant of this weakness, for under the title of the "Two Paths" he adds the suggestion of "symbolism" in an evident attempt to cover the failure of the production. Apart from the symbolic suggestion of the satanic features of the tempter the whole play is as devoid of "symbolism" as it is lacking in truthfulness to the actual, possible and natural. The portrayal of the "right path" is exceedingly weak and uninviting; here was the author's strong opportunity for a bright picture instead of the labored struggle represented, there was certainly *nothing* to make the "right path" positively attractive except the absence of sin and sorrow. A great opportunity is lost here, that it is lost is a positive proof of the consistent weakness of the whole conception.

Viewed as a whole "Two Paths" can never serve the purpose the author would have it believed he desired, the writer of this review could not advise anyone to see it, either as a lesson or a warning; judged positively it cannot do good judged negatively it may prove harmful, as its teachings are like those of the deformed character preaching to others out of an evil experience. Nobility of thought, loftiness of purpose, purity of language and eloquence of virtue, are the essential qualifications of true preaching, whether in word or picture, and because these are lacking to "Two Paths" it fails in its mission.

THE PREACHER'S WIFE—(Vitagraph).

Although "The Preacher's Wife" is not a religious play, yet because it concerned a religious teacher, it was only natural that the writer, who is anxiously watching all such productions, should desire to see and study this recent Vitagraph production. Concerning the ability of those who take part and the artistic nature of the production little need be said, as the quality of the Vitagraph work is well and thoroughly known; the sentiment, exactness or inexactness of the conception of the writer of the play is also the subject of the writer of this review. It is universally conceded that the impression produced by a play, as by a speech, are those which first hold the mind when the end is reached, it is here the pent-up feelings are released in just such a truthful manner as the subject may have secured; hence, the applause, the sanction, the approval or disapproval, praise, either full or stinted, or perhaps criticism. "The Preacher's Wife" produces no emphatic experience, it evokes no applause (perhaps this is not expected), neither does it elicit praise (this may have been expected), one just feels like saying: "Well, I don't think much of the preacher," in a tone of dissatisfaction with him as he appears as here presented. As the "Preacher" is the chief character in the play any dissatisfaction with him must be applicable to the whole, for the success of the whole is what he makes it. As a preacher himself, the writer of this article must take up one of two positions, he must either approve or disapprove the "Preacher;" and, as he cannot approve, he must disapprove, and declare in so doing, that this disapproval is not merited by the average preacher, but by the strained and extreme conception in the mind of the writer of this play which can only have a tendency to bring contempt upon preachers if such a character as the "Preacher" were true to life, as happily it is not. This lack of life truthfulness arouses the suspicion that a true portrayal was not sought, but a strained one for some purpose not revealed, but certainly not creditable to the minister, one calculated to cause them to be pleased by a mild kind of sanctimonious burlesque of either their love-making or married life. This also leads to the natural sequence of such a play, that if it falls foul of the ideal in the preacher it must also do so in the case of the wife; as while it is possible that such an experience may have come in days gone by to a preacher's wife, "The Preacher's Wife" is not a fair representation of either the probable attitude of either preacher or wife. To be just to the writer of this play, it will be fair to say that his conclusions, so far as the wife is concerned, may be true, if he intends it to be understood that the "Preacher," evidently a man nearing the forties, married a mere short-skirted girl in her teens such a difference in years is reprehensible, and would produce friction in any walk of life. For a minister to be represented as falling in love with one, who to him is a mere child, simply because she has "sparkling eyes" is a slight upon the solid characteristics of a man who is supposed to be a student of human nature as well as a teacher. When read, the extreme puritanical ideas imposed upon the preacher are not only too extreme, but place him in a bad light, as a man of almost unconvertable temper, in a way that holds him up to the scorn and ridicule of the beholders, so that if, unfortunately, anyone imagined that the character was true to life, it would only tend to bring both the minister and the religion he taught in deserved contempt.

Because the young wife is reading a novel the preacher is represented as shocked, and with angry countenance rebukes her, and with another action throws the book in the fire, again, when she attempts to wear a pretty hat not satisfied with an unnecessary rebuke of her vanity, he crushes it and hurls it through the window. Such violent outrages are an outrage upon religion, if true, and an insult to the ministry, is not true, the portrayal of such puritanicalism and bad temper is an obscene imputation on preachers of the present time at any rate. One bright spot in the young wife's emotions of a young lover, although one troubled at the impulsiveness of her actions in the weakness of temptation, that the sweetheart was good. Returning to her home, her father's wrath against the preacher is lessened under the circumstances, but there is a satiric sarcasm in his denunciation of the minister as "leaving his wife's soul while saving his own, playing him in the false role of a sanctimonious villain." A happy reunion of the wife and the preacher, who asks for mutual wives pardon (presumably for his severity), and winning her love they supposedly live happily together. It is to be regretted that the play is cast in such a mould, in every sense the author has sought to produce painful extremes which gave an untrue color to the whole, leaving no wise reflections to follow, so at the end of the play one feels neither pleasure, sympathy or satisfaction.

The writer would welcome a recast of such a subject entirely true to life as the result then might be full of moral truth and useful example.

LICENSED.

"A Family of Vegetarians" (Lubin).—A comedy based upon the fad of a family to live without meat. A young man pretends to be a vegetarian to win the daughter and she pretends to be a vegetarian to please him. After the wedding they meet in a restaurant, where they are both devouring meat as though famished. The girl's father comes to visit them and smelling meat broil on the table begins to eat. Then comes the denouement, and all admitting they like meat, the enforced practice of vegetarianism is at an end. In places the fun is both fast and furious, and in the attempts to keep the knowledge of actual likes from each other much interesting comedy develops.

"The Girl Spy Before Vicksburg" (Kalem).—A war story representing the exploits of the now well-known girl spy in destroying a Union ammunition wagon. She forges an order and gets inside the Union lines and succeeds in disposing of the wagon so as to take his place. Then, she uses a stick of dynamite to explode the powder wagon. This is a good war story, but the producers have made one serious mistake. Dynamite was not used for such purposes as early as the Civil War. It was used during the Spanish War, but it did not come into use for blasting or other similar work until 1867. It will be seen that in this instance the explosive material is an anachronism which rather disturbs the unity of events. The setting of the picture is excellent and the photography is all that could be desired. There is a succession of thrills which will satisfy the most obdurate audience.

"Running Away From a Fortune" (Pathe).—A comedy which represents Denny, the man named in a will as heir to $10,000, beating it when a dog runs toward him carrying the will rolled up like a stick of dynamite in his mouth. There are interesting collisions and an eventual capture. But while it lasts it keeps the audience laughing.

"The American Fleet in French Waters" (Pathe).—A short picture showing characteristic scenes when the American fleet visited French waters. They are seen steaming up toward Cherbourg, and then comes the landing. The photography is excellent and the picturesque features of the scenes are well produced.

"In Full Cry" (Pathe).—An interesting picture of a stag hunt in France, representing picturesque scenery and offering an attractive picture of the way a stag hunt appears. After the killing the entire party goes for the hunt dinner to one of the most beautiful castles of Old France.

"A Mexican Romance" (Urban).—The story of a girl who pined away and failed to recover from an injury when her lover was forbidden the house. The doctor divining the cause of her continued illness, succeeds in inducing her father to allow her lover to return. Then recovery is rapid. The dramatic features are wanting, but perhaps the film will please.

"A Coaching Trip in Devonshire, England" (Urban).—An attractive outdoor picture, giving a good idea of the type of scenery in Devonshire, together with views of the buildings and other interesting features. The trip is so well photographed and appears so natural that one almost feels as though he was there, actually going over the ground.

"His Wife's Sweethearts" (Biograph).—Tells how a husband was deceived by his wife in wearing his wife's new fur coat and hat, and the difficulties he encountered before he discovered his mistake. He got two black eyes, a much bedraggled suit, was arrested as a burglar, and had to send for his wife to identify him to get him out of the police station. It has some funny situations and numerous funny suggestions based upon mistaken identity.

"After the Ball" (Biograph).—A humorous story, dealing with the adventures of a gentleman who over-stayed his allotted time at a masque ball, and dreaded to return home and face his wife. Ringing two friends into the scheme to help him out, it starts well, but miscarries. Happily, the curtains falls before the fearful punishment of the unfortunate individual is inflicted upon him.

"The Blue Horse Mine" (Lubin).—An excellent picture, telling the story of a Western mine, an Eastern man, and a girl and an Indian who ran a race and won $20,000 with which the mine was developed. Upon this hung the success of the young man's love affairs. Eventually everything came out right. The Indian ran the race, the money was put into the mine, and the rich pay dirt that came out disposed the girl's father in favor of the young man, and all ended well with the Indian as a partner in the business. Without any particular dramatic merit, the picture is pleasing because it tells a pleasant story in a snappy way, and leaves the audience with an impression that the world is a pretty good place after all.

"In the Tall Grass Country" (Melies).—A lively story of Texas, involving jealousy which arose from a misunderstanding and almost separated a girl and her lover. The representation of prairie life is extremely realistic, and the flight of the frightened Eastern girl is thrilling. Then comes the introduction as the young man's sister and the girl falls into his arms, ashamed and embarrassed by her silliness in not investigating before accepting a gossip's assertions.

"Justinian and Theodora" (Selig).—While this is an excellent reproduction of a Roman scene and with Roman characters well represented, it will be likely to fall flat in many places because few understand what it means. The scene of the escape of Justinian from the Goths is sensational, and will perhaps save the picture. The stories connected with those ancient parties make interesting pictures if they are understood, but it requires a knowledge of ancient history to make them intelligible, whether they represent actual characters or are made up to illustrate some story or poem.

"The Romance of Hefty Burke" (Edison).—The love story of a big, honest East Riverman, who nearly loses his sweetheart because he listens to a proposition from a South American revolutionist who has a handsome daughter. His jealous rival carries the news of the meeting to the girl; but the difficulty is straightened out, though the girl, in her anger, nearly spoils the chances of the revolutionist getting away with his cargo of contraband articles. Hefty and his sweet heart make up, and apparently life is in a fair way to run smoothly with them afterward. Perhaps the principal interest in this picture will be the different types of individuals which are all characteristic of the water front of New York.

"The Stranger" (Kalem).—A poetic picture, representing happiness in the guise of an old man going about from place to place where he is needed. His work in a typical home of discontent is shown, and after accomplishing what he was supposed to do he is shown making his way onward into the night.

"Catalan, the Minstrel" (Pathe).—A beautifully colored film telling the story of a minstrel, so famous that a king asked of his queen that he might be sent for a time to his dominions. The queen does so, entrusting a quantity of princess perfume to him to present to the king. He is stopped by the king's teachers and murdered. The perfume leads to the identification of the murderers, to whom swift punishment is meted out. The pictorial work is exceptionally good, while the acting is in harmony with the subject.

"Carnival of Japanese Firemen" (Pathe).—The principal interest lies in the fact that the picture clearly depicts the difference between the customs among firemen in Japan as compared with those at home.

"Crazy Apples" (Vitagraph).—A laughable picture, telling the story of the love affairs of two country people, with a stern, objecting father to add spice to the occasion. When the young man is compelled to doff his trousers, the queer actions lead to the impression that he is insane, and he is hurried away to an asylum. The girl soon follows, then both escape. This relieves the farmer's mind since he had begun to think his apples were the cause of the sudden outbursts of insanity, when as a matter of fact the loss of a pair of trousers was the real cause. The situations are comical and the acting is quite in keeping with the spirit of the theme.

"A Gambler of the West" (Essanay).—A live Western story, which will interest chiefly by its faithful reproduction of a typical Western gambling den. Indeed, it would be

"THE SIGN OF THE FLYING A"

WESTERN DRAMA: AMERICAN FILMS

An Arizona Romance

Release Monday, January 9th

A dramatic Western release with the Arizona Desert as a background.
AN INNOVATION IN WESTERN FILMS.

COMEDY. (SPLIT REEL)

Lucy's Lover. The Borrowed Flat

Release Thursday, January 12th

Two on one reel, and both funny as—well, they're a "screech."

COMEDY. [SPLIT REEL]

The Battered Bridegrooms. A Dental Disaster

Release Monday, January 16th

Two more on one reel. Both funny as they can be made. Real laugh-makers.

WESTERN DRAMA **The Bonanza King** Release Thursday, January 19th

A Feature—a sensation—a treat and a surprise. A film you'll repeat and repeat. A film that will make for us a reputation for drama.

FOR HEAVEN'S SAKE!!! GET THEM! GET THEM!!

ALL Independent Exchanges Buy AMERICAN FILMS—ALL

AMERICAN FILM MANUFACTURING CO.

BANK FLOOR, ASHLAND BLOCK, CHICAGO, ILL.

THE ONLY BIG SUCCESS

among motion picture machines is the

MOTIOGRAPH

and you can't show the best pictures without it.

The quality of pictures will increase your patronage

Get a MOTIOGRAPH

The wearing qualities will save repair bills and breakdowns

It will encourage your operator to use a Motiograph, because it is so simple, accessible, and durable. Remember the Motiograph is not an experiment—it has proven what it can do. Send for catalog

Manufactured and Jobbed by ENTERPRISE OPTICAL MFG. CO. 501-572 West Randolph St., Chicago, U.S.A.

J. H. HALLBERG, Agent, 36 E. 23rd Street, New York City
EDWARD H. KEMP, Agent, 883 Market Street, San Francisco, Cal.
J. F. BROCKLISS, Agent, London, Paris and Berlin

difficult to suggest anything seen in one of those dens which has been omitted. The story is of an old man and his daughter, he so addicted to gambling that they are penniless. Because of her beauty and her pleadings the gambler gives back the money the old man has lost and thereforth refuses to allow him to play in his place. Later he assists in preventing the old man from gambling elsewhere. Through the influence of the girl the gambler reforms and a wedding is the inference at the close of the picture. A Western picture quite out of the ordinary and filled with typical life scenes among the gamblers of that still misunderstood region beyond the great river

"The Doctor's Secretary" (Gaumont).—It seems a pity to see good material and excellent photography wasted upon such a story as this, which is merely a repetition of the oft-told tale that old age and youth are not proper mates. The novelty, if such it may be called, lies in the fact that the girl persistently refuses the old suitor and eventually marries his young nephew. Then the old gentleman contents himself with having the young people near him.

"The Yaqui Girl" (Pathe).—A Western drama by the American company, presenting the tragic results of the jealousy of a Yaqui girl for a young Mexican, which leads to her killing him. The staging and costuming are all good, but the story itself is one of the oft-repeated ones, worked out with a different background and costuming. Jealousy is the same. Its results are the same, regardless of where they are seen, or who exhibits them. It is not above the ordinary in any degree.

"Where the Wind Blows" (Vitagraph).—The story of a young man who goes to sea, is shipwrecked and returns long after to find that his sweetheart has gone. He discovers her by means of a dog he gave her, who leads him to her home. The story is well told, the acting is good and some of the scenic effects are above the average. The acting of the dog in leading the young man to the home of her mistress is excellent.

"The Two Paths" (Biograph).—Whether a theater is a desirable place in which to preach a sermon on morality is still an open question. If the regular stage can preach it without offense perhaps the silent drama can be invoked as effectively. At any rate the Biograph company has produced a sermon in this picture, representing the results of the two paths taken by two girls, one downward and the other upward. One leads to death and eternal damnation, as the books have it, while the other "shineth more and more unto the perfect day." The picture is graphic, but is somewhat depressing in its influence and in drawing.

"Art and the Legacy" (Lubin).—A comedy representing the way two young people practiced what they called art. The girl receiving a legacy determined to buy one of the young man's pictures for $200, which she did, the dealer receiving fifty per cent. of the proceeds of the sale as his commission. The sales continued, one buying the other's pictures with the proceeds received from the dealer until they chance to meet in the store and the legacy has dwindled to $6.50. Just then the man receives a telegram from his father, offering him a position in his steel mills at $5,000 a year. He accepts, saying that he will start the next day, bringing his wife. The picture is filled with interesting and lively comedy and will please any audience. It tells its story simply and without unnecessary complications.

"The Misplaced Petticoat" (Pathe).—A comedy representing what happened to a man when he arrived home and his wife found a petticoat in his grip, which the servants at a hotel had placed there because he did not tip them. The complications are increased when the wife goes to a lawyer to sue for a divorce and the lawyer's wife enters and claims the petticoat. It takes a journey to the hotel and the confession of the servants to clear matters up. Meanwhile some amusing scenes have developed.

"Dutch Kids" (Pathe).—A pretty scenic picture, giving views in Holland and showing the characteristics of the "kids" very graphically.

"The Argonauts" (Selig).—A story of the gold region, presenting a girl going with her brother dressed in boy's clothes, fainting when her brother is wounded in a pistol duel over a card game, and the discovery of her sex which follows. Ultimately the difficulties are all made smooth and the gambler who shot her brother reforms, finally marrying the girl. What is better, they all strike pay dirt and presumably become wealthy in the mines. The interest in the picture will lie principally in the reproduction of the life of that region. It is as nearly perfect as it can be made now.

"In the Days of Chivalry" (Edison).—A story of love and lovers taken from the quaint verses which tell of Accausin and Nicolette. Probably not many who will see the film have read the verses, but the picture has the merit of being interesting without a knowledge of the poem. It is one of those love tales in which, first the father of the young man, a duke, objects to his son's marriage and imprisons the girl. She escapes, and the young man searches for her, exacting a promise from his father that he may wed the girl of his choice if he wins the next battle. He wins, but the father still objects, and the young man runs away during his betrothal. The girl, a princess in her own right, now encounters her share of difficulty, her father having ideas about her marriage which do not coincide with her's. She runs away, disguised as a harper, making her way back to find her lover, now the reigning duke in place of his father. They are married and the love tale ends in consummation. The setting is very elaborate, and the pageant of dukes and earls, and knights and ladies, which move across the screen are all interesting, appealing strongly to the imagination and presenting a picture difficult to surpass in its beauty and completeness. Many of the scenes are artistically conceived and carried out, and the entire picture will attract attention because it is above the ordinary, possessing qualities which go far to refute the many criticisms of motion pictures and their weakness. It will take rank among the best films of the month.

"The Redeemed Criminal" (Essanay).—Two criminals working together, one is caught and sent to prison for a long term, but despite all the efforts of officers, he refuses to disclose the name of his pal. The latter reforms, and when his former accomplice is released, has become a minister, and holds a high place in society. The released convict begins his depredations again and breaks into the home of the fiancee of the clergyman's son. Then he carries the jewels to the minister and goes him to place them in his safe. There the son finds them, and is with difficulty convinced that the clergyman is not the thief. The minister don's his burglar's garb and returns the jewels, and when his former partner in crime returns for them, reads him such a lesson that he reforms. The interest is not in the drama, since the dramatic strength is insignificant, but a story is told in such a direct way that its complications are not difficult to understand. The audience can follow the plot easily, and see it unfold without an elaborate effort of the imagination. Further, the characters do what almost any one would under similar conditions. The picture will please wherever it is presented.

"The Artist's Pay Day" (Gaumont).—A comedy presenting an artist in difficulties. During his absence a robber enters his studio, and before he goes is compelled to pay the artist's many bills to avoid discovery. The artist, failing to secure the money, arrives home disappointed and is agreeably surprised to find the receipted bills in his coat pocket.

"All is Fair in Love and War" (Vitagraph).—A comedy showing how some mad-cap young people played a trick on a maiden lady and a bachelor, sending different letters to each one, appointing a different trysting place. The rain comes down, they both take cold and all is over between them henceforth and forever.

"Sleep, Gentle Sleep" (Edison).—A bright comedy, presenting the case of a young married man who desires to go to a smoker, and his wife who is determined he shall not. She puts sleeping powders in his wine and he, to get away, puts the same powder in her tea. Result: Both fall fast asleep. A tramp steals in, sees both asleep, drinks more of the wine and falls asleep too. There they are found by the maid in the morning. The closing scene is a scurry to get a policeman there to take the tramp away and wake the two young people. The laugh begins in the first scene and continues to the end.

"The Bolted Door" (Kalem).—A threadbare story of unrequited love, representing a young woman tiring of waiting for her lover to become sufficiently prosperous to marry her, which causes her to marry an other, but more prosperous suitor. She discovers her mistake too late. Sometime afterward they meet at a hotel, and she attempts to renew the intimacy, but he, realizing that she had no use for him before he had money, bolts the door of his heart against her.

"The Cowboy's Innocence" (Pathe).—A drama by the American Company, with the scene laid in the West, where Mexicans place cards upon the persons of others and then accuse them of cheating. There is an Indian girl in the story who sees what has been done, but is unsuccessful in reaching her destination because of the fact that she is bound fast by the Mexican. She gnaws through the ropes, however, and succeeds in getting information to the young man's sweetheart, and the other cowboys go on a long chase after the Mexican and the young man, reaching them

just as they fall over a cliff in a life and death struggle. They reach the edge of the cliff. The young man is saved by a lasso, but the Mexican plunges to the bottom. Then comes reconciliation, and all the good things which usually accompany it. The ride by the cowboys is too long. The time and the distance supposed to be traveled do not add to the realism. The scene where the Indian girl gnaws the ropes is effective and somewhat novel. The rest is the same as the usual Western picture.

"A Lock of Hair" (Urban).—A woman follows the suggestions of an anonymous letter and finds a lock of hair in her husband's pocketbook. A violent quarrel ensues, but a little child stops all trouble by declaring that it is a lock of her own hair, placed there as a surprise. She really does substitute one of her own. The perpetrator of the outrage calls just as this discovery is made, and slinks away realizing that he has failed in his purpose to make trouble. The acting of the child and her quick wit in substituting one of her locks for the other is the feature of the film.

INDEPENDENT.

"The Outcast's Salvation" (Atlas).—A strongly religious story, representing how a young man sunk to the depths is rescued by a mission worker and eventually finds his mother, whom he supposed he killed in a drunken brawl. There is much of human pathos in the picture, and it presents a phase of life unfamiliar to dwellers outside the large cities, but those whose home is there will recognize it only too well. The agony of the boy is a bit over acted and melodramatic, but it is stirring and therefore holds the interest of the audience.

"The Golden Gates" (Champion).—The story of a boy and girl separated when children, meeting again after years in a Western ranch house, where they fall in love, but a locket reveals the identity of the girl and the attraction is understood. The picture presents a possibility, though perhaps in not many instances does it occur.

"Unreasonable Jealousy" (Imp).—A wife jealous of her husband's profession and his numerous patients which take him from her. She meets an actor and they go to supper together. The doctor is informed and goes to the cafe, where he sees them together. Upon the arrival at home he begins to upbraid her and she, pleased at having aroused his jealousy, leaves him and goes to her room. Later the doctor is called to attend the actor, whose skull is fractured, and refuses, but relenting, he performs the operation, which saves the man's life. The wife learning of it understands the man's nobility of soul, asks and is forgiven her foolish escapade. It is a story of the eternal triangle, worked out with a new setting. The world is full of them, but not all are exhibited to the passers.

"The Squaw and the Man" (American).—A Western drama, presenting some new and interesting features of life in that section of the country and affording opportunity for some lively work on the part of the actors. The story is well told, presenting the charcteristics of Indians clearly and developing some interesting situations as it proceeds. It is the story of a man and woman, told in a new way and with a different setting, a story as old as life and equally as incomprehensible and difficult.

"An Indian's Elopement" (Bison).—Much difficulty is caused in the Indian camp when Blue Feather makes known her love for White Bear, though her father wants to give her hand to Gray Wolf, who offers to buy her with costly presents. Then comes an exciting elopement, chase and capture, but before the sentence upon them can be executed they are rescued by a missionary. The battle between the rivals is an extremely exciting and realistic scene. When the disappointed suitor wants his presents back and doesn't get them a bit of savage comedy is shown. The entire picture is a good study of Indian life and represents some of the best features in that direction this company has sent out in some time.

"The Rustic" (Itala).—A drama which has for its central character a rustic who displays some remarkably good qualities. The photography would be difficult to equal, while the acting is as good as it could be. The strong cast performs its work to perfection. The picture will attract unusual attention from the motion picture loving public.

"Taming the Terror" (Bison).—A Western picture, representing a bad man who is bad more from uncontrolled and exuberant spirits than because of innate ugliness. Warned by the sheriff to refrain from creating a disturbance he is quiet for a time, but ultimately becomes involved in a quarrel with a gambler who cheats at cards. Without knowing it the sheriff pursues him, but upon learning the cause of the trouble allows him to go. The bad man has been effectually tamed, however, and upon marrying becomes a very inoffensive Bill. The picture is interesting, inasmuch as it presents some phases of Western character which are typical and afford opportunity for those unfamiliar with such individuals to become acquainted with types that are fast passing away.

"Drama of the Engineer" (Ambrosio).—A jailer is saved from financial difficulties by an engineer. Later the engineer mistakes signals, causing a railroad wreck, for which he is imprisoned. His wife falls sick and his daughter writes him a pathetic letter. Upon showing this to the jailer he is permitted to go for the night, and reaches home in time to hold his wife in his arms as she dies. There is much of pathos in the picture, and for that reason it is dramatically strong, while the story it tells is sufficiently powerful to hold the attention of the audience. The acting is quite up to the sentiment of the story, while the photography is as clear and strong as any film this firm has released in months.

"Grandfather's Pipe" (Ambrosio).—A comedy depicting the results when a youngster experiments with his grandfather's pipe. The sweet smoke is fun, but the illness which follows is anything but funny for the unfortunate boy.

"Aunt Julia's Portrait" (Lux).—Everybody objected to the good aunt's portrait, even the horse joining in the protest and exhibiting his objections in a way that was unmistakable. The different objections and the way they are reproduced constitute the fun in the picture.

"Sunshine After Storm" (Williamson).—The old story told over again of the country girl who is lured to the city by a false offer of marriage and discovers too late that she has loved not wisely, but too well. Leaving her lover, she walks the streets in despair until taken in hand by a Salvation Army lassie. Next she goes on board an emigrant ship, but is wrecked and is washed ashore at her old home, where her former lover receives her with open arms, and the sun breaks through the clouds. The photography of most of this picture cannot be too highly commended. It is clear and of perfect tone. The shipwreck scene reproduces lightning very vividly. And the ocean views where the wreckage is drifting over the waters near shore is realistic. The acting in most instances is good, though occasionally it weakens and doesn't appear up to the standard required by the picture or its sentiment. As a whole, however, it is a remarkably fine film and deserves a long run.

"Tim Writes a Poem" (Lux).—He believes he is afflicted with the divine afflatus, and he exercises it. But the results are somewhat disastrous and extremely disconcerting. The audience will reward your presentation of this reel with a vociferous laugh from the beginning to end and liberal applause at the close.

"Mrs. Richard Dare" (Solax).—A lively comedy based upon the fact that owing to events over which he had no control a young husband sent a girl friend to impersonate his wife in meeting his millionaire uncle. The wife ret rus in time to discover the note and she goes too. It is not necessary to describe the mixup that follows, or how it was finally straightened out. It is funny, and the humor is of the subtle sort, which takes hold without the audience really knowing when it happens.

"Hypnotized" (Thanhouser).—The tale of how a traveling hypnotist takes advantage of a young girl and so influences her that she goes away with him. Her lover follows, shows up the fakir and rescues the girl despite all opposition. It is a good story, well told and the audience seems intensely interested in it.

"A Jealous Wife's New Year Day" (Itala).—A comedy that raises more than one scream before it is finished. It depicts the woes of matrimony when jealousy takes possession. The wife's experience upon this New Year Day will afford an opportunity for a good many people to have a hearty laugh at her expense and the expense of her unfortunate husband.

"Norwegian Waterfalls" (Itala).—A beautifully tinted subject which illustrates very graphically some of the most striking falls in Norway. The falls themselves and their surroundings are reproduced as truthfully as it is possible to do with the camera. Often the operator makes mistakes in his viewpoint and again in his exposures, but in this instance he has successfully accomplished what has been recognized as difficult. The picture is what it purports to be, an artistic reproduction of waterfalls as they actually appear in nature.

"A Daughter of Virginia" (Pathe).—A stirring story of war times in the Old Dominion, a tale which will make good audience sit with bated breath if they are like the one we were the picture was seen. It contains some striking war scenes and there is a dramatic quality to it which it would be difficult to surpass. The story is told with a directness which makes it convincing, while the acting is quite in sympathy with the subject. At the young man prompts a war are these, something which is far from pleasant. In truth, it would be hard to show at a time which would be likely to keep an audience interested better than this one.

"A Sacrifice—and Then" (Solax).—A story of friendship. Two men go to war together and one rescues the other when badly wounded. Years after, employed in the same office he chose his gratitude by saving over the girl he is to marry begged the friend will marry her and save himself the consequences of embezzling from her father. He doesn't do it, however. The embezzlement is discovered just as the wedding nears. The confession dies on his room of heart disease as the police come to arrest him. This is an ambitious subject, worked out with care. It opens with a battle scene which is much too realistic for the peace of mind of the audience. The rescue is thrilling and admirably managed. The succeeding scenes in the business offices at the reception and the wedding are good photographed. The acting is quite satisfactory, save the photographer of the prisoner, probably the director failed to do his work properly. This could be remedied by re-photographing the scenes. Probably nothing else would do. The last or death scene is one of the most striking in months. It is a firelight scene, and is an artistic triumph. No piece of actual firelight was ever more natural, and it emphasizes the death of the embezzler and loyal friend, a strange psychological combination. It is strongly dramatic in its simplicity and its suggestion. It could not be improved. With the middle scenes of this picture re-photographed to make them clear it would be one of the masterpieces of the closing year.

"Elda of the Mountains" (Nestor).—A story of a coward who leaves a simple country girl who loves him devoted and wins the daughter of the wealthy man of the country. But the country girl appears and the craven loses both. The dramatic quality of the picture is strong. The man's cowardice is admirably done and the wrath of the girl's people at his abominable conduct makes an impressive scene. The setting is in the mountains, and very, while the photographer has done his part satisfactorily.

"The Great Medal Contest" (Eclair).—A comedy representing the hunt of Mr. Penniless for a medal which carried with it a prize of a large sum to the lucky finder. His efforts are so vigorous that he is arrested and confined in jail for disturbing the peace. There he finds the medal squeezed into his clothes and is able to claim the princely reward.

"A Well-matched Marriage" (Edair).—The story of a young man who is compelled to marry, by his uncle, in order to be sure of obtaining money. Accordingly, he, being slight in build, seeks out and marries the smallest woman in a museum. Later the uncle visits them and is charmed with the one who, only one year old is much larger than his father. Realizing that money is a prime necessity in such a business he leaves them the contents of his well-filled pocketbook.

"The Wise Druggist" (Imp).—A woman, becoming jealous of her husband and, failing to listen to reason, determines to commit suicide. She tries different methods, but decides upon poison. Going to the druggist, she asks for a quantity. He gives her sugar. Then having made her preparations and trapping to bathe in the water, she drinks the poison, covering the joke the husband sees it so much he is pleased. And when the friend returns to claim the overcoat in which were the letters that caused the difficulty they assure themselves by bribing him with it. The joke is amusing and contains a number of unique trick funny scenes.

"Mrs. Danver's Divorce" (Yankee).—A graphic story of a young husband, his mother's influence and his refusing to an explanation. This causes the divorce and the loneliness of the wife and herself. Ultimately he learns the truth, however, and attempts to seek reconciliation with the divorced woman, but she leaves to his explanation and tells him never to come near her again. The next day the papers announce the marriage of the former Mrs. Danver to a friend of the family. The man who caused the trouble remembers when too late that he has only himself to blame for whatever has happened to him.

"Mrs. Gaylife's Visitors" (Amerian).—A lively comedy representing the difficulties into which a woman was plunged by some her maid decided to get married and sent one of her customers pictures instead of her own. Mrs. Gaylife was horror a little involved because she had a friend come in to help her while the time away while her husband was absent. When the time of marriage most sees the face of the maid he makes a getaway that would do credit to anyone. The maid arrives at some particular destination. The one in a hurry to arrive at some particular destination. The film contains much of fun and numerous comedy situations, which are not of the chase or trick variety. The situations is amusing, too, but there is plenty of logical fun in the piece.

"Beaux Not Wanted" (Pathe).—A comedy, representing two young men, friends, being in love with the same girl, whose father is a decided objector to beaux. Dick hits upon a scheme and Arthur meditates on hugging and kissing the girl. Her father discovers them, and Arthur is obliged to feign toothache to explain his presence in the house. Consequence the unfortunate gets the dentist extracts all of Arthur's front teeth. It is amusing when the girl sees her toothless sweetheart. And to make his cup all the more bitter, Dick makes away the girl. It is lively and a funny film.

"The Pinkerton Man" (Pathe).—A detective story which represents the Pinkerton man as falling in love with the woman whom he suspects is the widow of the criminal he was after, but who left every evidence of having committed suicide by drowning. The pursuit of his man returning after six months to get his wife. The husband meanwhile has reformed and would have shot the detective from under the table only he dropped dead before he could do it. Sadly the detective leaves the widow and returns to the East. Not much action, but the story is told correctly in a way that makes it understood and therefore interesting.

"The Pasha's Daughter" (Thanhouser).—An American young man in trouble is assisted by the daughter of the Pasha to escape to a woman's distress from the Turkish dominions. He urges her to go with him, but she refuses. They exchange tokens. Some months afterward a handsome girl appears at his home, whom he does not know, but when she enters it lower part of the face is concealed by the veil. She tells him that she has decided to be an American bride in addition to being a Pasha's daughter. The scenic effects are interesting and the story is lively enough to keep the audience wondering what the end will be.

"A Straw Ride" (Artist).—There is something that will make people in many audiences turn back to their younger days when they went to barn dances or singing schools. There is the straw ride as natural as it was years ago, and there is the old country barn, quite as natural as the ride. Of course, complications arise, they nearly always did at straw rides and in this instance there is difficulty because one young man's best girl went out with another. It leads to a fight in which Arthur is shot. Oh, well, what's the use? You know the rest, only you can't appreciate how natural it is, and what a thrilling feeling it engenders until you see it and watch that ending with its consummation of all the hopes of the two young people. It is a most drawing-room, on the lines that grasp and holds one so that you can't take your eyes from the screen. Then when you see it you will realize what a homely subject of this character is capable of doing to an audience. The producer deserves congratulations for hitting upon such a good subject, and then bringing it out so satisfactorily.

"Days of the Early West" (Champion).—Here is a thriller. The company going across the plains in quite the old way; the usual incidents of a settlement and the construction of a cabin, the Indian attack and the brave defense, the sending of a dog for aid, which arrives just in time to drive the Indians away before the burning cabin falls to upon the inmates. It is no doubt true that those who see this film will look upon a reasonably accurate representation of many things which actually occurred. Not always, only but many times. The story of another pan one settlement is summed up in this film. The shooting has been done with ability and with understanding of the scenes which will touch to the interest. In truth, the interest was exacted upon the women and of tragedy. Only the faithful dog stands between the settlers and certain annihilation. The mechanical work has been well done. The entire picture is realistic and holds the interest closely to the end.

"Trapped" (Columbia).—A story of moonshining in the West with the exciting moments which often accompany that illicit business certainly represented and worked out. The scenic effects have been developed with care and with due regard to the unity of the story, while the exciting scenes represent climaxes which hold the interest of the audience at a high pitch.

"The Scarecrow" (First National).—An interesting story

of a tramp finding a pocketbook, hiding it in the pocket of a scarecrow and when caught and searched allowed to depart for the want of evidence. Through a strange coincidence, the man who lost the pocketbook is obliged to borrow from the scarecrow and finds the lost wallet in the coat pocket. A smart detective then takes the place of the scarecrow and when the tramp returns for his booty he is easily captured. The story is worked out ingeniously and is interesting above the average.

"Bear Hunting" (Great Northern).—A short, snappy comedy which laughably depicts the adventures of a gentleman upon this dangerous quest. The fun is continuous and the laughing never ceases.

NOTES OF THE LOS ANGELES STUDIOS.

By Richard V. Spencer.

Imp Coming?—Mr. Turpin, representative of the Independent Moving Picture Company of America, was in the city recently on business. While here he talked with local directors. Local studio gossip is to the effect that Mr. Turpin is looking over the ground and sizing up the climate, preparatory to establishing a Los Angeles Studio for the Imp Company.

Selig.—The Selig Company spent a merry Christmas. The day brought with it an agreeable surprise in the shape of a carload of presents, presented by Mr. Francis Boggs, the director, to the individual members of the company.

Bison.—The Bison Company, on a recent trip to Santa Monica Canyon, a rugged, picturesque canyon, specially adapted for taking Indian pictures, ran out of rations and were forced to kill and eat their pig mascot, "Bill." For the week following "Bill" appeared frequently on the menu card.

Mr. P. C. Hartigan, formerly of Kalem and Vitagraph Stock, has retired from the Bison Company and will leave shortly for New York.

Mr. H. Ryan Conway, whose photograph appears herewith, is a member of the Bison Stock Company. Mr. Conway's early dramatic training was acquired with the Morgan Stock Company, Rock Island, Illinois, where he commenced his dramatic career as a utility man, returning in two years to be the featured leading man, winning popularity at every turn. Among his many successes in stock may be mentioned: "Sir Richard Kato" in "The Case of Rebellious Susan;" "Launcelot" in "Merely Mary Ann," the name part in "Sherlock Holmes;" "Col. Bonham," in "Arizona," and "Checkers" in the play of that name, and many others. Mr. Conway's introduction to the Coast was as "Frank Fuller" in "Mrs. Temple's Telegram," a role for which he gained much praise, and which led to his joining the Bison Stock Company last May, since which time he has appeared in many leads. Mr. Conway, as will be seen from his photograph, is still a very young man, which fact, in addition to his finished acting, horsemanship, and handsome stage presence, have endeared him to lovers of Western films.

Among the Los Angeles Exhibitors.

W. R. Gruber and E. A. Fischer, owners of a chain of moving picture theaters in the Middle West and on the Coast, have purchased the lease of the American Moving Picture Theater, of South Broadway, and signed a lease with the owners of the property for a five year term. The lease was purchased for $15,000, and the rental is said to be $2000. This gives the syndicate a Los Angeles theater in addition to three others scattered through Southern California that have been acquired during the past month, the other three being the Unique, of San Bernardino; the Pickwick, of San Diego, and the Fisher Theater, of Pasadena. Plans for another new theater in Los Angeles are now in preparation.

R. W. Woodley, former proprietor of the Optic Theater, of South Broadway, has completed negotiations with the owners of the property at 332 South Main street, a theater to be erected for him with a seating capacity of 900. The rental consideration will amount to about $40,000. The theater will be of excellent design and of first-class appointments.

Kaiser, Sturm & Hughes, proprietors of the Liberty Theater, have begun the construction of their second theater at the Plaza. The theater when finished will be first class and will involve in its construction all the latest innovations and improvements in moving picture theater construction.

A RIPPLE FROM THE SPRINGFIELD "SUN."

When you throw a stone into a still pond it makes a splash and then you can see ripples radiating, one after the other, into the distance as far as the eye can reach. We have been comparing this little phenomenon recently with the editorial business in general throughout America. For instance, let a large metropolitan daily come forward with an attack upon any institution, whether it be moving pictures or any thing else, it makes no difference, and directly it is copied all through the land in more or less modified form by many, many sheets and papers of all kinds and conditions.

This is brought to our minds directly in poring over the clippings which reach us through many sources. We have particularly in mind the case of a young New York boy who was arrested for burglary, and confessed all, ere positively attributing his downfall to moving pictures. The New York World took up the case, and used this instance as the basis of a bitter crusade against moving pictures. For our own peace of mind we investigated the case and found that the boy had a long prison record, but that was no difference to the New York World. It is needless to say, the crusade was echoed and re-echoed from Maine to California. It started a country-wide censorship movement which resulted in nothing, of course; but, at the same time it was like the stone cast in the water, it produced the ripples that radiated far and wide. The most surprising part of us of all this rippling across the country, is the lack of editorial energy throughout the land. In most cases the same editorials come back to us through other papers absolutely verbatim, without the least effort to change except to cut down in some instances for lack of space.

One of our subscribers, Mr. W. J. Youth, of Springfield, Ohio, sends us a large clipping from a New Yorker in "The Springfield Sun." It is an article by a certain Charles S. Kay, labeled: "Some New Views of a Familiar Subject." They do not tell us who Mr. Charles S. Kay is—he may be a leading educator or he may be a common hack writer as far as anyone can learn. From the very start the article betrays lack of knowledge of the subject. Instead of giving any "new views of a familiar subject," the gentleman quotes from other people always, and never uses his own knowledge at first hand. It is plain to be seen that his editorial is a ripple, a ripple caused by the splash of an unfortunate article that recently appeared in Pearson's Magazine.

With the contents of that article we care not to mention to deal. It is the usual thing in the way of destructive picture criticism. We simply wish to call the attention of the editors of the Springfield Sun to the fact that they should not fall for such stuff, which is only reflected glory from some other defunct.

We have very pleasant recollections of the Springfield Sun. The last time we were in the office it was conducted by a very pleasant young gentleman whose name was Howard Earth. We have certain fears that Howard is no longer with the paper for if he was we know his sentiments towards the showman's profession in general would have prevented such an article getting through without a blue one of the blue pencil. We suspect the Springfield Sun's article to come rippling back to us through a hundred lesser sheets, verbatim. Verily, a little knowledge is a dangerous thing.

—H. E. HOLMES.

For the convenience of such commuters and shoppers, one may happen in the neighborhood of the new Pennsylvania Terminal, Thirty-second to Thirty-fourth streets will be found a new and cozy theater, with a seating capacity of 350 exhibiting pictures only and known as The Valencia Theater. The very central location chosen by the Wonder Amusement Company, and the other advantages offered for 10 cents, is continuous at a high tension. Two new Standard Americus moving picture machines, with motors in the hands of a competent operator, occupy the projection room.

SWEAR WORDS IN THE FILMS!

Profanity in the films? Then it's a real case of "where ignorance is bliss, 'tis folly to be wise."

* * *

Of course, it was the villain who swore. It could not have been the golden-haired hero.

* * *

We venture now to prophesy that that Cleveland "squawk," about "cuss words" in the silent drama, will spell the rout of the Enemies of the Picture. Give them enough rope and they will hang themselves.

REPARTEE MILD, SAYS THIS MUTE.

Inspired by the round-robin of stories declaring that mutes were reading "cuss" words upon the lips of moving picture actors, a reporter on the Fort Worth, Texas, Record, purports to have taken a lip-reader and attended the exhibition of a train-robbery film. When the bandit shoved the gun under the engineer's nose, the bold bad man is declared to have said: "Give that quarter I let you have last week." And the engineer replied: "Oh, for the love of Mike, can't you forget a nickel now and then?" After a hobo appeared upon the scene, the bandit censured him with: "You've got that wig on hind-side in front." This brought the rejoinder: "I couldn't find the tramp, and had to use the Marc Antony wig." Whereat the engineer remarked: "Julius Caesar." The station agent's daughter coupled her entrance with the following caution to the engineer hero: "Now, Bob, don't squeeze me so hard in this picture." —F. H. M.

NEWS BRIEFS.

Montreal Exhibitors are fighting, tooth and nail, in the courts, against the $500 license. They have been at it a year already, and it begins to look as though their determination will win the day.

Owosso, Mich., exhibitors have decided to make war on the church members and delegates from the women's societies which recently tried to close the theaters on Sunday. Petitions to the council to leave the theaters unmolested Sundays are being circulated through the factories and largely signed. The theater men say that if they are compelled to close their doors, so will the news stands, drug stores, restaurants and confectionery stores.

Moving Pictures in Berlin.—The cinematograph theaters, which are springing up in Berlin and other German cities, are a sociological blessing. Countless thousands who were in the habit of wasting their time, money and substance in beer gardens and cafes are now attracted to the moving picture shows.

From the N. Y. World.—More than two hundred thousand people in New York see moving picture shows every day. The placing of these of the masses of the people on a higher educational and moral plane has been followed by an increasing patronage.

New York State Law against admitting children under 16 is to be put to the test of the courts. Max Rabenovitch, ticket-taker of an Albany theater, was arrested for violation, found guilty and fined $100. Fine was not paid; bail was renewed, and the case carried to a higher court.

Milwaukee, Wis., has a U. S. mail horse that takes a peep at moving pictures whenever he stops near a picture show.

Lady in Williamsport, Pa., has a dog that is very fond of moving pictures, especially when other dogs are on the screen.

Letters to the Editor

CONCERNING SCENARIOS.

Editors Moving Picture World.

Dear Sirs—I see that the editor of the licensed trade circular is out with his little hammer again, and seeks to curry favor with his employers by taking exception to the remarks made by a World correspondent on scenarios. All his arguments can be turned against the supporters of the sheet he pretends to edit, for it is well known, and many of the licensed manufacturers have admitted it themselves, that many of their late productions are inferior to what they did twelve and eighteen months ago. He knows it, or, if he is new in the game, he ought to be informed, and when he tries to tell the exhibitor that the current productions are superior he merely undermines the business, as exhibitors know better and will not invest in new theaters unless they can be assured of a more plentiful supply of really good subjects. People living in glass houses should not throw stones, not even mud, and I leave it to the intelligent exhibitor if I am not right in my contentions.

As to the scenario, he shows his unfitness to even pass an opinion on the subject, when he says that a scenario can be written in three hours! Yes, after seeing some of the pictures on the screen we can well understand that; but the writer who furnishes original subjects, and outlines the scenes and details, cannot do it in three hours or even three days. As to the prices paid, I have the proofs to show that $5 is a common figure, some get $10, and rarely is $25 paid. He is talking at random when he says that licensed manufacturers pay from $25 to $35 for scenarios written in three hours. If such was the case, a man of his fervid imagination would quit the editorship of a house organ and make over $100 a day by nine hours' work. —J. M. B.

EXHIBITORS' LEAGUE OF PENNSYLVANIA.

, Philadelphia, Pa., Dec. 30, 1910.

Editors Moving Picture World.

Dear Sirs—We have organized in Philadelphia the Exhibitors' League of Pennsylvania, for the purpose of seeing that no laws are passed which may prove detrimental to our rights and interests, and to see that some of our present laws are changed or new ones passed which will prove beneficial to our undertaking. The membership fee has been placed at $5, and monthly dues of about $3. We would like to hear from other exhibitors' associations throughout the country as to what amount of dues are found necessary to cover the running expenses of such an association and also exchange views with the secretary of such as to subjects of mutual interest which might be brought up before the meetings. Yours very truly,

CHARLES F. KELLY, Secretary,
Thirteenth st. and Germantown ave., Philadelphia, Pa.

New York Lawyer, 7 Years' practice, with previous experience as accountant, Commercial Correspondent and Salesman, seeks position as office Manager or traveling Representative for a Film Exchange or Film Manufacturer. Am now an Exhibitor, and can intelligently discuss Films and Service. Position desired is one offering fair remuneration, and in which intrgnity, education and good address are essential.
B. A. L., Station E. Brooklyn, N. Y.

SLIDE ARTIST
Announcement & Advertising Slides

Can Cartoon any song, or prepare copy for classy ad. My Slides are repeaters. References with sample work furnished reliable party. Address,

NED CLEAVELAND, Cartoonist
WASHINGTON C. H., OHIO

RENEW YOUR SUBSCRIPTION TO THE MOVING PICTURE WORLD, THE REPRESENTATIVE TRADE PAPER. $2.00 PER YEAR.

BIOGRAPH

THE MIDNIGHT MARAUDER.—Mr. Blowhard is forever throwing bouquets at himself as to his bravery and as a member of the "Gimlet Club" he would have been awarded medals. On this particular evening he is boasting of his wonderful prowess to a party of friends, stating that he is afraid of nothing—human or beast. He goes so far as to tell them that the bearskin rug adorning his room is a trophy of a bear hunt when he subdued and killed the mighty brute with no other weapons than his strong arms and hands. They for politeness sake pretend to believe him, and he becomes as cheery as a blower pigeon. That night there calls a burglar on an expedition of pilferage. He is a tangling affair and overturns some article of furniture at every step. The noise arouses the Blowhards and he has a chance to prove his mettle. Well, it was a case of one trying to get away from the other, and in the mixup they fall out of the window with Blowhard uppermost, thereby saving him bodily injury. The burglar is taken into custody by the policeman on the beat. At first glance in the morning, paper you would assume Blowhard a hero, but that "but" is the second line of the heading which gives the credit where it is due.

HELP WANTED.—Don't pull a bluff, for it may be exiled and there is no more uncomfortable feeling than after having a bluff called. Of course Jack was in dire distress when he made a desperate appeal to his uncle for money. On account of his reckless habits Jack's allowance from his uncle is cut off. His pleas for restitution have been received with a deaf ear by the latter, until he is forced to resort to some extreme measure in order to make his uncle loosen up. A great idea strikes him and he at once proceeds to put it into effect by writing the following letter: "Dear Uncle: If you have cut off my allowance I face starvation. Unless we can make peace before eight o'clock I shall commit suicide and the family name will be disgraced." When he receives this letter while he is superintending the decoration of the dining room and preparations for his daughter's birthday party, and in his excitement he forgets it. Meanwhile, the clock's hands are moving slowly but surely toward the fatal hour, while Jack is preparing for his fake shuffle. After he considers hanging, but that don't seem dignified, poison would be better, but he finds a bottle labeled "Poison" with water which would make a fine cocktail. Still suicide don't come. Of course, we see the reason. It is 8.30 when he remembers the time, and after reading the letter, makes a mad dash for the telephone booths, only to discover, with aid of the doctor, the long face is perpetrated by the latter giving him financial help, hands him the "Help Wanted" page of the morning paper.

THE BARBER.—Tony, the barber, on his way to the shop meets little Alice, the newsgirl, who runs a stand on a neighboring corner. He at once becomes smitten and pulls out nothing else. Later they are betrothed and little Alice Tordini has made a good catch. However, clouds gather when Alice's sister Florence, who is a vaudeville artist, returns from her road tour with her affianced, Bobby Blair. For the moment Tony sees Florence he transfers his affections to her. Poor Alice becomes aware of the wanding of Tony's love for her and the latter also falls when on the night of the Barbers' Ball Tony escorts Florence home. After a few passionate romantic reasons that life without Tony is impossible so she is about to emulate the heroine of a novel and has landing by taking poison. Her unendurable existence with a pistol when Mack enters, but the bullet also intended for her own love-torn head passes through Mack's hat, causing him stiff. Recovering himself, he wants to know the cause of this attempt at self-destruction and Alice tells him in detail of the inconstancy of Florence and Tony. At first Mack is wild with rage for a second thought he realizes that Florence is not worth worrying over as far as he is concerned, and confesses Alice of love for Tony, so then and there a new vaudeville team is formed, with prospects of something even more serious. Mack invites Alice to go to the theatre with him, which invitation she most willingly accepts. At last all the two couples have met and for a moment it looks as if there is going to be something doing. However, the ruffled condition of the situation is smoothed out and each seems to be satisfied with the change of hearts and the quartette find significance in the dancing master's call "Hands all around." Change your partners. Hence it is once certain that Alice and Mack the celebrated vaudeville team will each delight the hearts of the vaudeville fans, while Tony will father and shave to maintain a home for the extravaudeville artist Florence.

EDISON.

A FAMILY OF VEGETARIANS.—This is the story of Mr. Brown, a vegetarian and Mr. Jenkins, a meat eater. Mr. Brown has a marriageable daughter who rather likes meat but does not dare to express her desire. Mr. Jenkins pretends to be a vegetarian in order to win the heart and hand of the daughter. The young people marry. Becoming very hungry after a brief honeymoon they order chicken prepared in the usual old home style, each pretending and wishing as to the best manner to please as asked for satisfy the craving in himself or herself and each other. Together they stage a delicious meal of chicken, and a laughable time ensues when they discover the deception and inconsistency from so long a continuance, both vowing never more from hunger to have an affair between the helpless young people about such things. Same calling hand evidences ongoing at

The following day Mr. Brown for staunch vegetarian, in a "row" for his meat and daughter and son-in-law. It so happens that he finds himself alone at the dining room table, and partakes of the same tempting fare to try just a little. He finds it so palatable that he helps himself to a second portion, and so on, until there is a ravenous appetite. The family catching him in the act of eating meat, forgive him unanimously as well as most laughable, his base excuse being of to avoid and how that they seem to understand much relief they all agree to sit down to their first square meal.

THE ROMANCE OF HEFTY BURKE.—Hefty Burke is a big-hearted, sturdy boatman of the East Side of New York City. He falls in love with Maude Casey, proposes to and is accepted by her over a boat given by the Salem Tailors, the "Big" Marks, a rough sort of a character who is a sailor boarding house runner, has aspirations for Maude's hand but is refused by her also of Hefty. He shows this when he discovers the reciprocation of Hefty's affection by Maude at the ball.

All goes well with Hefty's love affair until one day he is bowling in the alley when he comes to see a girl fall from the rail of a freight steamer in the harbor and quickly dives to her rescue. This fracas about an acquaintance of Maude's disrupts the engagement between Hefty and Maude Casey. The day after the rescue Hefty sees fit to call at the freight boat and inquire for the health of the Senorita, who it turns out is the daughter of a prominent Revolutionist, who is taking a cargo of ammunition to South America to help the rebels against the government of Equador. This accounts for the secrecy with which the sailors are lowering into the hatchway fully on the deck Hefty once again and discloses the fact that its contents are rifles.

Hefty and the others at the boarding-house, including Maude, are invited by the Senorita to them to the effect that a vessel then loading for South American ports is suspected of carrying contraband and that the immediate object is that this is the vessel in question, but is too big hearted and generous to accept the five hundred dollars reward offered for giving information obtained in such a way, and pledges secrecy. The Senor, after the fashion of his race, decides to join the party in the fight for freedom, promising him high rank in the army and perhaps the hand of his own fair daughter.

The meeting between the Senor, his daughter and Hefty at the home of the former, at which latter hears an appointment made for the next evening. This news he immediately imparts to Maude Casey who tells the Senorita that she knows that Hefty and the Senorita are together, writes Marks but a few paltry dollars now in sight, but five thousand dollars reward. Hefty, however, though tempted is loyal to Maude, and if he has followed himself he is attracted by the dreamy eyes of the Spanish girl, he quickly pulls himself together and refuses the offer.

Maude next day, just before the time for the ship's sailing, receives a characteristically blank letter from Marks telling her that he has happened overcome by remorse she rushes to his boarding house and tells him of the disclosure she made to Hefty and the plot to capture the ship. He intercepts Marks just as he is about to inform the harbor police and forces him to accompany him in a taxi-cab to where the Senorita is in such a way that Marks is unable to give the information. Hefty is introduced by the count and Marks, in fact it becomes necessary for Hefty to administer a knockout blow during the entertainment. This is accomplished and the ship sails safely sailing. Hefty forgives Maude and we see them good friends at the finish, much to Marks' discomfiture.

ESSANAY.

THE COUNT AND THE COWBOYS.—Count Alpheus Louis Dupre, a typical European specimen in the little town of Hardpan up the stage coach and is introduced to the people of the town with a letter of introduction from his father's friend in the East. The same reads: "Friend Hawkins: This is introduced to you by count Dupre, who comes to your town to look over mining properties where you have given us such good advice. Jack Dupre."

The count looks the part. He is tall and looks distinguished as he is. He is well dressed and stylish and proves immediately a source of great wonder to the gaping cowboys who help him out of the stage coach. Hawkins, the postmaster, presents his letter to the town keeper, who sees a good possibility for the union and fame of his towns, by introducing a real nobleman, supposing the count is given the freedom of the city and told to make himself at home.

It is not long after the count has fairly established himself at the tavern, surrounded by cowpunchers, that some uncouth attack during which one of the cowboys draws a gun. The Count remonstrates with the cowboy and gives an exhibition of his skill with the pistol. Soon the cowpunchers lost the French Count boys, much to the amusement of the crowd and especially to the newspaper men entered the tavern's chamber, startled a moment with the count's sword and pistol, but on being introduced they treat the matter with a handshake for the count. Shortly a cowboy rides up with a telegram addressed to the postmaster, in characteristic of the count, who begs to transfer himself a moment, a telegram, stating that the mine is a valuable one and that the count is a real nobleman.

The cowboys are fascinated and the shower falls upon the count for entertaining them. Once gone, one as I do not wish to be found dead or buried with the seventeen that I will tomorrow. Signed Alkali Ike, Rough Rider, Hardpan.

The meeting of the boys arrives and with his servants the Count repairs to the field to witness and the unexpected arrives Alkali and the cowboy doubters of course this part of the program and Alkali produces a bottle of whiskey, and the Count witnesses with every screwing awe as Alkali finishes his six consecutive hors d'a combat. He is the town hero of the hour, who, having to desire to throw away his life, turns and runs with great haste down the road to catch the stage which is just leaving the town. The cowboys who have enjoyed the spectacle, watch after him holding their sides with laughter. Pershaps on the rear of the stage the Count thanks Heaven for sparing his life and makes a solemn vow that he will never again explain Fredrick duelling to Western cowboys.

THE REDEEMED CRIMINAL.—Spike Hennessy, cracksman and his pal, Kid Carson, blow the safe of The Continental Trust Co. and just as about to pack up the loot when they are discovered by the night watchman, Hennessy, with his powerful physique, grapples with the officer, and gives the Kid his chance to escape. Hennessy knocks the watchman unconscious, but is captured by several police officers who have come in answer to the police alarm.

Hennessy is committed to The Third Degree but, although the police are morally certain that he had an accomplice, they cannot force a confession from him, and he will not reveal the identity of his pal. He is sentenced to twenty years, and while in the cell is maddening that he was alone on the job.

Carson reforms and later becomes a minister of the gospel, striving to atone for his past misdeeds by living an upright life and working for the good of his fellow men. He is married and has a grown son, who is in love with Margaret Fairfield, a young society woman.

Hennessy released from prison returns to his old and evil ways, and proves that his hand has not lost its cunning by cracking the safe of the Fairfield mansion, looting it of the family jewels, one of the stolen pieces being the Fairfield necklace, a valuable string of pearls.

Detectives immediately conclude that the work was Hennessy's and start on a close pursuit of him, when he takes refuge in the home of his former pal, now the Rev. Doctor Carson. Circumstances point strongly to the fact that Hennessy swings open the door of the small safe, places the diamonds within, and locks it, demanding that the minister conceal them from the police. When the officers arrive Carson represents to them that Hennessy is his brother, and Spike escapes, telling his former pal that he will return for the loot.

Carson's son finds the jewels in the safe and it is with difficulty that the father convinces the boy that he is not the thief. Carson determined that Hennessy shall not regain possession of the jewels resolves to return them to their owner in the same manner in which they were taken and attired in his old burglar's garb, goes to the Fairfield mansion, breaks in, opens the safe and replaces the jewels.

The next morning the police is encircled by reading that the Fairfield house and safe mysteriously opened. Hennessy, who is a constant reader, and discovers the treasure of the various tells Carson that he has read the story of the robbery and that he has learned that the safe in the story's last theft, so amazing does he appear with him, that Carson is forced to confess that Hennessy's passages his word to inform and send an upright life.

Carson's success runs a position, aiding his friends as a guarantee to the as and as the package is taken to the Fairfield mansion, Carson is expected either and a man of famous receiving a vast sum for the has locked thereon.

GAUMONT.

THE ARTIST'S PAY DAY.—A young art student by painting in his studio, is annoyed by his landlady's servant who calls for the rent. As the student has no money he tells the servant to tell the landlady to call again. In the next scene the landlady is seen in the studio, where she receives some very encouraging words from the painter, who tells her that he has sold his picture and gives her the money. She is delighted and gives him a receipt.

My dear Simon:

This is to acknowledge with no Miss Mcmeeie of the Varieties will accept her portrait. We will settle the terms at our next meeting.

Yours sincerely,

HENRY.

Her ruben craving became a passion and he made the desired portrait but before leaving, he woke the young lady to replace her jewels, saying it was so much warmer. Immediately the lady opened the drawer where she kept them for the night, was quite there in the pocket.

At four o'clock the bell rangs the mondaine rose from his couch, the perfect gentleman that he is, he thought pays the bad with the bad, so money without delaying the door and in quick steps up his sketching, but soon, another pressure on the bell, another collector, our painter pays the bill. Then his progress to the Bois for a walk, but the situation is accepted immediately.

On there way out, they meet with the third collector, he got rid of him, he began again with the lady's money.

Then the painter comes back rather depressed because he did not sell his pictures. He is first astonished and then overjoyed to find his bills receipted in his pockets.

THE WOMAN WINS—Miss Catherine's neighbor is an old bachelor named Durand, who raves without due day. Bertha and Alice, Catherine's friends while playing ball in the garden, are misdirected throw, the ball went into the bachelor's garden.

They went to recover the ball, but when entering the garden, the owner rebukes them in a most unsightly manner and goes so far that in his anger he stumbles and breaks his leg.

In spite of himself, Catherine and her nieces carry him in and send for Catherine's doctor to attend him. When he gets up they bring him a lot of dainties and cook delicious dishes for him.

Gradually Durand becomes interested, loses his stupid taste and falls in love with catherine. Finally he makes up his mind that he has to be his wife, but at the last moment his heart fails him. Catherine then retires, leaving him alone with Alice. Alice whispers in his ears, gives a message for her aunt. She bursts into laughter and runs to a distance to finish her laughter.

Durand regrets his action and takes his hat and goes home, giving up the project. Catherine, informed of his intentions, encouraged his proposal of marriage.

MELIES.

THE OWNER OF THE "L. L." RANCH.—Lorna is a woman and she is in all business when it comes to running the "L. L." Ranch and she has a good outline in Sandy Jeff, "Sandy" who work for her, especially "Jeff," her foreman, who gives her a hand. She evidently appreciates their services and thinks Jeff a handy and pleasant fellow to have around, her "Runs" are the best in Texas.

There is a question of title to her land, finally the Supreme Court decides against her and she is obliged to leave the ranch. Her lawyer, Sir Reginald Coutts-Harcourt, in whose favor the decision rendered, visits the ranch to inform Lorna and meets with the dislike of the cowpunchers, who despise him as much on Lorna's account as for himself.

Lorna gives him respectful attention but repulses all his familiarities as she explains to him the boundaries of the place she personally owns and stock. After routing things over to him she buys a smaller bunch and starts in business again with fresh hope and ambition.

Sir Reginal has very little use for a ranch and places it on sale with the real estate agent to whom he gives full power of attorney to dispose of it. Little thinking that Jeff, who has suddenly come into possession of money through the sale of a mine in which he had half interest, would be the buyer. Sir Reginal is glad to get rid of Jeff returns the compliment and takes great pleasure in greeting square with his lordship through the floor of the "L. L." ranch.

The ultimate success and Jeff has his sweet revenge. Sir Reginal in the meanwhile decide to leave a "mockin party" by hanging "Reggie." Lorna notices Jeff by messenger of the doings of the boys and sends him a deed of purchase and hastens to the "L. L." Ranch, where he finds Sir Reggie with a rope around his neck and his hands tied with the boys not to do anything rash.

Jeff pulls off his boots, tells the boys to stand back shows Sir Reginald his deed to the place and orders him to make himself scarce as soon as possible.

The ranchers wave their hats and cheer when they know that Jeff owns the ranch. Jeff's joint partnership with Lorna who agrees to become his helper for life.

PATHE FRERES.

THE EVILS OF BETTING.—Miss Norton is engaged to Herbert Parrell, a man of excellent disposition, but with a fatal weakness for gamble. He receives a reliable tip to put all he has on a horse. Miss Norton's aunt that afternoon, he is tempted to enter Mrs Norton's home unseen and to take a roll of bills from her desk, thinking that he can repay it after the race. Alas, It is beaten, and the theft discovered. Parrell had dropped his pocketbook when entering the house, and confronted with it, he cannot but confess his guilt. Bitter, indeed, for he knows that from henceforth he and Elsa must be strangers.

THE TWIN CINDERELLAS.—Jeanette Nailly, in the exuberance of her joy at the wedding of her friend, rushes off her worshipper and throws an idea for happy departing couple. Other Suzette, Jeanette's friend finds it and taking it to the Place Saying gets it in his locker for safe keeping. Hardly has he done so when Officer Sang comes over another pretty little slipper in the locker. The latter has been lost by an actress in leaving the stage door and when she discovers she has lost it begs to inquire for erstwhile owner to see if her passion. Detective Renard is assigned to the case but it is baffling until upon going with Smith he call on Jeanette what should he see but the missing slipper. Of course it is not the one he wants but he doesn't know that. Jeanette is arrested, Gaston, Jeanette's fiancee is accused of the theft. Sergeant Doyle, officers Smith and Sweet all get mixed in an uproarious funny situation. Finally Gaston finds the right purchaser of the shoe and finds out for yourself whose foot the slippers fitted.

SO NEAR BUT NOT QUITE.—A thief is wanted in the police. He knows it, reads it and sees the cop does likewise. He runs both experts on the wave. Pedestrians are knocked down and trodden on, vehicles, other most wonderful tricks are performed. Finally the policeman is knocked over by an automobile. The thief re-appears on the station house and is rewarded for his services.

THE BATTLE AT REDWOOD.—The Indian agent at Redwood sells his entire commissariat to a enterprising settler, who sells it to settlers. It has been a hard year and the Indians have been unspeakably cruel to the white man's encroachment. Many are starving. Grey Elk, a Cheyenne, is saved from starvation through the kindness of Prudence, the daughter of Hiram Brent, of the Mission House. When the Sioux find that they have been swindled, their scalp has agreed not to take up tomahawks. Prudence hails the long line of settlers. The Indians pursue them and the settlers make every effort to escape but always are the prairie schooners up in a circle and make a last stand. Hope is gone, when a detachment of cavalry is commanded by Grey Elk, Captain Cheveriere, and the rule of battle changes and the Indians are put to rout. The battle scene is a thrilling wagons, the cavalry charge, all are thrilling.

SELIG.

THE ARGONAUTS.—In a lonely spot near the grave of their mother, Bob and Betty ramble in silence with each other over the loss of the one near friend they had in the world. Bob in their little home Bob reads an article in the paper about the wild excitement in the Sierras over gold and makes up his mind to go. Betty decides to don baby clothes and go too.

They leave on the same steamer that Steamer in San Francisco bay, being watched by gamblers who lay in wait for a prospective victim to board the ship. Bob goes with little brother Betty. Betty are enjoying the breezes of the deck they are approached by two gamblers, who and shakes, and proceed to the bar room for a drink, much to the displeasure of Betty, who only escaped the same fate by the timely arrival and suspicion or discovery that she was Bobs sister and not his brother. A card game is proposed, and two fellows are taken into the gamblers, a marked deck is used. The game ends in Bob losing a considerable sum of gold. Disgusting gamblers, Betty flaunts in the excitement and in their effort to revive her James Wallis, waiter, in the employ of the ship's company her sex and summons one of the ship's matrons to care for her. Bobby found dressed and found his way to the steerage where he finds Betty is Bob's sister. As she appears in girl's attire she is surprised to find her brother a girl. The cards are thrown away and he decides upon a better life.

The arrival at the camp the stage offers and their departure on the last leg of their journey. arriving at the end of their long search for gold is on to earned. At last they succeed in locating a find on Rocky Hill where operations are begun and Bob quickly stakes out a claim. Many of our male friends opens into love and Wadsworth seems the coolest of Bob to win Betty. Some exciting beautiful story of love and romance delightfully pictured in scene grandeur of the mines.

THE RUSTLERS.—On a big ranch in the west where cattle thieves are numerous the foreman, whose men are wont to regard life from a far different point of view than residents of the east, old Jim Cambe had brought up his family. The eldest sister and brother were sent away to a city school and given an education in the city the experience is for good, but not so the boy. He has contracted expensive habits and his money soon gives out and he returns.

The opening of the story shows the boy on his return home to the ranch falling in with a rough crowd of punches he is soon started on a career of reckless gambling and brawling, ripening in the vicinity is a band of horse rustlers whose the ranch owners are trying to run down and exterminate.

Bob is not bad at heart, but finding himself deprived of money with which to gamble, he is easily persuaded to join forces with this desperate gang. Hardly realizing the enormity of his crime, after a particularly successful raid, he is engaged with his companions in his usual pastime of gambling when the gang is suddenly surrounded by a posse and quickly captured.

Knowing for the first time his awful position, he makes a dash for liberty, in which he is disarmed wounded. The final scene at home and the grief of his stricken parents, ends this story.

JUSTINIAN AND THEODORA.—Justinian's life is saved and his heart is lost to Theodora. Theodora, the gladiator vows to devote his life to Theodora's service. The reign of Emperor Justin is a constitutes one as to precipitate his nephew, Justinian into the throne. Prince Rendiad, who had lived and hoped in vain for been the throne and the hand of Theodora. He is banished by the court feud and the Empress's guards decoys vengeance upon Justinian and the banished Prince's followers. Theodora is a prisoner also with weeks in in a short time taken prisoner by Rendiad. King of the Goths. When he is held a captive in the Gothic court. A year later he received a scroll from Theodora, saying he must be released or she will die. Justinian is released is in open rebellion and Emperor Justin dying of his sovereignal escape from the Gothic prison and rejoins his forces. Theodora, that Times will save the gladiators and proclaim her queen. He arrives before the emperor also defeats the Goths and is crowned king by his uncle Justin.

URBAN ECLIPSE.

A LOCK OF HAIR.—A false friend of the hero has a lock of hair taken from his head. Shortly after he dies easily acquainted in a saga, the traitor posts to bring about suspicion between the two prospective husband. Then he has a lady to give him a lock of her hair this he places in his friend's pocket and sends an anonymous letter to the husband that Lena will come her husband's pocketbook if she wants to know the truth. The result is a violent quarrel between husband and wife and the latter is banished from sheep by their neighborhood. Ships downstairs, finds the pocketbook, sets out and finds the anonymous note and bag of hair.

A way out suggests itself to her. She substitutes one of her own tresses and in the meantime with engaging innocence, lets it be known that the lock is hers and that she gave it to the perfect to look as a surprise for father. The closes of distrust roll away, and the villain, of whose acquaintance the husband promptly terminates, and his plot has failed and circles away shamefacedly, his comrade's reproaches in his ears.

VITAGRAPH.

ALL IS FAIR IN LOVE AND WAR.—Two jealous ladies, sisters, keep a private school and have troubles of them own in teaching the young ideas how to shoot. Miss Mattie, mistress of Latin is full of mischief and comes under the especial notice and correction of Letitia, the young lady of the mathematics. Letitia has an evident grudge against her young niece.

Mattie makes up her mind to get even with her horrid aunt for the chastisement she has suffered and communicates her intention to her young playmates, who enter into the plan heartily. Letitia's suspicions are aroused by Mattie's conceit and she young with the plan and sends the following note to her lover, Letitia in the name of a spruce old bachelor who in turn much smitten with the charms of the young lady in charge of the old Bach. by whom the school teacher has a speaking regard, these letters are for a meeting and Letitia has additional gifts of different shoes for the treat.

Hiram Brent, Letitia all dressed in her best to meet her gay old admirer at the stile, that's what the letter said. He is not there, she is the only one there. Soon the boys pass their game. She can wait no longer. She won't. He is a fine detective. In this case plays himself and he has a case so well worked out in his mind are the thoughts running through her mind.

While she is waiting the boys are doing likewise in the grove the ram, dampens his ardor and penetrates his traumatic joints until he appears at the rendezvous a thoroughly and disappointed condition of mind.

Mattie succeeds her revenge and we do too, when we see Letitia sick in bed with a heavy cold and the old beau seeking his feet and imploring a not allowed. She repents the success of their trick to Johnny and he is so pleased as she is. The plot thickens. Here comes Letitia from one direction and the old suitor from the opposite direction. They meet, look daggers at each other and retire with as little pass by. Mattie and Johnny perform a war dance as they laugh and shout Revenge.

THE MISSES FINCH AND THEIR NEPHEW, BILLY want Thanksgiving dinner to their guests and count them: Prescott, Prudence, Patience and Patience old maids, every one, old enough to know better, but they don't. Each one is trying to be done, there's an obvious reason, and invite no foreign interference. They have a brother Ned, who was a bright and clever son whom he decides to send to his sisters for a two weeks' visit.

He comes and he makes things lively for his four fussy old aunts. He puts vinegar in their tea, puts them with a pin at the table and keeps them guessing all the time. They are funny, finicky freaks of femininity that furnish a heap of fun and amusement for their nephew and everyone who sees them.

The suddenly quartette take Billy out for a quiet row and he conspires with the jolly old tar at the oars by rocking the boat and give the "girls" a scare. They are panic-stricken, overturn the boat and are soon floundering and sputtering about in the water.

They are rescued by a crew from a motor boat laying nearby, taken on board, comfortably tucked in the berths and served with hot broth while their clothes are hung on the yacht's railing to dry. Billy gets into a man's size suit of clothes, sees the belongings of his aunts, and dumps them overboard.

The ladies are in a pretty mess. It is getting dark and they are obliged to put on male clothing and don the loose fit coats and bonnets like a barge-rade party. Hold your sides and let her titter, the shapes, forms, figures of these four animated racks are enough to convulse a statue into fits of laughter.

THE OLD WATER JAR.—"Pau Puck" an old Indian, views with pride his handiwork on the old water jar, recounting some of the startling events of his past life, and these afford him his only diversion, for he is shunned by his people, even the little children avoid him and his heart seems to be embittered against all mankind.

While studying the pictures on the jar, he suddenly realizes that he is a bad Indian and as he finishes each picture and the scene is enacted in his own mind, his conscience troubles him and he tries to cut out the visions from his mind's eye.

First he beholds himself gambling with a fellow brave and losing his squaw and kids, the next picture he sees himself playing false to an Indian maiden. He looks upon the third picture where he sells rum to a soldier, then he beholds himself killing an innocent child in the attack on a family of pioneer immigrants, he tries to flee from the consciousness of this horrible deed, covers the old water jar with his blanket and completely prays to the Great Spirit for forgiveness and feels the tender influence of the divine breath of pardon.

Filled with inspiration he takes up the old water jar and paints in the last panel, a picture of the squaw and papoose, the Great Spirit above and admiringly he gazes intently on this, his final record and his masterpiece. Weak in body, strong in spirit and regarded in such high estimate of supplication, but falls dying into the arms of a brother, surrounded by his people. A smilingly he bids adieu of the world and Spirit beckoning him to the "happy hunting grounds."

DOCTOR CUPID.—Love! What a wonderful thing is love. Cupid is a specialist in aiding lovers to the altar of fame and matrimony. Harlan falls in love with Percy Primrose, a young poet. Papa Linton says: "Wait on the poetry part and keep the muse out of the family." He will not father-in-law a sentimental versifyer.

After an interview with Percy and she cannot be comforted, falls into a decline and looks very ill. Her father is anxious about her and hastens to see the physician. Percy's case suits the doctor in advance of the father, however, and tells him all about Allen's attempt to win his love for her. The old doctor is a friend of the young people and arranges to help them.

When the father calls, the doctor plays sickness and sends Percy disguised as "Doctor Cupid," to attend the young lady's case. Dr. Cupid comes to see Allen, and after making himself known she immediately begins to improve. "Marvelous!" cries the father. Dr. Cupid calls the next day and Mr. Linton notices the doctor and his daughter are seen fond of each other.

The next morning when Dr. Cupid asks Mr. Linton for his daughter and gains his consent to their marriage then removes his wig and reveals Cupid Primrose, the poet.

The deed is done, papa cannot go back on his word and Percy wins Allen as his inspiration and poetry of life.

KALEM.

FOR THE LOVE OF AN ENEMY.—A federal spy operating within the Confederate lines, meets Hallie Osborne, a fair Southern girl, with whom he falls in love. The Spy enters into the social life. At a garden party he again meets Hallie and they become more acquainted and during their acquaintance drops into love. Hallie is rescued from the spy into the Confederate camp where he obtains needed information. Suspicion however has become directed towards him and on his attempt to locate the camp where the spy is discovered by one of the pickets and captured. He, however makes a logical explanation of his presence in the camp and is allowed to depart. As he is leaving the spy unconsciously gives a negligee salute and the commander looks after him with a worried look on his face and a feeling that he is not what he claims to be. Hallie is soon notified of military inadequacies and told that her lover is suspected of being a spy. She indignantly denies the accusation and proposes that she will wring a confession from him and, if guilty, give him over to the military authorities but resolves to forgive that even if guilty, she will aid him to escape. With this resolve in mind she goes out to find the spy. In the meantime the spy's room has been searched and incriminating evidence found and his capture ordered. Hallie meets her sweetheart and tells him of the suspicions pointed towards him and asks if he is a federal spy. He admits his identity, but declares that he is innocent and Hallie determines to aid him to escape and suggests a plan. He rises unseen and the spy by swimming under water reaches the soldier's. She knows been sent to conceal him and assures his wife that he is not there. At the end of the war he returns to claim her as his bride.

THE HEART OF AN INDIAN MOTHER.—An Indian traveler passing through a section of the country recently settled by white pioneers stops for a few moments with Bright Eyes, an Indian squaw, asks for a drink of water for her pony and while the squaw is away for the water drinks is supplied by a little white child, a good act that is finally well remembered. This wandering band of Indians decided to chase these pioneers from the settlers gain a view to attacking them and robbing them of some favorable time when the settlement is unprotected. The two squaws call Big Arm from his duties of watching the ponies belong by the father and mother of the little child who had furnished Bright Eyes' child with a drink a few days before. Big Arm and Bright Eyes is touched by the white child and one expresses the Indian idea. She tells the setting to take for and decides to desert after find binding Bright Eyes' companion Shoe Foot, so she cannot escape and warn the Indians. The settler shoots the nearby ranchmen and they start out to inter cept the Indians. The Indians, however, have reached the settlement and have captured Bright Eyes, with the only gun in the house puts up a strong defense but on being touched by the flag of truce with the mother and child retire to an inner room praying they may hold out until the arrival of aid which they know is approaching. Bright Eyes save the capture of the children defenders and the destruction of the house.

ROBBIE AND THE REDSKINS.—Mischievous Robbie causes the family considerable and little amount of confusion. One night on the return home of Robbie's father he calls his attention to the old grandfather clock standing in the corner of the living-room. The clock has stopped. Father takes out the key and winds up the clock, Robbie then decides that it will be a longer job than he cares to tackle at that time, they are laid aside. Next morning the neighbor comes in to borrow the news of a sick cow. Robbie's parents go over to the neighbor's cabin in an effort to give aid, leaving the house and the girl alone. While Robbie's father is in an adjoining room the young elf crawls into the clock case and standing in the corner of the nicely settled in the clock when a band of marauding Indians burst in the door. During the excitement Robbie has climbed from the clock to the pantry. Robbie's sister, who had been hiding behind the clock case and seeing the Indians leaving all the while keeping as quiet as a mouse in the clock, until the Indians all leaving passed into an adjoining room. Robbie seeing the door open out of the clock and listens the door looking them in, then taking up his position at the clock to watch developments. In the meantime Robbie's sister has secured aid and a cold raise to the cabin is made to save the day. Just as the rescue party rides up the Indians break down the door and are given a hot reception. Robbie is found safe and secure and declared the hero of the day.

HER CHUM'S BROTHER.—Elise and her roommate Martha, were chums at the young ladies' school. Martha had stripped the walls of college banners during the last days of the term and carefully lays in the top of her trunk a picture of her chum Elise. While unpacking at on Martha's arrival home Pascale, her brother, calls for a visit and sees her prize picture of Elise and immediately becomes fond of her. Elise and Martha are of mixed-bean match-maker, and pleased at her brother's attraction toward her picture, writes him asking him to call on Elise. She is interested for his orange grove and suggests that he take a letter from her recommending him as a capable man for the position. Pascale quickly grasps the opportunity and proceeds to Florida. Elise's father gives him employment. Meeting Elise, Pascale finds her more captivating than her picture. Elise, on her part, is unconscious of Pascale's love. Martha arrives and on meeting guesses that he is not chum's brother and seeing him on her father's farm, concludes that he keeps him at arm's length. Pascale loses no opportunity to show his love for Elise. Elise realizing she is falling in love with an employee of the plantation, goes to her father and asks him to send her away, suggesting that she be allowed to visit her mother's relatives in Europe. In order to be rid of Martha's home Elise tells her secret. Martha telegraphs Pascale to come home at once. He is overjoyed at the news and is allowed to depart. The young man loses no time but quickly follows and presents his suit to a successful ending.

LUBIN

THE WIDOW'S CHOICE.—Handi and Jack Manning are rivals for the hand of Mrs. Daniels' foreland a handsome widow. John Manning, their father was an elderly widower who hadn't studied on a woman for many years. One day he received a letter from his boss telling him to report at the office immediately prepared for a business trip which would take him from home for at least a month. When Handi heard of these orders, he was naturally elated because Jack's absence would give him a good opportunity to have the final say in the widow's hand. But the returning boss's last word was as he was received a message from the boss ordering him to immediately his business. Pacifying that absence was unnecessary, the modern writer from some point that they are in a country requiring their former occupation. Now the modern widow finds a dilemma. The latter was unaware of the true state as he had at Grandpa's and left for the city. Jack's boss had gone. Home was nothing to remind the lad so he saw the widow. He looked over the front parlor and back and when Father came looking was found on a sofa. At the same time the bedridden widow received a letter from Jack. He called again the next evening had on the meantime he had visited a tailor and looked at least twelve years younger. Handi's plight quickly after that and he saw Father Harold and Jack initiated their business trip they found the fair widow was their stepmother.

Independent Film Stories.

AMERICAN

THE SQUAW AND THE MAN.—A young soldier shields his fiancee's father from the charge of treason and is dismissed from the army. Disgraced and out of the service of the army, Somerville leaves his family and goes to the west. Here he meets and his sweetheart and goes West on a search for Nora Meadow on searching he discovers one day he comes upon a squaw and papoose lying beside a stream of pretty water, with no game within their reach. The squaw is dying. He rescues the girl to the house and takes her back to her people. The girl is the daughter of the chief of the tribe. Nora is deserted by her lover and in a dazed on old medicine man and a squaw to nurse her some to recover. Somerville is made a captive. The ex-soldier experiences the greed and treasures the girl.

They are married and after a year a baby is born. Six years pass, six years of joy for the squaw and the man, and then comes a message from the East. Nora is dead. Her father has been discovered and the mystery and assessment are cleared. Somerville leaves his wife and child make assemble. The squaw and the child presents him to his duty in the West but it is with the looking that he decides to return to his East-ern girl. The mother offers to take the half-breed child back but to eliminate pain and the ex-soldier consents to leave the child with her.

The shock of losing her child is too great for the Indian girl and she dies. Left to the choice between the white man and his happiness she kills herself. The man looks her lying as he finds each her and gathering up his gifts, he leaves over her with his heart broken.

MRS GAYLIFE'S VISITORS.—Mr. Johnson decides that he ought to marry. Decides to count on and to make love to Mrs. Gaylife, who is a Swedish girl in a town not far from his home. He assumes the manner of a bashful suitor and a photograph of himself and presents it to her. Mrs. Gaylife is pleased with the gift and is not averse to being Strong lovers, but only for a short time. Mr. Johnson's bashful lady admirer, fearful to spoil her chances of marriage decides not to send one of her number but one of her mistress instead. She assumes the name and makes her way a visit to Stonia.

Meanwhile the lady of the house Mrs. Gaylife has been influenced by a woman friend that has been studied music. Mrs. Gaylife intends not to be bashful during her visit and to make love to the another. Imagine her surprise when a pleasant evening together. She has arrived to pay the gentleman a visit. Mrs. Gaylife is not pleased at the turn of affairs. Mr. Johnson's lover arrives also in order that the secret see her face, which is unknown to all of the house and plans with her accomplice to spoil the affair. Confusion is brought about by the arrival of Mrs. Johnson. Mrs. Gaylife tells Mrs. Johnson she is the friend of Mrs. Gaylife and that she has come to the visit. Mrs. Johnson is not at all pleased at the entire. They are supposing a quiet evening alone but find a visitor. Mrs. Johnson is not pleased with the situation. Mrs. Gaylife tells her good reason to go and Mrs. Johnson leaves the house in a huff. Mr. Johnson is left alone with the two women. Mr. Gaylife comes in from the store and the women are introduced. Mr. Gaylife is not pleased with the situation. Mr. Johnson is not pleased with the situation. Mrs. Gaylife is not pleased with the situation. Mrs

BISON.

IN THE HEART OF THE SIERRAS.—Sagebrushland Molly meets the return of the bullets on the Kaw Pay Wagon while her sweetheart, Sergt. Wade, and his troopers are besieged by Indians from the Utah reservation placed in their final at the towers. The redskins are thwarted in their plot, and Molly receives a graceful forgiveness of Wade for her unreasoning jealousy and quarrel with him that morning.

A SAVAGE GIRL'S DEVOTION.—Chained to the cliff by an iron collar, a beautiful young maiden, for treachery, Black Eagle dies of starvation while Silver Moon for love of whom he owns the life-long enemy of his tribe, by the pleadings of Brown Fox and becomes his bride.

POWERS.

THE DISTRICT ATTORNEY.—A district Attorney has a pretty daughter with two suitors, Arthur and Jack, both of whom have invited her to a ball, but she refuses to accept the invitation who writes the best rhymed invitation. Her father is to decide. The District Attorney, alone in his library, is visited by an Italian carrying a satchel and a note which informs him that unless he writes a note for the release of an Italian criminal, a dynamite machine in the satchel will explode within fifteen minutes and kill him. The District Attorney is in a terrible situation and dare not call for help. Meanwhile the two boys have finished their verses and have brought them to him to get a decision. The old gentleman yells "Dynamite," and Arthur proves a coward and scoots out. The Italian quickly and calmly seizes the bag and throws it out of the window, where it explodes. The Italian is captured, Arthur is kicked out and Jack wins the girl.

A TIP TO HUSBANDS.—Tom Harris wants to go to a poker party given by his friend Billings, but Mrs. Harris objects to his going out. Tom works up an excuse, planning to write a note and say that he is sick and asking Harris to visit him. Wifey consents but is suspicious and as midnight arrives she gets suspicious and goes after Tom. Warned of her approach, Tom goes through the window and away by means of the fire escape. Wifey enters and raises Cain with Billings and then starts back home in an auto mobile. The auto breaks down and Mrs. Harris has to walk home. Meanwhile Tom has reached home, gone into bed and pretended sickness and enters an hour later. Tom pretends terribly mad at his wife's being out so late at night alone but he rejoices when Wifey promises never again to interfere with his plans.

MONTE CRISTO.—Story opens with Edmund Dantes landing from his ship. Then follow his greeting of his father, his love scene with Mercedes in which Fernand's jealousy is aroused, the conspiracy of Danglars and Fernand and the betrothal of the latter to Mercedes to turn from his sweetheart's side by the soldiers who arrest him. We see Dantes in prison breaking through the wall, his meeting with the Abbe Faria, then the death of the Abbe who gives to Dantes the secret of the treasure buried on the Isle of Monte Cristo. Dantes escapes in the bag which contains the Abbe's dead body, his discovering the treasure at Monte Cristo in a grotto. In a magnificent ballroom scene Dantes meets Fernand and Mercedes and his wife, the latter formerly his first lover. The duel with Albert who is saved by his mother. Mercedes, the arrest of Fernand through Monte Cristo's offer and Fernand's death in prison. Danglars as the Abbe of Busoni, after making himself bankrupt, tortures him for starvation until he gives up a million for food and goes out a broken man.

RELIANCE.

AS THE MASTER ORDERS.—Brownell a wealthy young man marries a beautiful girl. Miss Jennings a dashing artist who loved Brownell is passed by. Brownell's wife constantly quarrels arranges to leave her portrait painted in order to present it to her husband on a birthday gift. While she is posing Miss Jennings tells Brownell his wife is carrying on a clandestine love affair with Jack, the artist and that this is the third moment in his studio. Brownell goes to the studio but Miss Jennings has preceded him and when the enraged husband finds Jack and his wife explanation of her presence cause is made ridiculous by the loss of the portrait. Brownell refuses to believe it and goes for a divorce. A pathetic counterscene scene is shown as the husband is granted a decree. The broken-hearted wife seeks refuge in a monastery. Some time later Miss Jennings has a gathering of artists in her apartments and one of the girls rummaging about finds the stolen portrait and shows it to Jackson. A dramatic situation ensues and Jackson hurries to Brownell with the evidence of his wife's innocence. Brownell rushes to the monastery and is granted an audience with his ex-wife by the kindly monk. She is induced to reject his pleading for a reconciliation and the kindly priest gently points their ways and again makes them man and wife.

REVIER.

THE GOOSECREEK CLAIM.—John Price, an old miner and his daughter Tessie run upon a rich claim and in their panning for the precious metal he shoot resulting in his injury. Drawing a map of the surroundings on the bunkhouse floor he directions they pick up and start for home. Investing from the bunkhouse road they become lost and returning upon the camp of two prospectors one a Canadian named Pierre and the other Dan Dawson. Pierre's companion dies and as assistance is noticeable Jim Dawson offers his partnership to the tramping old man. On departing the bunkhouse with the map he dropped and Pierre finding it sends his fellow prospectors name and follows Jim Dawson and Tessie. Dawson sees the girl is left alone a moment, but his advances are repelled. The bunkhouse is shown her whereabouts she or the claim. Jim has overpowered and taken possession. Bound and gagged, she is absolutely within his power. Finding however, that freed long enough to eat she seizes a fire brand and burning her captor across the eyes, temporarily blinding him makes her escape. Pursuit follows however, and she is overtaken on the cliff in the meantime Jim has ventured and finding the map missing, releases his steps to the camp of those that befriended him and learns of the stand of the claim. Pierre has left the hunt. They come upon the scene just as the villain reaches the brink of the precipice, which surprised the girl. A leap on the part of Dan in the bottomless ravine and the restoration of the girl to her father.

SOLAX.

THE GIRL AND THE BURGLAR.—Bert King, a young New York business man, is visiting the family of his fiancee and during the temporary absence of his departure he takes Ruth for a sleigh ride, during the course of which a necklace which she has borrowed from Mrs. Graves is broken. Ruth asks Bert to take the necklace to the city and have it repaired, which he does.

We next find Bert in the jewelry store admiring the skilful manner in which the jeweler has completed the task and after lighting a cigar, and putting the necklace in his pocket, he steps into the next room; slipping the necklace into the pocket of his smoking jacket, he takes a last puff of his cigar and is off. Enter the burglar in active operation. The burglar is none other than Gentleman Jack, a renowned society crook whose acquaintance we have been privileged for some time. He is taken unawares, and Gentleman Jim cowered while he telephones for the police.

Gentleman Jack takes advantage of an opportunity, and while the jeweler is engaged in the telephone causes which results in the tables being turned. Gentleman Jack is now the master but as a result of a blow delivered by him Bert is in a dazed condition and in absolute ignorance of his whereabouts. The keen witted burglar realizes the situation, and he again is given the chance to frustrate his old time enemy, the police. Upon their arrival he leads them to believe that Bert is the burglar, and gives him into their custody.

In the meantime Ruth has received a note from her lover, and is forced to believe that he has proven false. She receives an invitation from her friend, Mrs. Graves, to go to the Grand Opera to be her father and mother she decides to visit the Opera. Here Ruth is surrounded by their circle of society acquaintances and there meets Gentleman Jack, who is successfully masquerading as a society man. Gentleman Jack, the young woman's beauty, Jack determines to win her love. He showers her with his attentions, and finally presents her with a diamond necklace of exquisite design, imagining as being the one given her by Bert.

Amazed, uneasy and wildly excited, Ruth discusses to her friend, Mrs. Graves, the conditions of the necklace. They appeal to the jeweler of Police to offer a solution of the problem. As a result of this Bert is honorably released.

Bert, who has been languishing in a prison cell, and whose identity has been a mystery to the police, appears on the scene of the opera house, and Gentleman Jack gets his just deserts.

THANHOUSER.

EVERYBODY SAVES FATHER.—Jennie Gear is one of the fortunate individuals who leave an overcrowded city for the land of promise. Her father believes that in the country he will be able to find work, and all else will follow. When she finds four of them sardines for the hotel piazza, he orders them home and sternly reproves his daughter.

One of the quarantine boats is seized with a certain kind of contagious disease, and they are ordered to the island. Here they are met by Jennie's old time sweetheart John, who is a daring quarantine officer, and a romance ensues.

Unfortunately for John, his dual is heard by cowardly gambler to have a rendezvous upon John, and save the old man himself. Henry in turn, seizes on George, and vows a lynch.

Just as the two succeeds beyond his fondest expectations, until the next train on the list bears in. The palm of victory seems to rest with Henry on may with the launch, and Gear is calling that he should marry his daughter. But Jennie spurns entertaining a man whom she had known has life saved, and with approval that Jennie is getting married to Bill the only man who did not lose time trying to put up a job on the old man.

THE ONLY GIRL IN CAMP.—The Girl," daughter of Prospector Gates, is the only woman in a mining camp. The Miners are well fixed, and three villains decide to rob them by stratagem. So two visit the camp, and Bill, the leader introducing himself as Prof. Watson, announces that he will deliver a free lecture on a sacred subject. Beautiful girl indeed, but this case the lures all the miners into the Town Hall and, aided by his pals, he robs them of their "virtue" items.

The girl's father and sweetheart attend the lecture, but the girl is worried. It strikes her that there is something wrong about the entire affair. She goes to investigate, and finds that the prisoners are bound and helpless and knows that there are no men in the camp to notify, as they are all at the lecture. The Girl also realizes that alone she is no match for the three armed men.

Suddenly she thinks of her father's bear traps. She hastens home, gets them, and spreads them out on the steps of the Town Hall. The robbers back out, unaware of the meaning of the spectacle. They step into the bear traps and are easily captured through the wit of "The only girl in camp."

THE VOTE THAT COUNTS.—State Senator Jack Dare, one of the reform members of the Legislature, starts for the state capital to attend an important session that night. That he took the midnight train from his home city is clearly proven, for his aged mother was a passenger on it, and the conductor and porter will certain that he retired for the night in Lower 9. In the morning however, Dare is not in empty although some of his garments are found there. The case puzzles the railroad officials and the police, and Violet Gordon, a fair detective, undertakes to herself.

She learns from the conductor and porter, who had happened to spend the night awake in opposite ends of the car, that the senator did not go by there. Consequently he must have left the window as his means of egress, and she knows that he must have gone that way.

Violet discovers that Dare is a heavy supporter of a bill that a powerful lobby is trying to defeat. The fight is on the floor of the deciding session.

Dare cannot be bribed, so his opponents spirit him away in a novel fashion. But the girl finds where he is imprisoned, and, in the fight through he is much injured. He reaches his seat in time to cast the needed vote, and astound and defeat the lobby.

IMP.

MELODY.—Old Dan Burns, a poor but clever violinist, has to make ends meet as he can. He is compelled to repair musical instruments for his daily bread, while his wife and daughter take in sewing. As a last resort he goes to the extremity of pawning his old friend and comrade, his violin.

Robert Hart and his wife have a little girl Ella, of whom they are anxious to make a violinist and they engage Dan as her teacher as a noted instructor. Prof. Dupre. Dupre is too high-strung and particular to teach children and accusing Ella of being dull and careless, Hart puts him off and discontinues the lessons.

It so happens that Burns' wife and daughter are doing some sewing for Mrs. Hart and old Dan goes to deliver some of it and is paid for it. After the errand he returns with the money, but insists upon his getting his violin out of pawn and he goes to the shop to regain it. The pawnbroker tells him that the instrument for the interest and has not enough money and consequently cannot have it. Dan returns home, terribly disappointed and begs permission to play upon it one last time before he loses it forever.

The pawnbroker gruffly consents and Dan begins playing, putting his whole soul into the music, he has entirely forgotten his own woes in the pleasure on the street stop and listen to them, a tramp and accordion becoming especially affected, one of the latter arrested is Robert Hart, who stands outside the pawnshop enchanted by the melody.

The influence of the music even steals over the pawnbroker who stops his work to listen. When Dan finishes playing and returns the violin, the pawnbroker hands it back to him and even refuses to accept the money and the old man goes off jubilant.

Outside he is met by Hart, who has been struck by the idea that Dan will make a capital teacher for little Ella and he takes him home with him. Dan and Ella become close friends at once and Dan's wife and daughter profit by the change of her a most promising scholar, much to the delight of Mr. and Mrs. Hart.

HIS FIRST PATIENT.—Dr. Dick Ainsworth, has been made a member of a hospital staff. He meets and falls in love with Frankie Jones, one of the nurses. Dick proposes to her, is accepted and decides to marry her at once. But, he has been largely dependent for his support upon his father, who considers he had better obtain the pa

Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs.

The Decorators Supply Co.

2549 Archer Avenue : : CHICAGO, ILL.

ternal blessing upon his matrimonial alliance, so escorts his intended to his father's office and after introducing her, he introduces the subject of his marriage.

When Mr. Ainsworth learns the nature of his son's intentions he puts his foot down good and hard. The couple take their departure in a very unhappy frame of mind. But after their return to the hospital the spirit of rebellion rises in Dr. Dick's bosom and he telephones his father that he is going to marry Miss Jones anyway. His parent, of course, receives this message in no very gentle frame of mind and starts for the hospital at high speed.

In the meantime, a terrible railroad accident has occurred and all of the medical staff, with the exception of Dr. Dick, are hurriedly summoned to the scene of the disaster.

Mr. Ainsworth, in rushing up to the entrance of the hospital, slips, falls and breaks his leg. He is carried inside, unconscious from pain and is duly operated upon by his son, assisted by Miss Jones and other attendants.

Mr. Ainsworth, having recovered consciousness, and hearing their commendations upon the surgical work on his case, asks to see the surgeon who performed the operation. They send for Dr. Dick who immediately appears and when he is introduced as the clever young man who did the work, the old man's heart is filled with thanksgiving at having such a gifted son who is, evidently, so well equipped with money-getting ability and Dick, of course is rewarded by receiving the long-sought paternal blessing.

THE REV. GOODLEIGH'S COURTSHIP.—Arthur Ames and Cora Rogers are sweethearts, but her family will not allow any of her young friends to enter their house.

Cora is told that she is expected to marry the son of old friends of her parents, the Rev. Harold Goodleigh. He arrives and is at once shown up to his room by the butler. Realizing that his clothes need pressing he sends the man out with them, arraying himself in a blanket taken from his bed.

The butler, passing the disconsolate young couple on their way to the street, Arthur spies the clothes and is seized by a sudden idea, which he hastens to explain to the butler. The butler escorts him to another room in the house, where Arthur sacrifices his lovely mustache and clothes himself in the clerical garments of his rival and coming down stairs, surprises Cora by his daring nature of his ruse. Mr. and Mrs. Rogers have never met either Arthur or the Rev. Goodleigh and so, when Arthur is introduced by Cora as the reverend suitor for her hand, they suspect nothing and Arthur goes in to the family dinner, which he gets through with very nicely.

In the meantime, the Rev. Goodleigh, attired in his blanket, is having a mournful wait.

Then a new element is injected into the plot. "Mad Harry," a lunatic from a neighboring asylum makes his escape. Now, Harry imagines he is an Indian chief and proceeds to decorate himself with feathers from the tail of a turkey hanging outside of a butcher shop, and with a horse blanket and hatchet, which he takes from a hardware store.

Running swiftly down the street, he comes to the Rogers' home and climbing up he pries open the window of the room which contains the Rev. Goodleigh and springing in upon the terrified clergyman, he compels him to join in a war dance. The reverend gentleman finally breaks away and rushes out of the room into the street closely pursued by Harry. Harry, getting confused, runs into the midst of the Rogers family and soon has them all busily dancing in a circle, he dashing everywhere, merely brandishing the hatchet, now harmless.

The Rev. Goodleigh, clad in his primitive garments, breathlessly meets the keeper, who is seeking Harry, and leads him to the house. But before the keeper can overtake the lunatic-man, who arrives at the height of the war dance, is compelled to join in it. The keeper arrives, Harry peacefully surrenders to him and quiet is restored.

Then explanations follow as to who is who and Arthur is duly unmasked as a bogus minister. But nothing daunted, he puts in his claim for Cora's hand and after strenuous pleading on the part of the young lovers he is finally accepted as the son-in-law that he is to be. And the Rev. Goodleigh's sad but exciting courtship is over.

CHAMPION.

WHY HE WENT WEST.—Franklin Cross cannot conceive that the introduction of his cousin, Charles Hoskins to his fiancee Miss Dick Allen would result in anything more serious than a slight acquaintanceship.

With the dawning of Christmas day, Franklin is frozen with horror to discover his fiancee with Hoskins in his customarily tormented, close embrace. Unseen by any one, he conveys across his card his wishes for a merry X-mas, and packing his belongings, leaves for the West.

Installed at Plentiful Ranch, he meets the charming daughter of Squire Tucker, establishes his position as a favorite, and is well liked all round. It is now Christmas Day, one year later, which finds him in the midst of a hilarious dinner with the boys in the bunk house, but heavy recollections of the past restrain him from entering into the jollity.

Already in love with him, the squire's daughter now enters with her father to distribute gifts, and Franklin becomes the recipient of her photo, inscribed "with love." Noting, however, the jeweler's box in his hand, and instinctively feeling that his thoughts are of another, she attempts to regain the photo.

Regarding of his absence, his erstwhile fiancee institutes a search and succeeds in locating him at the ranch. Her appearance is simultaneous with Mabel's request for the return of her photo, and whilst Franklin conjectures the situation both women survey each other, with full knowledge of their future at stake, and then earnestly appeal to the man.

He chooses the new and younger love however, and broken-hearted with her loss, the unfortunate one embraces her successful rival.

LUX.

THAT IS MY NAME.—A humorous skit showing how easy it is to find a number of people bearing the same name. We learn also some of the nefarious powers of money and how impossible to find that one lady entirely conceives her sight when learning that she is heiress to a considerable fortune.

BILL AS A JOCKEY.—Bill's uncle leaves him as a legacy a celebrated race horse on condition that Bill never leave the horse. A competing uncle leaves him as his legacy Bill's fiancee, who has difficulty in reuniting his son. After many beneficential attempts the pleasure arise failure is promoted. He then comes upon a scheme to promise to his wife who naturally objects to having a fiancee with the appearance. Bill rises to the occasion feeds the animal with his own dinner and takes particular care that it shall never have time. Later Bill enters the race and is triumphant. The unsuccessful jockey admires to be sure and win. This he does, amid the acclamations of the crowd and Bill literally throws himself at his wife's feet. A lady, indeed, requests Bill to call some time the following afternoon. Bill does that very slightly but the lady attempts subjects to marking him with the noble animal as an audience, and so Bill is forced to hand the animal out of the house. Upon this little expedition he is met by his enraged spouse, who explicates her opinion of such conduct in terms much better imagined than described. Bill seeks refuge upon the back of the gallant charger, but is finally run to earth by his wife and he promises to be good in the future.

NESTOR.

SLEEPY HOLLOW.—It's said "There's no true love without jealousy," yet Henry Faber overstepped the mark in this direction, and although less was the most devoted of suitors, there was in every man upon which her glance fell a jealous rival.

Jack Wilson, the amateur photographer, stopped at their cabin for a glass of water, and merely because Dan had him a pleasant good day, Henry was vexed. Indeed, that evening when Jack again stopped that way and showed the little wife a few prints of her estate Henry displayed his displeasure in no uncertain manner, and soon as she would let us, declined to stay to supper, but instead took sweets down to a friend.

As to his blame he seemed his wife went to the door, was unfortunate enough to see Jack and Ruth actually standing on the gate, and still softer pressed the latter's hand with an ardent look. Henry was not slow to see to the big buck, where he found her dressed in the arms of Jack Wilson.

Her scolding rudiment raised his gall and fired, but it was Dan was disgusted, so allowing the woman to escape, he left. Still he continued to be jealous, although after all such was there were Dan's intentions, but as he was a single man and Ruth was married, Dan's friendship and he had become intimate, the latter naturally came there for the occasions of Dan's visits.

[illegible] Dan [illegible] Ruth [illegible] Henry [illegible] Dan [illegible] Ruth [illegible] Dan [illegible] Ruth [illegible] Dan [illegible] Ruth

offer a jersey from the cuts where the best race goes.

There are good views of a face grimacing with excitement and tension, happy as the thought clarifies; they are caught here from every angle; the delicate cameo has frequently and finally secured emphasis. Motion and assessment gains solemn strength in several notable scenes; there are two well-executed "close-ups" of the jockey, Wallace Reid, and Wallace Reid's face and the race scenes which he appeared are well selected because they keep the eyes Wallace Reid.

He developed a talent for some very good facial of scenes in his latest study. So he went on with the race and managed to his senses to the exception of the finish, when he forgot that his old mallet was very low and expected to die. The message came when he was unnecessarily overwatching his friends as a differing info but his senses were not dulled to lapse sufficiently that he failed to realize that he was in a tight him in the face. In spite of extraction from his companions he crashed from the place and finally reached safety, bloodied and bruised. Here a great deal more to the scene when the film must fail for lack of space to this week's booklet, nevertheless the photographic quality is the same as has been seen again and goes to the credit of the girl who was discovered in Biograph. Nothing has been done since of his arrival since. From the old courting days were retained and you can guess what followed.

RETURNED TO THE FOLD.—We have constructed perhaps the most realistic fight picture ever seen in a film. Not only were the seating facilities faithfully copied but the pulpit, choir loft, glass, were perfectly reconstructed, be sides we went to the expense of introducing a real, full-time pipe organ in the scene. This latter was covered in our studio, the scenes for which numbered many wagons and then erected by the organ builders. It is needless to add that this item in settings represented a cost equal to the entire expense involved in producing a complete film of the average importance.

While particular stress is laid on the above mentioned scene, the production as a whole is novel throughout when you consider the vast variety of musical scenes and situations it contains. In fact we have made "Returned to the Fold" more as an advertising film, to show what we are capable of, than anything else.

Of course the story is pleasing with real heart-interest and literally teems with sentiment. The sort of plot with homeless waifs and lover and women in its unfolding. Nor have we sacrificed dramatic situations for sentiment in the production as there are many of the most powerful moments in the story and these have been transferred to intelligent action by a thoroughly competent cast of experienced people.

ECLAIR.

THE JEALOUSY OF SOSTHENES RAMULOT.—Sosthenes Ramulot, a young student of unfortunately falls in love with pretty little Daisy, who does not return his affection, being betrothed to a young officer in the army. Sosthenes refuses to listen to reason and persists in annoying little Daisy with demonstrations of his affection. At last Daisy grows angry, and in order to free herself from the young man's disagreeable attentions informs her fiance of the whole affair. Being curious to know what kind of a person his rival be, the young officer pays a visit to the Chemistry of Sosthenes, under the pretense of buying something or other. Sosthenes recognizes the officer, and in a fit of jealousy sells his rival a poison instead of a harmless potion, thinking in this way to rid himself of the man who is loved by the girl he adores.

The moment the young officer has departed Sosthenes is seized with a panic of fear, most disturbing to behold, and to confirm his gravest misgivings, he is shortly summoned to the home of his beloved Daisy. Troublingly he responds to the call, and quaking with fear presents himself at the home of little Daisy, where he is received with great secrecy, and invited to come and behold his luscious victims. Sosthenes is overcome with mental agony.

However, the officer has discovered the base deed of his rival and, of course, no harm has been done; thus have summoned poor Sosthenes, both in order to teach him a lesson, and also to relieve his fear which these miracles he has been suffering and to reassure him. Sosthenes is more than happy when he discovers that his fears are groundless, and in the effervescence of the relief from suspense he announces to assess the Englists Governess for whom of fear to and so love and all ends well.

MY WIFE'S HAT.—Mrs. Durand is furious—Her husband has failed her and she will be late for the Opera Party. She asks her husband to go and get another hat for her. Mr. Durand is unwilling but finally gives in and starts off to purchase a new hat for the dinner party.

He soon finds that the buying of the hat is the somewhat portion of his trouble. It is the getting of it home that proves to be the great concern. The taxi seems to be the longest for every obstacle on the street and every scurrying pedestrian. At last, almost too late to dress, Sam would not recognize the hat. Mrs. Durand's reception is not encouraging as it might be. Happily for Mr. D. he convinces the other that he will make over the hat and by degrees to its astonished wife the wonderful act of which he is master, and under his clever magic the hat is a revelation as turned into a marvelous work of fashion. Needless to say that the baby's mood is somewhat changed and her thanks to her dear husband are most effusive.

GREAT NORTHERN.

A HOMELESS BOY.—In a little seacoast village an artist is painting a picturesque cottage, before which a widow and her little son are working. A few years later the mother dies, and the boy is taken charge of by a fisherman, who shamefully ill-treats him. The boy runs away, and in dire straits, breaks into a large house, hoping to find some food. In one of the rooms he is fascinated by a picture with a familiar scene. Before the home of his boyhood he sees a picture of his mother and himself. As he looks, the artist enters and grasps the intruder by the arm. The boy relates his story and the artist generously adopts him as his son.

ATLAS.

A CITY WOLF.—The story itself is most interesting because it deals with the struggles of a pure girl, the daughter of a Frenchcanadian trapper against the wiles of a city libertine who would ruin her. Local color is added to the narrative by the introduction of many characters familiar to those who have visited the "Big Moose" region, such as Tom Bryant, who runs the "Baxter House" and is noted for his generosity and big heart.

Jean, the rough guide with a smooth and untroubled conscience and many others who might be found among the simple, rugged mountain folk, one of the most powerful and lasting lessons ever conveyed to moving picture film is "A City Wolf." A score which runs the entire gamut of human emotions, literally digging down to your very soul. Besides it has scenic features of surpassing beauty many scenes being photographed for the first time at heavy outlay and no little risk of life and limb. Deer hunting in the Adirondacks is shown in all its natural realism while the interior settings built in our own workshops, faithfully depict the trapper's cabin, the mountain hotel and other inside scenes necessary to the story with minute attention to details.

The editors of the MOVING PICTURE WORLD would like to hear from every exhibitor what they consider was the greatest picture they have shown during the year 1910.

They may qualify their opinions by citing the picture which received the most applause and also stating which picture seemed to create the most profound impression.

Applause alone should not be taken as the criterion of greatness, as some of the dramas of the year have been received with a silence which was equally appreciative if less demonstrative.

We would also like to hear from the exchange booking departments as to what particular film they had most recalls for. This information is not desired for to shed glory on any particular manufacturer, but to arrive at some idea as to what kind of subject is most conducive to the welfare of the business.

All letters will be held confidential unless permission is given to use the name of the writer.

THE ONE BEST SOUVENIR
S. R. O. EVERY NIGHT
5c. EACH
$5.00 Per Hundred
This beautiful Souvenir Spoon is guaranteed Solid Silver Plated French Gray Finish and the latest design. Write today for sample and 3 plans that will fill your house to capacity.
UNITED STATES FACTORIES CO. MANUFACTURERS 40 Dearborn Street, Chicago

LICENSED RELEASES

BIOGRAPH.

Nov. 3—Waiter No. 5 (Dr.).....997
Nov. 7—The Fugitive (Dr.).....996
Nov. 10—Simple Charity (Dr.).....998
Nov. 14—Sunshine Sue (Dr.).....998
Nov. 17—The Troublesome Baby (Com.).....492
Nov. 17—Love in Quarantine (Dr.).....505
Nov. 21—The Song of the Wildwood Flute (Dr.)996
Nov. 24—His New Lid (Com.).....503
Nov. 24—Not So Bad as It Seemed (Com.)...432
Nov. 28—A Plain Song (Dr.).....997
Dec. 1—Effecting a Cure (Dr.).....997
Dec. 5—A Child's Stratagem (Dr.).....998
Dec. 8—Turning the Tables.....999
Dec. 8—Happy Jack, a Hero (Com.).....576
Dec. 12—The Golden Supper (Dr.).....998
Dec. 15—His Sister-in-Law (Dr.).....998
Dec. 19—The Lesson (Dr.).....994
Dec. 22—White Roses (Dr.).....558
Dec. 22—The Reversion of an Heiress (Com.)..431
Dec. 26—Winning Back His Love (Dr.).....994
Dec. 29—His Wife's Sweethearts.....
Dec. 29—After the Ball (Com.).....311
Jan. 2—The Two Paths (Dr.).....992
Jan. 5—When a Man Loves (Dr.).....958
Jan. 9—The Italian Barber (Dr.).....996
Jan. 12—The Midnight Marauder (Com.).....592
Jan. 12—Help Wanted (Com.).....995

EDISON.

Nov. 11—The Adoption (Dr.).....1000
Nov. 15—In the Valley of Death (Dr.).....
Nov. 16—The Stolen Claim (Dr.).....1000
Nov. 18—The Toymaker; the Doll; and the Devil (Com.).....990
Nov. 22—His Mother's Thanksgiving (Dr.)....995
Nov. 23—Through the Toods (Dr.).....1000
Nov. 25—A Daughter of the Mines.....995
Nov. 29—The Greater Love (Dr.).....1000
Nov. 30—Love and the Woman (Dr.).....976
Dec. 2—The Cowpuncher's Glove (Dr.).....1000
Dec. 6—The Winning of Miss Langdon (Dr.)..995
Dec. 7—The Life of Salmon Gulch (Ind.).....999
Dec. 7—Amateur Night (Com.).....550
Dec. 9—The Indian's Bride (Dr.).....
Dec. 13—An Old Silver Mine in Peru (Ind.)..250
Dec. 13—A Mountain Maid (Dr.).....750
Dec. 14—Pipe is Plug (Com.).....1000
Dec. 16—The Red Cross Seal (Dr.).....
Dec. 20—The Police Force of New York City Scenic.....995
Dec. 21—The Joke they Played on Bumptious (Com.).....990
Dec. 23—A Christmas Carol (Dr.).....1000
Dec. 27—Flora, the Fruit Girl (Dr.).....1000
Dec. 28—A Medley of Vegetarians (Com.)....999
Dec. 30—The Romance of Hefty Burke (Dr.)..1000
Jan. 3—In the Days of Chivalry (Dr.).....
Jan. 4—Sleep, Gentle Sleep (Com.).....
Jan. 6—Fire Dept. of New York City (Sc.)....
Jan. 6—A Western Night (Dr.).....446
Jan. 10—The Test of Friendship (Dr.).....
Jan. 11—The Home of the Seal (Scenic).....
Jan. 13—The Gardener's Ladder (Com.).....
Jan. 13—The Link That Held (Dr.).....

ESSANAY FILM CO.

Nov. 15—Love at First Sight (Com.).....578
Nov. 19—The Little Prospector (Dr.).....960
Nov. 22—That Popular Tune (Com.).....
Nov. 22—Hank and Lank (as Sandwich Men) (Com.).....
Nov. 26—A Western Woman's Way (Dr.)....1000
Nov. 29—The Fiat Binds (Dr.).....950
Dec. 3—"Circle C" Ranch's Wedding Present (Com.).....1000
Dec. 6—Love's Awakening (Dr.).....1000
Dec. 10—A Cowboy's Vindication (Dr.).....950
Dec. 13—A Tangled Masquerade (Com).....1000
Dec. 17—The Tenderfoot Messenger (Dr.).....597
Dec. 20—The Greater Call (Dr.).....
Dec. 20—Hank and Lank (Com.).....
Dec. 24—The Bad Man's Christmas Gift (Dr.)1000
Dec. 27—Girls Will be Boys (Com.).....1000
Dec. 31—A Gambler of the West (Dr.).....1000
Jan. 3—The Redeemed Criminal (Dr.).....1000
Jan. 7—The Count and the Cowboys (Com.)....1000

KALEM CO.

Nov. 15—Jim Bridger's Indian Bride (Dr.)....1000
Nov. 23—The Lad from Old Ireland (Dr.).....1000
Nov. 25—The Rose of the Virgin (Dr.).....
Nov. 30—The Touch of a Child's Hand (Dr.)...970
Nov. 30—Up the Hill to Westminster (Dr.)..1025
Dec. 2—Elder Alden's Indian Ward (Dr.).....945
Dec. 7—Rachel (Dr.).....1000
Dec. 9—The Release of Molly Finney (Dr.)....1007
Dec. 14—Seth's Temptation (Dr.).....955
Dec. 16—Her Indian Mother (Dr.).....
Dec. 21—The Little Stepwoman Maiden (Dr.)...985
Dec. 23—When Lovers Part (Dr.).....963
Dec. 28—The Girl Before Vicksburg (Dr.)....
Dec. 30—The Stranger (Dr.).....1005
Jan. 4—The Bolted Door (Dr.).....975
Jan. 6—The Runaway Eaglet (Dr.).....
Jan. 11—For Love of An Enemy (Dr.).....995
Jan. 13—The Heart of An Indian Mother (Dr.)1000

LUBIN.

Nov. 10—The Mystery of the Torn Note (Dr.)..550
Nov. 10—The Gambler's Charm (Dr.).....450
Nov. 14—The Street Preacher (Dr.).....999
Nov. 17—Right in Front of Father (Com.)....999
Nov. 21—Caught by the Cameron (Dr.).....
Nov. 24—Romance of the Lazy K Ranch (Dr.)..
Nov. 28—Shadows and Sunshine (Dr.).....
Dec. 1—Spooky Sam (Com.).....
Dec. 12—An Editor's Love (Dr.).....999
Dec. 15—The Musical Ranch (Dr.).....
Dec. 19—The Dead Letter (Dr.).....
Dec. 22—An Americus Count (Dr.).....
Dec. 26—Making a Man of Him (Dr.).....980
Dec. 29—Blue Horse Mine (Dr.).....990
Jan. 2—Art and the Liquor Habit (Dr.).....990
Jan. 5—His Last Parade (Dr.).....990
Jan. 5—A Mix in Masks (Com.).....990
Jan. 9—Ray Bar at Silver Gulch (Dr.).....985
Jan. 12—The Widow's Choice (Com.).....
Jan. 16—Will O' the Wisp (Com.).....715
Jan. 19—A Brother's Redemption (Dr.).....1000

GAUMONT.

G. Kleine.

Nov. 19—Lisbon, Before and During the Revo-lution (Sc.).....727
Nov. 19—Spanish Loyalty 230
Nov. 20—Her Into the Flames (Dr.).....
Nov. 22—A Woman's Wit (Com.).....595
Nov. 26—Samson's Betrayal (Dr.).....519
Nov. 26—Calino Travels as a Prince (Com.)..489
Nov. 29—The Flat Next Door (Com.).....732
Nov. 29—Tarascon on the Rhone (Scenic).....743
Dec. 3—Lured by a Phantom (Dr.).....712
Dec. 3—Nance's Wedding Trip (Com.).....273
Dec. 6—A Man of Honor (Dr.).....
Dec. 6—Professor's Hat (Com.).....171
Dec. 10—The Result (Dr.).....940
Dec. 10—The Phantom Rider (Com.).....229
Dec. 13—Closed Gate (Dr.).....676
Dec. 17—Herod and the New Born King (Bibli-cal).....965
Dec. 20—The Cinderella Girl (Dr.).....769
Dec. 20—The Kingdom of Flowers (Botanical)..
Dec. 24—The Old Home (Dr.).....732
Dec. 24—Cain and Abel (Biblical).....259
Dec. 27—The Two Actresses (Dr.).....995
Dec. 31—The Doctor's Secretary (Dr.).....981
Jan. 3—The Artist's Ideal (Dr.).....973
Jan. 7—The Woman Wins (Com.).....945
Jan. 10—A Child's Plea (Dr.).....758
Jan. 10—The Hills of Caledon (Sc.).....243
Jan. 14—A Simple Rustic Tale (Dr.).....958
Jan. 17—The Sealed Letter (Dr.).....867
Jan. 17—A Water Contest (Scenic).....168

URBAN-ECLIPSE.

(G. Kleine.)

Nov. 16—The Rival Barons (Dr.).....850
Nov. 16—An Alpine Retreat (Sc.).....142
Nov. 20—The Stronger (Dr.).....941
Nov. 23—Nantes (Scenic).....450
Nov. 30—The Return at Midnight (Dr.).....634
Nov. 30—Through Ceylon (Scenic).....319
Dec. 7—Death of Admiral Collgny (Dr.).....992
Dec. 8—On the Mexican Border (Dr.).....
Dec. —Reggie's Engagement (Dr.).....
Dec. 14—The Little Matchseller's Christmas (Dr.).....749
Dec. 14—Scenes in British India (Sc.).....253
Dec. 21—The Tyrant of Florence (Dr.).....651
Dec. 21—A Chamois Hunt 332
Dec. 28—A Mexican Romance (Dr.).....650
Dec. 28—Conching in Devonshire, England (Scenic).....348
Jan. 4—A Lock of Hair (Dr.).....978
Jan. 11—Wanted (Dr.).....670
Jan. 11—Wood Carving at Brienz (Ind.).....329

G. MELIES.

Nov. 10—A Mountain Wife (Dr.).....986
Nov. 17—His Sergeant's Stripes (Dr.).....950
Nov. 24—The Cowboys and the Bachelor Girl (Dr.).....
Dec. 1—Pals (Dr.).....
Dec. 8—What Great Bear Learned (Dr.).....
Dec. 15—Old Nurse's Gal (Dr.).....
Dec. 22—A Western Welcome (Dr.).....980
Dec. 29—In the Full Grass Country (Dr.).....
Jan. 5—The Crimson Sears (Dr.).....970
Jan. 12—The Owner of the "L. L." Ranch (Dr.)

PATHE.

Dec. 10—Her First Husband's Return (Dr.)....990
Dec. 12—In Her Father's Absence (Com.).....
Dec. 17—Old Heidelberg 387
Dec. 14—Holmes' Xmas (Com.).....550
Dec. 19—Lost in the Brussels Sewers (Sc.)....
Dec. 24—Christmas Eve (Dr.).....1000
Dec. 26—Little Snowdrop 1000
Dec. 27—Saved by Loving Providence (Dr.)....985
Dec. 29—Art Through Quirks (Dr.).....787
Jan. 2—Sunshine in Poverty Row (Dr.).....
Jan. 5—The Abandoned Officer 844
Jan. 9—Sweets of the Past (Dr.).....
Jan. 9—Reading Aloud From a Fortune (Com.)..540
Jan. 12—The Adventures Fleet in French Waters 125
Jan. 16—In Full Cry (Sc.).....
Jan. 16—Calabar, the Minstrel (Dr.).....748
Jan. 19—Carnival of Japanese Blossoms in Tokio (Sc.).....294
Jan. 21—The Yaqui Girl (Dr.).....1000
Jan. 23—The Mysterious Portrait (Dr.).....
Jan. 26—The Mandarin's Son .....
Jan. 30—Cupid's Dream .....
Jan. 30—Cupid's Dream .....
Jan. 4—The Cowboy's Sweetheart (Dr.).....
Jan. 6—An Unhappy Day .....
Jan. 7—Love Under Difficulties (Com.).....
Jan. 7—The Funeral of Queen Victoria (Sc.)..
Jan. 9—The Rajah and the Rose .....
Jan. 9—The Last Days of Old Mexico (Scenic)..
Jan. 11—The Two Brothers (Dr.).....
Jan. 12—Poor Jones Tames a Bear (Com.).....
Jan. 13—Sir Noel Has Designs .....
Jan. 15—Mary is Always Married (Com.).....
Jan. 14—The Battle at Kernstock (Dr.).....

SELIG.

Nov. 21—No Home Like Home (Com.).....
Nov. 21—The Dam Builders .....
Nov. 24—The Many Ways of Wedded Life (Dr.)1000
Nov. 28—The Sequel of Rosita (Dr.).....1000
Dec. 1—The Sweetheart (Dr.).....1000
Dec. 5—The Witches of Mt. Creek Flat (Dr.)..1000
Dec. 8—In the Wilderness (Dr.).....1000
Dec. 12—A Thief of the Sea (Dr.).....1000
Dec. 15—Cupid's Pranks (Dr.).....1000
Dec. 18—Jonah Jumps and the Cherub Mystical1000
Dec. 22—Overland to Fortune (Dr.).....1000
Dec. 26—Her Rescuers (Dr.).....1000
Dec. 29—Justifying and Theodora (Dr.).....1000
Jan. 2—The Aristocrats 1000
Jan. 5—Mary Jane's Pa (Dr.).....1000
Jan. 8—Scenes of the Past (Dr.).....1000
Jan. 12—The Indian Runner (Dr.).....1000
Jan. 15—.....

VITAGRAPH.

Nov. 29—A Woman's Love (Dr.).....
Nov. 2—Jack Tar and Jim Salmon Cross Island (Com.).....951
Nov. 3—The Farmer's Wife (Dr.).....1000
Nov. 6—A Little Runaway (Com.).....956
Nov. 9—A Western Love Spell (Com.).....927
Nov. 10—The Lonely Scientist's Home (Dr.)....978
Nov. 13—The Law and the Man (Dr.).....
Nov. 16—The Lost Watch (Dr.).....
Nov. 16—The Educational Motor Boat Race (Sc.).....
Nov. 17—A Hole Mother (Dr.).....
Nov. 20—The Light in the Window (Dr.).....
Nov. 23—Love (Dr.).....
Nov. 24—Jean and the Waif (Dr.).....
Nov. 27—In Neighboring Kingdoms (Dr.).....980
Nov. 30—Cruby Angles (Com.).....
Dec. 3—Where the Waters Meet (Com.).....987
Dec. 3—All is Fair in Love and War (Dr.)....
Jan. 7—The Vagabond Queen and Their Nephew (Com.).....
Jan. 7—The Water Jar (Dr.).....984
Jan. 10—Rocky Ground (Dr.).....987
Jan. 10—Wanda Talbot (Dr.).....
Jan. 14—Caught on Hook (Dr.).....975

THIS WEEK'S PROGRAMME OF LICENSED FILMS

Monday, January 9.

Biograph—The Indian Heritage (Dr.).....
Edison—The Duel in Silver Gulch (Dr.).....
Pathe—The Path of Intrigue (Dr.).....
Pathe—In the Land of Fire and Snow (Sc.).....
Selig—Shadows of the Past (Dr.).....

Tuesday, January 10

Edison—The End of Paradise (Dr.).....
Essanay—Under the Greenwood Tree (Dr.).....
Gaumont—A Cook's Tour (Sc.).....
Gaumont—Hunting Wild Animals in Africa (Sc.)
Vitagraph—Dr. Cupid (Com.).....

Wednesday, January 11

Edison—The Home of the Seal (Sc.).....
Edison—The Cowboy's Romance (Dr.).....
Edison—The Lion at Liberty (Dr.).....
Kalem—The Indian Runner (Dr.).....
Pathe—Lord Roberts Tea in Kent (Com.).....
Urban—Wedding Customs in Japan (Sc.).....
Urban—Wild Animals at Home (Sc.).....

Thursday, January 12

Biograph—The Cowboy Necklace (Com.).....
Essanay—The Wooing Thus (Dr.).....
Essanay—By Wireless (Com.).....
Kalem—The Indian Mother (Dr.).....
Lubin—Lucky Jim and the Ghost (Com.).....
Selig—The Royal Immigrant (Dr.).....

Friday, January 13

Edison—The Lion Tamer (Dr.).....
Edison—A Near Sea Nymph (Com.).....
Edison—Through Fire and Water (Dr.).....
Gaumont—Lucky Jim and the Ghost (Com.).....
Urban—Rose of the Alhambra (Dr.).....
Vitagraph—Wanda Talbot (Dr.).....

Saturday, January 14

Biograph—.....
Essanay—.....
Gaumont—A Simple Rustic Tale (Dr.).....
Pathe—How Smith an Husband Got (Com.).....
Vitagraph—Caught on Hook (Dr.).....

Independent Release Dates

AMERICAN.

Dec. 12—The Rummage Sale (Com.)
Dec. 15—The Binding Shot (Dr.)
Dec. 18—Her Fatal Mistake (Dr.)
Dec. 22—Her Husband's Deception (Com.)
Dec. 22—A Prominence Passed (Com.)
Dec. 26—Gillies (Com.)
Dec. 29—The Squaw and the Man (Dr.)
Jan. 2—Mrs. Cook Life's Visions (Com.)
Jan. 5—The Tenderfoot's Round-up (Com.)
Jan. 9—An Arizona Romance (Dr.)
Jan. 12—Love's Laugh (Com.)
Jan. 12—The Borrowed Flat (Com.)
Jan. 16—The Rejected Bridegroom (Com.) 525
Jan. 19—Buried Treasure (Com.) 950
Jan. 19—The Romance King (Dr.) 980

ATLAS.

Dec. 7—Nature's Nobleman (Dr.)
Dec. 14—Brothers (Dr.)
Dec. 21—The Axe of the Law (Dr.)
Dec. 28—The Outcast's Salvation (Dr.)
Jan. 4—A Spare Rib (Com.)
Jan. 11—A Letter to the Stork (Dr.) 950
Jan. 18—A City Waif (Dr.)

BISON.

Jan. 3—In the Heart of the Sierras (Dr.) 980
Jan. 6—A Savage Girl's Devotion (Dr.) 980

CHAMPION.

Nov. 23—Let Us Give Thanks (Dr.) 950
Nov. 30—The Indian Land Grab (Dr.) 950
Dec. 7—Hearts of the West (Dr.) 950
Dec. 14—The Sheriff and the Detective (Dr.) 950
Dec. 21—His Mother (Dr.) 950
Dec. 28—The Golden Gates (Dr.) 950
Jan. 4—Pluck of the Irish Lad (Dr.) 950
Jan. 11—Bill's Widow (Dr.) 950
Jan. 18—Let Us Give Thanks (Dr.) 950
Nov. 30—The Indian Land Grab (Dr.) 950
Dec. 7—Hearts of the West (Dr.) 950
Dec. 14—The Sheriff and the Detective (Dr.) 950
Dec. 21—His Mother (Dr.) 950
Dec. 28—The Golden Gates (Dr.) 950
Jan. 4—Pluck of the Irish Lad (Dr.) 950
Jan. 18—The Will of a Western Maid (Dr.)
Jan. 11—Bill's Widow (Dr.) 950
Jan. 18—Why He Went West (Dr.) 950

COLUMBIA.

Oct. 28—In the Web (Dr.)
Nov. 12—The Heroine of 101 Ranch (Dr.)
Nov. 19—Oklahoma Bill (Dr.) 1000
Nov. 26—Cowboy Coach Tom (Dr.) 1000
Dec. 24—The Cattlemen's Feud (Dr.)
Dec. 31—Trapped (Dr.)
Jan. 7—Queen of the Prairies (Dr.)

ECLAIR.

Dec. 12—The Bowling Game (Com.) 445
Dec. 12—Our Dear Uncle From America (Com.) 470
Dec. 19—The Child of Two Mothers (Dr.) 545
Dec. 19—The Museum of Stereopics (Dr.) 450
Dec. 26—Look Keeper (Dr.) 537
Dec. 26—The Fear of Fire (Com.)
Jan. 2—The Great Medal Competition (Com.) 485
Jan. 2—A Well Matched Marriage (Com.) 480
Jan. 9—Michaela's Portrait (Dr.) 520
Jan. 16—The Jealousy of Sostienes Ranulot (Com.) 478
Jan. 16—My Wife's Hat (Com.) 482

GREAT NORTHERN.

Dec. 3—The Birthday Present (Dr.)
Dec. 3—The Second Temple of Assakips (Sc.)
Dec. 10—The Powder (Dr.)
Dec. 10—A Christmas Letter (Dr.)
Dec. 17—Pickey's Courtship (Com.)
Dec. 24—Neighbor of the Dead (Dr.)
Dec. 24—The Scarecrow (Dr.)
Dec. 31—Bear Hunting (Sc.)
Jan. 7—The Red Light (Dr.)
Jan. 14—A Homeless Boy (Dr.)

IMP.

Dec. 12—Pacific Mail (Dr.) 500
Dec. 12—Clever Rose 500
Dec. 15—The Poor Student (Dr.) 1000
Dec. 19—The Crippled Youth Boss
Dec. 22—Little Nell's Tobacco (Dr.)
Dec. 26—The Unexpected Honeymoon (Dr.) 995
Dec. 29—Responsible Brothers (Dr.)
Jan. 2—The Wise Druggist (Dr.) 995
Jan. 5—Rewards (Dr.) 500
Jan. 5—Their First Misunderstanding (Dr.) 998
Jan. 12—The Tramps Staff (Dr.) 995
Jan. 15—The First Patient (Dr.) 1000
Jan. 19—The Rev. Goodlogs's Courtship (Dr.) 500
Jan. 26—Melody 995

LUX.

Dec. 16—How He Won Her (Com.) 344
Dec. 16—Her Favorite Topic (Dr.) 550
Dec. 23—Still Pluess Roads (Com.) 420
Dec. 23—Rosalie's Bower (Com.) 492
Dec. 30—Aunt Julia's Portrait (Com.) 547
Dec. 30—Tim Writes a Poem (Com.) 373
Jan. 6—How They Tricked Father (Com.) 458
Jan. 6—The Rival Music Princess (Dr.) 567
Jan. 13—Bill As A Jockey (Com.) 465
Jan. 13—That Is My Name (Com.) 458

NEW YORK MOTION PICTURE CO.
"Bison."

Dec. 2—A Child of the West (Dr.)
Dec. 6—A Sioux's Reward (Dr.)
Dec. 9—A Brave Western Girl (Dr.)
Dec. 13—An Indian's Test
Dec. 16—A Girl of the Plains (Dr.)
Dec. 20—The Cattle Rustler's Daughter
Dec. 23—The Pale Faced Princess
Dec. 27—An Indian's Elopement 1000
Dec. 30—Taming the Terror 1000

ITALA.
(By N. Y. M. P. Co.)

Dec. 15—The False Accusation
Dec. 17—The Mother's Stendon (Dr.)
Dec. 17—Thieves as Quick Change Artists
Dec. 22—Who Was the Culprit? (Com.)
Dec. 24—Grandmother Spoiled Foolshead's Christmas (Com.)
Dec. 29—The Result 980
Dec. 31—Norwegian Water Falls 500
Dec. 31—A Jealous Wife's New Year Day 500
Jan. 3—Asbestos Emeralds 980
Jan. 7—Foolshead As Inspector of Hygiene (Com.) 980

AMBROSIO
(By N. Y. M. P. Co.)

Nov. 23—Gounod Ave Maria (Dr.)
Nov. 28—The Jailer's Daughter (Dr.)
Dec. 7—The Tell-Tale Portrait
Dec. 7—Tweedledum Learns a Tragical Part.
Dec. 14—Dido Forsaken by Aenes
Dec. 21—Little Peter's Christmas Dinner
Dec. 21—Trilby Swindleham As a Policeman (Com.) 500
Jan. 4—The Wall Partition (Dr.) 500
Jan. 28—Grandfather's Pipe 500
Dec. 28—Drama of the Engine Driver 500

NESTOR.

Nov. 16—The Ranchman's Bride (Dr.)
Nov. 25—A Deal in Indians 1000
Nov. 30—Valley Folks (Dr.)
Dec. 2—The Conquering Hero (Dr.)
Dec. 14—The Pilgrim (Dr.)
Dec. 21—A Desperate Remedy (Com.)
Dec. 26—Ride of the Mounties (Dr.)
Jan. 4—At Cedar Ridge (Dr.)
Jan. 11—Sheep vs. Hollow (Dr.) 950
Jan. 18—Their New Minister (Dr.)
Jan. 25—The Man In 25

POWERS PICTURE PLAYS.

Dec. 31—A Daughter of Virginia (Dr.)
Jan. 2—The Fugitives (Dr.)
Jan. 3—Beaux Not Wanted (Com.)
Jan. 3—A Woman Without a Heart (Dr.)
Jan. 10—The District Attorney (Dr.)
Jan. 10—A Tip to Husbands (Com.)
Jan. 14—Auntie Chess (Dr.)
Jan. 17—A Mountain Love Story (Com.)
Jan. 17—Lovers' Trials (Com.)
Jan. 21—A Noble Heart (Dr.)

RELIANCE.

Dec. 3—When Woman Wills (Dr.)
Dec. 10—A Dispensation (Dr.)
Dec. 15—Fido (Dr.)
Dec. 24—The Refuge
Dec. 31—A Sacrifice—and Then (Dr.) 900
Jan. 7—The Wife's Order (Dr.) 900
Jan. 11—The Hour of Fate (Dr.) 900

REVIER.

Dec. 21—Love's Sorrow (Dr.) 950
Dec. 28—Insubordination Remembered by the Ute (Dr.) 950
Jan. 4—For Life Or Worse (Dr.)
Jan. 11—The Gooseneck Claim (Dr.)
Jan. 18—For the Child's Sake (Dr.) 500
Jan. 18—You Tell It (Com.)

SOLAX COMPANY.

Dec. 16—Two Suits
Dec. 23—The Pawnshop (Dr.)
Dec. 30—The Redeed Dove (Com.)
Jan. 6—The Negative (Com.)
Jan. 6—Salmon Fishing in Canada (Sc.)
Jan. 13—The Girl and the Burglar (Dr.)
Jan. 20—A Reporter's Romance (Dr.)
Jan. 27—His Face Friend (Dr.)

THANHOUSER.

Dec. 16—The Millionaire Milkman (Dr.) 1000
Dec. 20—Looking Backward (Dr.) 1000
Dec. 23—The Childhood of Jack Harkaway (Dr.) 1000
Dec. 27—The Year of Wakefield (Dr.) 1000
Dec. 30—Hypnotized (Dr.) 1000
Jan. 3—Mrs. Frisbie's Daughter (Dr.) 1000
Jan. 6—Baseball and Bloomers (Com.) 1000
Jan. 10—Inventor Saves Father (Com.)
Jan. 13—Mother Gold (Com.)
Jan. 17—The Very Last Coppers (Dr.) 1000

YANKEE

Dec. 16—The Old Miner's Doll (Dr.)
Dec. 19—A Word of Uncle Sam (Dr.)
Dec. 23—The Terror of the Plains (Com.)
Dec. 26—The Insane Heiress (Dr.)
Jan. 2—The Missing Bridegroom (Dr.)
Jan. 6—The Royal Wardrobe (Dr.)
Jan. 9—Miss Dancer's Divorce
Jan. 13—Jerry's Awakening (Dr.)
Jan. 16—The Folks Back Home (Dr.)
Jan. 20—Returned To The Fold (Dr.)

THIS WEEK'S PROGRAMME OF INDEPENDENT FILMS.

Monday, January 9.

American Lucy's Lover (Com.)
American—The Borrowed Flat (Com.)
Belasco—Mother's Portrait (Dr.) 980
Imp—Their First Misunderstanding (Dr.) 998
Yankee—An Erring Son's Awakening (Dr.)

Tuesday, January 10.

Bison—(Title Not Given)
Powers—The Faithful Attorney (Dr.)
Powers—A Tip to Husbands (Com.)
Thanhouser—Dora and Sally Nan's Father (Com.)
Thanhouser—The Only Girl In Camp (Com.)

Wednesday, January 11.

Ambrosio—(Title Not Given)
Atlas—A Letter to the Stork (Dr.)
Champion—Bill's Widow (Dr.) 950

Thursday, January 12.

American—Jones's Lover (Com.)
American—The Borrowed Flat (Com.)
Imp—The Empty Shell (Dr.) 955
Rex—(Title Not Given)

Friday, January 13.

Bison—(Title Not Given)
Lux—Bill As a Jockey (Com.) 465
Lux—That Is My Name (Com.) 458
Solax—The Girl and The Burglar (Dr.)

Saturday, January 14.

Columbia—(Title Not Given)
Great Northern—A Homeless Boy (Dr.)
Powers—Monte Cristo (Dr.)
Powers—Monte Cristo (Dr.)
Reliance—(Title Not Given)

Among the Exhibitors

Youngstown, Ohio.—Paul Fitch and Walter Hamlets have sold the Bijou theatorium to Robbins Bros.

Texarkana, Texas.—W. C. Hardin is planning the erection of a new moving picture theater here.

Los Angeles, Cal.—Wilbur Seeley is making arrangements to open a new moving picture show here.

Minot, N. Dak.—H. H. Emerson is planning the erection of a new moving picture theater here.

San Francisco, Cal.—The Eureka Valley Improvement Association is making arrangements to open the new Castro Theater here.

Milwaukee, Wis.—The Milwaukee Amusement Company has opened a new theater at Third and Lloyd avenues.

Delphos, Ohio.—H. H. Lampe is making arrangements to open a new moving picture show on Main street.

Hartford, Mich.—Will Lay has purchased the Gem theater. Theater in the Conklin Building, from Hotchkiss & Brown.

Salt Lake City, Utah.—The Western Moving Picture Company has been incorporated with a capital stock of $25,000. The incorporators are A. P. Melrose, J. A. Johnson and J. A. Anderson.

Atlantic City, N. J.—Ben Harris has completed arrangements for the erection of a new theater here.

Onley, Ill.—Mr. George Selley, is making arrangements to open a new moving picture theater here.

Greencastle, Penn.—Edgar Phillips and Charles Kauffman have opened a new moving picture theater here.

Sioux City, Utah.—Martin Beck, of the Orpheum Circuit, is planning the erection of a new moving picture theater here.

Modesto, Calif.—Mr. Stevenson is making arrangements to open a new vaudeville and moving picture theater here. It will be known as the New Bonnheim.

Ida Grove, Iowa.—Peterson and Frahm, have opened a new moving picture theater in the Gottlieg Block.

Pasco, Wash.—D. H. Rockwell is planning the erection of a new moving picture theater here.

Bountiful, Utah.—A stock company, headed by Dr. B. L. Rossiter, is planning to erect a high-class new moving picture and vaudeville theater here.

Beatrice, Nebr.—Mr. Glenn has opened a new moving picture and vaudeville theater here which will be known as the Star Theatre.

Cairo, Ill.—Messrs. Stone Brothers have purchased the Bijou Moving Picture Theater, to be known as the Star Theater.

Hynes, Iowa.—Mr. Frank West has opened a new moving picture theater here.

Willow Springs, Mo.—Mr. Frank Bassett is planning to open a new picture palace here.

Ansonia, Conn.—The Star Motion Picture Theater, on Bank street, has closed its doors.

Sheridan, Wyo.—Kerrigan Brothers, who have leased the Star Theater here, are having their theater remodeled and enlarged.

Cleveland, Ohio.—A new moving picture theater is being planned to be erected on Cedar Avenue, near East 34th Street, for the Zeidler Amusement Company.

New York City.—Jerry McCauley's old Cremorne Mission House at No. 194 West Thirty-second Street is being converted into a high-grade moving picture and vaudeville theater, which will be under the proprietorship of the Specialty Amusement Company.

FILMS FOR RENT

We ship on rental basis anywhere. Special care taken of Foreign trade. We can furnish you with any grade service you desire. We can also sell you films, any age, any make, at reasonable prices. Satisfaction Guaranteed.

ACME FILM CO., Inc., 12 E. 15th Street, New York

Mr. J. A. BROSIUS, 124 Clinton Street, Johnstown, Pa.

Flimco's Droll Trick

Old Gen. Flimco, the village skeezix, has just pulled one of

his drollest tricks. He fined "his" Memphis office $500 for releasing a film before release date, the money being paid in spot cash by the manager of that office, so I am told. This wouldn't be so funny except for the fact that when Old Gen. Flimco "bought" his adopted offices, he didn't pay all in cash, but mostly in paper and promises. Wouldn't it be a delicious trick if he would pay for all of his adopted offices in fines!!! I'd feel sorry for Flimco's poor victims if it hadn't been for the fact that I gave them public warning long before they consented to become victims. To exhibitors I say this: Avoiding trickery is not the only reason why you ought to become Independent, by a long shot. The best reason for asserting your Independence is that by doing so you'll get a blamed sight better program of films than you ever got in all your born days. But you won't get it unless you patronize an Independent exchange which is buying all the good Independent stuff and not "junking." To be dead certain you are in the right pew, hook up with me. Buy your Powers, Edison and Motiograph machines of me. Buy all your accessories of me. Get your films from me. In other words, PLAY SAFE!

CARL LAEMMLE, President

The Laemmle Film Service

Headquarters:

196-198 Lake Street CHICAGO

Other Offices: OMAHA, NEB. MINNEAPOLIS, MINN.

The biggest and best film renter in the world

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders

German Savings Bank Building

147 Fourth Avenue. NEW YORK CITY

COMPENSARC

That's the device that saves Moving Pictures two-thirds on their electric light bills and yet gives better light. Did you see our ad last week. Well, don't miss it up. Just write for our

Booklet 15018

Fort Wayne Electric Works

1402 Broadway

FORT WAYNE, INDIANA

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs or anything special in the theatrical line. ¶ Ideas cheerfully given. Low Prices on Best Work on DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.

717-719 Sycamore St., Cincinnati, O.

I am *Sacrificing* the following complete outfit:
1 Complete brand new Moving Picture Machine
Mechanism used light for projection
1 Extra Head, also brand new.
1 Set of Moving Picture lenses, 6 sizes.
1 Set of Stereopticon lenses, 4 sizes.
All Repair parts.
1 Sheet, brand new, large.
500 Carbons 5/8 x 6.
100,000 Tickets.
1000 feet of cable.
Passion Play, Pathe, Hand Colored, 3100 feet.
16 Reels of films guaranteed first class condition
Western Dramas, Comedies, Scenics.
1 Lot of Posters.
6 Sets of very late Song slides with Music.
1 Set Travelogue Slides New York.
1 Lot Announcement slides.
Everything packed in special trunks. Wire or write quick.
$575
this is the biggest bargain ever offered.
B. SPITZ. 147 Fourth Ave., Room 116, NEW YORK

WHY SEND TO EUROPE FOR
FILM PERFORATING DIES
When we can make them for you?
High-class repairing and alterations on Foreign Machines.
THE A. DEWES COMPANY
249 Centre Street, NEW YORK

Slides & Films for Rent
"IN DAYS OF YORE"
they used broken and incomplete song sets, but that day is long past. Our sets are so complete, and music in nice condition, that you will think you are receiving your slides direct from the manufacturers. Our rate is *25c a set per week*, including sheet music. Your week's supply in one consignment and absolutely no charge made for time lost in transit.
The Largest Slide Exchange in the World
CHICAGO SONG SLIDE EXCHANGE
6th floor, Portland Block
107 Dearborn St. Chicago, Ill.
Dept. 1

SONG SLIDES
LIDE
Non-Breakable—Non-Inflammable
Colored Song and Announcement Slides
Patent Applied For
Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold only by the original inventors. None others genuine.
NORTH AMERICAN SLIDE CO., 1143 North 8th Street PHILADELPHIA, PA.
SONG SLIDES

W. E. GREENE FILM EXCHANGE, Inc.
The Oldest and Largest Independent Film Exchange in New England
The House of Quality and Satisfaction
MR. EXHIBITOR:
If you are desirous of *finding out how to improve your present service and increase your daily attendance* call and have a confidential chat with us. If you are unable to call, drop us a line.
W. E. Greene Film Exchange
INCORPORATED
228 Tremont Street, Boston, Mass.
Telephone 3790 Oxford

Three Important Announcements About
GUNDLACH PROJECTION LENSES

¶ A complete stock is now carried by Nicholas Power Company, 115-117 Nassau Street, New York, and they will fill all orders as promptly and carefully as ourselves.
¶ We are furnishing all the special Lenses used by the Rothapfel Photoplane system of daylight projection now being installed in Keith's entire circuit of theatres.
¶ Our lenses may be ordered from all branches of the General Film Company, and every leading Film Exchange.
We guarantee absolute satisfaction
GUNDLACH-MANHATTAN OPTICAL COMPANY
808 CLINTON AVENUE, SOUTH ROCHESTER, N. Y.

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

WANTED TO BUY—Large motion picture theater, New York City or near vicinity, seating 500 to 2,000. Payment part cash, part real estate. Address Business, care Moving Picture World.

THEATERS FOR SALE.

FOR SALE—In Mass. City of 15,000. Seating capacity 700. Playing pictures and vaudeville and stocks. Average weekly profit since September, $125. Must sell at once. Fine opening for hustlers. Address Photoplay, care of Moving Picture World.

FOR SALE OR RENT—Moving picture theater and outfit. Good location and business. Address CON GMINER, 517 West Fulton St., Waupaca, Wis.

FOR SALE OR FOR RENT—First-class Moving Picture House, seats 400, on the main street Connecticut town of 14,000. All ready for business. Price low. Good reason. PAUL BUSSO, New Haven, Conn.

FOR SALE—Powers No. 5, like new. Supplies, repairing. THE B. CO., 396 Broadway, Albany, N. Y.

FOR SALE—One of the largest Moving Picture and Vaudeville Theater in Washington, D. C. P. O. Box 279, Washington, D. C.

EQUIPMENT FOR SALE.

AERO-RIDE—(Patent pending.) Reproducing all motions of an aeroplane. Designed for moving picture theaters, summer resorts, all places of amusement. Machines and territorial rights for sale. W. G. MAYFIELD, 1105 World Building, N. Y. C.

SITUATIONS WANTED.

MECHANICAL ELECTRICIAN.—of ten years' practical experience in the moving picture business desires position to install, repair and operate the electrical and mechanical equipments of a moving picture studio, as exchange, or as cameraman. Address D. S., care of Moving Picture World.

AT LIBERTY—First-class operator; five years' experience, strictly sober and reliable; best of references. Address W. O. PAUL, 545 North Main St., Danville, Va.

EQUIPMENT WANTED.

WANTED—Complete moving picture theater outfit, including three hundred opera chairs. Must be in good condition. Address J. C., care Moving Picture World.

START THE NEW YEAR
by Subscribing to
The MOVING PICTURE WORLD
$2.00 PER YEAR $2.00

"SILVERLIGHT"
ALUMINUM MOTION PICTURE CURTAIN
Extraordinary Features Are: Permanent Brilliancy, Economy, Flexibility, Non-cracking, Safety, Strength. Send for circular.
RALPH J. GOLSEN SUPPLY CO. 84 Wabash Ave., Chicago

ADVERTISING : ANNOUNCEMENT SLIDES
Genre Transparency Company
507 N. Clark Street Chicago

More Money Every Month
You are in the theatre business to make and you can cut out it—you are interested in anything that means larger profits. Our plan is just like getting money from home. Brings you a check every month, makes your theatre more popular and better patronized, gives you a better standing with the other business men in your town.
NO COST TO YOU
That's the beauty of it. You don't buy anything—don't continue your card in any way—don't have to make a single change in your theatre, film supply, operator or anything else.
Hundreds of theatre owners are getting our checks every month—making more money than they could without our plan.
You need us—we need you.
Paste this coupon on a postal card
mail it to us today
T. R. WOODBURN & CO.
611 First National Bank Building. Chicago
Name .....
Name of Theatre .....
Town ..... State .....

Moving Picture Supplies
Tickets, roll of 2,000 . $ .16
Bio Carbons 6x5-8 per 100 2.15
Electra Carbons 6x5-8 per 100 2.10
Announcement Slides, Col. .25
Extra Heavy Carbon Holders .75
Imported Condensers . . .75
Rewinders Complete . . 3.50
Send for Descriptive Catalogue
American Moving Picture Supply Company
110 Fourth Ave. - New York City

United States Film Brokers and Importers
41 Union Square West Broadway and 17th St. NEW YORK CITY
The largest dealers in new and second-hand Association and Independent Films in the United States.
SECOND-HAND FILM
$5.00 per reel upwards
NEW FILM
4c. per foot upwards
CAMERAPHONE FILM
new, with two sets records
EDISON and POWER'S MACHINE
like new
All goods shipped subject to examination and partial acceptance on receipt of deposit covering express charges.
Complete lists sent free upon request

FILMS FOR RENT
New Films High Class Service
The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It
Write Today for Terms
EUGENE CLINE
57 and 59 Dearborn St., Chicago

THE ENTERPRISE MODEL B
Portable Calcium Gas Outfit
is the only Substitute for Electricity for projecting Motion Picture or Stereopticon Views and is the
Only Satisfactory Portable Outfit
because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.
"OXONE" in SQUARE CAKES is most Satisfactory for the production of Oxygen Gas. Send for particulars.
For Sale by Dealers
Enterprise Optical Mfg. Co.
MANUFACTURERS AND SALES AGENTS
564 and 572 W. Randolph Street, CHICAGO

SPECIAL ROLL TICKETS
The Big Ticket. Any Printing Any Colors
5,000 . . . . $1.25 20,000 . . . . $4.00 50,000 . . . . $7.50
10,000 . . . . $2.50 26,000 . . . . $5.50 100,000 . . . . $10.00
Get the Samples Stock Tickets, 6 Cents
NATIONAL TICKET COMPANY - - - Shamokin, Pa.

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc In sections if wanted

Write for Catalog No. 2

The Kauffman Manufacturing Co.
ASHLAND, OHIO

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill. Branches in all leading cities

CHEAP

Steel Frame Theatre Chairs

ABSOLUTELY Non-BREAKABLE

Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs
Also seating for Out-of Door Use.

Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich.
New York Office; 150 Fifth Avenue
Boston Office; 224 Congress Street, Boston, Mass.

Opera and Assembly Chairs

Most popular priced chairs on the market for picture-show use.

Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO. Lexington Ave. and 43d St. - New York, N. Y.

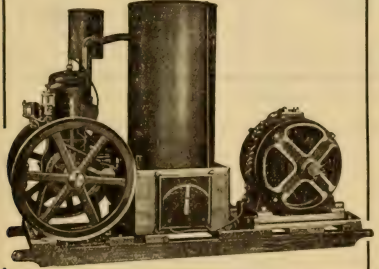
The Automatic Theatre Chair

It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre Chair.
If you have not seen our latest models, investigate.
Write today for circular A.

THE HARDESTY MFG. CO.
Canal Dover, Ohio, U. S. A.

FILMS FOR SALE. 50 Reels of Films $8 to $16 per Reel
Second-hand one pin Edison machine, $100.00
Mayer Silverman, 105 4th Ave., Pittsburg, Pa.

Electric Light Plant Complete
$210.35



Larger Plants at Proportionately Low Prices.

Including the celebrated DETROIT KEROSENE ENGINE and DYNAMO OF SUFFICIENT CAPACITY TO FURNISH CURRENT FOR YOUR ARC AND 10-16 c. p. TUNGSTEN LAMPS for illumination.

Total cost of operation from 5 to 25 cents per day. Gives you better light than you can buy. Gives you the same light in the afternoon as at night. Can be operated by a ten-year old child.

CAN MAKE IMMEDIATE SHIPMENT.

DETROIT ENGINE WORKS, 406 Bellevue Avenue, Detroit, Mich., U.S.A.

USE AN ATTRACTIVE

PROGRAM SHEET

FOR YOUR LOBBY

Program Sheets - 10c. Size, 36x62
Film Title Strips - 2c. Size, 5x27
For All Assn. Releases.
A. B. C. and All Other Makes of Posters, 10c.

T. H. PLAMPIN
105 EAST 14th ST., NEW YORK
Top Floor, Rooms 6, 7, 8 and 9

JUST HATCHED OUT

(Patent applied for.)

Invaluable to Motion Picture Managers

The "TYPO-PAD"

For Displaying Advertisements, Announcements, Etc.

Make your own slides on the "TYPO-PAD," by the use of a typewriter, at the amazingly low cost of **2 cents** each.

Write for free Sample and information

The AMERICAN TYPO-PAD COMPANY
RALEIGH, N. C.

HALLBERG
THE ECONOMIZER

SAVES two-thirds on electric light and makes BIG CUT on the first cost of your complete equipment.

I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

Free Catalogue No. W-50

J. H. HALLBERG 36 East 23d St. New York City

Exhibitors

We can supply with exclusive service of Imp, Bison, Powers, Thanhouser, Challenge, Nestor, Atlas, Yankee, American Champion makes cheaper than any other exchange.

Signs and Posters—YES.

J. Frank Hatch Film Co.
Hatch Building
109 Fourth Ave., Pittsburg, Pa.

OPERA CHAIRS

The Latest in Seats | GET OUR PRICES Before You Buy Largest Variety Lowest Prices | The Best in Seats

GEO. W. BENNETT
743 West 5th Street
CINCINNATI OHIO

OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses; play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic. Including resonators, magnets and keyboards, $75.00

J. C. DEAGAN
3800-3810 N. Clark St. CHICAGO, ILL.

WURLITZER
Automatic Musical Instruments

Concert-Pianorchestra

They do the work of expert musicians and produce your favorite selections.

Wurlitzer is the world's largest manufacturer. We supply the F. P. Entertainment with musical instruments. Write for free book "Unique Catalogue," showing the only complete line of coin-piano-orchestras from a small coin-operated piano to an elaborate orchestration representing 35 musicians. Easy time payments.

THE RUDOLPH WURLITZER CO.

CINCINNATI, 117 to 121 E. 4th; NEW YORK, 25 and 27 W. 32d (bet. B'way and 5th Ave.); CHICAGO, 266 and 268 Wabash Ave.; PHILADELPHIA, 1835 Chestnut; ST. LOUIS, 912 Pine; CLEVELAND, 206 Prospect Ave. S. E.; COLUMBUS, O., 51 E. Main.

UNIFORMS
FOR
USHERS, DOORMEN, &c.

We are originators of style and design
Catalogue "M" is ready
The Big House With Little Prices

RUSSELL UNIFORM COMPANY
128 W. 36th Street NEW YORK
Five doors west of Broadway

UNIFORMS AND CAPS
FOR
Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
208 East Jackson Boulevard
CHICAGO.

NEW SLIDES
For the following Songs — JUST OUT

Moonlight Dear.
We've Kept the Golden Rule.
If Your Heart Knew a Heart Like Mine.
Be My Sweetheart.
I Get So Lonesome for You.
I'm a Married Man.
I'll be Right Here in the Same Old Place.
The Vale of Dreams.
I'd Give the World to Call You Mine.
Dougherty.
In My Dreams of You.
They've Won Every Nation's Battles But Their Own.
Get a Girl to Love You.
My Rose From the Garden of Love.
You Are the Light of My Life.
Where the Desert Meets the Nile.
Lou.
Take Me Back ToDear Old Dixie
Put Your Arms Around Me Winter.

De WITT C. WHEELER
120 W. 31st St. New York City

EXCHANGES!

Save time and money by having your films redeveloped and renovated by the *Hochstetter process.* Endorsed and recommended by leading exchanges.

We are now prepared to install renovating plants in exchanges at very reasonable rates.

Specimen work done at our plant at 60 cents a reel. Agents wanted.

Ortho Film Co., 2726 W. Division St.
CHICAGO, ILL.

"Rex"
Learn to say it.

Xylophones, Orchestra Bells, Chimes, Forks etc. Send for free illustrated catalogue.

J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

Moving Picture Pianists

[illegible]

CLARENCE E. SINN
1501 Sedgwick St. CHICAGO, ILL.

DON'T WORRY

I CAN POSITIVELY IMPROVE YOUR PICTURES BY SUPPLYING YOU WITH AN OPERATOR WHO KNOWS HOW
THE SECRET HAS ONLY BEEN KNOWN A FEW WEEKS AND MY OPERATORS ARE THE ONLY ONES WHO KNOW IT
TEL 1405 MAD. SQ.

F. C. TAYLOR.

49 WEST 28TH ST N.Y.C.

(10 YEARS IN THE MOVING PICTURE BUSINESS MEANS SOMETHING)

OUR

Musical Electrical Bells

(which are played from a Key-board, the bells being mounted in various parts of the house) have been a great success all over the country and no Picture-house is complete without a set of them, We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and boards, complete ready to install for $75.00.

The above is a special offer and holds good for a limited time only, so ORDER NOW and be the first in your locality.

J. C. DEAGAN

3800 to 3810 North Clark Street

CHICAGO, U. S. A.

Sound Effects

In Picture Machine Theatres it is very essential that the imitations and sound effects are of the kind that can be depended upon. We make only practical and serviceable imitations that will give the exact reproduction of the original. We also manufacture Chimes, Tympani, Bells, Xylophones, Drums and accessories.

LEEDY MANUFACTURING COMPANY

1055 E. Palmer St., INDIANAPOLIS, IND.

To Trap Drummers

A Limited Time Offer

Special Offer { Size Shell 3x 4 / $10.00 / Size Shell 3x15

Solid Maple, Rosewood or Walnut, 10 fine plated thumb screw rods, Kangaroo, Angora or Skunk Calf Drum Heads.

We ship with privilege of 6 days trial

E. P. ZEIDLER DRUM CO. Dept. F. CLEVELAND, OHIO

NEW FIELD BIG MONEY EASY WORK

Why don't you think up plots for Motion Picture plays? It's easy, pays up to $50 a week for good work. Men and women. We teach you and help sell plots. Demand unlimited. Send for particulars.

ASS'D M. P. SCHOOLS

908 Chicago Opera House Bldg., CHICAGO

Managers' and Operators' Handbook

.... BY ....

F. H. RICHARDSON

Price $1.50 Postage Prepaid

Film Announcement Titles

Any of the following Announcements sent by mail upon receipt of price:

Will the Ladies Please Remove Their Hats so Others Can See? Hand Colored	20 ft. $3.00
(Same Black and White)	2.00
Just a moment; Show only half over. 15 ft. Hand Colored	2.00
(Same Black and White)	1.50
Those who have seen the entire performance will kindly pass out, 20 ft. Hand Colored	3.00
(Same Black and White	2.00
New Pictures every day, 10 ft. Hand Colored	1.50
(Same Black and White)	1.00

Any Announcement you wish made to Order. Send us an order. Your money back if you say so.

The F. A. Film Cement

IT STICKS

Positively guaranteed to work on any film. It don't crack, dry up, or leave any coating on the emulsion; is fire-proof, and only requires about one-half as much as others. Ask your Exchange for it.

Single bottle	25 cents
Six bottles by express	$1.00

French American Producing and Manufacturing Co.

918 Madison Street CHICAGO

NEW YEAR'S BARGAINS
FOR EXCHANGES

AMBROSIO CINES ITALIA
LUX RALEIGH-ROBERTS WARWICK

NEW FILM

Never Been Run

4c. per foot. Posters with some

WRITE FOR LISTS — QUICK

IMPORTER
care of M. P. World

OBEY THE LAW

BUT, do not drive away your patrons with an odorous disinfectant. Use Water and

WOOLF'S HYPOZONE

OZONE (oxygen) the modern scientific germicide. Test how the *gas*; it liberates will sweeten and freshen the air. Dilute **HYPOZONE** for use with atomizer 100 times with water and get the right disinfectant at One Cent per gallon. Let us demonstrate.

WOOLF CHEMICAL PRODUCTS, Inc.,
2 Rector Street Phone 6 Rector N. Y. CITY

ISSUED MONDAY, JAN. 16
The Folks Back Home
FRIDAY, JAN. 20
Returned to the Fold

YANKEE FILMS
344 East 32d Street New York

OLD STYLE — PAT. APP'D FOR — INDESTRUCTIBLE — NEW STYLE

Two Pin Machines Changed to One Pin
Improved Easy Running, Long Wearing Cams, Stars, Etc., Etc.
E. W. LAVEZZI,
3042 N. Ashland Ave., Chicago, Ill.

COMING WED. JAN. 18
Big Story of the Adirondacks
A City Wolf
Elegant Posters
Bulletins Mailed

Atlas Film Co. 10 E. 15th St. New York

SEND IN YOUR ORDER NOW
FOR MANAGERS' AND
OPERATORS' HAND BOOK
Price $1.50 Postage Prepaid

THE "STANDARD"
The Machine That Gives Results

FULLY GUARANTEED

Owing to the enormous demand for the "STANDARD" and our inability to keep up with the orders, we are compelled to advance the price to $225.00.

All orders received on or before February 1st, 1911, will be filled at our present list price, $170.00.

The Standard is the only machine passed by the New York Board of Fire Underwriters on which a motor is used.

AMERICAN MOVING PICTURE MACHINE COMPANY
101 BEEKMAN STREET NEW YORK CITY

Opera Chairs

The Strongest Made

Most Attractive Designs

PERMANENTLY NOISELESS

There Are Reasons

Write for Catalog V

American Seating Company

215 Wabash Avenue CHICAGO 19 West 18th Street NEW YORK

BOSTON PHILADELPHIA PITTSBURGH

Want Chairs Quick?

Stafford chairs excell all others. We use no three-ply veneers. Why? Not good enough! Five p'y is best, and that is why we use them.

Chairs like cut IN STOCK and GUARANTEED

Ask for Catalog No. 305

E. H. STAFFORD MFG. CO.

CHICAGO ILLINOIS

MANUFACTURERS---NOTICE!

I am now prepared to do special work on exposures, negatives, and developing.

Guaranteed work is my own process.

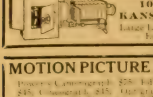
Interior work a specialty.

FRED. W. HOCHSTETTER

2726 W. Division St., Chicago, Ill.

MOVING PICTURE MACHINES

Stereopticons, Slides, Accessories



CHAS. M. STEBBINS

1028 Main St.

KANSAS CITY, MO.

Large line of Edison Goods

Established 1896

MOTION PICTURE MACHINES

Power's Cameragraph No. 1 at $75. Power's Cameragraph No. 2 for $45. Cameragraph No. 3 at $75. Cameragraph No. 4 for $45. Model 5 Cameragraph $85. Powers Model 6 Mechanism $95. Standard Edison Model B with Mantz shutter $125. MACHINES WANTED

Send for Supplement 33 of Bargains

HARBACH & CO.

809 FILBERT STREET PHILADELPHIA, PA.

STEEL BOOTHS

Sectional or ready

APPROVED BY UNDERWRITERS

Write for quotations

S. B. LELAND

MONTPELIER, VT.

SCENERY

The BEST on Earth for the Money

DAVIS SCENIC CO.

Corry, Pa.

JANUARY FILM EXCHANGE

Send for our list of used moving picture machines and films. All films are in good running condition at moderate prices.

REPRODUCTION JOHNSON-JEFFRIES FIGHT. Complete, $125.00

ORIGINAL WOLGAST-NELSON FIGHT. Complete, $350.00

ORIGINAL NELSON-GANS FIGHT. Complete, $350.00

CHICAGO FILM EXCHANGE

Chicago, Omaha, Denver, Salt Lake City

TO THE TRADE

I CARRY A STOCK OF INDEPENDENT FILMS, BOTH AMERICAN AND EUROPEAN MAKES, ALSO ASSOCIATION FILMS, BOTH OF WHICH ARE IN EXCELLENT SHAPE. BANNERS AND POSTERS FREE. TOM BIBLE.

UNIVERSAL FILM EXCHANGE

1325 Arch Street

PHILADELPHIA, - - - PA.

BELL 'PHONE, - WALNUT 402.

FOR SALE—1,000 ft. reels of film, $8, $10 and $15; song sets, $1; odd slides, $c.; Lubin machine, $60; Motiograph, $125; new Edison, Power's machines, $100. Moving picture theatres cheap. For Rent—6,000 ft. film, $6; 12,000 ft. $12; up-to-date film, all in one shipment. Will buy film, machines, Passion Play.

P. DAVIS Watertown, Wis.

Announcement Slides
Advertising Slides
Songs Illustrated

THREE STAR SLIDE CO.

Rooms 523-4

225 Dearborn Street :: Chicago, Ills.

EXCHANGES NOTICE

I can supply you with posters for past releases. Independent or trust; any quantity you want. 10c. each. Thus are the regular posters for the re leases. REMITTANCE WITH ORDER. SEND SENT C. O. D.

A. J. CLAPHAM

12 East 15th Street New York

"Rex"

Learn to say it.

To the Trade

I have a large stock of Association and Independent films. My stock is in good condition, and if I am misrepresenting you are invited to my exchange :-: :-: :-:

UNIVERSAL FILM EXCHANGE

1325 Arch Street Philadelphia

TOM BIBLE

EXHIBITORS

BEWARE!

DON'T run rainstorm and scratched films in your theatre when you can get first-class films in good condition. We have equipped a special plant where all our films are renovated as soon as scratched, and films come out as good as new. ***We have several openings for very late service,*** and if you are interested write or wire at once.

We have the following feature films:

Frontier-Days in Cheyenne
Original Wolgast-Nelson Fight
Nelson-Gans Fight
Custer's Last Stand
U. S. Military Tournament
Knights Templar Conclave
Reproduction Johnson-Jeffries Fight

CHICAGO FILM EXCHANGE

Chicago, Omaha, Denver, Salt Lake City

JANUARY FILM BARGAINS

Send for our list of used moving picture machines and films. All films are in good running condition at moderate prices.

REPRODUCTION JOHNSON-JEFFRIES FIGHT. Complete, $125.00

ORIGINAL WOLGAST-NELSON FIGHT. Complete, $350.00

ORIGINAL NELSON-GANS FIGHT. Complete, $350.00

CHICAGO FILM EXCHANGE

Chicago, Omaha, Denver, Salt Lake City

ANNOUNCEMENT SLIDES
1 CENT EACH

Up-to-date theaters use them for announcing future programmes, for song chorus slides when the chorus slide is missing, for business advertising slides—in fact, for anything you desire to say to the audience. They are written on colored gelatin with a pen and ink or typewriter. They look well. Anyone can make them. Takes three minutes to make a slide. For three dollars ($3.00) cash with order, I send by express (charges not prepaid) as follows: 24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. E. H. RICHARDSON, No. 6 Bradhurst Avenue, New York City.

Powers Picture Plays

TUESDAY AND SATURDAY
YOU NEED BOTH

The Tuesday *Split Reel* for January 17, 1911

A Montana Love Story

A Western Comedy

A true to life Western Story that will make your Patrons Howl. Full of action—Scenes and happenings that will make you glad you saw this Hit.

2 on 1

Lovers Trials

A Comedy Scream

Showing how Mabel's Father is foiled and at last is tickled that Fred wins her hand. A unique comedy that will stand repeating.

Exhibitors throughout the country have been requesting us to make More Comedy. Here they are—Don't miss these.

2 on 1

The Saturday Feature, January 21st, 1911

A NOBLE HEART

A DRAMA

A heart touching story showing the sacrifice of a "Noble hearted" woman for another of her sex, and how she made two hearts "Beat as one". This is Real Drama with enough Comedy to make them a long to be remembered story.

Have You Featured Monte Cristo For Profits Sake?

Do So—The Greatest Hit of the Year.

A Few Display Frames with REAL PHOTOS left at $5.00.

THE POWERS COMPANY

241st Street and Richardson Avenue - - New York

SOLD THROUGH THE SALES CO.

Get Our Photo Frames with REAL Photographs For Lobby

Advertising Slides

If handled right you can make your rent money out of advertising slides. We make them for every line of business from 50 cents up.

"Campaign Slides are Vote Getters" Slide with candidate's picture and announcement 50 cents.

FRKER BROS. OPTICAL COMPANY
604 Oliver Street St. Louis
Moving Picture Theatre Supply House

TO OPERATORS AND OTHERS

Send for free sample bottle of "Stikwik Cement" to

WASTE UTILIZATION CO.
227-229 East 150th St. New York

We also have large stock of blank leader

"Rex"

Learn to say it.

5c Show Souvenirs

Terms Cash Personal Checks must be Certified

NEWMAN MFG. CO.,

All Advertising Copy must be in hand not later than Wednesday Noon

TALK-FEST

Sauer-Kraut is bully,
Kartoffel 'dat is fine;
Let us sell you a "Mirror Screen,"
You can eat 'em all the time.

(Or porterhouse, tenderloin with mushrooms, if you had rather.)

REASON: The "MIRROR SCREEN" gets the money. Everybody talks about it. Just get your patrons to talk, the rest is SO EASY. What's that? Talk is cheap? Well, that is right; then use lots of talk. Get your patrons talking about the "MIRROR SCREEN" you are going to install. Then when you put it in, they will talk some more. ALWAYS HAS BEEN THAT WAY.

When the "MIRROR SCREEN" is installed, the picture *will talk for you.* We know what we are *talking about.*

Were you ever out with a friend and you had a hard time finding something to make conversation? The next time, tell him about the "MIRROR SCREEN." *IT IS WONDERFUL.* I could talk to you myself for a year about the "MIRROR SCREEN" and then just get a good start.

Fearing you will not listen for that length of time, or to all of this, I kindly ask you to send me your order by return mail.

Address:

MOTION PICTURE SCREEN CO.

SHELBYVILLE, INDIANA.

F. P. BLOOMFIELD, Muncie, Ind. (*General Agent.*)
FRANK MANNING, 355 Bedford Avenue, Brooklyn, N. Y. (*Eastern Agent.*)
H. F. BRYAN, 307 Post Bldg., 160 Washington St., Chicago, Ill. (*General Agent.*)
CHARLES BOWDEN, Muncie, Ind. (*Western Agent.*)
A. E. COFFIN, 55 Rutland Square, Boston, Mass. (*New England Agent.*)

P. S.—WE ARE SELLING MORE "MIRROR SCREENS" TO EXHIBITORS WHO HAVE TRIED ALL THE IMITATIONS AND "DOPE" CURTAINS (OLD EXPERIENCED SHOWMEN) THAN THOSE WHO HAVE NOT EXPERIMENTED. THE REASON IS OBVIOUS. THE BEST IS THE CHEAPEST AND LASTS FOREVER.

Vol. 8, No. 3 January 21, 1911 Price, 10 Cents

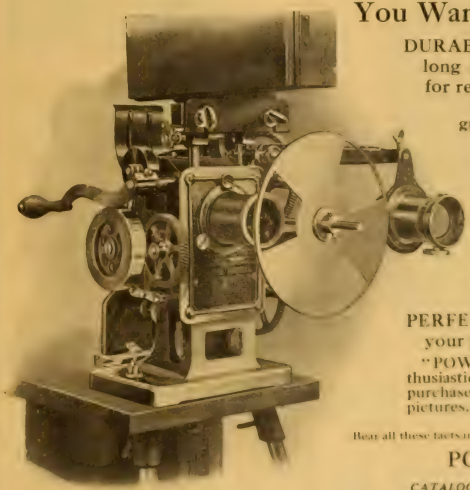
THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

MR. EXHIBITOR:—Let us tell you why YOU should purchase

Power's Cameragraph No. 6



You Want—

DURABILITY, so that you will get long service and have no expense for repairs.

"POWER'S No. 6" is absolutely guaranteed for one year.

RELIABILITY, so you won't have to stop your show to tinker with your machine.

"POWER'S No. 6" has few things to adjust and is more massive in construction than any other machine in America.

PERFECT PICTURES to please your patrons.

"POWER'S No. 6" has received the enthusiastic endorsement of over a thousand purchasers in the past year for its splendid pictures.

Bear all these facts in mind when you buy and insist on having

POWER'S No. 6

CATALOG G TELLS ALL ABOUT IT

NICHOLAS POWER COMPANY

For thirteen years the leading makers of motion picture machines

115-117 Nassau Street New York

HAD "The Vote That Counted," 1911's Best Reel, Out Friday, the 13th?

2-4-U

AND GOOD ONES, TOO!

THE THANHOUSER 2-A-WEEK

RELEASE OF TUESDAY, JAN. 24th

A Study in Pathos

When Love Was Blind

is one of those reels that makes our advertising department gasp in despair, for fear that it can't be adequately described. On the screen, at the first-print inspection, appears a wondrous, thrilling story—so true to life, so realistic—that it leaves even the jaded film-workers speechless. And the ad. man must go below and write WHY it dazed and dazzled that first-print audience! Very often he can. But at other times he can't! This is one of those times! So he'd like you TO SEE THE PICTURE for the reason he's unable to give.

Scene from "WHEN LOVE WAS BLIND"

No. 179—Code Word, Blind.

Scene from "PROMPT PAYMENT"

RELEASE OF FRIDAY, JAN. 27th

A Celebrated "Thanhouser 2-In-1"

Prompt Payment

will bring prompt laught from your patrons—the best kind of payment you can get. For when patrons laugh they feel kindly toward you and your house and it's even likely they'll tell their friends about the funny film they saw there. ENCOURAGE YOUR AUDIENCE TO SMILE. And do it with "Prompt Payment." It cinches your success.

AND ON THE SAME REEL

Stealing A Ride

is a pretty little story of a pair of lost children, a sort of "Babes-in-the-Woods" modernized. The youngsters who go astray are two as loveable children as ever appeared in the pictures, and your women patrons' hearts will go right out to 'em. No. 180. Code Word, Payride.

The Thanhouser News the "Exhibitor's Guide," sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Drop a card to EDITOR, THANHOUSER NEWS, NEW ROCHELLE, N. Y.

The Thanhouser Photoframe consisting of portraits of the famous Thanhouser "Stock," framed in solid oak, mission finish, 34 inches in width and 44 inches in depth, with glass and easel (6 feet high) complete, GOES TO YOU FOR $3.50 with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling THE GREATEST LOBBY-DISPLAY BARGAIN EVER KNOWN.

For System's sake address ART DEPT.

THANHOUSER COMPANY

NEW ROCHELLE NEW YORK

2-4-U

AND GOOD ONES, TOO!

GETTING "The Old Curiosity Shop," Dickens' Gem, Out Friday, the 20th?

PROGRESS

IN the year 1910 we succeeded in splitting the business of the country between the trust and ourselves on a 50 per cent. basis.

At the beginning of 1910 this was thought an impossibility. In one more year, with your help, we will take another 50 per cent. out of the business they have remaining, or we will have an open market — they selling to our exchanges and we selling to theirs.

You may formerly have used Independent service and found it unsatisfactory. We are positive you would NOT find such the case NOW, especially if you take service from an exchange that is buying our entire output.

The next time a solicitor from an independent exchange approaches you, open up to him, tell him what has been your experience with independent service and what you must have to keep your people coming. If he is connected with a "live one" he will surely be able to give you a satisfactory service.

We suggest, also, that you write us, telling us your troubles. We may be able to offer at least one valuable suggestion.

OUR PROGRAM

EVERY MONDAY

AMERICAN—American Film Manufacturing Company
ECLAIR—Eclair Film Company
IMP—Independent Moving Pictures Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley
RELIANCE—Carlton Laboratories

EVERY THURSDAY

AMERICAN—American Film Manufacturing Company
IMP—Independent Moving Pictures Company
ITALA—New York Motion Picture Company

EVERY FRIDAY

BISON—New York Motion Picture Company
LUX—R. Prieur
SOLAX—Solax Company
THANHOUSER—Thanhouser Company
YANKEE—Yankee Film Co.

EVERY SATURDAY

CAPITAL—Capital Film Co.
GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
RELIANCE—Carlton Laboratories

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y. City

IMP NEWS

Here is the final scene in the splendid Imp release of Monday, January 23rd, entitled "The Dream." It tells the story of a young husband who grows weary of his sweet little wife until he has a dream which brings him to his senses. The dream is mighty well conceived and excellently well executed. Imps are getting better and better every week. You ought to have every blessed Imp that is released. The only way to get them is to keep everlastingly at your exchange till you win out! Don't be satisfied with asking your exchange once or twice. Do it every week, the same as we keep ding-donging away at you!

And here's one of the several thrilling scenes in our Imp release of Thursday, January 26th, entitled "Phone 1707 Chester." The wife unexpectedly walks into a banquet room just when her husband is drinking a toast out of a woman's slipper. This is followed by a novel situation in a Turkish bath establishment. The whole film tells a great story, points a good moral and has a happy ending. Begin to demand it today. And keep it up!

Independent Moving Picture Co. of America
CARL LAEMMLE, Pres.
102 WEST 101st STREET, NEW YORK

All "Imp" Films Sold Through the Sales Co.

FIRST AID TO THE OPERATOR

MACKIE'S REPAIR SHOP AND SALESROOM

New Model

Edison Projecting Kinetoscope

WITH OUTSIDE SHUTTER

THE MOST PERFECT MACHINE ON THE MARKET TO-DAY

ALL PARTS ON HAND

Opaque and Combination Transparent and Opaque Post Card Projectors.

Lecturers' Wants Receive Special Attention.

HARRY A. MACKIE 853 Broadway, cor. 14th Street, New York.

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** EVERY FRIDAY

Messrs. EXHIBITORS:

Here is what one exhibitor writes:

"The LUX productions are excellent. They are a joy."

If YOU are not getting LUX you should try them and YOU will say the same. Insist on LUX in your weekly program and if you have any difficulty in getting them kindly write us at once.

Lux Films are Leaders in Europe as well as in America

LUX

FREE COLORED LITHOS.

GET LUX

Release, January 20th, 1911:

A Dreadful Dilemma

Drama 586 Feet

His Faithful Furniture

Comedy 360 Feet

A more powerful dramatic situation was never shown on your screen. The emotional acting in it will produce a tense feeling in your audiences that will require the relaxation afforded by the exceedingly amusing and clever trick comedy that follows.

Write us at once if you cannot get this reel

FILMS

SEE OTHER PAGES FOR SYNOPSES AND PAST RELEASES

R. PRIEUR

10 East 15th Street Phone, 3427 Stuyvesant **New York City**

Sold only through the Motion Picture Distributing and Sales Company

THE BIO ARC SCREEN

Is the Greatest Convenience Ever Devised for the Operator.

It enables him to see at all times exactly what is going on in the arc without "squinting" through a peep-hole or straining his eyes.

You must see it to appreciate it.

During the past two months we have sold hundreds of "BIO" Arc Screens on the "money-back-if-you-want-it" plan—and not a single call for the money.

What better evidence could we give that every operator who sees it thinks it worth the money?

Send us a dollar today on suspicion.

CHARLES L. KIEWERT COMPANY

Largest Importers of Flame Arc Lamps and Carbons in America.

80 Cortlandt Street, New York. 58 Plymouth Court, Chicago. 15th and Pine Streets, St. Louis.
198 Fremont Street, San Francisco. 114 Huron Street, Milwaukee. 939 Carson Street, Pittsburg.

"Arco=B"
Biograph Carbons

Manufactured Expressly for Motion Picture Machines

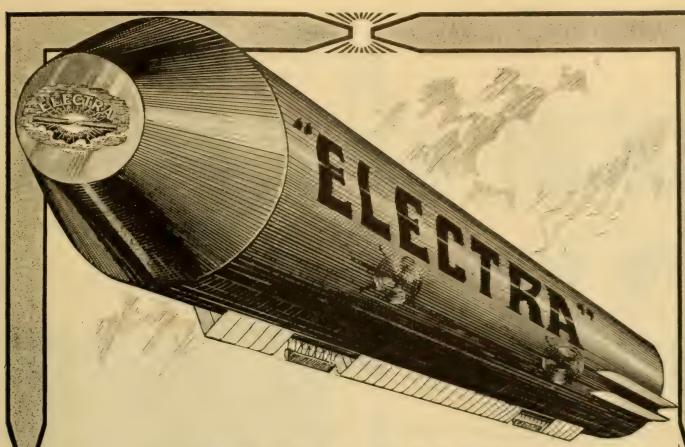
Long Burning at High Amperage, Brilliant and Steady Light

None Genuine Unless Stamped "Arco=B"

WRITE FOR PRICES BEFORE ORDERING ELSEWHERE

L. E. FRORUP & CO., Sole Importers

232-234 Greenwich Street, New York



HIGH QUALITY
ELECTRA (PINK LABEL) CARBONS

Are noted the world over, that is the reason they are being used by most operators.

They do equally well under all conditions.

Specify them and insist on this trade mark.

ELECTRA

TRADE MARK

Hugo Reisinger

Sole Importer

11 Broadway, New York

WE ARE

neither

THE BIGGEST

nor the smallest

FILM RENTER

in the world; but we strike that happy medium, which gives you

A COMPLETE PROGRAM

of the best and most popular pictures made, selected from the pick of

INDEPENDENT MAKES

WASHINGTON

PARAMOUNT FILM COMPANY

G. H. WALKER, Mgr.

428 Ninth Street, N. W.

Washington, D. C.

Champion Films

Champ, Champ, Champ, the public's calling,
Unto the THEATRES everywhere.
Will YOU hearken to the cry and INCREASE
YOUR box receipts,
Just by changing to a CHAMP exhibitor?

You will only begin to realize results with the untailing use of Champs. Start realizing now.

RELEASED JANUARY 25th, 1911

"Why He Went West"

Because we have beautifully enacted here the changing situations brought about by the changing heart affairs of a woman, is his reason. But the consummation of her frivolity results in her undoing. You will therefore UNDOUBTEDLY admire the lesson herein pictured to such a depth as to render the film untiring.

Scene from "Why He Went West"

Don't forget CHAMPS on Wednesday

Don't take our word for it, investigate for yourself Seeing is believing. We guarantee every CHAMP with a bank roll to be as steady as Gibraltar.

See Release Dates for Champ Features

CHAMPION FILM CO.

Mark M. Dintenfass
General Manager

12 East 15th Street
NEW YORK, U. S. A.

Laboratories at
Coytesville on the Hudson

THE CHAMP STAMP

Sold only through the Motion Picture Distributing and Sales Company
111 EAST 14th STREET, NEW YORK CITY

Live Men Are On Our Mailing List—Are You?

ECLAIR FILMS

ECLAIR FILMS AMERICA

THE FILMS OF PICTORIAL QUALITY

RELEASES OF JANUARY 23rd (Split Reel)

Painless Extraction 508 feet

A clever comic dealing with the ever popular subject of Painless Dentistry. A laugh all through.

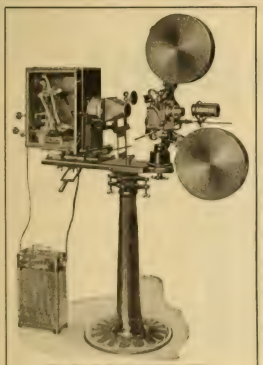
Kill the Fly 442 feet

Choleric Colonel's Adventure with a Fly.

THE FILMS of PICTORIAL QUALITY, Combining PERFECT PHOTOGRAPHY with POPULAR PLAYS

ECLAIR FILM COMPANY

NEW YORK: 31 East 27th St. CHICAGO: 35 East Randolph St.



The No. 9 Motiograph No. 10001

New Year's Announcement

ONE HUNDRED MOTIOGRAPHS

and more if needed for the

New England Trade

The Machine with a record. The Machine that has made good in every regard

THE MOTIOGRAPH THE BEST

Did we hesitate? No! We have watched and—we have learned. We have learned that there is ONLY ONE BEST

The MOTIOGRAPH M. P. Machine

Now Listen to Our Proposition

THROUGH a special arrangement with the manufacturers they have placed at our disposal for *thirty days* the two most efficient demonstrators in their employ, Mr. Swett and Mr. Clark.

We are PREPARED to DEMONSTRATE to the exhibitors in the New England States that the Motiograph is not only the best motion picture machine, but the machine of the future.

2½ per cent more illumination assuring. Better and brighter pictures, ease of operation, accessibility of every part and screw, built for the hard, heavy grind in successful theatres. STEADY, FLICKERLESS, MONEY DRAWING PICTURES.

Something different. Something better. Something Permanent. Something To Be Proud of.

YOU may spend vacation to take the demonstration to your home.

REMEMBER: We have these two demonstrators for only *Thirty Days*. COME IN TODAY. DROP IN A LINE. Telephone and we will come. Don't wait until they have gone—you may be too late.

BOSTON FILM RENTAL COMPANY, No. 1015 Washington Street BOSTON, MASS.

SPRINGFIELD, MASS., 389 Main St PROVIDENCE, R. I., Care Meade Bldg PORTLAND, MAINE, 547A Congress St

GREAT NORTHERN

The Trunk Mystery Detective

A Homeless Boy

(RELEASE FOR SATURDAY, JANUARY 14)

A well acted dramatic production.

The Trunk Mystery

(RELEASE FOR SATURDAY, JANUARY 21)

A sensational and intensely interesting story of impersonation to secure an inheritance. The fraud is brought to light by a clever detective, who will win the admiration of every spectator. Get busy at once in getting a booking of this big feature.

"Exhibitors make no mistake in demanding Great Northern films, as they can always be depended upon to lend tone to the program."—*Moving Picture World.*

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company

Solax Company

MAKERS OF FINE FILMS

BEST FILM MADE

NITTED AND TONED THROUGHOUT

Scene from "HIS BEST FRIEND"

PERFECT Photography

PERFECT PRODUCT

POWERFUL PLAYS

RELEASE JAN. 20th
A Reporter's Romance
DRAMA

RELEASE JAN. 27th
His Best Friend
DRAMA

RELEASE FEB. 3d
Ring of Love
COMEDY

147 Fourth Ave. Solax Company New York City

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) **Telephone call, 1344 Gramercy**

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $2.50. Foreign Countries, $3.00. Post Paid.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3⅛ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.
TIME DISCOUNTS: 10% one months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 160 Washington Street, (Post Building, Chicago). Telephone, Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 8 JANUARY 21, 1911 No. 3

The editors of the MOVING PICTURE WORLD would like to hear from every exhibitor what they consider was the greatest picture they have shown during the year 1910.

They may qualify their opinions by citing the picture which received the most applause and also stating which picture seemed to create the most profound impression.

Applause alone should not be taken as the criterion of greatness, as some of the dramas of the year have been received with a silence which was equally appreciative if less demonstrative.

* * *

We would also like to hear from the exchange booking departments as to what particular film they had most recalls for. This information is not desired for to shed glory on any particular manufacturer, but to arrive at some idea as to what kind of subject is most conducive to the welfare of the business.

All letters will be held confidential unless permission is given to use the name of the writer.

THE FIRST ANNUAL CONVENTION of Moving Picture Exhibitors, which we have before intimated will be held during the summer of this year, is creating considerable interest. Several have raised objections to the proposed place, Atlantic City, as it is not central. (We have other reasons why some other city should be selected.) Among the suggestions received so far are Detroit, Chicago, St. Louis, Buffalo. No doubt Chicago is a most desirable center for a national convention. So is Detroit. So is Buffalo, with Niagara Falls as an attraction. Exhibitors should discuss this at their meetings and send in their votes for a meeting place to the MOVING PICTURE WORLD.

Wherever the meeting is held it will necessitate a theater for demonstrative purposes and lectures. Suppose Chicago is decided upon, we have no doubt that Messrs. Jones, Linick & Schaefer would give up the Orpheum for the purpose if reimbursed for the usual gate receipts.

But the first thing to be decided is — Where will the First National Convention of Motion Picture Exhibitors be held?

* * *

Considerable space is used in these pages each week to give the stories of the films. It has been suggested that perhaps this space could be filled with matter of more interest to the general reader. We would like to hear from a few exhibitors as to whether the manufacturers' bulletins fulfil their requirements or do they value this department in their trade paper.

KINEMACOLOR is soon to receive an impetus in this country. The Kinemacolor Company of America, in whose factory at Allentown, Pa., the projecting machines are being made, inform us that in three months or less these will be ready for the market and that the machine will also be adapted to run the regular black and white subjects. Comment has been made in certain quarters that at the recent Kinemacolor exhibitions no other films have been shown than those included in the first demonstration at Madison Square Garden in 1908. There's a reason. The parent company did not propose to have the value of their films lessened by premature release until ready to exploit them throughout the country. But the Kinemacolor producers have not been idle. Before us, as we write, lies a list of over one hundred subjects, mostly full reels, embracing scenic, scientific, dramatic and comedy subjects. A stock company of twenty-five people are now turning out drama and comedy subjects at Nice, France, and a large studio was acquired near London, England, on January 1st. In addition to this, Kinemacolor photographers are at present at work in the Canadian Northwest, in Africa, and in the Orient.

* * *

Within the past two weeks a million dollar corporation has been formed to exploit Kinemacolor and monochrome pictures in this country as soon as the machines are ready for delivery. This company has absorbed the original Kinemacolor Company of America and also acquired the patent rights. We are not at liberty to disclose the names of any of the stockholders in the Kinemacolor Corporation at present. When we do the moving picture world will gasp with astonishment

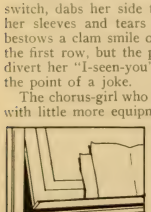
* * *

Charles Urban arrived in New York on January 1 and sailed again for London on Wednesday last, after having signed the papers which launched the big corporation.

On another page will be found an order by Judge Lacombe, enjoining the Yankee and Atlas Film Companies from using the Gaumont cameras or modifications thereof, also from vending any films made on such infringing cameras. The learned judge, however, exempts a camera put in evidence by the Yankee and Atlas people, referred to as the Wagner camera. Therefore these companies are rejoicing that they are enabled to conduct their business without molestation. Stock in the Wagner camera has gone up by leaps and bounds within the past few days, notwithstanding the fact that still another patentee claims that it infringes his rights.

Civilization is not a crab, but theatrical managers walk sideways if not backwards when they allow their musicians to play the wrong accompaniment to the right composition whether of song or picture. O, what a noise when the lights are turned low and Lily Limpwrist takes her place at the usual instrument of torture! With a self-conscious smirk she gives a poke to her back switch, dabs her side teasers with both patties, rolls up her sleeves and tears off "That Yiddisher Rag." She bestows a clam smile on the box-of-candy young man in the first row, but the presentation on the screen fails to divert her "I-seen-you" glances any more than if it was the point of a joke.

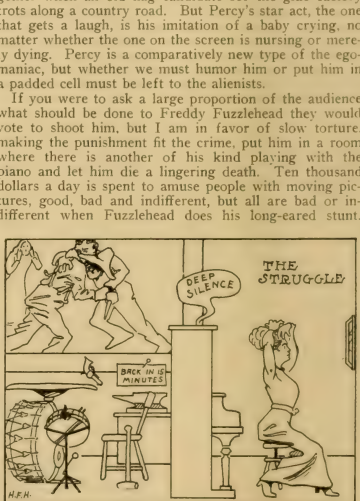
The chorus-girl who attempts to pose as a prima-donna with little more equipment than a tuft of bleached hair, a pair of high-heeled slippers and a cigarette voice can be tolerated, we often endure the howling and screeching of a Tommy trying to sing "Come into the garden Maud," but when Lily Limpwrist assails our unprotected organs of hearing with her loony repertoire it seems a shame to throw away ten cents on such a performance, to say nothing of the time wasted. We sit patiently through the act of an imported star, who commends to our attention the interesting intelligence "Me Rag, moy Bess usedter droive em cryzy at the Croiterion," we submit to the inanities of the chin-whiskered, pillow-paunched Dutch comedian, who says: "Vot it is, is it? Ask me," and we even tolerate the Irish comedian, shaved yesterday, who looks like an undertaker out-of-a-job when he wails in a hold-over voice: "Where thuh dear-ol Sha-hamrock gurrows," but there is a limit.



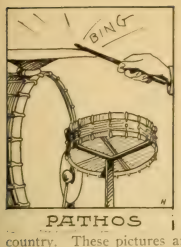
Lily is all right at home, when her mother importunes her to "play something and don't wait to be teased," or still better as a summer-eve girl on a Coney-Island boat, but no man will ever marry a girl who plays a dance while the pictured man is in a death struggle; she would probably be *at* one when the real one was in trouble. The girl of sympathy will play music in accord with the pictured story, the girl of ambition will try to improve the quality of her work, the girl of sense will try to improve the quality of the performance, draw patronage instead of driving it away, benefit the management, and show to others who are looking for pianists that she is not a fat-wit but a woman of ideas and good taste.

The performance of Lily Limpwrist is a poetic dream compared to the diabolical dipso-mania of Freddy Fuzzlehead and Percy Peashaker when they cut loose between the "vodeveal" acts. Gee! *Non compos mentis* and *le diable au corps* for theirs and a free pass to Matteawan for what they have done to kill the box-office receipts at moving-picture shows. Percy is really a wonder. When there is water in the picture it goes to Percy's cerebrum. If there is a lake shown on the screen, no matter if it is a mile away, calm or stormy, he shakes his box of peas so that we may know that it is principally made of water. Realism becomes intense when a vessel appears and Percy blows a whistle "Oo-Oo" to enforce the fact that it is a steamer and not a full-rigged ship. "Bow-wow" indicates that we are looking at a dog and not a door-mat, "Honk-honk" gives one a thrilling remembrance of crossing Broadway after the theatre with fifty cow-boy taxis in full pursuit, and he is a master of such startling effects as clapping two blocks of wood together when an old nag candidate for the glue factory trots along a country road. But Percy's star act, the one that gets a laugh, is his imitation of a baby crying, no matter whether the one on the screen is nursing or merely dying. Percy is a comparatively new type of the egomaniac, but whether we must humor him or put him in a padded cell must be left to the alienists.

If you were to ask a large proportion of the audience what should be done to Freddy Fuzzlehead they would vote to shoot him, but I am in favor of slow torture, making the punishment fit the crime, put him in a room where there is another of his kind playing with the piano and let him die a lingering death. Ten thousand dollars a day is spent to amuse people with moving pictures, good, bad and indifferent, but all are bad or indifferent when Fuzzlehead does his long-eared stunt.



Ten millions of people pay their nickles and dimes to see the moving pictures, and these shock-headed kleptopianoacs steal their pleasure away in order to practice the accompaniment for the song-and-dance comedians, those who come on the sage and say "I will now sing you a little ballad entitled 'Show you are a clod-hopper by keeping time with your feet.'" The same comedian who gets no applause from the long-suffering audience and asks if they are hand-cuffed, or says to the piano man, *sotto voce*, "Did y'ever s-see sucha lotta dubs?" The hall-room lobster on the stage is "great" to Fuzzlehead, the



PATHOS

boob action exactly suits the boob at the piano, the moving pictures are rot, he could do better himself if he had time, but he would say the same thing if he was shown the treasures of the Louvre or the Palace of Luxembourg. Ten thousand dollars a day is spent to *produce* the moving pictures, and it would be impossible to say how much more to keep going the ten thousand motion-picture theatres throughout the country. These pictures are not all masterpieces, many of them are very crude, but the whole art is in a primitive state, is constantly improving, and the exhibitions are kept alive by their production. People go every day to see the pictures, once in a while for the variety entertainment, and it is not only asinine but unbusiness-like to lower the grade of musical accompaniment when the lights are turned down. Inappropriate music may "do" for an unintelligent part of the audience, but what is the use of driving away the intelligent portion? All other parts of the theatrical working force move in harmony, like the wheels of a clock, but these fatheads against the stage apron are like the clock alarm that goes off when you don't need it and never when you do. Attention of managers to the comfort of patrons would help matters some, and little higher salaries would help a great deal to get suitable music. Better music means better patronage and more of it, and superior patronage means a demand for superior photoplays. Suitable music is an essential. If the drummer can not be taught to subordinate his morbid craving for attention to the general effect, cut him out altogether and pay more for a pianist who can improvise softly during scenes of pathos or utilize operatic selections for the dramatic effects.

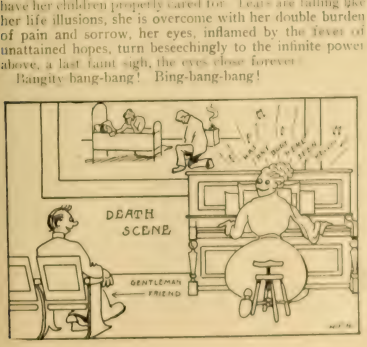
Bangity-bang-bang. Bing-bang-bang.

Desperate Desmond has got Claude Eclaire in a tight place, but no matter, the "rag" is on, "hit it up."

Bangity-bang-bang! Bing-bang-bang!

There is a tender-hearted mother dying in the little play, the world around her is subdued and silent, her face is pale, her frame attenuated, her respiration is heavy with sighs of sorrow and unsatisfied desire to have her children properly cared for. Tears are falling like her life illusions, she is overcome with her double burden of pain and sorrow, her eyes, inflamed by the fever of unattained hopes, turn beseechingly to the infinite power above, a last faint sigh, the eyes close forever.

Bangity-bang-bang! Bing-bang-bang!



THE REFLEX PRINCIPLE IN THE MOVING PICTURE CAMERA.

In a recent article on the multi-focal camera, we outlined not the advantages which this form of camera has in practical work. The multi-focal camera, in point of fact, allows of the use of three lenses of varying foci. These lenses are attached to a turn-table on the front of the camera. All that is required to alter the lense, at which the picture can be taken, is to revolve this board. Then, the lens of the desired focal power is in position. In the matter of the rapid action so essential that the moving picture camera was susceptible of improvement in many respects.

We may perceive that there is on the English market a moving picture camera known as the "N. S." Reflex. This we believe has been invented by Mr. A. S. Newman, the well-known moving picture camera expert, and is made by Newman and Sinclair, London.

This camera has several novel points in which we believe many of our readers will be interested. It claims, for the first time, to introduce the reflex principle, which permits of exact focusing with lenses of any focus. The reflex principle is simply this: "You see the image on a ground-glass screen in the camera, right up to the moment of exposure. We have only a set of the instrument before us. From this it seems you look through an orifice, set at the side of the instrument, at a reflected image. Those of our readers who have used hand cameras on the reflex principle, will, of course, follow our meaning.

The "N. S." camera has also other features of novelty which deserve notice. It permits of the rapid change of lenses by means of a bayonet joint, fitting on the camera front. From time to time we have pleaded for a camera which will admit of a considerable variation of focus. The "N. S." camera allows of the use of lenses of from two to ten inches in focus. Here, we may mention that Kearton, the well-known moving picture photographer of African subjects, used on his camera a lens of eight inches focus. This, of course, enabled him to get comparatively large images of distant objects at that length of focus.

The "N. S." camera, we read, measures 14-3-4 by 9 by 6½ inches, yet it takes 400 feet of film. It has a shutter adjusted for exposures from 1-32 to 1-100 of a second. It also carries a finder of the frame type with the setting piece accurately adjusted to the camera.

This camera, we may say, is listed at £25-0-0 in London. We do not know whether it will find its way on to this market. Anyhow, it embodies several useful modifications and some novelty of construction which, no doubt, will be welcomed by the users of moving picture cameras.

Mr. George H. Grombacher, of the Seattle Film Exchange, Spokane, Washington; Mr. Ray Grombacher of the Pacific Film Exchange Seattle, Washington, and Mr. Frank Healey of the Montana Film Exchange, Butte, Montana, were visitors on the "Great White Way" this week. These gentlemen came East to look over the Eastern field and to absorb ideas. They made a tour of the Nicholas Power factory and have spent considerable time amongst the leaders of the business in New York. Of course they favored the offices of the Moving Picture World and regaled us with stories of fine theaters and big patronage in the Far West that would make the Eastern exhibitors mouth water. We have in preparation some illustrations of these Far West picture palaces.

Kirksville, Mo.—The Normal School Building has been planned and arranged with special reference to the efficient use of moving pictures and illustrates regular and instruct requirement of films.

Keith & Proctor not only have moving pictures in lighted auditoriums, but their posse agent is making a feature of it in his readers. Good egg.

Ithaca, N. Y., exhibitors, knowing that their city needs a new hospital are showing slides of hospitals that have been built in surrounding cities. Every exhibitor in every city is a public benefactor because he exercises a certain influence for good or bad.

New Orleans, La.—W. W. Armfry, the young man charged with absconding with between $1,000 and $1,500 from the Imperium Film Company, and who fled to Birmingham, Ala., and then to Jacksonville, Fla., has surrendered to Clerk Dreyfus, at the Parish Prison.

The Technique of the Picture Play

By George Rockhill Craw.

Six million people go to picture plays every day in the year in the United States. There are more than 14000 5 and 10 cent picture play houses in this country, giving an average of three exhibitions a day, with an average attendance of 200 persons for each exhibition.

The picture play's popularity in the matter of attendance as shown by these figures, greatly exceeds that of all the legitimate theaters, opera and vaudeville houses, and concert halls, combined. Its daily attendance is sixty times that of baseball at the height of the baseball season, which lasts for only four months, while the picture play houses are open the year round.

With this tremendous popularity, the influence of the picture play house for good or evil is second only to that of the periodical press, and like the newspapers, many plays are either yellow or clean. It is worthy of note that it is the yellow and crime-exploiting newspaper that is quickest to cast the blame for crime upon the influence of the yellow picture play.

Almost every school child in the towns and cities attends the picture plays from one to three times a week. The grown folks go oftener, and without the modifying excuse of having gone to take the children, as they say when the circus comes to town. But, as at the circus, these grown-ups are quite as well entertained, and in much the same primitive way, for most of the picture plays are as yet primitively elemental in their dramatic construction and technique.

The Great Interest in the Films.

How long will the picture plays keep their present popularity?

Now, most of the films hold their interest because of their living out-door scenic beauty; their picturesqueness of costume; the freedom and naturalness of outdoor acting; and through the trick technique of the producer and manufacturer, it being possible to get most extraordinary and surprisingly clever effects in the making of motion pictures.

To many of the patrons of the picture play, the higher priced theater has been a closed book, so that the most primitively constructed picture drama, in the writing of the scenario, is to many a new and wondrous thing, the fresh beauty of the scenes and the picturesqueness of the actors holding the interest in the drama in spite of the amateurish simplicity of the theme and its handling by the author.

But all people tire of pretty pictures, even in endless variety, and as occasional picture plays that posses real dramatic merit are thrown upon the screen, the taste of the people is cultivated, and within themselves they begin to demand plays in which the producer builds upon ideas and forms that through the work of the author are given importance and illumination by logical processes in the action of the drama.

The First Picture Plays.

The mechanical and artistic production of picture plays has far outstripped their progress along purely dramatic lines, due to the policy of the producing manufacturers in keeping the authorship of the plays anonymous, and in offering ridiculously low rates for good scenarios.

Some of the most recent and elaborate productions differ little in their drama from the primitive methods of the first picture plays. In these, the construction was correct, if simple. Here is one of these theme formulas that has been produced and reproduced *ad nauseam*, under various settings in many climes:

1. A conspiracy to rob a stage coach that is about to set out with much treasure, is established.

2. The coach, with it gold and its fair lady passengers, begins its journey. It is waylaid by the robber band, a terrific battle ensuing, in which one of the wounded guards escapes and goes for help, the bandits making off with the treasure and the fair captives.

3. The wounded guard rides furiously up to the headquarters of the law's representatives, and these mount their horses, and, led by the guard, pursue the robbers, defeat them in a battle, and retake gold and captives.

This formula has been "staged" from the Pyrenees to the Rockies and back by way of the antipodes. It has been acted by the predatory Moors of Algeria, and the visored soldiers of France; by the bad men of the frontier, and the rangers of the West; by the brigands of the mountains, and the gendarmes of Spain; by Tartar outlaws, and Russian Cossacks.

Good From a Structural Standpoint.

This simple little story of pillage and retribution is good from a dramatic standpoint. There is the Introduction, establishing the conspiracy to rob the stage; the Clash, when the outlaws set upon it; and the Denouncement, when they are pursued and beaten, the gold recovered and the captives liberated.

Everything moves along smoothly and logically. The dramatic construction is perfect. The play is a good rudimentary example in dramatic art.

But after having seen one of these plays, one knows exactly what will happen after he has witnessed the second, third, fourth, or forty-'leventh one that he may be forced to look at under a different guise of costume, time, and scene.

Plays Too Rudimentary.

The trouble is that this type of play is too rudimentary. It is not even necessary that a scenario be written for it, so far as the dramatic action is concerned.

The spectators, knowing from the introduction, what the Clash, and Denouement will be, lose all interest in the drama, and the play resolves itself into a matter of pretty pictures and good horsemanship.

But a plethora of pretty pictures and good horsemanship carry much *ennui*, just as all plethoras do.

The Small Boy Is Loyal.

However, there is one patron of the picture play that never loses interest in this type of drama. It is the small boy.

You will hear him cheer and applaud with all the might of his quivering little body as the wounded guard dashes into the camp of the soldiers or gendarmes, and when the latter hastily mount their horses and ride out with the blood-stained hero at their head, in pursuit of the brigands, his enthusiasm knows no bounds, and he claps till his little clappers are sore. The grown folks merely smile, and look foolishly at each other.

Yes; the picture play is often childish.

Enter the Scenario Writer.

But improvement does not always come when the picture play leaves the primitiveness of its drama. It is then that the scenorio writer enters. It is then that perfect construction and logical technique are usually scattered to heaven's four winds.

The picture play dramatist may be an amateur playwright or he may be a professional, but nondramatic, *litterateur*, and he may get $15 for his scenario, which, barring a production of his piece, is usually $15 too much.

The producing manufacturers know this, but they must produce, and they are as yet unwilling to pay professional prices for professional work, because the "old stuff still goes," and I may add, it is soon *going*.

"Brave Hearts."

Another type of the elemental picture drama is exemplified in a film titled, "Brave Hearts," the brave hearts being the inmates of a settler's cabin in the land of the Hurons.

Father and the boys leave for the corn field with horses and plows and guns, while mother and little Debby are left alone with the housework.

A band of Hurons attacks the cabin and little Debby slides out of the back window and goes for help, while mother feigns insanity. This woman, "whom God has touched," as the Indians have it, is led away an unharmed captive, which is an error in Indian portraiture, as an Indian cares as little for the company of a lunatic, as an African for the society of a ghost. But according to the formula, there must be a rescued captive at the denouement, and mother is it.

Little ten-year-old Debby runs to the stable for a horse, and instantly finds one ready saddled and bridled in twentieth century U. S. Army style, which is quite up-to-date for the land of the Hurons of frontier days.

How the horse happened to be saddled and bridled in its stall is more than the audience can fathom, so that numerous exclamations escape the grown members of it, showing that it will soon begin to demand something in the way of technique.

The Illusion Spoiled.

This illogical incident at once spoils the illusion, and makes the drama, which up to this point, is really quite excellent, in an elemental way, somewhat ridiculous.

But there no flies on the way little Debby rides the horse, nor in the way father and the boys, armed to the teeth, ride back after her in pursuit of mother and the Indians, with the small boys in the audience turned inside out with excitement and glee as a thrilling recapture is effected.

Picture Comedy Mostly Horseplay.

Even the most recent efforts at picture comedy fail to get away from horseplay, which is of course primitive comedy, and as the stuff "goes," the manufacturers are satisfied to produce it.

The formula for current picture comedy is as stereotyped as that for the picture drama. Usually the "surprises" are obvious before they are sprung, which technique, or the lack of it, at least has the merit of not disappointing anyone.

It may bore, but what of that? There are more films coming, and the whole show only cost a nickel anyway!

The audence of the photoplay lives in an era of expectation. It has a philosophy all its own.

The Present Status of the Picture Play

It is in a transition from the primitive and elemental to the professionally artistic that the picture play now finds itself.

The producing manufacturers are looking for cleverness and art in their scenarios, but are unwilling to pay for it as it deserves.

Once in a while, something good is started, but for the most part, capable picture dramatists are locking up their scenario MSS, until the people demand something better than the present plays, at which time the producing manufacturers will have to pay the authors what they demand fairly, and award them recognition on the title flashes.

Now, the theaters flash the titles of songs with the authors' names, but the title flash of the picture play goes unheeded. The song is always doggerel, but the play may have genius.

Scenario Writers Unrecognized.

The dearest thing to the true artist's heart is recognition. Anonymous production carries with it no popular recognition, so the promising writer of picture plays gives up or disposes at the prices offered for his work and at the policy of the producing manufacturers in keeping his name hidden from possible fame.

In the field of the spoken drama, the author of a piece is fully recognized on posters, programs and in the advertising, no matter how little known or obscure he may be at the time the play is produced. It is this policy that has given to the spoken drama some of its most brilliant authors. It would do the same thing for the picture play.

Few Scenarios Worthy.

It must be apparent that a scenario of action characterization and interest that is good enough structurally and technically to produce, is good enough to be well paid for, and to bear the name of the author.

Because few that are produced are worthy of price or name, a condition that can be overcome only through proper compensation for those that are worthy, and a public recognition of their authors.

Then will the author have something [illegible] for in the form of the picture play, and the much belittled "canned drama" will reach a new dignity.

Already, a careful selection of films is being made by the [illegible] of the better class theaters, and like [illegible] are finding their own level. The trend is toward improvement, even under the most unwise general policy imaginable on the part of the producing managers in their treatment of authors.

Training and Cleverness Needed.

When one thinks of the training, skill and cleverness that it takes to write an acceptable play for the stage, where words may be spoken and their intelligence conveyed by the sound of the actors' voices, what may be said of the technical skill needed in the writing of a picture play, where the thread of the story must be held together by captions, short quotations, notes, telegrams, and letters and by the pantomime of the actors.

Captions Are a Necessity.

It is almost impossible to write a picture play that makes any pretence toward art and characterization and away from the purely elemental, without a free use of these captions, and yet that technique is best which avoids captions wherever their import can be expressed by the action. However, if there is any lack of lucidity in expressing the import by the action, the caption should be used.

One producer has remarked to the writer that he objects to making a "newspaper" of the theater screen, but it many captions are necessary to the lucidity, there should be no objection to a liberal use of them.

The stage has its "newspaper," the theater program, in which scenes are named and the characters set forth with their relationship, one to another, while often an entire synopsis of the play is given. In the picture play this information is more effectively supplied by the captions, and their judicial use only strengthens the play and enhances the interest by assisting the understanding.

The Work of the Picture Dramatist.

The one who would be a skillful and artistic painter [illegible] must study his play and revise it constantly with the patient thoroughness of a German savant. He must arrange and rearrange every situation in order to get the best effect in the most natural and logical way. He must characterize. He must eliminate the obvious. He must build from action to action with increasing interest toward the [illegible] point, this cumulative interest culminating in the "Climax" or the "Clash." Then he must build logically toward the Denouement, reaching the end, step by step, through a studied and progressive structural technique.

The most facile means for the conveyance of his story a dramatic picture dramatist. The exigency of his scenes are not met. They are puppet scenes.

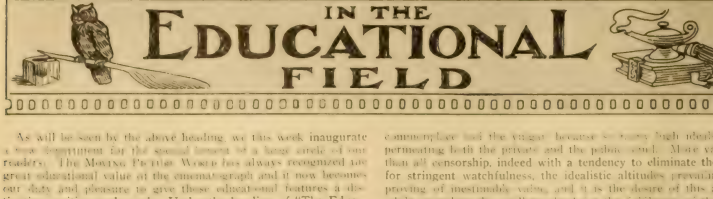
His is a new influence based on the elements of the old and demanding not only the training of the old but a genius for the new.

He talks to the world and must make it understand.

He must have something to say and say it well.

The purely theatrical will not do, but the world must have the element of stirred consideration underlying it.

Then will the picture play come into its own, will all the parlor of its infancy, and the mocking grandeur of its boldness of days vanished.



As will be seen by the above heading, we this week inaugurate a new department for the special benefit of a large circle of our readers. The Moving Picture World has always recognized the great educational value in the cinematograph and it now becomes our duty and pleasure to give these educational features a distinctive position each week. Under the heading of "The Educational Field" we shall, as thoroughly as possible, both lead and follow the motion picture in its advance along all lines calculated to increase its value and progress in the entire field of educational work.

Our first and immediate object will be to record the advances that the picture has already made in the field of education and the publication of articles by eminent men, written with the purpose of directing its influence along the highest possible line of advantage to all classes of people—especially the young and the scholar. While, from its inception, the Moving Picture World has been essentially a trade paper, it has become the only recognized organ and authority for every phase of moving picture work; colleges, schools and institutions of all kinds are among its subscribers, and our correspondence files testify that hundreds outside of the entertainment field are regular readers of these pages. It is for these readers that this page is primarily intended, and in our endeavor to crystalize the wave of sentiment that is abroad in favor of the educational value of the picture, we shall welcome the hearty co-operation of all interested parties and hold ourselves in readiness to serve and help them in every way possible.

IDEALS.

"Man is able each day to raise himself"
"Somewhat nearer to the level of his highest ideals."
—Rev. F. B. Meyer.

These words of wisdom are worthy a secure place in "Memory's cells." Every true man has ideals—high ideals, towards which he can each day climb a little nearer the accomplishing, with great benefit to himself as to his fellow man.

The idealist-dreamer *points* the way, the idealist-practitioner *leads* the way, and under the inspiration of his enthusiasm others follow. There is no art or profession which is without such ideal leaders, and now that moving pictures are attaining such an eminence in the world's utilitarian beauties, it behooves all its adherents to put forth the best possible efforts to enrich and ennoble its uses.

We are living in days of great demand, millions of interested people are daily waiting before the screen for the appearance of the latest and best in the art of cinematography; educated now to a point of comprehension unknown a few years ago, they are fast becoming a vast army of critics before whom must pass in close scrutiny the best works of the best picture makers in the world. The automobile has made engineers of thousands of men who never knew the first thing about common mechanics; the aeroplane has brought the science of aeronautics to the common knowledge of the multitude, who before care little more than to know "which way the wind blew." The world is being educated in things "never learned in school" with an education neither superficial or spurious, but at once valuable, important and great. The combined arts and sciences of the moving pictures are today common knowledge, they are no longer "strangers in the land," but an everyday fact. Henceforth the uses of the moving pictures must be idealistic, and they must be lifted daily to the "highest possible level." Already this tendency is being shown "all along the line," that which pertains to art is becoming more artistic because the true artist spirit is entering more largely in the work. That which belong to science is becoming more scientific, reaching down even to the operator and lifting him to higher levels. It has been predicted in these columns repeatedly that the moving picture would outgrow the commonplace and the vulgar because as many high ideals were permeating both the private and the public mind. More valuable than all censorship, indeed with a tendency to eliminate the need for stringent watchfulness, the idealistic altitudes prevailing are proving of inestimable value, and it is the desire of this article, while recording this, still to plead for the fulfilment of the lines at the heading, and to ask that "each day" shall find moving pictures rising to the level of its highest ideals.

THE INFLUENCE OF THE PICTURE.

Early Training Predetermines the Effect That Any Picture May Have on the Mind.

A little girl saw a moving picture in which there was a fire scene and people being rescued. Later she saw another in which some Black Hand villains were trying to extort money. Associating the two ideas she wrote a note demanding $5 and fastened it to a door in a tenement house, threatening to burn the house unless the money was placed under a mat. Of course she was caught and made to confess. This incident furnished the newspapers at the time with much copy in which the picture was assailed, but not one of the writers ever alluded to the fact that the investigation proved this girl to have been possessed of a perverted mind, the result of loose early training.

While this does not condone the pictures showing such scenes, the conclusion is that a weak-minded person reading the newspaper reports of fires and Black Hand doings would be equally liable to be influenced thereby.

Writing in the "Sunday Magazine," Alphonsus P. Haire draws a parallel between the moral and the unmoral effect of the picture, in which he shows that the highly educational influence it can and does exert greatly overshadows any deleterious influence. Also that the moral tone is of a higher order than the spoken drama and much of the published literature of the period.

Much has been said on the morals of the moving picture from the pulpit, in the courts, and by the press. "These shows are sinks of iniquity!" exclaimed one police magistrate. "Ninety-five per cent. of them ought to be closed."

At the Children's Society (New York) it was said that the society had obtained the conviction of more than thirty managers and attachés of moving picture houses in the last few months for permitting children under sixteen years old to enter without escort. Thirty other moving picture men were convicted of more serious charges, as a result of which they are now languishing behind bars. There seems to be some ground for believing that through moving picture shows others may be obliged to don prison stripes.

The documentary evidence touching on this phase of the development of the moving picture seems endless. Its educational aspect is not entirely without its clouds. A New York paper had this recently to say on the subject:

As for the educative influence and intellectual spirit of the moving picture theater, suffice it to say that the titles read from the films exhibited at random from the list of new films prepared for exhibitors: "The Pirates' Bounty," "A Jealous Wife," "A Backgrounds Mystery," "The Girl Who Dared," "The Gentle Sculptress," "The Engineer's Sweetheart," "The Tenderfoot Parson," "The Cowboy's Race for a Bride," and "The Sheriff of Black Gulch."

The last named titles suggest a list of dime novels of a former generation. And what, indeed, is the moving picture show but dime novel literature flashed on a screen by means of image projection and perceived to exhibit minds precisely for that the same? It is on the dime novel that its enormous popular vogue has been secured, and it is by dime novel standards that its moral influence must be measured.

There Is Good in It.

In the face of all this it may seem foolhardy to put in a good word for the silent drama. Yet, one feels constrained, after careful study of the situation, to do so. No denial is made of the bad points of the "nickelodeon;" for, when facts that are unassailable point toward an undesirable state of affairs, it is for the public then to get to work and right matters. A distinction, though, should be drawn between the moving picture itself, the moving picture theater, and the man who conducts it. The fault, wherever there is fault, will generally be found to center in the individual. The

moving picture as an institution is as sound as regular drama and the five-cent theater as moral as the two-dollar house.

While the class of show people first attracted into the moving picture world by promises of quick returns on their investments were of the kind that submerge ethics, morals, and common decency to inordinate desire to make money quickly, the demands the public is now making on moving picture people are fast weeding out these adventurers and making intelligence and education a prerequisite of success in this new business. It is true that any article purporting to cover the moving picture industry would be inadequate and superficial if they failed to dwell at some length upon what may fairly be described as the vices of the institution, yet it does not seem necessary to second unreservedly all the condemnations one hears and reads.

There is to be said in favor of the moving picture theater that as yet such rank productions as "The Girl from Rector's," "The Girl with the Whooping Cough," "The Soul Kiss," and "The Easiest Way" have not found their way to any alarming extent into films. This is all an unpleasant subject, but it seems necessary to dwell upon it in order to convince the public that, despite the fact that young minds have possibly been inflamed by melodramatic picture plays and shows of a dime novel order, the moving picture itself is not entirely bad, and that, with proper encouragement and hedged in by intelligent restrictions, it may be made the source of much good.

In the editorial quoted in a preceding paragraph it is somewhat picturesquely set forth that the moving picture show is "bat dime novel literature flashed on a screen by means of magic lanterns and purveyed to youthful minds pictorially for half the old price." This is hardly true.

Some time ago one of the picture houses published a catalogue of educational films. Upward of perhaps three thousand different subjects are embraced in the book, covering many interesting and unique phases of history, geography, botany, travel, entomology, and thnology. There are even slim stories of the latest advances made in the fields of surgery, pathology, biology, and bacteriology, while zoology, ethnology, geology, microscopy, necromantics, mineralogy, ornithology, geology, microscopy, aeronautics, mineralogy, metallurgy, and the science of naval and military warfare all have their departments. In the lists of this one house possibly more than a million lineal feet of film have been prepared solely for the mental uplift and betterment of society.

"The dime novel standard of measurement" suggested in a preceding paragraph could therefore hardly be employed satisfactorily in arriving at the value of all films shown in the moving picture theater.

Making Shakespeare More Popular.

The story is told of a day laborer, who, though able to read and write, had never heard of Shake-peare until he chanced to see one of the several Shakespearean productions in a five-cent motion picture show. The man used to walk several blocks out of his way every evening on his road home from work, so as to pass a moving picture billboard, with the hope of finding a Shakespearean play billed. He not only sees every "heavy" film shown in his town, but has procured a library card, the first he ever owned, and is now reading the plays for himself.

Rochester has lately introduced moving pictures into public schools as a supplement to the blackboard and illustrated geography. Other cities have followed this example. Pittsburg and Milwaukee have the move under consideration. In some of the largest colleges, biographs have been installed. Lack of funds in many cases is the only thing that stands in the way of wider adoption of the illustrative idea of teaching in educational institutions. Fifty thousand dollars is sometimes necessary for equipment sufficiently broad to meet the needs of a large city.

"IN THE EDUCATIONAL FIELD."

Milwaukee, Wis.—The city authorities have added moving pictures to the list of free entertainments given by the city. The pictures are given in conjunction with the regular band concert and municipal dances on Lapham park. Those who do not care to dance can look at the pictures and listen to the music.

Oakland, Cal.—Moving pictures will be introduced in to the Lowell school with the beginning of this year. They will be at first confined to the Geography classes and later on in other ways.

Cleveland, Ohio.—Authorities have arranged for a continuous series of moving picture shows to be given in each of the different schools in Cleveland.

Rochester, N. Y., has lately introduced moving pictures into the public schools as a supplement to the Black board and illustrated Geography.

Washington, D. C.—Moving pictures as an adjunct to the public school system have been recommended by Mr. S. E. Kramer, director of intermediate instruction. Mr. Kramer is at work upon a definite plan for the introduction of projecting apparatus in the public schools.

Chicago, Ill., has become a contestant of the local exhibitors' league by installing moving pictures in eight of the public schools down to date. Mr. John D. Shoop, Assistant Superintendent of Schools, is looking after the above details.

Baltimore, Md.—The city council have taken under advisement a proposed plan for the introduction of moving pictures into the regular school curriculum of that city.

San Francisco, Cal.—A scheme has been developed by Professor Childs, formerly President of the State Normal school of San Jose, California, for an exchange of moving picture films between the schools of San Francisco, Oakland, Berkeley, and Alameda. Prof. Childs and others believe that the Cosmopolitan stereopticon is one of the greatest aids to visual education, using the stereopticon in giving pupils a clear view of subjects that lend themselves to the pictures.

La Salle, Ill.—Dr. G. Stanley Hall, of Clark University, addressing the Northern Illinois Teachers' Association, declared six years of moving picture shows would be more among the greatest contests in the development of the child mind.

St. Paul, Minn.—The Y. M. C. A. of this city is trying the plan which proved so successful last summer of having pictures of instructive scenes before the Sunday afternoon talks.

Minneapolis, Minn.—Moving pictures will illustrate lantern graphs in the city public schools. Geo. H. Elwell, President of the board of education, is working on a plan for making the best use of the school auditoriums, and moving pictures are a feature of the plan. Many of the schools have already stereopticons and Mr. Elwell expects that the introduction of the up-to-date modern moving picture will easily be accomplished, and will add to teaching geography, History, and other subjects.

New York City.—Moving pictures are being used by the Board of Education in the free public lectures to adults and it found successful the use will be extended. Public school auditorium will be opened as a public lecture course.

Madison, Wis., claims the distinction of being the first city to give moving pictures in its public library. It is the intention of Mr. Douglas, State Librarian, to introduce the idea in the libraries throughout the state and hopes in time that many more of these institutions will devote a regular part of their assembly room to the storage of film the same as they now do of books.

Easton, Pa., has installed a brand new moving picture machine for the benefit of the rising generation of East city. Pictures are lectured as they appear on the screen by Miss Leah Coleman, who has a special faculty for making things appear clearly to the child mind.

Newtonville, Mass.—Mr. Chas. Swain Thomas, of the department of English literature in the Newton High school, addressing the Marion County Teachers' Institute on the essential principles in teaching literature, made the statement that before many years, moving pictures will be successfully adopted by the public schools as a medium of making vivid the subject at hand.

Antwerp, Belgium.—The use of moving pictures in the public schools in this city has been in vogue for some time and at this writing it has passed the point of novelty and has settled firmly into its place as a regular part of the day's routine.

Buffalo, N. Y., has been carrying on a vigorous educational campaign in the great anti-tuberculosis movement. Moving pictures have played a large part in the work, and the moving picture men have cooperated with the Boards of Education and Health to such an extent that moving pictures have regained whatever confidence they ever had lost in the city, and a great deal of respect besides.

Pittsburg, Pa.—Mr. Walter McCormick, the young Pittsburg cinematograf, has recently made a series of films which are recorded to be a conservative record of the death from bubonic rube. The bodies were ordered to go through their many ceremonials and rose to the height of originality. These records will be filed away in the archives of the Carnegie library.

Like all other large cities where the moving picture is established there, N. Y. has experienced some trouble with the local clergy and the press. Recently a crusade was begun against all moving picture theaters in the city and many of the clergy went so far as to declare that these theaters were evil, when a happy thought entered the brain of some wise one who intended in interesting the intercalation communion to the pictures. As a result each house is receiving a whole new lot for the benefit of the censorship situation. One instead of increasing the interest naturally came to the pulpit and press. The theaters have been extensively advertised through both mediums, and instead of being advised to refrain from entering the doors of a moving picture theater, the patronage of the entire population is earnestly solicited.

Condenser Breakage, Etc.—Seattle, Wash., says: "Enclosed find $2.50 for a year's subscription and Handbook. Am a regular reader of the 'World,' buying single copies from newsstand each week. I have found it a very instructive and useful publication. I'm sure have troubles no more, as I wish to keep them for reference." As regards the matter of condenser breakage, it is always greater in the winter than in the summer, due of course, to the coldness of temperature. I have reduced breakage by letting my arc burn for a short time and then shutting it off for a minute or two, thus gradually heating the lenses. Also I first use my condensers in the stereo, which seems to temper or season them, so that the breakage is much less. Still, no two pairs of condensers seem to be governed by the same rule. They crack in spite of every precaution one can take. I notice many operators complain of poor patches, misframes, etc. For this they have themselves largely to blame. While a few operators remove bad patches, the greater number run them, irrespective of results on the screen. They seem to work on the 'Let George do it' theory. To remove the emulsion in making a splice I find a safety razor blade most excellent for scraping. The 'Ever-ready' blade is handiest by reason of the fact that it has a heavy head at the top, enabling one to get a firm hold on the blade. I am interested in the improvement of projection, as all operators should be. We have a good Union here and all but a few small houses employ Union men, I am glad to say. Salaries run from $20 to $30 a week, mostly $25."

The condenser matter, in so far as breakage is concerned, has been pretty well thrashed out. So long as we have glass subject to high and sudden changes of temperature there will be breakage. Boiling in water or oil, baking, etc., may or may not reduce the breakage, but using a lens for a while in the steroptcon before placing it before the stronger moving picture arc may, and I think does have some effect. These things have all been published in the Department before, still their re-publication is necessary from time to time since new readers are being constantly added. Glad you have a strong Union in Seattle. I would not call $25 high wages for a 9-hour shift, seven days per week, though it is much more than the average operator receives. The writer hopes and expects to see the time when operators will be considered worth $40 per week; but before that time comes they will, as a whole, have to increase their proficiency and ability in projection very, very much.

* * *

Speed.—Opelousas, La. (Armas Durio, manager Bon Ami Theater) writes: "What do you mean by saying that 'It varies from 40 to 80 feet per minute, but ordinarily remains between 50 and 70'? If the film should be run at 40 feet per minute at one time and 80 feet per minute another time to obtain the best results, why is it the manufacturers do not arrange their films to be run at a uniform speed? You are wrong, Brother Richardson' A film should be run at a uniform speed of about 60 feet per minute and you should correct your answer to 'Slow Speed,' Brooklyn, N. Y., Dec. 24th issue. I trust that by the above I have not given offense."

Never mind the "offense," Brother Durio. I'm not so thin skinned as all that. As a matter of fact, however, you are very much in the wrong and I have no correction to make. One of the most important functions of the operator lies in his ability to properly gauge speed so as to get out all there is in the film. The Pathé Passion Play, for instance, is at its best when run at approximately 40 feet per minute. On the other hand, there is a film, the name of which I have forgotten, which gives the repressentation of a runaway train. This film is at its best when run at between 85 and 90 feet per minute. Many scenes which would be utterly absurd if run at 60 feet per minute will be found splendid if run at a greater or less speed, according to the subject. I remarked recently that an operator "renders" or "interprets" a film just as a musician renders or interprets a piece of music. In making that statement I had the matter of speed very largely in mind. I remember one film in particular, though its name I have forgotten, in which a child lay dying and its father, summoned by wire, was going to the bedside in his automobile. The deathbed scene was solemn, of course, and very beautiful. I found about 50 feet per minute to be its best interpretation. The automobile, however, ought not to run at slow speed, and if I had continued straight through at 50 per minute the automobile scenes would have been a farce, since the father would have been placed in the position of nagging along very much at his leisure, on his way to the deathbed of his child. Space forbids my saying more at this time. If, however, you will watch carefully, Neighbor Durio, you will discover that you can do much to improve the scenes in even the average film by speed changing. In the case above named, I run the deathbed at 50 feet per minute and the automobile scenes at close to 80, and it changed from one to the other four or five times. This made a success of that film, whereas had I run it at straight speed of 60 feet, it would have been very commonplace indeed, neither the auto or the deathbed scenes being at their best interpretation.

* * *

Getting Things in Line.—Mr. Roger N. Wheeler, Chehalis, Wash., contributes the following: "I should be glad to have you try the following experiment in the matter of liming the lamp lenses and machine head. Nail a piece of black cardboard over the lens hole in the front operating room wall. If everything is in perfect line from the arc to the front end of the projective lens there will be a perfect, clear-cut picture of your aperture opening on the cardboard when the arc is lit. If your lamp is too high or too low, or things are out of line in any way, you will get practically the same effect on the cardboard that you would get on the screen when the arc is too high or too low, or too far to one side in the stereo. I submit this as a convenient, quick and accurate way to find out the correctness of alignment."

Many thanks, Friend Wheeler, for your tip, which is passed on to our readers for consideration and experiment.

* * *

A Bit of Truth.—Mr. E. B. Grubs, Manager of the Lyric Theater, Rock Island, Ill., sends the following: "Enclosed find check for Handbook. I am another of the Trouble Department fans. I believe the manager, as well as the operator, should know his projection machine and its vagaries. The reason many managers put up with the cheap brand of operator is **because they themselves do not know when they HAVE poor projection.** I desire to take issue with you on just one point, namely, your idea that an operator cannot re-wind while he is projecting. My re-wind is at my operator's right hand and has a tension set so that it stops when the crank stops. My operator can turn the re-wind with his right hand and the machine with his left, keeping his eye on the screen practically every second. If the light goes bad he can switch his hands in a twinkle, and from my personal experience there is no more reason why an operator should not re-wind under proper conditions than there is to think that he cannot feed the lamp with one hand and crank with the other. I wish both yourself and the 'World' continued success."

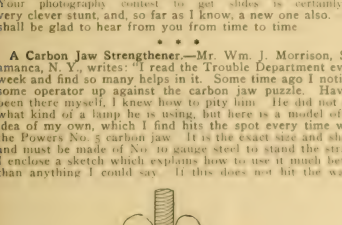
You stated a truth amounting to almost an axiom when you said that too many managers do not know when they have good projection. In other words, they do not know good projection from bad. I shall probably make somebody mad now, for I am going to make the baldheaded assertion that absolutely not one moving picture manager in ten possesses sufficient knowledge of projection to be able to offer expert judgment of the picture on his screen. That is a pretty tough statement, but nevertheless it is the truth. As to re-winding, while I am willing to admit that under ideal conditions, particularly if a motor is employed, it is possible for an operator to do his re-winding while running the machine, still I maintain that it is not the best practice. I assert this fact: upon the performance of an operator depends, in goodly measure, the income of the theater, and there should be absolutely nothing to distract his mind or his attention during the time he is projecting. He has absolutely all he can do to project his picture, if he is to secure the best possible results. You speak of his "light going bad." That, my dear Neighbor Grubs, is something that is not permissible. His light must not "go bad." He must keep such sharp lookout and give such close attention that **from the beginning to the end of the run there will be no appreciable change in the illumination of the film.** And this is entirely possible to the operator who thoroughly understands his business and attends to it, except for rare cases of carbon flaw. I thoroughly agree with you that the manager should study projection and understand it, at least in theory, as well as any operator. Otherwise, he is not in position to pass intelligent judgment on the picture.

No Troubles.—Mr. H. H. Dean, manager Dreamland Theater, Vernon, B. C., writes: "Friend R.: Please don't glance down this letter looking for trouble. We have our troubles the same as others, but we go after them, locate and remedy them, as I think a great many others could do if they only thought so. We haven't broken a condenser for so long I have forgotten when it was. I file the edges carefully, all around, making them loose in the holder. The back of the lamp house I leave open and the top has a good opening for draft. Somewhere back in the past issues of the department I remember some operator who could not focus his film on both sides at once. I do not really remember, but believe you thought that a film was never out of focus on one side and o. k. on the other. Please look at the film I send you, badly out of focus on one side and the other side is perfect. I have a new Powers No. 6. Have used an Edison for several years and the new Powers, of course, bothered me considerably until I got used to it. Was bothered with the lower loop. I note your instructions that the idler should not be set down tight on the sprocket, but I tightened it down as far as it would go and it worked perfectly. Why? (Don't know! It's wrong! Ed.) We now have no trouble at all, only once in a while the film will run off the end of the sprocket and thus w[illegible] the loop. Our films, of course, are rather old, those I am running this week being nearly two year stuff. Our projection is pronounced by those who visit Vernon as being excellent. As I said, when we have troubles we go after them; we get busy remedying the defect and if one thing does not work we try something else. Our throw is 75 feet, 12 by 18 picture. We have a raised floor, seating 250. Run four full reels per night and change three times a week; no songs, but I make local slides of Vernon and vicinity and run amateur contests on photography, securing many hundreds of slides. I color my own slides, run my own machine and you see I am pretty busy. Have just spare time enough to read the 'World.' Why? Because I am a firm believer in the operator knowing all there is to know about projection from start to finish. Why don't you? There are many reasons why he should and none why he should not. Find enclosed check for Handbook. I wish you, Friend Richardson, the success you surely deserve, and all the readers of the 'World' and yourself a happy and prosperous New Year."

You are mistaken, Friend Dean, in supposing I said that a film could not be out of focus on one side and in focus on the other. That very frequently happens. Sometimes it is the fault of the machine, and once in a while it is the fault of the film itself. To prevent the film running off the lower sprocket, I would suggest you put a thin washer about 3/8 or 3/4 inch in diameter at either end of the idler roller. You can file the bracket enough to admit them. This will prevent the film from running off. I will have the N. Power Co. send you a set. I like your idea of "going after" things. Your photography contest to get slides is certainly a very clever stunt, and, so far as I know, a new one also. We shall be glad to hear from you from time to time

* * *

A Carbon Jaw Strengthener.—Mr. Wm. J. Morrison, Salamanca, N. Y., writes: "I read the Trouble Department every week and find so many helps in it. Some time ago I noticed some operator up against the carbon jaw puzzle. Having been there myself, I knew how to pity him. He did not say what kind of a lamp he is using, but here is a model of an idea of my own, which I find hits the spot every time with the Powers No. 5 carbon jaw. It is the exact size and shape and must be made of No. 10 gauge steel to stand the strain. I enclose a sketch which explains how to use it much better than anything I could say. If this does not hit the waste basket, next time I will tell you about the simple little dissolver I am using."



We shall be glad, indeed, to have a description of your dissolver, Friend M[illegible]. The steel clip, or jaw strengthener, is nothing more nor less than a piece of 10 gauge steel cut as shown in sketch with two ears bent down to hold it in place. The sketch, I think, makes the whole thing clear and the utility of this little device is apparent. The shaded part of the drawing is the clip.

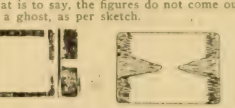
* * *

Condenser Focus.—Pratt, Kan., writes as follows: "I am a constant reader of the 'World,' particularly the Trouble Department. I shall have to resurrect the subject of ghosts, dark spots, etc. My throw is 97 feet; picture ten by fourteen. I am unable to eliminate the dark blue spot in the center of the screen; think perhaps the trouble is in the condensing lens. What focal length condenser should I use for this size of picture and distance? I can eliminate most of the ghost by moving the lamp house as far as it will go. This, however, is not satisfactory, for the reason that the spot will be too large or too small on the aperture plate to get the right kind of results on the screen.

You are using a long focal length of lens—approximately ten inches—and should have two 8½ inch condensing lenses at least. These lenses, however, are quite costly and also comparatively hard to procure. I think you can get along quite well with two 7½-inch condensing lenses as I have used them with much longer objectives than that. There is no objection to setting your lamp house back as far as its ways will permit. In fact, I prefer it set well back, since it gives me more room, and the result in light concentration is essentially the same.

* * *

Ghost.—Milwaukee, Wis., comes across with the following: "I have been in the moving picture business nearly six years and have seen nothing like the conundrum I am now confronted with. I am using an Edison exhibition model machine, 50 foot picture 40 foot throw. The picture is foggy; that is to say, the figures do not come out clear. Also there is a ghost, as per sketch.



I have had ghosts in the center of the curtain, but nothing like the present difficulty. Moving the lamp house back and forward does no good. I use one 6½ and one 7½ condensing lens and my projection lens is the same I used at Hartford, Wis., where everything was all right. What would you suggest in this connection? I have re-coated my screen and even installed a metallic surface curtain, but the ghost is still there on both sides of the picture. This is a new theater and it is, of course, very bad for the trouble is hurting business. I shall, therefore, thank you if you can suggest a remedy."

Well, Milwaukee, I cannot tell you certainly what is wrong, but can suggest several things, any one of which might cause the trouble. If the ghost is as you have sketched it, it is a very peculiar proposition. In the first place, take your objective lens apart and see if it is all right. You cannot always tell by looking through the lens. One of the lenses may have been jarred partly loose and be canted over slightly. If you find the lens to be all right, examine the gate of your machine and see if the tension springs are not out past the edge of the aperture opening. If you find this all right, then take out the lens and look through the machine and see if there is nothing smothering anywhere in the light though, of course, I suppose you have already done this many times. If everything seems to be all right, then carefully line up your machine from the arc to the front end of the objective. Be sure that the light is not striking on the sides of the opening in the operating room wall. Of course, I do not for a moment suppose that it is, yet we must examine all things that could possibly cause such a condition. The four most likely things to be wrong are, first, the gate interfering with the light by reason of the tension springs or something else getting in too far; second, something wrong with the objective lens; third, the light striking on the edge of the opening in the operating room wall; and fourth, something loosening down inside the machine, back of the lens. You have stated a 7½-inch objective lens and I think you would do well to use two 6½ condensers instead of a 6½ and a 7½. If any of our readers

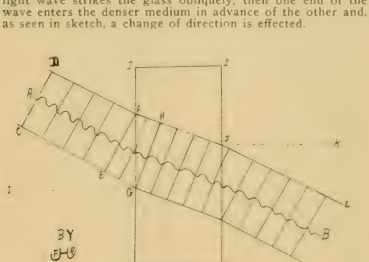
have had similar experience let them set the matter forth for the benefit of all, also communicating their solution of the difficulty immediately to Ed. J. Wagner, 621 Third Avenue, Milwaukee, Wis. (C. K. Hunter.)

* * *

Application Blank.—I am in receipt, by courtesy of the Department of Water Supply, Gas and Electricity, New York City, Bureau of Electrical Inspection, 13-21 Park Row, of a copy of the new 1911 application blank for those desirous to be examined as motion picture operators. This blank provides for the following: Name in full; address. Citizen or nonetizen. Date of birth, place of birth and, if nonetizen, time when applicant came to the United States; all of which must be sworn to. Also there is a place for attaching the photograph of the applicant and the recording of his height, weight, color of his hair and eyes, peculiarities of face and complexion, designed, of course, to identify the applicant. On the back is a copy of the law under which the examination is held; also the rules contained on the large placard recently distributed. At the head, in red ink, is printed the following legend: "No fee is charged for registration, examination or license." As the writer understands it, there will be a small photograph of the applicant attached to the application and another to his license card which, of course, provides effective identification and will prevent the lending of cards, a thing which is altogether reprehensible and not to be either encouraged or tolerated.

Light Rays.—Boston, Mass., writes: "I may be putting you up against something too hard, but can you tell me why it is that a lens bends the rays of light? In other words, I know that a light beam in passing through the lens, or even through an ordinary pane of flat glass, is to a certain extent refracted. I do not know what causes this refraction."

The question you ask is one which goes down pretty deep into the foundation of the theory of light. I think, however, I can make the matter reasonably clear to you. Scientists have long since accepted the theory that light travels in, or by, waves. These waves travel at a uniform speed so long as the medium they traverse remains of a given density; also the line of direction is straight. However, when the light ray passes from a thinner to a denser medium or vice versa, there is a change in speed. The thinner the medium the faster the light waves travel. Now, for instance, if a light wave passes from air into a denser medium, such as glass, and it meets the surface of the glass squarely, or in other words, in such a manner that the surface of the glass is at exactly right angles to the path of the light wave then, while there is a lessening of speed as the wave enters the glass, there is no change of direction. If, however, the light wave strikes the glass obliquely, then one end of the wave enters the denser medium in advance of the other and, as seen in sketch, a change of direction is effected.



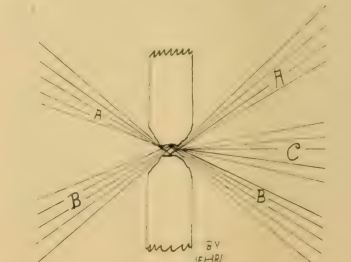
In the illustration we see a light ray, A-B, represented by the central crooked line, but, for purposes of investigation, given a width C-D. The cross-lines are intended to represent the cross section of the light wave, or ray. It will be seen that when the wave enters the denser medium at F its speed will be immediately retarded, while its other end, E, is still traversing the thinner medium at its original speed. Thus as the ray travels from F-E to G-H, its direction is changed or, as we say, the ray has been "refracted," from its original path. In leaving the glass (1-2-3-4 is a square of glass) the action is reversed and, the two sides of the glass being exactly parallel, the original angle of incidence, C, G, I, and the final angle of refraction, J, K, L, are equal, and the ray is traveling its original direction, but a distance to one side dependent on the thickness of the glass and the angle at which it was originally encountered. I might go further by explaining to you the difference between angles of incidence and angles of refraction, and probably will do so as soon as I am able to spare space, since largely upon this difference depends the ability of trace the path of a light ray through a lens, or system of lenses. The invariable rule is that the angle will always be the smaller in the denser medium. Hence it follows that when dealing with lenses the angle of incidence must always be less than the angle of refraction. This, Boston, is the best explanation I am able to give you, at this time, of the reason why a light ray is bent, or refracted, in passing through glass, provided it strikes the glass obliquely. If it is not clear to you, come again and I'll try to do better.

* * *

Carbon Setting.—San Antonio, Tex., writes: "I am one of the operators who feels that he does not know by any manner of means all there is to know about projection. I have realized this more than ever since reading the Trouble Department, but I am using every endeavor to remedy my deficiency through study. One thing that I would like to have your opinion on is this: Two different authorities, or, at least, supposed to be authorities, advise that carbons be set central and straight up and down for alternating current. Now, Mr. Richardson, this does not sound to me like common sense, and I would like very much to have your opinion."

You are quite right, Nashville, in supposing that the instructions to set carbon central and straight up and down is incorrect. I believe I know the authorities to whom you refer, and it has been a matter of surprise to me that they have made such recommendation. As a matter of fact, to get at the meat of this particular nut, it is a universally conceded fact that the best light available for projection does not come from the arc itself, but from the incandescent crater or craters of the carbons formed by the volatilization of the carbon through enormous heat. Now, if the carbons be set central, very little of the crater light can, of course, be made available for projection, even by setting the carbons at the customary D. C. angle. If, however, the carbons be set central, and also be set straight up and down, then the light from the top crater is shown directly downward, and the light from the lower crater directly upward, the only available light being that of the arc itself. This is a proposition that is absolutely beyond dispute. It cannot be successfully contradicted or controverted. It is a proposition analogous to the fact that one plus one makes two.

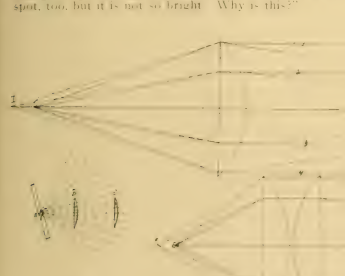
When A C began to be used for projection purposes, operators endeavored to use both craters by angling the two carbons ahead, setting the lamp itself, usually, straight up and down. This did not work at all well in practice, since it was impossible to maintain the craters on the front ends of the carbons. The next scheme which came into favor was the setting of the lower carbon straight up and down and the angling forward of the top carbon. This proved to be somewhat of an improvement, but still it was difficult to handle the light since the crater would move around and could not be maintained in one position. Of late years the better operators have, almost to a man, adopted the plan of setting their carbons exactly alike for both A. C. and D. C.,



using a heavier amperage to make up for the diminished size of the one crater available under this plan. Not so great a candle power is secured thus as by angling the carbons somewhat forward, but the advantage lies in the fact that the crater can be maintained in one position and the light held almost as steady as one can hold D. C. projection light. Those who have my Handbook will find this matter fully discussed, explained and illustrated on pages 86, 87, 88, 89, 90 and 91. To set this matter forth as clearly and fully as I could wish would consume three or four pages of the paper and that, of course, is out of the question at this time. The appended sketch, in which A-A represents light rays from lower, B-B rays from upper crater and C light from arc available for projection, may make the matter more plain

* * *

Single Condensing Lens.—Mobile, Ala., contributes the following: "Will you please tell me why it is necessary to have two lenses to condense the light. I find that by taking the back lens out and putting the lamp house back as far as it will go, I get the same size spot and believe it is a better spot, too, but it is not so bright. Why is this?"



It is not at all necessary to use two condensing lenses, Mobile, in so far as the mere matter of condensation of light is concerned. The reason two lenses are used is as follows: Parallel rays entering a plano-convex lens will be converged to point C, as sketch, the distance of this point being dependent on the focal length of the lens. Now if the source of light be placed at point C, rays 1-2-3-4 will be projected in substantially parallel lines. If, however, the source of light be moved back to point D, then rays 1-2-3-4 would be converged as shown by dotted lines, finally reaching a point of crossing, the distance of which from the lens would depend on how far point D might be removed from point C. Now, point C will be the distance of the focal length of the lens from its optical center (a point midway between the flat and convex sides, exact location dependent on refractive index of the glass). It follows from this that with, say, a 6½ lens your arc must be located more than 6½ inches from the optic center of the lens if only one lens be used, else the projected rays will not be condensed. With a combination of two lenses, however, we use what is known as the Equivalent Focus of the combination which is equal to the sum of the focal length of the two single lenses divided by four or, in case the focal length of both lenses of the combination is the same, one-half the focal length of one lens. From this it follows that the parallel rays of two 6½ inch lenses would be converged at point E and that if the source of light be there located rays 5-6-7-8 would be projected in parallel lines, whereas, of course, it might be rendered so that E, rays 5-6-7-8 would be converged as shown by dotted lines. And now we arrive at the meat of the nut, you noticed that while the spot was formed by one lens it was very weak and dim. This was by reason of the fact that your lamp was necessarily located too far from the condenser lens. Your condenser forms a circle 4½ inches in diameter. Naturally the further away the arc is the less of its rays will strike that circle—see, small, left-hand sketch in which A is the arc, B a lens set close and C one further away. This I believe answers your query, Mobile. If it isn't clear please write again.

Half Size M. P. Lens.—Chicago, Ill., writes: "I noted some time ago in the Trouble Department a [illegible] in a Pioneer No. 1 machine equipped with a half-size moving picture lens. Is there any advantage in the use of such a lens for projecting moving pictures? If so, what?"

I cannot answer your question, Chicago, from personal experience. I have been assured, however, by the manager of a theater in Columbus, O., who uses a half size M. P. lens for a long throw, that he gets far better definition than was possible with the ordinary M. P. lens. To the writer this sounds reasonable, and I believe it is true. I am of the opinion that for any M. P. lens of a focal length greater than six inches or possibly seven, a clearer and more luminous spot is had by the use of a half-size lens. I have been informed that one machine manufacturer is contemplating the equipment of all of his future products with half-size lenses. I am skeptical about the advantage of this in so far as short focal lengths be concerned. I should be very glad indeed to hear from others who have used half-size lenses for M. P. projection. Also from the Columbus gentleman, if he will be kind enough to favor us.

* * *

Cleaning Lenses.—Washington, D. C., contributes the following: "In page 92, Jan. 9th issue, under title 'A Couple of Suggestions as a Formula for Cleaning Lenses,' I have one which I think is better, as follows: Ammonia 25 parts, nitric acid, 1 part; mix slowly, pouring alcohol into the mixed acid the acid into the alcohol) and put in a clear shallow glass jar such as salves come in, with screw lid, and keep in a safe place. If takes off all the grease and lenses need not be wiped off, just set them dry. Keep fingers out of solution or they will be burned."

We are indebted to you, Washington, for the formula which we pass on to our readers with the suggestion that it be tried out. It is said that cleanliness is next to godliness, and most certainly it would true in the matter of lenses.

* * *

Various Things. Washington, D. C., writes: "Enclosed find money order for handbook. The last time I wrote I caused some gray hairs as I was the recipient of two light rays argument. I shall therefore not start anything this time. I have been studying that 2-to-1 proposition and believe it is caused mostly by the quick starting of the machine. The sudden pressure of the [illegible] on the sprocket holes and the pull is more twice the test of the reel begins to look out. The machine should be started slowly, gradually speeding up to the right speed. But the operators jump up to 75 or so almost the first turn of the crank. I believe if the operators would stop and think how much pains entered in making pictures appear on your work and how much of a money saver it is to read down at projection as a whole you would be much better and, most important, how soon their loss will be only a matter of ancient history unless projection is improved, they would very quickly begin to study and try to improve their work on the screen. This is for their own interest as well as the interest of all others concerned. I believe, brother Operator, you might also say a few things to the camera operators now and then, to the everlasting benefit of the business as a whole. Lately, I have run a number of pictures which showed very defective camera work. Also a few which were light-struck and some which showed [illegible] and dirty aperture plates in the camera. There is room for improvement on the manufacturers' side of the camera as well as on our own. I work you personally and the Moving Picture World also, every good thing for the coming year."

You are entirely correct in about the stuff in the machine causing the trip. Washington, and you are entirely right in everything else you mention. We think you will stop to consider the matter closely you will see that the work starting of the machine [illegible] from other points of view, could not [illegible] take the time [illegible] behind the machine gets steps [illegible] and starts again [illegible] times every second when the machine is running at [illegible] speed—[illegible].

It is indeed strange how many operators do not seem to realize that poor projection is similar to the goose that laid the golden egg. If continued very much longer it will be likely to get the goose good, too. As to the cameras, there is much truth in what you say. Almost everybody, as well as Moving Picture operators, are careless, particularly in the matter of [illegible] the film in the reel to old films, [illegible] in their treatment. I, too, have noticed the effect of a dirty camera aperture plate and dirty camera lenses, though those two faults are rather rare, but the matter of poor cutting etc. are very common with some manufacturers.

CONSTRUCTION DECORATIONS

The following photo shows the Majestic, one of the prettiest and largest houses in Louisville. If the lobby is free from the cheap gingerbread decorations, the relief work and the numerous statues are of a far more artistic character. A feature of the Majestic is that the picture is projected from behind the screen, but this does not seem to work very well, as while the center of the picture is very bright, clear and in perfect focus, the sides of the picture are not so bright and more or less out of focus. The Majestic had an excellent program and the music, rendered by an orchestra of five pieces, was a great inducement to many persons to remain for a second show. A neat effect at the Majestic is a sort of alcove provided at the lower right side of the screen, neatly draped and lighted for the singer.

CONSTRUCTION.

In visiting the Eden Musee, of New York, I found another good illustration of the advantages of a high screen. The screen is placed in a straight line with the booth, and, as the operating booth is located on the gallery, the bottom of the screen is something like fifteen feet from the floor. The chairs are on the same floor, level, and from the rear rows, even with a merry-widow hat in front, the spectator had a perfect view of the full screen.

While the high screen at the Eden Musee offers some advantages, it is not minus its drawbacks. The screen, on a straight line with the projecting machine, gives a direct projection, consequently a perfect picture. The drawback is, that the first rows of seats are a dead value, as, to look at the picture, the spectators have to lean too far back, in a rather uncomfortable position. It is reasonable to suppose that if the operating booth at the Eden Musee was not so high, the screen would be lowered in the same proportion, and the first rows of chairs would be as comfortable as the last ones.

SEATS.

As stated in previous pages, many, too many, theaters are constructed by architects with no knowledge of the requirements of motion pictures. They build a theater for moving pictures as they would an opera-house, with a wide aisle in the center of the house. If these architects were students of motion pictures, they would know that the best seats are the ones directly in front of the screen, while the picture, viewed from side seats, always appears more or less distorted.

As the majority of the moving picture theaters can accommodate twelve chairs in a row, I would suggest that the middle aisle be discarded, and replaced by aisles on the sides of the house. Twelve chairs in a row in front of the screen will prove a great advantage in many respects, and obviate the great inconvenience of the middle aisle.

With a middle aisle, the persons walking up and down the aisle, looking for a seat, are practically in front of the screen, and obstruct the view from many seats, and nothing discourages the spectator more than to miss a title, a sub-title, or part of a scene

Persons looking for seats, are not the only ones to obstruct the view, as we have to fight another nuisance, the candy-man, and also the ushers. They are a pest, the man trying to sell his cheap candy, and the ushers trying to locate a vacant seat. This is a very serious matter, and the managers who do not allow persons to walk to seats while the picture is on the screen, are the ones with the best patronage.

It is a well-known fact that in the best-conducted moving picture theaters, the managers provide standing room in the rear of the house, and the ushers are not allowed to let anyone walk to a seat, while the picture is on the screen. The ushers are also requested to not move up and down the aisles while the picture is on the screen. Other theaters, very few of them, have a waiting-room, erected between the lobby and the auditorium, and there the late comers are asked to wait until the picture is over.

Many of the exhibitors do not realize the importance of this question, and they have no idea to what inconvenience they place their patrons. Let us take an illustration: If fifty persons enter the auditorium, at the middle of a picture, they do not only annoy many spectators, by promenading in the center aisle, or by trying to force themselves into a seat, but they will annoy as many persons when they will walk out. Yes, they come in time to see the tail end of the picture, and when the same picture will reappear on the screen, they will keep their seats to see the beginning of said picture, and move out before the end of it, as they will not care to see the finish a second time. If persons were not allowed to go to seats while the picture is on the screen, they would not walk out before the end of the picture, and the moment that the spectators would be able to enjoy a show without having to move every other minute, to let someone pass, they would become better patrons of motion pictures, and increase the receipts.

Some architects, not knowing the requirements of motion pictures, and believing that every theater should have side boxes, near the stage have provided many such boxes in moving picture theaters, and the managers, who had an idea that they could increase their receipts by having reserved seats in the boxes, have been badly deceived. Another architect constructed one of the finest theaters, at a great expense, he had the most artistic decorations, the finest furnishings, he had the screen surrounded by one of the most exquisite frames, and the approaching opening of the house was the general talk of the town. When the machine arrived, the manager and architect found that they had made no provision for a booth, and the only course to follow was to purchase a portable booth. This booth, placed on the gallery, spoiled the general decorative effect.

In another instance, both the architect and the manager had given very little attention to the booth, and when the machine was installed, they found that there was no passage for the operator, and, to correct this blunder, they had to destroy part of the decorations to put an extension on the booth.

Such blunders are of daily occurrence and, in too many cases, they are unpardonable.

The Iris Theater, on Kensington, near Allegheny avenue, Philadelphia, Pa., is a new house, and can be considered a fireproof theater in every sense of the word. The Iris seats 1,600 persons, has a large commodious balcony, built of concrete, with wide stone stairs, and many fire exits. Although the Iris opened a fortnight ago, the last finishing touches are not completed, and we will wait for a picture of the house to give a more complete description of the place.

—J. M. B.

Last week I included a letter from P. C. H. Hummel, setting forth his methods of working up dramatic pictures in accordance with the themetic principles as laid down by Wagner. I made no comments on this letter, as I received it just before sending in my own, and the subject appeared to deserve more than passing mention. The letters of Richard Wagner, and his biographers, are voluminous on his methods, but I can find nothing sufficiently condensed to quote in this page, or in several pages, for the matter of that. Those who are interested, may find information in Wagner's theoretical writings, "Art and Revolution," "The Art Work of the Future," and "Opera and the Drama." His biographers also touch upon the matter, more or less. Boiled down, it amounts to something like this: To each important character, to each important action, motive, or idea, and to each important object (Siegmund's sword, for example), was attached a suggestive musical theme. Whenever the action brought into prominence, any of the characters, motives, or objects, its theme or **motif** was sung or played. Perhaps Brother Hummell can put it better, but that, I believe, expresses the subject in a few words. Such a method of applying music to the pictures is the ideally perfect one, and if it could be universally carried out, would leave nothing to be desired. At least, such is my opinion. But to apply it thoroughly, one must know his pictures thoroughly beforehand. In this, Brother Hummell is fortunate, as well as industrious. He says: "First of all, I read the stories of coming pictures, and make it my business to see them before they are shown at the places where I am employed." There you have it in a nutshell. Given an analytical mind, five years of experience, and opportunity to study the pictures beforehand, any informed pianist ought to be able to get good results. I would like to hear from others on this subject, as it seems, to me, there is much promising material for thought and discussion.

In addition to his **leit motifs,** Wagner employed scenic, or descriptive, music, and this idea, too, comes well within the lines of moving picture music.

I have dwelt upon this thematic idea several times in previous articles, although I was merely following the old melodramatic form of attaching a certain easily-remembered melody to each of the principal characters. The germ of the idea is much the same, though of a simple and primitive form. Those who are familiar with the older melodrama, especially the English ones, may remember that the "leading lady" had some pathetic melody, which accompanied her throughout the play. Likewise, the leading man, in scenes when he was the central figure. The villain also came in for his share of "heavy" music for his entrances and big scenes. Other music was neutral, or descriptive, according to scene and action. Now, this idea applied to pictures, though not so elaborate, as I understand Brother Hummell's to be, is much the same in essentials, and is the form I adopted on which to base these articles. The moving picture story is episodic, short and to the point by necessity. Its component parts are exemplified by the characters telling it, of which one is usually predominant. The principal theme of the story centers about the principal character, or characters, of course, and any musical themes given to these characters must be in harmony with the general tendency of the picture, else they will be out of keeping with the characters themselves. This is why I keep so much on seeking for the "central idea," or "impression," of the picture. When the musician has classified his picture, and grasped the general trend of it, he should have less trouble in placing his thematics descriptives, neutrals, and "till-ins," than if he went at it in a haphazard fashion.

* * *

There are pictures which do not so readily work out in this manner. Some of the more active ones are just one piece of "business" after another, without developing anything in particular, until the thousand feet are up. All you can do is follow the action and not bother about motives and themes. Why should you, when the originators don't? Other pictures have a pronounced theme running right through. Lubin's "His Last Parade" is a case in point. Mr. Kaun's Orpheum Theater Orchestra (Chicago), accompanied the picture as follows:

1. Parading, no scene changes.
2. Patriotic march ("Daughters of the American Revolution," by Lampe), this march is played loud for each marching scene and softly for each sick-room scene. Continued without a break. **piano** and **forte**, until the old man is assisted out of the ranks, then:
3. Pathetic till he falls back on his pillow, dead.
4. Then, "The Vacant Chair," till finish. If cornet and drums are in orchestra, "Taps" (lights out), may be used before No. 4.

Here is something to argue about. In Pathe's, "The Cowboy's Dilemma," opens a dance-hall scene. In the foreground, some of the characters are playing cards. In the middle distance are dancers, and in the background the musicians—a fiddle and banjo, which plays through the scene. Obviously, the appropriate music would be this sound effect or something suggesting it as nearly as possible. The characters in front become involved in a quarrel, the guests crowd around, almost entirely shutting from view the dancers and players, although an occasional glimpse shows they have not stopped. Which would you accompany the dance music and play a hurry for the melo-dramatic situation in the foreground, or keep up the sound effect of the dance music (which all the characters can hear, if they listen)? It seems to me the latter is the better way, though either would be correct. You, who have the opportunity of playing this picture, might tell us your preference, and give your reasons.

* * *

R. C., Iowa (name withheld by request), says: "I notice a letter from Manager Powell, in last issue of the Moving Picture World, regarding the use of a player piano. I, too, find it impossible to engage expert musicians, in a town of this size, and my music in consequence, is very unsatisfactory. I have been thinking of getting an automatic musical instrument. What would you advise?"

Of course, I hold that between a good pianist and a good automatic player, there can be no choice. No machine can satisfactorily fill the place of a human intelligence. But circumstances alter cases, and where one must choose between an incompetent musician and good mechanical music, it seems the latter has the benefit of the argument. I think, if I were in your place, and could not get a satisfactory pianist, I would take a chance on the other. If you wanted to change back, you could set the "player-piano" up near the door, and use it as a "calls-for," to attract the attention of the passers-by. A great many in this city now, in the larger towns and cities.

Suggestions.

"The Hour Glass" (Mason).

1. Semi-pathetic (Spring Days, Lee Trio), through three scenes. When meets sand.
2. Agitato, till changes—then
3. Mysterious, Heavy Long," till
4. Weird-eerie till with noise—pathetic till
5. Wildly-excited till noise ceases. Agitato pause, each to carry on some one piece of business, then Andante, slow, heavy and pathetic, to end of picture. When sand runs out, change to new, till finish.

"The Heroine of Verdun" (Mason).

1. Large and Grand. Beatrice, till
2. Man comes—about—note attached, then weird mysterious, till Beatrice opens door.
3. Where she reads note—runs out of door, hurry, till after arrest. Lively till finish.

"Sweet Heaven" (Mason).

1. Light reminiscent, or other general till
2. Husband comes in—second scene. Quiet-agitato.
3. At change—agitato (light), hurry.
4. When they read bank—very mysterious.
5. Daughter enters, when picks up necklace.
6. Fast agitato all through chase till they find him lying behind rock.
7. At change—lively till finish.

CHURCH SERVICE IN MOVING PICTURE THEATER.

The Rev. Dr. Bascom of the Bound Brook (N. J.) Methodist Church has met the moving picture question and turned it to church uses. When most of Mr. Bascom's brethren were denouncing moving picture shows, the subjects of the pictures and the darkened halls, Mr. Bascom announced to his congregation that he thought the shows could be reformed. He had a conference with the proprietor of the Crystal Palace, the biggest moving picture show in Bound Brook.

As a result, the proprietor agreed to let the church have the use of his hall and all his apparatus on Sunday evenings at the cost of lighting. Mr. Bascom came over to New York and went through the film houses until he had made an extensive collection of illustrations of Bible stories. Posters were put up all over town that there would be "sacred moving pictures" at the Crystal Palace, and that Mr. Bascom would preach there instead of in the church as usual.

The place was packed half an hour before the service began. Never since the Crystal Palace started was there such a crowd clamoring for admission. Two hundred persons were turned away. With films telling the story of Joseph and his brethren, Mr. Bascom preached sections of his sermon, taking the Bible narrative as a whole for his text.

FILMS WOULD SHOW NEEDS OF STATE.

President John R. Kirk of the State Normal School at Kirksville, Mo., would have films made of the operations on the 100-acre tract of the institution, showing the modern rural school, the transportation of the pupils in covered wagons and other progressive methods. These he would exhibit before the state legislature as an argument for needed appropriations. There is no doubt but that this plan will be cheaper for almost any state than the junket of politicians with their ability to pad expense accounts. In addition the whole assembly would be able to judge for themselves and need not depend upon the report of a chosen few.

F. H. M.

FILMS BEST FOR HEALTH SHOW.

In urging a health show for Milwaukee, Wis., Dr. T. L. Harrington, surgeon of the Chicago, Milwaukee & St. Paul Railroad, declared: "A few object lessons which could be given by means of moving pictures and explained by competent lecturers would be far more impressive than volumes of purely academic discussion of the subjects to be treated."

F. H. M.

N. Y. HERALD CORRESPONDENT OFFERS $5 REWARD IN QUEST OF BAD FILMS.

Reporter's Visits to Best and Cheapest Exhibitions Disclose No Baneful Influences on Humanity.

TO THE EDITOR OF THE HERALD:—

I have read so much about harmful moving picture shows and I have gone to so many at great loss of time and money that I would feel greatly favored if some one would tell me where I can find harmful or immoral ones, as I am tired and disgusted with my efforts. Here's five dollars to any one for charity who will tell me.

C. D. L.

NEW YORK, Jan. 3, 1911.

Urged by the holy hope of having $5 to invest in charity, a reporter for the Herald yesterday fared forth into the broad highways and little cul-de-sacs of New York in search of the notorious immoral or harmful moving picture show. After a hard day's work the reporter, being, of course, honorable, cannot hold out his hands for the $5.

To give a schedule of the itinerary followed in the unholy search in the holy cause would be tedious, and only charity, which suffereth long, would bear up under it, but before the day was spent the reporter found himself standing up in what might be termed the foyer of a moving picture exhibitory not more than ten miles from Herald square. And what he saw is faithfully written.

THE WIFE WINS, OF COURSE.

There was a young married man who had achieved the habit of going out with other girls. And when the audience saw how nobly his wife carried herself and what lovely opera cloaks, trimmed with real ermine, she wore at the slightest provocation, he was handicapped in his race for popularity. So much so that there was much polite cheering from those who had seats when, with the aid of a white haired man friend she resolved to best him at his own game. In the next act the white haired man friend and the wife appeared in a gilded cafe, and by a remarkable coincidence the young man and one of the girls appeared at the only other table in the place, separated from the wife by nothing but a chintz curtain.

The young man's wine bill was enormous; but the white haired friend and the wife ordered only little black drinks in glass thimbles. The wife made a practice of pouring her drink into a large tumbler, such as is generally placed right before the man's eyes, and then laughing, to make him think she had drank it. Then she ordered more, and laughed (you could see the whole thing) until the young husband heard her, and knew the voice, and making excuses, led the other girl out.

He came back, and after threatening to fight with the chintz curtain saw that it was harmless and plunged through——' Goodness, what a scene! They made up, of course, and the other girl was treated rudely, but the audience got as many tears for its ten cents as it could for thirty-five back home.

AT 42D AND 7TH AVE.

Then the reporter walked up Broadway and spent another ten cents, which made the possible net profits for charity $4.80. At this place the audience was investigating the plan to "Make a Man out of Jim" "The only matter with 'Jim' was that his folks had too much money. He was trying to correct that by "sitting in" a series of poker games, and was succeeding so well that Father, in his comfortable office, one morning received a letter saying that unless something was paid on "Jim's" note they would have the law care for him. This was the first Father had heard of the note, and the way he made faces started several children in the audience crying. If his Delsarte had shaken him loose from the film, he would have tipped something over.

Of course "Jim" seized this moment to come in, and even the sophomores in the audience could see that he was repentant. He and Father shook hands on it, and then he broke the news that he had no money. The martinet of a parent drew a check for him, while "Jim" promised never to do it again, but any one could see as he pocketed the money that he was going right back to the poker game. He might win it all back—but he didn't. Father must have had his son shadowed, for the picture of the game was interrupted with a picture of a message from Father saying that he was bankrupt and needed whatever salary "Jim" could earn.

When "Jim" went home for his vacation from the foundry where he was gaining wealth he discovered that he had been deceived, that father never had been bankrupt, and when he strolled in through the great marble arches one could see that he was thinking up mean things to say. But when he got in the parlor there was Frances, the lovely telephone girl, whom he had neglected long ago, and she made him see that all had been done for his own good.

After this there was the story of the ragged hero who saved the baby from the fire, and the return of the boy who ran away to go to sea and came back as Secretary of the Navy, but so far as this expedition is concerned, Charity must suffer longer and be kind, for any one could see that everything had been prepared to fit the minds and morals of children

THE MELODY (IMP).

"The Melody," is one of those moving pictures in which a musical instrument plays a part that is open to some very good chances of augmentation on the part of the pianist or violinist. This kind of picture is a risky one for a manufacturer to produce, or for an exhibitor to exhibit, for the reason that so

much depends upon the orchestra in the final making or marring of it. If the piano player plays rag-time while Old Dan Burns is supposed to be playing the Cavatina or some other classic melody, it is needless to say that the thing will fall flatter than a pan-cake, and will be crabbed from the beginning. But if something appropriate is played, the picture ought to be a joy to the beholder.

"The Melody" centers around an old man character; Dan Burns. In this particular picture he is the whole show, and we can say without hesitation that this is one of the best bits of character "old man" that we ever saw in a moving picture. The part of Dan Burns is played by Mr. William F. Daly who commanded our attention from the very moment the picture began.

The general plot of this story, though old, is simple and strong, but no matter how old a plot may be, if it is well rendered it is always acceptable. It deals with an old violinist who, on account of poverty, is obliged to pawn his beloved instrument. Later on, his loyal wife and daughter manage to earn a little money by sewing, and the old man goes to get his violin back again. But the money is not enough to redeem the unused and the pawnbroker will not give him the violin without the full amount, but allows the old man to play a farewell selection upon his cherished violin. The music according to the pantomime is supposed to be something exquisite; therefore, piano players take notice. If you can't play something good, don't play at all. The picture can't get over without music.

At any rate the music by the old man in the pawn shop attracts At any rate the music by the old man in the pawn shop attracts certain passersby; amongst them a gentleman who had recently had trouble with a violin teacher for his little girl at home. The old man is engaged to take the place of the fire-eating Italian. The pawn broker is so pleased with the music that he hands back the violin, refusing to accept any money for it, and the film ends with the old man fairly well started on his way to prosperity.

It will be observed by this that the plot itself is simple, and cannot be said to be altogether original. But that makes no difference in this case, because the work of Mr. Daly as old man Burns is enough to carry it through to success. Never once did he decend into the mawkish or get on any one's nerves with any driveling sentiment. He held the interest perfectly. He was the whole show from beginning to end, and no one else had a look-in. We murmured a word of relief when the picture was over, that at last some one had come to the front and had given us a sentimental "old man" that was really interesting without becoming sickly.

We congratulate the Imp Company on the production of what will be a success. We congratulate them on having such a splendid actor in their company as Mr. William F. Daly. We also congratulate Mr. Daly upon being so good an actor.

LOS ANGELES LETTER

By Richard V. Spencer

Biograph Co. Arrives.—The Biograph company, comprising some seventy-five people arrived in the city on January 6 after a pleasant uneventful trip. The big studio of the company will now hum with life and preparations for big productions.

Bison Co. Saddened by Death.—Death again has visited the ranks of the Bison Co. This time the grim specter claimed the daughter of Mrs. Josephine Knowles, a member of the Bison Co.

Selig Co. Off for a Trip.—Mr. Boggs, director, and several members of the Selig Co., have gone to Santa Barbara to take a series of pictures. They are expected to return in about a week.

Complains Against Producers.—Recently there appeared before the Los Angeles Board of Park Commissioners four representatives of local moving picture studios, to show cause why their park permit for the use of Griffith Park, should not be revoked. This action is the outcome of many complaints that have been showered upon the park commissioners by autoists, park employees and pedestrians, who allege that an employee of the Los Angeles Water Department was cursed, abused, and all but personally assaulted because he had driven his accident into the grass of a concrete while traveling a public road in Griffith Park. It is alleged that automobile parties have been stopped by imitation "Cowboys," and ordered to turn back. Other pedestrians have complained to the Park Board that they have been bullied and insulted by members of the moving picture companies frequenting the park. There are further complaints that the incessant firing of blank cartridges scares the deer and elk that roam the park. At the time set it is alleged that one of the companies deliberately set fire to a forest ranger's cabin in the Government forest reserve in order to secure a realistic fire scene of a burning settler's cabin. Whether or not these rumors are true will be settled when a further hearing of the case before the Board of Park Commissioners comes up on January 9th. The park in question is said to be the largest municipally park in the world. It is larger than Fairmount Park in Philadelphia. All of it is covered with rugged mountains, deep canyons, running water, and broken foothill land especially adapted to the production of Western and Indian pictures. In this respect it is probably the most photographed park in the world, because of the fact that it has been headquarters for five moving picture companies during the last three years. It was the intention of the Park Commission to revoke the permits, but the representatives of the picture companies at the meeting pleaded for temporary extension of the permits, which were reluctantly granted. Park Superintendent Sherer and Commissioner O'Melveny were appointed a committee to draw up stringent rules regulating moving picture actors, and these will be presented for adoption at the next meeting of the Park Board.

Pathe to Improve Studio.—Mr. James Young Deer, Western producer for the Pathe Company, has ordered the erection of more studio buildings at the Edendale plant. It is the intention of the company to erect one of the largest and best-equipped plants in the City. With these improvements are being added, a high concrete wall, of mission design, will be erected to enclose the studio grounds. The present studio has been in use less than a month. The recent big Pathe Western release, "The Yaqui Girl," was the first picture to be produced by the Coast company.

Clune's Pasadena Theater. Mr. W. H. Clune of Los Angeles, owner of a chain of first-class moving picture theaters in this city and the Southwest, is having a first-class moving picture theater built for him in Pasadena. The theater will have all the latest improvements and accommodations, and will be ready for occupancy about February 1st. Mr. Clune shares with Mr. Daly, the licensed exchange business of Los Angeles and the whole Southwest.

Hyman Opening.—Mr. Arthur S. Hyman's "Hyman Theater," located at Eighth and Broadway, opened Thursday, December 22nd, to a large and appreciative patronage. The theater is strictly first class in every detail. The cost of the theater is slightly in excess of $30,000. Independent reels are shown. The theater will be reviewed in detail in these columns at a later date. Mr. Hyman is to manage the Western Film Company, taking the entire Independent film output for this city and the Southwest.

New Picture Theater at the Plaza. A new high-class moving picture theater is nearing completion at the Plaza. It will be opened about January 15th. Messrs. Kaiser, Sturm & Hughes, proprietors of the Liberty Theater, are the proprietors of the new house. The firm has not yet decided whether independent or licensed films will be shown.

New Theater Built Over the Sea.—Work is being rushed on the big million-dollar pier, at Ocean Park, a beach resort, near Los Angeles. The pier will be completed by June 1st, the opening of the summer season. Among the many attractions to be housed on the new pier will be a first-class moving picture theater, seating a thousand. The theater is being erected for Mr. Cline.

Another New One.—The buildings at 533 South Main street, have been razed, and excavation is now under way for the construction of another first-class moving picture theater. It would seem that Los Angeles cannot get enough of the silent drama for, with the completion of this theater, there will be twelve high class moving picture theaters beside the host of five cent shows.

Director's Auto Wrecked. Mr. Fred J. Balshofer, Western manager and director of the Bison Studio, found himself, and a party of friends, the victims of an automobile accident On New Year's Day. Mr. Balshofer loaded the machine with friends, and started for Santa Monica, a seaside beach resort. While on the way, one of the tires exploded, hurling the machine up against an embankment, and wrecking it. Fortunately none of the party was injured.

Another Producing Company.—The California Motion Picture Company will soon enter into active competition with other companies. Their first release, and which is scheduled for February 15th, if not the intention of the company to specialize on good, clean comedy subjects. Mr. H. E. Howland, the president of the corporation is now in Oakland, but will soon return. No arrangements have yet been made for a market for films. The company has established an office in room 1001 Pacific Building, Los Angeles. The studio and factory is at Long Beach.

NESTOR

"Rarely Equalled—Never

ENTERTAINING QUALITY

Is The Axis Upon which Revolves The Successful Motion Picture.

This Axis is Splendidly Developed in

The First Comedy Hit of the Year

"THEIR NEW MINISTER"

Released Wednesday, Jan. 18th, 1911 *Length, 1000 Feet*

IF IT'S A NESTOR IT'S GOOD!

IT PAYS TO GET Nestor Films!

THERE IS ROOM for everybody connected with Motion Pictures on NESTOR'S MAILING LIST. Send your name and address to "NESTORLIST 1007" 147 Fourth Avenue New York

Scene from "Their New Minister"

IT IS NOT a minister's mission to make people laugh—he is, or is supposed to be, a sour-visaged, grim individual, whose frowning glance appears to traverse the boundless space and dwell on the beautiful shore of that far off, unknown country, whence no traveler e'er returns. Be that as it may, "Their New Minister" is the antithesis of what a minister should be. He belies the "holier-than-thou" expression; he—well, he is not a minister at all. He's just a jolly young chap, out for a lark, who sees a funny situation, grabs it quickly and—this is your cue: *Grab this roaring comic-film, and grab it now.*

DAVID HORSLEY, German Savings Bank

R FILMS

urpassed—Often Imitated"

NESTOR MADE BY DAVID HORSLEY FILMS

IT PAYS

To Place Your Standing Order For That

ONE NESTOR A WEEK!

Ask Any of the Following

Coming!

"The Man In 23"

Will Arrive Wednesday Jan. 25th,

A CONGLOMERATION OF LAUGHS

EXCHANGES BUYING NESTOR FILMS

Albany Film Exchange	418 Broadway, Albany, N. Y.
Anti-Trust Film Exchange	79 South Clark Street, Chicago, Ill.
B. & W. Film Exchange	412 East Baltimore Street, Baltimore, Md.
California Film Exchange	1065 Mission Street, San Francisco, Cal.
Central Film Service Co.	119 N. Illinois Street, Indianapolis, Ind.
Cincinnati-Buckeye Film and Projecting Co.	309 Arcade Building, Dayton, O.
Consolidated Amusement Co.	Rhodes Building, Atlanta, Ga.
Co-operative Film Exchange	320 Atlas Block, Salt Lake City, Utah
Eagle Film Exchange	43 North Ninth Street, Philadelphia, Pa.
Dixie Film Co.	Maison Blanche Bldg., New Orleans, La.
Gaumont Co.	Montreal, Canada.
Great Eastern Film Exchange	21 East Fourteenth Street, New York City.
W. E. Greene Film Exch.	48 Tremont Street, Boston, Mass.
H. & H. Film Service	8 Jackson Boulevard, Chicago, Ill.
Independent Film Exchange	205 Ferry Street, Pittsburg, Pa.
Independent Western Film Exch.	Swetland Building, Portland, Ore.
Laemmle Film Service	196 Lake Street, Chicago, Ill.
Laemmle Film Service	1317 Farnam Street, Omaha, Neb.
Michigan Film and Supply Co.	1100 Union Trust Building, Detroit, Mich.
Paramount Film Co.	408 Ninth Street, N. W., Washington, D. C.
Philadelphia Film Exchange	1026 Arch Street, Philadelphia, Pa.
Standard Film Exchange	131 Washington Street, Chicago, Ill.
Swanson-Crawford Film Co.	730-734 Century Building, St. Louis, Mo.
Swanson, W. H., Film Exchange	701 Railroad Building, Denver, Colo.
Texas Film Exchange	311 Elm Street, Dallas, Tex.
Toledo Film Exchange	119 Superior Street, Toledo, O.
United Film Co.	Troy, N. Y.
Victor Film Service	Prospect and Huron Streets, Cleveland, O.
Western Film Exchange	508 Enterprise Building, Milwaukee, Wis.

Coming!

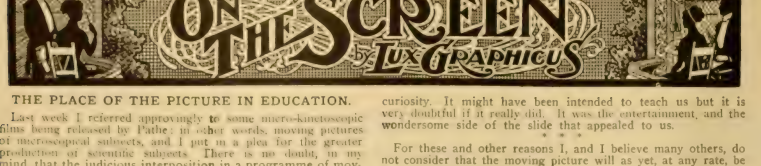
"The Bridal Trail"

For Release Wednesday Feb. 1st

A NESTOR BEAUTY

NESTOR FILMS ARE DISTRIBUTED THROUGH THE SALES COMPANY

Building, 4th Avenue and 14th Street, New York



THE PLACE OF THE PICTURE IN EDUCATION.

Last week I referred approvingly to some micro-kinetoscopic films being released by Pathe; in other words, moving pictures of microscopical subjects, and I put in a plea for the greater production of scientific subjects. There is no doubt, in my mind, that the judicious interposition in a programme of moving pictures illustrating the curiosities and the wonders of nature which, after all, are scientific subjects dealing with a knowledge of the things that are around us, would have a sufficient popularity to justify their production. Still, we must not lose sight of the dollars and cents aspect of the matter. Film manufacturers are not philanthropists, and they do not put out films unless they can see their way to sell x copies—that is to make money out of them.

* * *

My reference to the necessity, or rather the advisability of more scientific subjects, raised the question amongst several friends who are interested in moving pictures as to whether real solid, basic knowledge was imparted by scientific and educational films. Much has been said, and is being said, about the film as an educational agency. It is assumed by many that it is capable of taking the place of the ordinary methods of imparting instruction, namely, orally or by books. It is worth while inquiring whether this is the case.

* * *

There is no doubt that for demonstrative purposes the film is capable of acting as a very valuable educating agency. Take for example, surgical operations: one of the earliest scientific uses to which the film was put to was to reproduce for the benefit of students of surgery the actual details of operations. No doubt much valuable information was thereby imparted. Then again, one might get from the film a good idea of how a particular industry is conducted, say the cultivation of tea or the making of boots. Both of these subjects have been filmed.

* * *

Biblical history is illustrated by the film. One gets, too, a very good idea of the geography of distant parts by studying scenic pictures. But it is only a *general* idea: a fleeting impression. We know that in colleges and universities, the film is used for this and similar purposes. But have we arrived at that stage when the film can be universally used in the public schools of the country for teaching young children? It does not seem to me so. One of the authorities of public education in New York City is quoted as discounting the value of the film for this purpose. He seems to be under the impression that the scholars would be more interested in the phenomena of the pictures rather than in what the pictures are intended to teach.

* * *

There is much force in this reasoning. It must be remembered that the scholars of the public and other schools are young people whose curiosity only, is likely to be excited by the unique spectacle of a picture, actually showing motion on the screen. And it may therefore be inferred that the youthful mind would be so absorbed and interested in this phenomenon that it would be entirely unable to grasp the lessons which the films were intended to teach.

* * *

All of us have been to school and all of us remember our school days. Our school days were times of stress and disagreeable hard work. We had to wrestle with our sums, our grammar, our history, our geography, and whatever other subjects fell within the curriculum that was prepared for us. Not one of us, or at any rate very few of us, took kindly to our school work. We regarded it as the penance of youth. We escaped from school work whenever we could, preferring play, field sports, or recreation of some kind. This describes the attitude of the average schoolboy towards his lessons.

* * *

This being so, let us imagine the picture substituted, as far as possible, for the book. Suppose films dealing with historical subjects were substituted for history books, would history be taught better than through the books? Doubtful. The youthful mind probably would not grasp the teaching. Secondly, it would probably look upon the picture in the nature of an entertainment, and thus the effect aimed at would be lost. Consider the lantern slide: whenever we at school had a lantern slide entertainment, whatever the subject was, we all looked upon it as a curiosity. It might have been intended to teach us but it is very doubtful if it really did. It was the entertainment, and the wondersome side of the slide that appealed to us.

* * *

For these and other reasons I and I believe many others, do not consider that the moving picture will as yet, at any rate, be largely used for elementary educative purposes. And that is what I refer to in this article—the elementary side of instruction. The arguments against the use of the picture for this purpose are strong. On the other hand there is no doubt that when youth has merged into adolescence, and the boy has become the young man, and the girl has become the young woman, the instructive side of the picture will find considerable scope. Their minds then have been prepared to reject the merely phenomenal part of the picture and grasp the essential teaching of the lesson it conveys. This brings me to what I think is the true place of the picture as an educative agency. It is a complement to a post-graduate course and instruction. In this respect, I believe it will always hold considerable prominence. And by a roundabout process of reasoning, this brings me to my original standpoint, namely, that more scientific, educational and industrial subjects are urgently needed.

* * *

These cannot appeal to the children in our public schools; they appeal to those who have passed out of that stage, just as advanced manuals do in other branches of sciences. Consequently when we see the oft-repeated plea for the employment of the picture in public schools and that plea is disregarded one realizes why this must be so. It comes to this: that those responsible for public elementary education realize that the picture is not for very young people in its educative aspect, but rather for those of an older growth who are capable of appreciating what the picture intends to convey.

GAUMONT AND ALL "BEATER MOVEMENT" CAMERAS ENJOINED—WAGNER "BATTLESHIP" CAMERA EXCEPTED.

On January 9th his Honor, Judge E. Henry Lacombe, in the United States Circuit Court for the Southern District of New York, heard affidavits and arguments on a motion to reopen the matter of preliminary injunction in the cases against the Yankee Film Company and against William Steiner, Herbert L. Miles, Joseph Miles, Charles V. Henkel, and the Atlas Film Company. Complainant's affidavits on the original motion for injunction had charged infringement by the use of the Wagner "Battleship" camera and a Brederson camera, but the defendants, although believing that the cameras were non-infringing cameras, had not been able to persuade either camera man to disclose the interior construction of his camera to them or to the court, and the court in its opinion filed on January 3d, had commented on the non-production of the cameras and had granted the injunction, apparently in the belief that the two cameras were Gaument or "beater" type cameras. On the motion to reopen, heard on January 9th, the defendants were able to show and did show the Wagner "Battleship" camera to the court, and described in affidavits so much of it as was necessary, the camera having been shown for the first time to the affiants on January 7th and 8th. Strenuous argument, too, was made against the power of the court to impound films or pictures, even when made on infringing cameras, and the further point was made that infringement by the Brederson camera had not been proved, and that the defendants' Gaumont cameras had never been used by them and that the injunction against renting or selling the films should not extend to the carrying out of existing contracts, even where the films had been made on infringing cameras.

On January 10th the court decided all of the above contentions in favor of the defendants, but entered an order for injunction, apparently based solely on the possession of Gaumont cameras by the defendants. The order, as actually entered by the court, is given below. The order as entered by the court expressly excepts the Wagner "Battleship" camera from the injunction, and all pictures and films made on that camera. It makes no mention of the Brederson camera. It does not impound any pictures or films, even those made on infringing cameras, and it does not enjoin the renting or selling or otherwise disposing of any pictures or films, positive

or negative, in fulfillment of contracts specifically made for sale or renting prior to the date of the order, even where such films had been made by the use of any infringing camera.

Defendants gave notice of intention to appeal even from the narrow and restricted order of injunction entered by the court.

The affidavits filed by the defendants showed that the Yankee and Atlas films are all now made by the use of the Wagner "Battleship" camera, and have been for several months, and the action of the court expressly sanctions that business as entirely free and clear of all infringement of the Edison reissue patent 12037. This is the first direct holding of the court that any commercially used camera does not infringe since the holding to that effect as to the original Biograph camera in the suit against the American Mutuscope and the Biograph Company.

In the case against the Champion Film Company the complainant asked for the same order that it asked for in the case against the Yankee Film Company, and the counsel defending that company under the circumstances of the case refused either to consent to or to oppose the entry of the order, but reserved the right to move to resettle it if at any time it should become worth while. This the court permitted by adding to the order at the end the words "Without prejudice to a motion to resettle."

UNITED STATES CIRCUIT COURT, SOUTHERN DISTRICT OF NEW YORK.

MOTION PICTURE PATENTS COMPANY

vs.

WILLIAM STEINER, HERBERT L. MILES & JOSEPH MILES, trading under the name ATLAS FILM COMPANY and WILLIAM STEINER, CHARLES V. HENKEL, HERBERT L. MILES & JOSEPH MILES.

ORDER.

Complainant's motion for preliminary injunction and for further relief having come on to be heard on the bill of complaint and the affidavits of George F. Scull, Mrs. Minerva Mullen, Edwin I. Standish, Joseph F. McCoy, Charles H. Wilson and Thomas A. Edison for complainant, and Alfred H. Saunders, Herbert L. Miles, William Steiner, Joseph R. Miles, Leon Wagner, Charles Meyer, H. C. Matthews, Leonard Day, Karl S. Dietz, Edmund Quincy Moses and William Bruce-Greene for defendants, and after hearing, orally and by briefs, D. Edgar Bull, Esquire, and Philip Farnsworth, Esquire, for the motion, and Seward Davis, Esquire, in opposition thereto, and the following affidavits submitted on the settlement of this order, Steiner, Jan. 9, Freeman, Jan. 9, Wagner, Jan. 9, Smith, Jan. 9, Moses, Jan. 9, Henkel, Matthews, Goldin and Miller, Jan. 9, Henkel, Jan. 9, W. H. Kenyon, Jan. 9, and after due consideration, it is

ORDERED that a preliminary injunction issue herein enjoining the defendants and each of them, until the final hearing and determination of this cause from directly or indirectly making, using or selling any apparatus containing or embodying, or adapted to contain or embody, the inventions patented and secured to the complainant by claims 1, 2 and 4 of the Reissue Patent No. 12037 issued September 30, 1902, to Thomas A. Edison, being the patent here in suit; and from making, using or selling any camera like or substantially like the Gaumont or so-called "Beater" type of camera; and from otherwise infringing upon the rights of complainant under said claims of said patent in suit; and from selling, giving away, renting or otherwise disposing of any pictures or films, either positive or negative, which have been made directly or indirectly by or for them or either of them by the use of any infringing cameras; except in fulfillment of contracts specifically made for sale or renting of any such film prior to the date of this order; and it is further

ORDERED that any and all cameras in the possession of the defendants, or either of them, or under their control, which infringe the said claims of said patent in suit, be forthwith by them delivered by their counsel as an officer of this court to be impounded in his custody until the final hearing of this cause; and said counsel is hereby appointed and directed forthwith as an officer of this court to take possession of said cameras and to keep them in his care and custody impounded under further order of this court; and it is further

ORDERED that the bond filed herein by the complainant on the fourth day of January, 1910, be and the same is hereby approved.

This order does not apply to the cameras at Long Branch admitted to the court on the settlement of the order, nor to any films negative or positive produced through the operation of such cameras.

Jan. 10, 1910.

J. HENRY LACOMBE,
United States Judge.

[In the matter of Motion Picture Patents Company vs. Champion Film Company a separate order was issued by Judge Lacombe, as follows in effect:]

Mr. Nicholas Power, Mrs. Power and Miss Power will leave for their winter vacation on January 22nd, visiting Panama, New Barbadoes, San Louis, Martinique, St. Thomas, Havana and the Bermudas. Mr. Power expects to be away about three months. Our readers will no doubt be favored with news of his itinerary from time to time.

CHICAGO NOTES.

Since the mirror screen came into existence any number of special entrances and preparations for sending crowds have been planned on the method; in fact so many of these are being pushed by the manufacturers that the exhibitors are at a loss to know which to choose, as nothing but actual trial in the matter could set any one of these doubtful points at rest, which is the best. Undoubtedly all of the projectors and preparations, now on the market have merits of their own, yet it is almost impossible for us to advise the exhibitors, for they do not all agree as to what constitutes a "good picture." Some desire brilliancy of light, others want detail, while others again are looking for the screen that will save them the most current.

I have been investigating the different makes and while in most instances in manufacturers or agents have been willing to send us samples, or invite us to visit theaters where their curtains are in use, and demonstrate their points of superiority, other manufacturers seem to be averse to giving us any particulars or information of any kind. I have in mind a special make of curtain which has been advertised rather extensively, regarding which we have received many inquiries, in most cases the circular received by the exhibitor being enclosed in the letter to us. Repeated visits to the offices of this manufacturer have failed to elicit any information, the manager apparently avoids any investigation of his product, for as is always the case when I call being unable to locate the manager after several calls I stated the object of my visit to the lady in charge, leaving card and telephone number, requesting a demonstration of their curtain. Up to the present time I have not been asked to "look it over," and I have come to the conclusion that there is nothing about the curtain worthy of recommendation. Therefore, all of the inquiries sent us will be answered to that effect. If this curtain cannot stand examination or investigation, its boom long will it hold up as a theater's.

In regard to the coating preparations there is one in particular that seems to be very popular with the exhibitors. This preparation is called Silvo Kurtain Koat, and is manufactured by the Kurtain Koat Co., 2107 W. Lake street, Chicago. I have had the merits of this preparation demonstrated to me, and it seems to be all the manufacturers claim for it: pictures shown on a curtain coated with "Silvo" convinced me to that effect. At present the Kurtain Koat Co. we are informed, are being made party to a suit instituted by another manufacturer who claims infringement on his patents. While there are many firms selling preparations of a similar nature, it appears that the Kurtain Koat Co. has been picked to try this test case on. The Silvo people in turn are rather awaiting this procedure and they have even gone so far as to guarantee the users of their preparation protection against prosecution. If this case comes to trial it will no doubt establish a precedent which will be followed in the future manufacture of coating preparations. And in the meantime, "the sack goes merrily on."

J. C. K.

Rumors and pressure of usual sorts the means of procuring a serious fire at the Jefferson Theater last Saturday night, when a dying ember of red hot carbon came in contact with a reel of film, causing an immediate combustion, which tended to wrap the entire building in flames. Fortunately the fire was discovered in operation at the Jefferson, and the fact of the occurrence and not only stopped Cohan, but every member of the moving picture profession, owe to the plucky and cool-headedness a debt of gratitude, for through him the picture theaters have been saved time and time again, when they would have otherwise had the doors closed by the authorities. Mr. Cohan, Manager Tom Warner and others of our city were there on the floor while he explained a humorous act called "The Fireman." He poured the air cannon full of water which stood under the orchestra, but the reel of fire red hot glass of mineral made the edge of the projector run, and flying out the end under the box caused a tremendous spitting, the flames leaping from the film, and the crowd and shoulders, filtering into the orchestra. The audience, of the instant, grasped the situation, and rushing for doors and carried them to a point of safety, then rushed back and the operating booth and seating quarters by bursting in.

Warner went right on with his work, keeping the operator at his post, and the fire was soon extinguished. The damage was confined to the booth and the immediate area, the remaining forty minutes of the show had been resumed, the men then came in a hundred strong and quickly removing. The Lyric Opera House of the city has installed people who are to be employed only when the picture is on the screen, and the Jefferson is the first theater to put this plan into effect. Let us hope that the precaution of the Jefferson, by the people changed the audience's fear had to the safety of the audience.

Vim E. Moore.

LICENSED.

"The Fire Department of New York" (Edison).—A record picture, affording a clear idea of the fire department of New York, and how it works. The picture is a companion to the one illustrating the police department, which was issued but a short time ago. Here, the firemen are seen at work, and while those who have been the New York firemen doing their work will, perhaps, appreciate it more than those who never have seen it, still it will convey information to the latter which they could obtain in no other way. The last scene, a fire-boat, with all the streams flowing, presents a picture which looks almost like a great flower, the water rising in white showers, and falling in beautiful spray.

"A Western Night" (Edison).—An interesting comedy, showing a girl, staying alone in a Western hotel, frightened when she hears her next-door neighbor preparing for bed in his usual vigorous way. But eventually she decides to investigate, and discovers that worthy gentleman on his knees, saying his prayers. Immediately she retires, and sleeps soundly through the night. While this has been called a comedy, by the producers, it seems more like a character study, presenting one of those peculiar types which one finds on the frontier, whether it be the West or the East.

"A Runaway Engine" (Kalem).—This is the film, to make which, the producers leased a railroad, and actually smashed two locomotives. And it is quite as thrilling as the title would indicate. A girl runs an engine to meet the wild locomotive, jumping just as the monsters meet, thus saving the special of the president of the road from being smashed by the runaway. As may be expected, the president speedily withdraws his objections to his son's marriage, when he learns that this is the girl to whom the young man is engaged. The picture is thrilling, but the enterprise in making it is one of its most remarkable features. The acting seems almost too realistic in places.

"In Intrigue" (Pathe).—One of those complicated French historical pictures, which is difficult to understand, yet still possessing interest, because of the mechanical excellence and the acting. This tells the story of some Italians who, for revenge, seek the life of Napoleon III, and a handsome girl is put forward as the bait by which he and another are to be killed. But she fails in her part, because she falls in love with one of the men, and eventually receives the bullet in her own heart, that was intended for the prince. Such pictures contain much interest, but it requires a knowledge of French history to make them fully plain. So far as the dramatic and mechanical work are concerned, little fault can be found with this, but to Americans it will be difficult to understand.

"The Italian Barber" (Biograph).—Not worthy of the producers. To waste all the good material required to represent a barber, as inconstant to a girl, and she equally as inconstant, is expensive amusement. The story is puerile. The actors, having no opportunity, do nothing, and the audience wearily awaits the finish. Such pictures as this, with Biograph trade-mark, cannot fail to shock those who have looked for the best of all American films from this company. With their old capable actors scattered, and weak plays, acted by poor substitutes for their former excellent company, the Biograph pictures no longer attract the attention they once did.

"The Evils of Betting" (Pathe).—Represents a man, consumed with a passion for gambling, betting his own money, and a sum stolen from his fiancee's mother, on a horse that lost, and his discovery, and disgrace afterward. Probably the Pathes know why they put this film on the screen. There is nothing in it to convey such information to the audience. It is not even interesting. The subject is threadbare, and the evil consequences of betting on a losing horse, can possess no interest for any audience. No wonder vaudeville is gaining, when such pictures are offered by a leading house.

"The Land of Monkeys" (Pathe).—A colored scenic, presenting a number of interesting views in the Sunda Islands. Views of the natives, and the way they lure monkeys from the forest, a novelty scene of monkeys picking cocoanuts, together with pictures of a tunnel from which a cloud of birds rise, when the natives enter it with torches, and another view, showing how the natives capture big snakes, afford a fair idea of life and scenery there.

"Tag Day at Silver Gulch" (Lubin).—Depicts the arrival of a minister and his daughter at Silver Gulch. As may be supposed, church affairs did not flourish in competition with the saloon, and when a tag day was announced, to raise money to build a church, opposition became pronounced, and it meant perforation, with a bullet, to buy a tag. Bill admired the daughter, and when he discovered her downcast condition, he bought the first tag, and was about to persuade the others to do likewise, when the minister arrived. He had other plans, and carefully removing his coat, he proceeded to give Hank, the ringleader of the opposition, the worst licking he ever had. Hank suddenly discovered that he needed a tag, and he assisted Bill in persuading other people that they needed tags, too. The scene of the licking is one of the best in a Western film for many days, and it fairly sets one's nerves to tingling to see it. The rest of the picture has no particular merit.

"Out of the Past" (Selig).—A love story, told among the old Colonial surroundings of Florida. Simple and straightforward, the picture contains a gently sentimental series of events, which will make it a classic of this type. It faithfully depicts the life and character in that part of the old South, the days just prior to the Civil War. The scenic effects are attractive, and the actors perform their various parts well.

"The Count and the Cowboy" (Essanay).—A comedy which possesses all the crisp and attractive qualities that are usually present in comedies from this house. The scene is laid in the West and presents a French count, in immaculate attire, suddenly dropped among the cowboys. Following an altercation he offers to fight a duel, but when the results of a scheme arranged by the cowboys to show his opponent killing duelists by wholesale are made, he breaks away and barely succeeds in catching the stage on his way back to the effete East, while the cowboys make merry over their successful joke. The character studies are excellent. The story is told with a clarity that leaves nothing to be desired, while the audience does not fail to make its deep interest in the play manifest.

"The Woman Wins" (Gaumont).—A picture with but little interest, which represents the fate of a bashful bachelor whose heart falls into when he attempts to propose. But the woman does not allow him to escape so easily and she finally succeeds in enticing him to propose to her. Perhaps the criticism of an astute manager, who applied it to most recent Gaumont films will serve for this one. He said: "What is the matter with the Gaumont plots lately? The photography is unusually good, and those who understand and appreciate pictorial qualities probably enjoy these films for the pictures alone. But the plots are weak and few of the stories mean anything." Unquestionally what this manager says is true. The two releases of the first week of the year, the "Artist's Pay Day," and the one under consideration were weak. In fact, none of the principal aims of the motion picture were attained with either. No expense was spared in the mechanical department. The negatives must be made on orthochromatic films, the tonal values are so accurately reproduced, and in the printing department the same care is exercised in finishing the positive. Staging and costuming are under the direction of a master. Yet of what use is all this when the plots are weak, or positively silly? The public will shortly follow the example of the managers and begin to ask why the stories are not improved and will leave the theater when a Gaumont title appears. These pictures, and many more of the same type explain why so many theaters are now offering vaudeville and pictures instead of pictures alone. The solution of the difficulty is easy—pay more money for scenarios and get something worth while. Give your company of excellent actors something to do and with your splendid mechanical equipment the pictures will rank among the most attractive and virile instead of being, as now, the subjects of indifferent attention on the part of the audience and of criticism by managers.

"THE SIGN OF THE FLYING A"

AMERICAN RELEASES

THREE REELS OF GOOD COMEDY
ONE REEL OF SENSATIONAL DRAMA

COMEDY — Release, Monday, January 16th

"The Battered Bridegrooms"
"A Dental Disaster"
Two on one reel. Both replete with situations that will make your audience laugh, and laugh, and laugh again.

DRAMA — Release, Thursday, January 19th

"The Bonanza King"

A sensational feature. A reel depicting adventure, love and daring in an exceedingly interesting manner.

COMEDY — Release, Monday, January 23rd

"When a Man's Single"

Poor fellow. He had an awful time of it. But if you, yourself, do not laugh when you see this comedy, you had ought to see a Doctor. Honest its funny — funny — funny.

COMEDY—WESTERN **"Bertie's Bandit"** Release, Thursday, January 26th

Can you imagine Bertie, the dear thing, and from the effete East, turned loose with a rip-snorting, dyed-in-the-wool, Western Bandit? Can't you see the comedy possibilities? This is the best WESTERN COMEDY ***EVER*** released. You ought to get it first run. Anyway, get it.

EVERY REEL PERFECT PHOTOGRAPHICALLY
EVERY REEL A FINISHED PRODUCTION
GET THEM

AMERICAN FILM MANUFACTURING CO.

BANK FLOOR, ASHLAND BLOCK, CHICAGO, ILL.

Proof, not Guess Work, Counts

DURING ITS THREE YEARS OF LIFE THE

MOTIOGRAPH

HAS PROVEN CONSTANTLY THAT IT HAS NO EQUAL

WHY DELAY

When it is well known that the Motiograph is essential to the best projection work get one? Be convinced and rejoice in your increased patronage, for remember the MOTIOGRAPH PUTS IT ON THE SCREEN.

Send for Catalog of Reasons.

Manufactured and Jobbed by **ENTERPRISE OPTICAL MFG. CO.,** 564-572 West Randolph St., CHICAGO, ILL.

J. H. HALLBERG, Agent, 36 E. 23rd Street, New York City
EDW. H. KEMP, 833 Market Street, San Francisco, Calif.
J. F. BROCKLISS, Agent, London, Paris and Berlin

"The Test of Friendship" (Edison).—A melodrama presenting a life-saving episode supposed to take place on the frame of a skyscraper, many stories above the street. It is a story of two men wanting the same girl, but they do not sulk, nor swear revenge, one gives up, and works alongside the one whom he supposes to be more fortunate. Then comes the accident, and one large beam falling to the street below, from which perilous position he is rescued by his comrade. Then, the rescuer who believes himself unsuccessful, ultimately wins the girl. While the picture is melodramatic in the story it tells, it presents scenes which might actually occur, and therefore, has a stronger interest than it might otherwise possess. It returns from superseding the two men as fighting, something which deserves commendation. It accurately portrays the construction of a skyscraper, hence conveys valuable information, all qualities which will be recognized as important.

"The Sophomore's Romance" (Essanay).—A pleasant story of a traveling actress with whom a college sophomore, in a town where the company played, fell in love, followed her home, when she left the company, and married her. With the show stranded, broken up, in fact, by the pranks of the boys, it looked dark, but repenting of their cruelties, the boys loan their goat club to help out, and the picture ends pleasantly. It is lively, tells its story clearly, but possesses no claims to dramatic power.

"A Child's Plea" (Gaumont).—A grandmother is driven from home by an ungrateful daughter-in-law, but returns in answer to the plea of the child, who wants his grandmother. That is the whole story, and it is not too much to say, that it is almost impossible to discern the interest in the film.

"The Hills of Corsica" (Gaumont).—A travelog, giving a succession of picturesque scenes in Corsica. Many will be surprised to see the character of the surface of the island, and how heavily it is wooded. Some of the views are picturesque, and all are interesting.

"Dr. Cupid" (Vitagraph).—A love story, representing a suitor, turned away by the girl's father, because he happened to be a poet, returning in the guise of a doctor, and prescribing for the girl, who gains almost magically under his ministrations, he then consents to the marriage, and doesn't back down when the pseudo-doctor removes his disguise, and discloses the poet.

"The Home of the Seal" (Edison).—Interesting views of the seal herds, on the Palominas Islands, off the coast of Peru. The scenery is wildly picturesque, with the seals struggling in the mad rush of waters, that whirls around the rocks. The seals climb on the rocks, and then tumble off again, quite naturally. The photography of the scenery and the waters are alike, good; and the picture affords a close view of how seals look and act in their native waters.

"The Gardener's Ladder" (Edison).—A comedy, telling the story of the disturbance caused by a gentleman, who, having ordered a young man from the house, when discovered making love to his daughter, jumps to the conclusion that she has eloped, when he finds a ladder leaning against the balcony, in front of her window. Then begins one of those destructive chases, in which the irate father overturns everything in his path, and finds, too late, that the girl has not left her room at all. The young man, now gets into the fuss, and demands that he be allowed to marry the girl, on pain of difficulties too dire to mention. And the subdued father reluctantly consents.

"Love for an Enemy" (Kalem).—A war story, detailing the adventures and the love affairs of a Union spy, in the Confederate lines. The Confederate girl informs him that he is suspected, and assists him to escape, which he accomplishes by swimming under water a considerable distance. After the war, he returns and marries his Southern sweetheart. Melodramatic in its character, the film is interesting, because it touches upon a subject that appeals to any audience.

"The Twin Cinderellas" (Pathe).—A comedy, in which two sleepers are picked up by two policemen, and hidden away. Later, comes discovery and a general mixup, most of it too improbable to be considered as anything more than a flight of the imagination.

"Dusty Rhodes Takes a Flight" (Pathe).—A trick comedy, presenting the adventures of a tramp, who makes a flying machine with a bicycle and some hat boxes, and sails triumphantly along, despite the efforts of the military and the artillery to bring him down, until a boy with a pop-gun, sends a missle that reaches a vulnerable part of the machine. He is drawn from the ruins of his machine, and hurried away to prison

"Washed Ashore" (Urban Eclipse).—Details the effect, upon two brothers, of finding a chest full of money, which had been washed up by the ocean. Murder enters their hearts, after dividing the spoil, and one lives over a possibility as a dream, which frightens him. The two turn their find over to the state, and dare to retain it for fear of the consequences. The picture of the ocean are exceptionally good, and the dramatic suggestion, which the sudden possession of unexpected wealth develops, holds the interest of the audience.

"Wood Carving in Brienz" (Urban-Eclipse).—An industrial, presenting a series of views of a little-known, but unusually interesting, occupation. Some of the charming and artistic effects reproduced seem almost beyond belief.

"Love Under Difficulties" (Pathe).—Tells how two young people, occupying adjoining places, make love under difficulties and ultimately marry, despite the objections of their stern fathers, and then return home to discover that these remarkably astute parents knew all the time what the youngsters were doing. The film has no strength. There is no opportunity for actors to display any dramatic ability. In short, the observations regarding the Gaumont film will apply equally to this, and many more now coming from the Pathe studio. The reason for the weakness seems to lie in the acceptance of scenarios from cheap, or poorly paid, writers. The motion picture will never progress when such methods are followed in producing them.

"The Funeral of Count Tolstoi" (Pathe).—A record film, which in years to come will have a historic value. According to his request he was buried in a deep wood. Perhaps this film will not attracts the attention it deserves from the people. Comparatively few understand his life-long battle for the people. In the future, however, when this picture is seen, a fuller realization of his work for humanity will leave permeated the body politic and to see the film will be almost like visiting a shrine.

"The Old Water Jar" (Vitagraph).—An old Indian forsaken by all his friends, spends his time fashioning and decorating a water jar. Suddenly he realizes what a bad Indian he has been. Scenes of his early life are reproduced and pass in review before him. Realizing his sinfulness he adds one more declaration and passes on to the happy hunting grounds of his people.

INDEPENDENT.

"How They Tricked Father" (Lux).—He was an actor, and he loved the girl. She reciprocated, but her stern father objected. But making up as a burglar, the actor demonstrates his ability as an actor, and the father consents to the union. The story is simple, but well and clearly told. It has no special claim to dramatic quality, but is sufficiently lively to hold the interest of the audience.

"The Rival Engine Drivers" (Lux).—A tale of rivalry, between two engine drivers for a girl, which results in a fight while the train is moving, ending in a collision in which the rivals are killed, and their bodies are found among the wreckage, locked in each other's arms. The picture is realistic enough, but seems rather improbable, in that two men would scarcely permit anything of this sort to interfere with their duties to the firm which employed them, or the public whose lives, for the time, were in their hands. Real life might have an occasional abnormal case of this sort, but they are uncommon.

"The Night-cap" (Solax).—A restless individual's night-cap takes fire. He is aroused by the smell of smoke, and turns in an alarm, without finding the fire. The fire department arrives, and fails to find the fire as well. Then ensues a scene of wrecking the entire place. When they are done with the house, the inside is a mass of kindling wood. Suddenly one discovers the burning night-cap, and the unfortunate man is taken to the front of the house, where the fire is put out so vigorously that he is almost drowned.

"Salmon Fishing in Canada" (Solax).—An industrial which is attractive, in that it shows some excellent views of Canadian scenery, all well photographed, and illustrating the salmon fishing industry as well. One of the scenes, shooting the rapids in a canoe, is thrilling, and there are others, which are of more than passing interest. The salmon leaping the cascades is unusual enough to be attractive.

"The Misses Finch and Their Little Nephew, Bill" (Vitagraph).—Four old maids, and one little boy, seems unfair, yet the youngster manages to outdo them each time, supplying no end of amusement for the audience. There is nothing especially noteworthy about the picture, except, that it is an excellent illustration of a live boy's tricks.

"Mother's Portrait" (Eclair).—Forced by untoward circumstances, a father leaves his wife and child, and goes to America. The mother falls ill, and it is necessary that she

have expensive medicine. To procure it, the child sells the mother's portrait. Returning home, the gentleman finds his family gone. While wandering aimlessly about, he sees the portrait, and buys it, but the dealer is unable to supply any information regarding it, except that a child brought it. The child, returning to the window to look at it, discovers it gone, but this proves the basis of all their future happiness, because she finds that the man who bought the picture was her own father, and the little family is reunited, with all poverty and suffering gone. The story is clearly told, and the photography is excellent.

"Their First Misunderstanding" (Imp).—A long story of jealousy on the part of a newly-married couple. After going through all sorts of difficulties, and trying various means of getting away from each other, they make up and live happily ever after. Whether the picture is intended as a type of what actually occurs in many instance, it is impossible to say, but unquestionably, the producer had hit perilously close to facts, in making up his picture. A good many domestic misunderstandings are quite as silly as this. The story has the merit of being clearly told, and of being sufficiently attractive to hold the interest of the audince from beginning to end.

"An Erring Son's Awakening" (Yankee).—The story of one of those boys—there's a good many of him—who drifts into evil ways and associations, solely through indifference. Brought to a realizing sense of his position by being arrested, charged with robbing his own father, he is given a new start by a sergeant, who permits him twelve hours' liberty, on the plea that in that time he will find the thief. He does, and recovers the money. The rest is a reformation and a different aspect of affairs. The audience feels a sympathetic thrill, when the boy makes good, and mentally, at least, wishes him well on his journey.

"As the Master Orders" (Reliance).—A case of jealousy, based upon the supposed perfidy of a wife. A jealous woman steals the portrait an artist is painting of his wife, informing the husband that she is in the artist's studio. Divorce proceedings, ending in legal separation, and the retirement of the unfortunate woman, in a convent follow. Some time after the portrait is found, which clears up the mystery. Hurrying to the convent, the husband seeks to induce the woman to return. At first refusing, a kindly monk intercedes, and joining their hands, marries them over. While the acting in this is quite as good as the piece permits, the story is not up to the standard of most former Reliance releases. It must be admitted that most husbands, when their wives protested their innocence, would have listened. It does not seem natural that a real man would go to such lengths without further investigation; and in this direction, at least, there is distortion. Such haste is seldom noted in real life, and it mars a picture. The courtroom scene is pathetic. In truth, it is extremely realistic. The excellent acting in the Reliance films makes such inconsistencies, as mentioned, more prominent than they would be with indifferent acting.

"An Arizona Romance" (American). A clearly-told story of the Arizona desert, with a love theme as a basis, and the wild section of that desolate land as a background. The pictorial qualities of the film will be looked upon as an important feature, and many audiences will acquire a new and accurate impression of the desert, when they see this picture.

"The District Attorney" (Powers).—A district attorney has a daughter. The daughter has two suitors, and not knowing whose invitation to accept to a ball, she says she will accept the one best versed in rhyme, her father to be judge. While sitting in his library, a ruffian enters, and demands the withdrawal of a suit, under threat of dynamite just at this juncture, the boys enter. The father yells, "Dynamite!" One plunges through the window, while the other seizes the bag and throws it out. The coward is kicked off the place, and bravery is rewarded.

"A Tip to Husbands" (Powers).—After a subterfuge, hubby gets out to play poker, but when he doesn't return, wifey goes after him. Hearing her coming, he makes a hurried exit by means of a window and a fire-escape. Wifey starts home in an automobile, but the machine breaks down, and hubby has been in bed a long time when she arrives. The homily she gets on being out so late, alone, leads her to promise never to interfere with his plans.

"Everybody Loves Father" (Thanhouser).—A lively and laughable comedy, presenting the predicaments of a girl who had four suitors. The boys up a scheme to save favor with her father, by rescuing him from drowning. Two others protest, and decide to do the same thing and the most will a motor boat wins. The father agrees to the wedding, but they are all disgusted when they find that the girl was upset their plans by marrying the man who paid attention to her, and didn't try to make business with her father. The film is good for a series of hearty laughs.

"The Only Girl in Camp" (Thanhouser).—A lively story of how some chappies got the entire population of a mining town to a ball, on pretense of hearing a lecture, and there held them up. A girl the story tells in rapid succession the situation, thwarts the outlaws by playing the tune on the ball stage, and as the chappies rush out, keeping the crowd covered, they are caught and held fast. The novelty is new, and no one can deny that it is good.

"A Letter to the Stork" (Atlas).—A child's story, showing the efforts of a little girl to secure a baby for her broken-hearted mother by writing to the stork. The little one imagines a weary way wandering about the earth, only to be tempted at last drops the letter, and it is found by an unfortunate mother on her way to a drunken husband and her baby. Finally seeking the place named in the letter she hears the baby cry, rings the bell, and goes on her way. The little girl believes it was the stork, and arranges to give her mother a surprise. But the baby is kept, and later the own mother is employed as a nurse and all goes well. Not much drama about this, but a pretty story well told, and most touching to be easily comprehended.

"Bill's Widow" (Champion).—Depicting the advantages of Bill, after answering the advertisement of a widow who wants to marry. The cowboys play a trick upon Bill, informing him a spurious widow, and for a time the fun is fast and furious. In the midst of it the real widow arrives, stopping the parson with her. Almost before he knows it Bill is spliced, and to stop the uproar about him gives an order to the saloon-keeper that effectually silences all astonishment.

"Queen of the Prairies" (Columbia).—A graphic picture of the Southwest in those days which made heroes of men and heroines of women. All the characteristic features of a typical community are there. The ranch, the cowboys, the cattle, the early scouts and hunters, and other characters and types which are naturally associated with the place and time. The staging has been done with discretion, and though the producer has crowded his canvas a bit in some particulars perhaps no more than often occurs under similar conditions. Most of the photography is good and clear, and the weak spots are of only minor consequence. It wouldn't take long to do away with them. The picture is a fair representation of the wild Southwest as it was once.

"The Red Light" (Great Northern). A story of the Russo-Japanese war, abounding in dramatic and thrilling situations and depicting graphically intrigues which might have occurred prevous to and during that conflict. The film is staged with skill, and the acting is of the sort that makes the characters live before the audience. Setting upon a subject the producer has worked it out with care, developing his scenes with close attention to the unities and affording opportunity for the actors to do some excellent work.

"A Woman Without a Heart" (Powers). A story of a heartless woman is something of a novelty since there are too such. This represents a woman as ettaching a man with ways without love, finally marrying one but scorning him to return to her life as a dance hall. Eventually she loses for an artist whom she does love and would have married him, only a jealous rival informed her husband and he arrived in time to prevent it. The pictures representing life in dance halls add interest and the dramatic scenes when the woman learns at last what it is to love only to be deprived of its happiness will attract by their strength. The story is clearly told and the audience follows it closely to the end.

WE HAVE SIGNED THE PLEDGE

Rex

See Page 149

SOME NOTABLE ECLAIR FILMS.

Invested with a special view of a number of new film by this firm, it was a pleasure to notice a distinct advance in the highest branches of cinematography; it would appear that a special, determined, and worthy effort had been made to excel in a commendable desire to lead in that advance now demanded of film manufacturers.

The Eclair firm has not confined its efforts to any one particular branch of work, or to any line of subjects, as leaders producing some admirable photographic effects of a nature and quality it would seem difficult to surpass; they have also given an impetus to an upward move in scenic, comedy, dramatic and historical films, in a way which will be appreciated when these new productions reach the public. Among the scenic some new views of Jerusalem are very interesting and will command attention. A tragedy entitled "Cain," a scene in French peasant life is an unusual play, carefully toned so that the most tragic part is made acceptable to even rigid censorship.

Their new comedy is full of sparkle and light humor, giving the best of that vivacity for which our French friends are so particularly capable; making a distinct addition to the present somewhat tame list of comedy now continued with a monotonous sameness. Their newest historical play in the time of King Philip of the fifteenth century is a notable production, the splendid photographic effects being as admirable as the setting of the play.

In the educational field a series illustrative of a French home and hospital for animals in extremely interesting, as besides its educative value they form a series of pictures of a kind calculated to both interest and instruct young people. The Eclair firm is to be congratulated upon this series and there can be no doubt that a continuance of productions of this kind will soon have its effect in the much sought for advance in moving picture work

SALES CO. EMPLOYEES' RECEPTION AND BALL.

The Sales Co., employees are busy with the details of their first annual reception, ball and picture exhibition, which will be held on the evening of February 3d at the Alhambra Hall, 126th Street and Seventh Avenue, Manhattan. This reception will be unique as one of the most representative gatherings in the moving picture industry. The various Independent manufacturers have each taken boxes and will be present to take part in the festivities. Every department from the manufacturers down to the supers will be on hand. The principal actors and actresses of all the Independent studios in New York and vicinity will lend their interesting personalities to the general jollification. The Hall is to be decorated with pennants representing each of the film manufacturing concerns. A special feature of the evening will be the music. The committee has engaged Ferguson's famous military band of Stauch's pavilion, Coney Island, and to anyone who has ever danced at Stauch's this means that it will be some dance music. The trade in general is invited. Admission including lady and gentleman will be one dollar. Handsome souvenirs in the form of miniature nickel-plated film reel fobs will be distributed during the evening.

THE "IMP" COMPANY INVADES CUBA.

Local color is the order of the day in moving picture making. The Revier Company out in Utah are giving us local color. The Selig and Biograph plants are working in Los Angeles, and other companies are seeking "fresh woods and pastures new" for the purpose of obtaining variegated subjects for the gratification of the ever growing moving picture public.

To our mind this is one more proof, if proof be needed, of the stability of the moving picture business as a whole. Shrewd business men have satisfied themselves that the demand for the picture instead of disminishing is likely to expand with the growth of the population. Here and there, perhaps, vaudeville may check its career, as in certain parts of New York City. But generally speaking, it may be taken that the demand for moving pictures by the general public is advancing, if not by leaps and bounds, at least steadily.

Amongst the companies to take advantage of an opportunity for making pictures with local color is the Imp Company who this week are transporting their producing staff and plant to Cuba. Shortly the entire personnel of the company's staff goes to Cuba, where the negatives will be made and probably sent on to New York to be printed and the positives distributed through the Sales Company as usual.

Whatever other construction may be put upon this move of the Imp, it at any rate evinces great enterprise on the part of Carl Laemmle and, will, of course, lend diversity to the Imp output.

There is talk in moving picture circles of other plants being moved to other parts of this hemisphere. Some makers contemplate moving to Canada; Bermuda is talked of; Havana is a possibility. Anybody who takes a map of North America in his hand will perceive that Newfoundland, Nova Scotia in the North, besides Canada, also offer possibilities for moving picture plants. One already exists in Mexico, so that in course of time we may expect North and South America to be pretty well dotted with moving picture plants.

Of course there is nothing remarkable in this fact of manufacturers being located hundreds of thousands of miles from New York City. The apple that we ate this morning was probably from Oregon; there is no reason why the moving picture that we looked at last night should not also have been made in the same distant State. The telephone, the telegraph, the aeroplane, as well as the fast railroad are, in modern business economics, rapidly annihilating time and space; besides there are many points on this hemisphere where one does not have to live over a cyclone cellar.

THE FRIESE GREENE COLOR PROCESS.

At the rooms of the American Association of Science on Tuesday, January 10th, 1911, a demonstration of the Friese Greene process of moving pictures in natural colors was given by the investor, who is at present a sojourner in New York City, on matters pertaining to current litigation in the moving picture field.

The Friese Greene process was twice described in the volume of the Moving Picture World for January to June, 1909. The reader who is interested in its practical details is therefore referred to that volume for any technical data that he may require.

With regard to the results shown: One of the films included a picture of a little girl waving the English Union Jack which we saw in England in the month of July, 1907. We are of the opinion to-day, as we were then, that the method of making moving picture in the colors of nature contains the germs of some really good ideas, which, to be rendered practicable and commercial, require to be carefully worked out in the laboratory. Besides this historical picture, the first to be made and shown by Mr. Friese Greene, there were other specimens exhibited, including a dish of fruit, a very short length, which revealed the colors of nature to our eyes accurately. The large audience present evinced great interest in what was shown.

ACCEPTABLE SHORT COMEDIES.

As a departure from the "rut" or "beaten track" so long trod by the comedy writers is a welcome change that is introduced by "A Family of Vegetarians" (Edison) and "Art and the Legacy" (Lubin). Both are light and sprightly, free from many former conditions and make at least a distinct change from the kind now no longer welcome on the screen. May we look for a continuance along these newer and better lines.

Dreamland Theater, Peekskill, N. Y.—Messrs. Cuff & Anderson who have two photoplay theaters in Paterson, N. J., will open their new Dreamland Theater in Peekskill, N. Y., Saturday, January 14th. Mr. J. H. Hallberg has equipped them with a new Motiograph with extra mechanism, a Standard Economizer and 300 Opera Chairs. These progressive young men have for a long time been very successful in their business enterprises at Paterson, N. J., and have the best wishes of their many friends for continued success and prosperity.

The Palace Theater, of Joliet, Ill., has been re-opened by the Levy Brothers and is now enjoying its first week of prosperity under the management of Phil Levy, who, until recently has been operating throughout the New England States. The Palace is showing three reels of licensed releases, and with the aid of some good vocalists, is providing a very good show. The Levy Brothers expect to operate a chain of Moving Picture houses throughout the middle west, their main offices to be located at 823 North Hoyne Ave., Chicago.

Theater robbery, in Atlantic Highlands, N. J., on January 9th, at the Lyric. Picture machine and all the movables in the booth were taken. Across the street from the Lyric, are kenneled the famous Snedeker bloodhounds, that have done police work all over the state. Perhaps the thieves didn't know that, but anyhow, the dogs were put on the trail. The owner of the bloodhounds gets a free pass to the Lyric for life, if the dogs make good.

Jacksonville, Fla., is to have a film rental agency. The Seminole Film Company has been organized by the Messrs. W. K. Haile, president; H. J. Palmer, vice-president; R. E. Boswell, treasurer and manager, and A. G. Martin, secretary. The new exchange will fill a long-felt want in Florida, as the exhibitors there have heretofore been obliged to depend upon agencies at a great distance. The sponsors for the new concern, are all reputable business men of Jacksonville.

NEW ENGLAND NOTES.

Mr. Harry C. Howard, mayor of Brockton, has issued a statement to the effect that no more "sacred concerts" or moving picture shows will be allowed Sunday nights. Brockton has always had considerable trouble as regards Sunday shows, and has, from time to time, been without any Sunday night entertainments. As these shows are always packed, the houses will feel this edict severely. It is hoped that the exhibitors will be able to convince Mayor Howard that these shows are perfectly proper, and often keeps folks from indulging in less reputable pursuits.

Sheedy's Theater, Brockton, will reopen very shortly. Mike Sheedy, the proprietor, leased the house to Mr. Jean L. Owens, but has now taken the house back again. Mr. Charlie Cook, formerly manager of the Savoy Theater, Fall River, will be the resident manager.

Acker's Theater, Bangor, Me., was closed the week of January 2, owing to some mixup regarding the vaudeville bookings. The house will reopen Monday, January 8, under the same policy of moving pictures and vaudeville.

Mr. William Stecker, formerly manager and lessee of the Scenic and Palace Theaters, Fall River, has filed a petition in bankruptcy. His assets are very small, and liabilities not over large. The W. E. Greene Film Exchange, of Boston, is one of the largest creditors.

The Orpheum Theater, Brockton, has been closed owing to the installation of new heating apparatus.

The Palace Theater, Northampton, Mass., has recently been purchased by Messrs. Le Duc & Goddard, from Bishop & Torpey. The former are well known in the moving picture business, as they operate several theaters.

HENRY.

BOSTON.

The Pastime Theater, Washington Street, owned by the American Automatic Amusement Company, Felix Alland, President, was closed Thursday, January 5, by the order of Mayor Fitzgerald. M. J. Hamellburg, the complainant, stated that on a certain day he bought a ticket for the Pastime, but owing to the packed house, could find no seat. Hamellburg did not wish to wait, and asked his admission fee back. This was refused. After some arguments, he was removed by the management. Mr. Alland claims that the man should have had patience to wait until he could find a seat, which would have been in a very few minutes. The mayor heard both sides, represented by counsel, and then ordered the license suspended for 24 hours. His Honor also gave warning that on the first complaint that any Boston moving picture theater had refused to refund money, after it was found that there was no room inside, he would suspend the license. Upon second or third complaint, he would order the license revoked. A notice to that effect will be sent all managers.

Moving pictures have increased the expenses and duties of the State Police, judging from their recent report, in which they make requests for more money for their work as regards the general over-looking and licenses for the moving picture theaters. They also recommend that a larger license fee be required for moving picture theaters.

The Olympic Theater, Bowdoin Square, which was recently taken over by the Realistic Moving Picture Company, has made some changes in admission prices. Ten are charged 10 cents, while ladies and children may enter for half that amount. "We cater especially to women and children" seems to be the motto of Joe Ruthe, general manager for the company.

The Savoy Theater can say with truth that it was the first one to use the word "photoplay" in large type on their advertising signs. The Savoy also is making note of the fact that they have "A silver satin screen — positively the only one in town."

Manager George Appleby, Star Theater, is the only Boston moving picture manager who holds a regular license to operate a machine. Appleby says that each manager should have this license, as it is a safeguard should anything go wrong with the operators.

In the issue of October 8, 1910, the World's New England representative made note of the fact that Alderman Wood was building a moving picture theater in Brighton, a matter of only a few minutes from Boston, which T. E. Dingee was to manage. We regret to state that, owing to some religious pressure that was brought to bear, the house has been refused a license. At Roxbury Crossing, Boston, the same thing took place, only in this particular instance the refusal was announced prior to the building of the theater. These two facts seem to warrant a few words to interesting exhibitors. The first step for any intending exhibitor to take is to go to the mayor of his city, or whatever official is in charge of granting theatrical licenses, and find out this fact. Should a moving picture theater be built on —— street, which conforms to all regulations relating to the building of theaters, is there any reason whereby a license to operate the house cannot be obtained?

In the case of the Brighton Moving Picture Theater, a very considerable amount of money, which had been expended in preliminary work by the owners, has been utterly lost. As the present government is a bit difficult to know just what to state in cases similar to this, the World must know practically every city and town in the country has some law or ordinance governing theaters, and moving pictures as educational and entertaining factors in many cases. Other localities in almost every case refuse to take up cudgels in any of its many forms. When the courts themselves have some other important views on this subject, it is difficult for the citizens to say very much. Anyway, we believe that here and there will exist this condition much better than moving pictures. It must be stated that in the case of the Brighton theater, no enmity against the cinematographic has been shown, as such, but of any kind as would exist in this section. Furthermore, Brighton is almost wholly a residential center. The Roxbury crossing case is a little of another color, as it is practically a ghetto given over to business pursuits of every kind. Maybe that able and spirited gentleman, the Rev. Mr. Lorimer, whose views are so often read in the "World" with so much pleasure and profit, can enlighten us somewhat on this matter.

HENRY.

LUCKY "MONTY."

Last week Mr. E. H. Montagne, who is well known to our readers in all parts of the United States, was the guest at a complimentary dinner tendered to him on the occasion of his imminent departure for Europe. Mr. Montague was for several years associated with the Chicago branch of Pathé and more recently has been connected with the same firm in New York City. Having terminated his connection with Pathé he has accepted an important position as European representative for Selig of Chicago, and purposes shortly starting for London to take up the duties of his new position. The complimentary dinner was organized by Mr. W. Wright of the Kalem Company, and besides the guests of the evening there were present many personal friends of Mr. Montagne assembled for the purpose of wishing him success in his new sphere. An excellent dinner was served and in the course of the evening many complimentary speeches were exchanged. Mr. Montague, we understand, will be in London at the end of this month.

The A. Dewes Company, located at 249 Center street, New York, manufacturers and agents for all kinds of heavy and light machinery, wish to announce to the moving picture manufacturers they have completed a department for the repairing of all makes of perforating and printing machines of foreign and domestic design, and have made special arrangements for the foreign machines. Owing to the complete facilities at hand, the Dewes Company are able to furnish new dies and guarantee all the repair work on perforating and printing machines at a nominal cost, thus eliminating the time and expense connected on consulting European help for disabled machines of this type.

The Mortimer Film Cleaner, advertised on another page of this issue, is a simple but efficient little device that will add a long life to all film exhibited and should also be on the operating room of every moving picture theater. Placed between the magazine and the receiver, it does its work quietly and thoroughly without any extra trouble. It is receiving enthusiastic endorsements, as well as many from the booklet which the manufacturers will forward on request. It will soon pay for itself in the time saved and secure a clean reel on the screen every time and in addition a reel free from grit and dirt means less wear and tear on both film and machine.

For the "Standard" American Moving Picture Machine is giving the desired results, and meeting with the approval of exhibitors, who have given it a test, as evidenced by the increased orders for this machine received during the past few months. Among the latest orders to be filled were those of the new Bijou house, known as the Park Photoplay Theater, at 58th street and Southern Boulevard, with a seating capacity of 300, as conducted by Mr. J. P. Harris, with universal suits, same being presented by a new model "Standard," and also the old Mulberry Street Theater, in which a "Standard" repeated another make.

WASHINGTON, D. C.

Moving picture business has been indifferently prosperous during the holiday season. The downtown houses have been catering more of the trade that those in the residential sections. The Cosmos, one of Manager Brylawski's theaters, has changed its hour of opening from 11 A. M. to 1 P. M., and no diminution in receipts has been observed. The weekly announcements, in story form, of the Alhambra, has proved one of the best advertising schemes of moving picture houses. Manager Aviery takes the public into his confidence, tells them what he will give them, and he keeps his promises. He also invites suggestions, and often his programme are "arranged to suit" films. Manager Notes, of the Empress, is one of the strongest Dutchmen bosses in the city. Many of the first appearances of noted fiction and plays on the dramatic stage today, reduced to the photoplay atmosphere, are seen in this theater.

The White Poster Service has opened a new department, in the form of the Banner Service, which consists of large canvases, long enough to stretch across the full front of a theater. This includes vital pictures of the film, lettering, and fancy display. Mr. White has contrived a scheme whereby the manager can have the use of these banners for a nominal sum. This is the day of fancy and conspicuous advertising, in all business, and the moving picture man can not afford to neglect attractive display before his house.

The word **"photoplay"** has come into general use in this city, supplanting, to a certain extent, all the other epithets that have been used to characterize the silent drama. Somehow, the manager and the public like its terseness.

* * *

Under the new management of Mr. Walker, of Philadelphia, the Paramount Film Exchange, of the Independent Service, is continuing its work in this section, and keeping busy.

W. H. Bradley and J. Boyd Dexter, former managers of the Paramount Film Service, are co-operating in their own establishment. They are operating poster, film, repair, and general equipment departments, and report a large clientele. Just at present they are in rather close quarters, but they will soon be located in their new offices, where each branch of the establishment will have ample space for operation. Both Mr. Breadley and Mr. Dexter have been long identified in the moving picture business.

Tom Moore, manager of the Moore Film Exchange, reports a good opening for the new year. His recent trips into Southern territory, proved very beneficial, financially, and he gained new patrons for the licensed companies. He was instrumental in cutting out vaudeville acts in small houses, and substantially proved to the local manager that moving pictures, and a good signer, was a more profitable proposition.

—W. H.

DETROIT TO BE CENTRAL POINT OF BIG NEW MOVING PICTURE CORPORATION.

A new corporation is going into the field for business, and Detroit is regarded as the most advantageous location.

Lincoln J. Carter, Lou M. Houseman and Otto Melcher, of Chicago, are interested in the Motion Picture Production Company, as the new corporation is known. Some Detroit people are connected, but their names are withheld for the time, as the matter of picking out a location is up to them.

IN THE MISSISSIPPI VALLEY.

William Stephenson of Jerseyville, Ill., has purchased of H. V. Porter the moving picture outfit and opened a moving picture theater on Main Street, White Hall, Ill.

The Ottawa Amusement Company of Ottowa, Ill., has been incorporated with a capital stock of $2,500 to do a general amusement business.

E. H. Morrell has purchased a half interest in the Royal Theater at Watseka, Ill., from William Class.

The Alcazar at Pontiac, Ill., will be known in the future as the Photoplay. The place has been remodeled, with improved ventilating facilities, new fireproof operating room and inclined floor containing 254 comfortable seats.

The Lyric Theater Company of Carthage, Mo., has been incorporated with a capital stock of $1,200. The incorporators are A. L. Turner, William Hyde and B. F. Tull.

A moving picture show was conducted in an old barn in Milwaukee six weeks before the building inspector discovered it, according to the press of that city. Neither the interior nor exterior of the building had been changed to attract and hold patronage.

F. H. M.

OBEY THE LAW

BUT, do not drive away your patrons with an odorous disinfectant. Use Water and

WOOLF'S HYPOZONE

OZONE (*nascent oxygen*), it liberates well sweetens and freshen the air. Dilute **HYPOZONE** for use with atomizer 100 times with water and get the right disinfectant at One Cent per gallon. Liquid demonstrate.

WOOLF CHEMICAL PRODUCTS, Inc.,

2 Rector Street Phone 6 Rector N. Y. CITY

SLIDE ARTIST

Announcement & Advertising Slides

Can Cartoon any song, or prepare copy for classy ad. My Slides are repeaters. References with sample work furnished reliable party. Address,

NED CLEAVELAND, Cartoonist

WASHINGTON C. H., OHIO

The

Independent Film Exchange

of Pittsburg, Pa.

The Pioneer Independent Exchange of Western Pennsylvania buying the output of the Sales Company.

We have a few choice runs that we can let out at reasonable prices. Write us.

INDEPENDENT FILM EXCHANGE, Inc.

A. S. DAVIS, Manager

415 Ferry Street, PITTSBURG, PA.

Two Pin Machines Changed to One Pin

Improved Easy Running, Long Wearing Cams, Stars, Etc., Etc.

E. W. LAVEZZI,

3042 N. Ashland Ave., Chicago, Ill.

STORIES OF THE FILMS

BIOGRAPHY.

HIS TRUST FULFILLED—The sequel to "His Trust." The opening scene takes place four years afterwards. The war has closed, and the negroes leave to enjoy their emancipation, but George remains true to his friend. He has still those boys cared for the widow and her child. The poor widow's death with sorrow and heartache to shelter on new ideas. The care of the child devolves upon George, who takes her to the lawyer, with whom he arranges for a home for her, paying for same out of his savings, counting absolute security on the part of the lawyer. For several years things go along uneventfully until the child's fond guardian decides to go to the seashore to promote an advantageous offering. To take the child was impossible, but George insists on same. He and little brown and purple travels and he takes the lad on the cars and amusements of the fair and some time as a postal convey which old George takes himself down to the postoffice to inquire of it in order to keep get the mail for the two boys. However, at the end of the mail term there is nothing, and old George's savings and the lawyer is found to inform the girl that a return to school is impossible. He witness the children's departure for school and old George's heart is sad and going to the conveyance where he finds a letter from former friend, enclosing an to the conditions and remonstrance of Miss Fanny, entering the office surreptitiously causes a fat builder to be the ridiculous and pathetic to see for the child and are desire to grant her every wish needs him into temptation, so he takes the forged note, but, fearing he has gone too far, he burns the letter and asserts cause and he puts it back, but not before he is detected. The lawyer, knowing George to be honest, builder of the forged he accuses and sends him off. The English cousin later arrives in the girl and they are befriended and a happy wedding follows shortly after. Old George at a distance views the festivities with tears of joy, and, returning to his shack, but somewhat tired and even tears depart for their new home he goes back to his cabin, takes down his master's other and with his finger in the resignation that he has fulfilled his trust.

HIS TRUST—In every southern home there was the old trusted family servant. Some faithful devotion to master's family was evidenced by the extent of even saving down his life if required. The film story depicts a story of this kind and is no less exaggerates the self-sacrificing love of the man for his master. The extent may now just be given from Colonel Frazier leaves home to join his regiment of Confederate soldiers he tells George on his return to take good care of the wife and child he is leaving behind. A short time after the husband is killed in battle and one of his comrades brings the news of his death to his wife, giving her his sword. This is rung over the mantel. This is indeed a cruel blow to the poor woman, but her burden is made heavier when the Union forces appear, plunder the house and burn it to the ground. When mis-owners the child is above asleep in her crib, it being the home of her affianced son, and the mother has gone for a walk with the daughter for diversion to ease her heartache. The old servant is also out on the farm repairing a bridge. Seeing the flames he at once thinks of the child. Without thought of self George dashes through the flames into the house. Where he finds the little house and encounters his two loyal and—noble, and carries her out placing her safely in the mother's arms, the poor woman having by this time swooned from the excitement. Recovering somewhat from the effects of the struggle in the house he thinks of his master's sword and of the ring of his life he endures the building and secures it. It is not long after that the entire house collapses in a heap of pitiable. Illustration is given some of the sufferings of many a southern woman during that awful time of strife. Gradually and in opposition to the George now assumes the sweetness of his trust and holding the heartbroken woman by the hand leads her out and enable to her safe to the negro cabin where he gives his all to their comfort he having secured an opening blanket on the ground outside the door on which to sit his head. Thus far has the servant been faithful to his trust.

GAUMONT.

A CHILD'S PLEA—The scene is between after his marriage leaves his home at his mother's home. The old Countess, his mother, loves the daughter-in-law, but her affection is not returned in fact the young wife shows a marked and unkind aversion to her.

All the love of the first and the good countess, forgetting all the unkindness to whom she has lavish, showered, makes her son a present of the home. This kindness is not heard by neglect and open disdain on the part of the fashionable daughter-in-law grieve the old lady to understand that the latter has turned his home for ours and the family. The discontent on the part of the young daughter-in-law leads to many social slights of the old lady in person with her friends among the elite. The countess finds that she is the cause of unhappiness for her son and the wife leaves the home. Love she has a fierce desire for my children.

Her countless, heart-rending sorrow lonely years depicted in a manner that will touch the most callous hearts and will cause many to shed tears. The sufferings of the countess are at last rewarded by the return of her son. The little one is running calling to see his grandmother. Every effort resulting has proven to the end she awakes and discovers the dream. The sudden delight is witnessed by the mother. Then is sent for the son and daughter-in-law. Upon the arrival of the latter the countess has changed her heart and the daughter-in-law is found to be a devoted mother.

THE HILLS OF CORSICA—The title of this feature indicates its pertinency. The picturesque and wonderful scenery always prevails among its wild state. The process of these cross steep hillsides and the mountains are grand and beautiful. Most of these scenes are across the Mediterranean Sea, and the boat which is in the Mediterranean Sea conveying the mail and transport a number of the wild settlers of the mountains.

The savage people of the island to about 116 miles and the mountain scenes are built rises abruptly from the sea to a height of 8,000 feet, and is a mass of rugged limestone converging in many fantastic forms of rugged mountain peaks, reminds us of the old Spanish Main. Its people resemble in no way the Italian people as shown in the feature, the men and girls. Together ties enhancing their persons are always visible, even in their descriptions of the inhabitants of these Islands and their customs. The picturesque traditional customs of the coast followed by a man and land among the natives and some of the island. We are shown a good idea of the rude and unusual ceremonies of the island among the inhabitants. The feature is a good one, and will be enjoyed by those who are fond of picturesque scenery and quaint customs.

A SIMPLE RUSTIC TALE

The men and women of the island are not the only ones the other as well daughter and the young people are engaged for marriage. It is nothing unusual while the men are seated their Sundays in the woods their fathers are playing cards and their mothers are entertaining the girls. We see the parents family making a call on neighbor Durand and many more interest the meeting of the two families. While Durand and old folks to themselves and while the women engage in conversation, the men are seen playing a game of cards. It is evident that Durand loses the game for both men are deeply interested in the game. Suddenly Durand throws in his hand and seizes the cards in impressive yard, counting them. He shows that Durand holds one card too many and that, slipping his fist under it in his neighbor's face he calls him a cheat and a knave and rushes from the room.

The old ladies hasten to their escorting are dismayed by the appearance on the scene of the angry Durand, who unceremoniously orders his wife to accompany him home and to sever friendly connections with the Durand family. Then he starts off in high dudgeon, the unfortunate and blissful receives to a curious command to his son to leave his sweetheart forever. And we see the timid youth shrink with horror as the brave his unmanned little to weep over the object that has become his first love.

But the lovers are not so easily parted. There are midnight and other meetings at which they plan to elope. Finally they succeed in doing so, during one of these clandestine flees Frances and goodbye little young Durand he off, while he rescue his dear sweetheart. Then we see the two in the church home. Love, however, still refuses to find a man and pleases her meetings until the climax comes. That arrives when young Durand takes home his one night and she further suspecting the worst refuses the conditions and commands him to leave.

The process, however, are not premature for they leave his dead mothers deepest sorrow. Mother Durand has a needs and appealing two continued the Durand family. Finally the old folks are reconciliations to the fortune, and the wedding for the to consummate and decision a happy home for the young people. The picturesque scenes of the surrounding and some fairs, the play among of the leaders unmountable, and that is the conclusion.

THE MILLER'S SON—The miller's son was the only son and heir to the miller's estate. He was a good workman and was loved by all. The miller's daughter was also loved by all. The miller's son was loved by all. The miller's daughter was also loved by all. The miller's son was loved by all. The miller's daughter was also loved by all. The miller's son

duke and only released after many scenes that the captive girl has escaped. Then forcing their way to one of the rear doors they find Lucrezia Borgia standing on the balcony of the castle and preparing to descend by means of the long chain of the castle bell. Lucrezia, however, changes her mind and returns to the room and the two men are about to descend by means of the chain when they hear voices and realize that the guards are coming. They therefore decide to remain where they are and when the guards enter the room they find the two men standing on the balcony. Lucrezia, however, is not to be seen and the guards, thinking that she has escaped by means of the chain, descend by the same means. The two men, however, are captured and taken to the dungeons of the castle, where they are chained to the wall. Lucrezia, who has been watching the proceedings from a window, now comes to the rescue and releases the two men from their chains. They then make their escape by means of the chain and the three, mounting their horses, ride away from the castle.

SLEEP, GENTLE SLEEP.—A young married man perceives no pretense to a smoker. It is his desire to accept the invitation and attempt the smoker. Here the young couple have a chance to keep him at home. After posting a wife she concocts a plan of putting a powder in something on his table wine, hoping that he will fall asleep and thus be prevented from going to the smoker. By a sleight-of-hand interchange the husband puts upon the same plate and puts a sleeping powder into her tea, so that he may be sure to attend the dinner without interference. The result is that they both fall sound asleep.

During the night a hungry tramp gains access to the house through a window. While searching the larder for something to eat he finds the bottle of table wine containing the sleeping powder. It looks good to him and he helps himself to a goodly portion, and is soon fast asleep in the dining room. The following morning when the housemaid enters the dining room to perform her duties she almost stumbles over the prostrate tramp and is nearly frightened out of her wits. She screams loudly for help, which brings a policeman on the run. Arousing the young husband and his wife, she promptly faints. Amidst great confusion the policeman arrives and arrests the tramp for trespassing. The young couple now are the funny side of the sleeping powder joke and have a good laugh over it.

THE FIRE DEPARTMENT OF NEW YORK CITY.—Nothing is more interesting to all of us than the fighters of fire in a great city. Whose blood does not tingle as he hears the clank of the bell and the stands one side to let the engine go dashing past? And if he is privileged to see the work of the firemen at a conflagration he sees something to talk about and think of for a long time.

All this we see in the picture, besides the practice work of the men in putting up and ascending scaling ladders, descending the ropes and jumping into life nets. Most interesting of all are the views of the fire boats in operation at the close of the picture. Of these boats, with all streams in operation, is like a gigantic flower pot, the sight being wonderfully beautiful and impressive.

New York city is justly proud of its efficient Fire Department, and people in all parts of the world will be glad to witness the performance of the intrepid fire-fiddles on the motion picture screen.

VITAGRAPH.

WATER LILIES.—"Albertina" is filled with the rhythm and poetry of grace and motion. She is a celebrated dancer whose fame is widespread. She has overtaxed her strength as forbidden to appear in public and is ordered to seek quiet and rest. She chooses as her rural home a place of beautiful and restful country place, where she secures four rooms in a modest cottage.

Next door to Aunt Mary there lives a very handsome fellow who has often admired Aunt Mary's ability to tell fortunes by the aid of tea leaves. Growing restless under the enforced retirement Albertina strolls down to the river's edge where the soft grass. She pulls a number of the delicate flowers from the water and entwines them in a garland which she holds breathlessly about her head. They give her an inspiration and industriously she pirouettes, bends and sweeps her lithe and svelte form like a nymph of unseen enchantress.

The young man across from next door is rowing about the river. He sees Albertina dipping on the velvety floor of grass he espouses by her and rushes toward her. She takes fright and flees from him like a rejected nymph wafted by some gentle zephyr. Following he takes her in his arms and from that moment they are held by Cupid's bonds.

Lucas are sometimes kind and sometimes harsh. In this instance fate has decreed that Maurice Lucas shouldn't be. From a lightning stroke which flashes in his eyes as he stands enchanted gazing out of the window at a gamboling storm. Albertina sends of his office and declares her undying love for him. Just as well just never her engage herself to several and ludicrous and sacrifice her life and love on the altar of his happiness by declaring that she does not love him.

Albertina, meanwhile, returns to the city and again enjoys the public favor as an exponent of Terpsichorean art. Donations, flowers from friends and admirers, and invitations to dinners are showered on her for Maurice. After one of her receptions she returns to her home and finds a letter from Maurice. Her eyes leap first for Maurice. After one of her receptions she returns to her home and finds a letter from Maurice. After one of her receptions she returns to her home and finds a letter from Maurice. After one of her receptions she returns to her home and finds a letter from

was left over after making the crystal liquid that rests peacefully in Gerome's decanter.

The pig scenes, turkey and donkey are beautiful, the absence of food and Gerome's exuberance from the right before. He is in force at the end of the fanfare his proposals of reconciliation to his rival. When the manoeuvring of the necessary effort has resumed "with thanks" as an exercise and he add to his agitated heroine the news of announcement in the morning paper of the impending marriage of the one remaining daughter of the age, Chevalier de Rostrand the hero of the hour. His sage knows no bounds and at his fury he demands red ink—red as blood—to convey a telegram of death.

The challenge given is accepted and the Frenchmen and the scientists settle the difficulty a la barbaard style.

LUBIN.

WILL IT EVER COME TO THIS!—Mrs. and Mr. Sarah Jane Brown—note the nomenclature a married couple of 1920. They first appear in the Brown dining-room, where Mr. Brown enters from the kitchen with a tray and puts it down on the table. One of the Brown girls slaps one of the Brown boys, a timid creature of 13, and makes the point clear. Mrs. Brown, dressed in a very masculine costume, comes in, sits down at the table and pours her coffee. Mr. Brown waits on her, tentatively tries to eat from her cup—spoon. It is too tough. She declares the coffee is cold, gets angry and exits. Mr. Brown, left alone, bursts into tears and flees to the kitchen. Mrs. Brown rises angrily, takes her overcoat and Derby and goes out through the door. We next see Mrs. Brown at her office, where she is very attentive to a lady-like young man, her stenographer. We see her at the club, knocking and lighting cards with others of her kind. We see Mr. Brown at home making beds, sweeping, washing dishes, hanging them out and gossiping over the back fence with another man who is similarly employed. We see Mr. Brown "on appeal" in court, where troubles some present-day women. He stops his wife, one morning, just as she is leaving for the office, shows her his worn-out clothes and pleads with her for money to get new ones. Mrs. Brown laughs and snaps her fingers and goes out, slamming the door and leaving poor Mr. Brown in tears. Then, dear, sweet, Willie Brown is released from his bonds by a handsome young man, whom his mother brings home and introduces, and the scene closes with the wedding bells ringing merrily for the young woman and her blushing bridegroom.

PATHE.

MARGUERITE'S BIRTHDAY.—Before going out to do some shopping Marguerite Vaudall reminds her husband Arthur, a young artist, that it is her birthday by writing the fact across the calendar. Arthur, her husband, sees the note, and hastens out to purchase a present. Meanwhile a burglar, who has located the banker's flat below, takes advantage of Vaudall's store-room, leaving part of his booty on their studio table. Marguerite returns and imagines that this is her husband's present. Arthur's return, however, he insinuates that it is a present from the banker she has received, and gathering up the articles in his arms, enters the banker's flat just as the latter is giving the detectives details of his loss. Suspicion soon falls on Arthur, the culprit and all march up to his flat. Things are looking bad, but the burglar happening to knock over some cases in the store-room is discovered, and everything is soon easily explained.

TRAILED BY AN INDIAN.—Two of the ranch hands, proving troublesome and quarrelsome, they are paid off and dismissed by the ranch owner, Jack Douglas. Riding off, they come across Jack's little daughter, and tying a note to the collar of her pet dog, that Jack will never see his daughter again, they ride off with her. On the dog's return, the note is found, and an Indian volunteers to track the cowboys and bring back the little girl. Some magnificent western country is seen as the Indian follows the two horsemen in a long pursuit. Ultimately at the top of a hill, where they have halted, he manages to get at their horses and drive them away. One of the outlaws he then tackles in the middle of the lake, and manages to overcome him. The other takes the girl, and it is not until his body is hanging from a tree-branch and the Indian has vanquished him in a hand-to-hand fight, that he finally gives in and allows the Indian to take the child and return her to her parents.

SEA BIRDS IN THEIR HAUNTS.—Amongst the scenes shown, which are all taken at close quarters, is a colony of Guillemots packed so tightly that defending Birds have to alight on the backs of their companions. Lesser Black Backed Gulls. Unable to obtain whilst the photographer descended so fast down a rope and daughter over a sheer precipice, having a drop of 300 feet. Puffins. Kittiwakes. Wild Ducks. Ptarmigan's nest. Buzzard feeding its young to take whilst the photographer waited for three days in a convenient position. Young Kestrels and a Reed Warbler feeding a young Cuckoo.

THE MARKED DOLLAR.—Basil Regot, the forger [illegible] [illegible] [illegible]

[illegible] [illegible] [illegible] [

and Dave, who is full of red Western blood, is a worthy representative of the type. He takes the law into his own hands and the girl at the same time. They are married and in due time persuade the old gentleman that it is up to him to grant his blessing.

LUCY'S LOVER.—Squire Skeeter's daughter has fallen in love with a young man to whom the father has taken a dislike and he determines to break up the affair.

Hearin, a servant, brings a letter addressed to the daughter. The old man takes possession of it and reading it, finds it is a plan whereby the two young folks will elope. In anger, he tells Henry to kill the lover if he comes near the house. The latter comes to see the sweetheart and Henry attempts to prevent it, but is won over by the sight of money. The old man hands Henry a rope, bidding him tie up the lover, which he does. When the girl comes on Henry passes his arms through those of the lover and the girl becomes indignant and leaves. The father comes back to see how his plan has worked and is told by the lover that he is going away. They shake hands and the Squire is given a rude shake-up, but accepts an apology. Meanwhile, offering the lover a glass of old stock, Henry knocks the box from his hand and he leaves in anger. The lover is discouraged, when Henry tells him of a plan to help him. He is to tell the Squire a story and as he tells it the lover must enact it. The old man comes in and listens to the story, in which the lover removes the key from the Squire's pocket, liberates the girl, and they proceed to the minister's house and return later and tell the father of their marriage. He forgives them and gives them his blessing.

NESTOR.

THEIR NEW MINISTER.—Like Peter Pan, Jack absolutely refused to grow up. His six feet and five and twenty years made not the slightest difference. In spirit he remained the same mischievous boy as of yore. Small wonder then that when he arrived at Uncle Jim's, whom he had not seen for ten years, and was mistaken for their new minister, that he should have instantly decided to have a little fun with the dignified church committee who met him at the station.

With much pomp, they escorted him to John Scott's, the minister's boarding place. So the next day when that worthy returned home with just a drop too much, Jack read the old man a severe lecture on the evils of drink, then demanded the bottle and calmly drank its entire contents before the eyes of the astonished John. The pack of cards which the bewildered man dropped as he pulled out his handkerchief caused Jack to follow his bent that evening, even without Mary Scott's advice. And great was his glee in beguiling the staid committee quietly enjoying a little game of poker. To their amazement the young man joined the game, and proved such an apt pupil that not only did he win everything in sight, but also secured an I. O. U. from Hiram Jones.

It was by waving this I. O. U. over the grouchy old bachelor's head that induced that individual to buy Amanda Suggins a ticket for the Tripe supper, which was to be given for the benefit of the church.

Hiram's marked antipathy to Miss Suggins gave his tormentor an idea. So writing the lady a note in which he congratulated her upon a mythical inheritance, he handed it to Hiram to post and calmly awaited results. Nor had he long to wait, for scarcely had he and Betty seated themselves on the lawn than Miss Suggins and her new ardent admirer presented themselves. Greatly married. Hardly able to keep his face straight, Jack put them through the most ridiculous of mock ceremonies; then fled the house, only to be confronted by the real minister and an indignant church committee.

Jack's knowledge of their little gathering, however, held the men's tempers in check. But, indeed, only a solemn and he proven bet when Uncle Bill stepped forward to vouch for the young scamp, even Betty was forced to accept his humble apology.

RELIANCE.

ON KENTUCKY SOIL.—The old Kentuckian, Col. Goring, is loyal to the Union cause. His son enlists in the Confederate army. The Union army is ordered into the enemy's lines to secure some drawings, and to accomplish his purpose is even pushed to kill young Goring. Pursued and in danger of capture, he takes refuge in Goring's home, and the Colonel hides him in a large basket. The searching party fail to discover him, and as they depart the basis of the dead soldier is brought home on a stretcher. The Colonel is horrified at the realization that he has protected the slayer of his son, and is rent by conflicting emotions. His love of country bids him protect the Union spy, and his paternal love cries out for vengeance. The latter overcomes him, and quickly closing the cover of the basket, he locks it securely, and pulling it with a mass of inflammable material he touches a match to it and escapes out in a few moments the entire house is a seething caldron of flames—the pyre of the unfortunate spy.

ATLAS.

IRISH HEARTS.—Ireland, the seat of romance of poetic cadences of loving poet of fighting, of merry-making and of sadness. Whence in spite of persecution, there is always a wealth of sensibility and gladness for the sons of old Erin is always hoping for better things to come and is not easily discouraged.

Here we build a story out of love, humor and situations. A story as genuine and lovable as Irish tingle at times as to leave no doubt to the minds of those who see the film and we are capable of handling this type of picture—rounded out well.

The story deals with the persecution of God-fearing Irish peasants by the British soldiery. It unfolds in tale of love and hatred on one side surrounded by skillful workmen and general in the other, with the sublime sentiment of the Christian overlying plane in the course of all.

No peerless scene was ever written for a moving

Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Design.

The **Decorators Supply Co.**

2549 Archer Avenue : : CHICAGO, ILL.

picture as it affords opportunity for the introduction of perhaps the most elaborate and beautiful settings of the character ever constructed. The combination of true Irishmen temperament and true originality adds the finishing touch to what will undoubtedly be a big production of a big production. The while great care was taken in the settings to be historically true in accordance to the period. As an example of this, in the old period of the story is portrayed in a round house, which was removed from there old site of architecture. The picture contains all the ingredients of a big production, with a supporting cast, as all leading characters are handled by men and men experienced to advantage in such parts. A good story well told.

YANKEE.

THE CONVICT'S LAST CHANCE.—[illegible]

[illegible] Your face be [illegible] Going five minutes [illegible] [illegible]

[illegible] [illegible] [illegible] [

for work, to have one woman and plenty of a well-fed child knocking about in furious activity around him are one animal with a spirit of his own. Instead he had only himself to please and kick. After that some home duties overcame the worst of his self-centredness. Besides, the kids was rash and funny. Worth a penny to the house to have them around.

Presently Mrs. Jones and daughter of John Jones and no sooner out to work. At anywhere the street received him from his previous and so the girl was unaware as she passed a score of girl from the years of couple. Time he married found he fell one night to find out for himself.

Just did not envision now in the line of the old gloom and when he passed a street scene and cut. Sounds up? Not old or scene to which much thrill he heard the most in the house he was leaving or not interested in the picture. Here he listened for Sadie's ear for thought of his absorbing wife and sick baby. His wild greetings awakened the household. A little dishevelled but of five came running in to find two years standing over a masked man holding a shining revolver. When the mask was removed and she saw his face John Hance cried like a baby when he heard the little one tell her future to wipe out a long life but the man who had saved her life that very day.

Do you think John went back to a cold and cheerless cell? Not on your life. The kid's mother bid him away until the police came and went, without their man, then somebody gave him a chance. With money to back it up.

LIGHT EFFECTS

Everything Electrical for Theatres, Parks, Productions and Vaudeville Acts.

UNIVERSAL ELECTRIC STAGE LIGHTING CO.

Kliegl Bros.

PROPRIETORS

1383-5 Broadway, New York City

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders

German Savings Bank Building

147 Fourth Avenue, NEW YORK CITY

CONSPIRACY

is the keynote of TRUST existence.
Slander and abuse through underlings, their stock in trade.
Treachery is rewarded while honesty of purpose is condemned.
The unlawful Combinations will come into their own if you will

BE INDEPENDENT

TRY THE

SWAAB FILM SERVICE CO.

338 SPRUCE STREET

Philadelphia, Pa.

INDIANA EXHIBITORS

Barney Oldfield—Jack Johnson Auto Race . . . $30 per day
Belgian Cavalry . . . . . 4 per day
Dieppe Auto Circuit . . . . . 4 per day
Many other feature films for rent

Royal Amusement Co., Indianapolis, Ind.

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE

57 and 59 Dearborn St., Chicago

George Dupree John A. Mack

'Phone 114 Bryant

Gaiety Amusement Enterprises

Theatres Operated, Leased, Rented, Shared

Attractions Furnished

1547 Broadway Gaiety Theatre Bldg. Room 215

SLIDES

Do you need them? We want new customers. Mention this paper and we will mail you five Announcement Slides for $1. Send for catalog if you haven't one. Plain advertising Slides 50c. each, artistically colored.

NIAGARA SLIDE COMPANY

LOCKPORT, N. Y.

ADVERTISING : ANNOUNCEMENT SLIDES

Genre Transparency Company

507 N. Clark Street Chicago

Insure yourself against burned off lead wires by installing a pair of Sterling terminals.

Positively the best terminal ever devised for motion picture arc lights, guaranteed to prevent burned off wires.

We claim this to be the simplest and most practical terminal on the market. Merely insert wire and screw down the nut. It grips the wire like a vise.

Send $1 today for a pair postpaid. State size wire used.

STERLING NOVELTY CO.

500 Main St., Warren, Ohio

Exchanges write for proposition.

Little Giant Carbon Sharpener

$3.50

Will save 25 per cent of your carbon expense.

New principle—Two knives which can be removed instantly for sharpening.

SPECIAL

8 x 12 Pink Label Electra carbons $4.00 per 100. Moving Picture Machines. Dissolving Stereopticons $45.00 up. Oxy-Hydro. Gas. Gas Making Outfits; all Supplies and repairs.

ERKER'S St. Louis, Mo.

"SILVERLIGHT"

ALUMINUM MOTION PICTURE CURTAIN

Extraordinary Features Are: Permanent Brilliancy, Economy, Flexibility, Non-cracking, Safety, Strength. Send for circular.

RALPH J. GOLSEN SUPPLY CO. 84 Wabash Ave., Chicago

THE ONE BEST SOUVENIR

S. R. O. EVERY NIGHT

5c. EACH

$5.00 Per Hundred

This beautiful Souvenir Spoon is guaranteed Solid Silver Plated French Gray Finish and the latest design. Write today for sample and 3 plans that will fill your house to capacity.

UNITED STATES FACTORIES CO. MANUFACTURERS 40 Dearborn Street, Chicago

LICENSED RELEASES

BIOGRAPH.

Dec. 1—Effecting a Cure (Dr.).....997
Dec. 5—A Child's Stratagem (Dr.).....998
Dec. 8—Turning the Tables.....449
Dec. 8—Happy Jack, a Hero (Com.).....576
Dec. 12—The Golden Supper (Dr.).....999
Dec. 15—His Sister-in-law (Dr.).....998
Dec. 19—The Lesson (Dr.).....994
Dec. 22—White Roses (Dr.).....559
Dec. 22—The Recreation of an Heiress (Com).....449
Dec. 26—Winning Back His Love (Dr.).....999
Dec. 29—His Wife's Sweethearts.....882
Dec. 29—After the Ball (Com.).....811
Jan. 2—The Two Paths (Dr.).....999
Jan. 5—When a Man Loves (Dr.).....998
Jan. 9—The Italian Barber (Dr.).....995
Jan. 12—The Midnight Marauder (Com.).....592
Jan. 12—Help Wanted (Com.).....995
Jan. 16—His Trust (Dr.).....559
Jan. 19—His Trust Fulfilled (Dr.).....999

EDISON.

Dec. 2—The Cowpuncher's Glove (Dr.).....1000
Dec. 6—The Winning of Miss Langdon (Dr.).....995
Dec. 7—The Life of a Salmon (Ind.).....449
Dec. 9—Amateur Night (Com.).....
Dec. 9—The Captain's Bride (Dr.).....1000
Dec. 13—An Old Silver Mine in Peru (Ind.).....256
Dec. 13—A Mountain Maid (Dr.).....756
Dec. 14—Pigs is Pigs (Com.).....1000
Dec. 16—The Red Cross Seal (Dr.).....
Dec. 20—The Police Force of New York City Scenic 995
Dec. 21—The Minute They Played on Bumptious (Com.) 990
Dec. 23—A Christmas Carol (Dr.).....1000
Dec. 27—Fanny, the Girl (Dr.).....1000
Dec. 28—A Family of Vegetarians (Com.)...990
Dec. 30—The Romance of Hefty Burke (Dr.)...1000
Jan. 3—In the Days of Chivalry (Dr.).....
Jan. 4—Sleep, Gentle Sleep (Com.).....
Jan. 5—Fire Dept. of New York City (Sc.).....
Jan. 6—A Western Night (Dr.).....
Jan. 10—The Test of Friendship (Dr.).....
Jan. 11—The Home of the Seal (Scenic).....995
Jan. 11—The Gardener's Ladder (Com.).....
Jan. 13—The Link That Held (Dr.).....1000
Jan. 17—With Interest To Date (Dr.).....1000
Jan. 18—Linda's Birthday Gift (Com.).....595
Jan. 20—Mike the Miker (Dr.).....990
Jan. 24—An Eventful Evening (Dr.).....1000
Jan. 25—The Lover and the Count (Com.).....995
Jan. 27—The Rich Uncle and Letter (Dr.).....1000
Jan. 31—The Try Out (Dr.).....995

ESSANAY FILM CO.

Dec. 2—"Circle C" Ranch's Wedding Present (Com.).....1000
Dec. 6—Love's Awakening (Dr.).....1000
Dec. 10—A Cowboy's Vindication (Dr.).....956
Dec. 13—A Tangled Masquerade (Com).....1000
Dec. 17—The Tenderfoot Messenger (Dr.).....997
Dec. 20—The Great Call (Dr.).....
Dec. 20—Hank and Lank (Com.).....
Dec. 24—The Bad Man's Christmas Gift (Dr.)1000
Dec. 27—Girls Will be Boys (Com.).....1000
Dec. 31—A Gambler of the West (Dr.).....1000
Jan. 3—The Redeemed Criminal (Dr.).....1000
Jan. 7—The Count and the Cowboys (Com.)...1000
Jan. 10—The Sophomore's Romance (Dr.).....1000
Jan. 14—The Girl of the West (Dr.).....999
Jan. 17—His Master's Son (Dr.).....1000
Jan. 21—The Border Ranger (Dr.).....985

KALEM CO.

Dec. 2—Elder Alden's Indian Ward (Dr.).....945
Dec. 7—Rachel (Dr.).....1000
Dec. 9—The Rescue of Molly Finney (Dr.).....1000
Dec. 14—Seth's Temptation (Dr.).....955
Dec. 16—Her Indian Mother (Dr.).....995
Dec. 21—The Little Spinsterwild Maiden (Dr.)..980
Dec. 23—When Lovers Part (Dr.).....980
Dec. 28—The Girl of Pelican Archipelago (Dr.)..980
Dec. 30—The Stranger (Dr.).....1000
Jan. 4—The Baited Bear (Dr.).....975
Jan. 6—The Runaway Engine (Dr.).....995
Jan. 11—For Love of An Enemy (Dr.).....995
Jan. 13—The Feud of An Indian Maiden (Dr.).....
Jan. 18—Her Chum's Brother (Dr.).....980
Jan. 20—Robbie and the Redskins (Dr.).....

LUBIN.

Dec. 1—Sammy Sam (Com.).....
Dec. 12—An Exile's Love (Dr.).....999
Dec. 5—The Mother's Ranch (Dr.).....
Dec. 19—The Dead Letter (Dr.).....
Dec. 22—An Abandoned Camel (Dr.).....
Dec. 26—Making a Man of Him (Dr.).....980
Dec. 28—Blue Horse Mine (Dr.).....990
Dec. 29—Art and the Legacy (Dr.).....1000
Jan. 5—His Last Parade (Dr.).....950
Jan. 8—A Mix in Masks (Com.).....940
Jan. 9—Tag Day at Silver Gulch (Dr.).....935
Jan. 12—The Widow's Choice (Com.).....950
Jan. 16—Will It Ever Come to Pass (Com.)...710
Jan. 19—A Brother's Redemption (Dr.).....1000
Jan. 5—A Mix in Masks (Com.).....
Jan. 9—Tag Day at Silver Gulch (Dr.).....950
Jan. 12—The Widow's Choice (Com.).....950
Jan. 16—Will It Ever Come To This (Com.)...710
Jan. 19—A Brother's Redemption (Dr.).....1000
Jan. 23—Love's Awakening (Dr.).....1000
Jan. 26—The Count and the Cowboys (Com.)...1000
Jan. 30—Saved by Love (Dr.).....1000

GAUMONT.

G. Kleine.

Dec. 3—Lured by a Phantom (Dr.).....712
Dec. 3—Nancy's Wedding Trip (Com.).....573
Dec. 5—A Man of Honor (Dr.).....884
Dec. 6—Professor's Hat (Com.).....171
Dec. 10—The Revolt (Dr.).....942
Dec. 13—The Phantom Killer (Com.).....279
Dec. 13—Closed Gate (Dr.).....676
Dec. 17—Hated and the Next Born King (Bibli cal).....995
Dec. 20—The Cinderella Girl (Dr.).....769
Dec. 20—The Kingdom of Flowers (Botanical)..229
Dec. 24—The Old Home (Dr.).....732
Dec. 24—Calm and Storm (Ind.).....279
Dec. 27—The Adventuress (Dr.).....995
Dec. 31—The Doctor's Secretary (Dr.).....981
Jan. 3—The Artist's Day Dog (Dr.).....972
Jan. 7—The Woman Wins (Com.).....945
Jan. 10—Child's Idea (Dr.).....758
Jan. 10—The Hills of Corsica (Sc.).....243
Jan. 14—A Simple Rustic Tale (Dr.).....958
Jan. 17—The Sealed Letter (Dr.).....837
Jan. 17—A Water Contest (Scenic).....198

URBAN-ECLIPSE.

(G. Kleine.)

Dec. 7—Death of Admiral Coligny (Dr.).....992
Dec. 5—On the Mexican Border (Dr.).....
Dec. 12—Wooden Shoes (Dr.).....
Dec. 14—The Little Matchseller's Christmas (Dr.).....749
Dec. 14—Scenes in British India (Sc.).....253
Dec. 21—The Tyrant of Florence (Dr.).....676
Dec. 21—A Change in Fashion.....332
Dec. 28—A Mexican Romance (Dr.).....959
Dec. 28—Coaching in Devonshire, England 848
Jan. 4—A Lock of Hair (Dr.).....978
Jan. 7—Washed Ashore (Dr.).....670
Jan. 11—Wood Carving at Brient (Ind.).....320
Jan. 18—By The King's Order (Dr.).....

G. MELIES.

Dec. 1—Pals (Dr.).....
Dec. 8—What Great Bear Learned (Dr.).....
Dec. 15—Santa Claus' Day (Dr.).....
Dec. 22—A Western Welcome (Dr.).....980
Dec. 29—Nell's Country (Dr.).....980
Jan. 5—The Crimson Scarf (Dr.).....980
Jan. 12—The Owner of the "I. L." Ranch (Dr.).980
Jan. 19—Changing Coats (Com.).....980

PATHE.

Dec. 21—The Runaway Motor Car (Com.).....555
Dec. 21—Mas Goes Skiing (Com.).....430
Dec. 23—The Lucky Charm (Fairy Tale).....807
Dec. 23—Betty's Fireworks (Com.).....
Dec. 24—Sunshine in Poverty Run (Dr.).....1000
Dec. 26—The Atonement (Dr.).....856
Dec. 27—Mas Goes Skiing.....844
Dec. 28—Running Away from a Fortune (Com.) 540
Dec. 28—The American Fleet in French Waters 125
Dec. 28—Mas Goes Skiing.....331
Dec. 30—Catalan, the Minstrel (Dr.).....768
Dec. 30—Carnival of Japanese Firemen in Tokio (Sc.).....230
Dec. 31—The Yaqui Girl (Dr.).....1000
Jan. 2—The Shepherd Violinist (Dr.).....
Jan. 2—Dutch Kids (Sc.).....
Jan. 4—The Cowboy's Innocence (Dr.).....
Jan. 6—An Intrigue (Dr.).....
Jan. 7—Love Under Difficulties (Com.).....
Jan. 9—The Vow of Count Rudolf (Sc.).....
Jan. 9—The Fate of Barney (Dr.).....
Jan. 9—In the Land of the Monkeys (Scenic)
Jan. 11—The Three Checkers (Sc.).....
Jan. 11—Dusty Rhodes Loses a Bride (Com.)..
Jan. 13—So Near Yet So Quite (Com.).....
Jan. 14—Max In Search of Wood (Com.).....
Jan. 14—The Battle At Badajoz (Dr.).....
Jan. 16—Saved By Her Dog (Dr.).....
Jan. 16—Saved By Her Parents (Dr.).....
Jan. 18—Saved By An Indian (Dr.).....
Jan. 20—Max Wants to Be a Sailor (Com.).....
Jan. 20—Love Knows No Friend (Com.).....
Jan. 21—The Masked Indian (Sc.).....

SELIG.

Dec. 12—A Tale of the Sea (Dr.).....1000
Dec. 15—Comin's Exit (Dr.).....1000
Dec. 19—John Rogers and the Hounds (Mystical)1000
Dec. 22—Overland to Fremont (Dr.).....1000
Dec. 26—The Rustlers (Dr.).....990
Dec. 29—Dandelion and Pumpkins (Dr.).....1000
Jan. 2—The Arguments (Dr.).....1000
Jan. 5—Ramona's Father (Dr.).....1000
Jan. 9—Shadow of a Fear (Dr.).....1000
Jan. 12—The Rival Detectives (Dr.).....1000
Jan. 16—Daddy (Dr.).....1000

VITAGRAPH.

Dec. 10—The Color Sergeant's Horse (Dr.).....976
Dec. 13—The Love and the Man (Dr.).....1015
Dec. 16—Paying at Divorce (Dr.).....
Dec. 19—The International Motor Boat Race (Sc.).....
Dec. 17—A Dixie Mother (Dr.).....
Dec. 20—The Light in the Window (Dr.).....
Dec. 20—Cleaning (Dr.).....
Dec. 24—Jean and the Waif (Dr.).....
Dec. 27—[illegible] (Dr.).....998
Dec. [illegible]—Across [illegible] 998
Dec. [illegible]—Where the Strife Ends .....
Jan. [illegible]—Back to Love and War (Dr.) 873
Jan. [illegible]—The Mission Bell and Their Neighbors (Dr.).....
Jan. 7—The Old Water Jar (Dr.).....979
Jan. [illegible]—Love [illegible] 998
Jan. [illegible]—Two [illegible] .....
Jan. [illegible]—Where [illegible] .....
Jan. [illegible]—Crossing the [illegible] .....
Jan. [illegible]—The Lure of Money (Dr.).....
Jan. [illegible]—Jean and the Waif (Dr.).....
Jan. [illegible]—The Lure of Money (Dr.).....

THIS WEEK'S PROGRAMME OF LICENSED FILMS

Monday, January 16

Biograph—His Trust (Dr.).....
Lubin—Will It Ever Come to This (Com.)...
Essanay—Hank and Lank (Com.).....
Pathe—Mascagni's Reminiscences (Dr.).....
Pathe—Saved by the Dogs (Dr.).....
Selig—Daddy (Dr.).....

Tuesday, January 17

Edison—Mr. Cooper's In Love (Sc.).....
Lubin—His Master's Son (Dr.).....
Gaumont—The Second Letter (Dr.).....
Gaumont—A Water Contest (Scenic).....
Vitagraph—Three Men and a Maid (Dr.).....

Wednesday, January 18

Edison—Lasky's Birthday Gift (Com.).....
Kalem—Her Chum's Brother (Dr.).....
Pathe—Trailed By An Indian (Dr.).....
Lubin—By The King's Order (Dr.).....

Thursday, January 19.

Biograph—His Trust Fulfilled (Dr.).....
Lubin—A Brother's Redemption (Dr.).....
Melies—Changing Coats (Com.).....
Selig—Tilda Not Guilty.....

Friday January 20

Edison—Mike the Miner (Dr.).....
Pathe—Sea Lands In Their Homes (Ind.).....
Pathe—The Tables Are Turned (Com.).....
Kalem—Robbie and the Redskins (Dr.).....
Vitagraph—The Gift in the Fruit (Com.).....

Saturday, January 21.

Essanay—The Border Ranger (Dr.).....
Gaumont—Tilda No. (Dr.).....
Pathe—The Masked Dancer (Dr.).....
Vitagraph—Good Up By The Day (Dr.).....

THIS WEEK'S PROGRAMME OF INDEPENDENT FILMS.

Monday January 16

Am[illegible]—The Battery Engineers .....
Am[illegible]—A Dental Discovery .....
Victor—The Runaway Automobile (Com.).....
(Dr.).....
Imp—Mr. Wife's Kid (Com.).....
Imp—Melody (Dr.).....
Yankee—The Lucky Day (Dr.).....

Tuesday January 17

Eclair—The New Dress .....
Powers—A Mother's Love Saves .....
Powers—Lessons Learned (Com.).....
Thanhouser—Mary's Strategy (Com.).....
(Dr.).....

Wednesday January 18

Am[illegible]—The Sacrifice .....
Victor—A Spanish Romance .....
Imp—Where the Word Was .....

Thursday January 19.

Am[illegible]—The Sacrifice .....
Eclair—The Old Home .....
Imp—The Sheriff's Son .....
Powers—Fun Seekers (Com.).....
Thanhouser—Mary's Strategy (Com.).....
Victor—[illegible] .....

Friday January 20

Am[illegible]—The Sacrifice .....
Eclair—[illegible] .....
Powers—A Spanish Romance .....
Thanhouser—[illegible] .....
Victor—[illegible] .....

Saturday January 21

Am[illegible]—[illegible] .....
Eclair—[illegible] .....
Powers—[illegible] .....
Thanhouser—[illegible] .....
Victor—[illegible] .....

START THE NEW YEAR
by Subscribing to
The MOVING PICTURE WORLD
$2.00 PER YEAR $2.00

Independent Release Dates

AMERICAN.

Dec. 12—The Runaway Star (Com.)
Dec. 17—The Drifting Star (Dr.)
Dec. 19—The Final Mistake (Dr.)
Dec. 22—The Inventor's Daughter (Com.).
Dec. 24—A Troublesome Patient (Com.).
Dec. 26—
Dec. 29—The Sparks and the Man (Dr.)
Jan. 2—Mrs. Guy Bitts's Visitors (Com.)
Jan. 5—The Brotherhood's Round-up (Com.)
Jan. 9—An Arizona Romance (Dr.)
Jan. 12—Love's Lovers (Com.)
Jan. 16—The Bankrupt Plan (Com.)
Jan. 19—Rescued by Rescuers (Com.) .525
Jan. 23—A Jay-bird Deserted (Com.) .450
Jan. 26—The Runaway King (Dr.) .980
Feb. 2—Will A Man's Smile (Com.) .980
Jan. 30—Bertie's Bandit (Dr.) .980
Feb. 6—The Waifs (Dr.) .980
Feb. 9—The Mission in the Desert (Dr.) .980

ATLAS.

Dec. 7—Nature's Noblemen (Dr.)
Dec. 14—Rescued (Dr.)
Dec. 21—The Code of the Law (Dr.)
Dec. 28—The Counsel's salvation (Dr.)
Jan. 4—A Small Rube (Com.)
Jan. 11—Interest in his Work (Dr.)
Jan. 18—A Gift Well (Dr.)
Jan. 25—Jack Hunter (Dr.)

CHAMPION.

Dec. 7—Hearts of the Sea (Dr.) .950
Dec. 14—The Sheriff and the Detective (Dr.).950
Dec. 21—The Mother (Dr.) .950
Dec. 28—The Golden Girls (Dr.) .950
Jan. 1—Bill's Widow (Dr.) .950
Jan. 4—Pages of the Early West (Dr.) .950
Jan. 7—The Widow (Dr.) .950
Jan. 18—Why He Went West (Dr.) .950

COLUMBIA.

Oct. 29—In the Web (Dr.)
Nov. 12—The Heroine of Cherokee Ranch (Dr.)
Nov. 19—Oklahoma Bill (Dr.) .1000
Nov. 26—Stage Coach Tom (Dr.) .1000
Dec. 10—The Gentleman's Feud (Dr.)
Dec. 31—Trapped (Dr.)
Jan. 7—Queen of the Prairies (Dr.)

ECLAIR.

Dec. 19—The Child of Two Mothers (Dr.) .545
Dec. 19—Under the Sovereigns (Dr.) .400
Dec. 26—The Lock Keeper (Dr.) .537
Dec. 26—The Fear of Fire (Com.) .390
Jan. 2—The Great Water Competition (Com.) 480
Jan. 2—A Well Matched Marriage (Com.) .480
Jan. 9—Mother's Portrait (Dr.) .930
Jan. 16—The Jealousy Soothsees Ramulot (Com.) .478
Jan. 16—My Wife's Hat (Com.) .482
Jan. 23—Painless Extraction (Com.) .503
Jan. 23—Kill The Fly (Com.) .442

GREAT NORTHERN.

Dec. 19—The Poacher (Dr.)
Dec. 15—A Christmas Letter (Dr.)
Dec. 17—Dicker's Courtship (Com.)
Dec. 24—Necklace of the Dead (Dr.)
Dec. 26—The Sequence (Dr.) .482
Dec. 31—Bear Hunting (Sec.)
Jan. 7—The Red Light (Dr.)
Jan. 14—A Heiress Bet (Com.)
Jan. 21—The Trunk Mystery (Dr.)

IMP.

Dec. 10—The Crippled Teddy Bear
Dec. 22—Little Nell's Tobacco (Dr.)
Dec. 29—The Unexpected Inheritance (Dr.) .995
Dec. 29—Unreasonable Jealousy (Dr.) .990
Jan. 2—The Wise Druggist (Dr.) .995
Jan. 5—Rescued (Dr.) .980
Jan. 9—Their First Misunderstanding (Dr.) .998
Jan. 12—The Empty Purse (Dr.) .992
Jan. 16—His Last Patient (Dr.) .547
Jan. 19—The Rev. Goodnight's Courtship (Dr.) .500
Jan. 26—Mended (Dr.) .995
Jan. 26—The Dancer (Dr.) .1000
Jan. 26—Dance 1707 Chester (Dr.) .997

LUX.

Dec. 22—Bill Plays Bowls (Com.) .423
Dec. 29—Rosalie's Jewels (Com.) .426
Dec. 29—Aunt Julia's Portrait (Com.) .547
Dec. 29—Tom Writes a Poem (Com.) .373
Jan. 6—How They Tricked Father (Com.) .498
Jan. 6—The Rival Engine Drivers (Dr.) .367
Jan. 13—Bill As A Jockey (Com.) .465
Jan. 20—Tom In Mr. Name (Com.) .438
Jan. 20—A Troubled Dilemma (Dr.) .586
Jan. 27—His Faithful Furniture (Com.) .390

NEW YORK MOTION PICTURE CO.

(Bison.)

Dec. 15—An Indian's Test
Dec. 16—A Girl of the Plains (Dr.)
Dec. 23—The Cattle Baron's Daughter
Dec. 26—The Pale Faced Princess
Dec. 29—Custer's Last Fight .900
Dec. 30—Dining the Terror .900
Jan. 2—In the Heart of the Sierras (Dr.) .900
Jan. 6—A Savage Girl's Devotion (Dr.) .900
Jan. 9—An Indian Trapper's Prize (Dr.) .900
Jan. 13—The Cook Claim (Dr.) .900

ITALA.

(By N. Y. M. P. Co.)

Dec. 15—The Fisherman's Revenge
Dec. 17—The Mother's Shadow (Dr.)
Dec. 17—Thieves as Quick Change Artists.....
Dec. 22—Who Was the Culprit? (Com.).....
Dec. 24—Greediness Spoiled Foolshead's Christmas (Com.)
Dec. 29—The Rivals .900
Dec. 31—Norwegian Water Falls .500
Dec. 31—A Jealous Wife's New Year Day.....500
Jan. 3—Antonio Toscarino .900
Jan. 7—Foolshead As Inspector of Hygiene (Com.)
Jan. 12—Joanna of Bragamo .500
Jan. 14—The Recall .900

AMBROSIO.

(By N. Y. M. P. Co.)

Dec. 7—The Toll-Tab Portrait
Dec. 7—Tweedledum Learns a Tragical Part..
Dec. 14—Pido Forsaken by Aenea.....
Dec. 21—The Doll's Dance Christmas Dinner.....
Jan. 4—Trials of Tweedledum As a Policeman (Com.) .500
Jan. 4—The Vampiring Hero (Dr.) .500
Jan. 28—Grandfather's Pipe .500
Dec. 28—Dramatic Engine Driver .500
Jan. 11—How Tweedledum Pays His Bills.....500
Jan. 11—Clouds and Ice Fields .500

NESTOR.

Nov. 23—A Deal in Indians .1000
Nov. 30—Valley Folks (Dr.)
Dec. 7—The Vampiring Hero (Dr.)
Dec. 14—The Pilgrim (Dr.)
Dec. 21—Dramatic Rehearsal
Dec. 28—Ebbs of the Mountains (Dr.)
Jan. 4—At Cedar Ridge (Dr.)
Jan. 11—Sleepy Shaw Saves Pete .950
Jan. 18—Their New Minister (Dr.)
Jan. 25—The Man In 23

POWERS PICTURE PLAYS.

Jan. 3—The Pinkerton Man (Dr.)
Jan. 3—Beanx Nor Wanted (Com.)
Jan. 7—As the Master Orders (Dr.) .990
Jan. 10—The District Attorney (Dr.)
Jan. 11—Love to Each Other (Com.)
Jan. 14—Monte Cristo (Dr.)
Jan. 17—A Montana Love Story (Com.)
Jan. 17—Lovers' Trials (Com.) .990
Jan. 21—A Noble Heart (Dr.)

RELIANCE.

Dec. 17—The Thin Dark Line.....
Dec. 24—The Refuge .....
Dec. 31—A Sacrifice—and Then (Dr.) .990
Jan. 7—As the Master Orders (Dr.) .990
Jan. 11—The Hour of Fate (Dr.) .990
Jan. 14—The Doll's Secret (Dr.) .500
Jan. 18—You Try It (Com.) (Dr.) .500

SOLAX COMPANY.

Dec. 16—Two Suits
Dec. 28—The Pawnshop (Dr.)
Dec. 30—Mrs. Richard Dare (Com.)
Jan. 6—The Nightcap (Com.)
Jan. 13—Salmon Fishing In Canada (Sc.)
Jan. 13—The Girl and the Burglar (Dr.)
Jan. 20—A Reporter's Romance (Dr.)
Jan. 27—His Best Friend (Dr.)
Feb. 3—Ring of Love (Com.)

THANHOUSER.

Dec. 16—The Millionaire Milkman (Dr.) .1000
Dec. 23—Looking Forward (Dr.) .1000
Dec. 23—The Childhood of Jack Harkaway (Dr.) .1000
Dec. 27—The Vicar of Wakefield (Dr.) .1000

THANHOUSER.

Dec. 30—Hypnotized (Dr.) .1000
Jan. 3—The Pasha's Daughter (Dr.) .1000
Jan. 6—Baseball and Bloomers (Com.) .1000
Jan. 10—Everybody Scores Father (Com.)
Jan. 13—The Only Girl In Camp (Com.)
Jan. 13—The Very Last Comets (Dr.) .1000
Jan. 17—Bertie's Brainstorm (Com.)
Jan. 20—The Old Clockmaker's Daughter (Dr.)

YANKEE.

Dec. 16—The Old Miner's Doll (Dr.)
Dec. 19—A Ward of Uncle Sam (Dr.)
Dec. 23—The Terror of the Plains (Com.)
Dec. 26—The Insane Heiress (Dr.)
Dec. 30—The Bravo's Bridegroom (Dr.)
Jan. 6—The Rival Widowne (Dr.)
Jan. 9—The Bravo's Revenge
Jan. 9—An Erring Son's Awakening (Dr.)
Jan. 16—The Folks Back Home (Dr.)
Jan. 20—Returned To Hold (Dr.)
Jan. 23—The Convict's Last Chance (Dr.)
Jan. 27—A Son of Old Glory (Dr.)

Classified Advertisements

[Classified advertisements; three cents per word, cash with order. 50 cents minimum; postage stamps accepted.]

SITUATION WANTED.

AT LIBERTY—Experienced manager, sober and reliable. Has thoroughly understands the moving picture business. Will accept position on percentage of profits. Address, EXPERIENCED, care of Moving Picture World.

ELECTRICAL MACHINIST—of ten years' practical experience in the moving picture business desires position to install, repair and operate the electrical and mechanical equipments of a moving picture studio, an exchange, or as cameraman. Address H. E. Moore, care of Moving Picture World.

EXPERIENCED BARITONE AND PIANIST—Man and wife—Musicians of ability with repertoire for moving picture theatres. Want positions with reliable moving picture house. Must be first class. Address, Box 721, Blackwell, Okla.

THEATERS FOR SALE.

FOR SALE.—Best equipped Moving Picture Theater in town. Electric light plant, mirror screen, leather upholstered opera chairs. There is no improvement known that is not included in this magnificent business established four years and is netting from $90.00 to $80.00 weekly. Best of reasons for selling. Price $4,000.00. Must be seen to be appreciated. Address, OHIO, care of Moving Picture World.

FOR SALE.—Nickelodeon. A bargain. Good town. Fine business. G. N., 225 West Second Street, Weston, W. Va.

FOR SALE.—Moving Picture Theater in a town of 25,000. Good reasons for selling. A moneymaker for a hustler. THE LYRIC, Parkersburg, W. Va.

FOR SALE.—Vaudeville and Picture Theater. Finest equipment, private electric plant, stage, scenery and curtains. Good lease, central location, open Sundays. Population 70,000. For quick sale $1,850.00. Good reasons. ORA G. FACCETT, Care of Grand Theatre, Toledo, Ohio.

FOR SALE—One of the largest Moving Picture and Vaudeville Theater in Washington, D. C. P. O. Box 270, Washington, D. C.

FOR SALE OR RENT—Moving picture theater and outfit. Good location and business. Address OTTO GMINER, 317 West Fulton St., Waupaca, Wis.

EQUIPMENT FOR SALE.

FOR SALE.—A Gaumont Moving Picture Camera, positively new. A bargain for cash buyer. E. M. OLSON, 2020 Jackson Avenue, Long Island City, N. Y.

FOR SALE—Complete Picture Theater Outfit. Power's machine, new asbestos booth, 260 folding chairs, electrical appliances and mirrors to complete a building at a sacrifice. Post office Box 256, Hamilton, Ills.

FOR SALE—Bargain. A brand new Powers No. 6 machine. Complete except table and legs and upper magazine. I. JACOBY, 269 Grand Street, New York City.

THEATERS WANTED.

WANTED.—To Buy or Rent, Moving Picture Theater. Must be a bargain. Address, Box 127, Roanoke, Ills.

EAGLE FILM EXCHANGE

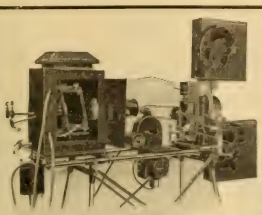
WE BUY the entire output of the Independent manufacturers. Ask about our Three-locked reel system.

Posters free. Prompt service. Day and night service Write, wire or phone

143 NORTH EIGHTH STREET, PHILADELPHIA, PA

WE ARE ALMOST READY!

Rex



THE "STANDARD"

The Machine That Gives Results

FULLY GUARANTEED

REMEMBER

After Feb. 1st, 1911

$225.00

The Standard is the only machine passed by the New York Board of Fire Underwriters on which a motor is used.

AMERICAN MOVING PICTURE MACHINE COMPANY

101 BEEKMAN STREET NEW YORK CITY

FILMS FOR SALE

after sixty or ninety days of release. Also commercial in excellent condition at reasonable prices.

M. YSSEL

973 N. 7th Street, Philadelphia, Pa.

MANUFACTURERS---NOTICE!

I am now prepared to do special work on ex posures, Negatives, developing and printing. Guaranteed work by my own process. Interior work by X ray light system a specialty.

FRED. W. HOCHSTETTER

2720 W. Division St., Chicago, Ill.

Moving Picture Exhibitors, Send us your name and address and we will place it on our mailing list, and you will receive price lists for supplies that will interest you, and will put money in your pockets.

THE STERN MFG CO., 109 N. 10TH STREET PHILADELPHIA, PA.

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

The House of Quality and Satisfaction

MR. EXHIBITOR:

If you are desirous of *finding out how to improve your present service and increase your daily attendance* call and have a confidential chat with us. If you are unable to call, drop us a line.

W. E. Greene Film Exchange

INCORPORATED

228 Tremont Street, Boston, Mass.

Telephone 3790 Oxford

The Cincinnati-Buckeye Film Company

$100,000.00 incorporation, operating the CINCINNATI FILM EXCHANGE, 315 W. 4th Street, Cincinnati, Ohio, and the BUCKEYE FILM PROJECTING COMPANY, 309 Arcade Building, Dayton, Ohio. Biggest Independent Film Renting Concern in the UNITED STATES today. BUYING almost the entire Independent Output. Reference SALES COMPANY, 111 E. 14th Street, New York. If you are looking for a real Film Service, drop us a line.

The Cincinnati-Buckeye Film Co.

315-317 W. Fourth St. CINCINNATI, OHIO

309-321 Arcade Building DAYTON, OHIO

ILLUSTRATED SONG SLIDES

made of cast iron wouldn't be sufficient proof that they were complete if furnished by a Film Exchange. Why put up with these conditions any longer? Put in an exclusive service that will be the talk of your town.

Our price is 25c a set per week, your week's supply of sets in one consignment. Time lost in transportation not charged for.

CHICAGO SONG SLIDE EXCHANGE
6th floor, Portland Block
107 Dearborn St. Chicago, Ill.
Dept. 1

WHY SEND TO EUROPE FOR

FILM PERFORATING DIES

When we can make them for you?
High-class repairing and alterations on Foreign Machines.

THE A. DEWES COMPANY
249 Centre Street, NEW YORK

Coming MONDAY, JAN. 23
The Convict's Last Chance
A YANKEE WONDER FILM

FRIDAY, JAN. 27
The biggest feature of the year
A Son of Old Glory
Massive Egyptian, Spectacular Drama
POSTERS—BULLETINS OUT NOW. Write

YANKEE FILMS
344 East 32d Street New York

Atlas Films Hold the World

COMING WEDNESDAY JAN. 25
AN ATLAS MASTER FILM
Irish Hearts
Superb Photo-Tale of Old Erin
ORDER YOURS EARLY
Elegant Posters
Bulletins Mailed
Atlas Film Co. 10 E. 15th St. New York

All Advertising Copy must be in hand not later than Wednesday Noon

JONES DUPLEX CHECK GATE

POSITIVELY
the only way to
CHECK YOUR PUBLIC

The Jones Check Gate has been in operation at different stations in the HUDSON TUNNELS, and found to give a perfect count, with a smooth and noiseless operation.

Many of the large Theatres in New York and elsewhere have installed THE JONES DUPLEX CHECK GATE, and they have favorably satisfied those purchasers.

ASK YOUR EXCHANGE MAN TO GET YOU ONE

Manufactured by JONES CHANGE REGISTER COMPANY, Inc., 18 BROADWAY NEW YORK CITY

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices—Best Work—DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

Annual Subscription Moving Picture World $2.00

Moving Picture Supplies

Tickets, roll of 2,000 .	$ 16
Bio Carbons 6x5-8 per 100	2.15
Electra Carbons 6x5-8 per 100	2.10
Announcement Slides, Col.	.25
Extra Heavy Carbon Holders	.75
Imported Condensers . .	.75
Rewinders Complete . .	3.50
Metal Slide Carriers . .	.50

Send for Descriptive Catalogue

American Moving Picture Supply Company
110 Fourth Ave. - New York City

United States Film Brokers and Importers

41 Union Square West NEW YORK CITY
Broadway and 17th St.

Second-hand Independent Films, all makes, 60 and 90 days o/o

This advertisement describes new and second-hand Independent and Underwriters' Films in the United States.

SECOND-HAND FILM
$5.00 per reel upwards
NEW FILM
4c. per foot upwards
CAMERAPHONE FILM
new, with two sets records

All goods shipped subject to examination and inspection on receipt of deposit covering express charges.

Complete lists sent free upon request

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

is the only Substitute for Electricity for projecting Motion Picture or Stereoptikon Views and is the

Only Satisfactory Portable Outfit

because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES is most Satisfactory for the production of Oxygen Gas. Send for particulars

For Sale by Dealers

MANUFACTURERS AND SALES AGENTS
Enterprise Optical Mfg. Co. 564 and 572 W. Randolph Street, CHICAGO

It Has Come to Stay

THE LITTLE WONDER OF THE MOVING PICTURE WORLD

Cleans 1,000 Feet of Film for
ONE CENT

NO INCONVENIENCE TO THE OPERATOR.

It does the work while he rewinds the Film.

PRICE
$10.00
Liberal discount to Exchanges

Send for our literature, giving full description of the little wonder and what it will do.

Endorsed by the largest licensed and independent exchanges

No Moving Picture House complete without it

Manufactured by **The Mortimer Film Cleaning Co.,** Freeport, Maine
Main Office, Fidelity Bld'g., Suite 703-4, Portland, Maine.

GUARANTEED NOT TO INJURE THE FILM

SPECIAL ROLL TICKETS

The Big Ticket. Any Printing Any Colors

5,000 . . .	$1.25	20,000 . . .	$4.60	50,000 . . .	$7.50
10,000 . . .	$2.50	25,000 . . .	$5.50	100,000 . . .	$10.00

Get the Samples Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2

The Kauffman Manufacturing Co.
ASHLAND, OHIO

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill.
Branches in all leading cities

CHEAP
Steel Frame Theatre Chairs
ABSOLUTELY Non-BREAKABLE

Suitable for small Theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs Also seating for Out-of-Door Use.

Address Dept. W

STEEL FURNITURE CO., Grand Rapids, Mich.
New York Office; 150 Fifth Avenue
Boston Office ; 224 Congress Street, Boston, Mass.

Opera and Assembly Chairs

Most popular priced chairs on the market for picture show use.

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave. and 43d St. - New York, N. Y.

The Automatic Theatre Chair

It is a friend to the public. It advertises your theatre and makes your business grow.

It holds automatically and can be revolving, stationary or self righting.

It is the only sanitary chair.

It is a space-saver, lifesaver and money-saver.

It is the world's greatest theatre Chair.

If you have not seen our latest models, investigate.

Write today for circular A.

THE HARDESTY MFG. CO.
Canal Dover, Ohio, U. S. A.

FILMS FOR SALE. 50 Reels of Films $8 to $16 per Reel
Second-hand one pin Edison machine, $100.00
Mayer Silverman, 105 4th Ave., Pittsburg, Pa.

See What They Say About

SILVO KURTAIN KOAT

Pottsville, Pa., Dec. 8, '10.

Please ship C. O. D. one can of Kurtain Koat, as I have used the other can and found it to be the greatest thing I ever saw.

Kansas City, Mo., Dec. 17, '10

We have examined Mr. ———'s curtain and have nothing but praise for the results in comparison to other curtains.

$6.00

and following directions will give you the same results as above. One can covers 350 square feet. Order from your exchange or C. O. D.

KURTAIN KOAT CO.
2109 W. LAKE STREET CHICAGO, ILL.

USE AN ATTRACTIVE
PROGRAM SHEET
FOR YOUR LOBBY
Lithographed in colors

Program Sheets 10c. Size, 36x62 inches
Film Title Strips 2c. Size, 5x27 inches
For All Assn. Releases.
A. B. C. and All Other Makes of Posters, 10c.

T. H. PLAMPIN
105 EAST 14th ST., NEW YORK
Top Floor, Rooms 6, 7, 8 and 9

FILMS for RENT

FIRST CLASS SERVICE

Write Us for Terms

T. A. MACK EXCHANGE

70 Dearborn Street
Chicago, Ill.

HALLBERG
THE ECONOMIZER

SAVES two-thirds on electric bill and makes BIG CUT on the first cost of your complete equipment.

I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

Free Catalogue No. W-50

J. H. HALLBERG 36 East 23d St. New York City

Exhibitors

We can supply with exclusive service of Imp, Bison, Powers, Thanhouser, Challenge, Nestor, Atlas, Yankee, American Champion makes cheaper than any other exchange.

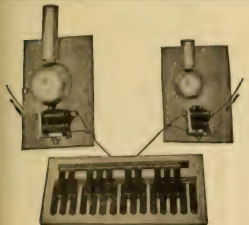
Signs and Posters—YES.

J. Frank Hatch Film Co.
Hatch Building
109 Fourth Ave., Pittsburg, Pa.

OPERA CHAIRS

The Latest in Seats	GET OUR PRICES Before You Buy Largest Variety Lowest Prices	The Best in Seats

GEO. W. BENNETT
744 West 5th Street
CINCINNATI OHIO



OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a side instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboards, $75.00.

J. C. DEAGAN
3800-3810 N. Clark St. CHICAGO, ILL.

WURLITZER
Automatic Musical Instruments

Concert Pianorchestra

They do the work of expert musicians and reduce your orchestral expenses.

Wurlitzer is the world's largest manufacturer. We supply the U. S. Government with musical instruments. Write for big new 84-page catalogue showing the only complete line of self-players, from a small cabinet piano to an automatic orchestra representing 35 musicians. Easy time payments.

THE RUDOLPH WURLITZER CO.

CINCINNATI, 117 to 121 E. 4th; NEW YORK, 25 and 27 W. 32d (Gen. Bway and 5th Ave.); CHICAGO, 266 and 268 Wabash Ave.; PHILADELPHIA, 1808 Chestnut; ST. LOUIS, 912 Pine; CLEVELAND, 206 Prospect Ave., S. E.; COLUMBUS, O., 35 E. Main.

Announcement Slides
Advertising Slides
Songs Illustrated
THREE STAR SLIDE CO.
Rooms 523-4
225 Dearborn Street :: Chicago, Ills.

Uniforms
Stylish
Nobby
Cheap

Coat and Pants like cut $ 11½ as low as $7.50. Caps, $1.00.

R. W. STOCKLEY & CO.
810 W. Walnut St. Philadelphia, Pa.
Mfrs. of Uniforms and Equipments

UNIFORMS
AND
CAPS
FOR
Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
208 East Jackson Boulevard
CHICAGO.

NEW SLIDES
For the following Songs—JUST OUT

Moonlight, Dear.
We've Kept the Golden Rule.
If Your Heart knew a Heart Like Mine
Be My Sweetheart.
I Get So Lonesome for You.
I'm a Married Man.
I'll be Right Here in the Same Old Place.
The Vale of Dreams
I'd Give the World to Call You Mine.
Dougherty.
In My Dreams of You.
They've Won Every Nation's Battles But Their Own.
Get a Girl to Love You.
My Rose From the Garden of Love.
You Are the Light of My Life.
Where the Desert Meets the Nile.
Lou
Take Me Back To Dear Old Dixie
Put Your Arms Around Me.
Winter.

De WITT C. WHEELER
120 W. 31st St. New York City

EXCHANGES!

Save time and money by having your films redeveloped and renovated by the *Hochstetter process*. Endorsed and recommended by leading exchanges.

We are now prepared to install renovating plants in exchanges at very reasonable rates.

Specimen work done at our plant at 60 cents a reel. Agents wanted.

Ortho Film Co., 2726 W. Division St.
CHICAGO, ILL.

STEEL BOOTHS

APPROVED BY UNDERWRITERS

S. B. LELAND
MONTPELIER, VT.

Xylophones, Orchestra Bells, Chimes, Harps etc. Send for free illustrated catalogue.

J. C. DEAGAN
3800-3810 N. Clark St. Chicago, Ill.

Moving Picture Pianists

[illegible] ONE TO CENT

CLARENCE E. SINN

DON'T WORRY

I CAN POSITIVELY IMPROVE YOUR PICTURES BY SUPPLYING YOU WITH AN OPERATOR WHO KNOWS HOW
THE SECRET HAS ONLY BEEN KNOWN A FEW WEEKS AND MY OPERATORS ARE THE ONLY ONES WHO KNOW IT
TEL 1405 MAD. SQ.

F. C. TAYLOR.

49 WEST 28TH ST. N.Y.C.

(10 YEARS IN THE MOVING PICTURE BUSINESS MEANS SOMETHING)

FILMS FOR RENT

We ship on rental basis anywhere. Special care taken of Foreign trade. We can furnish you with any grade service you desire. We can also sell you films, any age, any make, at reasonable prices. Satisfaction Guaranteed.

ACME FILM CO., Inc., 12 E. 15th Street, New York

As the Operator Looks at it

As the Operator Looks at It

Just notice how easy this operator takes it. He doesn't have to work over a dangerous juice consuming rheostat at furnace heat any-more since the

Fort Wayne Compensarc

was installed.

He can control the machine perfectly now with one hand--gets a clearer, whiter, steadier light and can adjust it to any of the three intensities without even the faintest flicker.

When we sold this machine we guaranteed it would absolutely

Cut 2-3 from the Monthly Lighting Bill

That sounded almost too good to be true, but they put one in on our 30 day free trial plan.

Did the machine "make good?" Well, the first month it reduced the bill from $22.70 to $9.24 and they operated more hours and got better light than ever before.

We can do just as well for you regardless of what voltage you are using and if you will send for our little free booklet, we'll explain how we do it

Remember you are paying the Lighting Company 66 2-3 per cent more than you need to every day you wait.

Fort Wayne Electric Works

1402 Broadway

Fort Wayne, Indiana

Sound Effects

In Picture Machine Theaters it is very essential that the imitations and sound effects are of the kind that can be depended upon. We make only practical and serviceable imitations that will give the exact reproduction of the original. We also manufacture Chimes, Tympani, Bells, Xylophones, Drums, and accessories.

LEEDY MANUFACTURING COMPANY

1055 E. Palmer St., INDIANAPOLIS, IND.

To Trap Drummers

A Limited Time Offer

Special Offer { Size Shell 5x 4 $10.00 / Size Shell 14x15

Solid Maple, Rosewood or Walnut, 10 line pressure screw rods, Kangaroo, Z gora or Skunk Calf Drum Heads.

We ship with privilege of 6 days trial

E. P. ZEIDLER DRUM CO. Dept. F **CLEVELAND, OHIO**

NEW FIELD BIG MONEY EASY WORK

Why don't you think up plots for Motion Picture plays? It's easy, pays up to $50 a week for good work. Men and women. We teach you and help sell plots. Demand unlimited. Send for particulars.

ASS'D M. P. SCHOOLS

908 Chicago Opera House Bldg., CHICAGO

Managers' and Operators' Handbook

.... BY ....

F. H. RICHARDSON

Price $1.50 **Postage Prepaid**

Film Announcement Titles

Any of the following Announcements sent by mail upon receipt of price:

Will the Ladies Please Remove Their Hats so Others Can See? 20 ft.
Hand Colored - - - $3.00
(Same Black and White) - 2.00
Just a moment; Show only half over. 15 ft. Hand Colored - 2.00
(Same Black and White) - 1.50
Those who have seen the entire performance will kindly pass out. 20 ft. Hand Colored - - 3.00
(Same Black and White - 2.00
New Pictures every day, 10 ft. Hand Colored - - - 1.50
(Same Black and White) - 1.00

Any Announcement you wish made to Order. Send us an order. Your money back if you say so.

The F. A. Film Cement

IT STICKS

Positively guaranteed to work on any film. It don't crack, dry up, or leave any coating on the emulsion; is fire-proof, and only requires about one-half as much as others.

Ask your Exchange for it.

Single bottle - - - 25 cents
Six bottles by express - - $1.00

French American Producing and Manufacturing Co.

918 Madison Street CHICAGO

All Licensed Exhibitors

who are thinking of taking steps to prove to their own satisfaction that Independent films are the best money-bringers in the business, are herewith asked to send for my Loose-Leaf Supplementary list of films. Judging from the record number of Power, Edison and Motiograph machines I have sold during the past two weeks to *Licensed* exhibitors, the tidal wave toward Independence is greater than it has been in the past year. Slip me a line and let's get busy building up that business of yours!

CARL LAEMMLE, President

The Laemmle Film Service
196-198 Lake St.
Chicago

OTHER OFFICES
Omaha, Neb. Minneapolis, Minn.

The biggest and best film renter in the world

MOTION PICTURE MACHINES

Power's Cameragraph, $75. Edison Kinetoscope, $65. Cinemagraph, $45; Optigraph Nos. 4 for $45; Optigraph, $35; Mechanism, $25; Electro Lamps, Rheostats, Calcium Jets, Low $25; Motiograph, $165; Standard, Edison Model B, etc. Many others. MACHINES WANTED
Send for Supplement 33 of Bargains
HARBACH & CO.
809 FILBERT STREET, PHILADELPHIA, PA

TO THE TRADE

I CARRY A STOCK OF INDEPENDENT FILMS, BOTH AMERICAN AND EUROPEAN MAKES, ALSO ASSOCIATION FILMS, BOTH OF WHICH ARE IN EXCELLENT SHAPE. BANNERS AND POSTERS FREE. TOM BIBLE.

UNIVERSAL FILM EXCHANGE
1325 Arch Street
PHILADELPHIA, - - - PA.
BELL 'PHONE, - WALNUT 402.

WE will discontinue releasing until the plans for an independent program, not controlled by a trust, are perfected.

Arrangements now being made for a weekly program of twelve reels weekly *independent* to include

2 Reviers Weekly

In the meantime we are making negatives of our usual quality and will have some excellent features to release.

REMEMBER
2 Reviers Weekly

included in an independent program of twelve reels weekly about **1st of March** and not controlled by a trust.

Revier Motion Picture Co.
SALT LAKE CITY, UTAH

A. J. CLAPHAM, Exclusive Agent
12 East 15th St., NEW YORK

At Last

it is possible to secure comfortable, even illumination throughout a theatre without a brilliant light in range of vision.

¶ The **Eye Comfort System** of Indirect Illumination is a notable success in the lighting of Moving Picture Houses.

¶ Theatres in all sections of the country installing this inexpensive and very desirable electric lighting system.

¶ You are undoubtedly interested in this important matter.

¶ Write us for full information. Our engineering department, on receipt of particulars, will furnish, free of expense, report and recommendations.

Sold by Electrical Trade Generally
WRITE TODAY
National X-Ray Reflector Co.
227 Jackson Boulevard
CHICAGO, ILL.

5c Show Souvenirs

IMPORTED CHINAWARE, Per 25 ..... $ 1.00
ALL LEATHER PURSES, Per Doz. 3.00
TRICK MATCH BOX, Per Gross 3.00
ORIENTAL FANS, Assorted Numbers, Per Gross 3.00
FANCY WOOD WHISTLES, Per Gross 3.00
JAPANESE TURTLE INKSTAND, Per Gross 4.00
FANCY COLORED PAPER BALLS, Per Gross 1.00
HOHNER HARMONICAS, Assorted, Per Gross 12.00
SELLULOID NOVELTY, Per Gross 3.00
JAPANESE PAPER AIR WHISTLES, Per Hundred ..... .50
JAPANESE PAPER TRAYS, Per Set ..... .50
IMPORTED HOUSE OF FANS, Per Hundred 1.00
DECORATED WINE GLASSES, Per Dozen ..... .50

Terms Cash Personal Checks must be Certified

NEWMAN MFG. CO.,
631 and 633 Woodland Ave., Cleveland, Ohio

THE MOVING PICTURE WORLD
THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS
NEW YORK

Powers Picture Plays

Don't Miss This Great Tuesday

***SPLIT REEL* for January 24th**

A Wife's Love
A DRAMA
Full of heart-stirring incidents that will make you glad you saw this "Hit."

2 on 1

Little Dorothy
A COMEDY
Full of howls and screams. A great subject to finish this "split."

Saturday Feature, January 28

THE MASQUERADERS

A COMEDY DRAMA

How an heiress proves "Bob" loves her for herself and not for her money. Full of comedy scenes, with enough pathos to just touch the human chord in all.

Get It! Demand It! You Need It!

Have You Featured Monte Cristo? Do So

A Few Lobby Display Frames and Easels Left at $5

THE POWERS COMPANY

241st Street and Richardson Avenue, New York

SOLD THROUGH THE SALES CO.

Get Our Photo Frames with REAL Photographs for Lobby

Vol. 8, No. 4 January 28, 1911 Price, 10 Cents

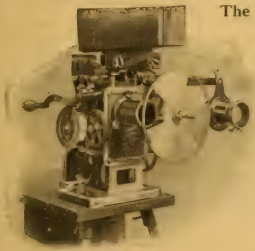
THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

BY VIRTUE OF ITS SUPERIOR QUALITIES

Power's Cameragraph No. 6



The Perfect Motion Picture Machine

is in demand all over the world.

Its price puts it within reach of all.

Why buy any other?

Read what our Australian agents, The Greater J. D. Williams Amusement Co. Ltd., say:

The Nicholas Power Company,
115-117 Nassau Street,
New York, U. S. A.

Gentlemen: Your letter of November 9th received, together with the advertisement enclosed, and I certainly must congratulate you upon the way you advertise your machines.

You can rest assured we will do the same thing with your machines and I am sure you will find our firm a livewire.

I might add that we have already taken orders for fifteen Powers Cameragraphs on the strength of the two machines we are now using at the Colonial Theater, and we could have sold at least a dozen more if we had had the machines in our possession.

In addition to the fifty (50) machines Mr. Morgan ordered when he was in New York, I wish you would please send us at once the following order:

48 Powers mechanisms, to be shipped as follows
24 Powers mechanisms, to be shipped to our Sydney office, address as above.
12 Powers mechanisms, to be shipped to our Melbourne (Vic.) office, Sutton's Building.
12 Powers mechanisms, to be shipped to our Brisbane (Qld.) office, George Buildings.

We are now building a new theater in Melbourne, which will cost us for the ground and building $100,000. We intend to make a special feature of the operating room and will spend at least $1,000 in the operating room alone. We intend to install two Powers Cameragraphs and will make a big feature of them. I must certainly say that our pictures have improved wonderfully since we have started using your machines. We have several advertising features which we will introduce there and the Powers Cameragraphs will come in for their share. It is our intention to make this one of the finest moving picture houses in the world.

Hoping that you will give our orders your personal attention, and trusting that we may always be able to do a big business with your firm, we remain,

Yours truly,
The Greater J. D. Williams Amusement Co., Ltd.
(Signed) J. D. Williams, Managing Director.

Dated, Sydney, Aus., Dec. 19, 1910. *Write today for Catalogue G., describing it.*

NICHOLAS POWER COMPANY

For thirteen years the leading manufacturers of motion picture machines

115-117 Nassau Street **New York**

Ask Ask Ask Ask Ask Ask Ask Ask Ask Ask

FOR

THE THANHOUSER TWO A WEEK

Release of Tuesday, Jan. 31

With "The Thanhouser Kid" at Her Best!

ONLY IN THE WAY

If this is only in YOUR way you'll have an enthusiastic "house" upon that occasion, and maybe a crowded one. And if it isn't in your way, make it COME your way, because a good thing is always worth fighting for. But, two to one, it's likely that you won't HAVE to kick much for this reel, for it's one of the best cards in your exchange man's pack, and he's only wise to spring it on you. At that, you might invite him to spring it at his very earliest opportunity. You need this bunch of heart interest in your programme and you need it quick. No. 181. Code Word: Way.

Release of Friday, Feb. 3

A Picture With a Lesson!

ADRIFT

is a useful film with a big, simple moral that would do much to reconcile the Church to the Motion Picture—if the former knew that this sort of film was so much in evidence. Therefore, in billing and announcing this reel, make appeal to the church folk in your district and see if it doesn't go to change the picture views of even the "most conservative." For the American church-goer is always open to conviction, and will concede the motion picture an influence for morality and honest living just as soon AS HE KNOWS THAT IT IS. No. 182. Code Word: Adrift.

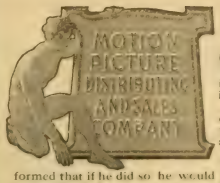
The Thanhouser News the "Exhibitor's Guide," sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Drop a card to EDITOR, THANHOUSER NEWS, NEW ROCHELLE, NEW YORK.

The Thanhouser Photoframe consisting of portraits of the famous Thanhouser "Stock," framed in solid oak, mission finish, 34 inches in width and 44 inches in depth, with glass and easel (6 feet high) complete, **GOES TO YOU FOR $3.50** with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling THE GREATEST LOBBY-DISPLAY BARGAIN EVER KNOWN.

For System's sake address ART DEPT.

THANHOUSER COMPANY

NEW ROCHELLE NEW YORK



IMPETUS

¶ A snowball rolling down hill gathers momentum and weight. The first big rock it strikes usually retards the former and greatly reduces the latter. The Sales Company, rolling steadily up hill, has acquired an impetus and imparted to all branches of the industry not dominated by the Trust, this same impetus to such an extent that no obstacle has been able to retard its progress.

There is that indescribable something which dominates every member and every factor of the Independent fraternity in the Moving Picture business which enables them to ride over what in other lines might seem insurmountable difficulties.

Our attention was called last week to the case of an exhibitor owning six houses who desired to take Independent service in five of them. He was informed that if he did so he would be unable ever after to secure "licensed" service. This is pure bluff and buncombe and any exhibitor who has not enough of the "indescribable something" to tell these people to go to, deserves to be crushed and his business taken from him in the way that monopoly originally planned to do.

Buck up, tell these people where they get off and you will soon have them eating out of your hand. They want that one house as badly as we want the five and if they could not get the six they would take one.

Select your service from the following programme and save $104.00 in royalties next year. If you have experienced any difficulty in the past in securing a satisfactory Independent service, write us and tell us about it. All correspondence is treated as strictly confidential.

OUR PROGRAM

EVERY MONDAY

AMERICAN—American Film Manufacturing Company
ECLAIR—Eclair Film Company
IMP—Independent Moving Pictures Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley
RELIANCE—Carlton Laboratories

EVERY THURSDAY

AMERICAN—American Film Manufacturing Company
IMP—Independent Moving Pictures Company
ITALA—New York Motion Picture Company

EVERY FRIDAY

BISON—New York Motion Picture Company
LUX—R. Prieur
SOLAX—Solax Company
THANHOUSER—Thanhouser Company
YANKEE—Yankee Film Co.

EVERY SATURDAY

CAPITAL—Capital Film Co.
GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
RELIANCE—Carlton Laboratories

List of BUYING EXCHANGES, January 24th, 1911

All others offering these brands for rent can supply only dupes or worn-out subjects

ALABAMA.

Dixie Film Co., 503 Chamber of Commerce Bldg., Birmingham.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 730 Turk St., San Francisco.
Western Film Company, 514 South Los Angeles St., Los Angeles.

CANADA.

Apperson, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Great Western Film Co., Kennedy Bldg., Winnipeg, Man.

COLORADO.

W. H. Swanson Film Exchange, 201 Railroad Bldg., Denver.
Consolidated Film Co., Rooms Block, Denver.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 426 Ninth St., N. W., Washington.
B. & W. Film Exchange, 426 Ninth St., N. W., Washington.

GEORGIA.

Consolidated Film Exchange, Rooms Bldg., Atlanta.

ILLINOIS.

Anti-Trust Film Co., 79 South Clark St., Chicago.
Globe Film Service, 167 East Madison St., Chicago.
H. & H. Film Service Co., 98 Jackson Blvd., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 East Washington St., Chicago.

INDIANA.

Central Film Service Co., 119 North Illinois St., Indianapolis.

KANSAS.

Wichita Film and Supply Co., 122 North Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MARYLAND.

B. & W. Film Exchange, 412 East Baltimore St., Baltimore.
Consolidated Amusement Co., 28 West Lexington St., Baltimore.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Greene Film Exchange, 208 Tremont St., Boston.

MICHIGAN.

Michigan Film and Supply Co., 1109 Union Trust Bldg., Detroit.

MINNESOTA.

Laemmle Film Service, [illegible] St., Minneapolis.

MISSOURI.

Rapid Film and Amusement Co., 1202 Grand Ave., Kansas City.
J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson-Crawford Film Co., Century Bldg., St. Louis.

NEBRASKA.

Laemmle Film Service, 1317 Farnam St., Omaha.

NEW YORK STATE.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 30 Church St., Buffalo.

NEW YORK CITY.

Empire Film Exchange, 126 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Hudson Film Exchange, 128 East 14th St., City.
Peerless Film Exchange, 93 Fifth Ave., City.
Wm. Steiner Film Exchange, 116 Fourth Ave., City.

OHIO.

Cincinnati Interstate Film Co., 305 Arcade Bldg., Dayton.
Cleveland Interstate Film Co., 315 West 4th St., Cleveland.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OKLAHOMA.

United Motion Picture Co., 312 Main St., Oklahoma City.

OREGON

Ind. Western Film Exchange, Sherlock Bldg., Portland.

PENNSYLVANIA.

Eagle Film Exchange, 126 North 9th St., Philadelphia.
Ind. Film Exchange, 410 Penn St., Pittsburg.
Penn Film Exchange, 1004 Penn Ave., Pittsburg.
Pennsylvania Film and Exhibitors Co., 43 North 2nd St., Philadelphia.
Pittsburg Film Exchange, 307 Penn Ave., Pittsburg.
Standard Film Exchange, [illegible]

TEXAS.

Texas Film Exchange, 211 [illegible] St., Dallas.

UTAH.

Consolidated Ind. Film Co., [illegible]

WASHINGTON

Pacific Film Exchange, Globe Bldg., Seattle.

WISCONSIN

Western Film Exchange, [illegible] Bldg., Milwaukee.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y. City

IMPS IN CUBA!

Both "Imp" stock companies are now in Cuba producing films that will once more clinch the fact that the Imp is the most energetic and enterprising film-maker in the business. Watch for the Cuban Imps, the Florida Imps, the Mexican Imps. Meanwhile get after these next Imp releases—every week!

By the time you reach this scene in "Maid or Man," the Imp release of Monday, Jan. 30, you will have laughed till your sides ache. It is a farce comedy of the best type with a series of dead funny situations, each following swiftly on the heels of the other, and winding up with a happy finish. Please make it a point to tell your exchange you want "Maid or Man". It is another of the "Little Mary" series and you must not miss a single blessed one of these! Get busy!

You have been begging us to produce some high-class slapstick comedy on split reels. Very well! We give you a corking good dose of it in "The Mix-up," released Thursday, Feb. 2, and "An Imaginary Elopement" on the same reel. The picture shown herewith is a climax in one of the funniest chains of silly horse-play you ever saw and we'll guarantee it will bring down your house with roars of delight. We're giving you what you demand. Now see that you GET IT FROM YOUR EXCHANGE!

Independent Moving Pictures Co. of America, 102 W. 101st St., New York. Carl Laemmle, Pres. All "Imp" Films Sold Through the Sales Co.

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** EVERY FRIDAY

LUX FILMS

EXHIBITORS

A Fair Field and No Favor

IS ALL WE ASK AND IS WHAT YOU SHOULD HAVE

If you have any difficulty in getting a first, second, third or any run you want of Lux Films, kindly write at once to our 10 East 15th Street address

Release, Friday, January 27th, 1911

Little Willie Goes Cycling
Comedy — 236 Feet

Riding up and down walls and ceilings, between people's legs, etc. are some of Willie's stunts, which result in uproariously funny catastrophes when his parents try to follow him. For fun get it.

An Infamous Son
Drama — 652 Feet

The miss-spent life of a son, the sorrow it causes his old parents, performance of his duty by the father when he arrests his wayward son, create situations that are intensely dramatic.

GET LUX

FREE COLORED LITHOS. SEE OTHER PAGES FOR SYNOPSES AND PAST RELEASES

R. PRIEUR

10 East 15th Street 'Phone, 3427 Stuyvesant **New York City**

Sold only through the Motion Picture Distributing and Sales Company

ELECTRA CARBONS

LONGEST LIFE
WHITEST LIGHT
AND
MOST UNIFORM
IN
DIAMETER

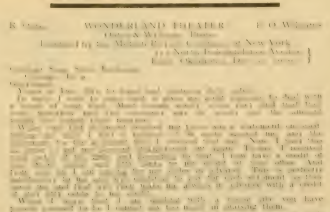
PINK LABEL ELECTRA CARBONS

ELECTRA TRADE MARK

NONE BETTER
NONE SO GOOD
ASK THE OPERATOR
WHO HAS USED THEM

HUGO REISINGER, SOLE IMPORTER
11 BROADWAY, NEW YORK

ONE OF THE MANY



25c. a set per week. Our method of shipping your week's supply of sets in one consignment enables you to advertise, programme and rehearse all songs. The largest slide exchange in the world.

CHICAGO SONG SLIDE EXCHANGE
SIXTH FLOOR PORTLAND BLOCK
107 Dearborn Street, Chicago, Ill.
Dept. 1

See What They Say About

SILVO KURTAIN KOAT

Pottsville, Pa., Dec. 8, '10.

Please ship C. O. D. one can of Kurtain Koat, as I have used the other can and found it to be the greatest thing I ever saw.

Kansas City, Mo., Dec. 17, '10

We have examined Mr. ———'s curtain and have nothing but praise for the results in comparison to other curtains.

$6.00

and following directions will give you the same results as above. One can covers 350 square feet. Order from your exchange or C. O. D.

KURTAIN KOAT CO.
2109 W. LAKE STREET CHICAGO, ILL.

"Arco-B" Biograph Carbons

Manufactured Expressly for Motion Picture Machines

Long Burning at High Amperage, Brilliant and Steady Light

None Genuine Unless Stamped "Arco-B"

WRITE FOR PRICES BEFORE ORDERING ELSEWHERE

L. E. FRORUP & CO., Sole Importers
232-234 Greenwich Street, New York

ONE OF OUR SPECIALTIES

Portable Box Offices

For Theaters and Picture Houses

WIRED COMPLETE READY FOR LIGHTING
CATHEDRAL GLASS DOME
Marble or Wood Base Any Size Any Style

The Largest Builders of
ELECTRIC SIGNS IN THE WORLD

STRAUSS & COMPANY
Incorporated
440-442 West 42d Street, New York
Write for Estimate and Catalogue

ENTERTAIN YOUR PATRONS WITH

The Regina
Mandolin Orchestrion

THE music furnished by this wonderful instrument is second worth the price of admission to your show. It will draw the crowds and hold them as no other musical attraction can do. It is operated by spring motor or by electric motor, as desired, and plays upon metal strips by means of vibrating hammers, making most delightful music which combines the effects of piano, mandolins, zither and organ.

It is furnished either with or without a nickel-in-the-slot attachment and when equipped to play on the insertion of a coin has proved to be a most successful and profitable investment for use in public places.

The Regina Mandolin Orchestrion is fully guaranteed and is sold at a reasonable price. Easy terms of payment can be arranged.

If you are contemplating the purchase of a musical instrument send for full description of this Regina Mandolin Orchestrion with prices and terms.

THE REGINA COMPANY
Broadway and 17th St., New York 215 Wabash Ave., Chicago

MANUFACTURERS OF

REGINA MUSIC BOXES
REGINA MANDOLIN ORCHESTRIONS
REGINA HEXAPHONES
REGINA PNEUMATIC CLEANERS

3
Paramount Reasons
Y
You Should Deal With The
WASHINGTON
Paramount Film Co.

1.—The Paramount System of locking two reels together, gives you the week's program in advance.

2.—The Paramount Posters are both varied and attractive; moreover they are FREE!

3.—The Paramount weekly program consists of fourteen reels selected from the best INDEPENDENT MAKES.

A very limited number of choice runs are open.

Write wire or call for them.

WASHINGTON PARAMOUNT FILM CO.

G. H. WALKER, Mgr.

428 Ninth Street, N. W. Washington, D. C.

Champion Films

Take it straight from us. GET it straight from the Exchange. It is a motographic achievement. WHAT? That CHAMP FILM of February 1st, 1911.

"Judged by Higher Power"

Denied the realization of her heart's dictation, the humiliation of unrequited love made that love iniquitous. With avowed vengeance, the cause of which will move your deepest sympathy, she inflicted torturous grief. Unmindful of all but self-gratification, Supreme Judgment was brought to bear, and the inevitable punishment meted out.

"A Champ Film of Interest"

Scene from "Judged by Higher Power"

Don't forget CHAMPS on Wednesday

Don't take our word for it, investigate for yourself. Seeing is believing. We guarantee every CHAMP with a bank roll to be as steady as Gibraltar.

See Release Dates for Champ Features

CHAMPION FILM CO.

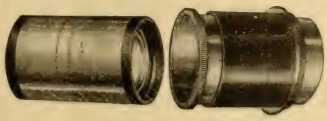
Mark M. Dintenfass
General Manager

12 East 15th Street
NEW YORK, U. S. A.

Laboratories at
Coytesville on the Hudson

THE CHAMP STAMP

Sold only through the Motion Picture Distributing and Sales Company
111 EAST 14th STREET, NEW YORK CITY
Live Men Are On Our Mailing List—Are You?



GUNDLACH PROJECTION LENSES HAVE PUT THE MOTION PICTURE BUSINESS ON A HIGHER PLANE by improving the quality of the picture, increasing the illumination and fitting the picture to the screen. No other optical concern in the world has attempted to make projection lenses so carefully corrected and graded so closely in focal lengths that the right lenses for each exhibitor's conditions can be shipped as soon as the order is received.

Order Gundlach Lenses if You Want the Best Picture it is Possible to Produce

A complete stock of our lenses is carried by

NICHOLAS POWER CO., 115 Nassau Street, New York, N. Y.

THE ENTERPRISE OPTICAL MFG. CO., Chicago, Ill.

Makers of the Motiograph

Every Film Exchange sells them subject to approval.

TO ORDER, state the size of the screen, the size of the picture wanted and the distance from the lens to the center of the screen.

GUNDLACH-MANHATTAN OPTICAL CO.

828 Clinton Avenue So. Rochester, N. Y.

SWEEPUM SWEEPUM

What is it?

IT IS A

Dust and Dirt Catcher and a Disinfectant

SOLD IN BARRELS AND HALF BARRELS

Write us

M. F. ELLIS & CO.

297 and 299 Montello Street

BROCKTON, MASSACHUSETTS

ECLAIR FILMS

ECLAIR FILMS AMERICA

THE FILMS OF PICTORIAL QUALITY

RELEASE OF FEBRUARY 6th

DOCTOR AGAINST HIS WILL 984 feet

(By the great French Writer MOLIERE)

One of the greatest comedies ever imagined; in this piece MOLIERE outdoes himself, and the whole film fairly sparkles with humor.

THE FILMS of PICTORIAL QUALITY, Combining PERFECT PHOTOGRAPHY with POPULAR PLAYS

ECLAIR FILM COMPANY

NEW YORK: 31 East 27th St. CHICAGO: 35 East Randolph St.

GREAT NORTHERN

The Trunk Mystery Detective

The Trunk Mystery

(RELEASE FOR SATURDAY, JANUARY 21)

A more thrilling, sensational and intensely interesting detective feature film has never been released. The kind of film that brings capacity houses. You're a loser if you don't get this big-hit headliner.

(RELEASE FOR SATURDAY, JANUARY 28)

Mr. Muggins Has His Sewing Done

A smashing hit comedy bound to get many laughs.

AND

Triumph of Intelligence

A hilarious trick comedy of how brain conquers muscle. By all means get this reel of genuine fun.

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company

Solax Company

MAKERS OF FINE FILMS

OUR FILMS HAVE ALL THE EAR-MARKS THAT ARE ALWAYS CHARACTERISTIC OF A FINISHED PRODUCT

Scene from "HIS BEST FRIEND"

MADE BY MEN LONG IN THE BUSINESS

TINTED AND TONED THROUGHOUT

RELEASE JAN. 27th
His Best Friend
DRAMA

RELEASE FEB. 3d
Ring of Love
COMEDY

RELEASE FEB. 10th
Put Out
COMEDY

147 Fourth Ave. Solax Company New York City

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
Beach Building) Telephone call, 1344 Gramercy

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $2.50. Foreign Countries, $3.00. Post Paid.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3⅜ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.
TIME DISCOUNTS: 10% one months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 1[illegible] Washington Street, (Post Building, Chicago). Telephone, Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 8 JANUARY 28, 1911 No. 4

The Educational Aspect of the Moving Picture.

The educational aspect of the moving picture within the past few months has taken on such large proportions that it bids fair to rival the amusement field of the ever popular film. During these few months past motion picture has been discussed in the general press as it never was before. Destructive criticism gave way to curious speculation when it was found that destructive criticism could not destroy. Curious speculation in its turn gave way to mild interest, and mild interest at last has been supplanted by enthusiasm, on the part of those who were at first among the bitterest enemies of the picture.

* * *

The general trend of these belated amends is that the men who are recognized as leading lights in the educational field have at last conceded the value of the moving picture as an adjunct to the business of teaching. Not only have these men recognized the picture, but they are installing projection apparatus in their school rooms. There was a certain air of triumph around this office when the news came that the first projection apparatus had been installed in a public school. The news was printed in full, together with editorial comment and other indications of editorial satisfaction. Since that time so many schools have bought picture mechanisms that editorial comment upon each case would be impossible. To-day when a school puts in a moving picture outfit it is only an item, not an event.

* * *

All this is very interesting to the maker of moving picture machines, also to the maker of films and the man who rents them, but the exhibitor says "what is to become of me?" In other words, if the schools go into the exhibiting business, the exhibitor thinks they will draw away his patronage. Well that is one way of looking at it, but it is like looking through the wrong end of a pair of opera glasses. Moving pictures can never expand too much to make things bad for the exhibitor. The fact that they are expanding into school, church and business is a sign that they are becoming more popular. The more thoroughly imbued the country becomes with the picture habit no matter in what form, the better for the motion picture showman.

* * *

If the worst comes to the worst, what is the matter with the erstwhile exhibitor trying to fix exalted station of "Superintendent of Moving Pictures" in the public schools in his home town? A political soft snap is better than a long fare and empty benches, if the exhibition business goes to the bow wows on that account. But me on this pessimistic stuff. Look at the doughnut and not at the hole. The two fields of amusement and education are far enough apart not to interfere with each other. If anything, the school pictures will in a way be an indorsement of all pictures, and without doubt will make two picture fans grow where only one grew before. Make a little girl and her dad a few big eyes who have been kept away from picture shows on heartsay evidence will start he always to attend. They will also get the craze in violent form, and make up for lost time, as they all do.

As might be expected, there already have arisen superfine critics who oppose moving pictures in the schools who do not object to them as an amusement. One of them declares that "You cannot insert learning hypodermically" meaning that we learn only by taking thought. According to that we might all of us be blind for all the good our eyes are to us in getting an education. All you have to do is think. The harder you think the more you will know. When you teach a child to spell CAT it is not necessary to have any picture of a cat. The child will find out by "taking thought," whatever that means. Another critic closes a long-winded evaporation of other people's ideas by concluding, "the exercises of the human mind and heart are not going to receive their highest ministry through the convenient quivering of a visible picture on the retina of a thoughtless observer." Even we did not suppose the three R's would ever be taught by moving pictures, but when it comes to a "thoughtless observer," according to Webster a man cannot observe without thinking. As Bill Devery would say, the two words are "salonimous."

* * *

As opposed to these who claim that moving pictures leave a scant image on the retina or in the brain, we have the assurance of others who have found that the young mind is plastic and impressionable, given by the picture an easy mental and indelible mark. One factor claims the pictures have an impression but a wallop; the wasp idea, and the other factor maintains that a child's mind is nothing but a putrefying cavity. They have both done their level best at getting a head with us, but they have cried "Wolf" so many times that the public will no longer drop their work and run to save the sheep. As a result from these spectacular critics it is a pleasure to harken to the words of a sane educator. Dr. C. Stuart Hall, of Clark University, La Salle 10 also says that in the scope of sane moving pictures will become among the greatest elements in the development of the child's mind.

* * *

People think through the eye. That is a truth as old as the hills. The duller folks are, the more they think through the eye. An infant thinks entirely through the eye. A young child thinks principally through the eye. The older we get the less we think through the eye, but no matter how old we are, we never get done thinking through the eye. If that were not true text books would be no more acceptable books for children to learn from than encyclopedias or the pictures of objects one finds in stores and their names would not follow them. There would be no room in all the universe and not pretty things in the world that are made to please the eye. There simply would be no such thing as Art, that's all. The moving picture is not an amplification of these things that goes over so much further? Call it "canned drama" if you will, but people in spite of a vast percentage of "canned education," or hypodermic education, if the term will stretch that far.

Decline of the House Organ.

Our readers will, we trust, pardon us "I told you so" at the outset of this article. It is not so many moons since the advent of the gorgeously bulletin, expensively gotten up on glazed paper, containing sixteen pages, more or less, of film synopsis, interspersed with cute, gaily tinted and original would-be-funny quips of would-be budding "Mark Twice Dickens." Needless to say, the film synopsis was generally too much overdone to fool any but the novice, and the rest of the matter, after the novelty of the first few issues, was discarded by all except the few who have nothing else to do but read anything that may be lying around. The "original" soon had many imitators and with a shining example such as the "daily record" before them, it was strikingly apparent, so much so that it seemed as if a copy of one of the first had been laid down as a model for all the others.

It is now a matter of record that the originators have long since discarded altogether the size and style of their first love. They are now putting very much less of a weekly expenditure in this direction and their present form of single sheet is much more likely to achieve a degree of success in its desired object simply because every particle of extraneous and irrelevant matter is eliminated. That a number of the original style of eight or more pages is still issued weekly only proves that those responsible for them commenced the experiment later and have not yet had time to figure the cost and net results.

The MOVING PICTURE WORLD has harped on this string in former issues and the writer of this is betting with himself (a very safe way to gamble, by the way) that a good many readers will have said before they get this far that this is simply another plea for the greater efficiency of the trade paper as the proper medium for the publicity which the house organ tries to get, and those who have reached this conclusion are "dead right." Edited by outside interests who have an outlook over the whole field from much the same viewpoint as the buying public, the trade paper in any field is read with a degree of confidence in its news columns that its readers cannot be expected to give to any house organ. Another advantage of the trade paper is that it places before its readers all the news under one cover, so that comparisons are easily made and decisions arrived at much more readily than by going through a score or so of different booklets, all advocating their particular brand.

We might go on and offer several more arguments in support of our contention, but to what purpose? The most convincing argument of all is the decline of the house organ and its gradual elimination by those who have had the longest experience with it, which we have noted for several months past. Theories may sound well, ideals may seem practical, but experience teaches in the long run. We are indebted to an excellent short editorial in the current number of "Printer's Ink" for our inspiration at this time. This quotation from said editorial of our esteemed contemporary puts the matter in a nutshell: "Long experience with it has convinced me that it doesn't pay for the time spent going over it. The really interesting propositions which I ought not to miss are invariably advertised in the trade papers." This is from a dealer in Milwaukee and we imagine that it expresses the feelings of a great majority of dealers and buyers, whether of films or any other marketable commodity.

* * *

The manager of a Milwaukee theater, whose complaint that he had not received his paper we had been investigating, tells the following joke on himself. He had become so used to the pink cover which was used by the World last year that he was misled by the change in color and had thrown the MOVING PICTURE WORLD into the waste basket without removing the wrapper, thinking it was another paper which also uses a buff color cover. We mention this because several people have suggested that we adhere to the pink cover. While this was distinctive it did not, in our opinion, please the eye so well as the color now being used.

The Clergyman in the Picture.

That the clergyman has a place in the picture is only natural: indeed, it would seem impossible to do without him, if true life in all its phases should be depicted; as he, perhaps, more than any other professional man enters more thoroughly and frequently into the everyday life of people of all classes. Under these circumstances it becomes imperative that any presentation in which a minister of religion is called into requisition, the same should be given with a faithfulness to the ideal of his ministerial calling and functions, and in no wise should he be the subject of contempt, ridicule, burlesque, or even of manufactured scandal. In the "Street Preacher," it was pleasant to notice this truthful delineation of the minister, which drew words of appreciation in these columns; unfortunately, however, this particular instance seems to have proved the exception and not the rule.

In the "Preacher's Wife," the minister is falsely represented as of ultra-Puritanical ideas, and an almost brutal nature. Again, another instance has come under the writer's notice, in which a minister is represented as "flirting" with a young wife, whose child is almost drowned, as a result of the lack of parental oversight; it was all right for the young matron to invite her visiting pastor to take tea with her, but to represent them as holding hands, with endearing looks, is a brutal abuse of the privilege given the scenario writer.

To deliberately manufacture the foundation of a scandal in this way, can only be harmful to the moving picture profession, and will alienate a great body of worthy men, whose approbation should be sought, rather than that they should be held as victims of a false contempt; which such presentations must naturally produce in the minds of those who see these unkind pictures.

It has occurred to the writer that no other profession is thus outraged; why then the minister? Is it possible that some authors of such playlets believe that the public, generally, rejoices in impiety? If so, it is time to tell them that they are mistaken. Not only do the ministers themselves look for a truthful representation of their calling, but an intelligent public desires that a class of men whom they respect, shall be accorded a proper place on the stage and in the picture; as a rule they get it on the stage, therefore, they must have it in the picture. The place of the clergyman in the picture is that which his high office designates, and which is faithfully adhered to, almost universally, by those who fill that office. Scenario writers and manufacturers will find it to their profit to remember these things.

—W. H. JACKSON.

"Jackass Music"

Dear Sirs—I have just seen the article on "Jackass Music," by Louis Reeves Harrison, in the issue of January 21, 1911, and I am sure Mr. Harrison has not exaggerated his views, as far as music in moving picture houses is concerned. For I, also, have heard some jackass music, as he describes it, and wonder how on earth managers can expect anyone to come into their theaters, and sit down, and listen to such unappropriate music, as I was obliged to listen to while there. The week commencing January 2, 1911, I had business in Allentown, Pa., and on the evening of the same day, with another traveling man, I went to see some picture shows. The first house we entered was a small one, in which there was only a piano to furnish music, and I will say the music at that house was quite fair. The young girl presiding, played music in harmony with the picture, in fact, it suited the pictures quite well, and she kept the piano going from the time the picture was thrown on the screen, when she took a short rest, or until the next picture was shown on the screen, when she again started to play, which is more than I can say for the larger house, to which we went afterward, and where we found they had a six-piece orchestra. But oh! such torture as we were obliged to suffer while in that place—indescribable. The orchestra was there all right, but very little music was rendered, for they never started to play to a picture until it was almost over, and when the end of the picture appeared they shut off the music abruptly, not even waiting to get to the end of a line, and worse still, we noticed that when a comic picture was on the screen, they did not play at all, and the audience had to supply the entire reel, instead of that, they got up and scattered through the audience. When the next picture appeared, which was dramatic, entitled "The Refuge," the musicians reappeared, and by the time this picture was almost, or more than half over, the leader of the orchestra had at last found some music, which, no doubt, she thought was appropriate for this particular picture (judging from the length of time it took her to find it), imagine our surprise and disgust, when they struck up the strain of "John Took Me Home to See His Mother," when the scene appeared in which the drunkard's child was dying, and the poor mother, beside herself with grief, is left to fight the battle against the world without the only treasure that had given her strength to go forward. Then, they switched off to the strain of "Meet Me Tonight in Dreamland," and it seemed as if the pianist was trying to race with the rest of the orchestra. Finally, we could stand the torture no longer, so we left the theater in disgust, vowing we would never enter it again, to be made to endure such torture—for torture it certainly was to be obliged to sit and look at pictures to which there was no music. One might as well listen to a singer unaccompanied by music as to look at pictures without music, for it would detract all the beauty from the song and singer, same as it did from the pictures which would otherwise have been good.

—WM. H. McCRACKEN.

The Advent of the "Talking" Picture, and its Effects on the Theatrical Map.

By Robert Grau.

It was my pleasure and province to be present, in the audience which crowded Keith's Union Square Theater, in New York, one evening in July, 1894. This was the eventful night when the motion picture was first revealed to American theater-goers.

It is true, that an inferior device, under the name of Eidoloscope, had made a feeble effort to introduce, also in a Keith theater (in Philadelphia), the effects which were destined ultimately to change the theatrical map, and to create the most lucrative field of endeavor in the history of public entertaining.

The advent of Lumiere's cinematograph was announced with much advance advertising, but public interest was not aroused instanter. The theater was only fairly filled on the opening night, but an idea may be had of the success from the fact that the theater which had, up to this time, played to average weekly receipts of about $3,000, found its "takings" increased within a single month, to the unprecedented average of $7,000 a week, though the cost to the management was probably not over $100 a week for the machine itself.

Inside of a year, the cinematograph was installed in every vaudeville theater in America, and hundreds of new establishments came into being. Thus, was inaugurated the vaudeville craze, which, as it progressed, brought into being, many new devices, such as the Biograph and the Vitagraph, while, in a few years, no theater was without its own device.

In 1902, "the store" theater came into existence, and of these there were, at one time, nearly 30,000 in this country. New York City had more than 600 of this class alone.

An illustration of the vogue of the motion picture is best shown by the statement that one of the earliest endeavorers in this field—Marcus Loew—started in the Harlem district, about five years ago. Today this man is immensely rich. He has about forty theaters of his own; the majority of which are of the first-class, such as the Majestic, Yorkville, and Lincoln Square Theaters, in New York. Hardly a week goes by that Mr Loew does not add a theater to his list, while he has now, in the course of erection, two magnificent amusement palaces, involving a cost of nearly a million dollars.

About four years ago, William Fox, a man yet in his early thirties, opened the first "store" theater in Brooklyn. His success was so great that within a year he had a dozen similar resorts, where moving pictures were the sole attraction. In 1907 this man bought the lease of the Dewey Theater, on East 14th street, paying a rental of $50,000 a year. He then secured the Gotham Theater, in Harlem, the Star Theater, on Lexington avenue, the Family Theater, on 125th street. He also has several theaters in Brooklyn.

Despite the enormous rentals, and the low price of admission, Mr. Fox has made a fortune in the short space of four years, and last year amazed his colleagues by leasing the Academy of Music, paying a rental of $100,000 a year, for a building which cost its owners but three times as much.

Although Messrs Keith and Proctor have seven theaters of costly construction, in Greater New York, but one of these—the Fifth Avenue—is used for the type of vaudeville which they are supposed to stand for; all the rest including the Union Square Theater, where the cinematograph was first seen, have reverted to the camera man, and Mr Proctor has a score of theaters in the smaller cities, besides those in which he is affiliated with Mr Keith.

For several years, the various manufacturers of films, have been sorely tried, to keep up with the demands for new subjects. The public patronage has grown to such an extent, that millions of new theater-goers have been created. To hold this patronage, and prevent its being absorbed by the regular theaters, has been the aim of all concerned in this vast industry.

Some of the world's greatest players have posed for the film makers, many of whom have stock companies, under the direction of famous stage directors and producers.

For several years, efforts have been made to create a perfect synchonism between the moving picture and the phonograph, in order that stage presentations of plays and operas could be reproduced.

The spectacle has already been presented of a famous stage idol, appearing in a theater of high prices of admission, while but a stone's-throw away a perfect counterfeit presentation, both as to voice and action could be seen for five cents.

Three of the greatest factors in the field of motion photography, including Thomas A. Edison, who invented also the phonograph, have announced recently, that all of the problems for an absolute synchronism were either solved, or near solution, and this surely is the most notable achievement of this generation, as far as the art of entertaining is concerned.

Mr. Edison has prophesied that the day is near when the workingman will present himself in front of a moving picture theater, deposit his dime, and witness a representation of scenes from grand opera, such as are presented at the Metropolitan Opera House, in New York.

This writer has already been privileged to hear and see almost an entire act of Donizetti's "Lucia de Lamammoor," including the famous sextette, as sung by Caruso, Sembrich, Plancon and others. Although perfection had not yet been achieved, no great wrench of the imagination is necessary, in order to predict that another year or two at most will witness a state of perfection, through absolute synchronism, which will revolutionize the art of entertaining all over the world.

The serious side of this situation lies in the ultimate fate of the player and singer, and by a quite similar reckoning that of the manager and producer.

We know that Caruso has earned almost as much money from the presentation of his vocal records as has been accorded to him from his grand opera achievements. Yet there are those who have deplored the fact that the royalty is being paid in a slight deterioration in the illustrious Italian's voice.

I yield to no one, in my appreciation of the benefits to be derived from the phonograph, and have often wished that it had come into being in time to have preserved the voices of Malibra, Jenny Lind and Adelina Patti, in her prime. But it even one year less of Caruso, is the penalty which music lovers will have to pay in order that future generations may have preserved for them his vocal records, the price is hard to yield to.

It will be of interest to the reader to learn that in Paris, such eminent celebrities as Mme. Bernhardt, Jane Hading, Mme. Rejane, an dMonnet Sully, have been retained to pose for the great films, such as the Pathe Freres, who will pay a fabulous sum, in order that they may raise the level of their achievements.

The probabilities of a perfect synchronism, as one of the two great Edison devices, fix it must be understood that it was Edison who made possible the era of motion photography, are beyond all conception. Through this great advancement the Parsifal Play, as presented at Oberammergau, could be brought to our doors and that, too, at a not very distant date.

It is already on the cards, to present before American audiences, scenes from grand opera, as presented at the Grand Opera House, in Paris, Covent Garden, in London, and La Scala, in Milan. Thus grand opera novelties, which would probably not be heard in this country for years will have presentations within the year of their European premiere, and the great lavishly spectacles are now being

in order that the tremendous barrier of transmitting to America over 1,000 persons, may be overcome.

The film companies are capitalized in the millions, and there is not the slightest indication that any retrograde movement in this field will be permitted.

The great problem which presents itself as the effect that modernism may have on the actual player and singer, but after all, it is the latter element which has made possible the great progress in the moving picture industry, for they are induced to accept the liberal payments offered.

Recently Sousa was offered by Camus, for the sole right to take his vocal records, and this sum was just a bonus for exclusive privileges. Madame Adelina Patti, when in this country on her last tour, refused an offer of $100,000 for a similar privilege, and this, too, at a period in her career when she was no longer the Patti of old.

The writer believes that the motion picture theater of the future will be on a far more important basis than that of the present. Already the "store" theater is passing away, and the tendency is to secure regular theaters. In all the larger cities, large and commodious establishments are being erected, and millions of dollars of invested capital is available at every turn. The effect on the regular theaters has already been appalling. Two years ago the vast chain of theaters, devoted to melodrama, found their position untenable, and there are today, less than a dozen of this class of amusement temples in operation. All have reverted to what is known as "pop" vaudeville, or else they are lying dormant.

In Philadelphia, there are two score of handsome theaters, newly built, some costing as high as $500,000 each, and all created through the really tremendous expansion in the field whereof I write. The attendance is simply enormous. It is not too much to assert that 100,000 persons attend these theaters daily, in the Quaker City. In Boston, the situation is quite similar, while in the smaller cities, a very unique state of affairs has come about. In what are called "one-night stands," the moving picture has solved the problem of the local managers, who have not hesitated to cast the legitimate attractions to oblivion, and turned their "opry" houses into the money-getting policy which prevails in these days. Heretofore, the local manager would get one or two companies a week, for his public's entertainment, and he had a hard time to pay his way. Today, by the simple process of installing a moving picture machine, and engaging a few minor acts of vaudeville, he is able to entertain from two to three thousand persons each day, at an average price of admission of ten cents. The expenses are nil; the profits are huge. I have in mind a little town, near New York, with a population of 30,000. Up to two years ago, it was impossible to attract a paying audience with any attraction. Today, the one theater available, gives three performances daily. No week goes by, that less than 60 per cent. of the town's population does not enter this theater at least once; while it is an absolutely normal condition to find as many as 1,000 persons waiting in the lobbies and on the sidewalks, at 9 P. M., for an exodus of the seated audience, so that they may enter and witness the show.

The public, created by all this procedure, is constantly being educated, and gradually becomes more exacting in its demands, hence the advent of the "talking" picture, with all the enhancement which it promises to bring, should result in a general uplift, together with much benefit to the masses who must naturally appreciate any effort which will make possible for them to see and hear for ten cents, that which has heretofore cost from fifty cents to two dollars.

It remains yet to be seen, how nearly science and artifice have served to duplicate the original interpretations in music and the drama. Mr. Edison has promised that the counterfeit will be almost perfect.

The Technique of the Picture Play---Structure.

By George Rockhill Craw. (Second Article).

What is a Drama?

To write a good scenario for, or to produce a good picture play, one must know what it is he is trying to create.

"We all know that," I hear someone say. "A picture play is a drama."

Even so, but what then is a drama?

"It has a beginning, a middle, and an end."

True enough! Aristotle said that hundreds of years ago, and it has been said in a different way by the later writers on technique, who say that a drama has: first, an Introduction; second, a Climax or a Clash; and third, a Denouement or a Catastrophe. But this does not answer my question. I did not ask what **has** a drama? but what **is** a drama?

"A drama is 'make believe.'"

Ah, now we are getting to the heart of the thing! A drama is an illusion, and the more perfect the illusion, the better the drama.

To create a perfect illusion, the creation must be logical to the minds of the audience, which means that its events must proceed rationally.

Now, nothing can be built rationally, unless it has a definite framework, or structure. The architectural designer may have a conception of an inspiring church tower, but to create it effectually, he must build a rational structure, consisting of, first, the Foundation; second, the Walls; and third, the Tower. One is of no value without the others.

In building a perfect drama (good dramas are always "built"), we must have a structure consisting of three parts:

First—The Beginning, which is the Itroudction;

Second—The Middle, which is the Climax;

Third—The End, which may be a Catastrophe or a happy Denouement.

This is true of all dramas, whether in one, two, three, four, or five acts.

The picture plays, as at present presented, may be classed as "one-acters," a thousand-foot reel taking up about the same time as the usual 20-minute, one-act spoken plays, presented in the circuit vaudeville houses. We may soon see picture plays in from one to five acts, with a thousand-foot reel to each act, the time between the acts being taken up by rewinding, which will correspond to the time given to the setting of the stage in the spoken drama. But enough of polyreel prophecies! Let us first perfect the technique of our monoreel plays!

Building a Comedy.

Now, that we know the structural elements of the drama, let us apply them.

Let us say, we have an idea for a picture play—a comedy.*

It is about a shiftless, worthless, fat negro character, named Sam, who reads in a newspaper a comic paragraph that the left hind foot of a graveyard rabbit, caught in a country churchyard, in the full of the moon, at midnight, by a red-headed, double-jointed, knock-kneed, cross-eyed nigger, riding a white mule, will bring good luck to whoever possesses it.

"But"—someone interrupts—"most comedies go in a straight line. They have no definite structure."

Ah, but they would be better comedies if they were more structurally dramatic, as witness the loosely constructed "Becky Sharp," to use a well-known example from the speaking stage.

The Introduction.

So we will give our comedy a structure. The Introduction shall consist of the establishing of the existence of a theory that the left hind foot of a graveyard rabbit, caught according to the circumstances given above, will bring good luck to its possessor. We establish this by having the poverty-stricken negro, Sam, read the paragraph in a daily paper. Our scene is laid in a big, busy city. We develop the

*NOTE—Mr. Craw's comedy, "The Rabbit's Foot," from which this idea is taken, is copyrighted.

comedy by having the comedy character, Sam, prepare himself to prove the correctness of the theory. First, he convinces himself that he is cross-eyed, using a small pocket mirror for the purpose, making cross-eyes at himself in it. Next, he finds that he is knock-kneed and double-jointed. He is dubious about his black, kinky hair, but comedy develops in his making his hair red by stealing a bottle of red hair dye from a hairdresser's shop, which dye, after an escape from his pretty pursuers, he empties upon his head. Now, he is almost prepared to put the theory to the test, and he leaves the large city to find a country churchyard. So much for the Beginning, or Introduction.

The Middle, or Climax, shall consist of the catching of the graveyard rabbit.

Sam reaches the country, and steals a white mule, comedy developing in the discovery of the theft by the farmers, and their chase after Sam, who eludes them. Midnight approaches and Sam nears a country churchyard, riding the white mule. There is a full moon. Comedy develops in Sam's fear of the graves as he rides in among them, and in the appearance of ghosts and skeletons here and there, with Sam paralyzed with fright. Suddenly one of them hurls a white object, which Sam dodges. It is a graveyard rabbit. Other spook take up the bombardment and the air is filled with rabbits. Sam is almost knocked off the mule and hangs stricken with fear about its neck. He regains his seat and rides frantically, warding off the rabbits with his right arm and hand. He accidentally catches one of them by its left hind foot, and with eyes as big as saucers, escapes with his prize.

The Denouement.

The End, or Denouement, shall be devoted to the proving of the theory that the rabbit's foot is lucky as advanced in the introduction.

Sam returns to the city very poor and very hungry. Comedy is developed in the fact that his rabbit's foot has done him no good. But suddenly, he finds a pocketbook with money in it. He goes into a negro cafe to buy a meal, but finding that there is a pool-room in connection, in which bets are being made on Jeffries and Johnson, he puts all his money on Johnson and forgets that he is hungry. He goes out painfully realizing the mistake he has made. Several other lucky things happen to Sam by which he gets money, and each time it is all bet on the irresistible Johnson. This all happens the day of the big fight. Suddenly the odds are wiped off the blackboard in the pool-room and the fight returns begin to come in, Sam being the most interested and excited man in the crowded room. At last it is announced that Johnson wins, after much painful uncertainty and delirious hope as the rounds are read. Sam is made rich as he cashes in, and then buys a big dinner of chicken, pork chops, watermelon, and other things dear to a darky's heart. The play is finished. The theory is proved. A rabbit's foot is lucky.

It is only a little original, black-face, picture comedy, built on the structural lines of a thesis, and using many conventional picture play "props" and situations. The evidence of its structure is eliminated. The play goes smoothly on without any markings of the structural divisions upon which we have built it. The very adherance to structural rules hides the evidence of the author's craftsmanship, and the illusion is perfected in accordance with the proper use of them.

The object of rational structure in the writing of a play is to foster the illusion. Thus in the comedy, "The Rabbit's Foot," the fun advances the play along the lines of its structure. It is progressive and the audience realizes that the play and the fun is progressing along definite lines. Thus the interest is enhanced to see where this progress will lead.

The negro character might come out and merely make funny cross eyes and walk knock kneed and get a laugh, but when this is done to further the progress of an idea, the fun is enhanced and an illusion is formed—the illusion that the actor is really a negro who intends to test the theory regarding the luck producing qualities of a rabbit's foot.

The Climax.

The Climax, in which the ghosts appear, is of course, the hardest test on the credulity of the audience in the illusion, but by this time the illusion is so well established and the interest in the progress of the play so keen because of its structure, that all is accepted and the interest is held to the end.

Of course the structure of a comedy need not be so well defined as that of a drama, and still the comedy may be very entertaining, because of its funny incidents no matter how much detached they may be. This is true because comedy does not have to be so definitely structural in its form as drama in order to get a "box office" effect, although being structural adds life to comedy.

Building a Tragedy.

But a drama must go up one side of a mountain and descend on the other side, and the scenes of comedy may be woven into the structure. Sometimes the structure of a drama has this form [illegible] and sometimes its form is like this [illegible]. It all depends on whether the proper place for the Climax (the apex of the hills) dramatic requires the Climax to be in the middle or near the end.

The clearest cut form of play is the tragedy. A tragedy is a complete event. We often hear that a tragedy occurring in a family, but did you ever hear of a comedy occurring in one? People may remark that "the funniest thing happened over at Jones' today," but the idea of a structural event is not brought to mind. The thing may have been just the suicide incident that Mr Jones jumped to rid us of a dinner party given by his wife.

But tragedy is structural. It consists of first a cause, second, the Deed; third, the deed's Effect.

"Ed Smith has killed himself," a friend informs you.

"No!" you exclaim, breathless. "What a blow to his wife! Why did he do it?"

And then a complete drama is recited to you by the friend, having a beginning, a middle and an end. You are told that business reverses made Smith despondent, that he shot himself through the heart, and that the shock made his wife insane.

Let us write a play on this structure. Our object in writing it is to have it produced. Our object in having it produced is to create the illusion that the actors presenting it are really the persons about whom our play is written. The stronger this illusion, the better our play.

Now it is not so hard to create an illusion as it is to keep from spoiling it in trying to strengthen the play by adding to its "interest" qualities, and thus getting off the structure.

We start our drama by showing that Ed Smith is in financial straits. But why should he kill himself? There must be a logical reason or the illusion of the audience is spoiled, and it is illusion we are striving for. Many men are continually in financial straits, but they do not kill themselves. So to make the suicide plausible we must show that Smith is used to high living, is getting old and cannot bear the thought of poverty; or we may show that he is a young man who has appropriated the funds of others to his own use and is about to be discovered.

As we have prepared for the Climax so must we prepare for the Denouement before completing our Introduction in order that when the wife goes insane there shall be a logical reason for it, and thus at the very beginning of the play we proceed to lay the foundation for the Denouement, the wife's insanity.

Mrs. Smith may be presented in the Introduction as having bad health or a highly nervous temperament. Either of these conditions would make insanity a possible result of the shock of her husband's suicide. Or to increase the interest in the drama we may make the wife a healthy and personally rational woman of thoughtless and extravagant habits, whose insanity is the result of mental stress brought about not alone by the mere shock of her husband's suicide, but through the commerce and horror of realizing that it was she who caused her husband's death by bringing about the financial ruin through her high living and extravagance. Thus at the beginning of the play we would lay the foundation for this remorse by showing the wife's manner of living.

In writing this play an restrained dramatist would probably use the method of having the wife go insane in the Introduction. Thus her insanity would be the result of the simple cause, shocking grief. Most picture plays are based on the method of a simple cause. The trained dramatist, however,

would show the wife as a reckless spendthrift in the Introduction, and thus in the Denouement, the cause of her insanity would be complex—shocking grief and remorse, and he would gain the moral effect of retribution.

The untrained dramatist, being versatile, might liven his introduction with a comedy character having no bearing on the structural progress of the play. He might bring in a healthy, young, thoughtless and extravagant girl as a friend of the invalid wife, for otherwise the play might be too somber.

But the trained dramatist, using the complex method, which is really simplest in its dramatic economy, would get the comedy and lightness out of the wife in the Introduction, making her a thoughtless, healthy, high spirited and extravagant woman. This comedy work, unlike that of the girl in the other method, would be structurally a part of the drama, a part of its progress, for it organically brings her husband nearer to ruin and death, and herself to shocking bereavement, remorse and insanity—her retribution.

In the first method, the girl's comedy lines not being organic, divert the mind of the audience from the structural progress of the play. Anything that does this tends to spoil the illusion, the end sought in all plays.

The method of the untrained dramatist would produce a simple, artificial melodrama, such as are too many of our picture plays; that of the trained dramatist, a strong, purposeful play, every element of which is organic, taking its place as a part of the play's structural progress to the end.

It is the latter kind of picture plays that hold their audiences and cause the plays to be discussed and talked about after the people have left the theater.

The Cherry Pits.

Proper structure causes the interest to go up and up, cumulatively, unflaggingly. As an example of cumulative interest I will cite the picture drama, "The Cherry Pits," whose structure is, on the whole, excellent, with some minor errors of technique. As in most picture plays the causes and effects are simple and not complex, the play owing its strength to its splendid portrayal of the character of Colonel Rey, strong characterization being a treat in the picture field.

The play opens with the conferring of the cross of the Legion of Honor upon Colonel Rey when he is a young man, Napoleon himself officiating. This is a prelude to the real drama. The latter commences with a garden scene in France. Three young men are seated at a table. They are eating cherries and are flushed with wine. Colonel Rey, now gray and advanced in years with old fashioned and threadbare, but neatly brushed, clothes, stalks in, in proud dignity, taking a seat at the table next the young men, and sitting down facing the other way. As he comes in the young men stare at his proud military bearing and nudge each other. After he is seated, one of them flips a cherry pit at him, which strikes his arm. He turns round, sees them laughing, picks up the cherry pit with dignity and ties it in his handkerchief. The prank is repeated by a second of the young men and this time the cherry pit strikes the Colonel's ear. Incensed, but with quiet dignity, the Colonel ties this pit also in his handkerchief, and then gets up and faces them. As he does so the third young man has thrown a pit, which strikes the Colonel over the heart. He looks at them, controls his anger, picks up the pit, adds it to the others tied in his handkerchief, and leaves the garden.

In this scene we have had an admirable introduction and a fine character study in Colonel Rey. The introduction is further developed and the drama rises when the three young men come face to face with the Colonel at a state ball, and it rises still further when he is introduced as the most expert duellist in France and refuses to greet them. Finding that the young men are his equals socially, the Colonel challenges one of them to a duel. It is the who who cast the first cherry pit, striking him on the arm.

The day of the duel arrives and the two men meet on the field of honor. The young man misses, but the Colonel's bullet strikes him in the arm. The Colonel then returns his cherry pit to him, taking it from the hankerchief in which he had wrapped it the day of the insult. This is a clever piece of technique, some say, for it suggests to the audience that as the Colonel has three pits to return, there are yet two duels to come, and the interest is kept at a tension. It may be contended also that the literal returning of the cherry pit retards the action, has no real value in the drama, and should have been left out, as the audience probably realized that the Colonel figuratively returned the young man's cherry pit when his bullet penetrated his arm. It may be contended that the caption used, "I return your cherry pit!" was sufficient and that it alone would suggest the two coming duels. Many rave, the drama is still rising. The Colonel challenges the second young man, whose cherry pit has struck him on the ear, and in the duel that follows the younger man misses, but the Colonel unerringly pierces his ear, thus returning his cherry pit.

The interest now rises to a tragic climax when the turn of the third young man, the one whose pit struck the Colonel over the heart, comes.

The three friends are together in their bachelor quarters, two wounded, the third with certain death hovering over his head. The Colonel's messenger appears, with the third challenge, it is thought, but no, it is a message from the Colonel, who is ill, asking the young man who struck him over the heart to call at his rooms.

The three friends leave with the messenger, and enter the sick room of the Colonel, where the third of them is forgiven. Then the Colonel, who is very much worse than he has believed, is fatally stricken and dies as the cross of the Legion of Honor, given him by his beloved Emperor forty years before, is laid upon his noble old breast.

The prelude would have been best used as a retrospective vision of the Colonel's, after he had returned home from the garden where the insults took place. A chasm of forty years between a prelude and an introduction, is a long jump for an audience to span, and the illusion would have been best conserved by showing what happened in the past after the audience is familiar with and interested in the old Colonel, rather than before it is aware of his existence.

In the spoken drama, a prelude is the only means available in a case of this kind, as for instance in the "Prisoner of Zenda," but with the motion picture it is possible to show things as passing in the mind of a character in evidence, by means of the dream, or vision technique of the picture screen, and it is best to show retrospective scenes in this way. They then become contemporary with the action of the drama proper, and are organically a part of the structure, instead of a detached happening of many years gone by.

[Editor's Note. Further articles by Mr. Craw on technique, illustrated by constructive criticism of current picture plays will appear from time to time.]

PENNSYLVANIA LAW.

Editors Moving Picture World:

Gentlemen—We wish to call your urgent attention to the theater law No. 233 P. L., now in force in Pennsylvania. This law can be complied with by the smaller theaters with the exception of the three four-foot aisle clause, as most of the photo playhouses are but fifteen to thirty feet in width. The Legislature of Pennsylvania now being in session, immediate action should be taken. We would suggest that you take it up with each individual exhibitor in this State, asking them to write to or to see, if possible, the representatives to the legislature from their districts looking toward a plan to modify that part of the law which it is impossible for the smaller size houses to comply with. This law as it now stands, states that theaters must have three four-foot aisles, and as this is a proposition which is impossible for the small theaters to comply with, we feel that it is unjust and should be modified so as to leave the aisle question open to the discretion of the factory inspector, in all cases where the width is not sufficient to permit of three four-foot aisles.

We wish you would make a strong appeal to the Pennsylvania exhibitors by mail and through the trade journals and film exchanges asking them to take immediate action while the legislature is in session. We are now taking up the matter with our representative, Mr. Geo. W. Sassaman, of the Berks district, and will have him frame a bill and present it before the legislature at the earliest date.

We trust that you will give this matter immediate attention, as this is not only for the interest of the exhibitors alone, but for all concerned.

Awaiting an early reply, I remain,

Very truly yours,

GEO. W. BENNETHUM.

For Reading, Pa., Exhibitors.

IN THE EDUCATIONAL FIELD

NEW SCHOOLS TO WHICH THE CINEMATOGRAPH HAS GIVEN BIRTH.

First Article.

Although an acknowledged fact that the cinematograph has made possible many advantages in various fields of knowledge, it is probably most interesting to note the definite and new schools which have resulted absolutely and solely from and for its uses.

The Commercial School.

The first of these may be designated the **commercial school**, wherein commercial establishments of the larger class are using the moving picture to educate their employees in every branch of their own manufacture. In the current issue of System—a commercial monthly—there appears an illustrated article showing a most elaborate use of the cinematograph in making each branch of a large factory acquainted with every other branch, and especially training salesmen in a thorough knowledge of the intricacies of the business they are to represent. Others are preparing pictures for public exhibition, to supersede the older methods of advertising, by giving entire exhibitions of the process of manufacturing all kinds of goods in which people are interested, and whereby an intelligent knowledge will be mutually beneficial to buyer and seller.

Municipal School.

Another is the **municipal school**, in which the governing bodies of large cities are training the city employees by a thorough and systematic course in the various new advantages which are now open to them; the taxpayers, also, are enlightened as to methods of civic rule, and young people of the high schools are taught by illustrations from actual life, the most modern methods of civil government, with the double advantage of a more extensive course in a shorter time.

Military and Naval School.

Military and Naval Schools of Instruction have been established in almost every country for the benefit of both soldier and sailor giving a marvellously important course of instruction in the arts of war and peace, with a scope that could never have been deemed possible to the most imaginative prophetic mind of even earlier Napoleonic times, the extraordinary range of field maneuvering now reduced from the great expanse of territory, to the limits of the lecture rooms, are being especially used in German military training.

Medical School.

Probably one of the most important of these new schools, is that of **Practical Surgery and Medical Microscopic Research**. The pages of the Moving Picture World less than a year ago recorded the fact that an eminent surgeon was not aware of the future possibilities of cinematography in his profession. In the seeming incredible short space of time or less than that covered by the last year, internal work, both human and animal, has become a recognized necessity for teaching and lecture purposes. In the field of microcinematography there appears one of the most useful scientific schools which promises to be a great blessing to life of all kinds; the narrow limits of the microscope have now given place to the broader limits of the screen, so that the most minute germs can be openly studied by professor and student alike, and as intelligent exhibitions are highly appreciated by schools generally and the public at large, even in the theaters, a film of the kind is appreciated. In a more general and universal sense, the moving picture has most educational assistance, where its attendance is possible; the mass economy of the lecturing man in placing its educational and conservative value to a testimony in its favor—as in addition to the thousands—the fact that a majority of the large universities and colleges of the United States have installed an important branch. While other schools may be mentioned, time and space now forbid these present remark; a future notice of these will appear in due course; it will suffice, however, to suggest in this first article as to what the School of Cinematography itself?

School of Cinematography.

Cinematography has become both a profession and a great commercial enterprise, true if not hundreds, of thousands, are now enlisted in its artistic, scientific and industrial activities so that it may well be classified as a **school of schools**, whose one mission is the imparting of knowledge; a universal university—for nothing is barred from its curriculum.

PICTURE INSTRUCTION.

John Collier, Educational Secretary, National Board of Censorship of Motion Pictures writing for The Survey says: "Motion pictures have made us a nation of theatergoers. They carry the beauties of the stage into millions of homes hitherto untouched by dramatic art. They have such a vast repertory that they appeal to practically all social classes and to old and young alike.

"Motion pictures will be used for many purposes in the schools. Even the best educational uses have been anticipated in the commercial theaters. The National Board of Censorship in twelve months inspected 4,000 reels of perforated film—fifteen minute shows. Of these, 90 were classified as 'Educational.' There exists a great range of geographical, industrial and historical reels already available.

"The school will use the motion picture because it is graphic and dramatic. The text-book illustration and the stereopticon now provide a graphic element in the curriculum, but the moving picture improves on the stereopticon in every way, even in artistic color effects. The growth of a plant from seed to harvest is shown in a few minutes' time on the screen; ice melts, grass and trees sway in a continuous process according to season. The almost instantly swift motion of the locomotive and car has been discovered by pictures taken at the rate of 1,000 a minute. Time can be shown on the screen at any desired speed. Actual color photography is now a commercial reality in motion pictures.

"The lesson pictures are not only graphic. The way in which one movie presents instruction awakens the will of a child. The pictured action arouses a dramatic interest, which, properly used, could carry down a mental response attitude and into an active mind. Of course the school must exercise an analytic use of the entire films presented. Otherwise the passive pupil merely result in amusement and not intellect-making. Education through doing the thing well already playing part of it in waterways, industrial reforms, and the school schools between this and that is great and the motion pictures. Exercises from the kitchen and cooking class can be everywhere as one skilful operator and by a special selection of the pictures necessary.

"Motion pictures seem to make the entire region of the family of the child and to the community. The school must no longer be a mere mind-teaching machine but a center for the family and the community. Motion pictures appeal to the whole family, and combine amusement with education. They attract people who do not go to the evening lectures courses, the church, or the social settlement. These people pay for admission, they come fashionably, and they feel pleasantly and far more readily during the motion picture hour than during any other part of their day.

[illegible] has gotten the better of philanthropy and of municipal good-will in helping the wage-earning millions to use their leisure constructively and pleasurably. Has not the time come when the school, endowed with a conscious public ideal, should be expected to equip itself with that powerful magnet, the motion picture, which has given to the commercial show-house its great advantage? As yet in America neither the demand nor the supply for educational motion pictures has been effectively organized.

"The likelihood that all well equipped schools will soon use motion pictures does not threaten the life of the commercial theater. The great public patronizes drama for enjoyment rather than instruction. The school will always be limited in the purely amusing element it can provide, and here the theater will retain its place. The school center which will combine motion pictures with other attractions such as the dance, the gymnasium, the amateur theatrical, will menace the prosperity of the commercial show house just as it will menace the prosperity of the questionable dance hall or poolroom. The development of the school on such lines as these will force all places of commercial amusement to improve enormously or to go out of business. The extensive use of motion pictures by the school will elevate the character of films shown in the theaters. If the school meets the responsibility we prescribed, the places of cheap entertainment will all be vastly different, morally and artistically, ten years from now. It is by constructive competition, much more than by restrictive legal measures, that the amusements of the people are going to be improved."

SCHOOLS IN WHICH THE CINEMATOGRAPH HAS BECOME A NECESSITY.

In contra-distinction to those schools which have been brought with existence by the cinematograph, there are other schools which were already in existence, to which the coming of the cinematograph has been a great benefit, indeed in many instances it seems as if they had long been waiting for the advent of this new power, to enable them properly to fulfil the educational mission which made them necessary. In the schools of the deaf and dumb the new sight-teacher is able to impart a ten-fold degree of knowledge, the limitation of the simple illustration or stationary picture, has been replaced by the moving, living, knowledge-giving picture, so that besides a more thorough education, a quicker one has been made possible to these afflicted children.

In the schools for the feeble minded the cinematograph has come as a great enlightener, proving itself a value long considered improbable in the education of these unfortunate people, it having been found that the combined influences of the increased use of the faculties, with the larger powers of imparting knowledge, has shown a decided tendency to quicken the otherwise hindered powers of these people, young and old.

In all kinds of technical instruction whether in schools or institutions, the possibility of illustrating the trades from actual manufacturing centers has proved of inestimable benefit; more especially in those institutions of a state, charity, or reform character; in which the inhabitants are unable to see and know from any actual experience, any of those features of trade in which they were interested, beyond the limitations of an instructor and their books. Whole industries from beginning to end may now be presented, giving a complete conception of the full purposes of those things which previously could at best only be learned in part. As an illustration it may be mentioned that by the aid of pictures and models the construction and working of automobile is now easily taught; showing the possibilities in other lines when so successful in this particular one.

* * *

Y. W. C. A. Finds Photoplay Valuable.—A moving-picture machine was the gift of the board of directors of the Mechanics-American Bank, of St. Louis, to the Young Women's Christian Association, of that city. It will be installed in the gymnasium of the association building and used for the entertainment of girls and young women who like pictures. Films suitable for the Sunday afternoon vesper services will be secured. The St. Louis Y. W. C. A. will also recognize the value of the moving picture show by having a space in the foyer of its new building at Fourteenth and Locust Streets for similar entertainments. An outdoor moving picture exhibit in the summer also will promote the idea.

* * *

New Haven, Conn.—The question of introducing moving pictures as a part of the night school curriculum after being strongly recommended by some of the teachers has been taken under advisement by the Board of Education.

FAKE OUTSIDE ADVERTISING

The attention of the exhibitors, in New York City and elsewhere, should be drawn to this fact: that to put the moving picture business on a sound basis, it is high time that the use of fake posters should be eliminated. In passing one of the well-known houses, within a block of Broadway, not long ago, I noticed, as I had on several other occasions, quite a string of vividly-colored posters of the four-sheet size strung across the entrance, and leaving just enough head room for one to pass under, depicting murdering Indians in the act of scalping their captors, who were on their knees, seemingly, pleading for mercy; then, on an adjoining sheet, a young hero, in the act of rescuing an unfortunate girl, who had been cast into the waters of a canal by a desperate Desmond, and in reward for his bravery, received a knife through his heart, the blood stains clearly showing on his shirt. There were, at least, eight or ten of these posters, each one of a more blood-curdling nature than the other. Bearing no name of any manufacturer, I was curious to know who was the maker, and after sitting for an hour of so in this theater, and being treated to a first-class show, I looked up the manager, and inquired of him the object of the deceiving pictures, and received this answer: "Oh, I find this a good way of drawing the attention of the passing crowd; you know, we have so much competition, that we are compelled to fake it to get them inside, and when once there, we are certain they will remain, and if they do get up and go out, it makes no difference, for we are not after a steady patronage—ours is all transient."

The managers of this house have been warned by the police to exhibit more subdued lithographs for advertising purposes, but have displayed very little interest in the warning. This is just the opportunity some cranks are looking for, with the view of rapping the picture, good and hard, in the columns of the daily papers. As there are more readers of the daily papers than patrons to the moving picture show houses, it is through the eagerness of such men as are at the head of this, and other horses of its kind, or make all they can today, and hang out the to-let sign tomorrow, that the picture business, in time, will suffer, unless something is done to prevent them from advertising pictures which any manufacturer would refuse to produce and attach his name. This same string of pictures can be seen daily, without change, until some one gets torn with long use, then it is replaced with another of the same type. It is a wonder that some of the manufacturers have not taken steps to prevent the association of their film titles with these fake posters.

MAC ARTHUR.

THE DREAM (Imp).

The title and plot of this picture are not new. The theme is the familiar one of a husband who has at home a charming though unsophisticated young wife. It also contains that well known love-pirate, the female stenographer. The husband falls for the wiles of said stenographer, and they have a wine supper, while the simple wife waits at home beside the empty chair. The husband returns home and does a little house-wrecking by way of expressing his feelings, while the timid wife shrinks away to some other part of the flat. The erring husband falls into a stupor on the sofa, and proceeds to dream. He has the usual erring husband's dream that his wife is out repeating the same performance that he has just gone through himself.

The film shows the accidental emotions that always go with such a dream, and from these facts we gather that he is having a very horrible dream, as he sees his wife in company with a handsome stranger. The dreamer finally finds himself on the floor and wakes up with what appears to be the worst headache you ever saw in your life. But the headache is quickly cured by the appearance of the dream little wife, who has not been out sporting at all. The end is pleasant. He sees the error of his ways, and is duly forgiven, and from all appearances he will never do it again.

No doubt this film will have a hard time getting over to certain ladies in every audience who have gone through that same drama themselves several times, only to find that the case is chronic. But as we said before the principal charm of the picture is the young wife. Our feelings, however, were somewhat sentimental when we saw "our Mary" as a wife, arrayed in evening gown, and dining with swells. We felt the same misgivings that a father must feel when he observes his daughter as she stands upon the threshold of womanhood gazing into the new life to come. In other words, we have always considered "Mary" as a child. It has never occurred to us that she might grow up and be a woman some day; but, judging from her delineation of the matron, we have every reason to expect that her past experiences in portraying ingenue roles will be merely an epoch in her advancement and her final success as a leading woman.

Mr E. A. Dunn, writes: "I had a small cabinet organ installed in our house and one of my "wrinkles" is to play the melody on the organ with the right hand and the accompaniment on the piano with the other" (an interesting stunt. Brother Dunn, I suppose you have them standing at right angles so you can turn from one to the other without changing your seat, otherwise it would take a pretty long reach. But doesn't it cover up your drummer so that you cannot see each other I'd like to know just how you do it).—C. E. S.

He further says, "Let me quote an example about the use of the organ. We had 'Sunshine in Poverty Row' for Xmas week. The picture depicts poverty and sickness. I used sad music from the start until the time that it shows 'Post Master's home,' then I fill in with a light waltz using F minor all the way through—you can work out some beautiful stuff in minors—(some people can't, Brother D.), and fall back to sad when the poor people's home is shown. When Santa Claus appears I play very softly, with three stops, on the organ 'Adeste Fideles,' gradually pulling out one stop after the other and when the children of the rich and poor are shown with their joyful parents, I play, 'Holy, God, We Praise Thy Name,' the drummer playing chimes all through. We got a hand every performance."

And you deserved a hand every performance. If you work up your pictures generally as well as the one you give us, you are to be complimented. Let us hear from you again, your letters are interesting.

Mrs. Edith W. Tross, of Rochester, N. Y., writes: "Have read your interesting articles on music for the pictures and would be very glad if you could give me a list of some of the good characteristic music something on the style of 'Laces and Graces.' We run the Independant films and the Ambrosia; also most all the foreign makes of film, many of which are dramas, which that kind of music would go well with. I should be very glad of any other suggestions that you might see fit to make. If you have any sneaky music, I could use that also to good advantage."

Your list has been sent, though I must apologize for the delay. I have been trying to get the latest catalogs and some of the publishers are a bit slow in sending these to me. However, I think the list of numbers sent, to what you require thought not so complete as I would like to make it.

I append suggestions for the following pictures.

"HIS TRUST" (Biograph).

1—Any march containing Southern airs, till change.
2—Dixie, through three scenes.
3—Light neutral till battle scene, then,
4—Hurry till change.
5—Lively and light music till change, then,
6—Hurry through all battle scenes until interior is shown with mother and child.
7—At soldier's death, "The Vacant Chair," until after interior is shown again (till change).
8—Marsa's in the Cold Ground, till soldiers (guerrillas) enter
9—Hurry till they exit.
10—Plaintive till end of picture

"TAG DAY AT SILVER GULCH" (Lubin).

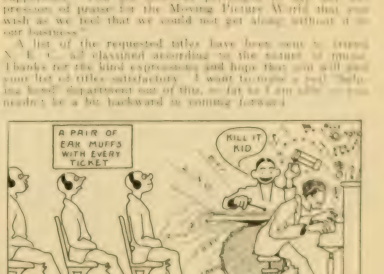
1—Waltz or other neutral at opening.
2—When woman sits at organ, any gospel hymn till she stops playing.
3—Lively music p and f till flight
4—Hurry till end of flight.
5—Lively (march) till finish.

Mr Charles Powell, of Rodica, Ind., writes: "Received yours of December 20th and must thank you for the interest you have taken in my communication in regard to the Pianola music for moving pictures. Also will thank you in advance for marked catalog of perforated music. If you are at any expense or trouble to get this catalog to me, with say, one hundred marked rolls, kindly present bill and I will remit at once. I want a few good 'hurries,' 'Indian War Dances,' 'Indian Scenes,' 'Plaintives.' Heavy marches 4-4 time and music for comic scenes and quite a bunch for lively comedy. A Dirge and the best possible 'chase' to accompany pictures of different nationality 'Sentimental Scenes,' Western, and all kinds of indefinable scenes. Also for Wake scenes and country pictures. Kindly send addresses of manufacturers of Pianola music and please send inclosed ten cents to pay for mailing."

I have complied with this request so far as possible, but as far as some kinds of music is concerned it is impossible as it is "mighty slim pickings." The storm scenes as "William Tell" and "Rising Hurricane" are good but you will have to separate them from the roll in some way. There are quite a number of good things connected in standard overture selections and symphonies if there was only some way of telling you how to find them and get them out. However, I asked it on a few. Let me know how they came out.

S. E. C., of Ogden, writes: "We have postponed writing you for some time, knowing that you are so busy answering the inquiries of other exhibitors who are probably not up on the music proposition as well as we are, but feeling that you can and will help us to obtain a greater degree of harmony in this line, we at last break down and write. We are interested to know everything worth while about this more than important feature of the game. We have taken the World ever since we have been in the business, some three years now, and have always been carefully students of its many good departments, watching with interest its splendid progress and our own while reading it. But coming down to the business of the present we would be greatly enlarged if you would send us a list of the names of music that you think, most essential for every moving picture house to possess for licensed films for we are nothing else. We have a very good leader of music for the pictures (now) and have nothing but sheet of music (music with the exception of a few instances where we have found). We are strong exponents of the music before the piano player rather than the take player. We use one orchestra once a week for musical programs before the show and during the intermission, but not for the pictures as we find that the proper music cannot be put on but by very few orchestras. We rely upon the piano and drums, but have obtained the best in their line that we possibly could. We will thank you in advance for your favor and will enclose stamps for reply. If there are any charges please send on your bill and we will remit promptly. Don't fail to send us the list of dramas and others of that nature, also music for 'hurries,' 'mysteries,' 'comedy' etc. Please don't use this letter for publication unless name and place of theater are suppressed. You are however privileged to use any expression of praise for the Moving Picture World that you wish as we feel that we could not get along without it as our business."

A list of the requested titles have been sent to [illegible] N. E. C. as classified according to the nature of music. I thanks for the kind expressions and hope that you will find your list of titles satisfactory. I want to [illegible] you [illegible] department one of this [illegible] and we [illegible] made; be a bit backward in coming forward.



CONSTRUCTION DECORATIONS

PROPER ILLUMINATION OF MOVING PICTURE AND OTHER THEATERS.

The lighting of theaters has long been a serious problem. Heretofore it has been almost impossible to illuminate same in a manner at all satisfactory to either owners or to the public. This because of the lack of a proper system, correct appliances and correct illuminating engineering.

The Moving Picture World, particularly, are aware of the agitation in New York City, and recent ordinances compelling the owners of theaters to illuminate their theaters at all times. The managers and owners are only too anxious to make their places as satisfactory as possible in every respect.

The old methods of illumination by direct lighting units of great brilliancy, with their harsh glare, has been entirely wrong in principle. Since the advent of the Tungsten lamp, giving three times the illumination with the same amount of current as the old carbon filament lamp, a system of indirect illumination has been perfected, that is one of the successes of the lighting field.

Only recently has this very desirable method of illumination been called to the attention of theater owners. It is particularly desirable for use in moving picture theaters. The brilliant source of light is covered from view in a one-piece corrugated silver-plated reflector, which is of correct scientific design. This reflector encased in a brass or composition bowl, containing the Tungsten lamp, throws the light at the correct angle to the ceiling, from whence it is diffused throughout the room in a soft even distribution.

The first impression upon entering a space illuminated by this eye-comfort system of indirect illumination—as it is called—is that the room is not very well illuminated, but a person can see to read with a distinctness that is surprising.

This method of illumination seems to have solved the problem that the theater owners have to contend with. If these fixtures are hung at the proper distance from the ceiling, the major part of the light rays strike the ceiling and reflect back into the auditorium without spreading on to the wall and screen. These fixtures containing the lighting units can be had at almost any price, from expensive artistic bowls of special design, containing many lamps, down to spun brass fixtures of pleasing design, but very inexpensive in price.

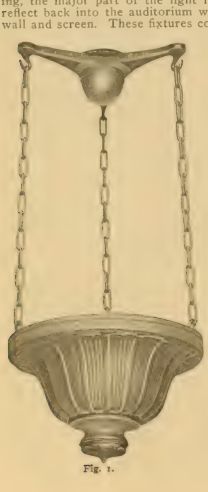


Fig. 1.

Fig. 2.

The illustration (Fig. 1) shows an artistic metal bowl fixture, that costs about $20.00.

Illustration Fig. 2 shows a lighting fixture also of brass containing the reflector that costs approximately $10.00.

These fixtures can be used in connection with either a 60-watt or a 100-watt Tungsten lamp as is required.

Figure 3 shows a large metal fixture to use a 250-watt Tungsten lamp. This fixture is oftentimes used for lobbies and auditoriums where one fixture of large power is preferable to several containing smaller wattage lamps.

More elaborate fixtures of special design, to harmonize with the architecture of any interior can be made. These take any metal finish and are reasonable in price in comparison with solid metal fixtures.

The beauty of this system of indirect illumination for moving picture theaters is that it interferes in no way with the pictures and does not have to be changed in any way while the pictures are being shown.

In the last installation, The Rome Moving Picture Theater, Rome, N. Y., but two of the inexpensive fixtures are used. It is stated in regard to this illumination "the place is light enough to read a newspaper with comfort in any part of the auditorium. The lights are not turned out during the running of the pictures and in no way detract from the brilliancy of the results on the screen. During the past week owners of moving picture shows in Utica, Syracuse and Rochester have visited Rome to look over this installation."

The Plaza Theater, of Chicago, shows the effect of good lighting on the success of a theater. This amusement house is less than one year old. This building was erected as nearly fire proof as possible, conforming to the strict requirements of the city's building ordinances relating to theaters. However, it was lacking in several features to make it a cosy, popular house. After several changes in the management it was made evident that extensive changes were necessary to improve the house, and particularly the lighting. Since the remodeling of the theater it has enjoyed much greater patronage, credit for a large part of which is evidently due to improved lighting. In rearranging the lighting of this auditorium it was felt that in this Eye-Comfort system of Indirect Illumination there were favorable features that made it particularly suitable for theater lighting.

The indirect lighting system was patented in 1909, by the inventors, Mr. A. D. Curtis and Mr. A. J. Morgan, of the X-Ray Reflector Co., of Chicago, of which Mr. Curtis is president.

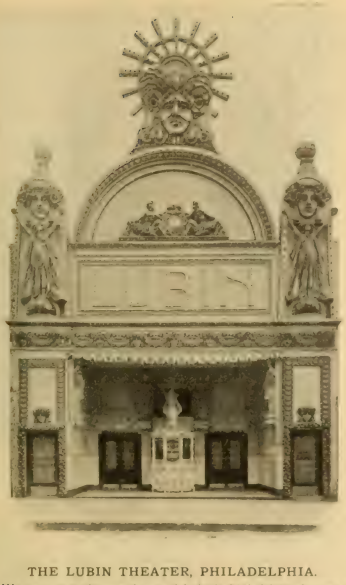
In view of the fact that their system is particularly adapted to theatrical houses, they have installed a special theatrical department at 227 Jackson Boulevard, Chicago, where theater owners and managers may obtain, free of charge to them, any engineering reports, advice or recommendations which they may desire.

We understand that Mr. John J. Ryan, of the Syndicate Theater Company has ordered indirect lighting features for his new St. Louis Theater, "The Colonial."

REDUCTION IN NEW ENGLAND FIRE INSURANCE RATE.

At the recent annual meeting of the New England Insurance Exchange, the executive committee's report reviews the improvements effected during the year, as follows:

"The rules governing moving picture machine installations were amended, reducing the charge for an approved equipment from twenty-five to ten cents, and also providing for a permit at a charge of ten cents per annum, allowing the installation of a moving picture machine for not over thirty nights in any one policy year, when such nights were not consecutive.



THE LUBIN THEATER, PHILADELPHIA.

We present a picture of one of Lubin's Philadelphia houses as an example of the ornate style of architecture. There are a number of these houses located in Philadelphia, Baltimore and Cincinnati, and the originality of their design and imposing decoration make them noticeable by day, while the multitude and arrangement of the electric lights attract the pedestrian at night. These houses are all the work of one architect, Mr. Franz C. Koenig, 4912 Parkside Avenue, Philadelphia, and his experience and conscientious work has been manifested in the continued satisfaction he has given to the Lubin interests. Mr. Koenig also designs smaller theaters. He says: "The smallest place needs just as much attention as the larger one; while the larger houses impress the public by its proportions, so much the smaller one be laid out in such a way that it will impress its patrons with the proper dimensions and at the same time give room. Experience is the surest guide to success. There are hundreds of little details which are just as important as the construction. A stage, seats and some decorations alone will not make 'a modern photoplay house.' The public wants the best, and every effort should be made to furnish them with a house that will be a lasting and profitable enterprise."

Lawmakers Attack Sunday Shows.—Representative Hamilton, of Texas, has offered a bill for passage in the lower house of the Texas legislature providing, among other things, a fine not to exceed $200 for operating a moving picture show on Sunday and doubled penalties for succeeding offenses.

Moving pictures will be a feature of the pure food exhibit of the manufacturers of Oklahoma at Oklahoma City, February 5-28.

The Savoy Theater Company of Terre Haute, Ind., has been incorporated with a capital stock of $80,000. The incorporators are S. M. Young, A. H. Joab, and Edward Hampton.

THE NEW "PARK THEATER," BROOKLYN.

One of the most recent additions to the moving picture houses in Brooklyn is the "Park Theater" on Fifth Avenue, at the corner of Fifteenth Street. A large hall on the second floor has been converted into a most beautiful theater, being decorated and equipped in the latest and most approved artistic style.

At the entrance a most elaborate ticket booth is the only evidence of the presence of this new theater, this booth now used, in itself at once, an attraction and an advertisement, on account of its bright and pleasing appearance. An unusually broad staircase with special risers and hanging electric bulbs make a superior and effective approach to the upper hall, on the walls of this hallway like the seats of books and a hat-rolled representative season, and made by the artistic nature of the whole. Unlicensed attendants and courteous in their reception of patrons, the metal decorations of the interior are also elaborate set in good taste, consisting of imitation tapestry with gold and gold trimmings. The electric lights are shaded with rose colored globes, so that the general effect of the interior is most pleasing. The proprietor, Mr. Germain, has spared no expense in his desire to make this one of the most complete and attractive moving picture homes in the section of Brooklyn. The ready response shown by the attendance at matinees shows that a genuine appreciation is accorded a determined desire to cater according to the highest principles. Mr. Germain personally censors and supervises both the films and music, so that nothing that can possibly offend the most fastidious is allowed, as a result entertainments select of a cinematographic order of the best class are given, and are meeting with the success such a refined place deserves.

ANSBACH'S MONTICELLO THEATER.

We reproduce herewith a cut from the plans of the Monticello Theater which opened in November in Jersey City, N. J. The Monticello takes its name from its location, being at the corner of Harrison and Monticello avenues. This theater fills a long felt want for a high grade playhouse in a portion of the city that has heretofore been devoid of anything approaching a large and thoroughly equipped theater. The location of this new house is in the very heart and center of the Bergen Section. There car lines pass the door, and it is accessible from many directions and distances.

The theater itself is a model of architectural theater construction. To begin with, it is probably the most beautiful theater building that was ever erected. There is not enough space in it to keep anyone warm if it were all heating at once. The color scheme is unusually attractive, with a touch of gold being discernible. Balconies, stairways, flooring, stage and all other structural details are done in cement.

The front of the theater, as will be seen from the accompanying cut, is nicely done in the cottage style and presents a very safe appearance with its tiling steps and pavement. Inside the theater it is very pretty decorated, the color scheme being a light green; the seats a darker green. Rich red carpets and hangings contribute to the quiet of the auditorium, as well as giving it a luxurious appearance.

Every employee from the chief electrician down to the youngest

THE MONTICELLO THEATER

has wears a fine and expensive uniform of navy blue, trimmed with gold.

The Monticello Theater has a seating capacity of 1,100 and the performance is a two evening entertainment at 25 cents admission. The exhibition features are of the very best, being procured from the United Booking Offices, and the film service is Independent pictures, which are giving the best of satisfaction.

This establishment represents an investment of $50,000, and is owned by the Anshach Improvement Company, a stock company which was formed by Mr. Anshach after much persistence and hard work in convincing the stockholders that the location was in the Section of the Hill Section and that a theater there would improve their property on all sides.

As a manager Mr. Anshach has proved himself no less capable than as a promoter or as a financier. He has been connected with the amusement profession for thirty years. Prior to his entry into the moving picture field, Mr. Ansbach has been well known in Avenue work as a remarkable contriver and magician. Under the auspices of the late Major Pond, he has appeared before royalty in Europe and at private entertainments among the first families of New York's 400.

THE BARONESS BLANC TALKS ABOUT TALKING PICTURES.

For three years I have studied the art of talking to pictures, noting each detail and seeking to cultivate that particular vocal method combining flexibility and adaptability, which is essential, in order to make the figures on the screen absolutely true to life.

The Talking Picture Play, correctly portrayed, is the most realistic form of the drama in existence. When the Hero saves the Heroine who doesn't jump two or three feet into a net, while a super at fifty cents-a-night throws up a handful of sawdust to represent a splash. In the up-to-date moving picture drama the young man dives into real water, becomes thoroughly immersed, and the young woman is for the time being generally beneath the waves. Can you wonder then that the masses prefer to pay only five cents to see the actual reproduction of the real thing on the moving picture screen instead of parting with a quarter to witness the make-believe on the melodramatic stage?

Bear in mind that the utterances of the actor behind the screen must be limited to the lip movements of the figure on the sheet. If the "talker" should be too loquacious he or she is liable to be "left" a scene behind. For example, he may be repeating a marriage service, and delay too long, and find that the picture has jumped to "twenty years after."

One's articulation must be clear and incisive and the voice sufficiently flexible to get the light and shade effects, while it must be able to penetrate the sheet which contains the picture and conceals the speaker.

Two senses must be exercised simultaneously — the eye and the ear. You must watch your picture and listen at the same time to what the other characters are saying. There is no doubt that "talking to the pictures" and the working up of realistic effects will be developed to a much more considerable extent in the near future.

One idealist exists today in the Moving Picture business, Mr. Alfred West, of Portsmouth, England. He utilizes the service of a full orchestra, consisting of ten pieces, and in several cases has the music specially written for the picture. He employs a corps of skilled artists to talk his pictures as well as a lecturer to introduce them.

I would suggest that all popular and standard successes should be photographed from start to finish and preserved for future reference. Just fancy what an assistance it would be for the producer twenty years hence to be able to refer to a film, say of Mme X. He would see at the glance the business and situations after which he would call for the phonographic records, and he would hear it reproduced exactly as it sounded twenty years previously.

For the extra expense of a few hundred dollars he would be able to make an ample income and have the satisfaction of knowing that he obtains the highest price of admission in the world for a purely moving picture show. It seems such a pity that so many managers in this country cannot realize that a piano player and a trap-drummer are not sufficient to display a moving picture to the best advantage.

A word to the manufacturer. It is to your interest, gentlemen, to advocate the selection of competent interpreters for talking pictures. Today your supply is limited to those whose story can only be adequately expressed in dumb show.

How much more extensive would your repetoire be, had you the opportunity of producing pictures which would mainly be talked by competent performers?

I saw Hamlet in Moving Pictures the other day. It was a five-cent audience, and few, if any, were familiar with the

THE BARONESS BLANC.

text of Shakespeare's play. It was the grave scene where Hamlet moralizes on the fate of "Poor Yorick."

I overheard the following conversation between two earnest spectators.

She—"Say, what's the guy talking about?"

He—"Gee, can't you see he wants to buy a burial lot."

Another phase of the Talking Picture business is that it can be utilized as a stepping stone to dramatic instruction. Nowadays what is known as the "business" of a play is usually evolved from the brain of the stage manager or, to be more accurate his recollection of the play. In future years, to estimate its chances of success as a revival, a try-out in a Talking Picture Theater would determine whether or not to produce it in a regular theater should there be any in existence twenty years from today.

Again think of the ease with which the student for the stage would acquire the rudiments of dramatic art. Mr. Daniel Frohman, in a recent interview in the New York Herald, advocates the creation of a dramatic department at our universities, and he believes that acting should be taught there.

By adopting my suggestion each university would preserve film cases containing standard reproductions of the best plays enacted by the world's best actors.

After the film has been placed in the machine the dramatic professor would apportion the cast, the lights would be lowered, and a preliminary run would be made in order that the members of the class might become familiar with the appearances of their respective characters. Presuming that each student was letter-perfect, the next item would be talking to the pictures, the speed of which would be regulated in accordance with the nature of the play.

The "business" and situations of a play would be thus acquired in a very brief space of time, and the instructor would be saved much energy.

In course of time the ambition of every actor would be to attain to the giddy height of being sufficiently good to be photographed in animated photography, as a standard record, just as an aviator desires to fly higher than his rivals.

—ELIZABETH BLANC.

Next week we will add eight pages to the text section of this paper. This will give World subscribers twice as much reading matter as is given in any other paper in this field. The "Trouble Department" and other permanent features have made such inroads on our space that this extension is necessary and will be permanent.

Carbon Jaws.—An unsigned postal card dated New York City reads: "Will you kindly give me the following information? Is there any place in New York where I can get a pair of carbon jaws made? What is the best metal to have them made of for A. C.? About what would they cost? Is it a violation to thread the machine while the arc is burning, provided it is over on the stereo side? I received a card of rules the other day from the Department of Water Supply, Gas and Electricity and there seems to be nothing forbidding it."

You can have a pair of carbon jaws made at any good blacksmith shop. Malleable iron, or a piece of the leaf of a heavy truck spring are both good material. The cost will depend upon the blacksmith. I would suggest the purchase of a pair of jaws per offer of Mr. M. A. Mofarlin, page 41, January 7th issue. There is nothing, so far as I know, preventing the threading of the machine while the lamp is burning on the stereo side. Forbidding threading under those conditions would be nothing short of silly.

* * *

Canadian Projection Best.—Sault Ste. Maria, Mich., says: "Enclosed find money order for Handbook. There are three houses in the Soo and as a rule projection is very poor. In the Canadian Soo there are three more and conditions over there are much better, from every standpoint."

Sorry to hear so poor a report from the "City of Locks." What is the matter with the boys up there? Don't let those Canadians put it over you like that. Get busy! Uphold the honor of the stars and stripes, first, last, and all the time. Thus shall the patriots of the Soo, Marie (American side) moving picture theaters arise and call ye blessed!

* * *

Heavy Light Bills.—Mr. R. P. Borden, Tunkhannock, Pa., makes the following inquiry "Can we project as good pictures with calcium light as we get with electricity by using the gas-making outfit advertised in The World? My electric light bill is enormous, $1 flat per night of two hours. They refuse to put up meter, so I am looking for a substitute. We have built a moving picture house in Tunkhannock, capacity 300, and have a Powers No. 5 machine. Would the lamp house do for calcium light? From machine to curtain is 34 feet, the voltage of our system is 110, and we use 30 amperes. What would you advise us to do?"

No, Neighbor Borden, you cannot produce as good pictures with calcium light as with electricity. In fact, taking one film after another, you would have difficulty in projecting them at all, that is to say, in even a satisfactory manner. Given a reasonably fine arc and a screen not more than 8 feet wide, it is possible to produce a fairly good picture with calcium and the outfits advertised are O. K. Any picture larger than that, however will be very dim and the denser films will scarcely show at all. You do not say what other lights you operate besides your projection arc, I, therefore, cannot judge whether or no your light bill is excessive. I am afraid I cannot advise you to make any change at all, unless you wish to buy an electric light outfit. Looking back through the Trouble Department you will see some letters from users of small individual electric light plants who seem to be highly pleased with their performance. These plants are comparatively costly in the way of installation, but very cheap of operation thereafter, and the installation of such a plant is the only thing I could suggest. One user claims he gets his current, using such a plant, for about 1½ cents per kilowatt hour, which is very very cheap, indeed—about one third the price usually charged by light companies. You will find one such outfit advertised in the pages of this paper. You might write to them.

* * *

Wants to Form a Union. Waterbury, Conn., writes: "I wish to become a Union operator but there is no operators' Union here, though there is a local of the I. A. T. S. E. How many operators would we require to secure a charter and become a branch of the local I. A. T. S. E. and to whom should we apply for same?"

I cannot say from memory, but usually it requires from 9 to 12 men to secure a charter. I would suggest you communicate with the Moving Picture Machine Operators' Protective Union, Local No. 182, I. A. T. S. E., Room 7, No. 745 Washington Street, Boston, Mass. From them you can secure all the necessary data, which I have not at hand at the moment. Should you be unable to form a union through lack of material, you no doubt can secure membership in the Boston Local, provided, of course, you prove yourself worthy of their acceptance, as you no doubt will.

* * *

Direct Current Reducer.—Indiana "Some of town suppressed), writes: "Can you recommend to us some device to reduce our light bill. We have 220 volt direct current and are using two 110 volt rheostats in series. We get a good steady light. How much of the current is wasted? How many amperes have we at 220 volts with an Edison improved lamp? If we put our screen in the center of a room 24 feet wide and install the machine on the side with a 45 foot throw, can we get good results?"

No, Indiana, I am sorry to say, I know of no device for reducing direct current that I can recommend. There are some direct current savers on the market, but I have no personal knowledge of their efficiency and durability and, cannot, therefore, recommend them. When using 220 volts through rheostats, you waste the difference between 45 volts and 220 volts, or approximately, you use 45 volts and waste 175 which, if you are in metered service, is extraordinarily expensive. The make of lamp has nothing whatever to do with the number of amperes you use, that being entirely governed by the ohms resistance in your arc and rheostats. To figure the number of amperes you are using it would be necessary to know what pressure your rheostats are made to work on and the number of amperes they would each deliver on that pressure when connected singly, in series with an arc. Assuming your rheostats to be built to use 30 amperes, you may figure what they would deliver when connected in series on 220 volts as follows: Subtract 45 (resistance of the arc) from 110 and divide the result by 28. This gives the number of ohms resistance in the rheostat which, multiplied by 2 gives the total ohms offered by both when connected in series. Next subtract 45 from 220 and divide the result by the number of ohms in both rheostats and the final result will be the number of amperes you are now using, provided that if the rheostats have been in use for some considerable time the result will be somewhat too high due to the fact that after resistance coils have been used for a time their resistance becomes appreciably higher. Now, I do not think you will get satisfactory results with such a heavy side throw. One side of the picture will be denser (further from top to bottom) than the other and you will have to have a very good lens indeed to get fairly good definition ("focus") on both sides of the picture. You could reduce your light bills materially by the installation of a set with motor and rewolt dynamo, the motor of course, to run the dynamo. The installation would be pretty costly, however, and I would, with that kind of outfit, require as my sole written guarantee from the selling company as to its satisfactory regulation, efficiency and general performance, something you probably could not get.

* * *

Grand Ball.—Moving Picture Operators' Union No. 2 I. A. T. S. E. Hall, No. 8 [illegible] their annual ball and entertainment at the Germania Assembly Hall, Tuesday, December 29, 1908. The ball has not been held for a few years, but the committee in charge are to be congratulated on the success they have met with in securing the best hall in the city and in the arrangements they have made for the entertainment and dancing. It was announced by the committee that all moving picture men and vaudeville

Twenty-five Cycle Current.—[illegible] writes: We are now using direct current [illegible] A. C. current to change to D. C. current. What is the best and most economical way to do this? Would a motor generator be the best way? Would it be the way of a rotary converter? Which one of these would be the most economical to run? Would it be possible to run a 25 cycle motor on a 60 cycle current? Would it be possible to run a 60 cycle motor on a 25 cycle current? Would it be necessary to have a Moving Picture Machine Operators' Union in Brooklyn? We have a Moving Picture Machine Operators' Union in the city of Newark, N. J. [illegible] The following is Our

[illegible] of its topic, which has been transmitted to Dundas: "There are about ten theatres in this city which are using 25-cycle current; some of them get very good results and others very poor. I find one can get a light bright enough for song slides by the use of one rheostat, but by using two in multiple giving a double amperage of 75, the result is fairly satisfactory. After considerable experiment and study I figured out a coil resistance which proves to be a producer of good light on 25-cycle current as well as that produced by D. C. Several of these coils are in use on 25 cycle current in Buffalo and they are all proving satisfactory. There are some ordinary transformers in use but they are not giving satisfaction. Twenty-five cycle is very hard to handle with rheostats or transformers for resistance."

I have given this for what it is worth. Evidently, from the letter at least a fair degree of projection light may be had through the use of 25-cycle current, a thing I had not believed possible. I am indeed, glad to learn this fact and would advise those contemplating the use of 25-cycle current to communicate with Mr. E. C. Winegar, 130 East Delevan avenue, Buffalo, N. Y., Secretary Operators' Union, Branch No. 4, I. A. T. S. E.

Measuring Condensers.—Sterling, Colo., inquires as to correctness of a recent statement made that the convex side of condenser should be placed towards the wall in measuring. This has been fully answered on pages 70 and 79, January 14th issue.

German Operator.—I have the application of a German operator, for whose ability I cannot personally vouch, but who writes a most excellent letter and offers references. This gentleman wishes a steady position outside of Greater New York. Address Mr. B. Weiss, 352 St. Paul's Avenue, Tompkinsville, Staten Island, N. Y. Mr. Weiss is German by birth and presumably speaks the language.

Film Weld.—From Cleveland, O., comes six bottles of a new film cement with request that I test same. It is the invention of a couple of operators belonging to Moving Picture Machine Operators' Local 160, I. A. T. S. E., Cleveland, O. The sending of six bottles is evidence of their own belief in their product. I shall place this cement with competent operators and exchanges in New York City for test, and will report concerning it in the near future.

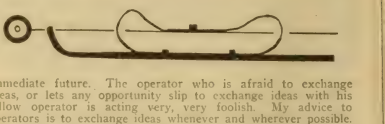
Song Slides.—Chicago, Ill., writes: "Kindly inform me through the Trouble Department as to exact size of illustrated song slides and how they are made, etc. Also, what are the North American Song Slide Company's slides made of?"

Song slides are nothing more nor less than a photograph on a piece of glass 3¼ by 4 inches. The negative is usually made on a plate somewhat larger than this, say 4 by 5 inches, and either reduced or the best part of the original negative only is used. The printing from the negative is done on a glass positive, the latter being colored by hand with water-colors. That is all there is to it, except that, of course, the slides are made to fit as fast as possible, the words of a song, where they are to be used for Sharp purpose. I am not acquainted with the North American Song Slide Company's product, and I cannot, therefore, answer your question as to what they are made of.

South Africa.—Mr. H. C. Muller, Claremont, South Africa, writes: "The Trouble Department has been very valuable to me. Cape Town is absolutely flooded with Bioscope shows, the majority of which are on a very small scale, employing crank turners at a salary ranging from two to three pounds per week ($10 to $15). You can well imagine the class of shows put up by men who have only had two or three weeks' tuition as operators. The few real operators here seem to be afraid to exchange information. All their energies seem bent to the running down of other shows and bragging up of their own. I claim to be one of the pioneers out here and have tried several times to form an operators' union, but have failed. So far as I can see, the men seem to be afraid to be put to the test of an examination. I do not say this is the fact, but that is the way it looks. I believe no man should be allowed to join a union except after passing a satisfactory examination and proving himself to be a real operator. I am using a Motiograph machine and have occasionally been troubled with unsteady pictures. I have overcome this in the following way:

"I accomplish this by riveting a shoe of steel on each of the tension springs, being careful to counter-sink the rivet well and using soft rivets to prevent scratching the film."

We are glad to hear from you, Neighbor Muller, but sorry to note that projection is in such a sad state in that far-off city. I sincerely trust that there will be material improvement in the



immediate future. The operator who is afraid to exchange ideas, or lets any opportunity slip to exchange ideas with his fellow operator is acting very, very foolish. My advice to operators is to exchange ideas whenever and wherever possible. Never let an opportunity slip to gain knowledge yourself, and never be afraid of telling the other fellow anything you may happen to know. On behalf of our readers I thank you for the tension spring idea, which personally I believe to be most excellent.

Lower Loop.—Mr. Calvert V. V. Turner, Hemet, Cal., orders a Handbook and inquires as to the advisability of trying to catch the lower loop while the machine is running. That is to say, when the lower loop pulls out, is it advisable to raise the idler and try to re-loop the machine while it is running. I have only one answer to that which is that the thing can be done, and it is the common practice with many operators to do it, but it is almost invariably at the expense of injuring the film. It is a practice by no means to be commended.

A Useful Suggestion.—Mr. A. L. Bliven, Audbon, Ia., contributes the following: "As regards Rock Island's query concerning the projection of a 35 foot picture at fifty feet, it would require a lens of about 1½ inch E. F. If such a lens can be had, I do not think it would work on all machines. I see you did not print my letter as regards projecting the photograph of the arc on the wall of the operating room through a small hole in the lamp house opposite the arc, using a white paper on the wall for a screen. I know it works and have used it for years. A handy tool for oiling the machine is made as follows: Take an embroidery needle and stick the point in a small round stick something like a pen holder; break off the top end of the eye. If made right it holds one drop of oil which can be placed anywhere you desire, a thing you cannot always do with an oil can. A little oil should be placed on a piece of glass or in a jeweler's oil cup and the broken eye is dipped in it."

Neighbor Bliven's idea of projecting the arc through a pin hole cut in the lamp house opposite the arc is entirely practical and works very well. Just why the idea was not published, I do not know; it probably got mislaid. The broken needle stunt looks exceedingly good to yours truly; in fact, it looks so good that I recommend it most earnestly to all operators for a trial, and I want them to report on it, if they will be so kind.

Ghosts.—Moosejaw, Sask., Canada, writes: "My trouble is as follows: I have a dark spot in the curtain. My throw is 82 feet and the picture 10x12. The features of the actors do not come out clearly. I have used different condensers from 4½ to 7½ and have tried them in different ways. I have an Edison machine."

You have about a 6½ inch E. F. projection lens, Moosejaw, and for this you should have two 7½ inch condensers. It may be that this blue spot in the curtain is due to the fact that your lamp house is too close to the machine head. Try setting it back farther. With two 7½ inch condensers and the face of your condensing lens somewhere between 12 and 18 inches from the aperture you should be able to eliminate dark spot. As to the lack of definition in the picture, that probably is the fault of the projection lens. I think if you will take the lens apart you will probably find somewhere on the inside or outside of the lens a finger print. Take the lens apart and wash it thoroughly with alcohol, polishing afterwards. Be sure, however, you get it together right again. If this does not remedy matters, have your film exchange send you another lens to try and that will show whether or not the trouble lies in the projection lens. If same fault shows up with the other lens, it is evident the trouble lies elsewhere. I believe, however, you will find the projection lens is the culprit.

Wire Size.—Maplewood, O., who is located in a small town, but running a very nice show, on Saturday nights only, speaks many kind words for this Department and the World in general and then asks: "I use a No. 10 wire from the generator to lamp, but gather from the Department it should be a No. 4 or No. 6. I have a Standard machine which I have been running since April, 1910, and have never blown a fuse or broken a condenser. I have had them tell me my pictures

were better than those of theatre-it later towns. I see 25 ampere wire fuses. Do you think I could get a heavier wire with larger wire, say No. 4? I have a non-adjustable rheostat of 35 amperes capacity. Enclosed find check for $1.50 for Handbook."

The necessary size of wire is governed by the number of amperes flowing through it. No. 6 wire is advised because it has a capacity of 46 amperes. The amount of current you get is regulated by the resistance used. You say you have a 35 ampere rheostat, but the fact that you are using a 25 ampere fuse is evidence that your rheostat is not delivering 35 amperes of current. A No. 10 wire is only rated by the National Board of Fire Underwriters at 24 amperes. You are probably pulling somewhat more than this and, therefore, have your No. 10 wire overloaded. I would advise you to increase them to No. 6.

Electric Light Outfit.—Wisconsin (name of town suppressed) writes as follows: "Enclosed find $1.50 for Handbook. The Trouble Department is one of the best things ever started in a moving picture magazine. We would like some advice. We are contemplating putting out a road show in connection with our regular attractions. We desire to make a circuit of the smaller towns around here, playing them either every week or alternating weeks, as may seem best. We wish to run pictures mostly, and most of the towns have no electricity. What kind of an equipment would you recommend for the best results? We would like to know what kind of a machine we have to use calcium and carry a power plant. If the latter, how much does one weigh, and is it very bulky? Also, which equipment would be best to carry as to running expenses, etc.? It may be necessary to make some drives or use an auto. Could this be carried in one reasonably large machine?"

What I would advise, Wisconsin, would depend altogether on how you propose going into this thing. First, I shall tell you what I have had in mind for a long time and have on two or three occasions come very near doing, and then I shall name various makers of portable electric light outfits send you data concerning their machines. What I would do, or rather what I intended doing, is as follows: Get a 60-h.p. gasoline auto truck similar to the automobile moving vans used in cities, having same made with an extra large body entirely closed in. Such a truck should be capable of making at least 20 miles per hour on ordinary roads and when fully loaded climb any hill that is climbable. In the truck I would mount a general electric direct current dynamo capable of delivering ample current for incandescent lights and moving picture machine, say a total of not less than 5 k.w. Such an outfit as this would cost considerable money. I had figures on it at one time, but I forget just what the amount was. You could, however, carry practically everything needed in one truck. When you arrived at the show place you would, of course, switch your truck engine over to the dynamo, and you would have all kinds of power and points of current for projection and put out plenty of incandescent lights. This latter would be a novelty in itself in a town having no current. I would suggest, if this matter strikes you favorably, that you run down to Chicago and consult some builder of automobile trucks, since the main cost will be the auto and the dynamo. Such an outfit properly cared for ought to last for a long time, and, in my humble opinion, if rightly managed, be a money maker.

Gives it Up.—From Stockton, Cal., comes the following: "On page 1469, December 24th issue, I note your request for answer to Rock Island's question concerning projection of 35 foot picture at 60-foot throw. I have been in the moving picture business some long, in which time I learned, which I was to learn of the trade from an operator in three months' time. Since then I have picked up through experience, study, and reading many valuable points which could not have been acquired in 1000 for the simple reason that projection was in a comparatively crude stage, so far as knowledge and appliances were. Rock Island's query, however, is the first one of late years to make me sit up and take notice. For the benefit of the Know-it-alls, I admit that I have yet something to learn—the same as have they. The more I study Rock Island's problem the farther away it seems to get, but I submit the old formula

$$F = \frac{S \times I}{D + S} \quad \text{or} \quad \frac{60 \times 600}{420 + 8} = \frac{1800}{428} = 4.27,$$

or 4.3 inches I. F. for interpositive and approximately 4 feet of it inches I. F. for moving picture. The second is due to be right, but the question is are some of such exceedingly short focal length practical? Of this I am in doubt."

Your figures, Stockton, are correct, and I guess you are not the only one who was afraid to take a shot at that particular proposition, since I received only two answers. I answered Rock Island's question some time ago, and I shall now go a little bit more into detail. A moving picture lens of such exceedingly short focal length would be practical, provided it be a lens of such size, in round numbers, as is commonly used and very carefully ground and would probably cost a good deal of money. I doubt if a lens of that focal length giving a sharp definition could be had for less than, say, $100 to $150 dollars (in this I am merely guessing; so far as I know such a lens has never been made. The curvature of the glass would be so great that the ordinary cheap lens would not do at all; or, at least, that is my view of the matter. Then, too, there enters the problem of a machine capable of accommodating such a lens. I believe in such an extreme case as this the Edengraph is the only machine which could be used, the lens of that machine being hung clear of everything, the same as in the case of a lens used in a stereopticon. A Motograph inside shutter machine could not accommodate such a lens on account of its striking the lens. The other machines, I believe, would not allow of sufficient spreading of the light ray, since the whole lens would be very close to the aperture. To use a lens of such short focal length for the projection of pictures on a moving picture film at 50-foot throw is impractical, not to say impossible. To sum the whole matter up, in my judgment, that kind of a projection would require a costly special lens and either a machine with the front plate removed and a special lens holder installed, or else an Edengraph. An ordinary shutter could not, I believe, be used at all, though in this latter I may possibly be mistaken.

Similar to the Above.—Mr. [illegible] Lloyd writing from Akron, Ohio, submits the following: "What is the largest motion picture that has been successfully projected, so far as your personal knowledge goes? Can I expect a picture to be 20 feet wide with proper light and lens? If not, why not?"

You cannot get a satisfactory picture 20 by 20 feet, Friend Lloyd, for the following reasons: In the first place the magnification would be so enormous that some of the sharpness would be lost. I believe also the picture would otherwise be very defective. That is to say, the necessary minute defects in the photograph itself would be so enormously magnified that they would spoil the general result. The reader from that it would be a physical impossibility to force sufficient light through a section of thin celluloid, 20 ft. by 20 ft. or so. The ordinary picture, say 12 feet wide, contains approximately 216 square feet, whereas a picture 20 by 20 would contain 400 square feet. With the heaviest amperage used for carbon positive projection, namely 100 amperes, you get a very brilliant picture 12 feet wide, and you could get a fairly bright picture 20 in width, the latter containing 100 square feet. Now, you observe, it is simply a question, as high as you would dare to go, since the heat of too concentrated light would be so intense that the metal in the gate itself would become overheated sufficiently to set the film on fire. Assuming this to be a fact, then we have a fairly bright picture when distributing the light from 100 amperes over 216 square feet. With 20 by 20 however, you would attempt to distribute your light over 1550 square feet, or almost 7½ times the amount of space contained in the former picture. You would, therefore, decrease your illumination per square foot by approximately 85%, and the resultant picture would be so very dim indeed. This observer, when in connection with the moving picture business, would I think, never attempt anything but little more than a fairly shadow. The 35mm. film is my individual opinion, understand. I have never seen anything of that kind used out. In fact I think it never had been tried out. The largest picture I have personally seen was 30 feet wide, and the illumination was poor. I have frequently heard of other larger ones, but so far as I can recall, I have never promptly run that statement down to my satisfaction from 3 to 10 feet. I would say that with the present use of film it might be within the range of possibilities to project a motion picture which be called reasonably fair as large as 20 feet, or possibly even go that wide in a very dark place, but the best line of light would, in my judgment, fall the picture. I would regard 12 feet as the extreme limit with the present use of film. And as many that kind of a picture at all well you would have to use, in my judgment, from 50 to 100 amperes of current. These remarks, however, will please give actual measurements when you write, Lloyd, or [illegible]

Gas Outfit.—Carson City, Nev., writes: "Will you kindly let me know what you know of the Carson gas outfit made in Chicago? About what candle power is it?"

I have had no personal experience with the Carson gas outfit, Carson City, but you will find any candle power to be easily obtained with the Welsbach. Why don't you look through the Trouble Department for the last three months or my recollection serves me right you will find several letters setting forth experience with various gas outfits. I would appreciate letters from operators who have handled gas extensively, setting forth their experi-

NESTO

"Rarely Equalled—Neve

IF IT'S A NESTOR IT'S GOOD!

MARKED INDIVIDUALITY i
You will find INDIV

RELEASE of WEDN

"THE M

A CYCLONIC

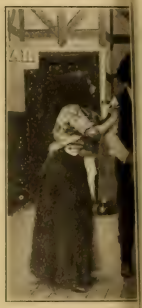
ORDER

THE WISE EXHIBITOR

and his name is legion, does not go gunning after his Exchange; he does not let said Exchange shoot him any old film—NO! he can't be bamboozled—he knows what he wants—ONE NESTOR A WEEK—and gets it because he asks for it, demands it, roughhouses for it, if need be, and because he well knows that

"IF IT'S A NESTOR IT'S GOOD"

Any Exhibitor can be wise, if he will only take the trouble to look around and see for himself. Why wait? Begin right now with "THE MAN IN 23", an ultra-funny-film that will put you wise to the whys and wherefores every Exhibitor in the land should *always demand and get*—NESTOR FILMS.



Scene fr

For Bulletins Write To "NESTORLIST 1008" 147 Fourth Avenue, N. Y.

BOOK NOW!---"THE BRIDAL TRAIL"

A Dramatic Gem For Release Wednesday, Feb. 1st, 191

DAVID HORSLEY, German Savings

THE MOVING PICTURE WORLD

VOLUME VII.

July-December, 1910

Edited by
J. P. CHALMERS
THOS. BEDDING, F.R.P.S.

PUBLISHED BY

THE WORLD PHOTOGRAPHIC PUBLISHING CO.

125 East Twenty-third Street, New York

Index to Volume VII.—July to December, 1910

A

Abstinathy Essay on the Screen, The 86
About the Films 1124
Accessories for Moving Picture Work 1197
Across the Footlights 280
Actor—Likewise Actress, The 1099
Advertising Films 978
Advertising for the Exhibitor 520
Advertising the Show 674
Aiga Film Cement 941
Afternoon in New York and an Evening in Brooklyn Among the Picture Theatres 1343
Alliance Meeting at Cleveland 1061
Alliance President Satisfied with Results of His Mission, The 82
Alliance's Call to Arms, The 1022
Alien Operator 986
Alien Operators 889
Alien Operators in New York, The 460
Amateur Night. By H. F. Hoffman 861
American Film Manufacturing Co. 1162
American vs. English Films 187
Among the Philadelphia Shows 384
Among the Shows 526
Animal in the Picture, The 1258
Answer to Censorship Troubles. Louis Reeves Harrison 862
Animated Pictures, The. Thomas Bedding, F.R.P.S. 1023
Anti-Deliverianism and the Picture 187
Anti-F. M. P. A. Film 678
Antisemitic Show Business. By H. F. Hoffman 243
Anti-U. M. P. A. 733
Appeal to the Exhibitor and to the Public 1208
Arithmetic of the Independent Situation, The 134
Around New York 1402
"Art" of the Producer, The 1181
Art vs. Avarice. By Louis Reeves Harrison 622
Artilize, The 1153
As It Should Be 1333
Atlas Turkey 1299

B

Ball of the M. P. and P. M. Operators' Local No. 165, Cincinnati, Ohio 1166
Baltimore and the Picture. By Thomas Bedding, F.R.P.S. 209
Baltimore Exhibitors Have a Jollification 413
Barnstormer in the Photoplay, The. Louis Reeves Harrison. 1103
"Beacon Theater," Boston 1223
Becket 1161
Best Interests of the Business, The 1329
Between the Acts 1463
Bio Arc Screen, The 1107
Black List, A 397
Blunders or Successes of Cinematographs 1349
Booked as Correspondence Schools 1189
Boosting the Show Through the Pictures 1425
Broadway Has Its Way 597
Broadway's Latest Mistake 23
Brooklyn Priest Deals With Problems of Moving Pictures 983
Buffalo Bill Pictures 1

C

Call to Arms, The. By M. A. Neff 1099
Camels Too Frisky for Camera 89
Candy vs. Picture 1401
Canned Drama 1402
Carlton Motion Picture Laboratories 680
Cash vs. Credit 1329
Casual Visit to the Vitagraph Plant, A 624
Censorship 1014
Censorship 923
Censorship Needed for the Newspaper. By Mrs. Ida Jackson Chicago 100
Champion Film Makes Good 626
"Change Daily" Abuse. The. C. W. Lawford 897
Change Daily" Abuse 1137
Chapman Sues "Film Index" for Libel. A. J. 1100
Cheerful Idiot, A 1147
Chicago Again on Top 141
Chief Operators. By F. H. Richardson 802
Childish Innocence Corrupted 680
Childhood, The. By Rev. W. H. Jackson 1013
Christmas on the Screen. By Thomas Bedding, F.R.P.S. 1409
Christmas Spirit 1401
Churches and the Picture, The 678
Cinematograph in Official Physes, The 619
Code Association Seeks to Regulate, Instead of Condemning, the Shows 149
Clement and Her Work, Mrs. 826
Clergyman Reviews the Fight Pictures 889
Color and the Picture 182
Comet and the Solar Screen, The 777
Comment on Moving Pictures. By Civil Authorities 12
Concerning Scenarios. By Reader 56
Consolidation of Rental Interests 567
Contract in Journalism, A 1344
Copyright and the Picture 903
Correct Rating of Cartoons 903
Correction 736
Costume Play, The 1003
Curtain, The 629

D

Daily Change, The 1066
"Daisies"—A Vitagraph Pastoral. By Louis Reeves Harrison 1
Deadly Parallel, The 1042
Death of N. H. Brown 1329
De Beaufort Count 1050
De Beaufort Count. Nobody's Fool Says Carl Laemmle 1352
Decorating the Picture Theater 1402
Delightful Evening 1233
Demonstration of Kinemacolor 291
Diluted Picture, The 1038
"Dime Novel" Picture, The 452
"Dixie Medley, A 1241
Dream of the Picture, The 1483
Dove of Peace 74
Drama of the People, The 865
Dramatograph Company 240
Drama and Tragic. By H. F. Hoffman 134
Dramatic Reader in the Moving Picture Field 985
Drugs and the Picture 72

E

East Side Standard 698
Edison, The Life and Inventions. By Thomas Bedding, F.R.P.S. 1224
Edison, His Life and Inventions. By Thomas Bedding, F.R.P.S. 1280
Editors Fade, The 200
Edison Pathéstain. By Louis Reeves Harrison 136
Edison Projecting Kinetoscope and Films at Boston Mechanics' 1
Edison Special Film Reel 358
Educators Endorse Moving Pictures, Noted 83
"Elevina" Carbons and Their Manufacture 1067
Electric Signs for Moving Picture Theaters 1111
Electric Motor Places Improved Projector Carbon on the Market 140
Elopment Pictures 453
Elusive Quality, The 398
Elusive Quality, The. By Jane Elliott Snow 869
Elixir of Youth 1360
End of the Anti-Immoral M. P. Association 918
Esthetic Tragedy, An 568
Example of Nerve, An 302
Example to Summit 457
Exhibitors' Opportunity, The 1043
Exhibitors' League of the State of Ohio. By President M. A. Neff 1112
Exhibitor and the Newspaper, The 1160
Exhibitors' Call to Arms, The 1172
Exhibitors' League Meeting at Columbus, Ohio 1481
Exhibitors' League, The 1544
Explaining the Picture 359
Exposition 686
Exploration and the Picture 916

F

Face and the Picture, The 1338
Fall Outlook, The 507
Farragut Hall 1364
Film Manufacturers to Rise to the Standard of Modern Exactitude 31
Fight Film War, The 200
Fight and Its Aftermath, The 340
Film Men Convene at Niagara Falls 239
Film Stopping Boxer 1181
Finance and the Film 1218
First Kinemacolor Dramatic Picture, The 1413
Five New York Exhibitors Fined 147
Flickers 1353
Flickers 881
Flickers 745
For the Uplift of the People 879
Forty-second Street's Opportunity 978
Frisco Greene Color Process, The 1413
From a Member of the Public 1184
From Australia 1300
Full Dress and Kinematograph in Germany 745

G

Gaumont Masterpiece 1411
General Examinations. By F. H. Richardson 88
Genie Transparency Co., The 309
Good Projection of New York Men. By F. H. Richardson 660
Go to Harlem for a Good Show. By F. H. Richardson 188
Gotch Zbyszko Wrestling Match Pictures 199
Gumdrops and Sunbeams 1329
Greater N. Y. Has a Model Picture House 627
Growth of the Yankee 1182

H

Hammack Invents Intermittent Device 200
Hearst and the Pictures 758
Herod and the New Born King. By Rev. W. H. Jackson 1549
High Grade Motion Pictures 184
Higher Ideals 286
Higher Education Needed 1182
Hints on Operating the Pathe Professional Projector 758
How Not to Do It 638
Houses in Cincinnati and South 357

I

Illustrated Song, The 1161
Imitation or Imaginary Moving Pictures in Newspaper Illustration 188
Importance of the Scenario, The 400
Improvements in Projecting Machines 948
"Imp" Birthday Party, The 1048
Industry in General, The 1162
Independent Situation 1336
Indian and the Cowboy, The 1300
Independent Progress 1413
Independent Enterprise 39
Independents 866
Internationalism and the Picture 621
Is It to Be Forward or Retreat 1158

K

Kearton and His Work, Cherry 567
Kearton, Cherry 739
Kinemacolor Machine. By F. H. Richardson 146
Kinematography 746

Kinemacolor in New York 1165
Kinemacolor Demonstration in Boston. By Henry 1200
Kleine Economic Single Stereopticon 1252

L

Lantern Slides of the Fight 1165
Lasegard's Success 1165
Lauenstein Returns, Carl 1165
Lectures and the Picture, The 1165
Let "Excelsior" Be the Cue 1184
Liar and His Lies, A 15
Liar and More of His Lies, A 1165
Life on a Ranch 79
Living Picture Revealing Nature 1165
Libel on the Business, A 1165
"Light House" Films at Shows 1201
Lincoln's Clemency, Abraham 1165
Lord's Prayer, The 1165
Lord's Prayer, The 1165
Low Prices for Stories 1165
Lux Gruppens and the Religious Picture. By Rev. W. H. Jackson 1165
"Lux" Comedies to the Fore 1165
Lyceum Film Co., The 1165
Lynch, W. Fay 1165

M

Marriage of Esther, By Rev. W. H. Jackson 149
Man Behind the Booking Sheet, The 1241
Man-About-Town on the Jeffries-Johnson Fight 1200
Managerial Stopgap 1165
Mazeppa 1165
Making of a Cinematograph, The 1165
McQuade Hard Pressed for Copy 1165
Medical Kinematography 1165
Melies Company Now in Texas, The 1241
Meeting the Independents at Cleveland. By John M. Bradley and H. F. Hoffmann 1229
Meeting of the Exhibitors' Association of Greater New York, November 28, 1910 1241
Mico-Kinetoscope, The 1165
Micro-Cinematography 1165
Minister and the Moving Picture 1165
Mistakes of a Near Editor 1165
Mission of the Picture, The 15
Miserable Work. By F. H. Richardson 88
Moving Pictures in Railway Depots 1165
Moving Picture Inquiry in New York City 1165
Moving Picture Statistics in New Britain, Conn. By Rev. Herbert A. Jump 1241
Moving Picture Exhibition a Profession 1165
Moving Pictures for the Chicago Schools 1165
Moving Pictures to Replace Sermons 1165
Moving Picture Convention (Atlantic City Meeting) 1165
Moving Picture Plot, The. By Henry 1165
Moving Picture Convention, A. By Thomas Redding. F.R.P.S. Article I. 677
Moving Picture Convention, A. By Thomas Redding. F.R.P.S. Article II. 787
Moving Picture Convention, A. By Thomas Redding. F.R.P.S. Article III 789
Moving Pictures in Natural Colors. By Thomas Redding. Article I. 809
Moving Pictures in Natural Colors. By Thomas Redding. Article II 981
Moving Pictures in Natural Colors. By Thomas Redding. Article III 1149
Moving Picture Shows in Spain 1165
Moving Pictures as a Cure for Insanity 1165
Moving Pictures of Industrial Value Besides Pleasure Giving 1165
Moving Pictures in Siam 1165
Moving Picture Enterprise Developing Rapidly 1165
Moving Pictures as a Factor in Land Developments, The 999
Moving Picture Censorship 809
Moving Picture Economics. By Epes Winthrop Sargent 941
Moving Pictures in Japan 928
Moving Pictures and Its Enemies The. By Rev. W. H. Jackson 664
Moving Picture vs. the Reformers, The. By C. W. Lawford. 747
Moving Picture Entertainment for Milwaukee School 1165
Moving Picture in Schools to Teach 1165
Moving Pictures in Russia 1165
Moving Pictures of Brain 1165
Moving Pictures in Relation to the World The. By Rev. W. H. Jackson 1165
Moving Pictures in Church 1165
Moving Picture Backgrounds. By H. F. Hoffman 787
Moving Pictures in the Classroom. By H. F. Hoffman 18
Moving Pictures in School 83
Motion Pictures as a Cause 1241
Motion Slides 1165
Motion Picture Manual, A. By Louis Reeves Harrison 1165
Motion Pictures Are a Power of Good 1165
Motion Pictures and the Drama in America. By Percy N. Vernon 1165
Mutograph Camera of America 1165
Monotone of the Program 1165
Motion Pictures from Europe Barred 1165
Morals of the Show, The 1165
Morals of the Picture Shows 1165
Money Saver for Moving Picture Theaters 1165
More Mutograph Merchants 1165
Morals of the Picture Maker, The 1165
Morals of the Picture 1165
Mutterings from the Man in the Street 1165
Musical Instrument, New 1165
Music and the Show, The 1165
Music for the Picture 1165
Music and the Picture 1165
Music in the Mission, The 1165

N

Name of the House, The 1165
New York and the Moving Picture Theater 1165
New Publicity, The 1165
New Name, Photoplay, The 1165
New Film Concern Floated 1165
New Sign 1165

New Legal Advice 1165
New Independent Motion Picture 1165
Newspaper Sensationalism 1165
New York Film Law to Be Tested in U. S. Supreme Court 1165
1910 Educational Films, The 1165
New Independents vs. Trust 1165
New Illinois Law Strikes 1165
Notice to Exhibitors 1165
Novel Entertainment, A 1165
Novel Idea, A 1165
Novel Advertising Dodge 1165
Nonsense, a Motion Picture by Snub Jones 1165
Nudes Does Not Equal Success 1165

O

On The Big Fight 1165
One Cannot Secure Proper Backgrounds in the 1165
Open Letter and Reply, An 1165
Open Letter to the Independents, An 1165
Operation Scores, The H. H. Buckwalter 1165
Our Lady of the Sunset. By Rev. W. H. Jackson 1165
Outdoor Moving Pictures and Artificial Light 1165
Own Films 1165

P

Paying the Piper. By C. W. Lawford 1165
Paradoxical 1165
Patent American Company Making Gone 1165
Pathfilm, The 1165
Pathe Passes Pay Envelopes in Envelopes 1165
Pathe Plays Not in Fight 1165
Passing of the Sweet Girl, The 1165
Past, The Present and the Future, The 1165
Paper Head 1165
Patent Release No. 12,192, 1909 1165
Personal Equation, The 1165
Perfecting the Moving Picture, The 1165
Phonodeik 1165
Photoplay, The 1165
Photoplays 1165
Photography in Natural Colors. By Thomas Redding, F.R.P.S. 1165
Pictures in the Courts 1165
Picture Personalities—David Hassell 15
Picture Personalities—Miss Florence E. James 787
Picture Personalities—Mr. H. G. Philpott 612
Picture Personalities—Miss Mabel 535
Picture Personalities—Miss Mabel Trunnelle 1165
Picture Personalities—Miss Marion Cooke 1165
Picture Personalities—Miss Nellie Grant 789
Picture Personalities—Miss Mildred B. Eames 1241
Picture and the Children, The 15
Picture Men in Congress 1165
Picture on the Trail, The 1165
Picture of the Future, The 1165
Picture Men in Omaha, The 1165
Picture in the School, The 665
Picture Men in the City of Ease, The. By Rev. W. H. Jackson 664
Picture Week in Brooklyn 641
Picture on the Trail Again, The 1224
Picture Marking Time 1165
Picture in Washington, The 1184
Picture Economics 1165
Picture Small Towns 1165
Pictures in Educational Fields 810
Pictures to Teach the Mules 811
Pidgeon, Miss Mary 1165
Pipe Organ, The 38
Pictorialism and Its Future 1165
Play Mad 1165
Plays and Players Outlawed Life 1165
Plea for Mess Comedies, A 1165
Pleasant Surprise, A 1165
Poston Those 1165
Police at the Paper 1165
Poems in Pictures 1165
Posters, The 1165
Prank Played 1165
Police Drama of the Screen 1165
Polygraph, The 1165
Price Fixed Pictures Legal 1165
Poses and the Picture 1165
Prescription Blanks Unnecessary, A 1165
Pictures in Selling Plan 1165
Professional Pendulums or a New Problem in Lantern Rooms. By H. Hartman 1165
Private Playing 1165
Poses and the Picture, The 1165
Public Library Co., The 1165
Push Goes Around 1165

Q

Qualifying Phrase. II Influence of 15
Quiet and the Picture 1165

R

Rose Stock Co. to Use Films 1165
Rare Bidding 1165
Record Attack Cooper, The Battle to Death 1165
Reel Drama, The 1165
Reasons for Liberal Exhibitor. By Rev. W. H. Jackson 1165
Reasonable Regulations of the Moving Picture Play. By Rev. Herbert A. Jump 1165
Reasons for Some Founders of the Moving Picture, A 15
Reasonableness in Censorship. By W. H. Jackson 1165
Requirements of Projection Lenses. By Thomas Redding, F.R.P.S. 1165
Roosevelt, the Picture Man 1165

S

Sales Manager of the Under a Monitor 1165
San Francisco Operator Loses Family 1165
Sensation and Their Welfare 1165
Scenic Artist Established Wood Worked 1165
Scenario, The 1165
Scientific 1165

Salig In Florida 1350
Sentiment of the Picture. By Thomas Bedding, F.R.P.S. I 599
Sentiment of the Picture. By Thomas Bedding, F.R.P.S. II 882
Sentiment of the Picture. By Thomas Bedding, F.R.P.S. III 1041
Sentiment of the Picture. By Thomas Bedding, F.R.P.S. IV 1199
"Shadow the Shadows and Minutes Myths" 491
Shows Not Reached as Yet 1041
Signs of the Times 250
Soliciting 526
Solax Company 812
Somers Third Avenue Moving Picture Theatre 1463
Southern Exhibitors' Association 473
Square Deals and Rental Rebates 132
Steel Reels from Europe, Mr. 22
Spirit Photography and the Picture 664
Split Reels 1219
Special Licenses 1545
St. Paul and the Centurion. By Rev. H. F. Jackson 79
Story of Dramatic Works 1092
Stolmar Bankruptcy Case Dismissed 32
Surgery Taught by Moving Pictures 40
Summer and the Picture 130
Successful Film Men 349
Sunday Shows Sanctioned by Milwaukee Supreme Court 460

T

Talk on Cartoons and Their Manufacture 628
Talkfest, The 74
Teaching by Pictures 19
Test—Argument vs. Results, The 1183
Theater Manager Gets a Lesson 89
Theater "Flash" on Broadway, New York 397
There Is Everything in a Name 400
Theater-School 508
Those Who Know, Demand the Best 629
Those Titles. By F. H. Richardson 1451
Tip from South America, A 1350
To Cover Big Fight 89
Topical Picture, The 132
Tongue of Rumor, The 578
To Whom Does the Credit Belong 1038
Toledo Film Exchange 1052
Tournament Film 1105

U

Unconscious Heroism 516
Urban in New York, Charles 620
Usual Thing, The. Article I 733
Usual Thing, The. Article II 798
Usual Thing, The. Article III 857
Usual Thing, The. Article IV 1031
"Usual Thing" in England, The 1284

V

Vaudeville 1531
Vaudeville Put in Its Place 93
Vaudeville Music Uniforms 1166
Vaudeville Was Called Upon, Why. By C. W. Lawford 455
Variety and Originality. By W. S. Buckwalter 569
Vaudeville Worse than the Moving Picture Shows 1473
Vermont and the Moving Picture 1226
Vitagraph Girl Night, A. By F. H. Richardson 1021
Vitagraph Night with Maurice Costello as a Guest at the Fulton Auditorium, Brooklyn 1223
Vitagraph Picture of the Roosevelt Reception, The 22
Vitagraph Company Lose All Their Old Reels 149
Visit to Selig's, A 253
Voice from the Berkshires, Virginia Bartlett 1161
Vulgarity and Virtue 1342

W

Washington and the Picture 510
War in Peace Valley 893
Weeding Out the Adventurer 1542
Week in Chicago 147
Weird Spasm of Virtue, A. By F. H. Richardson 242
We Say It Yet: What Becomes of the Titles? 1233
What Is a Good Picture? 23
What I Know and Have Seen. By Charles N. Sims 76
Why Vaudeville Was Called Upon 528
What People Want. By H. F. Hoffman 77
Why I Favor the Moving Pictures. By Jane Elliott Snow 138
Why Vaudeville Was Called Upon 697
What Is a Nickelodeon? 742
Why Vaudeville Is Discarded 757
What the Mirror Screen Will Do for the Exhibitor 140
Why So Much Drama? 1182
Where It Stands and What It Stands For 1340
When Doctors Disagree 1350
Why Vaudeville Is Detrimental 1183
Why? F. H. Richardson 1365
What the Nickel Theater Does 925
What Becomes of the Titles 1122
"What Becomes of the Titles?" Almost Answered 1412
What It Cost to Produce 1544
With the Music Makers 1411
Wordless Play and the Silent Drama 342
"Word for the Hack." By Charles N. Sims 1483
Workingman's College, The 458
Word for the Foreign Manufacturer, A 1123
Wordless Play and the Silent Drama, The. By Thos. Bedding. 565
Writing on the Wall, The 14

Y

Yellow Journalism 881
Yet Another Knocker 1233

Z

Zenith Sign 1544
Zoology in Kinemacolor 1481

Index to Stories of the Films.

Licensed Releases.

A

Across Russian Poland—Gaumont ... 421
Actor's Fund Field Day—Vitagraph ... 886
Ace of Hearts, The—Gaumont ... 211
Adopted Daughter, The—Lubin ... 155
Advertising for a Wife—Pathe ... 295
Advertisement Answered—Essanay ... 155
Aeroplanes in Flight and Construction ... 885
Affair of an Egg, The—Biograph ... 591
After the Ball—Biograph ... 1546
All on Account of a Tiger—Essanay ... 886
Almighty Dollar, The—Lubin ... 155
Algerian Stud—Pathe ... 155
Almost a Hero—Edison ... 938
Alice's Adventures in Wonderland—Edison ... 938
Alpine Retreat—Urban Eclipse ... 1180
American Count, An—Lubin ... 1487
Amateur Night—Edison ... 1486
Amazon, The—Gaumont ... 1005
Angler's Dream—Gaumont ... 259
Anarchistic Grip, The—Lubin ... 479
Ancient Mariner—Gaumont ... 911
Another's Good—Pathe ... 1066
Ancient Castles of Austria—Gaumont ... 595
An Unfair Game—Vitagraph ... 425
An Early Way—Gaumont ... 646
An Indian's Gratitude—Pathe ... 822
An Heavenly Hour Redemption—Pathe ... 1527
An Old Story with a New Ending—Biograph ... 410
Animated Armchair—Pathe ... 1067
Angels of Luck—Biograph ... 587
Appeal of the Prairie, An—Pathe ... 591
Apache Gold—Lubin ... 39
Arabian Maid—Biograph ... 300
Art Lover's Strategy, The—Gaumont ... 259
Arms and the Woman—Edison ... 1429
Artisan, The—Urban Eclipse ... 645
Arizona Romance—Pathe ... 946
Archie's Archery—Lubin ... 944
Art and the Legacy—Lubin ... 1547
As the Bells Rang—Vitagraph ... 295
Attack on the Mill, The—Edison ... 419
Attack on Fort Ridgely, The—Kalem ... 1129
Attacked by Aeroplanes—Edison ... 89
Atonement, The—Pathe ... 1547
Auld Robin Grey—Vitagraph ... 1067
Awful Symphony—Pathe ... 259

B

Bad Man's Christmas Gift, The—Essanay ... 1546
Barnacle's Chaperone, The—Vitagraph ... 1067
Banquet, The—Essanay ... 1066
Banker's Daughter, The—Biograph ... 1004
Baggage Smashers, The—Lubin ... 884
Bachelor and the Baby—Vitagraph ... 824
Baseball, Betty's All-Star—Selig ... 589
Barrington's House Party, Mrs.—Vitagraph ... 479
Back to Nature—Vitagraph ... 481
Back to Life After Long Years—Lubin ... 423
Bargain Day's Ruby, Mrs.—Melies ... 311
Bad Man's Last Deed, The—Essanay ... 39
Bertie's Elopement—Selig ... 705
Bearded Bandit, The—Essanay ... 820
Behind a Mask—Urban Eclipse ... 1246
Betty is Still at Her Old Tricks—Pathe ... 822
Betty's Fireworks—Pathe ... 1488
Betty is Punished—Pathe ... 884
Betty as an Errand Girl—Pathe ... 365
Beautiful Margaret, The—Gaumont ... 259
Belgian Army, The—Pathe ... 591
Becket—Vitagraph ... 103
Between Love and Honor—Vitagraph ... 103
Big Hearted Marr—Pathe ... 103
Big Scoop, The—Edison ... 591
Billy's Sister—Melies ... 822
Birthday Cigars—Melies ... 1066
Bisated Hopes—Selig ... 1067
Black Heart—Pathe ... 1427
Bothers—Lubin ... 1066
Both Were Stung—Gaumont ... 1005
Borrowed Baby, The—Lubin ... 1067
Boy Scouts of America in Camp at Silver Bay, Lake George, N. Y.—Edison ... 1125
Boarding School Romance, A—Vitagraph ... 104
Border Tale, A—Pathe ... 1308
Brave Hearts—Kalem ... 287
Brother Man—Vitagraph ... 880
Bruges, Belgium—Pathe ... 1067
Broken Doll, The—Biograph ... 1042
Broncho Billy's Redemption—Essanay ... 299
Broken Symphony, A—Vitagraph ... 204
Bridge's Indian Bride, The—Kalem ... 1180
Breaking Up Ice in Finland—Pathe ... 211
Bumptious as an Aviator—Edison ... 709
Bumptious Takes Up Automobiling—Edison ... 405
Bumptious as a Fireman—Edison ... 709
Bumptious Plays Hamlet—Edison ... 882
Buying a Mother-in-Law—Gaumont ... 477
Buying a Bear—Urban Eclipse ... 938
Bum and the Bomb, The—Vitagraph ... 1248

C

Cagliostro—Pathe ... 313
Catalan, the Minstrel—Pathe ... 1548
Cain and Abel—Gaumont ... 1547
Captain's Bride, The—Edison ... 1486
Caught by the Camera—Lubin ... 1246
Cast Into the Flames—Gaumont ... 1246
Calino Takes New Lodgings—Gaumont ... 589
Castaway's Return—Pathe ... 479
Canadian Mounties—Kalem ... 477
Call of the Blood, The—Kalem ... 583
Camel and Horse Racing in Egypt—Edison ... 211
Call to Arms, A—Essanay ... 39
Cassie in Bad—Pathe ... 39
Child's Impulse, A—Biograph ... 37
Cause of Hate, A—Lubin ... 583
China Clam Industry—Lubin ... 37
Cause That Failed, A—Edison ... 37
Commerce Issues Invitations ... 1067
Cause of Hate, A—Lubin ... 583
Champion of the Law—Lubin ... 1067
Cause That Failed, A—Edison ... 37
Cause, The—Vitagraph ... 1067
Cast's Stocking, A—Essanay ... 1067
Common Sailors, The—Pathe ... 1067
Cameo Kirby—Pathe ... 1427
Coast of Gold, The—Essanay ... 39
Clown Mistakes Mr. Star—Lubin ... 37
Count Has Designs, The—Lubin ... 1067
Cause Serves, A—Essanay ... 937
Clown and the Chorus Girl, The—Edison ... 1067
Count and the Courtship, The—Lubin ... 1067
Color Scheme, A—Biograph ... 1067
Complete Love, The—Biograph ... 1067
Country Fair, The—Selig ... 1067
Common Wonders of United States ... 1067
Cowboy's Vindication, A—Essanay ... 1067
Cowboy and the Bronco Queen ... 1067
Cowboy's Mother-in-Law, The—Essanay ... 1067
Cowboy's Vindication, A—Essanay ... 1067
Cowboy's Sentiment—Selig ... 1067
Cowboy's Sweetheart and Bronco Buster ... 1067
Complainer's Vacation, The—Lubin ... 1067
Compensation's Guest, The—Lubin ... 1067
Coal Strategy—Kalem ... 1067
Count and the Girl, The—Lubin ... 1067
College Chicken—Essanay ... 1067
Colonial Belle, A—Kalem ... 1067
Curate's Mess—Essanay ... 1067

D

Daughter of Israel, A—Kalem ... 1067
Daughter of the Mines, A—Edison ... 1067
Davy Jones' Locker—Thanhouser ... 1067
Daisies—Vitagraph ... 1067
Dancing Instructor, A—Essanay ... 1067
Desperate, The—Essanay ... 1067
Detective's Dilemma—Pathe ... 1067
Death of Admiral Coligny, The ... 1067
Dead Letter, The—Kalem ... 1067
Dastlet Argument's Triumph ... 1067
Divers's House, The—Gaumont ... 1067
Drive Mosher, A—Vitagraph ... 1067
Dog on Business, A—Essanay ... 1067
Dog's Instinct, A—Pathe ... 1067
Double Deception—Vitagraph ... 1067
Dough and the Cherub, Jack—Selig ... 1067
Dora Thorne—Selig ... 1067
Dream Pills, The—Lubin ... 1067
Drifts of Snow in Chamonix Valley ... 1067
Dramatic Highlights ... 1067
Duck Farm, The—Lubin ... 1067
Dumb Half-Breed's Defense, The—Essanay ... 1067
Dummy in Dogville, A ... 1067

E

Early Settlers, The—Selig ... 1067
Edelki's Adventure—Lubin ... 1067
Effendina's Garden—Essanay ... 1067
Elder Sinclair's Vow—Lubin ... 1067
Elder Alden's Indian Ward—Kalem ... 1067
Endgement, The—Selig ... 1067
Entanglement, The—Lubin ... 1067
Equal to the Emergency—Edison ... 1067
Encouragement, The—Essanay ... 1067
Escape of the Duke of Marlborough ... 1067
Examination Day at School—Edison ... 1067
Eaton's Love—Lubin ... 1067

F

False Love and True—Lubin ... 1067
False Friend, A—Lubin ... 1067
Fatness Detector, The—Lubin ... 1067
Fair Exchange, A—Essanay ... 1067
Fair Impostor, A—Lubin ... 1067
Faithful Lover, The—Pathe ... 1067
Fairy Tale and What Came of It ... 1067
Fatal Wedding, The—Vitagraph ... 1067
Fisher Scenes, The—Gaumont ... 1067
Fisher Folk, The—Edison ... 1067
Fiery Ordeal, A—Lubin ... 1067
Fiesta at Santa Barbara ... 1067
Fiery Ordeal, A—Lubin ... 1067
Fisher Folk, The—Edison

K

Kentucky Pioneer, A—Selig 764
Keg of Life, The—Edison 1125
Kids Will Be Kids—Pathe 255

L

Law and the Man, The—Vitagraph 1488
Law of the West, The—Selig 267
Lad from Old Ireland, The—Kalem 1246
Lassie's Birthday, The—Lubin 1486
Lady Raiders, The—Selig 1427
Lady and the Burglar, The—Edison 419
Land of the Moons, The—Vitagraph 528
Latest Fashion in Skirts, The—Pathe 257
Lazy Mutiny, Brave—Edison 257
Leap for Life, A—Kalem 645
Legend of Sant Isaac, The—Kalem 344
Legends, The—Biograph 1486
Legacy, The—Vitagraph 944
Life in Senegal, Africa—Gaumont 99
Life of a Life, A—Vitagraph 357
Life Saver Before and After the Revolution, The—Edison 1126
Little Mother, The—Kalem 645
Little Snowdrop—Pathe 1427
Little Matchseller's Christmas, The—Eclipse 1427
Little Rag—Selig 937
Little by Little Hands—Selig 591
Little Sorrowful Maiden, The—Kalem 1487
Little Shepherd, The—Essanay 1246
Little Station Agent, The—Edison 1186
Life of Moliere, The—Urban-Eclipse 1066
Life of a Soldier, The—Edison 1486
Life for Love, A—Pathe 822
Lights of Chemistry, Another—Pathe 1067
Light in the Window, The—Vitagraph 1548
Liz's Career—Lubin 884
Love Vs One Another—Pathe 101
Lord's Prayer, The—Gaumont 366
Lost in the Soudan—Selig 423
Love at First Sight—Essanay 1246
Love Laughs at Locksmiths—Pathe 1187
Love in Quarantine—Biograph 1186
Love and the Law—Edison 475
Love, Luck and Gasoline—Vitagraph 1308
Love's Sweet Song—Lubin 703
Love's Awakening—Essanay 1396
Lover's Will, The—Pathe 479
Lover's Ruse, The—Gaumont 884
Lucy at Boarding School—Pathe 589
Lunatic at Large, A—Vitagraph 765
Lucky Toothache, A—Biograph 882
Lured by a Phantom—Gaumont 1396

M

Masher, The—Biograph 822
Maid of Niagara, The—Pathe 1308
Max in a Dilemma—Pathe 1427
Max in the Alps—Pathe 1066
Max is Absent-Minded—Pathe 762
Max in a Dilemma—Pathe 703
Max Has Trouble With His Eyes—Pathe 1067
Max Has to Change—Pathe 423
Max Goes Skating—Pathe 1187
Max Fools the Police—Pathe 41
Mammy's Birthday Present—Kalem 589
Man Who Died, The—Lubin 535
Man Who Learned, The—Edison 591
Mad Dog Scare, A—Selig 260
Making Wooden Shoes—Gaumont 258
Mammoth Cave 209
Mazeppa—Selig 155
Mexican Domain—Gaumont 259
Memento of the Past—Pathe 255
Mexican Legend, A—Pathe 1127
Merry Wives of Windsor, The—Selig 1247
Men Hater's Club—Vitagraph 481
Micro-Cinematography: Recurrent Fever ..... Pathe 1427
Midnight Cupid, A—Biograph 97
Mirth and Sorrow—Pathe 822
Military Kite-Flying at Rheims—Urban-Eclipse 589
Millionaire and the Hunch Girl, The—Essanay 535
Mistaken Identity—Pathe 209
Mike the Housemaid—Lubin 1066
Miscegenation, A—Pathe 479
Moonlight Flitting, The—Urban Eclipse 155
More Than His Duty—Edison 882
Mountain Rat, A—Melies 1126
Mountain Maid, A—Edison 1546
Modern Prodigal, The—Biograph 1247
Mister Friend Puller 1066
Modern Knight Errant, A—Vitagraph 703
Modern Cinderella, A—Vitagraph 1248
Mohawk's Way, A—Biograph 645
More of Betty's Pranks—Pathe 261
Mollie and the Piano—Edison 363
Motoring Among the Cliffs and Gorges of France —Gaumont 99
Maggie's First Sweetheart—Biograph 37
Muggsy Becomes a Hero—Biograph 591
Musical Rands, The—Lubin 1427
Mulcahy's Head—Essanay 366
Buffalo Fight—Pathe 1066
Mystery of Lonely Gulch—Pathe 944
Mystery of the Torn Note, The—Lubin 1126

N

Nantes and Its Surroundings—Urban Eclipse 1247
Napoleon—Pathe 41
Nellie's Fate—Vitagraph 1067
New Style Inkwell—Pathe 1067
Nine of Diamonds, The—Vitagraph 1187
No Man's Land—Pathe 367
Not So Bad As It Seemed—Biograph 1246
No Place Like Home—Selig 1248

O

Oath of the Man, The—Biograph 700
Ole Swimming Hole, The—Selig 764
Old Lonesborough, The—Edison 1247
Old Love and the New—Edison 205
Old Glory—Vitagraph 41
Old Silver Mine in Peru—Edison 1546
Old Home, The—Gaumont 1487
Old Dad and Cub Melies 1427
Onesboro Vows—Edison 820
On, On, Max—Pathe 944
On the Mexican Border—Lubin 1067
On the Bandstone—Vitagraph 944
On the Riverside—Gaumont 99
On the Banks of the Zanzier Zone ..... Eclipse 1427
Other Johnson, The—Essanay 97
Other Man, The—Pathe 1187
Outwitted—Pathe 944
Out of the Night—Edison 1187
Overland Limited—Selig 1488
Overland Coach Robbery, The—Pathe 155
Over Mountain Passes—Edison 760

P

Pals—Melies 1307
Tale of the Range—Essanay 847
Path of Duty, The—Lubin 764
Papa's First Wedding—Essanay 884
Patriots of the Plains—Essanay 761
Paris, Viewed from the Eiffel Tower ..... Eclipse 477
Pal and the Girl—Essanay 37
Perversity of Fate, The—Kalem 421
Pete Has a Good Time—Pathe 263
Personal Matter, A—Edison 257
Peg Woffington—Edison 257
Pekin, the Walled City—Gaumont 207
Phoenix, The—Selig 1011
Phaedra—Pathe 1187
Phantom Rider, The—Gaumont 1428
Pharaoh, or Israel in Egypt—Gaumont 1166
Picturesque Waters of Italy—Gaumont 419
Philanthropic Majora—Gaumont 1063
Pigs is Pigs—Edison 1546
Please Take One—Pathe 155
Plain Dealer, A—Biograph 1306
Playing at Divorce—Vitagraph 1548
Plucky American Girl, A—Melies 703
Postal Substitute, A—Melies 207
Political Discussion, A—Pathe 155
Powerful Voice, A—Gaumont 645
Poems in Pictures—Gaumont 701
Popular Tune—Essanay 1307
Pony Express Rider, The—Gaumont 645
Preacher's Wife, The—Vitagraph 1428
Preacher, The Little—Melies 99
Pioneer and His Daughter—Gaumont 259
Purgative, The—Biograph 97
Pure Gold—Kalem 259

Q

Quarrel, The—Urban Eclipse 822
Queen of Hearts, The—Selig 1308

R

Rachel—Kalem 1307
Reasoned, or a Romance of War—Vitagraph 829
Gaumont 99
Rebellious Betty—Pathe 41
Reason at Molly Pitcher—Edison 1307
Reggie's Engagement—Lubin 1307
Recreation of an Heiress—Biograph 1486
Return of Ta Wa Wa, The—Melies 421
Return at Midnight, The—Urban Eclipse 1307
Reserved Shot, The—Gaumont 762
Remanded Until 764
Redman's Orphanage Festival, 1910 ..... Eclipse 822
Resourceful Robert—Melies 703
Refusing a Mansion—Gaumont 477
Red Girl and the Child, The—Pathe 423
Red Man's Way, A 41
Rhine from Cologne to Bengen, The—Pathe 101
Riding School in Belgium—Pathe 99
Rivington's Ride, Mrs—Edison 649
Riders of the Plains—Edison 1125
Rival Barons, The—Urban-Eclipse 1186
Right in Front of Father 1186
Roosevelt Reviewing the French Troops ..... Pathe 101
Rose of the Plains, The—Kalem 1246
Rosemary, For Remembrance—Lubin 207
Romance on the Lazy K—Lubin 1247
Romance of the Heather, The—Melies 255
Romance of a Necklace, The—Gaumont 884
Romance in the Rockies—Lubin 1066
Rough Rider, A—Melies 1065
Romany Wife, The—Kalem 477
Rose of Salem Town—Biograph 700
Rose Leaves—Vitagraph 481
Road to Richmond, The—Selig 591
Rough and Ready—Vitagraph 591
Robert, the Devil—Gaumont 645
Ruins of Mediaeval Fortifications in France— Gaumont 99
Runaway Motor Car, The—Lubin 1487
Running From a Fortune—Pathe 1547
Runaway Dog, A—Pathe 101
Russian Spy, The—Urban-Eclipse 99
Russian Wolf Hunt—Pathe 1187

S

Save Us From Our Friends—Pathe 41
Saved By the Flag—Vitagraph 41
Saved by Rain—Pathe 507
Saved by Divine Providence—Pathe 1427
Saved in the Nick of Time—Pathe 1307
Sage, the Outcast and the Widow, The—Vitagraph 885
Sanitarium, The—Selig 885
Salt on the Bird's Tail, The—Melies 703
Salutary Lesson, A—Biograph 1066
Sculptor's Ideal, The—Gaumont 259
Scenes in British India—Urban-Eclipse 1427
Scenes in the Celestial Empire—Urban-Eclipse 762
Schoolmaster of Marenosa, The—Selig 647
Scenes Sixteen—Biograph 205
Settled Out of Court—Selig 1067
Secret of the Cellar—Urban-Eclipse 1126
Seth's Temptation—Kalem 1427
Sepoy's Wife, The—Vitagraph 649
Sergeant, The—Selig 765
Sheriff, The—Lubin 41
Sharaff's Capture—Lubin 764
Shepherd and the Maid, The—Gaumont 595
Shrimps—Selig 367
Shorty at the Shoot—Lubin 421
Single Husband, The—Edison 1186
Shepherd's Bar, The—Pathe 823
Shadows and Sunshine—Lubin 1307
Shadow of the Past, A—Pathe 1187
Simple Mistake, A—Pathe 703
Silent Witness, The—Urban-Eclipse 421
Silver Medal's Sacrifice—Kalem 1066
Sick Baby—Pathe 762
Simple Charity—Biograph 1065
Signed Ring—Urban-Eclipse 1067
Silent Message—Essanay 1065
Sing Wah's Care, A—Selig 260
Slippery Jim—Pathe 822
Sorrows of the Unfaithful, The—Biograph 475
Song of the Wildwood Flute, The—Biograph 1246
Southern Tunes—Pathe 822
Song that Reached His Heart, The—Edison 942
Spanish Lovelly—Gaumont 1126
Spoony Sam—Lubin 1307
St. Paul and the Centurion—Urban Eclipse 99
Stars and Stripes, The—Edison 97
Stepdaughter, The—Lubin 259
Stepmother—Selig 1308
Stolen Claim, The—Edison 1306
Strongest Tie, The—Kalem 1065
Stronger Will, The—Lubin 535
Stranger, The—Kalem 1547
Stigma, The—Pathe 884
Street Preacher, The—Lubin 1186
Summer Idyl, The—Biograph 587
Summer Tragedy, A—Biograph 700
Summer Flirtation, A—Pathe 885
Sunset Gaumont 701
Sultan Father, The—Edison 942
Sunken Submarine, The—Gaumont 762
Sunshine in Poverty Row—Pathe 1488
Sapphos—Vitagraph 1308
Sunshine Sue—Biograph 1428
Swiss Guide, The—Edison 1065

T

Tangled Masquerade, A—Essanay 1486
Tale of the Sea, A—Selig 1428
Take the Mirror Told, The—Pathe 1307
Tale of a Hat, A—Vitagraph 1187
Tale of Two Coats, The—Edison 97
Tarascon on the Rhone—Gaumont 1307
Taming of Bill, The—Lubin 1428
Tactics of Cupid—Gaumont 701
Take-Me Out to the Ball Game—Essanay 479
Tenderfoot, The Gem of the Ranches—Gaumont 311
Tenderfoot Messenger, The—Kalem 1428
Telephone, The—Vitagraph 1127
Thief, The—Essanay 205
Three of Them, The—Vitagraph 647
Three Friends' Rite, The—Atlantic 481
Through the Enemy's Line—Gaumont 207
Through the Clouds—Edison 1306
The Vow, or Judah's Daughter—Gaumont 535
That Chink at Golden Gulch—Biograph 882
Times Are Out of Joint, The—Gaumont 1428
Thy Type Romance—Vitagraph 1428
Too Much Water—Gaumont 762
Toymaker's Wife, and the Devil—Edison 1308
Touch of a Child's Hand, The—Kalem 1307
Toni's Remembrance, The—Essanay 761
Tramps, The—Urban Eclipse 645
Tropical Java of the South Sea Islands, The—E. 99
True to His Trust—Kalem 421
Tragical Misunderstood—Urban-Eclipse 1065
Troubles of a Pilot, The—Pathe 421
Troublesome Baby, The—Biograph 1186
Trip to the Isle of Jersey—Pathe 703
Trip Through Scotland, A—Urban-Eclipse 1126
Trip Through Switzerland—Urban-Eclipse 1307
Trip Over the Rocky and Selkirk Mts—Edison 1186
Trip to the Blue Grotto, Capri, Italy—Gaumont 1186
Troubles of a Pilot, The—Pathe 479
Trailed to the West—Essanay 153
Turning the Tables—Biograph 1306
Turn of the Mainee, The—Vitagraph 479
Two Highland Lads—Vitagraph 261
Twist, The—Pathe 257
Two Sisters, The—Pathe 647
Two Waifs and a Straw—Vitagraph 703
Two Boys in Blue—Selig 944
Two Little Waifs—Biograph 1004
Tyrant of Florence, The—Urban Eclipse 1486

U

Under the Old Apple Tree—Vitagraph 481
Under the Stars and Bars—Melies 1066
Under-Western Skies—Essanay 313
Unrequited Love—Gaumont 1065
Unselfish Love—Edison 642
Unconscious Heroism—Pathe 703
Unlimited Luck, The—Gaumont 99
Unknown Claim, The—Essanay 99
Unexpected Help—Biograph 1247
Unexpected Return—Edison 366
Uncle Tom's Cabin—Part I.—Vitagraph 313
Uncle Tom's Cabin—Part II.—Vitagraph 313
Uncle Tom's Cabin—Part III.—Vitagraph 313
Under Both Flags—Pathe 367
Up-to-Date Service—Essanay 263
Usurer, The—Biograph 413
U. S. Submarine "Salmon"—Edison 363

V

Vacation in Havana, A—Edison 151
Valet's Vindication, The—Edison 477
Vagaries of Love—Pathe 647
Vampire, The—Selig 1127

W

Way of Life, The—Kalem 1146
Way of the Transgressor is Hard, The—Gaumont 645
Waiter No. 5—Biograph 1004
Water Cure, The—Gaumont 421
Westerner's Way, A—Essanay 1125
Wedding Trip from Montreal Through Canada and Hong Kong—Edison 1064
Werther—Pathe 885
Who Is Boss?—Pathe 580
Who Owns the Ring?—Pathe 762
When We Were in Our Teens—Biograph 419
When Lovers Part—Kalem 1487
What a Blonder—Pathe 1368
What Great Learned—Melies 1067
What the Daisy Said—Biograph 151
White Man's Money, the Red Man's Curse—Ike 759
White Roses—Biograph 1480
White—Essanay 587
Willie—Selig 423
Wilful Peggy—Biograph 475
Wilson's Wife's Countenance—Vitagraph 43
Winning of Miss Laughet, The—Edison 1426
Winning Back His Love—Biograph 1516
Widow of Mill Creek Flat, The—Selig 1368
Wireless Romance, A—Edison 151
Wicked Baron and the Page, The—Urban Eclipse 152
Wife's Mamma—Lubin 261
Witch of Caribbee—Urban Eclipse 310
With Bridges Burned—Edison 262
Woman in the Case, The—Melies 261
Woman's Gift, A—Gaumont 1246
Woman's Vanity—Lubin 827
Woman's Love, A—Vitagraph 1368
Woman of Samaria, The—Pathe 1057
Wooing O't, The—Vitagraph 267
Won in the North—Melies 593
Wrong Box, The—Vitagraph 597

Y

Yaqui Girl, The—Pathe 1548
Yvonne's Sacrifice—Gaumont 535

Z

Zeb, Zeke and the Widow—Lubin 762

Independent Releases.

A

Abernathy Kids to the Rescue—Champion 109
Absent-Minded Actor—Powers 1230
Adventure of a Millionaire, Powers 1072
Absent-Minded Boston, The—Lubin 960
Acrobat's Son, The—Lux 485
All the World's a Stage—Imp 772
All's Fair in Love and War—Gaumont 880
Almost a Hero—Powers 372
Among the Roses—Imp 371
American and the Girl, The—Thanhouser 1059
Animated Seatcrow, The—Atlas 371
Animation Powders—Atlas 707
Ankle—Imp 771
Arm of the Law—Atlas 1452
Assisted Elopement—Thanhouser 560
Aspirations of Gerard and Pence, The—Imp 1045
Athletic Instructor—Defender 691
Attempted Elopement—Defender 662
Aunt Tabetha's Maples—Lux 545
Auntie in Reverse—Lux 880
Aunt Julia's Portrait—Lux 1500
Avenged—Thanhouser 859

B

Bachelor's Finish, A—Powers 1490
Back to the Mountains—Nestor 266
Badger's Nerve 967
Bear Ye One Another's Burdens—Lux 245
Beyond Endurance—Domino 1045
Bewitched—Lux 1042
Beechwood Ghost, The—Powers 772
Betrothed's Secret, The—Nestor 560
Behind the Scenes of the Cinematograph—Lubin 779
Between Duty and Honor—Lubin 997
Bill's Spreadeagle—Lux 861
Bill and the Missing Key—Lux 880
Bill as a Road—Lux 1143
Bill as a Lover—Lux 1030
Bill Plays Rough—Lux 1490
Bill as an Operator 1030
Bill Mason's Ride Captive 779
Big Joke—Amerson 1510
Birthday Present, The—Nestor 1030
Blogpie in Search of the Rank Hand—Lux 1191
Blazed Trail, The—Nestor 541
Blind Man's Eye, The—Essanay 697
Beaming Business—Thanhouser 187
Bobby's Dream, The—Lux 691
Bowling Craze—Atlas 1512
Boss of the Town Line, Essay—Nestor 999
Broker's Daughter, The—Nestor 344
Brothers—Atlas 1302
Burglar and the Baby, The—Powers 1069
Buried Man of Tuscarora, The—Lubin 1479
Bully's Waterloo, A—Atlas 449

C

Case of the Missing Bag, The—Nestor 1479
Cast The Brand Upon the Water—Atlas 1192
Caught by Counterfeiters—Atlas 1045
Cat came Back, The—Atlas 893
Carmencita, The—Edison 1059
Cattle Thief's Reward, The—Nestor 141
Cattle Rustler's Daughter—Rex 713
Cattleman's Feud, The—Champion 1067
Captured by Wireless—Amerson 779
Caprice of a Flirt, The—Amerson 1045
Cactus Kit—Rex 1045
Captain's Wife, The—Nestor 49
Call of the circus, The—Imp 49
Charles the Fifth—Lux 47
Chemist's Mistake—Lux 489
Christmas Letter—Nestor 1402
Child of Two Mothers, The—Powers 1402
Chief's Daughter—Atlas 743
Child's Inheritance, A—Lux 1256
Childhood of Jane Hampton, The—Rex 1440
City of Her Dreams, The—Thanhouser 1490
Clown and His Dog 51
Corralled in His Wigwam—Atlas 1030
Clumsy as the Wind, A—Lux 1122
Cricket Bats, A—Lux 1486
Cricket Bats—Lux 1030
Converted Bandit—Powers 108
Cricket—Lux 225
Cohen's Scholarship Difficulties 1070
Comber and the Bookmaker 485
Cohen's Luck—Atlas 779
Cowman's Baking Powder—Atlas 880
Contempt by the Bonnie—Thanhouser 752
Count of Monte Cristo, The—Lux 636
Cowboy's Devotion—Defender 691
Cowboy's Sacrifice—Champion 1067
Cowboy's Gratitude—Rex 317
Comedienne of the Footlights—Powers 919
Cowboy's Mistake—Rex 178
Custer's Revenge, The—Imp 1190
Consequences of a Flirt—Lux 541
Compromising Hans, The—Nestor 1454
Count of No Account, The—Atlas 429
Cohens Fallen Fortune 714
Cohen's Fire—Powers 707
Count of Monticello, The—Lux 952
Cowboy's Dream, The—Nestor 892
Cleveland Trade Tips—Nestor 49
Cupid's Revenge—Nestor 999
Cohen's Outing—Powers 1030
Cowboy's Sacrifice—Rex 892

D

Doves of the Bush Wood—Champion 1556
Dame Mac Roussel—Solax 1486
Day of Reckoning, A—Powers 599
Dainty Parisienne, A—Thanhouser 485
Dash for Arizona, A—Nestor 707
Dead in Indiana—Nestor 1256
Devil, The—Powers 892
Dorothy Bellfield Tells—Thanhouser 1152
Dawning Day, The—Imp 772
Dramatic Belle—Thanhouser 892
Desperate Rivalry, A—Nestor 1402
Deserted Bride Reunited, A—Lux 225
Discovers Ike—Powers 431
Dynamite Schemer, The—Nestor 1256
Defiant Captive, A—Imp 1256
Dixon—Imp 599
Dorothy Discovers the Fountain 1067
Dounce of the Range—Gaumont 502
Dispatch Bearer, The—Atlas 1030
Dots and Dashes—Thanhouser 772
Dr. Gardner's Conscience—Lubin 880

E

Education of Mary Jane, The—Defender 1192
Exiled Mother, The—Essanay 1192

F

Flower Lubin 47
Fighting Jones, The—Imp 47
Fatherless Mary Jane 1454
Fortune's Favor, A—Powers 1256
Fortune's Favor—Lubin 1067
Fighting Hallmarks, The—Thanhouser 1256
Faith Rises a Bath—Lux 1256
Fooling a Sucker—Lux 1402
Father of the Bride, The—Gaumont 1256
Fighting Hollow Horn, The—Kay 1067
Fighting Trapper, The—Rex 485
Fatal Vengeance, A—Nestor 1402
Fame of Fire, The—Essanay 1402
Fortune of Love, A—Lubin 1067
Fisherman's Luck, The—Atlas 1067
Fisherman's Glue, The—Amerson 1067
Fisherman's Revenge, The—Nestor 1067
Flag of His Country, The—Essanay 47
For the Sake of a Kiss—Nestor 49
For the Sake of Her Name 49
For the Child's Sake—Powers 49
For the Child's Sake—Imp 49
For a Woman's Honor—Atlas 49
For Love of Gold—Nestor 141
Fortune's Wheel—Rex 1115
Fighting Blood—Essanay 1256
Fisher's Star, A—Powers 1256
Fisher's Big Day—Lubin 1067

G

Going Lawyers Before You—Lux 479
Game of Hearts, A—Powers 1067
Game of Chance, A—Lubin 1067
Game of Hearts, A—Lux 1067
Garden of Eden, The—Lux 1067
Gentle Art of Making Love—Lux 49
Gentle Art of Making Love—Lux 49
Gentle Art of Making Love—Lux 49

Model's Redemption, The—Imp 1020
Molly at the Regiment' Ambassdr 713
Money Lender's Son, The—Lux 167
Mother—Thanhouser 599
Mother and Child—Imp 893
Mother and Daughter—Powers 47
Mother's Portrait—Lux 899
Monogramed Cigarette, The—Yankee 882
Moonshiner's Daughter, The—Nestor 597
Monkeyshines—Atlas 597
Monkey Showman of Dutch—Eclair 823
Music Teacher, The—Nestor 852
Musette's Caprice—Eclair 429
Must Be Without Encumbrance—Lux 167
Medal Competition, The—Eclair 1551
Mental Science—Powers 1672
Medicine Man, The—Powers 1370
Millionaire Milkman, The—Thanhouser 1450
Missing Bridegroom, The—Yankee 1551
Museum of Sacrelges, The—Eclair 1432

N

Nature's Nobleman—Atlas 1312
Necklace of the Dead, The—Nordisk 1491
Necessity is the Mother of Invention—Lux 1310
New Barber, The—Imp 693
New Magdalene, The—Powers 1230
Night Rustlers, The—Bison 541
Nothing But Money—American 1310
Not Guilty—Thanhouser 773
Nurse's Trunk, The—Eclair 161

O

Oh! What a Knight—Thanhouser 952
Chanel Troupe of Acrobats, The—Nordisk 1312
Old Miner's Dull, The—Yankee 1432
Old Heads and Young Hearts—Imp 109
Our Dear Uncle From America—Eclair 1370
On the Border—Powers 47
One Man's Confession—Centaur 107
One Touch of Nature—Solax 1232
Once Upon a Time—Imp 217
Only a Bunch of Flowers—Lux 373
Only a Hobo—Atlas 161
Order is to March—Eclair 836
Ordeal of Helen Gray, The—Powers 1192
Outcast's Salvation, The—Atlas 1492
Our Housemaid—Powers 218

P

Paul and Virginia—Thanhouser 1190
Pawnshop, The—Solax 1481
Pet that Speaks, The—Ambrosio 832
Pilgrim, The—Nestor 1432
Pirate's Dower, The—Yankee 109
Plucky Western Kid, A—Powers 1490
Playwright's Love, The—Bison 215
Poacher, The—Nordisk 1370
Poor Student, The—Lux 1370
Pocahontas—Thanhouser 892
Pressed Roses—Imp 711
Prospector's Treasure, The—Atlas 213
Prodigal Son, The—Nordisk 213
Prairie Postmistress, The—Bison 573
Prayer of a Miner's Child—Bison 890
Pretty Duirmaid, The—Cines 1010
Price of a Sacrifice, The—Eclair 1312
Pugilist's Child, The—Powers 655

Q

Quiet Pipe, A—Lux 47
Queen of the Nihilists—Yankee 1310
Queen of the Prairies—Columbia 1552

R

Ranchman and the Music—Champion 1671
Ranchman's Bride, The—Nestor 1491
Ranch Raiders, The—American 770
Ranchman's Simple Son, The—Bison 51
Resurrection of Lazarus, The—Eclair 1671
Religious Fetes at Tibet—Eclair 1672
Revolving Doors, The—Imp 1232
Regeneration, The—American 1370
Rehearsal, The—Powers 1370
Reunited—Imp 1500
Red Fern and the Kid—Bison 161
Rev. John Wright of Missouri—Nestor 1011
Real Cure—Atlas 263
Restoration, The—Thanhouser 349
Redman's Revolution, The—Bison 431
Right to Labor—Yankee 161
Right Girl, The—Imp 487
Rip Van Winkle—Thanhouser 1370
Ride to Death, The—Powers 1450
Round Trip, $5.98—Capitol 742
Romance of an Anvil—Champion 213
Romany Star—Nestor 890
Romance Redskins—American 1010
Rural Widehearts, The—Yankee 1550
Rosalie's Dowry—Lux 1490

S

Saboo Next Door—Imp 109
Sally's Beaus—Powers 109
Sackling of Rome, The—Eclair 541
Saved by Bisco—Nordisk 892
Saved by Her Dog—Eclair 956
Saved by a Violet—Atlas 1232
Saved from Himself—Bellefont 51
Scarecrow, The—Nordisk 1552
Schoolmate's Ride for Life—Defender 770
Sergeant's Daughter, The—Solax 1012
Selfish Man's Lesson, A—Lux 545
Senator's Double, The—Nestor 371
Sewing Girl, The—Powers 873
Shed in the Night—Capitol 1010
Sheriff and "Miss Jones," The—Powers 1072
Sheriff and the Detective, The—Champion 1372
Sheriff and His Son, The—Champion 453
Sheriff of Black Gulch, The—Bison 107
Shanghaied—Defender 431
She Would Be a Railroad Man—Nestor 49
She Survives Her Son-in-Law—Atlas 263
She Regained Strength and Got It—Lux 1012
She Stoops to Conquer—Thanhouser 429
Silversmith to King Louis XI., The—Eclair 213
Silver Plume Mine—Solax 892
Sinner's Sacrifice, A—Bison 107
Sister's Sacrifice, A—Imp 545
Simpson's Sister—Powers 832
Sleepy Jones—Powers 892
Snorer, The—Atlas 947
Soldier's Duty, The—Eclair 263
Sons of the Minister—Nordisk 109
Sons of the West—Nestor 319
Society Sinner, A—Film d'Art 487
Soldier's Sacrifice, A—Nestor 107
Solving the Band Theft—Yankee 950
Spirit of the West—Yankee 1070
Straw Ride, A—Atlas 1552
Stadlight's Devotion—American 1250
Street Arab of Paris, The—Eclair 770
Stage Coach Tom—Columbia 1232
Strayed from the Range—Nestor 713
Stolen by Indians—Champion 892
Storms of Life, The—Nordisk 832
Stolen Invention, The—Thanhouser 655
Story of the Spitfire, The—Champion 267
Summer Time—Imp 1611

T

Tale a Camera Told, The—Defender 893
Tale of a Hot Dog, The—Atlas 429
Tangled Lives—Thanhouser 655
Taming of Jane, The—Imp 431
Tattler, The—Powers 161
Taft for a Day—Motograph 49
Tennest and Sunshine—Thanhouser 47
Tell Tale Perfume, The—Powers 599
Terror of the Plains, A—Yankee 1492
Temptation of Sam Bottler, The—Film d'Art.. 597
That Typist Again—Lux 573
That Letter from Teddy—Defender 545
Thoughtfulness Remembered by the Ute—Revier 1450
Their Day of Thanks—Imp 1190
Thou Shalt Not Kill—Powers 1250
Thanksgiving Surprise, A—Thanhouser 1250
That Dog Gone Dog—Atlas 1010
Their Child—Thanhouser 992
Through the Ruins of Carthage—Eclair 770
Tim Writes a Poem—Lux 1370
Touching Mystery, A—Atlas 850
Touching Affair, A—American 1431
Tantalline as a Ballet Dancer—Eclair 711
Tantalline is My Date—Eclair 161
Tantaline in Love—Cines 1010
True Counter Heart, A—Bison 373
True Indian Brave, A—Bison 597
Trailing the Black Hand—Atlas 655
Tramp Reunited, The—Powers 1430
Truth Revealed, The—Lux 1131
Turning of the Worm—Atlas 1010
Two Maids—Imp 213
Two Pals, A—Nestor 267
Two Lucky Jims—American 1550
Two Scouts—Solax 1432
Two Daughters, The—Imp 598
Twixt Loyalty and Duty—Imp 1312
Tweedledum's Forest Romance—Ambrosio 641
Tweedledum's Duel—Ambrosio 836
Tweedledum as His First Bicycle—Ambrosio .. 890
Typist Again—Lux 731
Tyrant, The—Lux 1010

U

Uncle Tom's Cabin—Thanhouser 267
Unexpected Servants—Eclair 485
Unreasonable Jealousy—Imp 1490
Unexpected Honeymoon, The—Imp 1490
Unappreciated Daughter in Law—Yankee 1432
U. S. Revenue Detective, The—Yankee 265

V

Valley Falls—Nestor 1311
Value—Beyond Price—Thanhouser 1311
Vera, the Gypsy Girl—American 1491
Viking, The—Powers 267
Virgin of Babylon—Ambrosio 770
Vicar of Wakefield, The—Thanhouser 1550

W

War—Powers 772
Way of the West, The—Champion 1131
Wanted: A Babe—Powers 1310
Ward of Uncle Sam—Yankee 1432
Well Matched Marriage, A—Eclair 1550
Western Justice—Yankee 1372
Western Justice—Bison 597
Western Girl's Sacrifice, A—Champion 711
What Will It Be?—Lux 1372
When the World Sleeps—Powers 1310
Who Wins the Widow?—Powers 1310
What Is to Be, Will Be—Solax 1310
Why Dad Was Held Up—Nestor 451
Where You Go, I Go—Lux 1012
White Princess of the Tribe, The—Champion. 672
White Squaw, The—Yankee 655
Who Is She?—Nordisk 1010
Who Killed John Dall?—Powers 451
Who Killed John Dare?—Yankee 487
When Cupid Sleeps—Atlas 770
Where the Sun Sets—Nestor 1370
Wise Druggist—Imp 1550
Willie Visits a Moving Picture Show—Nordisk. 892
Winning a Husband—Powers 373
Wild Flower and the Rose, The—Thanhouser. 1250
Widow and Her Child, A—Solax 1150
Witchs' Spectacle, The—Lux 47
Wild Bill's Defeat—Defender 832
Within an Inch of His Life—Powers 832
Widow, The—Imp 487
Willie—Imp 1010
Wild Geese Chase, A—Champion 597
Woman's Better Nature, A—Bison 431
Women of the West—Yankee 770
Woman Hater, The—Powers 1310
Woman's Wit—Powers 892
Woman's Lawyer, A—Powers 1192
Woodman, The—Nestor 1130
Wooden Sword, A—Cines 1072
Wreck, The—Eclair 1238
Wrong Bag, The—Atlas 371
Wrong Trail, The—Bison 952

Y

Yankee Girl's Reward, The—Yankee 711
Yankeeanna—Imp 265
You Saved My Life—Imp 545
Young Deer's Return—Bison 850
Young Lord Stanley—Thanhouser 1012

FILMS

rpassed—Often Imitated"

of NESTOR'S many virtues.
LITY GALORE in the
JANUARY 25th, 1911

IT PAYS TO GET Nestor Films!

N IN 23"

DY—980 FEET.

GET IT!!

Man in 23"

EXCHANGES BUYING NESTOR FILMS

Albany Film Exchange	418 Broadway, Albany, N. Y.
Anti-Trust Film Exchange	79 South Clark Street, Chicago, Ill.
B. & W. Film Exchange	412 East Baltimore Street, Baltimore, Md.
California Film Exchange	1065 Mission Street, San Francisco, Cal.
Central Film Service Co.	119 N. Illinois Street, Indianapolis, Ind.
Cincinnati-Buckeye Film & Proj. Co.	909 Arcade Building, Dayton, O.
Consolidated Amusement Co.	Rhodes Building, Atlanta, Ga.
Co-operative Film Exchange	320 Atlas Block, Salt Lake City, Utah.
Eagle Film Exchange	48 North Ninth Street, Philadelphia, Pa.
Gaumont Co.	Montreal, Canada.
Great Eastern Film Exchange	21 East Fourteenth Street, New York City.
W. E. Greene Film Exch.	28 Tremont Street, Boston, Mass.
H. & H. Film Service	8 Jackson Boulevard, Chicago, Ill.
Independent Film Exchange	415 Ferry Street, Pittsburg, Pa.
Independent Western Film Exch.	Swetland Building, Portland, Ore.
Laemmle Film Service	196 Lake Street, Chicago, Ill.
Laemmle Film Service	1547 Farnam Street, Omaha, Neb.
Michigan Film and Supply Co.	1106 Union Trust Building, Detroit, Mich.
Paramount Film Co.	498 Ninth Street, N. W., Washington, D. C.
Philadelphia Film Exchange	913 Arch Street, Philadelphia, Pa.
Standard Film Exchange	167 Washington Street, Chicago, Ill.
Swaab Film Service	1408 Spruce St., Philadelphia, Pa.
Swanson-Crawford Film Co.	723-734 Century Building, St. Louis, Mo.
Swanson, W. H., Film Exchange	501 Railroad Building, Denver, Colo.
Texas Film Exchange	311 Elm Street, Dallas, Tex.
Toledo Film Exchange	310 Superior Street, Toledo, O.
United Film Co.	Troy, N. Y.
Victor Film Service	Prospect and Huron Streets, Cleveland, O.
Western Film Exchange	207 Enterprise Building, Milwaukee, Wis.

NESTOR FILMS ARE DISTRIBUTED THROUGH THE SALES COMPANY

OK NOW!---"THE TRANSGRESSOR" A Story of Superlative Pathos. For Release Wednesday, Feb. 8th, 1911

Building, 4th Avenue and 14th Street, New York

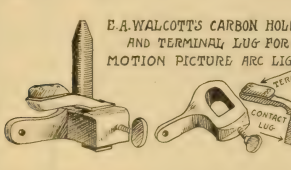
case. In general, however, Carson City, gas is only to be considered where electric light is unavailable. The "Model B" is the best gas making outfit of which I have personal knowledge and experience.

A Suggestion.—Mr. J. T. Max Hardin, Mo., writes: "I have a suggestion to make concerning the Edison machine, as follows: Take a rubber (old style) tension roller, such as was used as a sprocket idler, and trim same down to fit over the rollers on top of the gate, fastening the roller to the upper film guide, as shown in sketch. This does away with the necessity of changing upper film guides, which is made necessary from time to time by by reason of the ears wearing off at the top. It is a very easy matter to solder a tin holder on the guide and it saves a lot of bother. We are in a small town, but while using junk we give the best projection that can possibly be given with our equipment. Something like a month ago I noticed a red-hot roast on projection at the Majestic Theater, of Chicago. In December 24th issue appears a complimentary notice of one of the Keith & Proctor houses in New York City, though of my own personal knowledge, the projection at the Columbia Theater, Kansas City (a Keith & Proctor enterprise) is about as bad as the worst. They use a Pathe professional machine, projecting from the top of the balcony. Their picture is very much broader at the bottom than at the top and it is never in focus. On January 26, I was in that theater and the projection was, if such a thing is possible, worse than usual. The shutter was out of time and the picture jumped all over the curtain. They run about six-day independent films. This same description applies in every detail to the Globe Theater in Kansas City, in each of which houses three reels of film and three acts of vaudeville constitute the program; admission, 10 cents."

Thanks for your suggestion, Friend May. The sketch is not quite plain enough to understand, therefore did not use it, but no doubt users of Edison machines will see what you mean and adopt the scheme without further instructions.

I am printing your descriptions of the slip-shod performances in two of the Kansas City houses because it reads as though it were correct. One can usually tell by reading a letter whether it is right or wrong; that is to say, whether a man is describing things as he has seen them or not. If I am mistaken in this I shall probably get a horrible calling down from Kansas City. If, on the other hand, your statement is correct, it would seem that the Keith & Proctor house and the Globe Theater of Kansas City need considerable "fixing," and a good hard jolt may possibly do them good.

Another Carbon Holder.—Mr. F. L. Wolcott, Syracuse, N. Y., writes: "As everybody seems to have a 'jaw,' I will contribute mine, which I have had in use for several months. While I am the inventor of this jaw, the boys are all welcome to use it, provided they remember me in their dreams. The terminal lug gives perfect contact and is very easy of manipulation.



Friend Wolcott, you have a fine jaw, and I am sure the boys will let you "jaw" them all you want to; but joking aside, given a little larger thumb screw, I should say that it is as good a looking proposition, on the face of it, as anything of the kind I have viewed to date, with the single exception that the terminal lug ought to be made considerably longer to remove the wire contact farther from the arc to prevent excessive oxidation of the wire, with consequent liability to burn off. On behalf of our readers, I thank you for submitting the excellent sketch and allowing the free use of the device.

A Matter of Salary.—Indiana (name of town suppressed), writes as follows: "Dear Sir: I am a most interested reader of the Moving Picture World and have been connected with the photoplay business for seven years past. This communication, however, is in regard to a friend of mine, an operator and young man, nineteen years of age. He produces excellent pictures, sharp and clear, with perfect light; keeps the machine in the best of condition, is always on time, and, in fact, comes as near possessing all the attributes of a first-class operator as one would be likely to find. The theater in which he is employed is conceited to be one of the best in the city. They have the mirror screen, chime bells, orchestra, and all up-to-date modern conveniences. The house pays utmost wages to all the musicians employed. Now, here is the trouble: My friend, the operator, looks much younger than his real age (so he was employed when his former manager consolidated with this company, and was receiving in his former place $12.50 per week for 2½ hours' work each evening. His former manager arranged with the new company to discharge their operator, who was receiving $18 per week, and employ my friend at the same amount, namely $12.50, to nine-hours' work per day. Of course, he kicked and asked for higher salary, but was told he was too young to get more—that he had a fine large operating room, the best machines, etc., etc. He likes the place and is pleased with everything except the wages. He has asked repeatedly for an increase, but to no avail. There is no union of operators here. He is licensed, has excellent recommendations from the city electrical inspector, but is 'easy.' He should tell them to go straight to ?#&%$") (???. But I have often heard him say that he would like to have your advice. The main question is this: Should an operator's wages be governed by his age or personal appearance, as it seems to be in this case? All other employees of the house receive excellent wages. Please withhold my name and the name of the city."

Well, Indiana, when I first read your letter I was of two minds. I really have much sympathy with a man, young or old, who will consent to work nine hours a day for $12.50. The thing is ridiculous. It is an outrage for an employer to ask such a thing and it is an outrage for an employee to consent to it. The item of age has absolutely nothing whatever to do with the matter, and the manager who takes advantage of the young looks of the man in question—well, I should just like to have the opportunity of talking to him face to face for about two minutes. I certainly would tell him his right name and address. *If this young man is delivering the goods, he is entitled to full pay, whether he is* 50 *years old or* 15. It is the work that counts. As a matter of fact, however, the man has nobody to blame but himself. Because he has a job he likes he is holding it down at half pay rather than quit. If all operators took that view it would be a very short time before all operators would be working at $12.50 per week. Do you realize that a man could make more than that in the penitentiary. You tell your friend who wishes my advice to march up to that manager and tell him that if he doesn't want to pay for the service he is delivering he can go plumb to the place you mentioned and quit. My advice to that young man is to not only do that, but do it quick. He certainly won't be losing much, and as long as he sticks around there at $12.50 per week he is depriving himself of any opportunity of advancement and he is also depriving any other man of the position at a decent salary and injuring his brother operators in general. He will hate to part to give up his job, but it has to be done, nevertheless. Twelve dollars and a half for nine hours per day! Huh! If that "manager" isn't careful he will die of enlargement of the heart—I don't think!

Tension Springs.—Washington, D. C., writes: "Is there a top or bottom to the Edison tension spring? That is to say, does it make any difference which end up you put them? Also please tell me if Nicholas Power is related to the Powers of the Powers Picture Play Company. The Trouble Department is certainly appreciated by the Washington operators."

Yes, Washington, you will find that there is a trifle of difference in the length from the screw hole of the Model B Edison tension spring to one end than to the screw hole to the other end, and if you get them in wrong the lower end will strike on the gate. I do not remember whether the long end goes up or down, but you can tell by trying them. No, Mr. Nicholas Power is not, so far as I know, in any way related to the people of the Powers Film Company. His name is Power—theirs Powers—two different breeds of cats. Glad the men in Washington like the Department, of course. By the way, I expect to be in Washington Easter morning, January 28, possibly accompanied by Mrs. Richardson, and remain until Sunday night. Am to run a set of films taken in the active circle before one of the big clubs of Washington, Saturday evening; would be glad to meet some of the men while there.

Grand Ball.—"Lawrence-Haverhill, Mass., Moving Picture Operators' Protective Union No. 6, I. A. T. S. E., of Lawrence and Haverhill, Mass., indulged in a grand ball Thursday evening, December 22, 1910. The ball was a huge success, and from 8 p.m. until the early hours of the morning it was the operator instead of the picture who was dancing. The hall was decorated with electric streamers, carrying Japanese lanterns and colored bulbs, from corner to corner. In the center was a huge emblem of the I. A. T. S. E., worked out in electric lights. Around the hall were suspended Japanese fans and parasols, all of which

combined to produce a very pleasing effect indeed, the like of which had not been witnessed on those plains before. A dinner was run in connection with the streamers and during several of the popular numbers the lights were turned down and the chorus slide thrown on a screen, the dancers singing as they danced. This feature made a tremendous hit and was encored time after time. The Grand March was led by President Frank J. Dowd, followed by the other officials and members." The correspondent, after describing the ball continues: "If you ever take a trip to these parts, Friend Richardson, kindly let us know and we will give you the time of your life. Don't be bashful, for we will be there with the goods. We take the Moving Picture World, and the first thing looked for is the Trouble Department, in which we always find something interesting, and I might add, also, something to learn, for the motto of our local is 'Live, learn, and let live.'"

Well, I do not know when I shall get up in that neck of the woods, but if I ever do you will have the opportunity to make good. I should like very much indeed to meet you boys and I am certainly glad that your ball was successful. The program you sent is very neat, indeed. It hangs in my parlor at home.

Several Questions.—New York City propounds the following: "First, what is the best material to use on the electric motion screen? It now has two coats of whitewash. Second, what is the best material to use on machine gears? Where can I buy it and what is the cost? Third, why is it that when framing picture down the gears bind very much and when framed about up they do the same load and make a noise? I use a Powers No. 5 machine. Fourth, is there any remedy for a picture out of focus on the left side? My operating room is located in the right-hand corner. I know the picture is ordinarily out of focus in such case, but do you know if it can be focused clear by adjusting the lens in any way."

If I were in your place, I would go to Macey's (I say Macey's because I know they have it), and get bleached muslin bed sheeting a foot wide and stretch it over the asbestos curtain. You can coat the old curtain with English whiting, mix it the same as you would calcimine, adding a little white glue to make it stick. My own preference, however, would be the cloth. Second, I presume you mean what is the best lubricant for the gears. I prefer engine cylinder oil. It is a very heavy oil, which can be obtained of any dealer in lubricants, and a quarter's worth of it will last you a year or more. Vaseline also is a very fair lubricant for gears. Third, your gears bind for the reason either that your toggle joint is worn or the set collar holding same is loose. You can easily take the machine down to the Powers factory and have it fixed if you cannot overcome the difficulty yourself. Fourth, you might overcome the focus proposition to some extent by changing lenses, and thus again you might make it worse. I would get my exchange to let me have half a dozen lenses of the size you use and try them out. You might get one out of the bunch that would very nearly, if not quite, overcome the difficulty. A very good lens will stand considerable side throw and still give a sharp definition, but a poor lens will show out of focus as soon as the machine is set to one side. You will find an article dealing with that subject on page 999, October 29th issue. The article gives a remedy which you might try out and report results.

Picture Jumps.—Orville O. writes: "Enclosed find $1.50 for Handbook. I am a regular reader of the Trouble Department and find it very interesting and instructive. There is one thing which puzzles me considerably, namely: Why is it that we to by 12 picture (throw 12 feet) will sometimes stand as steady as a rock and again I will have a film that will jump all over the screen? Is it the fault of the machine or the film?"

If some time you perfectly steady and others jump, it would indicate the fault lies in the film, not in the machine. Keep your sprockets, particularly the intermittent sprocket, perfectly clean. Keep the dust motion out of your intermittent sprocket. Keep your sprocket idlers set away from the sprocket so that the grooves of the film and not in it that your tension springs are set just right, remembering that the office of the tension springs is to stop the film when the intermittent ceases to move. Hold it perfectly still over the aperture during the time of exposure, but tension must and above that to accomplish the result is excessive and excessive tension is very bad from any and every point of view. You will find ordinarily that brays the film will run most steadier than very light, thin stock.

Light Plant.—The following letter is unsigned and undated, nor has it any postmark, so that I do not know where it comes from. It reads: "Would like to have your opinion regarding a light plant. 4 h.p. engine and 60 volt, 30 ampere dynamo direct current. Can one get sufficient current from such an outfit to get good light at arc and about ten 16 cp. light bands? What is the best amperage at D.C. carbons for 8 mm.? There is a little trick I have used for burning my carbons. I take a piece of tin and bend it around the carbon and put it in a tin holder and fasten it at an angle just in front of the opening in the lamp house door. The carbon then gets centered in the ruby glass perfectly."

No, such an outfit as you describe would not be satisfactory for the projection of pictures. Your ten 16 c.p. lamps would require approximately 5 amperes, your motor, which would run you 25 amperes. The engine would be big enough, even though you run all of his outfit at once, but the engine is rated at 4 h.p. 24 hours power. But the margin would be too small, too small. You would have to pull at least 40 amperes to get anything like a good picture, as it were a very small one, and you would be pushing your dynamo right on to its capacity all the same the 40 and harming it, and about you over that 40 there would be a sudden drop of about four fifths of the capacity of the dynamo. I doubt if a small dynamo would stand such things even though it be a commercial machine. I would not advise the purchase of that outfit for projection. Neither would I say positively that you could not make it work. As to the piece of glass at present in the carbon holder of the glass for the mirror shown in the basket on Mr. H. Linton (page 79, January 4th issue), in which the reflection of the arc can be seen instead of their being thrown on the wall.

Keith & Proctor Projection.—The editor of this department is to become of quite a number of letters inquiring as to what is the secret of the much advertised "lighted house projection" in New York Keith & Proctor Theatres. The secret of this projection lies in several things all of which have been from time to time advertised in the Trouble Department and which, if intelligently followed out by our readers, would give practically the same effect now produced in the Keith & Proctor houses. My answer to those who have suffered regarding said secret these various things which, combined, make possible the projection of pictures in a lighted house is entitled to much credit, more from the fact that he induced the Keith & Proctor people to allow the demonstration of the plan than to do mere journalistic, since as I have said, everything that goes to make up the scheme has already been advertised in these pages. Strictly used in general, I might say the following things: A very powerful intensified reading of the projection lights, an especially prepared screen to make the most of the available projection light, a very good machine of projection lens and condensers, a machine that cuts as small as possible the percentage of light necessary you have it. But the net for a moment imagine that anybody and everybody can jump in and successfully adopt these means. The theories is simple and yet the successful application requires considerable and no small amount of ingenuity, notwithstanding the fact that the whole thing lies in the combination of the foregoing means and in nothing else.

CHRIS CLINTON.

Chris Clinton's Stage name, Chris Wilson), baritone and singer, communicate with E. A. Braddock, Jersey City, N. J. Immediate opportunity.

FLICKERS.

Moving pictures in private asylums. Why a penny show!

* * *

There are a great many people who are daily seen moving pictures outside of machines.

* * *

The Imperial Company deserves two thanks at the hands of exhibitors at large for its excellent work in training actors and acting them to get the scenes elsewhere.

* * *

What is the difference between a "flapper" and a "vamper"? Well, a vamper is a person that a scene, and a flapper is a scene from which comes the wood whimpers. Moreover, flapper is the plural.

* * *

Talking about fast cutting, how regarding running picture scenes in Los Angeles that are about to run into the streets of the moving picture actors. There are some scenes that around the low running, ready to be arrested by the police and have other scenes running.

* * *

Moving picture assistant at Hoboken, N. J., not the most careful person for entering the scene because the man office and the camera station. He is the first outdoors on record to get the picture first, and it quite some from the next office to the railroad.

LICENSED.

"When a Man Loves" (Biograph).—A bachelor falls in love with a pretty country girl, the daughter of an old friend, but later, when he discovers that she has a lover, he crushes his own sentiments and helps them to elope, carrying them away in his automobile. The father of the girl arrives in time to congratulate the newly wedded couple. The film is interesting because it depicts what actual people would do under similar circumstances.

"His Last Parade" (Lubin).—A pathetic story of a veteran who rose from a sick bed, joined in a parade, fell exhausted from the effort and died shortly afterward. The picture is intensely human in its appeal, and presents a phase of patriotism which appeals irresistibly to almost all who see it.

"A Mix in Masks" (Lubin).—A humorous story of a masquerade, representing the father and mother of a girl dressing exactly like she and her sweetheart and the complications that followed at the ball. When eventually the four got together and unmasked, the young people admitted the joke was on them.

"Ramona's Father" (Selig).—An Indian story of California, based upon a misunderstanding which arouses the jealousy of a Mexican. First, a young man is stabbed, after he recovers, turned back to life by an Indian girl, he is lassoed by the same jealous Mexican, but is rescued by the Indian girl, and she in turn is stabbed. Finally the young man and Indian girl are disposed of. Even though the setting of this picture is unusually attractive and the acting is all that could be desired, it is too murderous in its conception. It is scarcely necessary to have so much stabbing. Such unpleasant scenes should be suggested rather than actually produced. One might do, perhaps, but the jealousy and the murderous assaults are too pronounced, and should be materially toned down if it is desired to make this picture as attractive as its technical qualities warrant.

"The Crimson Scars" (Melies).—A story that grips the heart with its appeal to the human in the audience. A poor girl, with dreams of becoming a great actress, helps in saving a popular star from a fire. Befriended by the actress, she eventually becomes a great actress herself, but she carries all her life the crimson scars which were the result of her experience in saving the actress. The hopes of the child, ultimately realized and the life-long gratitude of the actress, are the moving sentiments in the picture and appeal very strongly to the audience.

"Fire! Fire! Fire!" (Melies).—A comedy, presenting a band of suffragettes calling upon the mayor of a city and demanding charge of a department. The firemen having struck, the fire department having struck, the fire department is turned over to the women. The first fire alarm and its disastrous results convince the women that charge of a city department is not all their fancy painted it, and they return to their homes both wetter and wiser.

"The Midnight Marauder" (Biograph).—A comedy, presenting the actions of a gentleman who waxes eloquent over his wonderful exploits, including the killing of a bear unarmed and single-handed. When a burglar enters his house it is a question of which can run the faster, and they fall from the window with the chesty gentleman on top. But his cup of enjoyment does not overflow, though the morning papers for some reason, insist upon giving credit where credit is due.

"Help Wanted" (Biograph).—Because his uncle cuts off his allowance, a young man threatens suicide in a letter. Engaged in other matters, the uncle forgets the threat, but remembering it suddenly, he tears furiously to his nephew's home, only to discover the hoax. Instead of the money, the young man gets the "help wanted" page of the morning paper.

"The Widow's Choice" (Lubin).—Two young men, very much in love with a widow, are sent away on business for a month. Fearing one will obtain some advantage, they sign an agreement, putting the sprightly widow in the care of their father, a widower. He must of necessity call upon her. She looks good to him and he does to her. The end of the matter is, that when the boys return, ready to renew the contest, their father introduces the erstwhile widow as their step-mother. This is a chic love comedy, full of bright acting and interesting situations.

"The Owner of the 'L. L.' Ranch" (Melies).—A Western comedy, detailing with some success, the adventures of a lord who contests a claim for a ranch with a woman, popular with all the cowboys and wins. Through some of those strange events in the way of fate, her favorite cowboy, and her abject slave, comes into possession of money and buys back the ranch. Before it is known, however, the irate cowboys have decided to make a shining example of the lord, and the new owner arrives at the ranch to find the lord fitted out with a hempen necktie, traveling the road that leads toward eternity. He is released and makes a getaway that is surprising in its celerity. Then the new owner and the former proprietor conclude a bargain which makes them joint proprietors for life. A lively and well-acted picture, telling a straightforward story.

"The Rival Dramatists" (Selig).—A burlesque on the famous Chanticler dramas of M. Rostand, which presents a novelty in the costuming and the acting. The story it tells is not as clear as it might be, but the comical appearance of the characters in a measure overcomes that objection. The closing scene, a pair of roosters fighting in a barnyard, is very funny.

"A Girl of the West" (Essanay).—A thrilling story of the way a girl saves her brother from arrest by donning a suit of his clothes, mounting his horse and leading the officer a merry chase. The officer is her lover and starts to make the arrest of the erring brother reluctantly and because his oath compels him to do it. The sheriff gets the girl with her father's consent, and the brother gives them assurance that he will reform.

"A Simple Rustic Tale" (Gaumont).—The graphic story of a quarrel between two neighboring families, which arose over a dispute at cards. The acting in it is admirable and the difficulties under which the lovers meet add immensely to the interest of the picture. By a ruse, which leaves the young man's father virtually alone, the mother succeeds in reuniting the severed families. The beauty of this picture lies in the clever reproduction of the principal characteristics of country people under such circumstances, supplemented by clear photography.

"The Battle at Redwood" (Pathe).—A Western drama by the American Company, graphically portraying the attack of the Indians upon some white settlers. The thrills include an onset of Indians, a burning wagon train and other features typically Western, and wild enough to suit almost anyone. Not many films of recent production have been any more exciting.

"Coward or Hero" (Vitagraph).—The story of a timid boy, who developed into a young man with sufficient courage to go down into a mine where there had been an explosion, to save his life-long friend. The closing scene shows him after a second explosion in the mine, with the water rising around him, a strong, but unpleasant subject. Not much of passion makes it interesting. But it tells a story in a straightforward way and because it depicts life with some fidelity to the facts, it holds the interest of the audience from beginning to end.

"His Trust" (Biograph).—Depicts a negro servant left by his master to care for his wife and child when he goes to war, and how he proved his faithfulness to the trust reposed in him. The master is killed, which causes the servant to redouble his watchfulness. Shortly afterward the Union soldiers come and plunder and burn the house. Into the flames rushes the servant and brings out the child, and then once more to get his master's sword. Taking the two he has protected with his own life he leads them to his own cabin and offers them all he has. The Biograph players have told a story graphically and with dramatic force. They have reproduced accurately conditions which actually existed in

"THE SIGN OF THE FLYING A"

American Releases

Release Monday, January 23d.

"When a Man's Single"

A Comedy of a man who did not like married life—at the start. The finish is a scream.

Length approx. 980 feet.

Release Thursday, January 26th.

"Bertie's Bandit"

A Western Comedy. Made in Arizona. An American screech.

Length approx. 985 feet.

Release Monday, January 30th.

"The Genius"

A Comedy Drama. Replete with dramatic situations tempered with a few laughs. A good reel.

Length approx. 965 feet.

Release Thursday, February 2nd.

"The Mission in the Desert"

A Western Feature Drama. A sensation. A reel you will repeat and repeat. Made in Arizona.

Length approx. 985 feet.

ALL Independent Exchanges Buy AMERICAN FILMS—ALL

AMERICAN FILM MANUFACTURING CO.

Bank Floor, Ashland Block, Chicago, Ill.

AT LAST

A mechanically Perfect Machine for the projection of
STEADY, FLICKERLESS Motion PICTURES
THE PAINTED ON THE WALL SORT only to be had with the MOTIOGRAPH
A MARVEL OF SIMPLICITY, combining Beauty of DESIGN and ACCESSIBILITY of every part and Screen. Count all outfitted.

THIS IS THE MACHINE THE MOTIOGRAPH

THAT STANDS COMPARISON, point for point, with every standard machine on the market today. The most expert [illegible] tion AND IS ALWAYS THE VICTOR. THE [illegible] MOTIOGRAPH [illegible]

ENTERPRISE OPTICAL MFG. CO., 564-572 West Randolph Street, Chicago, Ill.

J. H. HALLBERG, Agent, 16 E. 23rd Street, New York City
EDW. H. KEMP, Agent, 811 Market Street, San Francisco, Calif.
J. F. BRONCKHORST, Agent, London, Paris and Berlin

thousands of instances all over the South while the war raged, and at its close. And they have done it so well that it holds the attention of the audience from beginning to end. It seems much like the old-time products of the Biograph company.

"Will It Ever Come to This?" (Lubin).—A comedy purporting to depict conditions in 1020, when women have usurped the places of men in all pursuits and apply much the same course of reasoning regarding men and boys that some men do now regarding women and girls. Whether it is funny or pathetic depends upon the point of view. At any rate, it is sufficiently interesting to keep an audience laughing throughout its length.

"Marguerite's Birthday" (Pathe).—A lively mix-up caused by a burglar conveying the articles he had taken in one flat into another where a woman supposes them to be birthday presents and the husband is jealous because he believes his wife has been receiving attention from another. The discovery of the burglar ends the controversy. But after all, why spoil so much good material in telling a story of so little consequence?

"Easy Coin" (Lubin).—He offered to shovel the snow from the sidewalk, but that was too hard, so by working on the sympathies of the neighbors he succeeds in getting help and they also take up a collection. When they discover him collecting money for the work done there is some rough house and the last seen of the gentleman he is rolling down a snow bank.

"Buddy, the Little Guardian" (Silig).—A story of human passion and suffering. It tells of the cruelties of a father that drive the mother away. Then the father mends his ways, and to help him the boy obtains work. He is hurt by an automobile and taken to a hospital where his mother is a nurse. The father, once more the victim of drink is hurt and taken to the same hospital. The boy's love follows the boy and is surprised to find in the nurse his old sweetheart, the boy's mother. The father dies from his injuries. The rest of the story can be guessed.

"His Mother's Son" (Essanay).—A story beginning in slavery days, and ending in a wheat-pit contest in which a young man is driven to the wall and likely to lose his fortune, and also the girl. Just at this juncture, when his money is gone, his old negro servant loans him a considerable sum and presumably because of the pleadings of the girl, her father goes in and buys, with the result that the young man comes out a winner. The film tells a story of real flesh-and-blood people, but offers nothing especially dramatic. The fact that the negro's $1,000 is used as a basis of the restored fortune will strike those who know the wheat pit, and its manipulations as closely akin to child's play. It wouldn't take long to swallow up $1,000 in wheat.

"The Sealed Letter" (Gaumont).—A girl deserts her old sweetheart and goes away with a rich yachtsman, leaving a letter for the unfortunate young man to read when out at sea. Broken-hearted, he goes through life, and years after, a vision of the girl still haunts him. Photography and acting, such as is required, are both good, but like others released by this firm of late, the story has no claim to strength or dramatic power. It is scarcely too much to say that whatever material was used in its production was wasted.

"Three Men and a Maid" (Vitagraph).—Two bachelors are notified by their cousin that he is sending his daughter to them to be cared for. Assuming she is a child, they supply all sorts of toys and are greatly chagrined when they discover she is a young woman. She falls in love with their secretary, which leads to his discharge. Ultimately, however, the bachelors relent, and the dove of peace coos melodiously again. This idea was used about a year ago by another manufacturer, the difference being the girl married the man who was to care for her, instead of the secretary.

The Fragrant and Powerful Perfumed Disinfectant for the Theatre

AROMA FOAM

Aroma Foam is manufactured expressly for use as a spray and is the most effective and agreeable method of purifying and disinfecting. Manufactured in four perfumes—Jonathan, Lavarian, Violet and Azurian. Send 40 cents in stamps for Sample Quart with Mouth Spray, or remit $2.00 for four quarts and you can then order in quantity the perfume which may be most pleasing to you. Write for price in quantity.

SANITARY SERVICE CORPORATION

80 Wall Street, New York City

INDEPENDENT.

"The Empty Shell" (Imp).—A dramatic story, detailing the uncertainty of circumstantial evidence as shown in the case of Jean, alone connected of murder because his revolver was the only one with an empty shell in a room where a man was murdered. Later, the real murderer, overcome with remorse, confesses and Jean's wife, after an arduous snow-shoe journey, arrives just in time to prevent the execution of the sentence. The real murderer was never found. He wandered away and was lost in the snow. The story is dramatic because it shows what serious mistakes can easily be made. Moreover, it tells the story clearly and graphically, holding the attention of the audience from the beginning to the close.

"For Better or Worse" (Revier).—Arrested for something which occurred in his younger days the man leaves his wife without an explanation and is taken away to prison. Later he escapes, and meets his own wife who conceals him while the officers search for him. Then together they escape across the border. It is not quite clear what the producer was attempting to convey in this film. It has few claims to interest. The artistic excellence is not a feature, and the story it tells is hardly sufficient to hold an audience spellbound. While there is nothing positively bad about it, one may say with equal truth that it possesses nothing positively good.

"The Borrowed Flat" (American).—A comedy, presenting what happened in a borrowed flat. It fulfills its purpose. It raises a laugh.

"The Tenderfoot's Roundup" (American).—A Western picture made just on the outskirts of Santa Fe, possessing in its scenery, at least, the true Western flavor. The story concerns a young married man in the East who is virtually given out by his mother-in-law and lands upon this ranch where the cowboys have fun with him while inducting him into the mysteries of the avocation, but later he returns the compliment. All goes well until he receives a telegram from home and the way he rushes for the limited and jumps from his horse to the rear platform while the train is moving is a hair raising scene. The telegram takes him through and he rushes into his house and bounds up-stairs, in all his Western regalia, just in time to meet the nurse with an infant in her arms. The little family is rounded up and promises to be happy ever afterwards.

"Re-united" (Imp).—The tale of a little girl, lost while a child, or carried away by the Gypsies. Fifteen years later her former playmate stops at a Gypsy encampment to get water for his automobile, sees the girl, falls in love with her and after they are married. After misfortunes they discover that they were former playmates and both families are rejoiced at the discovery of the daughter lost so many years ago. The interest in the picture is principally in the scenic effects. The story has no claim to strength. The acting and photography are quite up to the standard of the Imp pictures, consequently the audience enjoys it, though they are not called upon to consider any great tragedy.

"Monte Cristo" (Powers).—Dumas' familiar story graphically presented in motion pictures. The producer has followed the narrative as closely as the exigencies of the case permit. It is a long story and requires great condensation to get it on the films at all. But here are the principal scenes. Dantes' arrival, his meeting with Mercedes, Fernando's plot and the arrest of Dantes at his betrothal. The Chateau d'If, the Abbe Faria, Dantes' escape, and the other familiar scenes. They are all produced with fidelity to the original and with appreciation of the requirements of the narration. The producer has done his work well and has given the public an interesting picture of one of the most popular stories in the world.

"A Homeless Boy" (Great Northern).—A story of a boy whose mother dies and leaves him alone, forced through ill treatment to wander through the world homeless. Breaking into a house to obtain food he is startled to discover a picture that was familiar. It proves to be a picture of his old home with himself and mother at the door. The artist entering is at first disposed to be hard with him, but after hearing his story adopts him as his son.

A Classy Gathering.—Above is shown the first annual banquet of the Toronto Moving Picture Machine Operators' Local Union No. 173, I. A. T. S. E., held December 1, 1910, at 11 p. m. A few of the more prominent guests were Mr. Robert Newman, President of the Theatrical Stage Employees' Union, and Mr. John Cohen, Manager Toronto office of Kleine Optical Company. Look carefully at the above splendid photograph. The faces are those of bright, keen, intelligent men—men who are, if looks count for anything, a distinct credit to the profession. This photograph placed side by side with photographs of banquets held by the leaders of moving picturedom—film exchange men and manufacturers loses nothing by the compari-

son. The Union has elected the following officers to serve during 1911: President, Geo. Mehl; Vice-President, Clarence McMahon; Secretary, Walter D. Shank; Treasurer, Philip Wilson.

"The Jealously of Sosthenes Ramwtal" (Eclair).—That name is enough to make a man jealous if he had no other provocation. But here was the girl he loved persistently refusing to love him in return and lavishing her affections upon an army officer. When the officer visits Sosthenes' establishment out of curiosity, he is sold a dose of poison that would kill a horse. Then the unfortunate Sosthenes—[illegible] with remorse, so bad, indeed, that he becomes frightened at his own shadow and when summoned to Daisy's home to behold his work he almost gets heart disease. But nothing happened and in the exuberant joy he feels when he finds he hasn't poisoned anybody he easily falls in love with the English governess. Thus all ends well and everybody is satisfied.

"My Wife's Hat" (Eclair).—A snappy comedy showing the misadventures of a gentleman who goes out to buy his wife a hat. When he arrives with it the fusillade to which it has been subjected makes it resemble anything but a hat. But with a few deft touches it assumes the bewitching form of a fashionable creation and the mollified wife warmly congratulates him upon his success.

"The Melody" (Imp).—This film was reviewed in last week's issue of The Moving Picture World so well that nothing further is required. The film is all that the review made it appear. The part of the old man is admirably acted indeed. The film tells a simple story so clearly that it cannot be misunderstood. Thus the first requisite of a motion picture is fulfilled. Everything about it helps to tell the story and make it strong.

"The Folks Back Home" (Yankee).—A homely story, showing how a young man went to a city and ultimately forgot his sweetheart and his mother, until suddenly restored to his senses by a telegram informing him his mother is dying. It reaches him at a revel at a gilded cafe, but so forcibly does it restore his former good sense that he immediately starts home. His arrival helps restore to his mother to health. The attachment is renewed with the old sweetheart, and the ending is a happy one for everybody. The story is well told and some of the causes of forgetfulness are made plainly apparent. It might be said that the firm in producing this film has preached a sermon, but maybe that would be putting the case too strong. Nevertheless, the story is good, well told and will linger in the memory.

"The Battered Bridegrooms" (American).—A comedy which presents the misadventures of some unfortunates so graphically that the audience is kept in exceedingly good humor throughout.

"On Kentucky Soil" (Reliance).—A Union spy kills a Confederate soldier and is hidden from the searching party by the dead soldier's father. The body of the dead soldier is brought in and the father realizes that he is protecting his son's slayer. He is torn by conflicting impulses, but finally his desire for vengeance triumphs and he sets fire to the large basket in which the spy is hidden. Shortly the whole house is ablaze, the funeral pyre of the unfortunate spy. The successful representation of conflicting human emotions when the father is trying to decide what to do is one of the best of its kind ever put on the screen. The impression when he eventually sets the house on fire is horrifying, yet it is one of those scenes which possess a peculiar fascination. It would be difficult to conceive two separate acts any more dramatic than these. The interpretation by the actors leaves nothing to be desired.

"A Montana Love Story" (Powers).—Susan the boarding mistress is loveless until Tompkins appears. Then she runs to ribbons, neglecting her boarders for Tompkins. Unable to stand it any longer, they inform Tompkins he must either leave or be hung. He leaves. Then Susan refuses to cook any more until they bring him back. After an exciting chase he is captured and returned to the loving Susan. To get even, the escapes with Tompkins, leaving a note in which she says the ranchers can cook their own meals, anyhow.

"Love's Trials" (Powers).—A stern father objects but love laughs long and uproariously at the locks, and other things papa interposes. They elope and are married. Papa suffers a number of interesting and exciting episodes, at the end of which, the young people return married. The inevitable is accepted, and papa grants his blessing.

"Bertie's Brainstorm" (Thanhouser).—A love story, representing a fop trying to earn his living in competition for the hand of a girl. His amusing experiences add zest to the pictures. The girl improves the time and upsets his carefully-laid plans by marrying the other fellow.

SONG SLIDES

LIDE Non-Breakable Non-Inflammable LIDE

Colored Song and Announcement Slides

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold only by the original inventors. None others genuine.

NORTH AMERICAN SLIDE CO., 143 North 8th Street PHILADELPHIA, PA.

SONG SLIDES

100 Sensational Air Stunt Slides

of the International Aviation meet at SAN FRANCISCO, January, 1911, showing clearly the daring and success of aviator in the air. The moving is accompanied by sound, the same as at the exact performance. Invest a nominal amount and you can make more money than in any other line. Two complete entertainments for Lobby Attraction.

A set of twelve slides of the human song-bird of the Universe, TETRAZINI, singing to 60,000 people in the streets of San Francisco on Christmas Eve, 1910, and her Christmas Red Cross work, beautifully colored, $4.50 [illegible]

DUHEM & HARTER SLIDE CO.

650 Oak Street San Francisco, Cal.

WE WANT

ONE THOUSAND

Moving Picture Men

to operate PREMIUM pin machines and get rich, or if already so, to get more wealth. Why not you? PREMIUM pin machines have become an institution in every candy store. By placing a machine in your retailer's store you will monopolize his trade and squeeze out competition.

Mr. [illegible] of Mo. writes: "Kindly accept thanks for the twelve [illegible] to a gold mine."

Ten machines will support one. Fifty machines [illegible] will prove a more [illegible] to you.

We make them out of Oak or Metal.

Persons [illegible] anywhere in the [illegible] dollars deposited in the machine every dollar will be your profit. If no sales, will make a good [illegible]

Write us for [illegible] territory to

PREMIUM VENDING COMPANY

56-58 WALNUT ST. PITTSBURG, PA.

New England Notes.

Not long ago we noted in these columns that the Princess Theater, Wakefield, Mass., was making a good record for itself under the ownership and management of Mr Charles Hodgton. The house recently increased its seating capacity and is to abandon the use of vaudeville. Mr. Hodgton feels that he has built up a solid patronage under his policy of "your money's worth all the time," and that he can dispense with his acts. Plenty of the best illustrated songs, musical features, besides the films, will make up the new program.

The Scenic Theater, Hartford, Conn., which is owned and managed by H. C. Young, is now changing its films tri-weekly. Illustrated songs complete the program. The Scenic draws excellent patronage at all times, and is considered an excellent proposition.

Morewood Lake, which is adjacent to Pittsfield, Mass., was the scene of a boiler explosion at which much damage was done. The local moving picture managers showed their generosity by holding a benefit performance for those incapacitated by the explosion.

Mr. John L. Owens, who, in company with Mr. Charlie Cook, controls Sheedy's Theater, Brockton, is going to take a trip to Florida for the benefit of Mrs. Owen's health. The theater will be cared for by Mr. Cook in the meantime.

In the annual report of J. E. Downey, superintendent of buildings in Cambridge, Mass., the permits for building operations include the Cambridge Theater Building, with $100,000 as the figure of its estimated cost. Every indication points to pictures and vaudeville as the attractions that will be offered when the theater is completed.

The Central Square Theater, Lynn, Mass., which was opened to the public last month, has made a change of managers. Mr. Frank Davidson will succeed Mr. Burke. Davidson has had varied and expert experience in this line of business, and will no doubt make good in his new position.

The Music Hall, Pawtucket, R. I., which is managed by Mr. David Buffington, reports unusually brisk business with moving pictures and vaudeville. —HENRY.

BOSTON.

One of our local dailies recently printed a rather lengthy article regarding a local young man who had been arrested and sentenced to jail because of his leanings toward a bandit's career. The reasons set forth as the cause were the yellow 5-cent periodicals, "Nick Carter," etc. No mention at all was made of moving pictures. The incident was well worth recording, owing to its novelty.

Local independent theaters have hailed with the greatest of delight the acquisition by the "Imp Co." of little Mary Pickford. Several local houses clipped the photograph of the young lady from the pages of the Moving Picture World and pasted the picture in the lobby. The sentence, "Formerly with the Biograph Co." was given a prominent place in the billboard. Licensed exhibitors are viewing the strengthening of the independent manufacturers' stock companies with more or less seriousness—and questioning.

The World's New England representative was cornered by a local moving picture operator and was persuaded into buying a ticket for the First Grand Smoke Talk of the Moving Picture Operators, Local 182, I. A. T. S. E. The event will take place Monday evening, January 16, at America Hall, Washington street. The regular meeting of the union will be held before the blowout. As this feast is not scheduled to close until 1 a. m., it will not be too much to expect some rather punk projection the "morning after." Vaudeville and pictures will make up the major portion of the entertainment, with a luncheon to top it off.

The Beacon Theater, Tremont street, is now charging 20 cents admission on Sunday evenings. The management has decided that it is better to run only two complete programs with the 20-cent admission rate than to run four or more shows at 10 cents. Although less people enter the house under this policy, they go away much better satisfied.

The Theater Comique, Tremont Row, is now using eight illustrated songs and six reels of independent films from the W. E. Greene Film Exchange. Manager Sam La Vangie has issued an edict that all female singers must appear before the audience clad in pure white dresses.

Advertisements in the lobbies of local houses no longer read, "We show five reels of films," and in their place are printed "5,000 feet of films." One house even states that you may see "one mile of pictures" if you will but pass the box-office.

The New York Dramatic Mirror, through its Boston correspondent, states that Mayor Fitzgerald wrote "a sharp letter" to local moving picture theaters regarding the action he would take should another case similar to that of the Pastime Theater's arise. The Mirror's correspondent is mixed on his notes, as no such letter was sent from the mayor's office.

The World's New England representative had the pleasure of a long chat with Mr. L. W. Atwater, of the Nicholas Power Company, last week. Mr. Atwater informed the writer that he had just placed a No. 6 Cameragraph at the Statehouse, after a strenuous competition with other projecting machines. The Statehouse has great need of moving picture machines, as every film released is exhibited for the benefit of Chief Whitney, who passes judgment as to whether the films are suitable for Sunday night shows. It might be stated that it is extremely difficult to procure good Sunday night shows, as the chief is both exacting and impartial when using his blue pencil.

Mr. Jacob Lourie, of the Beacon Theater, Tremont street, is now dividing his time between that house and his new Nashua, N. H. theater. Mr. Lourie remarks that the new house opened standing room only. During Mr. Lourie's absence from the Beacon, Mr. Chas. Heath is in charge.

Mr. Frank L. Browne, formerly general manager of the Old South and New Washington theaters, is very busily engaged trying to have his Roxbury, Mass., theater opened as soon as possible. The new house is to be called "Browne's Roxbury Theater," and will be large and first class in every way. Browne is one of the ablest moving picture managers in Boston, as was evidenced by his results at the houses he formerly managed, and will no doubt make good when his own boss.

A bill was introduced into the State Legislature, Saturday, January 14, by which power of revoking or suspending all theatrical licenses should be invested in the mayor alone. At present the mayor and the state police must agree before any steps of this nature are taken. The bill will be watched by local moving picture managers, who are curious to see if it will be enacted as a law. —HENRY.

IN THE MISSISSIPPI VALLEY.

The city council of Le Mars, Iowa, has passed an ordinance which forbids the operation of moving picture shows on Sunday.

A. E. Long, of Galena, may open a moving picture and vaudeville theater in the Virden building, Princeton, Ill., it is reported.

George Waters, of Girard, Ill., has opened a moving picture theater in that place.

G. W. Parks has purchased the interests of his partner, Ellis D. Robb and Louis J. Stout in the Bijou, at Eldora, Iowa.

The Crystal Theater, Paxton, has ordered 250 new opera chairs and the place will be redecorated before they are installed.

The Cozy Theater Company, of Houston, Tex., has been incorporated with capital stock of $5,000. The incorporators are Maurice, Harry and Jules H. Wolf.

Louis Rubens is now giving two reels of pictures with his vaudeville show at the Fox, Aurora, Ill.

Vernon Seaver and Dee Robinson, of Peoria, who have made a little mark in middle-west amusements, have been prospecting at Sterling, Ill., with a view of opening a picture house and vaudeville theater. This city has an ordinance forbidding Sunday shows that may have to be removed to entice photoplay magnates. F. H. M.

Pictures Advertise Farming Implements.

The International Harvester Company, one of the largest farm implement concerns in the United States has attained wonderful results from the use of moving pictures. This company has a film which it features, entitled, "The Romance of the Reaper." At state and county fairs it is shown in black-top tents. Visitors get a ticket admitting them to the entertainment by applying at the company's exhibit, thus killing two buying birds with one advertising stone. In the winter this remarkable demonstration goes over the farmer's institute meeting circuits and because of its agricultural educational value is generally accorded a place on the program, when it has the undivided attention of the farmers and land-owners present.

THE SCENARIO A HELP TO WRITERS?

"The writer who is ambitious to succeed in short story writing can receive no better training than that involved in turning out a certain number of scenarios each month," says Robert Saunders Dowst, in an article on "Scenario Writing," in the January number of "The Editor." He declares what the magazines want is plot and that practice in building these will develop a symmetrical framework for the weight of dialogue and other adornments of the author. He also advises writers that few offerings command the $100 figure advertised by many producers. F. H. M.

Notes From Los Angeles.

By Richard V. Spencer
(Coast Correspondent of the World.)

Mr. P. L. Howland, President of the California Motion Picture Company, has recently returned from San Francisco where he had gone to purchase apparatus and supplies. A carload of supplies are expected on January 15th, on which date the company expects to begin daily work on their pictures. Recently, upon the authority of the Long Beach Board of Fire Commissioners, the entire apparatus at fire headquarters No. 1 was taken out and runs were made on Pine and Ocean Avenues, the runs being so realistic that many citizens began to look for the fire. Pictures were taken of the firemen in action, representing the men responding to alarms, hurriedly dressing, sliding down the poles, hitching the harness, etc. When the film is finished it will receive a private hearing before the city officials and newspaper men. At this date it is not known whether the pictures will be marketed through the Sales Company, or marketed independently. A company of professional actors and actresses have been chosen, and they will soon be put to work interpreting comedy, stated the company intends to specialize upon.

* * *

A recent midnight fire that happened near the Bison studio had an amusing aftermath. During the progress of the fire the horses in the Bison stables became alarmed at the noise and strayed away. The Bison Countrymen rounded up the steeds the following morning.

* * *

The Pathé Company have recently added to their Edendale Studio holdings until they now occupy a full block, which, under the personal direction of Mr. James Young Deer, is being substantially improved as fast as a corps of artisans can perform the work. The studio when finished will be one of the largest and most complete on the Coast. The buildings will be of mission design and will be surrounded by a ten-foot wall of concrete between the arches of which will be hung mission bells.

Two of the most famous death-dealing, cowpuncher-defying broncbos ever saddled are kept near the Edendale Studios. These are "Grave Digger" and "Black Demon." Both broncbos have a record behind them. These broncbos are known to Western cowboys as the ultimate of animal viciousness. With old "Steamboat" they form a trinity of broncbos that few men have ever been able to ride at all, let alone break them. In the old days of the Cheyenne Round Up Celebrations these horses formed a conspicuous part, more than one expert cowpuncher being killed and disabled by their vicious bucking. It was "Grave Digger" that killed the famous broncbo buster, Dick Stanley, a few years ago. His widow, Mrs Stanley, is now appearing with the moving picture studios, having their location here. Appearing with the local companies are cowboys famous all over the West as broncbo busters, trick riders, and general all around cattle eaters. Several of them hold international roping and riding records.

* * *

The American's Western Company are now in Arizona taking pictures. They are headed for Los Angeles, which it is rumored they will reach about the first of February. They will take the Grand Canon in moving pictures. This canon is conceded to be one of the eight wonders of the world. The camera cannot picture the beauty and grandeur of the rock and soil formations of the canon in their natural colors, although it will prove an impressive bit of photography even in black and white.

ADOPT RULES FOR LOCAL PRODUCERS.

Rules for the regulation of the moving picture makers who frequent the city parks, particularly Griffith Park, were adopted by the Los Angeles Board of Park Commissioners at a recent meeting. The rules have proved less drastic than the producers had been led to expect. As told in the World of last week, complaints of a serious nature had been made to the board of alleged abuses of privilege among which it was alleged that the companies left the scenes of pictures littered with trash, that they destroyed trees and shrubbery, and that prospectors in the park have been abused while traveling park roads. To combat it may be mentioned that several of these abuses were justified such for instance as hailing people who were about to intrude in the range of the camera and thus destroy the picture. The rules presented and adopted by the commissioners, contain the following provisions:

Moving picture makers may be given permits revocable at any time at the discretion of the Board of Park Commissioners.

This permit must be exhibited when pictures are to be taken and the name of the company must be registered with the park foreman or custodian.

They must permit no waste, must not cut, mutilate, destroy, or destroy any flowers, trees, plants or other growing things in the park.

They must observe all the regulations of the park commission and all city ordinances.

They must leave the place where pictures are taken as neat as the said clean up all papers and trash.

The scene to be used must be selected by the approval of the park foreman and superintendent.

They must at all times treat city employees and others with respect.

MICROBE MOTION PICTURES.

According to a report made this week by the California State Board of Health at Sacramento, moving pictures and grass waltzing will soon drive the influenza, the Carpentier, and other demons of the old West back to the woods and ranches. Gone will be the pop of the Winchester and the shoulder slide of the Redskins, and in their place the motion pictures of the future may be expected to behold such blighting specialties as battles of the intelligent germ-fighting forces against the invading army of microbes kept upon the principles of the human body. Secretary Stone, of the Board of Health has incorporated the following poem in his latest health bulletin:

No more we'll seek the picture shows
To drive away the blues,
To see how Casey led the cow
Up where the grasses lush
No more may we the movies see
Then Wallie Wright on fly,
We'd rather watch the germicides jump
And see the germs waltz by.
No more we'll seek the far North Pole
With Peary or with Cook
Or scour the plains with Bronchy Bill
We'll watch the Bookworm hook;
No more we'll linger to see portrayed
The pranks of little Willie:
We'll watch the microbe do its stunts
And cheer the new bacilli.
—Courtesy M. Kessler.

Sign Limit.—Mr W. H. Cline, owner and proprietor of Cline's Broadway Theater, was recently summoned before the Fire Commission to show cause why the thirty-foot electric sign over the property should not be cut down to twenty feet to conform with the city ordinances governing electric signs. When the sign was under construction he was informed by the Fire Chief and the Chief Building Inspector that the sign should not exceed twenty feet in height, and that architect's plan of a thirty foot sign was thus penciled. Nevertheless the sign was erected as planned. Recently Mr Cline's attorney appeared before the board and asked permission to let the sign remain as it is. The board took the matter under consideration. It is probable that they will order the reduction in weight which, if done, will ruin the esthetic value of the sign and necessitate its remodeling at great cost.

New Theater.—The Electric Theater, a new 500-seat edifice, opened opposite the Post office last week. The theater is one of the better class moving picture theaters. The interior is cozy and neatly decorated. A good class of seats are provided. The theater is featuring the work of the Pathe Mexico City Studio, whose scenes particularly appeal to the large Latin population in the neighborhood of the theater. The theater is located opposite the new million dollar Post Office and has a number of the best locations in the downtown district. Among the films shown were the Pathe films of the recent Centennial Celebration held at Mexico City.

Romantic.—Quanah Parker, the famous half-breed chief of the Comanche Indians, whose history is a romantic parallel to many pioneers of the Southwest, recently stepped from the reservation into Texas and recovered the body of his white mother, Cynthia Ann Parker, whom the Texas authorities returned for removal to The children recalls a romance that had its setting in Texas shortly after the close of the Civil War. In 1860 Parker's fort near what is now the site of Nocona, Texas, was raided by Comanche Indians and among the captives taken were Benjamin Parker and his daughter, Cynthia, three years of age. Parker was killed by the Indians and the little girl was believed to have perished, the girl's mother having died years before. In 1861 Cynthia was married to Chief Peta Nocona, whom she bore three children, two of whom died in their infancy. Quanah Parker was the surviving member. In 1860 a detachment of United States cavalry and a company of Texas Rangers under the leadership of the late Texas Governor Sul Ross. The Indians were surprised in camp, which they had established on the Pease

River in the Panhandle district. After the fight a woman carrying a baby was captured. This woman, it was discovered, was Cynthia Ann Parker, the missing child that had been stolen from Parker's Fort long years before. It was learned that she had been adopted into the tribe and when she grew to womanhood had married the chief, Peta Nocona. The chief was killed [illegible] River battle, and Cynthia, his white squaw, was carried back to civilization. Cynthia Ann Parker is described by the historians to have been a very handsome young woman, with large gray eyes and regular features, weighing about 135 pounds and splendidly proportioned. Indian traders and scouts had on occasion seen the girl and tried in vain to ransom her from the tribe. After returning to civilization, it is said that she pined for her former life of savage freedom and tribal life that she had grown to love. Several years after her recapture she died and was buried near what is now the town of Pearson Station, Texas. Quanah Parker, her son, removed the body to [illegible] Mission, near Cache, where she was reburied with tribal honors. Recently Congress made an appropriation of $1,000 for the erection of a suitable monument to mark her resting place. The above story has been told in prose, verse, and lastly has been adapted to moving pictures by several companies producing Indian stories.

CHICAGO NOTES.

The American Film Mfg. Co. has surprised the most sanguine by the rapid progress they are making toward perfection, which becomes more noticeable in each new release put out under the trade-mark of the "Flying A." Of course we all admit that the personnel of this company had the advantage of years of experience when they entered the field, nevertheless our expectations of what they would be able to accompiish has been more than realized. In looking over some of the American Co.'s advance releases recently, I was impressed by the excellence of the work of their western company in a wonderful western picture, entitled "The Mission in the Desert," which will be released February 2nd. From a photographic standpoint, the reel was a revelation. The action takes place within a few miles of Tucson, Arizona, on the great American desert, and the story is built around an old Spanish mission. The acting is fully in keeping with the photography—the characters in the depiction of the parts alloted to them show an ability and knowledge of their medium, which will undoubtedly place the American Co. and their western releases right up with the top-notchers along these lines. "The Mission in the Desert" can be consistently called a western classic, and no doubt the exhibitors will be clamoring for an early booking on this feature film when it is released.

At the same time I also viewed with satisfaction the release booked for January 30th, entitled "The Genius." If I remember correctly, this comedy drama is written along the same lines as the play called "A Poor Relation," which was made popular all over the country by such well known actors as Sol Smith Russell and Ezra Kendall. In this release, Mr. Warren Kerrigan, the popular "lead" of the American Co., again displays his versatility, but Kerrigan had better look to his laurels, for the clever work of the American's child actors (Miss Baby Griffen and Master Clarence Johnson) is something remarkable. Little Clarence is certainly a born comedian, and it is safe to predict that he will do much to increase the popularity of American releases with those who witness his work in "The Genius."

From the quality of the American films evidenced by my inspection, this company is undoubtedly destined for great things in the Independent ranks, and the exhibitors are surely making a mistake if they do not include American releases in their bookings.

* * *

The "Exhibitors' Critic Club," that jolly bunch of theater owners and managers that visits the various licensed exhibition rooms every week and good naturedly tell Goble and Nehls and Linn and Gordon that their releases are "likened unto Roget fort," and call every bulletin a "bunk sheet." yes, that very bunch, where do you suppose I saw them Tuesday afternoon? I can't hardly believe it myself, but it's true nevertheless. They were all down in Laemmle's exhibition room looking over Independent releases, everything from Imps to Solax, and from their remarks I concluded that they were satisfied with what they saw. "Irish Sam" (you know him), was lecturing(?) on the different releases, and although he runs licensed films in his theater, his lecture showed that he is well posted on the independent subjects. It was pleasing to note that the exhibitors are becoming broad minded enough to realize that "the other fellow" can make good pictures, and to give him credit for it when he does. All of which strengthens my opinion that the open market is looming up in the distance. J. C. K.

NO HEADACHE

Do not drive away your patrons with an odorous disinfectant. Use

WOOLF'S HYPOZONE

the modern scientific germicide. Test how the **OZONE** (*nascent oxygen*) it liberates will sweeten and freshen the air. Dilute **HYPOZONE** 100 times with water and get the right disinfectant at ONE CENT PER GALLON.

WOOLF CHEMICAL PRODUCTS, Inc.,

2 Rector Street Phone 6 Rector N. Y. CITY

H. F. HOFFMAN

Lecturer of Special Releases
New York City and Vicinity
Care MOVING PICTURE WORLD
Telephone 1413 Gramercy

The
Independent Film Exchange
of Pittsburg, Pa.

The Pioneer Independent Exchange of Western Pennsylvania buying the output of the Sales Company.

We have a few choice runs that we can let out at reasonable prices. Write us.

INDEPENDENT FILM EXCHANGE, Inc.
A. S. DAVIS, Manager
415 Ferry Street, PITTSBURG, PA.

LAVEZZI'S OPERATORS' NECESSITIES

Cam Star Arbor and Sprocket - - $12.00
Intermittent Sprockets - - - 1.50
Feed Sprockets - - - - 2.50
Set of tempered Punches for removing Taper Pins - - - .50
Milled Block to support arbors to keep from springing out of true while pins are being driven in or out. - .50
Two Pin Machines changed to One Pin, etc.
Testimonials Furnished.

E. W. LAVEZZI, 3042 N. Ashland Ave., Chicago, Ill.

I WANT TO BUY FOR CASH
"PATHE'S PASSION PLAY"
Must have privilege of inspection
FRANK L. BROWNE, 1116 Carney Bldg., Boston

STORIES OF THE FILMS

PATHE.

HOW MAX WENT AROUND THE WORLD.—Max has consented to let his wife run indefinite of taking a trip around the world and now is in fond letters of the event. His real intentions, however, are to have a good time down the coast months. Just prior to taken too many drinks and is conveyed to his home by a waiter. Next morning he is awakened by his wife, who tells him that she had the train and an accident and no cause seems to accompany his safety. Desperate Max at once arrives on Mrs. Max at intervals from different countries. Max, first forgotten to expose the negatives for each picture. Then he goes out of the scenes and will have to see the pictures to appreciate.

SAVED BY TELEGRAPHY.—The daughter of the general manager of the telegraph company becomes interested in telegraphy and calls on her father every day to get her lessons in the art. Morton, the operator who handles her keys for from the first and thus have seen tangles an acquaintance which in the girl's mind ripens into an invitation from the sweetheart. Morton goes to her father's office to meet her and meets James Dean, his friend. Wind up with Morton and find the office empty. He doesn't know that within the great safe vault behind the massive door closed and locked by a careless employee. It is the General Manager and his daughter, suffocating for want of air, diminishing as the operators let loose the awful secret, and how he saves them from a frightful death by his sweetheart's knowledge of telegraphy constitutes a dramatic situation seldom, if ever equalled in photography.

IL TROVATORE.—The story of Verdi's well known opera is cleverly handled. Briefly, the old Count Di Luna gives his two young sons a pocket. Manrico still a babe, is carried off by the gypsy Azucena. Their father having died Count Di Luna as a rival who Manrico for the affections of Leonora. After many sensational encounters Manrico is caught and placed in a dungeon by the Count. Leonora so fires him promises to marry the Count, and has taken poison. The Count, finding Leonora is dead, orders Manrico to be executed. He then starts from Azucena, who soon has looked that Manrico is her son and beheaded, was his long lost brother.

FATHER AGAINST HIS WILL.—A young Lothario is to his sweetheart at the park entrance at 3.30 and on his way through the park he spies a pretty maiden shipwrecked on a rock while their respective mentors are on some trivial errand which takes them from view. Our hero, to the rescue, soon finds himself beside the maiden in their solitude. Fearful of attempts to leave them but a passing cab runs thither as he is about to start his farewell proposal. Our hero, in about to start his farewell responsibility upon a cool world passes on to the other. Then the trouble begins. Protesting violently as he is driven along on all he meets his parental wife soon is shocked and appalled at his perfidy. In the meantime the maidens are frantically searching for their lost lady. Eventually Azucena seeks in the grocer shop where, after a misunderstood of affairs and much splitting scene the scenes happily reconciled.

LUBIN.

A BROTHER'S REDEMPTION.—In 1880, two brothers were married a prosperous business and their home. Their father, the other partner, have independent the business was successful and he used to drive. Returning to his home one day he found his brother in the act of robbing the safe. He attempted to run to escape, all the other business could do. When the younger brother returned to found the safe open and the money gone. He was the money missing as he was standing on he knew that could help. The older brother, accused of the crime, was sent to a county house for a year. His wife, a poor girl, and their child. Meanwhile the younger brother, to escape the clutches of the police, had gone to the country, and in a village and got married. Soon he received a letter from the old country, informing him of the death of his father, and that his brother was about to be released from prison. He returned to the city, and found his brother's wife and child living in poverty. He then went to the home of his brother's wife, and told her that he was the guilty one, and that his brother was innocent. He then left the house, and went to the police station, and told them that he was the guilty one, and that his brother was innocent. He then left the police station, and

URBAN ECLIPSE.

BY THE KING'S ORDER.—The opening scene shows the color Villon in his study. By the hand of subaltern, he wastes treasures on the beauty that passes him by, unknown on the hill. The latter wayfarers are seized and subjected to their belongings and, while in despair over their losses, find cape and Marquis of the day passeching them on horseback. To him they relate their doings and he promises redress and a remembrance with his treasure. Villon, Villon. The next scene shows the arrival of the Marquis at the home of his betrothed and the angry conversation between them. Against the wishes of Villon, is much moved by the denunciation of the father's crimes by the Marquis and engages in a heated dispute with his father after the Marquis has departed. He leaves his home in high indignen. espies a young girl in the courtyard of the house. He rushes to her and, resisting her to consciousness, turns his back on the girl and starts to her mount. Then he assists her to walk into the home. Unknown to Jasper, the young lady is none other than Lucy, only daughter of the Governor of St. Leu and his own best cousin. As they approach the St Leu castle, we see the Marquis to meet them. He shows no consideration over his daughter's condition. She explains, and dwells on the timely service of the stranger, who rescued her. The Marquis turns to thank the young man and, recognizing Jasper, treats him with marked coldness. He orders his daughter to the house and bids Jasper be off. The latter, full of pride and resentment, turns his back on father and daughter and walks angrily away.

Following this scene, in close succession, is another showing the gathering of a large body of a squad of soldiers in charge of an officer. The latter presents a letter to the Marquis. It commands him in the King's name to capture, dead or alive, Jean Villon on charge of rebellion against the royal authority.

Lucy has heard her father read the King's letter and fearing for the safety of Jasper, whom she has met from time to time, decides to go to warn him of his danger. In the meantime, Jasper has returned home. Jean Villon with his servants and followers are assembled in the old tower. A lookout tells him of the approach of the soldiers and we see the grim old man hastily arm his retainers and order them to the loopholes of the tower. Spying Jasper, he thrusts a musket into his hands and orders him to fight. He convinces him that he must flee. It is now too late to depart by any of the doors, for the castle is surrounded by the soldiers. Jasper presses a spring in the masonry of the stairway and an exit is immediately revealed. Through this the lovers disappear and the entrance to the passageway closes.

Just as they emerge from the doorway in the ground floor of the structure, they run into the arms of the Marquis of St. Leu. Lucy begs her father to permit Jasper to escape and he listens to her appeals.

The Villon fortress is finally entered, and we see the soldiers rush into the room in the old tower, on the floor of which the bodies of the dead defenders lie about. Jean Villon is not among them. He has taken refuge in the tunnel underneath, by means of the secret passage.

We next see Jasper and Lucy in happy conference at her home. At this moment, the M. Minion is ushered in. He is a favorite of the King and carries a pardon for Jasper. The latter is jealous because Mr. Minion is an admirer of Lucy's hand, and when the parchment is handed him he tears it up, throwing it at Minion's feet, and meanwhile assuming the defensive at his door. Then he rushes away to the old tower.

Later Jasper informs Mr. Minion that he accompany him to the Villon home. In order to save her lover from any rash act. As they approach, the soldiers tell them they have found Villon. The bullet is intended for the Marquis, but it inflicts a glancing wound on Lucy's shoulder.

When Villon frees his men and he again seeks refuge through the secret opening. On that instant Jasper enters the tunnel, unaware of Villon and its consequences. He lifts the pistol from the floor, and is examining it when the Marquis and Minion, who are ahead of him, rush on him and disarm him.

It is the thought of both men that Jasper is the guilty one, but the latter hastily asserts his innocence and is overcome by the condition of his accoutrement. Suddenly he espies his father's hat lying over the secret exit. He lifts it and pointing to it tells them of his fears. Then, mad with their horror of the attempted crime, he reveals the secret passage. A few moments afterwards the old criminal is taken into custody and marched off. The lovers are reunited and the Marquis gives his sanction to their marriage.

VITAGRAPH.

CAST UP BY THE DEEP.—Braxton, a man of means and social prominence, sequestrates himself on an obscure fishing village for rest and quiet. He finds much diversion and novelty in coming in contact with the fisher folk of the settlement. He becomes acquainted and finds companionship with a young fisher maiden, who fills very much in his fancy because of her extreme simplicity, her unsophisticated and free from the arts pampered by society, of which he has become heartily sick.

He grows very fond of the girl and falls in love with her. She is very fond of him, but cannot understand why one of his station and educational standard shows her attention. His countenance is noticed by her people and they do not hesitate to tell her that his purpose cannot be honorable and the poor child is in a quandary between the promptings of her heart and the incongruous which she is subjected by whispering distrust. She refuses to listen to his protestations and proposal of marriage.

The little fisher maiden marries one of her own class, a coarse fellow of violent nature. Five years have she is a widow with a child. Braxton is still a bachelor; no one has ever succeeded in her affections. He visits the village and finds the girl in a most unhappy condition. Her husband has proven to be a worthless scoundrel, and this summer finds him with the smart set, cruising in a yacht along the shores of the fashionable resorts. He tells her so.

He is thinking of her; "half in fun and whole in earnest" he writes a note to her, places it in an empty champagne bottle and throws it overboard, hoping that it may drift to her and let her know that he is thinking of her.

Sitting on the jetty, she is looking wearily out to sea, dreaming of the happy days of bygone years when she was free from the encroachment of another sooner who declares his love. As she again reclines listlessly into the deep she espies the bottle. She asks her sister to get it for her. Upon how the water, gets the bottle, breaks it and extracts the note. Its contents appeal to all sympathy, forgets the note and tells him to throw the bottle back into the sea—thus it is decided by the fisher folk that the lovers remain apart, she happy in the thought of his love, he in the hope of hers, rather than a life of incompatibility with one above or beneath one's social station.

THE GIRL IN THE FILM.—Charlie, who is a camera fiend, goes out with his kodak for a few snapshots for his collection of photographs. He shoots around and gets some "dandies." Tired out, he sits down on a bench in the warm sunlight and falls asleep. In this position he is seen by a number of young women, among them her friend. The friend induces Nan to have her picture taken; softly they tip-toe up to the bench and remove the camera. Nan, posing, steps up, takes a few more photographs and starts to the developing room with the exposed negatives.

In the course of a day or two he goes for the films and is very much surprised to see the strange face and figure of a young girl in each of his films. At first he will not believe it belongs to him, but the photographer assures him that it does. He is attracted and charmed by the girl's face and determines upon finding the original at all costs. He walks the streets, casting looks into the faces of every passing female until he at last sees her with his chum, begs an introduction and secures an invitation to call at her home. He accepts and the longer he stays at her home the better acquainted they become. He lingers, and the longer he lingers the more he hates to leave. Eleven o'clock comes and he rises—in fact, he is forced to rise—and always his going until 4 a. m., and it is doubtful that he would have gone then if Ma and the police. train had not put an appearance and started him on his way.

The next morning. What a difference. Nan lies in bed until 10 o'clock and gets a telegram to get to work at 8 o'clock. Both are tired and sleepy; he gets very little sympathy from his fellow workers, who have evidently gotten wise to the girl in the film.

FATHER'S FRIEND AND A MAID.—Two brothers, jolly old bachelors, receive a letter from their cousin stating that he is dying and will leave his only child, a girl, to their care. She has her late father's friendship and care.

Recovering from their surprise they call the housekeeper and immediately begin preparations for her reception—buy all sorts of toys and comforts to make a child happy and become very much interested in the work.

They have in their employ a good-looking young fellow as their private secretary, in whom they have great confidence and trust. They also have every reason to, for he is attentive to his business and theirs.

Virtue is expected and her two guardians are very happy in their expectations of entertaining the child—one is beating a drum, the other working a sort of Jumping Jack, anticipating the pleasure of the little one when she sees the amusements.

While thus engaged Vivian is announced, and when they get a glimpse of an attractive young lady with her by a child they are very much embarrassed and try to hide the cause of their confusion. They have to adapt themselves to new conditions, and Vivian is soon engaged in straightening up the house and giving it a thorough overhauling.

She needs the private secretary; there is an immediate mutual admiration and it is not long before it becomes quite unrestrained between them, and the old gentlemen become suspicious and decide that the secretary is a fortune hunter. This is the signal for Vivian to assert herself and she does it, establishing her guardians that she is well able to manage her own affairs.

The secretary takes his dismissal to heart, is taken sick and ordered to wait. The young ward goes to see him and she is followed by the two old fellows. They trace her to the clerk's lodging. When they find the young man and together they haven't the heart to find fault; their feelings gradually subside and they succumb to the pleadings of their ward, give their blessing and re-engage the young fellow with an increase of salary.

BIOGRAPH.

THE POOR SICK MEN.—Mrs. Wilson secures seats for the theater as does also her daughter Peggy, expecting that respective holidays to accompany them thereto. The men, however, have other fish to fry, both having a weakness, each unknown to the other, for the game. Cards are secured table, a quiet game of draw, so when they learn of the plan of their wives they at once scheme to avoid what they would now be an ordeal. The subterfuge is illness. Mr. Wilson pretends to suffer excruciating pain in the stomach and shows his a violent headache. Of course, neither of the men know why the other is so anxious to avoid going to the theater, but the latter, having a very abject sympathy, they consent to go unescorted. Now the men are up against another problem, that is, how to avoid the wives' sympathy. The first to make the getaway and makes hurried strides for the club room where the game has progressed in the game when son-in-law arrives. Consternation besets both at this meeting and when Wilson arrives he has yet another shock in son-in-law answers, "I came after you." Well, the truth of the situation prevails and they make the best of it by becoming partners in the little discretion, both taking hands. They have hardly started in the game of stud when they are surprised by the butting-in of the police and the majority of the players are "pinched." Wilson and his son-in-law are left in the cops by getting in the fire-escape, not, however, without losing their coats and hats which they left in their hurried exit. Coming back to the room they find the entrance still guarded, so a disguise is their only hope, as they are without coats and collars. Climbing up the fire-escape, the son-in-law enters a room above and pilfers a small boy's suit which when donned proves a misfit. This way they manage to get by the guards, but their trouble has only just begun. They find the street in a real stop and placed to guard a street corner and the son-in-law, mistaken for a "mamma's pet," is set upon by a gang of newsboys. It is necessary in this stage to get home just ahead of their wives who are excessive in their sympathy for the poor sick men who had to remain at home and suffer from their illness, while they enjoyed an evening at the theater. The only laughter that the episode proved a lasting lesson.

FATE'S TURNING.—John Lawson, Jr., owing to his father's illness has the burden of business unexpectedly thrust upon him. Unaccustomed to the absolute responsibility, suffers a nervous breakdown. His father and mother decide that a change of air suggests he take the rest cure at a summer resort. This he decides to do, and bidding adieu to his fiancee leaves for Virginia at the Lawson hotel the same day. In the dining hall he is attended by a pretty waitress to whom he takes a great fancy. Several days elapsing, we find him deeply smitten with the girl to the neglect of his fiancee of whom he has not written a single line. Back to her home, they become betrothed, he presenting her with an engagement ring, promising to marry her immediately. Lawson, Jr., is a man of enormous step, and after a week or two, John is called hurriedly to his home as his father's illness has taken a bad turn. He lies dying despaired of. So urgent is the message that he does not have time to say good-by to his fiancee. His father dies and he in the excitement of the occasion has almost forgotten the little waitress, when a letter of appeal comes from her. John now taking his father's place in society and business, reasons that an alliance with the waitress is out of the question, and writes to her to that effect. This letter is a crushing blow and she goes to the boss's home in the hope that he can help her make to realize the disastrous result of his determination. She arrives at a time when there is a "Doll Party" in progress and comes face to face with John's fiancee who meets her with scorn. She receives very little better treatment from John himself, and she goes back to her furnished room to suffer alone for the trust she had placed in him. Some time later she learns that he is to be married and making one last effort takes up her baby and rushes to the home entering just as the marriage party is about to take place. Realizing condition wives for her the sympathy of all present

and a feeling of scorn is directed towards John, especially from the former, who leaves a copy with her mother. Anne of course has somewhat the best of it, and as was false pride kept prevented his marrying her. Now that his dead-pointed in the undercurrent we can see the character who was to portray the character as originally planned, humble head and the good-hearted girl.

KALEM.

PURITANS AND INDIANS.—Much romance centers about the early days of the Puritans in New England and in this production the Kalem actors have given a very accurate representation of Puritan life, all details of costume and environment being historically correct.

Joseph Bennett, a pretty Puritan maid, is beloved by Ralph Allen. Ralph's suit is favored until by chance one day Joseph's father catches Ralph indulging in a forbidden game of dice. Ralph is commanded to cease his attentions to the girl and is severely chastised in meeting and the Lord's day and driven from the place of worship. He wanders disconsolate into the forest and almost loses upon a band of marauding Pequots.

In the meanwhile Joseph has taken a restless child out of the meeting to a nearby spring. The Indians are upon her and Ralph saves her at the risk of his life. They then flee to the church, where there is a fortified defense against the Indian attack. The Pequots are finally repulsed and when it is all over Ralph's sin is forgiven, and he receives the hand of the fair Joseph as a reward for his gallantry.

THE SECRET OF THE STILL.—In this characteristic story of the South we are taken to the heart of the pine forests where the chief industry is the gathering of the pitch from the pine trees and its distillation into turpentine. Throughout the pictures the various stages of the industry are shown. The story centers around a young southern girl who has two lovers, both employed in the turpentine camp. Of course she loves but one and the rejected suitor attempts to discredit his rival by having a negro to open the main vent and allow the turpentine to go to waste. His deed is worse than he counted however for the turpentine takes fire and the still is partially destroyed. As was intended the finger of suspicion points to the girl's rejected lover and it would doubtless have gone hard with him had not the negro met with an accident and confessed as he was about to die. So the real culprit is run down and punished and the lover of the girl is freed of suspicion and wins the belle.

SELIG.

BUDDY, THE LITTLE GUARDIAN.—Two sufferers for the hand of Bess and the accepting of the one who can do as many things for her as possible is the subject of the picture story of Buddy. After a serious attempt life of Buddy during which time he is blessed with a succession of fine action details. Buddy wins the hand and joy of the house yet in the former hands are substituted at the father's drinking and often away late out at late hours and pleads for his return home. Buddy no longer been worn the motherly caress and leaves home and becomes a waif. The father realizing the hopelessness of caring for Bess and the unhappiness in whose cause, decides to begin life anew. He secures work in a brick-yard.

Buddy continues to push daddy's cause and will not let a chance pass by to help him. Both succeed in a measure but His employer sends him on an errand to the city because worries Bess and while she watches Buddy has her own trouble. A runaway team is down by an automobile and taken to the hospital. The other members of the family in their anxiety for the arrival to the accident is forgotten the value of the situation and the doctor sees in Bess his former patient. It later goes by and the business of the picture.

The [illegible] upon [illegible] to [illegible] a social glass with some friends. Bess did not like to [illegible] and [illegible] to [illegible] and [illegible] [illegible] [illegible]

Independent Film Stories.

AMERICAN.

A DENTAL DISASTER.—Two rivals for the hand and purse (particularly the latter) of a wealthy widow. These lovers do not indulge in the usual courting stage, but meet as a matter of fact with the widow by appointment. The chief interest of the picture, however, lies in a practical joke played on the unsuspecting rich widow by a mischievous boy. The boy, allowing his personal appreciation for the beauty of hands to rule, fills the lovely widow out of beauti-ful copper tools and being of an extremely artistic type applies them not into the noble-woman whose hands-omeness he admires, but into the widow's hands. The widow, unable to speak for the fun of the thing, is left to the mercy of the tools and when this is accomplished for the fun of the boy, he, knowing and is on the verge of being scratched when the dentist and the lovers rush into him, with the result that his very clothes are literally shredded from his body and he, not pitying him completely out at business.

They are found in the time by a skateboard. What glorious fun in the hands of the hand clerk. Painstaking inquiries fail to locate the owner, so, do under he proceeds to whom they belong, he decides to sell them by auction. The sale is a delightful conflict between the rivals, but the preference of either excludes the other completely, with some humor and one more is also to smile with, but embarrassment. The widow foils into his arms and is requested to be his wife, which she consents, the reason for his past reticence, surprises him by acquainting him with the fact that she, too, is a dentist, handling women with dentists' tools.

THE BATTERED BRIDEGROOMS.—Kitty Benson, on the day of her betrothal receives a message from her cousin, Jack, who is coming to see her, he and his fiancee have run away from the parents, and of opposition, and have been married at once, and in the meantime asks that she lend her consent, and in helping his lady love in her house until the minister can be found to marry them.

She assents and receives the answer requested and is immediately followed by Jack, who shows his appreciation of her good nature in good, cordial embraces. These marks of endearment are seen and of course misunderstood by the fiancee's father. Jealousy is invariably unreasonable and his is no exception to the general rule. Without waiting for explanations, he assaults Jack, who, surprised, retaliates, and the two men disappear from view, a nonsensuous mass of struggling legs and arms.

While all this is going on in the parlor, they creep back to their excited and almost hysterical sweethearts, very much the worse for wear, are repaired and bandaged by loving hands, and after a few necessary explanations, are glad to be friends and to give the other an opportunity of earning a double marriage fee.

THANHOUSER.

WHEN LOVE WAS BLIND.—May Read is the daughter of a wealthy widow. May has been blind from childhood, but bears her affliction bravely. While her mother is out of the house one day, the building catches fire. The frightened servants forget May and run out of the house. The blind girl unable to help herself, would have perished but if not been for the timely aid of Frank Lassen, who ignits his way into the house, and carries her into the street. But in so doing Frank is disfigured for life.

The young couple fall in love and the mother consents to their marriage, but the suicide of has physical affliction is an eligible man. Two years later, when the couple are possessed of a child, their family physician suggests that an operator May's best sight. Frank consents to the operation, although he fears that when she regains the sight of her eyes she will love him no more.

After the operation, which is successful, the doctor suggests May not see anyone for bandages, as it may mean that her sight will be lost again. But the desire to see her baby and her husband are too great. May removes the bandages and finds that her child is as beautiful as she had expected. Then she glances at her husband, who is scarred by the strong light. It blinds her, and she never sees again. But she knows that her baby is all she hoped it to be, and she believes her husband looks as she had pictured him. So, despite her great affliction, she is thoroughly happy.

PROMPT PAYMENT.—Jack wanted to practice law, he was eager to plead in court; but all the pleading of his life to a client was pleading for money. Clients were scarce men to whom he owed money. And it must be confessed that his arguments were almost irresistibly convincing.

Matters reached a crisis when the creditors called in a body to demand what they called their rights. Jack was in the inside office when they appeared but did not care to come out. Also they showed no going away.

But Jack, like most lawyers, was resourceful. His creditors, to while away the time, began a game of cards, and that gave Jack an idea.

For with the cards he was an expert. If legal profession were based on ability as a poker player, Jack would be the Chief Justice of the U. S. Supreme Court.

So Jack departed by way of the fire escape, and through the aid of a friendly customer, returned looking like a perfectly unhappy creditor. And he sat in that poker game, and won a surprising amount of money to the sorrow of the others.

Then Jack excused himself, slipped out to return in a short time in his own garments. And he greeted his creditors affectionately, and paid them in full, whereat they rejoiced for Jack was an honest lawyer when if he did have to hold a bill long to prove it.

STEALING A RIDE.—Two little youngsters, Nina Reed and Johnny Ellis, are out tobogganing when they see Susie's parents start for a drive in a sleigh. The children ask to be taken along, but are refused. Unknown to their parents, they hitch their little sleds on behind the big sleigh, and manage to get a free ride. Upon seeing a good speed on an ungrade Susie loses her hold on but little sled and Johnny, trying to save her, falls off with her. Both children are left some distance from their sleigh as it goes merrily on its way. Realizing the danger of and they are unable to overtake it.

The children have to walk home and the hope nearly lost and spend an anxious afternoon together.

Later Nina discovers that the empty sleigh returns and after some distance from the town. Recognizing Susie's sled, they turn back, fearing some harm has befallen their little friend. They track the children by their footprints into the woods where they find them asleep in the snow. Their children have had a fright, but no other. Who no worse off for their experience. This time they got their wish, and are driven back home in the big sleigh.

POWERS.

THE MASQUERADERS.—Edith St. Clair, a beautiful orphan girl, heiress to a large estate is transformed from a lawyer's office boy. Harry, the young man whom her deceased parents wish her to marry has returned from college and calls on call on her. The girl wishing to make sure that the man she is to marry loves her for herself and not for her money pretends to be a maid and has her maid pretend to be the mistress. A similar idea occurs to Uptown and he and his valet change places. Harry pretends to be a valet and upon arriving when the two woman fall in love with the supposed valet and Harry falls in love with the real maid who takes a hand in the game.

A WIFE'S LOVE.—Mary Crosby is the daughter of a well-to-do villager who dislikes her sweetheart, Allen Ramsey, and forbids her contact to their marriage. The couple elope and Mary's father swears that he will never forgive her. John loses his position and becomes a drunkard. Mary goes to her father to plead for help for her husband who that she says cannot recover unless he is taken to a warmer climate and who is in debt down and driven her out. Later the distressed girl wife re-enters the room and takes from her father's desk a sum of money needed to help her husband. Her father enters and in the midst of cursing her he finds the theft of money. Realizing the girl puts back the money just as her mother enters. Imagine the poor girl's remorse when she returns to her home and finds that her mother has left money to help them. John recovers and from then on his life is a real joy. Later we find that he has left a handsome sum of money to the daughter he has disowned.

LITTLE DOROTHY.—Little Dorothy's sister has two beaux, Fred Verney and Walter Howard, Mr. Frank's discarded, a bashful fellow. Whom she decides to be man for her sister. The pranks the little girl plays on Mr. Frank bring his courtship to a quick finish. The fun increases when the little girl tries to get the two beaux to propose to her sister. Finally she hits on a scheme and writes to Mr. Backward that her sister loves him something that will be read by Walter in his sleep. Backward encouraged by the letter visits his sweetheart but little Dorothy has to bring the two together through a very funny trick.

CHAMPION.

JUDGED BY HIGHER POWER.—Judging from his friendly attentions toward her, Josie Harcourt is decided in the belief that Howard Lessels is in love with her, whereas the true object of his attendance is her elder sister, Judith. This is easily explained as her sister Howard proposes to present a diamond ring to his fiancee.

In holding out her finger for the ring, as he shows it to her, Josie receives a severe shock when the young man laughingly informs her that it is meant for her sister Judith. Left alone by her room, beset with bewildered and suffering spirits, which arouse thoughts of vengeance toward her sister.

Howard's parents are in full accord with their son's choice. They are entertained at the family's home, bringing their family jewels along with the object of offering Judith the privilege of a choice of them. Josie presents an opportune time, and, who appropriates one and secretes the jewel in her sister's hair.

Shortly after their departure, the loss of the jewel is noted and Howard is dispatched in haste to his sweetheart's home in search of it. Apprising the girls of his errand, he is met with a verbal attack from Josie for his supposed insinuation, but which was far from Howard's mind. Further declaring that she and her sister will go to his parents to denounce them as well for sending him on such an errand, Josie reaches for her hat, at the same time hauling Judith's hat to her with sufficient force to dislodge the missing jewel. The astonishment of all at its discovery in response Judith instantly denies all knowledge as to how the jewel got into her hat, but realizing her compromising position, and noting the cruel expression of doubt in her lover's eyes, she seeks solitaires his engagement ring, to the secret delight of Josie.

Immediately awaiting news from Howard, Mr. Morgan sallies up the Harcourts. Josie answers the call, and in his unmistrial haste, informs him of the discovery, and that Judith had stolen it for the sake of its flash. Rushing to the girl's room, he sky, strikes the telephone wire, and with a terrific explosion, throws it to atoms, shattering the guilty girl with flame and fragments. Hastily summoning a physician to aid the suffering child mean while employing all available means for relief, she is pronounced incurably blind.

Judged by a Higher Power for her sins against her family, Josie makes a complete confession and the sobbing of the two families, that followed the ring on her sister's finger, she gently places Howard's hand in that of Judith's, as the joy of her own suffering gives happiness to others.

ECLAIR.

DOCTOR AGAINST HIS WILL.—In order to escape from marrying Horace, and to obtain the consent of her father to marry young Leandre, Ladnah Lamar, who have been made, the whole household is thrown into confusion. Louise and Horace go in search of a doctor to cure her of such a strange illness. They happen to pass the house of Sganarelle, a woodcutter, who has just been beating his wife Martine in order to revenge herself, tells the strangers that her husband is a much clever doctor, but can only be made to acknowledge his skill by being beaten until he confesses. They proceed to beat the poor man, and tell him that he is a skillful doctor and will cure the sad case. Accordingly he does a doctor's coat and hat and accompanies the two gentlemen to the home of Geronte Lamar. After an examination, the doctor pronounces the girl dumb, and no one doubts the word of so great a man.

Upon leaving the house, Sganarelle meets Leandre, who is disguised as Lucinde and by means of a beating, and a little bribery, Sganarelle consents to carry out the desire of Leandre. He returns to the house with his pupil, and pretends taking Leandre with him as his pupil. This learned man recommends that the patient take the air in the country with his pupil, and he discusses the merits of the case with her father. Leandre and Lucinde are delighted at the chance ever, through a misadventure the whole plot is discovered. Leandre, expelled from the house, and Sganarelle bound to be hanged for "conspiracy sentation." At the crucial moment, Leandre receives word that he has inherited a large sum of money, and he no longer is just made. He hastens once more to present to Geronte his suit for the hand of Lucinde, and finds that the only further objection has been overcome, he is accepted. Thanks to the kindness of Leandre, Sganarelle is pardoned and Martine is reconciled with Mr. Geronte's anger, and all ends happily as could be desired.

LUX.

LITTLE WILLIE GOES CYCLING.—Little Willie, a tiny bit of humanity, has equally tiny cycle, and starts gaily on his way. His fond father and mother, accompanied by the nurse, mount their bicycles and follow Willie. Willie by reason of his diminutiveness can accomplish such feats as riding between two people, and between a man's legs, then rides with no apparent aid and accidents ensue. China of all sorts, barrows, and finally Willie himself, come to the crash, the devoted parents mildly bringing down the wail of a shop in their mastery to follow their little son in his flight. Willie is finally found in a most wonderful fashion, up the walls and ceiling and down again. The film is sure to be the most popular that has been released.

AN INFAMOUS SON.—The only son of a gendarme is found guilty of stealing and consequently is driven from home. This sorrow finally leads to the father's death, while Willie's mother lingers on broken hearted. Later a man is discovered seriously wounded and taken to the hospital. It is then that information is received he has been robbed by a man who he left for dead. The assailant proves to be the son of the man. Despite this overwhelming calamity, the old father does not shirk his duty, but goes to arrest his offspring. Every effort of the father is made upon the prisoner and he is condemned to imprisonment. Meanwhile the father, brooding in his home, determines to commit suicide. In this, however, he is prevented by the entrance of his chief, who, realizing him of his duty to the service, leads him to the prison cell. Entering, the chief shows him the prisoner, and offers him the alternative of committing suicide or being shot. With the courage of despair, the prisoner grapples with the chief, but the latter throwing him off, shoots him. The father enters at this denouement and thus closes the career of an infamous son.

NESTOR.

THE MAN IN 23.—Mrs. Glendon, proprietress of Hotel Glendon, as unsuspecting and sensible as she assumed was still a woman and therefore curious. In sum Nell had protested much too far examining the Howard's trunks, but Mrs. Glendon, feeling confident that father and son would remain downstairs to play a game of cards, went sauntering forward in her hunt of suspending. Until Mr. Howard's step sounded in the hall. With a spring, Nell slammed the garment into the closet, which divided the Howard's rooms, and, slamming the door, left near Mrs. Glendon to brave it out as best she could.

But none was in the air so finding herself alone and all means of escape cut off, Mrs. Glendon hastily remained behind a settee.

Nell had intended making her escape through Bob Howard's room, but as she looked through the keyhole, she beheld the young man comfortable smoking a cigar. So donning a coat and hat which she found in the closet, the girl waited until the old gentleman had turned out his light. Then stepping softly out, she made a dash for the door and proceeded in gaining her own room unrecognized.

Mrs. Glendon attempted to follow suit, but her exit was cut off by Mr. Howard springing from his bed and locking the door, so she was forced to retreat into the closet. From here she might have later on adopted Nell's method of escape, had the girl not dragged a coat hanger in for his-he and sent Bob scampering to the office to tell the boss of a "burglar" in their closet.

Armed with various weapons the party crept cautiously up to Mr. Howard's room, where the recent commotion seemed to have taken silence, but that gentleman absolutely refused to open the door until he was warned that they would break it down.

This reluctance on Mr. Howard's part was entirely misconstrued, when Mrs. Glendon was taken from the closet in a fainting condition she was only his nimbleness of foot, which enabled him to keep ahead of his pursuers, as down the stairs and around the hotel they ran. And he succeeded in dodging them, and again used upstairs only to mistake Nell's room for his own. It proved however, to be Nell who, seeing a man under the bed fled down-stairs and brought up the crowd.

But no sooner had they dragged him out, than she recognized the old gentleman and hurriedly informed her mother that they must now make a clean breast of the matter. And although somewhat uncomfortable for all concerned it proved an excellent lesson for the mischievous. Nothing could again induce her to meddle with a guest's belongings.

SOLAX.

HIS BEST FRIEND.—Lord Kilgore seated one day in his ancestral home with his best friend Betsy, at his feet, is called upon by an attorney, who shows him a copy of Mr. Hodge's will, containing the remarkable provision that his entire fortune is left to Lord Kilgore provided he will immediately proceed to America and marry his cousin, Miss Westcote, whom his lordship has never seen.

Lord Kilgore after mature deliberation decides to comply with his Uncle's wishes and departs with his four footed friend for the United States. On the ship he meets Villiers, a New York crook, to whom he confides the purpose of his trip.

Villiers conceives the idea of detaining Lord Kilgore and of impersonating him at the home of the girl whom he is going to see. Bribing the wireless operator aboard the ship to send a message to Miss Allen in New York, one of their number disguised as a cowboy meets the vessel upon the pretext and succeeds Lord Kilgore from sending the message to Betsy and to Miss Allen.

When the ship reaches New York Villiers secures Lord Kilgore, and locking him bound in a room at the headquarters of the gang proceeds to the home of Miss Allen where he is now awaiting the arrival of Lord Kilgore. Villiers reckoned however, without the faithful friend of Lord Kilgore—his dog Betsy. The canine at once takes advantage of Villiers absence from the room to gnaw his master's pencil and paper upon which he scribbles a note informing Miss of his plight.

The dog with human intelligence then ribbs herself in one of Lord Kilgore's gloves and delivers the note to Allen, having been carried there by the animal himself. The three friends then locate Villiers and a combat puts the place where Kilgore is detained his lordship is liberated and the villain arrested and all ends happily.

IMP.

MAID OR MAN.—Bundle Keene is an adept devotee of the much art of self defense and never misses a boxing match when he can help it. Bundle is a fashionable business being a dummy in the church, naturally forever upon seek affairs regarding them as brutal and demoralizing.

Bundle buys a ticket for an exhibition of this nature, but in leading out of the house to attend it, he drops the ticket and leaves without it. The ticket is picked up by the usual wee lassie it to Bundle's lessee, who regards it with interest. Dismissing Bundle's absence he goes to the place and finds that his father has it. The dummy stands no reproof friends, but with bitter words defeat into victory, he pummeling his father he unobtainable and judge will his own eyes whether or not boxing exhibitions are a pernicious form of amusement.

At the height of the bout [illegible] the curtain is rung up for the [illegible] scene in the exhibiting Bundle knows. Now in [illegible] regarding [illegible] Bundle by his father's [illegible] and [illegible] make a [illegible] of [illegible] the fun ensues [illegible] [illegible] [illegible]

the house and serves to disguise Trent till of Abel's village and subsequently to hallucinate everyone in the house and wind up left of him is taken by a fool's assumption.

Almost all the excitement is over. Some arrives over the border and is likewise run farewell, which Gus obtains and we doubt if Mack his pugnacious, we are to discover at once why the "banishment" had results in and becoming insanity at his industrious position he explains instructed describing his humble antecedents of the afternoon.

THE MIXUP.—Mrs. Harry Hawkins has the ill fortune to shoot her cousin purse on the street and the stiff needed satisfaction to have it picked up by Cash Peters who returns it to her in a most gracious manner. After she has thanked him and himself walks away, he grasps her purse, finding Mrs. Hawkins by her appearance and straightforward manner to be.

When she reaches her home, he again accosts her, but she escapes him by running into the house and slamming the door in his face. Cyril, however, belongs to the persistent and irrepressible order of mashers, and so running around the house and climbing up onto a snowbank, he peers into a window, and seeing her inside telling her troubles to Molly, the maid, he raises the window and entering the room, rushes to her side and declares his undying affection for her. She beats a hasty retreat, entering into the room and locking the door. He is not at all discouraged by his reception, but handing Molly a liberal tip, begs her to secrete him somewhere until he has the opportunity of meeting his mamsenals again. Molly puts him in a large closet and then, looking out of the window, sees her sweetheart, Mike Dugan, a second-rate heavy weight prize fighter. She invites him in and explains the situation to him and asks him to throw the unwelcome visitor out of the house. Before, however, she can tell him where Cyril is concealed, she is called from the room.

Then Harry Hawkins, the husband, who has been away on a trip, arrives home and as he answers to the description of Cyril, Mike "gets busy" and with a mighty heave sends him through the window onto the snow bank. Mrs. Hawkins and Molly then enter and Mike tells them that he has done what they requested him to do. Mrs. Hawkins is delighted and thanking him heartily, she rewards him by giving him a bill of a large denomination. The three of them leave the room.

Poor Hawkins has by this time gathered himself together and returned to the house, where he meets Cyril, who has come from the closet. Cyril is busy explaining that he has called on business, when Mike re-enters the room, and while Cyril again returns to his closet, seizes Hawkins and once more throws him from the window.

Hawkins is again entering the front door when he meets the expressman carrying the trunk and quickly suspecting it, he gets into it and orders the man to deliver him inside. His orders are obeyed and he once more finds himself in the trunk in the room. As he starts to raise the lid, he hears someone coming and lets it fall back into place. Mrs. Hawkins, Molly and Mike are entering the room just as the lid falls and thinking the obstinate Cyril is concealed in the trunk, Mike picks it up and hurls it from the window and Hawkins again lands on the snow bank. Then Mike recalls the expressman and orders him to take the trunk away.

Hawkins calls through the bottom of the trunk and again leaves the front door. No sooner does Mike see him than he seizes him and is proceeding to eject the life out of him, when Mrs. Hawkins rushes to the rescue and explains matters.

Then Cyril, the unsuppressible, peers curiously and gingerly from his hiding place and finding all he also goes flying through the window, propelled by the united efforts of Mike and Hawkins, and peace at last spreads her wings over the home of the Hawkinses.

RELIANCE.

THE VOWS.—Walton, religiously inclined, studies for the priesthood and becomes a novice in a monastery. Before taking the vows he thinks he should see the world, and the old monk gives his consent in believing it is a harmless whim. The youth secures employment as a reporter and is assigned to interview a famous actress—Miss Carter. Her beauty and assumed air of domesticity and innocence infatuate him. Calling at her apartments unannounced however, he surprises her in a wild gathering of stage people and fast young men and the flaming wine and frivolity appall him. With bitter disappointment he drowns his grief in drink, and in a highly dramatic scene removes Miss Carter's garment and sewed she adorns for the first time that she leaves him and the impetuous youth immediately plans for the wedding. Walton goes to tell the good father, who already knows the pure-hearted boy would be happier in the bosom of his family, and the scene changes to a well appointed drawing room and plants with Miss Carter to give Walton up but she spares him with pleasant words. Later alone she sees the wisdom of the priest, and when Walton calls she persuades him to go back to the church. This is one of the most impressive scenes ever witnessed. She accompanies Walton to the monastery, and as he kneels to receive the tonsure she takes the knife of his calling from his shoulders, and with tears streaming from her eyes passes out into the world again, followed by a benediction of the priest, while Walton, with bowed head communes with God a most touching and beautiful tableau.

BISON.

TEXAS TED'S DEFENSE.—Texas Ted loves the sheriff's daughter, Tillie, and is favored by her father. He becomes involved in a card game and catches a sharp cheating. In the fight that ensues he wounds his opponent and is pursued and captured by the sheriff and his posse who arrest him. Ted, balking at being led to prison, grabs the sheriff's gun, gets the drop on the entire crowd, and holding them at bay secures a written confession from the wounded man that he alone was to blame, having stolen cards and pulled his gun first. This exonerates Ted and relieves the sheriff from incarcerating his prospective son-in-law.

THE REDSKIN'S SECRET.—Badly wounded from a fall, White Cloud, an Indian, brings a dead buck to health by the settler and his wife, and becomes the plaything of the settler's child. While the children are canoeing the settler's family is exterminated by redskins. White Cloud takes Esther to a white settlement and some years later rescues her from the Indians. Loving her dearly, he devotes his life to watching over and protecting her. Her affections, however, finally drift to a woundhood. Esther marries a handsome white settler, and White Cloud congratulates them and, there being nothing left for him to live for, he seeks the resting place of Esther's parents and destroys himself.

ATLAS.

HIS GREAT SACRIFICE.—A demonstration of modern surgery forms one of the strongest situations in this powerful picture drama. The scene deals with a young girl who possessed a wonderful voice and rose to fame almost over night. She was one of those who lost her head when success came and forgot her dearest friend, listening to flattery of an admiring throng.

But all the while in her dressing room and the doctors had declared she was horribly disgusted for her wife, she found her admirers dropping off until she was left to suffer alone.

The loyal one, however, who had given her a musical education and watched her rise with pride and joy, was still the same true and devoted slave. Even when a great surgeon told him she could only be restored to her former beauty by skin grafting, he proved his great love by offering himself for the operating knife.

The big scene of the operation was replete with real surgical equipment, trained nurses and a well known hospital interior. Details were handled accurately and true to life.

YANKEE.

THE COUNTING HOUSE MYSTERY.—Yes, the money disappeared while every man in the counting room was present. Where that ten thousand dollars went was a subtle mystery for the police to fathom, and the only clue was a clerk who had been slightly wild at times, therefore suspicion fell to his door and the bungling law considered the case practically solved.

Nell Pierce did not accept the popular verdict, however, but unerringly hit upon a solution of the problem, which proved her wonderful power of deduction.

To work out her astounding theory and prove its plausibility entailed great danger and effort on her part, but she did not falter for an instant.

She found her quite as she saw it and struggled bravely on to victory. Bucking fate and three, next to a blind war veteran, then as an Irish scrubwoman, then as Black accomplice, and even appearing on the scene in the difficult guise of an aged policeman. Well, The Yankee Girl deserves, her laurels brought her name to fame, and not only saved an innocent boy from prison, but succeeded in unmasking one of the most baffling crimes of her career.

THE TAXICAB MYSTERY.—In "The Taxicab Mystery" we have written and produced one of the season's most baffling mysteries. There is a tale of unusual interest, but at all times leaves the audience in suspense, waiting for the clever sleuth to solve the mystery.

He is aided by a pretty stenographer who, in one scene, goes into the Turkish baths and soaks the glass with her slipper to allow the deadly fumes of gas to escape.

The scenes through New York's busy streets is both novel and thrilling, in fact every scene is a distinct departure from those usually used in moving pictures. The part of Petrosh, detective, is played by Mr. Krolmer, who is familiar to our friends as "The Italian Sherlock Holmes." A strong cast supports Mr. Krolmer, including Marine Gardiner, late star of "Death Valley," and other prominent players.

AMONG THE EXHIBITORS.

Salt Lake City, Utah.—The La Vista Theater Company. Capital $5,000. Directors: D. Ashton, P. E. Hemphill and C. F. Stanley.

New York City.—The Carlfried Amusement Company. Capital $5,000. Directors, Carlfried Friedman, Abraham Carlos, Isaac Dobroczanski.

Chicago, Ill.—The Sherman Amusement Company. Capital $1,500. Directors, S. Rubstadt, J. Kaplin, D. Jetsinger.

St. Louis, Mo.—The St. Louis Motion Picture Company. Capital $85,000. Directors, Anthony C. Wagner, J. N. Arens and O. E. Goebel.

St. Louis, Mo.—The Lyric Waterville Company. Capital $5,000. Directors, M. B. Wunder, B. F. Sapp and Louis Schlafly.

Chicago, Ill.—The Milwaukee Avenue Theater Company. Capital $1,000. Directors, Fred D. Silber, M. J. Hanrahan and Charles E. Kelly.

Milwaukee, Wisc.—The Orpheum Amusement Company. Capital $2,000. G. T. Rugg, Phillip Pollack and Morris L. Mack.

Cincinnati, Ohio.—The Victor Theater Company. Capital $10,000. Directors, W. H. Correll, Charles S. Bell, Robert M. Scott, I. L. Huddle and C. E. Dickman.

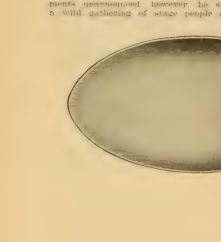
Lititz, Pa.—Messrs. J. F. Stoner and Brother, who have been conducting the Home Theater for some time, on North Broad Street, have leased the Rudy Hall and will convert it into a moving picture theater.

Oakland, Nebr.—Arrangements have been filed for the erection of an up-to-date moving picture theater which will be established at the corner of Oakland Avenue and Fourth Street, which will be under the proprietorship of Messrs. M. C. Freed and Mr. Beck.

Harrisburg, Penn.—Two moving picture theater proprietors have consolidated here and will do business by the name of the Majestic Theater Company.

ANNOUNCEMENT SLIDES 1 CENT EACH.

Up-to-date theaters use them for announcing future programmes, for song chorus slides when the chorus slide is missing, for business advertising slides —in fact, for anything you desire to say to the audience. They are written on colored gelatin with a pen and ink or typewriter. They look well. Anyone can make them. Takes three minutes to make slide. For three dollars ($3.00) cash with order, I send by express (charges not prepaid) as follows: 24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatine—enough for from 300 to 400 slides. Order now. F. H. RICHARDSON, No. 6 Bradhurst Avenue, New York City.


THE ONE BEST SOUVENIR
S. R. O. EVERY NIGHT
5c. EACH
$5.00 Per Hundred
This beautiful Souvenir Spoon is guaranteed Solid Silver Plated French Gray Finish and the latest design. Write today for sample and 3 plans that will fill your house to capacity.
UNITED STATES FACTORIES CO. MANUFACTURERS 40 Dearborn Street, Chicago

Licensed Release Dates

BIOGRAPH.

Jan. 2—The Two Paths (Dr.).....992
Jan. 5—When a Man Loves (Dr.).....998
Jan. 9—The Italian Barber (Dr.).....992
Jan. 12—The Midnight Marauder (Com.).....992
Jan. 12—Help Wanted (Com.).....995
Jan. 16—His Trust (Dr.).....999
Jan. 19—His Trust Fulfilled (Dr.).....999
Jan. 23—Fate's Turning (Dr.).....998
Jan. 26—The Poor Sick Men (Dr.).....991

EDISON.

Jan. 3—In the Days of Chivalry (Dr.).....
Jan. 4—Sleep, Gentle Sleep (Com.).....
Jan. 5—The Dept. of New York City (Sc.).....
Jan. 6—A Western Night (Dr.).....
Jan. 10—The Test of Friendship (Dr.).....
Jan. 11—The Home of the Seal (Scenic).....
Jan. 11—The Gardener's Ladder (Com.).....
Jan. 13—The Link That Held (Dr.).....
Jan. 17—With Interest To Date (Dr.).....1000
Jan. 18—Linda's Birthday Gift (Com.).....995
Jan. 20—Make Me Mine (Dr.).....1000
Jan. 24—An Eventful Evening (Dr.).....1000
Jan. 25—The Lover and the Count (Com.).....995
Jan. 27—The Black Hordred Letter (Dr.).....1000
Jan. 31—The Try Out (Dr.).....995

ESSANAY.

Jan. 3—The Redeemed Criminal (Dr.).....1000
Jan. 7—The Count and the Cowboys (Com.).....1000
Jan. 10—The Squemaroo's Romance (Dr.).....1000
Jan. 14—The Girl of the West (Dr.).....990
Jan. 17—His Master's Son (Dr.).....1000
Jan. 21—The Border Ranger (Dr.).....985
Jan. 24—A Six Cylinder Affair (Dr.).....1000
Jan. 28—The Two Reformations (Dr.).....1000

GAUMONT.

G. Kleine.

Jan. 3—The Artful's Pay Day (Dr.).....972
Jan. 7—The Woman Who (Com.).....945
Jan. 10—A Child's Plea (Dr.).....758
Jan. 10—The Hills of Gordica (Dr.).....243
Jan. 14—A Simple Rustic Tale (Dr.).....958
Jan. 17—The Sealed Letter (Dr.).....887
Jan. 17—A Water Contest (Scenic).....158
Jan. 21—The Kleptomaniac's Repentance (Dr.).....965
Jan. 24—The Twilight of a Soldier's Life (Dr.) 945

KALEM.

Jan. 4—The Bolted Door (Dr.).....975
Jan. 6—The Runaway Eaglet (Dr.).....955
Jan. 9—For Love Of An Enemy (Dr.).....995
Jan. 13—The Heart of An Indian Mother (Dr.).....1000
Jan. 18—Her Choun's Rescuer (Dr.).....980
Jan. 20—Robbie and the Redskins (Dr.).....950
Jan. 25—The Secret of the Still (Dr.).....950
Jan. 27—Puritans and Indians (Dr.).....970

LUBIN.

Jan. 2—Art and the Legacy (Dr.).....950
Jan. 5—His Last Parade (Dr.).....890
Jan. 8—A Mix in Masks (Com.).....900
Jan. 9—Tag Day at Silver Gulch (Dr.).....935
Jan. 12—The Widow's Choice (Com.).....950
Jan. 16—Will It Come To This (Com.).....715
Jan. 16—Faw Com (Com.).....250
Jan. 19—A Brother's Redemption (Dr.).....1000
Jan. 23—Father Makes Himself Useful (Com.).....975
Jan. 26—Father Love (Dr.).....1000
Jan. 30—His Regen Uncle (Com.).....1000

MELIES.

Dec. 1—Pals (Dr.).....
Dec. 8—What Great Bear Learned (Dr.).....
Dec. 15—Old Nourie Gal (Dr.).....
Dec. 22—A Western Wedding (Dr.).....980
Dec. 29—In the Tall Grass Country (Dr.).....980
Jan. 5—The Optimum Store (Dr.).....980
Jan. 12—The Owner of the "L. L" Ranch (Dr.) 980
Jan. 19—Changing Cooks (Com.).....980
Jan. 26—How Mac the Commuters (Dr.).....980

PATHE.

Jan. 2—The Misplaced Petticoat (Dr.).....
Jan. 2—Dutch Kids (Sc.).....
Jan. 4—The Cowboy's Innocence (Dr.).....
Jan. 6—An Intrigue (Dr.).....
Jan. 7—Love Under Difficulties (Com.).....990
Jan. 9—The Pursuit of Count Toland (Sc.).....
Jan. 9—The Lyin of Bedding (Dr.).....
Jan. 9—In the Land of Bonbons (Scenic).....
Jan. 11—The Tin Soldiercito (Dr.).....
Jan. 11—Inness Rambles Takes a Flight (Com.).....
Jan. 13—So Near Yet Not (Com.).....
Jan. 13—Max is Almost Married (Com.).....
Jan. 14—The Battle At Bonwood (Dr.).....
Jan. 16—Marjorie's Devotion (Dr.).....
Jan. 16—Saved By Her Dresses (Dr.).....
Jan. 18—Trailed By An Indian (Dr.).....
Jan. 20—Sea Birds in Their Haunts (Sc.).....
Jan. 20—The Tailor's Apprentice (Com.).....
Jan. 21—The Masked Dollar (Dr.).....
Jan. 23—How Mac Were Around the World (Com.).....
Jan. 25—Caught by a Lion (Com.).....
Jan. 25—Saved By Telegraphy (Dr.).....
Jan. 27—A Squeeze (Com.).....
Jan. 27—It Happened (Dr.).....
Jan. 28—Father Against His Will (Dr.).....
Jan. 28—Scenic Rolls Along (Scenic).....

SELIG.

Jan. 2—The Argonauts (Dr.).....1000
Jan. 5—Ramona's Father (Dr.).....1000
Jan. 9—Shadows of the Past (Dr.).....1000
Jan. 12—The Rival Dramatist (Dr.).....1000
Jan. 16—Buddy (Dr.).....1040
Jan. 19—An Old Gentleman's Honor (Dr.).....
Jan. 23—A Rodeo Partner (Com.).....

URBAN ECLIPSE.

G. Kleine.

Jan. 4—A Lock of Hair (Dr.).....978
Jan. 11—Wasted Assets (Dr.).....970
Jan. 13—Wood Carving at Eelaea (Ind.).....320
Jan. 18—By The King's Decree (Dr.).....
Jan. 25—The Second Bedding (Dr.).....980
Jan. 25—Scenes in Ireland (by British Scenic).....296

VITAGRAPH.

Jan. 3—All Is Fair In Love and War (Dr.).....973
Jan. 6—The Misses Finch and Their Nephew, Billy (Com.).....979
Jan. 7—The Old Water Jar (Dr.).....994
Dec. 10—Jealar Cupid (Com.).....987
Dec. 17—Where Love Dies (Dr.).....964
Jan. 14—Coward or Hero (Dr.).....975
Jan. 17—Three Men and a Maid (Dr.).....
Jan. 20—The Girl by the Wash Bowl.....
Jan. 21—Cast Up By The Deep (Dr.).....
Jan. 24—It Did Look Suspicious (Dr.).....
Jan. 24—Fitzmaurice Parade (Scenic).....
Jan. 27—Soul of the Mountains (Dr.).....
Jan. 28—Daily Jokes at the South Seas.....

THIS WEEK'S PROGRAMME OF LICENSED FILMS.

Monday, January 23.

Biograph Fate's Turning (Dr.).....998
Lubin—Father Makes Himself Useful (Com.).....975
Pathe—How Max Went Around the World (Com.).....965
Pathe—Gasoline Pat a Tonic (Com.).....964
Selig—A Rodeo Partner (Com.).....1000

Tuesday, January 24.

Edison—An Eventful Evening (Dr.).....1000
Essanay—A Six Cylinderable (Dr.).....1000
Gaumont—The Twilight of a Soldier's Life (Dr.) 945
Vitagraph—It Did Look Suspicious (Dr.).....
Vitagraph—Fitzmaurice Parade (Scenic).....

Wednesday, January 25.

Edison—The Lover and the Count (Com.).....995
Kalem—The Secret of the Still (Dr.).....950
Pathe—Saved By Telegraphy (Dr.).....995
Pathe—Winifles' New Sleeves (Com.).....982
Urban—The Sailor's Return (Dr.).....980
Urban—Scenes in Ireland (by British Scenic).....296

Thursday, January 26.

Biograph The Poor Sick Men (Dr.).....991
Lubin—Father Love (Dr.).....1000
Melies—How Mary Met the Commuters (Dr.) 980
Selig—The Old Nurse (Dr.).....1000

Friday, January 27.

Edison—The Black Bordered Letter (Dr.).....1000
Pathe—It Happened (Dr.).....994
Kalem—Puritans and Indians (Dr.).....970
Vitagraph—Soul of the Mountains (Dr.).....

Saturday, January 28.

Essanay—The Two Reformations (Dr.).....1000
Gaumont—Chile Nut Grocer.....
Lubin—His Regen Uncle Will (Dr.).....720
Pathe—Betty Rolls Along (Scenic).....280
Vitagraph—Daily Jokes at the South Seas.....

THIS WEEK'S PROGRAMME OF INDEPENDENT FILMS.

Monday, January 23.

American—When the Ships Separate (Com.).....1000
Lubin—Fatima's Treasure (Com.).....
Pathe—Kill the Fox (Com.).....442
Rex—The Fan (Dr.).....1000
Yankee—The Comtes's Last Chance (Dr.).....

Tuesday, January 24.

Bison—Red Man's Means (Dr.).....
Dawson—A White Lie (Dr.).....
Powers—Lazy Lessons (Com.).....
Thanhouser—When Dad Was Bound (Dr.).....

Wednesday, January 25.

Ameroan—A Wife's Devotion.....
Anderson—Tuxedo (Dr.)—White Lie (Dr.).....
Atlas—Mother (Dr.).....
Champion—Why He Would Work (Dr.).....

Thursday, January 26.

American—Bertha's Downfall (Dr.).....1000
Imp—Phone Love (Com.).....
Lubin—The Recovering Drunk.....

Friday, January 27.

Bison—Tilda's Wedding (Com.).....
Lone Star—Wife (Com.).....
Powers—Lazy Lessons (Com.).....
Reliance—An Outcast (Dr.).....
Selig—His Better Friend (Dr.).....

Saturday, January 28.

Champion—The Sheriff (Dr.).....
Comet—Scientific Mr. Muggins Has His Revenge.....
Crystal—Mother's Influence (Dr.).....
Great Northern—Intrigue (Dr.).....
Lubin—Mr. or Mrs. (Com.).....
Powers—The Mysterious Mr. (Dr.).....
Reliance—The Lost Locket (Dr.).....

Moving Picture Supplies

We are the largest dealers in Moving Picture Supplies and Machine Parts in the United States. We are also the largest jobbers of "Bio" and "Electra Pink Label" Carbons, and always carry a large stock for immediate delivery.

WRITE FOR LIST

American Moving Picture Supply Co.
110 Fourth Ave. New York City

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It

Write today for Terms

EUGENE CLINE
57 and 59 Dearborn St., Chicago

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
147 Fourth Avenue, NEW YORK CITY

START THE NEW YEAR by Subscribing to The MOVING PICTURE WORLD
$2.00 PER YEAR $2.00

Independent Release Dates

AMERICAN.

Jan. 2—Mrs. 'Arris Uses Vaseline (Com.)
Jan. 5—The Tenderfoot's Round-up (Com.)
Jan. 9—An Arizona Romance (Dr.)
Jan. 12—Lady's Lover (Com.)
Jan. 12—The Borrowed Hat (Com.)
Jan. 16—The Battered Bridegrooms (Com.) 525
Jan. 19—Bandal Dressed (Com.) 450
Jan. 23—The Bandits's King (Dr.) 900
Jan. 26—Wood A Maid Be Made (Com.) 1000
Jan. 26—Bertie's Bandit (Dr.) 1000
Jan. 30—The Genius (Dr.) 1000
Feb. 2—The Mexican in the Desert (Dr.)

ATLAS.

Dec. 14—Brothers (Dr.)
Dec. 21—The Arm of the Law (Dr.)
Dec. 28—The Outcast's Salvation (Dr.)
Jan. 4—A Steak Ride (Dr.)
Jan. 11—A Letter to the Stork (Dr.)
Jan. 18—The Wolf (Dr.)
Jan. 25—Irish Hearts (Dr.)
Feb. 1—His Legal Sacrifice (Dr.)

CHAMPION

Dec. 7—Hearts of the West (Dr.) 950
Dec. 14—The Sheriff and the Detective (Dr.) 950
Dec. 21—His Medal (Dr.) 950
Dec. 28—The Golden Grain (Dr.)
Jan. 4—Kings of the Earth West (Dr.) 950
Jan. 11—She's a Widow (Com.) 950
Jan. 18—The Will of a Western Maid (Dr.)
Jan. 25—Why He Went West (Dr.)
Feb. 1—Judged by Himself (Dr.)

COLUMBIA.

Nov. 12—The Heroine of 101 Ranch (Dr.)
Nov. 19—Oklahoma Bill (Dr.) 1000
Nov. 26—Stage Coach Duel (Dr.) 1000
Dec. 24—The Cattlemen's Feud (Dr.)
Dec. 31—Trapped (Dr.)
Jan. 7—Queen of the Pampas (Dr.)

ECLAIR.

Jan. 2—The Great Medal Competition (Com.) 485
Jan. 2—A Well Matched Marriage (Com.) 480
Jan. 9—Mother's Portrait (Dr.) 920
Jan. 16—The Jealousy of Susthenes Ramulot (Com.) 478
Jan. 16—Mr Wife's Hat (Com.) 482
Jan. 20—Painless Extraction (Com.) 508
Jan. 23—Still The Fire Burns (Dr.) 442
Feb. 6—Decree Against His Will (Dr.) 984

GREAT NORTHERN.

Dec. 24—Necklace of the Dead (Dr.)
Dec. 25—The Scarecrow (Dr.)
Dec. 31—Bear Hunting (Sec.)
Jan. 7—The Red Light (Dr.)
Jan. 14—A Homeless Boy (Dr.)
Jan. 21—The Trunk Mystery (Dr.)
Jan. 28—Triumph of Intelligence (Com.)
Jan. 28—Mr. Muggins Has His Sewing Done (Com.)

IMP.

Jan. 2—The Wise Druggist (Dr.) 995
Jan. 5—Reunited (Dr.) 996
Jan. 9—Their First Misunderstanding (Dr.) 998
Jan. 12—The Empty Shell (Dr.) 995
Jan. 16—His First Patient (Dr.) 500
Jan. 19—The Rev. Goodleigh's Courtship (Dr.) .500
Jan. 16—Melody 996
Jan. 23—The Dream (Dr.) 1000
Jan. 26—Plume 1767 Chester (Dr.) 997
Jan. 30—Maid or Man (Dr.) 995
Feb. 2—An Imaginary Elopement (Com.) 500
Feb. 2—The Mayor (Com.) 500

LUX.

Jan. 6—How They Tricked Father (Com.) 498
Jan. 6—The Rival Engine Drivers (Dr.) 387
Jan. 13—Bill As A Jockey (Com.) 465
Jan. 13—That Is My Name (Com.) 430
Jan. 20—A Dreadful Dilemma (Dr.) 586
Jan. 20—His Faithful Furniture (Com.) 950
Jan. 27—Little Willie Goes Cycling (Dr.) 296
Jan. 27—An Infamous Son (Dr.) 652

NEW YORK MOTION PICTURE CO.
("Bison.")

Dec. 23—The Pale Faced Princess.
Dec. 27—An Indian's Elopement 900
Dec. 30—Taming the Terror 900
Jan. 3—In the Heart of the Sierras (Dr.) 900
Jan. 6—A Savage Girl's Devotion (Dr.) 900
Jan. 10—An Indian Trapper's Prize (Dr.) 900
Jan. 13—The Creek Claim (Dr.) 900
Jan. 17—Texas Ted's Defense 900
Jan. 20—The Redskin's Secret 900

ITALA.
(By N. Y. M. P. Co.)

Dec. 29—The Rustic 900
Dec. 31—Norwegian Water Falls 500

Dec. 31—A Jealous Wife's New Year Day 500
Jan. 5—Auburto Tosscrino 900
Jan. 7—Published As Inspector of Hygiene (Com.) 900
Jan. 12—Joanna of Braganza 900
Jan. 14—The Recall 900
Jan. 19—A Sad Fascination 900
Jan. 21—The Visit of a Friend 500
Jan. 24—A New Kind of an Arm Chair 500

AMBROSIO.
(By N. Y. M. P. Co.)

Jan. 4—Trials of Tweedledum As a Police-man (Com.) 500
Jan. 4—The Wall Partition (Dr.) 500
Dec. 28—Grandfather's Pipe 500
Dec. 28—Drama of the Engine Driver 500
Jan. 11—How Tweedledum Pass His Bills 500
Jan. 11—Sad and Low Bells 500
Jan. 18—A Tailor's Queer Advertisement 500
Jan. 18—The Blue Domino Disguise 500

NESTOR.

Dec. 14—The Pilgrim (Dr.)
Dec. 21—A Desperate Remedy (Com.)
Dec. 28—Elsie of the Mountains (Dr.)
Jan. 4—The Cedar Ridge (Dr.)
Jan. 11—Sleepy Hollow (Dr.) 950
Jan. 18—Their New Minister (Dr.)
Jan. 25—The Man In 23
Feb. 1—The Bridal Trail (Dr.)

POWERS PICTURE PLAYS.

Jan. 3—The Pinkerton Man (Dr.)
Jan. 3—Next Door (Com.)
Jan. 7—A Woman Without a Heart (Dr.)
Jan. 10—The District Attorney (Dr.)
Jan. 10—A Trip to Husbands (Com.)
Jan. 14—Monte Cristo (Dr.)
Jan. 17—Mending Love Sores (Com.)
Jan. 17—Lovers' Trials (Com.)
Jan. 21—A Noble Heart (Dr.)
Jan. 24—A Widow's Love (Dr.)
Jan. 24—Little Dorothy (Com.)
Jan. 28—The Masquerades (Dr.)

RELIANCE.

Dec. 17—The Thin Dark Line
Dec. 24—The Refuge
Dec. 31—A Sacrifice—and Then (Dr.) 900
Jan. 7—As the Shadow Orders (Dr.) 900
Jan. 11—The Hour of Fate (Dr.) 900
Jan. 14—A Kentucky Belle 900
Jan. 18—A Country Girl 900
Jan. 21—The Vows 900
Jan. 25—For Remembrance 900

REVIER.

Dec. 21—Love's Sorrow (Dr.) 950
Dec. 28—Thoughtfulness Remembered by the Ute (Dr.) 950
Jan. 4—For Better Or Worse (Dr.)
Jan. 11—The Gooseneck Claim (Dr.)
Jan. 18—For the Child's Sake (Dr.) 500
Jan. 18—You Try It (Com.) 500

SOLAX COMPANY.

Dec. 23—The Pawnshop (Dr.)
Dec. 30—Mrs. Richard Dare (Com.)
Jan. 6—The Nightcap (Com.)
Jan. 6—Salmon Fishing In Canada (Sc.)
Jan. 13—The Girl and the Burglar (Dr.)
Jan. 20—A Reporter's Romance (Dr.)
Jan. 27—His Best Friend (Dr.)
Feb. 3—Ring Of Love (Com.)

THANHOUSER.

Jan. 3—The Pasha's Daughter (Dr.) 1000
Jan. 6—Baseball and Bloomers (Com.) 1000
Jan. 10—Everybody Saves Father (Com.)
Jan. 10—The Only Girl in Camp (Com.)
Jan. 13—The Vote That Counts (Dr.) 1000
Jan. 17—Bertie's Brainstorm (Com.)
Jan. 20—The Old Curiosity Shop (Dr.)
Jan. 24—When Love Was Blind (Dr.)
Jan. 27—Prompt Payment (Com.)
Jan. 27—Stealing a Ride (Com.)

YANKEE.

Jan. 6—The Royal Wishbone (Dr.)
Jan. 2—Mrs. Danver's Divorce
Jan. 9—An Erring Son's Awakening (Dr.)
Jan. 16—The Folks Back Home (Dr.)
Jan. 20—Returned To The Fold (Dr.)
Jan. 23—The Cowrie's Last Chance (Dr.)
Jan. 27—A Son of Old Glory (Dr.)
Jan. 28—The Taxicab Mystery (Dr.)
Feb. 3—The Counting House Mystery (Dr.)

The Moving Picture World
The Representative Trade Paper
$2.00 : Per Year : $2.00

Classified Advertisements

[Classified advertisements, three cents per word, cash with order. 50 cents minimum; postage stamps accepted.]

SITUATION WANTED.

YOUNG MAN desires position in the film manufacturing industry. Willing to do anything and accept small salary for start. Inexperienced, but understands the art of acting. Might do as utility man. H. E. FOWLER, 26 West 128th St., New York City.

AT LIBERTY.—Experienced moving picture operator and theatrical Steam organ man in the business. Income or travel. Responsible managers only. State all in first letter. THEODORE RIEHL, Orangeville, Pa.

BY HUSTLER as exchange or theater manager, or traveling representative. Long experience and connections in all branches. Can furnish best references and bond if desired. Address, MAIN F. SCHERER, 6656 Marshfield Ave., Chicago, Ill.

THEATERS FOR RENT.

FOR LEASE.—Moving Picture Theater fully equipped, corner of Merrick and Remsenburg Roads, Lambertville. Address, WILLIAM GIBB, Far Rockaway, N. Y.

EQUIPMENT FOR SALE.

FOR SALE.—A Gaumont Moving Picture Camera, positively new. A bargain for cash buyer. E. M. OLSON, 656 Jackson Avenue, Long Island City, N. Y.

FOR SALE.—Send us new, Selig Polyscope moving picture machine complete with film box. Address, EDW. MANVILLIAN, 339 South Morgan Street, Chicago, Ill.

In Answering Advertisers Kindly Mention
Moving Picture World

Insure yourself against burned off lead wires by installing a pair of Sterling terminals.

Positively the best terminal ever devised for motion picture arc lights, guaranteed to prevent burned off wires.

We claim this to be the simplest and most practical terminal on the market. Merely insert wire and screw down the nut. It grips the wire like a vise.

Send $1 today for a pair postpaid. State size wire used.

STERLING NOVELTY CO.
500 Main St., Warren, Ohio
Exchanges write for proposition.

Admission Tickets

Reading 5c., 10c. and ADMIT ONE
Correctly Numbered. Good Paper

Per Roll of 2,000	$ .20
10 Rolls	1.90
20 Rolls	3.75

Dissolving Stereopticons and Moving Picture Machines, repair parts for all Machines. Carbons, etc.

ERKER BROS. OPTICAL CO.
604 Olive Street St. Louis, Mo.

The Moving Picture Theatre Supply House of the West

EAGLE FILM EXCHANGE

WE BUY the entire output of the Independent manufacturers. Ask about our Three-locked reel system.

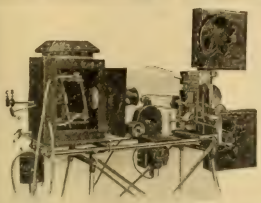
Posters free. Prompt service. Day and night service Write, wire or phone

143 NORTH EIGHTH STREET, PHILADELPHIA, PA

The Daylight Screen

KOCH & STACKHOUSE, - Stroudsburg, Pa.

It has every essential feature of all other screens and many special features of its own.



THE "STANDARD"

The Machine That Gives Results

FULLY GUARANTEED

LAST CALL

AT THE OLD LIST PRICE

After Feb. 1st, 1911

$225.00

Only machine approved by New York Fire Underwriters where motor is used. Absolutely flickerless.

AMERICAN MOVING PICTURE MACHINE COMPANY

101 BEEKMAN STREET, NEW YORK

Licensed by the Motion Picture Patents Co.

FILMS FOR SALE

after sixty or ninety days of release.
Also commercial in excellent condition
at reasonable prices.

M. YSSEL

973 N. 7th Street, Philadelphia, Pa.

MANUFACTURERS---NOTICE!

I am now prepared to do special work on exposures, negatives, developing and printing.
Guaranteed work by my own process.
Interior work by X-ray filter system a specialty.

FRED. W. HOCHSTETTER

2726 W. Division St., Chicago, Ill.

H. F. HOFFMAN

Lecturer of Special Releases
New York City and Vicinity
Care MOVING PICTURE WORLD

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

The House of Quality and Satisfaction

MR. EXHIBITOR :

If you are desirous of *finding out how to improve your present service and increase your daily attendance* call and have a confidential chat with us. If you are unable to call, drop us a line.

W. E. Greene Film Exchange

INCORPORATED

228 Tremont Street, Boston, Mass.

Telephone 3790 Oxford

The Cincinnati-Buckeye Film Company

$100,000.00 incorporation, operating the CINCINNATI FILM EXCHANGE, 315 W. 4th Street, Cincinnati, Ohio, and the BUCKEYE FILM PROJECTING COMPANY, 309 Arcade Building, Dayton, Ohio. Biggest Independent Film Renting Concern in the UNITED STATES today. BUYING almost the entire Independent Output. Reference: SALES COMPANY, 111 E. 14th Street, New York. If you are looking for a real Film Service, drop us a line.

The Cincinnati-Buckeye Film Co.

315-317 W. Fourth St. CINCINNATI, OHIO

309-321 Arcade Building DAYTON, OHIO

LOUISE M. MARION'S
Great Novelty of
ILLUSTRATED POEMS
Patriotic and otherwise
Also her attractive comedy play
MONEY! MONEY!! MONEY!!!
is a great drawing card for
THEATERS, CLUBS, ETC.
Terms reasonable
Operator furnished when desired
Attractive painted posters and slides made from life models supplied free of charge

LOUISE M. MARION
321 West 23d St. New York City

WHY SEND TO EUROPE FOR
FILM PERFORATING DIES
When we can make them for you?
High-class repairing and alterations on Foreign Machines.
THE A. DEWES COMPANY
249 Centre Street, NEW YORK

Atlas Films Hold the World

OUT FEBRUARY 1
A Big Surgical Sensation
His Great Sacrifice
Powerful story, strong cast and an actual fac-simile of a skin grafting operation.
One of the Year's Big Films
Atlas Film Co. 10 E. 15th St. New York

SPECIAL DETECTIVE WEEK
MONDAY, JAN. 30
"The Taxicab Mystery"
With the Italian Sherlock Holmes
Coming FRIDAY, FEB. 3
"The Counting House Mystery"
With Nell Pierce, Detective
BULLETINS—POSTERS—FREE

YANKEE FILM CO.
344 East 32d Street New York

All Advertising Copy must be in hand not later than Wednesday Noon

JONES DUPLEX CHECK GATE

POSITIVELY
the only way to
CHECK YOUR PUBLIC

The Jones Check Gate has been in operation at different stations in the HUDSON TUNNELS, and found to give a perfect count, with a smooth and noiseless operation.

Many of the large Theatres in New York and elsewhere have installed THE JONES DUPLEX CHECK GATE, and they have favorably satisfied those purchasers.

ASK YOUR EXCHANGE MAN
TO GET YOU ONE

Manufactured by JONES CHANGE REGISTER COMPANY, Inc., 18 BROADWAY NEW YORK CITY

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices—Best Work—DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

Annual Subscription Moving Picture World $2.00

LIGHT EFFECTS
Everything Electrical for Theatres, Parks, Productions and Vaudeville Acts.
UNIVERSAL ELECTRIC STAGE LIGHTING CO.

Kliegl Bros.
PROPRIETORS
1393-5 Broadway, New York City

United States Film Brokers and Importers
41 Union Square West NEW YORK CITY
Broadway and 17th St.
Second-hand Independent Films all makes 60 and 90 days old
SECOND-HAND FILM
$5.00 per reel upwards
NEW FILM
4c. per foot upwards
CAMERAPHONE FILM
new, with two sets records
Complete lists sent free upon request

THE ENTERPRISE MODEL B
Portable Calcium Gas Outfit
is the only Substitute for Electricity for projecting Motion Picture or Stereopticon Views and is the
Only Satisfactory Portable Outfit
because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.
"OXONE" in SQUARE CAKES is most Satisfactory for the production of Oxygen Gas. Send for particulars.
For Sale by Dealers.
Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph Street, CHICAGO

This week, a Trade Paper wanted to know the meaning of
Rex
So the whole world may know, as well as all the readers of the World
Rex means good films
See announcement to come out before in the next issue of the Moving Picture World.
THE SALES COMPANY WILL SELL ALL OF THEM

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors

5,000	$1.25	20,000	$4.60	50,000	$7.50
10,000	$2.50	25,000	$5.50	100,000	$10.00

Get the Samples Stock Tickets, 6 Cents
NATIONAL TICKET COMPANY - - - ShamoKin, Pa.

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2

The Kauffman Manufacturing Co.
ASHLAND, OHIO

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill.
Branches in all leading cities

CHEAP
Steel Frame Theatre Chairs
ABSOLUTELY Non-BREAKABLE

Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs
Also seating for Out-of-Door Use.

Address Dept. W

STEEL FURNITURE CO., Grand Rapids, Mich.
New York Office; 150 Fifth Avenue
Boston Office; 224 Congress Street, Boston, Mass.

Opera and Assembly Chairs

Most popular priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave. and 43d St. - New York, N. Y.

The Automatic Theatre Chair

It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre Chair.
If you have not seen our latest models, investigate.
Write today for circular A.

THE HARDESTY MFG. CO.
Canal Dover, Ohio, U. S. A.

FILMS FOR SALE. 50 Reels of Films $8 to $16 per Reel
Second-hand one pin Edison machine, $100.00
Mayer Silverman, 1054th Ave., Pittsburg, Pa.

Exhibitors in N. Mexico, Arizona and Nevada

We have secured the rights for the above States for the Exclusive Motion Pictures of the **Cowboy and Indian Frontier Celebration** held at Cheyenne, Wyoming.

Three reels of the greatest Western Pictures ever produced. An exact reproduction of an event that amazed and delighted 50,000 people at Cheyenne, Wyo.

Give your patrons a genuine treat and make some money, too. Get busy and book this big feature. Address,

THE TOURNAMENT FILM COMPANY
Box 34 Silver City, New Mexico

CONSPIRACY

is the keynote of TRUST existence. Slander and abuse through under-strappers, their stock in trade. Treachery is rewarded while honesty of purpose is condemned. The unlawful Combinations will come into their own if you will

BE INDEPENDENT

TRY THE
SWAAB FILM SERVICE CO.
338 SPRUCE STREET
Philadelphia, Pa.

FOR SALE—1,000 feet late films, $5 to $15 per reel; Lubin Ex. Model $60; Powers, Edison new machines, $100. Motiograph, $125; Fort Wayne reducers, $30; song sets, $1; odd slides, $6. Moving Picture Theatres cheap; will buy same. For Rent—8,000 reels film, $1 per reel. Will buy machines, film, Passion Play.

H. DAVIS Watertown, Wis.

FOR SALE CHEAP

1 Powers machine, $80.
1 Edison machine, $75.
300 reels of films at $5 per reel.
100 sets of song slides.

J. WILSON
138 East 14th St. New York, N. Y.

Operators and Managers Hand-book $1.50

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad. last week? Well, don't look it up. Just write for our

Booklet 15018

Fort Wayne Electric Works
1402 Broadway
FORT WAYNE, INDIANA 733

HALLBERG
THE ECONOMIZER

SAVES two hands on electric bill and makes BIG CUT on the first cost of your complete equipment.

I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

Free Catalogue No. W-30

J. H. HALLBERG 36 East 23d St. New York City

OPERA CHAIRS

The Latest in Seats | GET OUR PRICES Before You Buy Largest Variety Lowest Prices | The Best in Seats

GEO. W. BENNETT
744 West 5th Street
CINCINNATI OHIO

Announcement Slides
Advertising Slides
Songs Illustrated
THREE STAR SLIDE CO.
Rooms 523-4
225 Dearborn Street :: Chicago, Ills.

ADVERTISING : ANNOUNCEMENT **SLIDES**
Genre Transparency Company
507 N. Clark Street Chicago

UNIFORMS

FOR

USHERS, DOORMEN, &c.

We are originators of style and design
Catalogue "M" is ready
The Big House With Little Prices

RUSSELL UNIFORM COMPANY
128 W. 36th Street
NEW YORK
Five doors west of Broadway

WURLITZER
Automatic Musical Instruments

They do the work of expert musicians and relieve your operating expenses.

Wurlitzer is the world's largest manufacturer. We supply the U. S. Government with musical instruments. Write for big, new 84-page catalogue showing the only complete line of self-players, from a small electric piano to an automatic orchestra representing 35 musicians. Easy time payments.

Concert Pianorchestra

THE RUDOLPH WURLITZER CO.

CINCINNATI, 115 to 121 E. 4th; NEW YORK, 25 and 27 W. 32d (bet. B'way and 5th Ave.); CHICAGO, 266 and 268 Wabash Ave.; PHILADELPHIA, 1835 Chestnut; ST. LOUIS, 912 Pine; CLEVELAND, 206 Prospect Ave. S. E.; COLUMBUS, O., 57 E. Main.

Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE 75 CENTS

Also latest cue music (series 1910) for 10 parts and piano, $1.00.

1-4 discount on both numbers.

CLARENCE E. SINN
1501 Sedgwick St CHICAGO, ILL.

OUR PATENT FLUTED BELLS create great enthusiasm in Moving Picture Houses. Have your house keyboard as a extra improvement. It is an accompaniment to songs. Taunts like Bells, but cheaper. Chromatic, including resonators, dampers and five octaves, $250.00.

J. C. DEAGAN
3800-3810 N. Clark St. CHICAGO, ILL.

NEW SLIDES

For the following Songs—JUST OUT

Dolores.
The Best Place of All.
The Moon Swings Low
Spanglume Brings Roses and You.
You're the Sweetest Girl in All This World To Me.
Moonlight, Dear.
We've Kept the Golden Rule.
If Your Heart Knew a Heart Like Mine.
Be My Sweetheart.
I Get So Lonesome for You.
I'm a Married Man.
I'll be Right Here in the Same Old Place.
The Vale of Dreams.
I'd Give the World to Call You Mine.
Dougherty.
In My Dreams of You.
They've Won Every Nation's Battles But Their Own.
Get a Girl to Love You.
My Rose From the Garden of Love.

De WITT C. WHEELER
120 W. 31st St. New York City

Correspondence Course. Special rates to the trade. Send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We have a Powers Cameragraph No. 6 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00.

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

UNIFORMS
AND CAPS
FOR
Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
208 East Jackson Boulevard
CHICAGO.

Want Chairs Quick?

Stafford chairs excell all others. We use no three-ply veneers. Why? Not good enough! Five ply is best, and that is why we use them.

Chairs like cut
IN STOCK and
GUARANTEED

Ask for Catalog No. 305

E. H. STAFFORD MFG. CO.
CHICAGO-ILLINOIS

EXHIBITORS *BEWARE!*

DON'T run rainstorm and scratched films in your theatre when you can get first-class films for the same money. We have equipped a special plant where all slightly scratched films are renovated, and all our films are as good as new. *We have several openings for late service.* Write or wire at once.

We have the following feature films:

Frontier-Days in Cheyenne
Original Wolgast-Nelson Fight
Original Nelson-Gans Fight
Custer's Last Stand
U. S. Military Tournament
Knights Templar Conclave
Reproduction Johnson-Jeffries Fight

Drop us a line.

CHICAGO FILM EXCHANGE
Chicago. Omaha.

FILMS WANTED

Three to six weeks old. Want Films of all makes. American made preferred

If possible give prices for each week by itself

E. Johnson, Post Restante, Plainfield, N. J.

CLEAN YOUR FILMS WITH THE
Mortimer Film Cleaner, Give the public a bright clear picture. Send for our BOOKLET giving a full description of the LITTLE WONDER of the Moving Picture World.
THE MORTIMER FILM CLEANING CO.
Home Office, Fidelity Bldg., Portland, Me.

H. F. HOFFMAN

Lecturer of Special Releases
New York City and Vicinity

Care MOVING PICTURE WORLD
Telephone 1344 Gramercy

5c Show Souvenirs

IMPORTED CHINAWARE, Per 100	$5.00
ALL LEATHER PURSE, Per 100	7.50
TRICK MATCH BOX, Per Gross	1.75
100 AERIAL PLANS, Large Sailing, Per Gro.	1.25
FANCY WOOD WHISTLES, Per Gross	2.75
JAPANESE TURKEY GLASS BOX, Per Gro.	1.50
FANCY COLORED RUBBER BALLS, Per Gro.	1.25
HORSESHOE MIRROR, Assrd Colors, Per Gro.	1.00
SKELETON ACROBAT NOVELTY, Per Gro.	1.50
TRENCH HEAIR WHISTLES, Per Gross	1.25
JAPANESE FINGER TRAPS, Per 100	1.00
IMPORTED STONE STEINS, Per Gross	4.00
DECEPTION WINE GLASS, Per Gross	1.25

Terms Cash Personal Checks must be Certified

NEWMAN MFG. CO.,
611 and 647 Woodland Ave., Cleveland, Ohio

Opera Chairs

The Strongest Made

Most Attractive Designs

PERMANENTLY NOISELESS

More of our chairs sold than all others combined

There Are Reasons

Large stocks constantly on hand, and we can make prompt shipments of rush orders

Write for Catalog V

American Seating Company

215 Wabash Avenue CHICAGO 19 West 18th Street NEW YORK
BOSTON PHILADELPHIA PITTSBURGH

FOR SALE OR TO RENT
Gem Theater, Little Falls, N. Y.

The COSIEST and HANDSOMEST theater in the country, located in the heart of the business section. GROUND FLOOR, FULLY EQUIPPED. Can stage any attraction. VAUDEVILLE or REPERTOIRE. Seating capacity, 500. Owners now engaged in other business.

REARDON & SHULTS
P. O. Box 575 Little Falls, N. Y.

EXCHANGES!
Save time and money by having your films redeveloped and renovated by the *Hochstetter process.* Endorsed and recommended by leading exchanges.

We are now prepared to install renovating plants in exchanges at very reasonable rates.

Specimen work done at our plant at 60 cents a reel. Agents wanted.

Ortho Film Co., 2726 W. Division St.
CHICAGO, ILL.

INDIANA EXHIBITORS

Barney Oldfield—Jack Johnson Auto Race
$10 per day
Belgian Cavalry - - - - 4 per day
Dieppe Auto Circuit - - - 4 per day
Many other feature films for rent

Royal Amusement Co., Indianapolis, Ind.

Sound Effects

In Picture Music the Theaters it is very essential that the pictures and sound effects are of the kind that can be depended upon. We make such effects and accessories and instruments that will give the exact realization of the subject. We have manufactured Thunder, Bells, Xylophones, Drums, Whistles and Sirens.

LEEDY MANUFACTURING COMPANY
1055 E. Palmer St., INDIANAPOLIS, IND.

To Trap Drummers

A Limited Time Offer

Special Offer { Size Shell 3x10 $10.00 / Size Shell 3x8

Solid Maple, Rosewood or Walnut, 10 fine plated thumb screw rods. Kangaroo, Angora or Skunk Calf Drum Heads.

We ship with privilege of 6 days trial
E. P. ZEIDLER DRUM CO. Dept. F CLEVELAND, OHIO

NEW FIELD BIG MONEY EASY WORK

Why don't you think up plots for Motion Picture plays? It's easy, pays up to $50 a week for good work. Men and women. We teach you and help sell plots. Demand unlimited. Send for particulars.

ASS'D M. P. SCHOOLS
908 Chicago Opera House Bldg., CHICAGO

Managers' and Operators' Handbook

.... BY ....

F. H. RICHARDSON

Price $1.50 Postage Prepaid

Film Announcement Titles

Any of the following Announcements sent by mail upon receipt of price:

Will the Ladies Please Remove Their Hats so Others Can See?	20 ft.
Hand Colored, Trick Film -	$3.00
(Same Black and White) -	2.00
Just a moment; Show only half over. 15 ft. Hand Colored -	2.00
(Same Black and White) -	1.50
Ladies' and Children's Matinee every Saturday, 10 ft., Hand Colored - - - -	1.50
(Same Black and White) -	1.00
New Pictures every day, 10 ft. Hand Colored - -	1.50
(Same Black and White) -	1.00

Send for Complete List

Any Announcement you wish made to Order. Send us an order.

Your money back if you say so.

The F. A. Film Cement

IT STICKS

Positively guaranteed to work on any film. It don't crack, dry up, or leave any coating on the emulsion; is fire-proof, and only requires about one-half as much as others.

Ask your Exchange for it.

Single bottle - - - 25 cents
Six bottles by express - - $1.00

French American Producing and Manufacturing Co.
918 Madison Street CHICAGO

BIO CARBONS

Let us show you how to get better results

In nine theatres out of ten, better results may be obtained without increased cost simply by a careful selection of Carbons.

It is a well-known fact among Electrical Engineers that a different size of Carbon should be used for every different current, and a different *grade* for each voltage, if the *best results* are to be obtained.

In moving picture work the range of voltage at the arc is from 26 to 55 and the range of current is from 15 amperes to 65 amperes.

Before the introduction of the BIO Carbon practically only one size and grade was used. Consequently only those exhibitors who happened to have the particular conditions suited to this size and grade were getting perfect results. The rest—a big majority—were simply getting results that *seemed satisfactory* because they never had the opportunity to see anything better.

Thousands of exhibitors have availed themselves of our services and are now getting better results than they had ever believed possible. Send us the *stubs* of the carbons you are now burning and we will make a complete report on their suitability for your purposes and send samples of *proper carbons* free of charge.

Charles L. Kiewert Company

39 Cortlandt St., New York

Largest importers of Flaming Arc Lamps and Carbons in America

MOVING PICTURE MACHINES

Stereopticons, Slides, Accessories

CHAS. M. STEBBINS

1028 Main St.

KANSAS CITY, MO.

Large line of Edison Goods

Established 1899

"SILVERLIGHT"

Aluminum Motion Picture Curtain

Extraordinary Features Are:

Ralph J. Golsen Supply Co. 84 Wabash Ave., Chicago

Everybody Works but Father

under Gen. Flimco's foxy plan. It's a soft snap to "buy" up film exchanges with promises and then "fine" the poor suckers until the office is paid for in fines. How in blazes some of you poor exhibitors can be satisfied to deal with the foxy Flimco, I can't understand. But you're waking up—many of you. And as fast as you come out of your nap, you'll hook up with me and get a film service that will tickle you to pieces. My customers are making more money than you are making. Let that roll around in your think tank for a few days and then write to me.

CARL LAEMMLE, President

The Laemmle Film Service

Headquarters:

196-198 Lake Street CHICAGO

Other Offices: OMAHA, NEB. MINNEAPOLIS, MINN.

The biggest and best film renter in the world

LOCAL 162 INTERNATIONAL ALLIANCE THEATRICAL STAGE EMPLOYEES

AFFILIATED WITH SAN FRANCISCO LABOR COUNCIL AMERICAN FEDERATION OF LABOR

Moving Picture & Projecting Machine Operators

OF SAN FRANCISCO

ORGANIZED JUNE 23RD 1904 AUXILLIARY TO LOCAL 16. I. A. T. S. E. CHARTERED MARCH 25TH 1909

SAN FRANCISCO, CAL. Jan. 12th, 1911.

Mr. F. H. Richardson,
New York City.

Dear Sir:-

I am in receipt of your Handbook for Managers and Operators and after a careful study of your work, I wish to compliment you on its production, as the only book of its kind which has yet appeared which is worthy of the name.

Many copies are now being ordered by the members of this Union, and the Executive Board who has charge of the apprentices has prescribed its careful study by them as a part of the apprenticeship they serve in this Union.

I can readily see of what great value this book will be to the operator who has not had the advantage of association with others with the protection that an organization brings, while I venture to assert that there is no operator who cannot derive benefit from its study.

Thanking you in the name of the craft for what will undoubtedly be of great assistance to better projection, and with best wishes, I beg to remain,

Sincerely yours,

W. G. Woods

Prest. Local 162 M.P. Operators of S.F.

Vol. 8, No. 5 February 4, 1911 Price, 10 Cents

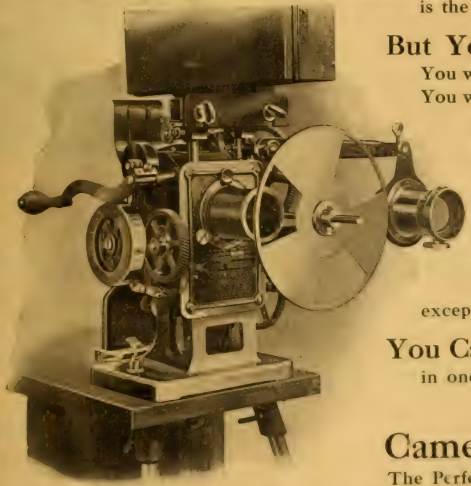
THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

The Old Story—(about picture machines)

You have heard it a thousand times—flickerless, bright, steady pictures, noiseless operation. Every maker of picture machines has told you his machine is the only one for these.



But You Want More

You want long service.

You want insurance against breakdowns.

You want freedom from repair bills.

You want satisfied operators.

You want a machine that never causes worry, that requires no attention but oiling and cleaning, and does not demand a thought except when your show is on.

You Can Get All These

in one machine only—

Power's Cameragraph No. 6

The Perfect Motion Picture Machine.

If you are going to buy a Picture Machine, don't fail to send for Catalog G.

NICHOLAS POWER COMPANY

For thirteen years the leading makers of motion picture machines

115-117 Nassau Street New York

Call Call Call Call Call Call Call Call Call

FOR

THE THANHOUSER

WO-A-WEEK *"2 4 U—AND GOOD ONES, TOO!"*

Release of Tuesday, Feb. 7

How a "Belted" Earl Was "Belted"!

THE WESTERNER AND THE EARL

deals with that phase of the Foreign Nobleman Question that is best known to America—the exchange of a title for Yankee dollars. A certain English earl tried to exchange his for such of wealthy Mrs. Montague's shekels as came with the hand of her daughter. Mrs. Montague was willing. But her daughter wasn't. The scraggy-looking specimen of nobility didn't appeal to her at all, at all; the healthy, husky American type of man was more to her liking. But the nobleman schemes out a scheme to win her admiration, and, learning of it, the certain American-type-of-man schemes out a counter-scheme—and the pictures bring pleasing order out of the chaos that follows. No. 183. Code-word: Coduke.

Release of Friday, Feb. 10

Another Adventure of Violet Gray, Detective

THE NORWOOD NECKLACE

and its mysterious disappearance give Miss Gray fresh food for reflection and solution. Reflecting on the freeing from custody of a pretty female suspect, Violet decides that the police error was made in the release—and NOT in the detention—of the suspect; and the aftermath of her decision is formed in a solution of the whole necklace puzzle. The case of the Norwood Necklace easily shows bright Violet at her best, and you will admit that though her methods are odd they certainly get the results. No. 184. Code-word: Norwood.

The Thanhouser News the "Exhibitor's Guide," sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Drop a card to EDITOR, THANHOUSER NEWS, NEW ROCHELLE, NEW YORK.

The Thanhouser Photoframe consisting of portraits of the famous Thanhouser "Stock," framed in solid oak, mission finish, 34 inches in width and 44 inches in depth, with glass and easel (6 feet high), **GOES TO YOU FOR $3.50** with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling THE GREATEST LOBBY-DISPLAY BARGAIN EVER KNOWN.

For System's sake address ART DEPT.

THANHOUSER COMPANY

NEW ROCHELLE NEW YORK

ENTHUSIASM

¶ A brainy man without enthusiasm is like a fine locomotive without steam, neither one gets anywhere. We have the brains, we have the films and we have the steam to make the independents the dominant factor in the Moving Picture Industry. That we are succeeding is shown by the fact that we have half of the business of the country, after an enthusiastic campaign covering the past eight months.

Subterfuge and trickery can never offset righteous enthusiasm and determination.

EXHIBITORS BEWARE! --- When one of the Trust's exchanges offers to extend you credit in consideration of your taking a higher priced service than you can afford, or for any other consideration, that is the entering wedge of ousting you from your business. After you are hopelessly in debt to one of these man-traps, they will close in on you and take from you a business that has cost you an expenditure of many times the amount of the credit allowed you, and much of your valuable time and effort to build up.

If any of you are thus involved at the present time, communicate with us confidentially at once.

Select your service now from the following:

UNEXCELLED PROGRAMME

EVERY MONDAY

AMERICAN—American Film Manufacturing Company
ECLAIR—Eclair Film Company
IMP—Independent Moving Pictures Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley
RELIANCE—Carlton Laboratories

EVERY THURSDAY

AMERICAN—American Film Manufacturing Company
IMP—Independent Moving Pictures Company
ITALA—New York Motion Picture Company
REX—Rex Moving Picture Mfg. Company (First release Feb. 16.)

EVERY FRIDAY

BISON—New York Motion Picture Company
LUX—R. Prieur
SOLAX—Solax Company
THANHOUSER—Thanhouser Company
YANKEE—Yankee Film Co.

EVERY SATURDAY

CAPITAL—Capital Film Co.
GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
RELIANCE—Carlton Laboratories

List of BUYING EXCHANGES, January 24th, 1911

All others offering these brands for rent can supply only dupes or worn-out subjects

ALABAMA.
Dixie Film Co., 503 Chamber of Commerce Bldg., Birmingham.

CALIFORNIA.
California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Western Film Company, 614 South Los Angeles St., Los Angeles.

CANADA.
Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Great Western Film Co., Kennedy Bldg., Winnipeg, Man.

COLORADO.
W. H. Swanson Film Exchange, 301 Railroad Bldg., Denver.
Co-operative Ind. Film Co., Barclay Block, Denver.

DISTRICT OF COLUMBIA.
Paramount Film Exchange, 426 Ninth St., N. W., Washington.
B. & W. Film Exchange, 22 Le Droit Building, Washington.

GEORGIA.
Consolidated Film Exchange, Rhodes Bldg., Atlanta.

ILLINOIS.
Anti-Trust Film Co., 79 South Clark St., Chicago.
Globe Film Service, 107 East Madison St., Chicago.
H. & H. Film Service Co., 98 Jackson Blvd., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 East Washington St., Chicago.

INDIANA.
Central Film Service Co., 119 North Illinois St., Indianapolis.

KANSAS.
Wichita Film and Supply Co., 122 North Market St., Wichita.

LOUISIANA.
Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MARYLAND.
B. & W. Film Exchange, 412 East Baltimore St., Baltimore.
Consolidated Amusement Co., 28 West Lexington St., Baltimore.

MASSACHUSETTS.
Boston Film Rental Co., 605 Washington St., Boston.
W. E. Greene Film Exchange, 329 Tremont St., Boston.

MICHIGAN.
Michigan Film and Supply Co., 1106 Union Trust Bldg., Detroit.

MINNESOTA.
Laemmle Film Service, 400 Sykes St., Minneapolis.

MISSOURI.
Bijou Film and Amusement Co., 1322 Grand Ave., Kansas City.
J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson-Crawford Film Co., Century Bldg., St. Louis.

NEBRASKA.
Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK STATE.
Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.
Empire Film Exchange, 156 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Hudson Film Exchange, 138 East 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.
Cincinnati Buckeye Film Co., 309 Arcade Bldg., Dayton.
Cincinnati Buckeye Film Co., 345 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OKLAHOMA.
United Motion Picture Co., 132 Main St., Oklahoma City.

OREGON.
Ind. Western Film Exchange, Sweetland Bldg., Portland.

PENNSYLVANIA.
Eagle Film Exchange, 143 North 9th St., Philadelphia.
Ind. Film Exchange, 415 Penn St., Pittsburg.
Philo Film Exchange, 903 Arch St., Philadelphia.
Philadelphia Film and Projection Co., 44 North 9th St., Philadelphia.
Pittsburg Photo Play Co., 932 6th Ave., Pittsburg.
Sclanda Film Service Co., 925 Spring St., Philadelphia.

TEXAS.
Texas Film Exchange, 311 Elm St., Dallas.

UTAH.
Co-operative Ind. Film Co., 320 Atlas Block, Salt Lake City.

WASHINGTON.
Pacific Film Exchange, Globe Bldg., Seattle.

WISCONSIN.
Western Film Exchange, 507 Enterprise Bldg., Milwaukee.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y. City

Imp News

A distinct and radical departure from the beaten path will be found by moving picture exhibitors in the Imp release of Monday, Feb. 6th, entitled:

"At the Duke's Command"

It is one of the most richly staged and elaborately costumed efforts in the history of moving pictures and will make many new friends for your theater. The story is laid in England in the sixteenth century. The plot is wonderfully strong with human interest, and the acting will arouse the most hardened onlooker. See that you get this and feature it big!

Then a Split Reel!

On Thursday, Feb. 9th, we release a split reel containing two dandy little playlets, "The Mirror" and "When the Cat's Away." Soon after these we will release some of the Imp pictures staged in Cuba and we will simply compel you by their merit to write to us and congratulate us over and over again. If you care to get the benefit of all the coin we are spending to produce the best films in the world, see that you get two Imps every week!

INDEPENDENT MOVING PICTURES CO. IMP OF AMERICA

Independent Moving Pictures Co. of America
102 W. 101st St., N. Y. Carl Laemmle, Pres.
All "Imp" Films Sold Through the Sales Co.

To Trap Drummers

A Limited Time Offer

Special Offer { Size Shell 3x 4 $10.00 / 4 Size Shell 3x15

Solid Maple, Rosewood or Walnut. 10 fine plated thumb screw rods. Kangaroo, Angora or Slunk Calf Drum Heads.

We ship with privilege of 6 days trial
E. P. ZEIDLER DRUM CO. Dept. F. CLEVELAND, OHIO.

The F. A. Film Cement
IT STICKS

Positively guaranteed to work on any film. It don't crack, dry up, or leave any coating on the emulsion; is fire-proof, and only requires about one-half as much as others.
Ask your Exchange for it.

Single bottle - - - 25 cents
Six bottles by express - - $1.00

Send for our complete list of Film Announcement Titles

French American Producing and Manufacturing Co.
918 Madison St., CHICAGO, ILL.

Are you one of the easy marks who are pulling on the rope while Gen. Flimco sits on his sled and grins? Are you as easy as those exchanges that he "bought" and then fined whenever he could create an excuse? Aren't you getting sick of the game? Why don't you show your independence, give Independent films a real try-out and find out for yourself how much bigger your receipts will be? Whenever you're ready for good stuff, come to the biggest and best film renter – the one who will give you a cracking good program every week of the year!

CARL LAEMMLE, President

The Laemmle Film Service

196-198 Lake Street
Chicago

OTHER OFFICES
Omaha, Neb.
Minneapolis, Minn.

The biggest and best film renter in the world

THURSDAY

Was named after "THOR" the "GOD of THUNDERBOLTS"
We have therefore selected THURSDAY as very,
VERY APPROPRIATE
FOR OUR RELEASE DAY

On that day (the day of thunderbolts), **THURSDAY, FEB. 16th,** we will hurl our first, with the proper spirit.

A HEROINE OF '76

In those stirring days when principals were exchanged with shots, they were all EXCHANGE MEN.

EXCHANGE MEN, ENLIST!

WITH

REX MOTION PICTURE MANUFACTURING COMPANY

573-579 Eleventh Avenue, NEW YORK CITY

WE WILL FORCE THE SALES CO. TO INCREASE ITS SHIPPING FORCE

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** EVERY FRIDAY

LUX FILMS

INDEPENDENT EXHIBITORS

ARE YOU SHOWING THE LUX-urious release in your weekly program?

If not it must be because you have trouble in getting the best. If you cannot get a LUX every time you want one, write at once to our 10 East 15th Street, New York City, Address.

Release, Friday, February 3rd, 1911

BACK TO THE OLD HOMESTEAD. Drama, 944 Feet

An excellent one subject reel in usual LUX dramatic quality. A sailor son, who tires of work on the home farm, gets into bad company, but proves the worth of his early training at a critical moment and returns with a new appreciation of THE HOME TIES.

GET LUX **The Kind of Dramatic Portrayal You are LooKing For and Should Get**

FREE COLORED LITHOS. SEE OTHER PAGES FOR SYNOPSES AND PAST RELEASES

R. PRIEUR

10 East 15th Street 'Phone, 3427 Stuyvesant **New York City**

Sold only through the Motion Picture Distributing and Sales Company

"LASSOING WILD ANIMALS"

In Africa by the

FAMOUS BUFFALO JONES

AND WESTERN COWBOYS

A Unique and Sensational Picture, Showing the Capture of Lions, Giraffes, Rhinoceroses, Cheetahs, Zebras and other Wild and Dangerous Animals of the African Jungle, without the use of Deadly Weapons

NOTHING USED BUT THE LASSO

Rights to Exhibit this Picture Have Been Acquired by the Licensed Manufacturers. The Pictures are Made and Marketed by Pathe Freres.

LENGTH, 2,000 FEET. RELEASED SUNDAY, FEBRUARY 12, 1911

Place Your Order at Once With Any Licensed Exchange

THIS IS A GREAT FEATURE ::: DON'T MISS IT

ALABASTRA

Artificial human beings

Plastic moving picture without screen!

A Novelty revolutionizing Moving Picture business

DAILY DEMONSTRATIONS TO THE TRADE COMMENCING

Wednesday, February 1st, 10-1 A. M. 3-5 P. M.

at 10 East 15th Street, New York City

THE VITASCOPE COMPANY OF AMERICA

10 East 15th St., New York, and at

Berlin London Paris Vienna Milan Moscow

ONE OF OUR SPECIALTIES

Portable Box Offices

For Theaters and Picture Houses

WIRED COMPLETE READY FOR LIGHTING
CATHEDRAL GLASS DOME
Marble or Wood Base Any Size Any Style

The Largest Builders of
ELECTRIC SIGNS IN THE WORLD

STRAUSS & COMPANY
(Incorporated)
440-442 West 42d Street, New York
Write for Estimate and Catalogue

ENTERTAIN YOUR PATRONS WITH

The Regina
Mandolin Orchestrion

THE music furnished by this wonderful instrument is alone worth the price of admission to your show. It will draw the crowds and hold them as no other musical attraction can do. It is operated by spring motor or by electric motor, as desired, and plays upon piano strings by means of vibrating hammers, making most delightful music which combines the effects of piano, mandolin, violin and organ.

It is furnished either with or without a nickel-in-the-slot attachment and when equipped to play on the insertion of a coin has proved to be a most successful and profitable investment for use in public places.

The Regina Mandolin Orchestrion is fully guaranteed and is sold at a reasonable price. Easy terms of payment can be arranged.

If you are contemplating the purchase of a musical instrument, send for full description of the Regina Mandolin Orchestrion with prices and terms.

THE REGINA COMPANY
Broadway and 17th St., New York 215 Wabash Ave., Chicago

MANUFACTURERS OF

REGINA MUSIC BOXES
REGINA MANDOLIN ORCHESTRIONS
REGINA HEXAPHONES
REGINA PNEUMATIC CLEANERS

SOLAX'S
COMEDY WEEK

ORIGINALITY in comedy is rare, very rare. A distinctive comedy idea is an innovation. The words *SOLAX* and *DISTINCTION* are synonymous. Therefore, in the *Ring of Love* you will get an *innovation in comedy*.

RELEASE FEB. 3rd

SCENE FROM THE RING OF LOVE.

Among old relics Professor Gink finds a magic ring. Whoever shall wear this ring shall be loved. The many intensely funny maneuvers made to gain possession of this ring by the beau-less maids and the maid-less beaux will make this picture one long to be remembered in the annals of comedy.

RELEASE FEB. 10th

PUT OUT (Comedy)

It is indeed hard lines when a man is not permitted to enter his own house. The burly guardian, mistaking the owner of the house for an intruder, throws him out on his head. At his every attempt to effect an entrance he gets the "bounce". The series of laughable complications will keep the house in an uproar.

RELEASE FEB. 17th

MIXED PETS (Comedy)

Two young couples, one with a pet dog the other with a baby, get the dog and baby mixed in a highly amusing and laughable manner.

Solax Company

147 4th AVE., N.Y. CITY

Champion Films

Peering into the horizon of approaching film features, the eye becomes riveted to a comic photo-sketch, eclipsing the galaxy of kindred subjects, by its wealth of qualitative parts. Let your eye advise your hand to reach for our CHAMPFILM of Feb. 8th, 1911

"At Double Trouble Ranch"

A serial story congested in one. The disruption of home and the restoration of peace by like causes, will furnish home education.

Scene from "At Double Trouble Ranch"

Don't forget CHAMPS on Wednesday

Don't take our word for it, investigate for yourself. Seeing is believing. We guarantee every CHAMP with a bank roll to be as steady as Gibraltar.

See Release Dates for Champ Features

CHAMPION FILM CO.

Mark M. Dintenfess
General Manager

12 East 15th Street
NEW YORK, U. S. A.

Laboratories at
Coytesville on the Hudson

THE CHAMP STAMP

Sold only through the Motion Picture Distributing and Sales Company
111 EAST 14th STREET, NEW YORK CITY
Live Men Are On Our Mailing List—Are You?

GREAT NORTHERN

RELEASE FOR SATURDAY, JANUARY 28th

Mr. Muggins Has His Sewing Done

A smashing hit comedy—bound to get many laughs.

AND

Triumph of Intelligence

A hilarious trick comedy of how brain conquers muscle.
By all means get this reel of genuine fun.

RELEASE FOR SATURDAY, FEBRUARY 4th

The Criminal Chief's Capture

A meritorious detective story with many exciting and thrilling situations.
A story full of real action. Book this feature now.

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company

ECLAIR FILMS

ECLAIR FILMS AMERICA

THE FILMS OF PICTORIAL QUALITY

RELEASE OF FEBRUARY 13th

Mr. Faddleaway is on Strike
522 FEET
A Vivacious Little Comic, which "Hits the Nail on the Head."

2 on One

The Elixir of Bravery
424 FEET
A very Gem of the Comic Order, one that will be found Irresistible to all!

THE FILMS of PICTORIAL QUALITY, Combining PERFECT PHOTOGRAPHY with POPULAR PLAYS

ECLAIR FILM COMPANY

NEW YORK: 31 East 27th St. CHICAGO: 35 East Randolph St.

Moving Picture Theaters

ATTENTION!

WE ARE NOW MANUFACTURING THE

Acme Penny Candy Machine

FOR THEATER CHAIRS

The ACME is all that the name implies. It is mechanically perfect.

Simple Construction, requiring minimum repairs and attention.

Sells Standard Brands, Standard Sizes, of Chocolates, Gum Caramels and Assorted Candy.

The ACME is 90 per cent. slug proof, compact and ornamental. Slots are on top, EASILY SEEN, EASILY OPERATED.

Licensed under U. S. Coin Lock Company's basic patents, insuring against suit for infringement of patent rights.

Backed by resources of over a **Million Dollars** and over 20 years' experience.

Terms, etc. on application.

N. Y. Coin Operated Machine Co.

(Largest Operators of Theater Chair Machines in the World)

Franco-Swiss Building, 220 WEST 47th STREET, NEW YORK, N. Y.

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
Beach Building) **Telephone call, 1344 Gramercy**

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $2.50. Foreign Countries, $3.00. Post Paid.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3⅛ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.
TIME DISCOUNTS: 10% one months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 160 Washington Street, (Post Building, Chicago). Telephone, Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 8 FEBRUARY 4, 1911 No. 5

Simplicity of Theme—A Contrast and a Lesson.

One of the dramatic events of the New York season, is the production of Rostand's "Chantecler." This is a play in which the characters are supposed to be the inhabitants of a poultry yard. There is the cock, the hen, the dog, and the like. The teaching of the play is symbolical, as the readers of newspapers well know by the constant references to it since its production in Paris over a year ago, and the spectacular element is very much in evidence. You may call it a crowded symbolical spectacle. Expensive to produce, gorgeous to witness, interesting and perhaps instructive to listen to.

Nevertheless with all this gorgeousness and world-wide reputation, it is questionable, good judges think, whether the play will be a financial success. Its artistic success was assured in Paris. Artistic successes, however, are not wanted by American theatrical managers; there must be dollars and cents in their productions, or they will very soon go by the board.

By way of unconscious contrast to this splendid spectacle, for such "Chantecler" is, there was produced, the other day at the Bijou Theater on Broadway, a little play which has set all New York talking, is pleasing the critics and is attracting the public. This play has just four characters, one of whom has very little to do. So it is virtually a three-part play, in which the actor, Henry Miller, has made a great success. The story, perhaps, is not of the most pleasing kind, but it is strong. There is a woman and two men. No. 1 man is divorced from the woman, and lives with the newly married couple as their friend. But husband No. 2 turns out a bad one, and the woman becomes the stenographer of the man from whom she was divorced in order that she might pay off No. 2's debts. To repeat ourselves, it is not a particularly savory story, but it is unquestionably strong.

It is so strong that it is holding the attention of Broadway just now, and will no doubt have a triumph throughout the country. So there is the contrast. A well populated spectacle at the Knickerbocker, a four-part play at the Bijou. The latter will probably be played, when the other has become a curiosity.

Why? Because it is strongly dramatic. It held the attention of the audience from the rise of the curtain to its fall. And all it needs is four characters and some very ordinary interiors. Is this not a lesson for the film makers? Is it necessary for them to give us so much Cowboy and Indian subjects; so much scenic effect; so many people; so much in the way of rich costumes, accessories, and the like? Would it not be well for them to take a leaf out of the book of Henry Miller and give us something more tense, dramatic, than we are accustomed to get?

It has been pointed out over and over again in these pages that scenic magnificence on the crowded stage is by no means, essential to success in getting a film subject over. Of course, we must have variety of theme, and we must have novelty of theme. The latter it is told us is difficult to get. Is it? Here was this man Mr. Sheldon, the author of The Havoc ready and waiting with his little play. Somebody snatched it up and produced it. The result: Success. The probabilities are that in the moving picture field today, there are many "Havocs" only waiting production. The thing which seems lacking, however, is some perspicacity on the part of those responsible for these subjects.

The editors of the Moving Picture World would like to hear from every exhibitor what they consider was the greatest picture they have shown during the year 1910.

They may qualify their opinions by citing the picture which received the most applause and also stating which picture seemed to create the most profound impression.

Applause alone should not be taken as the criterion of greatness, as some of the dramas of the year have been received with a silence which was equally appreciative if less demonstrative.

* * *

We would also like to hear from the exchange men as to what particular film they had most recalls for. It is desirable to know what kind of film is most popular with the public.

All letters will be held confidential unless permission is given to use the name of the writer.

Many replies have already been received, for which we thank the writers. These will be published as soon as they can be classified.

JACKASS JOURNALISM.

On another page the editor of the "Trouble Department" pokes fun at the so-called "electrical expert" of a contemporary who presumes to criticise his instructions for the setting of the carbons. It is amusing to note how the editor (in name only) of the "Films Index" has tried to imitate every feature of the Moving Picture World: It is pathetic to observe the progress made in his attempts in his eager quest for an opportunity to discredit this paper he has not only displayed his own ignorance but also held up to ridicule his "expert" on electrical matters by printing a page of nonsense which should insult the intelligence of any projecting machine operator. How is this for "expert" knowledge?

> "The projector lamp is, however, provided with a condensing lens, the purpose of which is to gather the light rays from the arc. (Illustrated by diagram.) You will please take note that the arc no longer stays in the center of the carbon points; it is pushed towards the condensing lenses by the slight draught of air created when the condenser pulls the light rays and consequent heat towards itself. The arrows indicate the direction of the air circulation (through the condensers). This valuable discovery, which I made several years ago, is not applicable to its fullest extent, unless the arc is under the control of especially designed and constructed controlling devices, such, for instance, as the ——"

But in mercy we will not couple the name of the writer of the above *bon mot* with the name of the apparatus he so slyly advertises. Is he joking? Is he trying to pull one over on the editor, or are both trying to gull the reader? No, a whole page of the licensed manufacturer's illustrated circular is taken up to tell of this "valuable discovery," so they are evidently both serious.

The propounder of this new theory has the nerve to couple his name with that of Lord Kelvin and Thomas A. Edison, whom he pretends to honor but intimates that his fifteen years' experience as expert on arc lamps and lighting, qualifies him "to make a reply which can be depended upon as being corect." We would like to hear from our readers as to the "correctness" of his diagnosis.

Meanwhile we will inform the budding editors of the "Index" that the disposition of the arc to form on the sides of the carbon points facing the condenser is because wiser heads than theirs designed the projector lamphouse. This is why the lamphouse is open at the back where the carbon set screws protrude, when it would have been just as convenient to have this opening on the near side. Heat ascends. A strong current of hot air passes up through the ventilator at the top of the lamphouse. This air (cold) is drawn in through the opening at the back and impinges on the sides of the carbons farthest from the condenser, thereby causing them to volatilize less rapidly on that side. Careful operators will not allow the side door of a lamphouse to remain open as the side draught affects the position of the crater. But the condenser does not "pull" anything; it merely collects the rays of light that strike it on one side and bend or converge them to a focal point on the other side.

Any of our readers who want to demonstrate to themselves the value of "expert" theory or our own humble opinion can do so very readily by placing a lighted candle in a draught; then with a condenser or strong magnifying glass try to "pull" the flame. They will find that the candle will gutter on the side opposite to the draught, irrespective of where the condenser is placed.

MONOCHROMATIC LANTERN SLIDES IN MOVING PICTURE HOUSES.

More properly we should call them "plain" lantern slides, for as such, they are generally known in the trade, or we might call them uncolored slides; but although "monochromatic" is a big word, and may repel many of our readers, yet, nevertheless, it has a certain meaning which we could not convey in any other way.

In all the moving picture theaters that we have visited, in this country, colored lantern slides are shown. Strictly speaking, these are "polychromatic" or "many colored," as opposed to monochromatic, which simply implies one color, tint, or tone. Now, it cannot be pretended that these colored lantern slides meet with universal favor, although they are mostly very good, occasionally soaring to high artistic excellence. But when you come to colored lantern slides, unless the thing is extraordinarily well done, there are always two sets of opinions as to whether they are really good or really bad. The fact of the matter is, that a really high-class colored lantern slide is difficult to turn out at the current commercial rates. On the other hand, those that are shown at the moving picture theaters, give good value for the money, and are pleasing, as a rule, to look at. They please the audiences.

Let it be clearly understood that we are not depreciating the use of the colored slide in moving picture theaters. On the contrary, used as song slides, and being of high-class quality, very naturally, add to the attractiveness of a moving picture entertainment, especially if the singer be a good singer.

We want to consider the lantern slide by itself, irrespective of song slides, or even lectures, and we want to know why the monchromatic, or plain lantern slide, that is the ordinary photograph on glass, is so seldom shown. Why is it? We believe the public would welcome a good plain lantern slide just as it welcomes good plain films. There is a restfulness, after all, in monochrome. If things were the other way about, and films were mostly colored, we believe, that the average audience would welcome the plain film as a positive relief; just as the colored film is occasionally welcomed by way of contrast.

The object of this article is to encourage the making, and the projection of plain slides in the moving picture theater. We mean slides of high artistic pictorial quality, specially made slides from high-class negatives, no matter what the subject may be. The lantern slide has often been "killed," but we observe, wherever we go, that it seems to be as popular as ever.

This question, of the use of plain slides in moving picture theaters, has suggested to us that there are other branches of projection work which might very well be adopted in the moving picture theater. To these matters, we shall refer in subsequent numbers. To our thinking, not enough is made of the lantern slide end of matters in the moving picture house. Much may be done with the single lantern, besides simply projecting slides, as we shall see on future occasions.

THE MOTION PICTURE STORY MAGAZINE.

A new magazine, the dream of many minds, has at last been launched, principally through the energy of that versatile man, Mr. J. Stuart Blackton. It is a symposium of film scenarios, as its name implies, but these have been amplified by competent writers into really interesting storiettes of the approved magazine style. The first number, of over 100 pages, is sumptuously illustrated with enlarged reproductions of scenes in the film. With such a source to draw upon the "Motion Picture Story Magazine" can provide its readers with vivid and realistic illustrations beyond the reach of any other periodical. It is expected that this magazine will attain a phenomenal circulation and be well patronized by the general advertiser. Thousands who see the pictures on the screen will be glad of the opportunity to refresh their memory with the complete story, and it is to be hoped that readers of the magazine will be likewise inspired to see the stories enacted on the screen. Many exhibitors have ordered quantities of the magazine to be sold to the patrons of their theaters, and from our own experience we know that the public will be pleased to have this opportunity of reading the stories at their leisure. The magazine is published monthly, yearly subscription price, $1.50; single copies, 15 cents. Address Motion Picture Story Publishing Company, 26 Court Street, Brooklyn, N. Y.

NEW THEATER FOR ROCHESTER, N. Y.

A World representative attended the opening of the Victoria Theater, Rochester, on Monday night. The Victoria is owned by Maurice H. Kuhn, and will be operated by S. Lubin. A brilliant gathering attended the initial performance, which was followed by a banquet, at which addresses were made by the Mayor of Rochester, Mr. Kuhn, Mr. Lubin, and others. Further details are unavoidably held over until next week.

A correspondent of the Kansas City, Mo., Star asks that fivecent theaters have separate rows of seats for girls and women unattended. She declares she is frequently annoyed by the conduct of men who sit next to her.

The Technique of the Picture Play—III.

By George Rockhill Craw.

Art and Business.

If you have ever been connected with the publishing business, you must know of the continuous warfare that is waged between the business department, representing a publication's commercial end, and the editorial department, representing its artistic end.

The cause of this antagonism is the enterprise of the business department, which sees things largely from the standpoint of immediate gain, and which is always demanding sacrifices on the part of the artistic editorial policy.

The business end speaks contemptuously of its rival contingent as "long hairs," and the artistic end gets back at it by referring to the business personnel as "low brows."

Trade-marks on Scenery.

In a film-producing establishment the same conflict of ruthless business prowess and artistic conservation must maintain, and to reduce this inevitable internecine strife to a minimum, a proper knowledge of the needs and aims of each department by the other is necessary to the best interests of the establishment as a whole.

Now, as an example of the inroads of commercialism wrought upon art in motion picture dramas, I will cite the painting or tacking of trade marks upon scenery. We all know how it is done. If the scene is a drawing room, we are pretty apt to find a plaque, or an arbitrary design upon the wall paper, embodying the film producers' trade mark, such as a geometric design, a monogram, a buffalo or Indian head, the dome of a building, or what not.

Usually it sticks out like a sore thumb, to the delight of the film company's advertising department, for it screams, "This is a 'Bison,' or a 'Capitol,' or an 'Essanay,' or a 'Thanhauser.'"

Advertising Department Responsible.

The advertising department, the business end's right arm, doesn't realize that the trade mark also screams, "This drama is only 'make believe.' It isn't life, but just the carpentry of a picture show shop!"

Now, as I have said in my last article, the technical *ne plus ultra* of picture drama—of all drama, in fact—is to form an illusion, to make the audience believe that the thing really has happened as a matter of life, or is happening as such. Otherwise, why do producers go to such pains to have costumes and scenery and characters conform to the manners and customs of the time and environment of the play? It is to prevent jarring incongruities that may divert the mind of the audience from its interest in the thematic progress of the play. That is the vital reason for artistic perfection in the drama, a perfection that will create the illusion of *actual life*.

Trade-mark Spoils the Illusion.

But now, after our high-salaried, artistic, and experienced producer has put his brains into creating the height of illusion, a tecnique designed to keep the mind of the audience away from all reasoning as to *ways and means*, and *whys* and *wherefores*, but to simply accept the drama he is producing, as *as life*—now comes the advertising department with its "sore thumb"—its trade mark or letter or monogram, and sticks it on a wall, or cuts it in the bark of a tree if the scene be laid in the woods, and that little commercial trade mark undoes all the expense and work that art has gone to, for it spoils the illusion, and says to the audience, "This is not life; it is 'make believe.' *Our* studio is doing all this!"

Now, isn't it foolish for one to try to "make believe," and at the same time to cry, "This is only 'make believe'?"

Bad Practice Result of Enterprise.

Far be it from me to belittle the men whose commercial instinct and prowess has developed the trade mark in the photoplay. The same energy and the same shrewd knowledge of the economies of publicity that is responsible for it, must also be credited with the wonderful growth of the motion picture business.

I may go so far as to say that the trade mark practice is an evidence of cleverness, enterprise, and thought. But like so much business thought, which is mostly formed on the commercial exigencies of the moment, such as meeting the competition of rival firms, etc., it is superficial, and at base tremendously harmful, eventually defeating its own purpose, and resulting merely in a temporary individual gain for its originator and his immediate followers, and in the end resulting in a general weakening of all photoplays.

The Better the Illusion, the Better the Box Office Receipts.

Imagine such thoroughly enterprising producing artists as Belasco, the Shuberts, Frohman, Mrs. Fiske, Liebler, et al., putting a trade mark on their scenery, and yet in what does the end sought by any of these differ from that sought by producers of the silent drama?

They realize simply this:

The better the illusion, the better the box-office receipts.

That is the reason they cultivate their playwrights, giving them both nominal credit and large compensation for their work, for it takes work to build an illusion—work not only by the producer and the actors, but by the author as well—not mere immediate work, but the unrecompensed years of study and preparation that must always precede the doing of good work in any art.

Improvement in Stage Setting.

Producers should try to relieve the cramped appearance of indoor scenes.

Instead of the single room, wherever it is comformable with the requirements of the play, vistas should be shown beyond, either through doors or windows at the rear, opening into other rooms or upon out-of-door prospects.

This policy gives a freer atmosphere to the setting of the stage and results in a relief of the sameness of indoor scenes, a thing that is a deterrent in dramatic illusion, for the minute dramas are branded as such by their sameness, the audience fails to regard them as life.

Thus, sameness in scene has the same capacity for blighting the illusion as has the trade mark on scenery.

Haste a Bad Factor.

The tremendous pressure that is put upon the stage manager to meet the demand for films is resulting in a haste of production that results in incongruities of stage settings.

Especially is this true of firms putting out contemporary American dramas. Here the difference in scene requirements is slight as compared with the producing of historical dramas differing largely as to time and place. In the latter new scenery and "props" are entirely necessary.

In the former case, the same material, somewhat transposed is often made to answer for a number of dramas. It is here that we find the furnishings of a millionaire manufacturer's home much the same as to quality as those of the home of an ordinary bookkeeper, who was the hero of the drama that was staged just before the wealthy manufacturer was put on.

Deadly Assassins.

The window curtains that looked appropriate in the bookkeeper's home are cheap when associated with the home of the wealthy manufacturer, but the producer was rushed and had to make them do.

Now, here is the illusion spoiled when the play of the wealthy manufacturer is staged.

"What cheap curtains for a man like him" the audience says. Its mind is specifically upon the curtains, speculating about them. It is taken off the play, whereas if the curtains had been in keeping, the mind of the audience would have accepted the curtains without argument as a part of a pleasing, unconscious effect, organic with the idea of the play.

How then do the minds of the audience dismiss the disturbing subject of the curtains? "Oh, this is only a drama," they say. "These show people can't be expected to get everything right."

Truly a generous excuse for the producer, but what of the illusion? What of the idea of life that he has meant to give?

Well, it is dead—that's all—killed by a pair of bare curtains.

The Comedy of the Future.

By Louis Reeves Harrison.

The first symptom of scrablitis is a sensation of restlessness such as disturbs a spectator while sitting through the presentation of a meaningless or uninteresting photoplay accompanied by "that tired feeling" and sometimes headache. This sickening disgust becomes positive resentment when the play is an alleged comedy, and the only ones who can see the joke or who seem to enjoy it are the performers themselves. When the actors in a pictural comedy slap one another on the back with a best-thing-you-ever-heard familiarity and laugh like a display ad for tooth powder, we common people in the audience feel as though we were a lot of rank outsiders. Our case is that of the deaf man in the country store when the village cut-up is telling one of the best stories ever handed down from Pharaoh's court jester. When we see humor miscarry in that abortive way, we not only get sore, but a fever enters our veins—the hot desire to write something better and show the world what a real play should be. After a period of brooding we conclude to try it; buy a lot of writing materials at the Semitic cigar store around the corner and sit down at a desk of budding immortality. Great thoughts come surging through the imagination, like rolling waves from the Infinite; we eliminate the non-essentials and ink begins to flow like black fluid from a darting cuttle-fish.

General Synopsis: Man found dead; last seen in company with hero. Hero has an empty cartridge shell in his revolver, proving conclusively that he committed the murder as murderers never reload. He is convicted of crime and about to be lynched when heroine lures villain to lonely spot and extorts confession at pistol point. Suspense consists of heroine riding horse over western roads that have a strong family resemblance to those of New Jersey, arriving at the lynching scene as the vigilance committee are hoisting the hero by the neck; heroine shoots and cuts rope; dashes up waving the extorted confession; dismounts gracefully and throws herself on the hero's bosom, and the rest give three cheers because they have not hung the wrong man. That is the result of the amateurish struggle with the picture-play problem. Thousands of these are poured out every month and shoveled in to the scenario editor's sanctum along with plays of genuine merit, very much to the injury of capable authors and to the detriment of the moving picture business. It is a relief, therefore, to see a photoplay bearing the unmistakable marks of the professional writer, produced in a masterly way, as in the case of "Will It Come to This?" a farce-comedy recently released by Lubin.

"Will It Come to This?" is a gem.

It is a burst of sunshine on a foggy day.

Author, director, and company combined to make the comedy one of the best I have ever seen, and the audience liked it just as well as I did, laughing from beginning to end. There is not the faintest trace of a plot, versimilitude is scattered to the four cardinal points of the compass; struggle, there is none; there is no attempt to follow rules and regulations; but it is plain to the initiated that an old hand wrote the play with a vigor and originality absolutely refreshing. There is nothing particularly new about the idea—that of showing what will come to us when women take our places and we take theirs—and there is nothing remarkable about the scenes as presented, though there is a laugh in each one. The essence of the thing is not obvious to the ordinary spectator, but it is there. The motif escapes the audience as it often does the overworked and down-trodden scenario editor, but we feel it, some of us with a thrill of apprehension running down our respective spinal columns. The great trouble about the scenario reader is "themitis." If he recognizes the theme, it is old; if he does not, it is new. We have had 4,000 variations of the "chase," including those of cowboys and Indians, and some producers grind out one a week. It is largely a question of skilled construction, such as enforces an idea.

There is a big idea back of "Will It Come to This?"

We men are a lot of strutting roosters, so vain that we cannot bear to have our sex weaknesses ridiculed. We scratch gravel in the barnyard, sometimes giving a choice worm to a favorite hen; we eat enough to keep alive and wear a few feathers—but what else do we do? Every time a lady chicken lays an egg, the rooster crows. The man with a new baby grabs the hand of every man he knows and invites him to drink as though it was an occasion for rejoicing, though the one who formed the little human being, who fed the new creature from her own blood, who will watch that child through trial and suffering, who will form its mind as she did its body, who will love it from the cradle to the grave, is lying white and still on the bed, exhausted from her tremendous effort. Papa goes around and does all the crowing. He is not thinking of his wife. He is eternally thinking of HIMSELF, the most egotistical animal in all creation. Included in his self-satisfaction are his supposed possessions, this means his wife, especially if she inherits, earns or saves money. Man is very lenient to self-betterment; other men are of no interest unless he can use them in one way or another.

"Will It Come to This?" with all its farcical improbability, reduces man to his proper level. He is no longer a Captain of Industry oppressing the wage-earners. He is no longer the family sourface who spends most of his time in tin-horn despotism, giving advice and trying to raise himself by pushing others down; he has to scrub, sew, and mind the baby. Men in woman's attire look like—you know—while women look fine in our clothes. This comedy is a shock to our self-satisfied sensibilities. We realize that woman gives us everything, including life, and we are so mean that we refuse her a vote. We would make a poor showing in her place, and we know it, while she makes a fine one in ours, and that is what makes the tin-horn, sourfaced, family despot nervous.

The richest field for farce-comedy is not the musty past nor the inglorious present, but the gloriously uncertain future. The Lubin playlet strikes the keynote of farce-comedy success.

I am glad to congratulate the producer and author.

A WORD TO THE MAKERS OF SONG SLIDES.

By Henry.

The World's New England representative is not entirely satisfied with the illustrated song slides that are being produced by the manufacturers. The maker of song slides has, as we view it, a distinctly important mission in this industry; apart from the pecuniary gain that is, of course, involved, the illustrated song is the most formidable opponent of vaudeville in the moving picture theater. If the illustrated slides are good, vaudeville is being successfully combated from gaining a foothold in the regular moving picture theaters; and vice versa. It seems that the market is teeming with ballads, march songs, etc. Every week shows scores of new ones in the field. For the great majority of these songs (?) illustrated slides are quickly produced. That is where the trouble is. We feel assured that there are too many—far too many—of these new songs in the illustrated slide market.

There are two drawbacks to this state of things: firstly, many of these songs are punk—the same old sickly sentimental words with "moon," "spoon," etc., as the main points and having no conception of tune or melody secondly, the words and tune are unknown to the very great percentage of the audiences. These two points are the reasons why many illustrated songs are flat in many moving picture theaters. Not so long ago we visited a moving picture theater that practically never uses either a picture or a song over three days. We noted with much interest that a certain illustrated song was held over the entire week—because the audiences showed appreciation by frequent and repeated encores. The song in question was "Silver Threads Among the Gold." When the chorus slide was flashed on the screen, the audience sang the refrain; because they were familiar with it. We ask the manufacturers to consider the question of making slides for the old-time song successes. If a song had quality some years ago, it still retains that feature. In other words, an old, good song is vastly to be preferred to a new, poor one. Several moving picture houses that the World's New England representative has visited from time to time, have used some of these old songs—without the aid of any slides, since none were to be found. In order to keep any one from thinking that the writer is making a plea for these old-time songs from sentimental reasons, such as having heard them when they were in popular favor years ago, we hasten to state that when these songs first made their appearance, our age precluded interest in such music. The plea, therefore, is made in the hope that it may be of some aid to song slide makers, and, by the same token, to the exhibitors in general. Apart from this, it is of little or no consequence to the writer whether the slides are made for new, or for old songs, provided only they are artistic and beautiful. The illustrated song, which has a real place in the moving picture theater, can be brought to a much higher plane of efficiency and usefulness by the adoption of this suggestion. Exhibitors should voice their ideas on this innovation through the correspondence columns of the World, which are always wide open for all expressions from the exhibitors.

It "Went Over."

By C. H. Claudy.

About the highest meed of praise one can give a film is the title of this tale. It "went over." It "got across." It "took."

Now, just what is meant by the term? What is "getting over" or "going across?"

Any theater manager will tell you—it is the success of the play in catching and holding the interest of the audience. If it catches them, holds their attention, keeps them still and attentive, it has "gone over." It makes no difference whether it pleases or not—the most horribly unattractive tragedy, one of the dark-brown-taste-in-the-mouth kind, which you wish you hadn't seen, may still "get over"—its success is measured in the attention it created and held, and the approval of it as a piece of work, as a play, as a plot, as a drama, comedy, tragedy, what you will, but not in the mere pleasure it may give.

About this "going over," producers are frequently in despair—not only motion picture play producers, either. The greatest care is given details, the best actors obtainable are drilled, drilled, drilled, yet, when the play is presented, it falls flat. And, naturally enough, the producer wants to know why?

Now, there are several distinctions between a photoplay and a speaking drama, and a good many different things enter into these several differences. So what prevents a photoplay from going over may not affect the same thing, acted and spoken on a stage. The present scribe would not attempt to say that he, and he alone, knew why all plays fail in getting across, but he does unhesitatingly say that he knows why a great many picture plays fail of this one thing, and that, judging by the errors they make, a good many photoplay producers or their stage managers don't know! How it happens that they don't know is one of the seven mysteries, like, how old Ann is, of the sensations of Wellman's cat, or whether T. R. can get a third term or not, and such things. But the fact remains, these producers and stage managers either don't know why their playlets fail, or else they are grossly incompetent. And, as they so often hit the mark, they can hardly be charged with the latter.

The reason so many photoplays fail utterly in getting across is due to one thing—unnaturalness. It may be unnaturalness of the vehicle, it may be unnaturalness of the plot, it may be unnaturalness of the acting, it may be—frequently is—unnaturalness of scenery, and it may be some minute detail which stands out in the spectator's mind as utterly unnatural

Motion picture audiences are getting educated. Producers are producing better and better plays, and giving more and more attention to details. But they are going to improve more in the next three years than in the last ten—or many of them are going out of business—for what the public stood for last year it won't have this, and what it accepts now it will laugh at—unpleasantly—a short time hence. So the producer, instead of reviling me as a knocker, will please say "thank you," prettily, and believe—which is a fact—that this story is not written with any other idea than to show him where he has fallen down, and the renting public, why some films didn't "pull" as they ought to. And I make no claims to being an authority—I am just on of the mass of people who pay my little nickel—and what I see and criticise, the other people are apt to see and criticise, also.

Kalem has produced an Indian drama called Winona. It is the familiar thing—white woman, prisoner, lover rescues her, chase, capture, escape, happiness. Regular formula, but very well done in most of its scenes, and beautifully photographed But about the middle, the producing stage manager made an error, which absolutely ruined the play, as far as consistency was concerned—from there on, it wasn't Winona and Strong that we saw, trying to escape, but a clever actor and actress, gesticulating in front of a camera. The thing failed to "get across," because it was grossly unnatural. The mistake was this: Winona has been captured by Indians when a little girl She has grown up an Indian maid. Strong pursuades her to escape. Either to get on the other side, or to throw the Indians off the scent—the action doesn't make it clear—which Strong finds it necessary to get in a stream of water. Instead of getting in it, that absurd trapper *takes off his shoes and stockings*—all the while expecting instant pursuit, remember!—and then picks Winona up in his arms and carries her.

Now I submit (1) that a trapper doesn't mind getting his feet wet; (2) that if he did mind it, he wouldn't mind it enough to delay an escape from Indians, by taking off his shoes and stockings; (3) that if he was going to carry the lady, either across or down-stream, he knew he would have extra weight on his feet; (4) that speed was an essential (though you wouldn't think it); (5) that no one can walk the bed of a stream as fast barefooted as shod—on account of stones; try it if you disbelieve—and (6) that Winona, an Indian maid in education, would have jumped in that water as readily as her preserver should have done, and that for him to carry her, to save a foot wetting, while pursued by Indians, was the height of absurdity.

But Kalem isn't half as bad an offender as was Bison, in that utterly idiotic playlet called the "Girl Cowboy!" It runs this-a-way: Girl and man, in love, engaged. Girl wants to make man jealous—reason not stated. Method—get another girl to dress up as a boy, and have man catch them in tender attitude. Man, expected to take this as joke, retires to ranch. Girl, heart-broken, follows him and becomes a "cowboy" on his ranch.

Now, then, any fair-minded person will admit that one doesn't, even if a broken-hearted girl, travel out West, get a cowboy outfit, and secure employment on a ranch while asleep. One would think about this thing rather carefully. We will cheerfully grant that girls have been, with nerve enough to do this. One refuses absolutely, however, to believe that a girl with nerve enough to do such a thing, would faint with terror at the sound of a pistol shot—yet the whole absurd action of the whole absurd show, is based on this "brave-to-recklessness' girl, being terror-stricken at the cowboys, and falling from her horse and fainting at the sound of a shot. By the same token, of course, the lover doesn't recognize her as long as she is a cowboy, although her face is not disguised, but when she cries, then he knows her!

And they wonder why their plays don't "get over"—these people, when they get out such hideously false-to-life things as this!

A little reflection will tell anyone who sees many picture plays that it is seldom the plot which decides the success of a photoplay. The slimmest, slenderest plots "go" with a whoop—the most involved and complicated plots fall flat, and all the beautiful costumes, handsome girls, and wonderful scenery can save them. What was it in Biograph's "Banker's Daughters," which held audiences spellbound, and brought forth hand clapping? Was it the very ordinary plot of a planned burglary, of the usual ruses of getting men out of the way, of the necklace, the police, the final arrest? Not a bit of it. Those things have been done before, and will be again. But this outlaw of melodramas "made good" from the jump, because, and solely because, there was some attention to details and faithful, natural acting, almost all the way through. The daughter who saw the man in the trunk, just her head for a moment, then recovered and schemed. The sick daughter didn't do as she was bid, like a lamb or an automaton—she did just as anyone would do in her place—thought her sister's warning was a joke—until she investigated for herself. The burglars were not villainous, dangerous looking characters, all rags and dirt, they looked to be men with brains enough to plan such a robbery. Anyone will have to admit the possibility of this plot, and anyone who knows anything of poor acting or poor production can see how easily it could have been spoiled.

It wasn't spoiled, simply because it was naturally done.

As the present scribe has said before, he doesn't know much about foreign parts, and how they do abroad. Therefore, he may be in error in thinking the plot of "Saved by Her Dog" (Eclair), to be more or less commercial melodramatic, without any saving grace of feeling and generally not worth while. But he cheerfully takes off his hat to Lunaires' trained dog, and bids him bark a time or two here, merely to proof that what he says is right—this unnatural play "got across" in spite of its defects, because the dog did his part so naturally, so unaffectedly, and so beautifully.

It was perfectly idiotic, to see the kidnapper rowing away with the little girl, and make no attempt to prevent her from lifting the dog in the boat. He might so easily have hit him over the head with an oar. But he didn't. The stage manager wouldn't let him. Nor had the stage manager brains enough to make him either paddle, pole, or row backwards, any one of which would have kept his face away from the pursuing dog. But, there you are. The dog, and the good photography of the water scene, carried the play.

Melies recently put forthr "Uncle Jim." It got there. It got there with both feet. It got there in spite of a beard that had "false" written all over it, and the fact that the little lady who played Jim's pal's wife, passed through eight years—in the film—and didn't age a single day! It got there because it was a heart story—simple, probable, unaffected, and because the little lady played her part so well, so simply, so naturally, that one is inclined to wonder whether or not she hadn't had some such trouble of her own? I wish I knew whom I was writing of. She isn't a statuesque beauty—like some of the leading ladies of the various companies—she isn't tall, or commanding, or dashing or sprightly. But she has a charm which "gets across" every time—because she allows herself to be natural.

Errors? Of course they made errors. Who ever saw a perfect play? Evidently, the man who produced that, never stood by the mouth of a mine pit and saw women go insane over the bodies of their men. If he had, he'd have known it isn't a sight men like to see. He wouldn't have allowed the other miners to gaze at the little lady, with curiosity written large all over them, to see how she did it, when she was first brought to her dead father and husband. It was a jarring note. It only remained for her to rant a little to make the audience laugh. But they didn't laugh. Some of 'em cried. I saw, too, women at it—and that shows you it had gotten over, for some at least. Nor do I, personally, think it artistic to reward Uncle Jim for eight years of faithful love because he went over a cliff in a rope-sling to get his little daughter. But that is, by the way, probably only done to string it out, anyway. The point is, the story got across, because mostly it was intensely natural, possible, human—where it failed, the sincerity of the acting carried it along.

And then—Oh, the host of little things. A play goes from outdoors, where everything is natural, to an interior that they'd laugh out of a Bowery playhouse. Rich society people have their habitat in rooms so small they can barely turn round, and furnished with ten-dollar-a-week taste. Half a dozen prominent firms show their trade mark in the room. How would you like to see a Belasco play with a great big B in the middle of the backdrop of every scene? If it is necessary to mark every picture to avoid piracy, let that trade-mark be inconspicuous, down in one corner—we don't thank you, Mr. Producer, we motion picture audiences, for forcing down our throats, the knowledge that this is only a screen and a picture—we want to think its the real thing.

When a character writes a letter, he qualifies, always, for a speed-penmanship contest. They can write a whole page in two seconds. It isn't natural. I would like to fall upon the neck of the producer who managed to show a letter in a real hand-writing—I saw it the other day in some Independent house or other—so often "for the sake of clearness" they are almost printed. They can have character, you know, Mr. Producer, these handwritings, and still look like handwriting!

From the beginning of the Irish drama, there has been one standard gesture to denote intense amusement. You first raise both hands to Heaven, follow them with your eyes, then bring them both down—hands, not eyes!—on your knees, which you bend for the purpose, while you open your mouth and roar. I confess I never see men laugh that way, but it has good old stage tradition behind it.

Now, translate this to a motion picture play, and watch the clever *little* Vitagraph *boy* do the same thing! I tell you, it hurts; actually hurts, to see a fine play, a fine plot, a fine company, and fine scenery, all run by a fine concern, make such fine, such very fine, mistakes! And not until the public insist on more naturalness will we have it, I suppose; but, take notice, Mr. Producer, and Mr. Exhibitor, too; the public is going to demand it, its going to demand naturalness, its going to demand nothing but plays which "get over," just as it demanded, and got, clean plays, without morbid or salacious interest; just as it has demanded clean, new modern, up-to-date playhouses, and got them; just as it has begun to demand decent music, and is getting it!

THE "PEERLESS" IN BROOKLYN.

The new theater on Fifth avenue, near Fifty-sixth street, Brooklyn, named the Peerless—the fourth in a chain of theaters owned by Mackenzie & Lane—is a valuable amusement addition to that part of South Brooklyn. The building is a typical moving picture place, well suited to its purpose, tastefully decorated, and in all a most attractive interior. The entertainment consists of half vaudeville and half pictures, much to the credit of the latter, as the pictures measured up to a higher standard than did the vaudeville. The redeeming feature of a combination of this kind lies in the fact that the vaudeville provides more humorous incidents. There are times in which human nature must laugh. Amusements, besides pleasing, must exhilarate, and as laughing is so exhilarating and healthy besides being a great reliever from the burdens of daily toil and care, people seek laughter, and if the pictures do not give it the vaudeville must; hence the combination; but for genuine interest the pictures easily win.

From the standpoint of a moving picture place, the Peerless must be commended for its musical accompaniment to the pictures. With a piano and violin (and no military drum) and sympathic players, the music was most agreeable and acceptable, adding much to the value of the entertainment as showing what a good moving picture place should be when proper musical instruments are used.

PATENTS CO. TRY TO REPLEVIN FILMS.

On Wednesday last, a Patents Company lawyer, accompanied by deputy sheriffs and a wagon, swooped down on the Swaab Film Exchange, in Philadelphia, armed with a writ of replevin for about 300 reels. Mr. Swaab is some fighter, also he is convinced that he has some equity in the films he paid for, even if on a license agreement. He lost no time in getting his lawyer on the scene, and a lively set-to resulted, which ended in Swaab retaining possession of the reels until the case is argued before a judge.

OUR CHICAGO OFFICE.

We extend to exhibitors a cordial invitation to visit our Western display room: 160 Washington street, Chicago, Ill., where they will find the following demonstrations:

Miniature Theaters—These two theaters are equipped with the same kind of a screen, yet while one screen looks a perfect white, and shows out the picture in full details, the other has a cream-like appearance, and is dull. The difference between the two screens is due to the colors of the walls and of the ornaments. These miniature theaters have been a great revelation to many exhibitors and architects and builders, who had no idea that the colors of the decorations could play such an important part on the picture.

Mirror Screen—A specimen of the well-known mirror screen is also on exhibition, and will be fully demonstrated with films and slides.

Wall Papers—Specimens of the Robert Graves Co., of New York, are displayed on the walls, and show at a glance, what fine decorative effects can be obtained with these artistic wall papers.

Safety Exit Door—A sample of the celebrated Van Duprin self-releasing, exit door is also on exhibition, and will fully demonstrate how, in case of fire or a panic, a mere child can release the exit door, and save many lives. These doors are becoming so popular that in the state of Indiana, they have been officially adopted for the school buildings and many factories and amusement halls have placed orders.

Film-washing Machines—We have in operation, one of these machines from the National Water-proof Film Co., and exhibitors, who have watched the film unroll from a lower reel, pass through a tank of water and soap, between brushes, and around many reels covered with absorbent cotton, to rewind itself on the upper reel, are fully satisfied that if all the films were water-proofed and washed once in a while by the exchanges, we would have better screen projection.

Brass Frames and Easels—The McKenna Bros. have placed on exhibition, one of their most attractive brass frames, with easel of same, and they are certainly a great ornament to any theater.

Indirect Light—The latest addition to our Western display room, is the indirect light, and it is considered by everyone, the most desirable method of lighting a hall. The light is so well diffused and soft, that no one would think it was artificial light, unless they look at the ceiling to see the fixture. With this indirect light, the rays cannot strike the screen, consequently the auditorium can be lighted without injuring the picture.

To these important features, we have on exhibition, catalogs and samples of many other goods pertaining to motion pictures. —J. M. B.

IN THE EDUCATIONAL FIELD

FOR THE GOOD OF THE CHILD.

Probably one of the greatest steps ever taken in modern advance along social and educational lines, is the unique "Child Welfare Exhibit" now being held in the great Seventy-first Regiment Armory in New York.

The problems of the millions of children all over the world, who, because of the lack of all the normal conditions of child life, are growing up in ignorance and vice, while surrounded by all the advantages of this enlightened ages, are rapidly being solved by the great army of social, religious, "settlement" and other great moral agencies now at work in all the leading cities. London and New York have made great strides in dealing in a thorough and systematic manner with the many and various problems, the exhibit in New York shows, what a marvelous success has resulted from these efforts, revealing a veritable transformation in the life, homes, and culture of the large and much neglected class of young people.

Opportunely at this time the Cinematograph has proved the most valued assistant in this great movement, in the first place it has become the agent long needed by the workers who always felt a lack of power to both illustrate and explain in a sufficiently clear, and emphatic manner that knowledge they sought to import. Differences of language, that lack of ordinary education which made it difficult for the majority to understand many ordinary terms, to say nothing of technical terms, has now been overcome, as the reproduction in the living pictures of these things whereby instruction could best be given by the living example is now a common feature.

In the next place the people (parents and children) are enabled more quickly to grasp the full purpose of the teaching, often being instantly enabled to grasp some valuable knowledge and, what is perhaps of equally great importance, larger numbers can be instructed at once, as that which before could only be shown to a small number in a house or classroom, can now be shown to thousands in a hall of almost any size.

The Management of a Home on the Screen.

This is literally the great boon the Cinematograph has brought to the poor and consequently unfortunately ignorant people in crowded centers. The care of a child from birth to its "teens" as depicted by nurses and workers of experience is a wonderfully instructive course so that it is practically impossible for anyone to be any longer ignorant in these things; herein the Cinematograph has become the banisher of ignorance, even as the sun drives away darkness, the illustrative scenes of pure and perfect life have driven away the causes of much distress and will result in the saving of thousands of young lives.

The furnishing of a home, no matter at what cost, the food and clothing necessary, the preparation for school, school life and recreation are all here depicted as performed by experts making it only possible in the future for ignorance to be classed as a crime, as without doubt, (thanks to the Cinematograph) knowledge has and can become so universal that lack of it will be as wilful a piece of criminal negligence as can possibly be imagined for it will indeed be the actual guilt of "closing the eyes lest they see the light."

The amusement part of this unique exhibition is composed of pictures of such a class as proper for young people to see, still continuing along instructive lines the class of playlet permissible as of course valuable, but here little more than the laying down of certain rules which govern the censorship of picture can be given; these however are sufficient to give an intelligent idea upon which a maturer judgment may develop. Taken as a whole, the child welfare exhibit is a success along its universal lines which the Cinematograph has been able to bring out from its obscurity and limitation and place in the broad field of a thorough educational power.

W. H. J.

EDUCATIONAL FILM PROGRAMS.

In answer to many inquiries, we will say that an educational film bureau is about to be realized. The General Film Company has for some time been working on the plan, but no details as yet ready for publication. Meantime we are authorized to say that clergymen, teachers and others, who may desire to give exhibitions that do not compete with the theatres, may rent same from any of the licensed exchanges. Those who desire to purchase the film outright may do so through the manufacturer, under a special license agreement. The General Film Company, in Fifth avenue, or any of its branches, will cheerfully send catalogues to parties giving educational programs.

An Independent Chautauqua Film Exchange has also been started in Chicago.

Des Moines, Iowa.—Mr. W. O. Riddell, Superintendent of Schools, has the following to say of the moving picture as related to school work: "I believe that the picture is one of the best in the world for instructing the pupils in the lower grades, and it will be so long before the picture machine as a means of education will be adopted by the schools all over the country."

New Britain, Conn.—A moving picture machine has been installed here in the hall of the Sacred Heart Parochial School on Lead Street. Rev. Lucien Bajmowski will devote three evenings a week to the regular show he intends to give as a part of his educational work.

Chicago, Ill.—The purchase of moving picture machines for the "Social Center" idea adopted by the Board of Education was authorized January 9th by the special committee for that purpose. The committee also provides for the purchase of several portable or rolling machine booths that can be pushed into.

Knoxville, Tenn.—At a meeting of the Old Gold Literary Society, in this city January 9th, Miss Kate Ogden read a most able paper on "The Effect on Our Youth of Modern Plays and Moving Picture Shows." It was contended by the majority that the moving picture shows were helpful, rather than harmful, when rightly supervised and directed, and that their educational influence is not to be questioned.

New York City.—Dr. Herbert D. Pease at the Laederle Laboratories launched his spring education campaign against the house-fly, at a meeting of the Women's Municipal League. Dr. Pease is using the "Fly Pest" moving picture to illustrate the germ-carrying capacities of the six-legged parasite.

CRAZY PEOPLE ENTERTAINED WITH MOVING PICTURES.

One of the strangest audiences that ever gathered in a theater in Maryland attended a moving picture show in the City Opera House in Frederick, Friday afternoon, as guests of the manager of the theater, George List; the audience consisting of about 200 insane persons, inmates of Montevue Hospital, near Frederick.

Upon the invitation of Manager List, Superintendent Gregg, of the hospital, brought to Frederick on a special train over the Frederick Railroad all of the insane persons in the hospital except a few so violent that it would have been dangerous to have taken them along. Marshalled by the superintendent and warden, the queer party was marched down Market street from the railroad and taken into the opera house, where the different divisions—white and black, male and female—were seated in groups. Besides the insane patients and the attendants, there were present Dr. Harry P. Fahrney, physician to the hospital, the Rev. Dr. Thomas Dixon, one of the directors of the hospital, Treasurer William C. Spivly, of the Board of Charities and Correction, and a few others.

Silence was maintained almost undisturbed throughout the performance, though a picture of a negro stealing a chicken caused loud chuckles and a few "ahs" in the section of seats occupied by the colored men. Keen interest was manifested in the pictures and when a party of women in a part where they worked across the screen waved their hands to the audience, a whole row of the female patients waved back at the picture.—Baltimore (Md.) Herald.

Since I last figured on this page, I have, something like Ulysses of old, seen "many cities and strange men." But I have not been far afield. My journeys have not extended beyond a radius of twenty-five miles of New York City. If I have not been exactly in search of adventure, I, at any rate, have been in search of opinions about the picture, mixing with all sorts and conditions of men, women, and children. One afternoon I sat amongst a large group of children from a High School in a New Jersey city; then, later in the day I sat amongst a very large audience, drawn chiefly from the industrial class. And yet again I have sat several times amongst superior persons—members of the "hupper succles." For there are "hupper succles" in the democratic United States. We have in fact the same strata of society here as exist under monarchial regimes.

* * *

What I wanted to find out particularly was the feeling of the public, or of a public, towards the classes of picture chiefly shown. I exclude from my public small children under thirteen or fourteen; those who have not arrived at the age of reasoning. Much is made by some writers of childish preferences for the picture, but I think we can ignore this sort of thing as a serious factor in the picture situation. I prefer the opinion of those of whom I wrote of in On The Screen last week; those who have reached adolescence, or those who, like myself, are within sight of distance of middle age. For though small children unquestionably do spend (far too) many nickels in the theater, it is the adult who, after all, has to be chiefly considered in this connection.

* * *

Audiences vary. The audiences of the Bijou Dream, Fourteenth Street, New York, is something of a curiosity. It is composed of daily transients and is probably never exactly alike two days in succession. So probably is the audience of Mr. Gane's Manhattan Theater, or indeed of any theater in the great arteries of a metropolitan city. The very varied and casual nature of this audience, then, rather depreciates the value of any data that you might build on your experience of it.

* * *

So with the purpose of satisfying myself as to the attitude of what I will call the middle class element in the community towards the pictures, I spent one whole day in and about the picture houses of a highly respectable New Jersey town; studying the audiences, and individual members thereof, and questioning intelligent people in the community as to their attitudes towards the picture. I am bound to say that I got very valuable pointers from what I was told.

* * *

We, who live in large cities, are rather apt to be working in ignorance of the hearts and minds of those at a distance. We are too near the center of things. When you get near the center of things, and see all the machinery that is at work, you are apt, consciously or not, to become satiated by them. Satiety we know produces a reaction, if not a revulsion, of feeling which is easily converted into pessimism. Just as it is good for us occasionally to get away from ourselves and look at ourselves as we are away from our daily grove; so it is good to get out and mix with our fellow man and learn his views of things. I was surprised at the very high opinion which my suburban audiences seemed to entertain of the industrial and scenic pictures that were shown. I saw Swiss views, Canadian views, Italian views. I saw some of Pathe's exquisite industrial subjects. All these were received not merely with applause, but with interest, showing as I said last week that people who have done with their school days are still desirous of learning something about the manners, habits and customs of people at a distance.

* * *

The film of late King Edward's funeral, beautiful and imposing though it is, went without a hand, showing that in this country, at any rate, out-of-date events are not wanted on the moving picture screen. Americans have no use for "back numbers" even in such a gorgeous affair as a royal pageant.

* * *

In the particular town where I passed my day, a movement is afoot to attract the cultured classes to one of the theaters. I mean by "cultured classes," those people who are too "chesty" to pay ten or fifteen cents in an ordinary moving picture house. In the theater where the experiment is being tried, it is carried out by the agency of well selected moving pictures; well selected, that is, in so far as any selection can be made.

* * *

Unquestionably, then, the evidence that I gathered on the occasion of this little tour of investigation was this: That there is a growing and appreciable demand for pictures of an educative agency. The good scenics are always welcomed amongst high class picture audiences. The good industrials, namely, those which convey information on technical, scientific or manufacturing topics, are always welcome; films, in short, which impart information, which teach and instruct primarily, while entertaining in a secondary sense.

* * *

I discussed with a prominent theater man in the particular town that I visited, an exhibitor's lament that he was unable to appeal to his public in his own way by exercising his own choice. His public is a cultured one. It will not stand for the vapid, the inane, the chase or the melodrama. It wants informative films; yet by present political exigencies this exhibitor is unable to fill his bill in the manner in which he wishes.

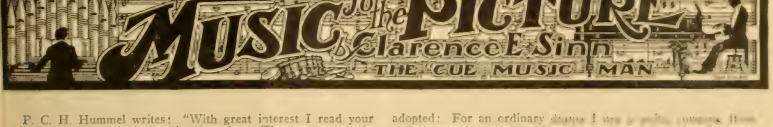
* * *

Incidentally my experiences point to the desirability in film manufacture of an open market, of the elimination of the incompetent manufacturer. By the incompetent manufacturer I mean the one who is unable to rise above the melancholy level of the cheap drama or the comic chase. All these pathetically stupid subjects which I have time and again denounced in these pages. These people have little or no right in the business.

* * *

If the moving picture business is ever to be properly uplifted, it will only be done by the erection of very lofty ideals. We must have one, once and for all, with the prurient, the inane, the stupid and the vapid, and while giving the public good comedies, dramas and the like, to also give them good and accurate history and other branches of science. These themes have been asked for in these pages over and over again. I, for one, do not ask for religion on the screen; my personal opinion is that this sort of thing can be best dispensed from the church, but I do think we can do without many of the inanities that at present disfigure the moving picture screen. By all means let us have humor, sentiment, pathos. But do also let us have cleanness, perspicacity and common sense. These attributes can very well come in the form of educative pictures.

Denver, Colo.—The Chateau Lafayette, Denver, Colo., was the scene on January 2 of an enjoyable banquet given by the management of the Princess Amusement Company, of that city, as a slight token of their appreciation of the efforts and assistance of their employees and friends in the successful results obtained in the new Princess venture, launched October 11, 1910. The managers of their various other theaters were also present. Mr. Arch Gifford represented the Theatorium, Denver; Mr. Frank Kelley represented the Bijou, Denver; Mr. M. C. Farnsworth represented the Lyric, Cheyenne, Wyo. Owing to the distance, the managers of Colorado Springs and Wichita, Kan., houses were unable to be present. Mr. Greaves was unanimously chosen as toastmaster. This selection proved him to be the right man in the right place. Among the others present were H. T. Nolan, G. H. Greaves, E. A. Shields, J. Gerbose, Bud Graham, C. E. Merter, G. H. Clark, G. S. Stewart, B. Pepper, J. L. Durkee, S. O. Erickson, Arch Gifford, Frank Kelley, A. P. Markey. A very enjoyable evening was spent, and good fellowship prevailed until the last word was spoken. A vote of thanks was given to the Princess Amusement Company by those present, which was responded to in a few well-chosen words by Mr. Greaves. A vote of thanks was also given to the William H. Swanson Film Company for their efforts in providing the service, which in no small measure brought about the results obtained. This was responded to by Mr. Nolan in an appropriate manner in behalf of the William H. Swanson Film Company.



P. C. H. Hummel writes: "With great interest I read your article dealing with the **motive question.** The innovations in harmony peculiar to Wagner are due to the free use of chromatics. Besides bold chromatics and enharmonic progressions, he constantly employs chromatic anticipatory changing and passing notes which have a melodic significance only. With the first conception of the characters and situations at every early stage in the growth of the work, certain musical phrases suggest themselves; these are the 'leading motives.' 'Germs' and main principles of Wagner may be found in 'Peri,' 'Gluck,' 'Weber,' and 'Monteverde.' " " " Wagner has made of these leading motives the very framework of his music dramas. He developed and applied them leading motives, the typical melodies and characteristic harmonies which accompany each of the dramatic personæ throughout the work " " " with such multiplications as the situation calls for. To those interested I will mention that in Wagner's 'Ring of the Nibelungen' there are ninety distinct motives. 'Rheingold' has thirty-five, 'Walkure' twenty-two, and 'Siegfried' twenty.

To give an example of how Wagner applied the leading motive I will give 'Siegfried's Funeral March' from 'Gotterdammerung.' First grave and solemn comes the motive of the 'Heroism of the Volsungs,' which we heard when Siegmund at the opening of the Walkure sadly tells his misfortunes. Next comes the motive of 'Compassion' representing the unhappy Sieglinde, and the motive of 'Love,' the love of Siegmund and Sieglinde, which was to give birth to Siegfried. Then we have the 'Sword of the Volsung' in its entirety, which in a rapid movement of the basses joins the funeral cortege in the same way, as the weapons of the deceased are laid upon his coffin. The 'Sword' motive is still there, guttering and flaming, having become heraldic in the luminous glow of C major, which only appears at this single moment. Finally comes the one motive above all others of the hero Siegfried, the 'Guardian of the Sword,' twice repeated in an ascending position and followed by the motive of the 'Son of the World' again singularly extended, which assumes a sacred memory of Brunnhilde, his first love. So much for the motive question for today. I have much more interesting matter to bring forth, but will wait till I hear from others on the subject, for, as you say, there is much promising material for thought and discussion. We are never too old to learn, and we can always learn by exchanging thoughts."

In a previous issue I commented on Brother Hummel's suggestions of the Wagnerian "leit-motif" theory as applied to moving picture music, and said he could probably give a more convincing illustration than was conveyed in my brief remarks. There was doubtless in answer that the above was written. I do not believe Brother Hummel is advocating such an elaborate system for us in present conditions, when so many of us have a change of pictures daily, and most of us must adapt our pictures at the first or second "look." It is not impossible that today may come when the best of dramatists will write the music to order, and the best of composers will use these themes. Until that time ever come, we might reasonably expect to hear the thematic method carried out to its logical development. Music for the pictures is still in the formative period, and we are all working, each in his own way, to give it the definite shape.

I hold that under present conditions the simpler form is the more practical for general use. However as our correspondent says, "We can learn by exchanging thoughts" and all side-lights on the question are worthy of consideration, whether we accept them or not.

* * *

R. of W——, N. C., says: "I have very recently been making your articles in the Moving Picture World as portion of all I ask something that can save already astounded. What I want is your ideas about playing of the way through a picture. I am situated in a vaudeville theater and we run two reels and two acts on an hour or a little over. The assistant manager, who plays in a very handsome-looking piano-player, would like considerable work if they tried to play throughout the numbers; they therefore play what they consider the 'important' parts, i. e., where there is a clear opening for one piece. This is a very good plan, but the first ten-reeler I came to which I played required continuous music. This is the plan which I adopted: For an ordinary drama I use a suite, choosing from one instrument to another, so as to create variety for the scenes on the screen, and inserting cue music wherever possible. For a bright child picture, of course, I generally use a gamble of melodious four-four movement. For a storm, of course, I use marches, working them up in accord with the excitement. In this way I do not think, as some one suggested, that too much is a sentiment spoiled and causes a tendency to put aside some of it. I also understand that one tune for the singer of same would be a great; however as one tires of one thing quicker than the performer himself, and I expect there are very few with that fault. Also, what about hymns and sacred selections for funerals, as in "A Summer Sacrifice," the opening in the old parish church of Agen? The scene would have been a tragedy, but as it best to portray the sacred ones, rather than make the brightest of the mysteries? I shall appreciate your suggestions and directions others would, but if you have not already written, see the subject."

As to the continuous music idea, there seems to be a great diversity of opinion on the subject. Conditions vary so much in different places that I presume each must adapt himself according to circumstances, but for my own part I think the music should be continuous, or nearly so. There are times when a stop is effective. The play you follow is all right and will not develop it as far as you wish. In answer to your last query I certainly believe in playing the music suggested by the score whether it be doleful or otherwise. I know some vaudeville managers object to plaintives and dirges during the pictures, yet book emotional playlets that are filled with the "heart interest" idea. If you should attempt to "ragtime up" one of these you would probably hear something unpleasant from the actors. If a manager "books" sentimental pictures it seems to me he should not object to their proper working up. However, I presume this is another of those conditions where a fellow must adapt himself to circumstances.

* * *

J. Whitely (Minn.) says: "In your answer to Miss C. (Jan. 24) you say, 'When a picture is filled with long melodies I don't see any objection to making a pause between each number.' How about this?" I should have added "If the scene permits." It was my fault, so I can't blame the pianoleader. In "Cast Up by the Deep" (Vitagraph) you can open with a waltz—something like "Symphia's till "He tells his mother he is going to marry Katie," then "Apple Blossoms" once through, followed by "Evening Dreams" till close. I suggest the break between the last two numbers merely to avoid the monotony of repeating one throughout the picture. In advance of no thematic treatment as applied to the characters, all you can do is to work to the main idea, the tension or pitch being pretty much the same throughout. A slight pause at the place indicated may not seem to take away from effect the picture, though it should be for only a few seconds. (I wish the readers would take note of the musical numbers I suggest here from time to time. I am in constant receipt of inquiries regarding titles of music, and though I do not care to make a musical catalog of this page, I must confess a surprise occasionally if I think it is appreciated. So you will be well to save them.)

Montrose, Colo.—Edw. J. Cooper writes: "I opened the Montrose Opera House on Friday evening, Jan. 15, supposed to be a business night. I had even paid advertising at 10 cents and 20 cents. How is that for a business? My attraction was two vaudeville acts and two reels of pictures. For the opening night I selected Vitagraph's colored high class pictures, 'The Watermelon Contest,' and a quiet reel entirely, called 'A Dull Razor,' and 'There Is No Place Like Home.' I enjoy the World and would like to have the time to get better acquainted with you in person."

Complete Mr. Cooper's opening was anything but a success, and we hope that his attendance will increase as the season progresses. He certainly has made a good program. He must be a busy man, as by manager, treasurer, operator in Colorado. He is one who hopes to see the Film Service and the Film Commercial Departments in the World continued. We agree with him that the absence of the above are often unnecessarily long.

From the Other Side of the World.

LETTER FROM THE PHILIPPINES.

At a distance of 10,000 miles from the principal base of operation of the cinematograph, the writer has been studying, chiefly, through the medium of the Moving Picture World, the progress of Manila moving picture, particularly as to the part taken by the manufacturers and exchanges in the United States. With the utmost interest, the writings, pro and con, relative to the subjects presented, have been followed—censure and praise, present status and the future outlook—in fact nearly everything treated in the journals covering the field. There is such a depth to the subject that it is impossible to cover it, not that it is the intention to even try. The moving picture has moved so rapidly, and has encircled such an area of unforseen conditions, has brought up questions on social conditions—and is still burying itself into our social life—to such an extent, that we know not where the end will be. The subject at first, and until even recently, was looked upon as a fad; people said that it would soon die, and pass out of our lives, as many another such had done; but thanks to the foresight of strong, earnest men, this idea is fading away, and we are now looking forward to the picture as a future educator and moral guide.

For the good of the order, there will be shown a case where this idea prevails among exhibitors, very strongly. We have heard from the African and Japanese promoters, but it is doubtful if there is any place in the world where this stand has been taken more firmly than in the Philippine Islands. In the city of Manila, there are, at present, some 25 cinematograph shows. The exhibitors are, in nearly every case, Americans, and their tendency is toward the American makers and exchanges. These exhibitors have taken this stand—a stand for strong and educational subjects—because the people, mostly Filipinos, demand such. These people love a good comic, and a good laugh, as well as any other, but they also require that they shall be shown subjects teaching them the manners and customs of other nations, their industries, etc. They also love to see a good strong drama. The name of Toribio (Itala), on a film, means to them a good healthy laugh; the human nature, as expressed in "Sweet Sixteen" (Biograph), appeals to them strongly; the depth of passion and artistic settings of "Nero" (Ambrosio), is a chapter from history that is real to them; glimpses of nature from Kearton's camera, the scenics by the daring fieldmen of Pathe, appeal to them educationally and artistically; the "Life of Christ" (Pathe), and the "Life of Moses" (Vitagraph), appeal strongly to their reverence for the religious. In short, they want the best, and they know what it is. Their cinematograph is their playhouse, the actors to them, are real; the plot is the truth, and a poor subject, or a rainy film, will be received with howls from the gallery gods—woe be to the operator who loses a good clear light—the whistles and cat-calls of those gallery gods leave no need for the manager to call his attention to his work.

Now, how successful have these exhibitors been in their dealings with the American manufacturers, or rather, exchanges? In the vast majority of cases, they have been handed the worst junk that was ever handed to anyone in any line of business. The exchanges have said that it was in "fine condition," and from their point of view, it might have been good enough to use in the theaters in the United States. It certainly did not come up to the standard required in the Philippine Islands. Take a single instance of a shipment of 30,000 feet, comprising about 50 subjects, one among many others that came under the writer's notice. In this shipment, there were five subjects that had titles, 40 subjects without endings. Ninety per cent. of all so badly cut to repair damage (what on earth do you call operators there?) as to necessitate the omission of entire scenes, to say nothing of the most careless splicing, and every subject taken on a very, very "rainy" day. This caused the exhibitor to look for films elsewhere, but he had to pay for the shipment, nevertheless, as the exchange said it was in fine condition. This was probably the worst shipment that ever came to the islands, but all the films received from the United States exchanges have been far from what they should be. It is well to state, yet it is a fact not known or understood by the general public, that the subjects that have been received are those made years ago, even a year ago. The impression, therefore, has gone abroad, in this field, that the American film is not to be compared with the European.

There are two sides to every story, and while the Philippine exhibitor has been cursing his luck, and making connections wherever he could, and at the same time driving at the American exchanges and manufacturers, to get their late goods, because he believed in them, the position of the exchange and factory cannot be overlooked. Every exchange and factory of repute in the United States has been so rushed with business that the former could not consider the question of rentals until their own circuits had been supplied, while the latter, apparently, were too busy to consider the sales, owing to the points of policy and territory not having been looked into. The exhibitor, therefore, did his best by offering higher prices, by having agents on the ground in the United States, in every way possible within his means to get the best possible. The showing has only been fair. For the past year, the struggle has been on, the struggle for the presentation of American ideas on the fitness of things. During this struggle the exhibitor has been pushed into a great many markets and, as a result, nearly every make of film in the world has been shown, being obtained from every conceivable source, the junk-dealer, the exchange, the jobber and the factory, yet the one goal is aimed for.

Not wishing to particularize any one manufacturer, much less on any one film, a single instance cannot be foregone which did much to encourage the exhibitor and uphold him in his belief in the supremacy of the American manufacturers in these islands. This was the presentation of the "Life of Moses" (Vitagraph). These films were run in the Majestic Theater, owned by A. W. Yearsley, for **two consecutive weeks**, and were seen by not less than 50,000 people. The capacity of this theater is 2,500, and is used solely for Cinematograph purposes. It was jammed full every night. The adverse criticisms meted out to this production, as regards certain details, by a number of writers, are well known. The defects were seen just as plainly by these people as by those at home. The picture, as a whole, cannot be viewed as a masterpiece, yet as such, the populace looked upon it.

As a sample of how films are handled in this country, let us see how this particular one was presented to the public. In the first place, circular letters were sent to the leading people of the city, giving a description of the subject, telling of its author, an idea of its cost, etc.; next came half-page ads in the English, Spanish and Tagalog papers; an electric sign over the theater, and to increase the interest, a 16-page program, publishing all data, etc., in Spanish and English; then a church organ, accompanied by a 16-piece band and violin orchestra—we believe in music, that is, good music. Perhaps there is no new idea in this; however, it is presented for what it is worth.

The success of this production caused Mr. Yearsley to place orders for new releases, and it is understood that some of the manufacturers have accepted his orders; if so, it is a step onward.

It may be true that this field, at the present time, is hardly worth considering; it is true that it has no equal as to difficulties as to opening it up, but it can, and will, be opened up by these same pioneers who are peculiarly well fitted for the work, and the makers who are on the ground at the first turning of the sod, will be the ones to be present at the harvest. The point is worth considering.

It was intended to present only the difference in which a Cinematograph is viewed in this country, as compared with that at home, and in doing so, we have been carried afield along the lines of film-makers, but it leads to the end. Our people here, will not stand for a poor subject any more than they will a poor show, as said before, the acting to them are real; their acting must be natural to the part, and the entire execution must be of the best. Enough has been said to show the standard required here, and it is believed that human nature is pretty much the same all over the world, and that if this standard was required by the people at home, the manufacturers would pay more attention to the details of their productions.

The Orient is now about to be opened up, and as is the case with many other enterprises, it will be the future market for our goods, but the Oriental will not stand for a stupid representation of his customs and, in saying this, we have in mind several Cinematograph productions. Take the case of "Momotaro" (the Japanese peach boy). The film is not a Japanese on earth, it is believed, who does not know the story from "Mukaski jiji to baba ga arimash'ta down to "inu saru kiji ni mo wakete yarimash'ta." The story for them contains strong principles moral and patriotic. These were omitted, and we see a "Nippon-ichi no" kissing, and an actress taking the part of the girl who, on the day of his birth, picked up the washbasin and

dashed it to the ground. This is only a single case of many such, in treating of things Oriental, and where the people at home have been misled, and a good subject turned out a farce in this part of the world. Why not stay within our limitations? At this stage we cannot afford to let this field go to others. Some day we will need it, it may then be too late. When the Orient moves, it moves rapidly. Two months ago it was rare to see a Chinaman without a queue, today thousands are without them.

There may be points in this article which hurt, but as headed, it is for the good of the order, and it sums itself into this, whether the American manufacturer wants this field or not, whether or not he is prepared to study the Asiatic enough to cater to him, those who are in the field here, are striving for the best. Will they be supported? Can they be given good subjects? In spite of journalistic knocks, they believe so. The one film mentioned above, which ran for two consecutive weeks in the one playhouse would, it would seem, be sufficient to tell some people that their fellow creatures have just as great a tendency toward the moral, and even the religious, as they have to the primitive; that they have a greater tendency toward the clean, than toward the immoral, and that a greater number may be reached by things educational through the Cinematograph than otherwise would be possible.

Our manufacturers, we believe, are with us along these lines, and we are backing them in our belief.

—J. J. ROBINSON.

AUSTRALIAN LETTER.

Sydney, N. S. W., December 25, 1910.

With a capital of $500,000, and a controlling chain of theaters throughout Australasia, the J. D. Williams Company (Ltd.), of Sydney, New South Wales, is one of the largest, if not the largest, amusement enterprises operating in the antipodes. Mr. Williams has just purchased a plot of ground in the city of Melbourne, at a cost of $125,000, on which to erect one of the finest moving picture theaters in the Southern hemisphere. The company has also begun operations on a new theater in the city of Brisbane, Queensland, and they are, at the present time, putting up a very fine theater in Sydney, on a plot of ground, immediately opposite their present theater, to be known as "The New Colonial Theater No. 2."

This theater will be 65 feet from the ground floor to the top of the roof, and will contain all the finest improvements known in theatrical art in building. This company is showing now to more people than any moving picture enterprise in Sydney. Visit the Colonial at any time, you will find the house full, and in the evening it is a matter of impossibility to get your nose inside the place, the attendance is so great. Moving pictures have come to stay on this side of the world, and at the present time, there are no less than four large theaters in the course of erection, to be devoted to this class of entertainment. Mr. Williams will, in the course of a very few weeks, commence the alterations to the front of his present theater in this city, making the main entrance twice the width of the present one, and giving it an up-to-date American air in appearance.

This company owns the International Film Service, as well as the theatrical side of the business, and they have a large number of employees in this branch kept hard at work from morning till night, to serve their ever-increasing clientele, and all I have conversed with, that are being supplied with films from this place, are loud in their praises of the class of films sent out to the various suburban shows; Mr. Williams confining his films to the Motion Picture Patents Company's output.

There has been a meeting called of the film buyers in this part of the world, but Mr. Williams declined to become a member, giving as a reason, that it would place too many makers' products on the Australian market, and right here let me say that there is no better part of the world for a man of push, and with capital, to get next to a good thing that will give to the Australian public some of the Independent products. At the present time, most of the films being shown are the products of the firms comprised in the M. P. P. Co., and it is seldom that you see any of the other films.

Mr. C. Spencer's new Lyric Theater, is fast approaching completion, as far as the masonry is concerned, and will, in the course of a few days, be handed over to the finishing trades, for the finishing of the interior, of which Australian marble will enter largely, and when completed, he will have a theater to be proud of. Due notice I will give you of the opening of the same, and also send you both exterior and interior views, as well.

The new King's Theater, on George street, is a very pretty and cosy picture theater, with dress circle and orchestra chairs, entrance on George street, and the pit entrance on Harris street, just round the corner from the front of the theater. They have their own generating plant for supplying all their light for the theater; billiard room, and also their tobacconist's and hair-dressing rooms, and are now running as a continuous show on the same lines as the Colonial.

West's Pictures Limited have purchased a site just on the edge of the suburbs, and started work on their new Olympia Theater, which will be absolutely the finest theater for moving pictures south of the Equator. The cost of land and buildings will be $375,000, and the theater will contain a lot of features new to this side of the world, in the heating, lighting and cooling. Messrs. West expect to have the theater portion ready for the opening on February 28th. It will make an ideal site for a theater, being on the main line to the best and wealthiest suburbs of this city, but I myself confess that I am somewhat of a pessimist as regards the wisdom of the choice of this site, but the times change, and so do the people, and who can tell what this enterprising firm of moving picture entrepeneurs will do; and, as their work from the beginning has spelt success from the start, I am the last person in the world to advise them, or to offer them any in any form whatsoever. I was very pessimistic as regards the venture of Mr. J. D. Williams, and would have bet him twenty to one, when he started, that he would fall down flat, but I confess, that I was wrong and that he was right, and he was an optimist from the start. Messrs. Wests' new Olympia Theater will have a grand site for its location, with plenty of exits, and the house can be emptied in less than three minutes, so it will succeed, I think, all right. There is no doubt in the world but that this is the most gigantic combination in the world, when it comes to moving pictures, and I think that I voice the whole trade, when I say, that all who have come into contact with Mr. T. J. West, or any members of his company, will acknowledge that they pay not the slightest heed to what others are doing in the business, but pursue the even tenor of their way, and get there all the time. I think that it is sufficient evidence of what they are doing, when I say that in Australasia they have no less than thirty-four places of amusement in this line, open nightly, in Australia and New Zealand, as well as ten in the British Isles, and showing to over 200,000 people weekly, so if that is not going some, and some, then I do not know.

Wests' new Olympia Theater, in this city, will not only comprise a moving picture theater, but it will have a lot of stores for rental, and also a building devoted to flats, for residential purposes, and will have frontage, to Oxford street, of 180 feet, so that will give you some idea of what an enterprise they have on hand. They are also the owners of the Bijou Theater, in this city, that is open nightly and Sundays, as well, but they do not let this fact be known to the Australian public, as it is right alongside of the other hall, in the Glacterium, the summer home of Wests' pictures; but as this place is devoted to ice skating, for four months in the year, it makes them have to shift just when their business is in its very height of attendance, so I presume that is one consideration that has induced them to build, so there may be a shift or no shifting about in their entertainments. They have also companies on tour doing the smalls, and I do not count them in giving the number of places open, but only those that are permanently located and open nightly to the amusement loving public. As there is a ground plan, and also a general outside view, and a full description of their new theater in the papers sent you, I leave you to extract such matter from them as you may deem of sufficient interest to your readers.

Tonight the Annandale Open Air Picture Palace will be officially opened by the mayor of that burg, and I must confess, that it is one of the finest places for summer entertainments that I have seen, and it is my purpose to attend the opening tonight, and see how the entertainment comes off. The films shown will all be M. P. P. Co.'s supplied by the International Film Exchange, shown by aid of a Powers No. 6 Cameragraph.

This, in the past, has been one of the deserted burgs that I ever saw in any part of the globe, but at last, she has woke up, and cast off her Rip Van Winkle ideas, and is now going ahead by leaps and bounds, and were this city in any American state, would be run down the place it is now. Sydney has a harbor that for natural beauty I place second on the list for first place I give the palm to Rio de Janeiro, and second to Sydney. In my next I will give you some of the doings of the other places, but I think that I have written all that your space will allow me.

WILLIAM H. H. LANE.

Operators.—The editor of this Department has the names of a number of operators in various parts of the country who send in excellent references and whom he believes to be good men. The names and addresses of these men will be sent employers upon application

Insulted.—Mr. C. C. Lee, Bartlesville, Okla., submits the following in January 14th issue. Mr William May makes the statement that there is only one 'crank turner' in Bartlesville. Well, I am the crank turner, and I think Mr. May might as easily have said that there is but one operator in Bartlesville running by hand. By common usage the term 'crank turner' signifies an incompetent operator. I believe there are just as good men running their machines by hand as by motor."

Really, Neighbor Lee, I had to laugh when I read your letter. I think Friend May had no intention of slurring you when he spoke of the crank turner. I didn't take it that way and do not think he meant it so, though, as you say, the term is commonly used to designate the incompetent operator. Personally, I am opposed to the motor and am a firm believer in the operator running his machine by hand, mainly for the reason that high class work is not usually found where motors are in use. It is quite possible to do as good work with a motor as by hand, but the temptation to "let the motor do it (all)" is ever present.

Stereo Slides.—Park City, Utah, writes: "I am an interested reader of the Trouble Department and am at present making slides for our local merchants. Have been very successful with black and white, but have been unable to secure suitable tints with colors. Any information as to where I can secure colors suitable for this purpose will be appreciated. I enclose $1.50 for Handbook."

Any dealer in photographic supplies can furnish you with lantern slide colors. Elmendorf's aniline tints, Dunne's water colors or Revoli's tints are all good for the purpose.

Two-Wing Shutter.—Mr. Walter Turnpaugh, Fort Worth, Tex., writes that his father has purchased the Colonial Theater, Wichita Falls, also a Powers No. 6, with both of which purchases Friend Turnpaugh is highly pleased. He consumes two pages saying kind things about his new machine and then says that he is having trouble with his three-wing shutter getting in synchronism with the alternating current and asks for dimensions of a two-wing shutter; says he is having trouble with his current controller and that it does not deliver more than 30 amperes of current from the highest contact. Friend Turnpaugh then consumes considerable space in roasting one of our esteemed contemporaries who recently took a slap at me. Among other things in this connection, he says: "A paper that will descend so low as to knock the best friend the operator and manager have ever had in the business has most certainly ceased to work for the good of the business." He winds up by saying: "I would like to know who wrote that bunch of rot in the ————, anyway. I believe if he were to alight in Fort Worth his wings would be scorched by some real show men, and that in a hurry, too."

Friend Turnpaugh, I would like to quote your letter in full, but its terms are too strong. I have shown your letter to the Nicholas Power Company and they have notified me they will send you a two-wing shutter. As to the compensarc, I think you had better take that matter up with the manufacturer. The compensarc is a very good transformer and, if I remember right, should deliver 50 amperes on high contact. Perhaps you have one wound for a higher voltage than you are using, in which case you would, of course, get a reduced amperage. I am sure the Fort Wayne people will be glad to make anything right that is wrong. As to the paper you refer to, while I thank you for your loyalty, still at the same time men who push ahead and try to improve conditions have got to expect things of that sort, and I have long since learned to pay no attention to them. You may have noticed that until the Moving Picture World led the way not one of the trade publications gave the operator any representation in their pages. The Moving Picture World is now devoting four to five pages every week to projection, otherwise, the operator. This has forced the other trade publications to attempt a similar department. The fact that they do not wish to do this, and only did it when forced by the World to, taken in connection with the further fact that their efforts have not met with any large degree of success probably accounts for their overweening desire to discredit the editor of this Department. But, as I said before, the thing is not worth bothering with, much less wasting valuable space over.

Several Things.—Mr. Geo. H. Clay, Caney, Kan., compliments a recent article in the Department concerning exchanges and machine companies selling machines to men with no knowledge of projection, telling the customer, "anybody can run them." Friend Clay then asks how about the ads one sees in the different amusement papers making statement that through a correspondence course operating may be learned and a salary of $25 to $50 weekly secured. Also Neighbor Clay takes a crack at the operator who teaches a fifteen-year-old boy to be an "operator" through a couple of weeks' tuition in the operating room. Continuing, he says: "And now I shall tell you how I take care of my cement bottle. I take two pieces of heavy scrap tin, the first piece about 1½ inches wide by 3 inches long, bent in the center so as to make a little shelf; the second piece I cut about 2 inches wide by long enough to go around the cement bottle and tack it to the wall on both sides. I then get a glass stopper suitable for the cement bottle and with a drill and some turpentine I drill a hole in the bottom of the stopper for the brush, using plaster of Paris to hold the brush in the stopper."

The things you speak of, Friend Clay, that is to say, the advertising that a man can become an operator through a correspondence course and the teaching of boys or men, either one, through a two-weeks' course in an operating room, is reprehensible in the extreme. Operating cannot be taught by correspondence courses, though the operator himself may, with benefit, take such a course. As to the cement bottle stunt, it is all right, particularly the glass stopper part, provided it won't stick fast in the neck of the bottle.

Condensers Again.—Mr. Alfred S. Cory, Somerville, N. J. writes: "I believe most operators agree that one 7½ and one 7½ condenser make the best combination. They seem, however, to disagree as to which should be used in front. In a recent issue you very wisely said that it mattered not, inasmuch as the focal length of the combination remained the same. That works all right for moving pictures, but when showing slides the 7½ inch lens should be placed in front, for the reason that the longer length lens has the greater covering power of the two and insures the slide being illuminated clear to its edges. This was explained to me by a professional photographer known for his fine work on enlargements and I pass it on for the benefit of my fellow operators."

Theoretically this sounds plausible, Friend Cory, but practically the covering power is governed by the equivalent focus—not that of any one of the combinations. However, like you, I pass it on to our readers for their consideration. A 6½ and 7½ combination is only best for certain lengths of objective lenses.

Pleases Him.—Boston, Mass., orders the Handbook and writes: "I have read the Trouble Department right along and only regret we did not have it six or seven years ago. I hope you will be able to keep it up in the years to come."

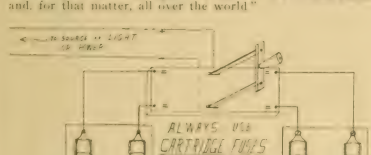
Well, Boston, we shall certainly make an awful struggle, and as those years go by we hope the Department will improve and its readers improve in knowledge along with it.

Various Things.—San Francisco contributes the following: "I recently tried setting my condensers with the convex sides towards the screen—that is to say, the convex of both lenses towards the curtain—and I believe my light is much better and the spot at the aperture plate much sharper. One of my machines gave a picture which was blurry on the left side. After several unsuccessful experiments I followed the advice given in the Trouble Department, put my machine in line from arc to the frone end of the lens and the picture is, in consequence, much improved. My throw is 40 feet, picture 17. Do you believe it possible to obtain a sharp picture

all over the screen with a 3-inch E. F. lens? I have tried my best, but am unable to obtain the same results, as with the longer focus lenses. Is it good practice to belt a motor to the fly-wheel of a machine? I have seen several machines run this way and they did not seem to be in bad shape, either."

Glad to know that the advice given in the Department has been of benefit to you, Frisco. It is difficult to get a lens of that short a focal length which will give sharp definition all over the screen. The Gundlach-Manhattan Optical Co. can furnish you with such a lens, but they cost more than the ordinary, because they are more difficult to grind. No, I would not attach my motor belt to the fly-wheel, though I do not mean by this that there will be any serious results from so doing. I prefer attaching it elsewhere, however, since the pull of the belt is hard on the light shaft and bearing which carries the ordinary fly-wheel.

Some Good Drawings.—Mr. C. W. Bennett, Crystal Falls, Mich., sends in some excellent drawings and writes: "I submit these drawings as a help to operators, but do not wish to have you or them think I am a 'wise guy.' I trust I shall not be considered a 'dope,' but still I have knowledge enough to realize that I have more to learn than I already know, which, I think, is true with all of us. I am always glad to accept as well as to give suggestions that might be of benefit to the business. I have been a reader of the 'Moving Picture World' ever since I knew it existed and can compliment it on the work of all of its Departments, especially the Trouble Department. I know that the latter had helped many a struggling apprentice and has also opened the eyes of many of those who profess to be operators as well as a great many who really are operators. I am a firm believer in unionism. I do not believe, however, that the union card is always evidence of competency, though I do believe it should be. On my visits to Chicago I was astonished at some of the projection viewed in that city. One man in particular I remember had the petrified gall to project his own picture on the screen when he started the show, together with the information that he would entertain the audience with first class projection. My word! you ought to have seen it! I sat in misery for at least half an hour, hoping and expecting from moment to moment to see some improvement, but—nothing doing! I wish to compliment those men who, through the Department, have set forth ideas that have been of benefit to operators all over the United States and, for that matter, all over the world."

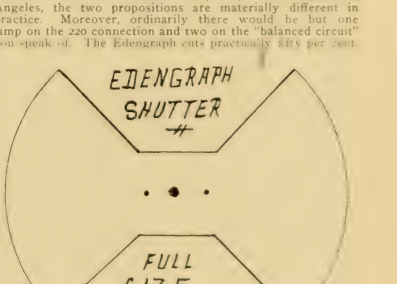


We are indebted to Neighbor Bennett for the drawings upon which he evidently has spent much time and care. They will all be reproduced in good time, the one this week illustrating a very excellent method of connecting circuits on two sets of fuses, so that if a fuse blows, it is only necessary to throw the switch over to the other side. Friend Bennett's sketch had to be redrawn, because it was on thin ruled paper, with writing on opposite side.

Light Rays, Etc.—From our good friend, W. L. Wright, Los Angeles, Cal., comes a letter on light rays which is very good and shows much care in its preparation. We have, however, decided some time ago not to print any more letters on that particular subject unless they be very brief, until an alternative article has been published, which we hope will be in the very near future. We thank Friend Wright for submitting the letter which may be printed later on.

220 Volts. Referring to article Sarrasani in the January 7 issue, Los Angeles writes: "You say I am too indefinite, so I will trouble you with diagram of three-wire, balanced circuit in theater referred to. You say 'the rheostats will be overloaded, delivering about 33 amperes.' Nuff ced! By the 'Little Drive,' I meant the grove pulley on end of lower sprocket shaft. I did not try to be sarcastic. What part (fraction) of the light does the Edengraph machine cut off? I have in mind a theater using 45 amperes with first class lenses but not getting a clear, white picture, while another, using a cheap lens, a rectifier and thirty amperes gets the better picture. Size of picture and throw about the same. The latter shutter cuts off half the light. Carbons burn as per sketch."

The "balanced circuit" matter was clearly a case of misunderstanding. I referred to one lamp working between the two outside wires, hence on 220 volts. In small towns they frequently compel one to use the two outside wires from the fact that both dynamos are already overloaded and they wish to distribute the arc lamp load between the two machines. Of course when two lamps and two rheostats are connected to a three-wire system, one on either side, they really do burn in series the same as though connected to the two outside wires, but, nevertheless, Los Angeles, the two propositions are materially different in practice. Moreover, ordinarily there would be but one lamp on the 220 connection and two on the "balanced circuit" you speak of. The Edengraph cuts practically fifty per cent.



of the light. Sketch shows exact shape and size of Edengraph shutter. The Edengraph folks are about ready to equip all arc machines with a somewhat different shutter. They have narrowed the flicker-blade and made the other blade just that much wider. I take it one house referred to was using A C and the other D C through a Mercury Arc Rectifier. That would explain matters, since better light would be had with 30 amperes D C than with 45 A C. The sketch, however, shows D C crater in both cases. The 45 ampere crater is far and away the best crater from any and every point of view. If your sketch is correct the Rectifier man has his lower carbon too far back while the other fellow's set is ideal.

Drawings.—Those who send in really excellent drawings which could be used just as they are, frequently render them worthless by using colored paper, paper which is not white or ink some other color than black. Also many there are who make the drawing on thin paper and then write on its back. The writing usually will show through. Make all drawings with BLACK ink (preferably, though not necessarily, india ink). Use WHITE ruled paper, though sketches in pencil are O. K. as I will get them to shape BUT they must be complete enough to convey the idea FULLY. Remember that you may be many miles away and I cannot guess at what you mean. It is better to explain too fully than not fully enough.

Condensers.—Washington, D. C., writes: "How long do condensers last and how may a good grade be distinguished from a poor?"

The first query cannot be answered at all. It depends on too many things. I have had them break two minutes after I put them in and I have had them last six months. When using strong current, say 45 amperes or more, they soon become roughened by minute particles of unconsumed carbon. This is particularly true at short focal lengths since the arc is then very close to the lens. A good grade may be distinguished from a poor by the quality of the glass. The

glass of high grade lenses looks white and brilliant. It looks white even when you look through the lens sidewise. Cheap, poor grade lenses have a decided greenish tinge. The high grade lens is a better finished, better polished and in every way better looking article.

Letter Mislaid.—Rochester, N. Y., writes at considerable length setting forth various experiences and then continues: "The reason I write all this is that I notice a party in Kentucky wishes to secure a first class operator at a salary of $18.00 per week. I don't believe a really reliable, experienced, first class man can be had at that figure. I would like to get in touch with a Board of Examiners somewhere near Rochester. We have an Edison grid rheostat which was out of commission when I came here. I took it apart and found four of the grids broken. I removed them, put the thing together again and it works all right, giving a little brighter light. Am using between 50 and 60 amperes 110 volt D. C. Did I do right?"

This letter was dated January 8, and somehow was mislaid. I, too, don't think Kentucky will get a good man for that figure, Rochester, and I told them so. It takes BRAINS to produce high class projection and brains are not ordinarilly purchasable at that figure. Removing the four grids was all right, but if the rheostat now gets red hot you should order four new grids and install them at once or the whole thing will soon burn out.

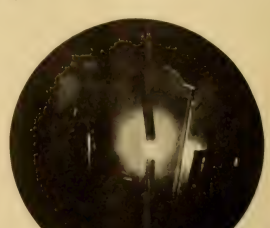
That Frisco Letter.—On the back page of last week's paper appeared a photographic reproduction of a letter from President Woods, of San Francisco M. P. Operators' Union. I am proud of that letter from the fact that it shows that the one operators' union in these United States which has secured a salary scale of thirty-five dollars per week for its members has prescribed the study of my Handbook as a necessary part of its apprentices' curriculum. And right here let me say that, if I am correctly informed as to the Frisco apprenticeship rules, the Frisco union has absolutely the **RIGHT DOPE.** My information is that an apprentice is placed on a salary of $20.00 per week and **is given six months in which to qualify for a position as regular operator at $35.00 per week. By that time he must qualify or get out!** I would like to ask the Frisco union to furnish us with full details as to their practice in these respects, also as to their demonstration room practice, etc., all for publication in this Department.

Lens Trouble.—Onaway, Mich., sets forth the following: "When a lens is near its termination of focus (for example, a 60 ft. lens being used for a 63 ft. space), should the object seem to emerge from one point and should they seem to be emerging from something which made them look as if they were being shown on a large globe and not on a flat curtain?".

I do not understand what you mean, Onaway, by "termination of focus" and a 60 ft. lens being used for a 63 ft. space. Lenses are not figured that way. A lens will project a picture at any distance beyond a certain point called its optical center. For instance, an ordinary objective lens of any focal length would project a picture at, say 30 feet, 40 feet, 60 feet, 100 feet, and so on, a perfect picture being projected at each distance, but the picture gradually increasing in size with the distance from the lens. From the last sentence of your letter, however, I take it that the picture is not in proper definition on your screen. This might be and probably is due to one of the combinations of the lens being misplaced. Take out the front factor and if they be not cemented together see to it that the greatest convex of both lenses is towards the screen. If the two be cemented together then the one lens thus obtained should be placed with the greatest convex towards the screen. Next take out the back factor of the lens and see that the greatest convex of both lenses is towards the screen. Examine carefully and see that there are no finger prints, oil or anything of that sort on the lenses. Wash them carefully in alcohol and polish afterwards with a clean white cloth or chamois. If this doesn't remedy the trouble, please try to describe it more in detail.

Interesting Photo.—Mr. Alfred S. Cory, Somerville, N. J., writes: "Looking over some old kodak negatives recently I discovered one which was rather odd, which, however, might interest you. I do not know of many attempts having been made to photograph the electric arc. This picture, however, is quite vivid. I am using 40 amperes of D. C., with the carbons set quite accurately, as you will notice, although not at the angle you most highly approve. I have, however, always secured the best results with the set here shown; but I am always careful to get them very exact."

On behalf of our readers, Friend Cory, I thank you for the photograph, which is, indeed, interesting, though I believe somewhat deceiving in that it shows the crater apparently in the center of the upper carbon. This I take to be by reason of the fact that the lower end of the upper carbon and upper end of the lower carbon—that is to say, that portion of them which was incandescent—does not show in the photograph, being included in the white central halo of light.



Wiring Diagram.—Toronto, Can., crosses the line with the following: "Kindly give me your advice as regards the following: I have two conduit outlets in my operating room, one 220 A. C. and one 250 volt D. C. If possible, I should like to continue using D. C. current for operating the moving picture machine and dissolving stereo. outfit; also another machine in the same booth. Would appreciate a wiring diagram."

You have got a tough proposition there, Toronto, if you wish to use D. C. The use of 250 volts through rheostats would be exceedingly expensive, whereas 220 volt A. C. through a reformer would be quite cheap. There are some direct current savers on the market, but I have no personal acquaintance with them and absolutely will not recommend articles with which I am not acquainted. For alternating current there are a number of good transformers such as the Mercury Arc Rectifier, sold by the General Electric Company, the Powers' Inductor, manufactured by the Nicholas Power Company, 115 Nassau Street, New York City; the Compensarc, made by the Fort Wayne Electric Company, Ft. Wayne, Ind.; the Kosmic, sold by the Kleine Optical Company, 52 State Street, Chicago, Ill., and others. D. C. is, of course, much the best for projection, and I think in your case I would look into the matter of installing a mercury arc rectifier thus turning the alternating into direct current, securing the advantage of D. C. at a minimum operating expense. The mercury arc rectifier is made by the General Electric Company, Schenectady, N. Y. It is an excellent appliance and the reports from users are satisfactory. So far as the wiring is concerned, I should be very glad to show diagram, but it is hardly worth while until you decide what you intend to do, since the wiring diagram designed for the use of rheostats would be of no use if you use transformers and neither the wiring diagram for rheostats or transformers would be of use if you use a rectifier. As soon as you decide what to do you send me a diagram of your operating room showing the position of the different machines and the conduit outlets and I will fix up wiring diagrams for you. Or, if you want them without waiting for publication through the Department, I will for a fee prepare them and forward by mail immediately upon receipt of your letter. In general, however, I may say, you should have a cut-out block for each machine. You will, of course, attach the wires coming from the conduit outlets to one end of each cut-out block and from the other end of each cut-out block you will run a circuit to the various lamps as follows: Run both wires directly from the cut-out blocks to the operating switch. Then, when using reostats, from the other end of the operating switch run one wire to one binding post of the lamp, using No. 6 asbestos cord for the purpose. The other wire you will run from the operating switch to one binding post of the rheostat and from the other binding post to the rheostat run directly to the other binding post of the lamp. The dissolver lamps should be connected in the same way, using separate rheostat switches and wires for each lamp just the same as though the other lamp were not in existence. There must be a separate cut-out block for each lamp. The

wires coming from the conduit outlet should be large enough to carry the current consumed by all of your lamps when they are all burning at once. If you use transformers, then you will have to have a special wiring diagram, since you will use one transformer for two machines, or possibly one transformer for all of your lamps. If you use a mercury arc rectifier, diagrams will accompany it.

Small Light Plants.—Bowling Green, Ky., asks: "In small electric light outfits for moving picture work where 50 to 60 volt generators are used, is any rheostat or resistance required? Also would it be an infringement of patent to use on a certain talking machine a sound box of different make, or one made by a different company from that originally supplied with the machine?"

With a 60 volt dynamo, there would be some slight resistance required, but not very much. I do not know whether a 50 ft. dynamo would work successfully on a moving picture arc or not, but if it did there would be no resistance required. I cannot answer your second request authoritatively. But I do not think anybody would try to interfere with your using a different sound box on your phonograph even if they could. The patent laws are something fearfully and wonderfully constructed and I do not propose to undertake their interpretation on any question whatever, but if I wanted to use a different sound box on my phonograph, I would use it and take chances on having any trouble about it.

Good Dope.—Mr. James Goff, Secretary-Treasurer, I. A. T. S. E. No. 156, Danville, Ill., writes: "Find enclosed money order for Handbook. I have been experimenting on the carrying capacity and amperage of two ¾ or a ⅝ cored and a ½ inch solid carbons on 110 volt D. C. If it will be of any benefit to the Department readers I shall be only too glad to submit my experimental dope."

We shall be very glad, indeed, Neighbor Goff, to have you set forth the result of your experiments and they will no doubt be both interesting and effective.

Motor Drives.—Mr. Geo. Cox, President L. U. No. 176, I. A. T. S. E., Joplin, Mo., writes as follows: "Have been watching the Trouble Department for more than a year. Have seen some mighty fine sketches, but none concerning running a machine with a motor. I am sending you a rough sketch of the way I have my motor connected to an Edison machine, which I trust will be of some benefit to the Department readers. As it is shown on the sketch, a $40 complete, with a ½-horsepower motor. I specify ½ horsepower because a smaller one is too light to carry the load."

Many thanks, Neighbor Cox, for submitting the sketch. The subject is a good one and your intent was all right. The sketch, however, was not quite complete enough to use. Please draw another showing as well as you can the reducing gear. Also is the field connected in a shunt-field circuit or is it in series with the same as would appear from the sketch? As a general proposition, I am opposed to driving a moving picture machine with a motor, but inasmuch as it is a quite common practice the thing might as well be done right as wrong. Therefore, your sketch is of value.

Thanks.—L. A. Davis, Perry, N. Y., encloses check for Handbook and says: "If you put as much time and thought into it as you must put into the Trouble Department each week, the Handbook will surely be worth much more than the price asked."

Many thanks for your complimentary words, Neighbor Davis, but I like the wind-up of your letter best of all. It reads as follows: "Yours for good pictures and good operating;" that's the dope.

The Editor Takes a Turn at the Crank.—The editor of this Department has been twisting a crank himself during the past two weeks and it seemed like old times. Mr Paul J. Rainey, the millionaire explorer, who goes to Africa next month for a two years' go 'round with the elephant, lion and other sociable creatures of the jungle, recently returned from an expedition in the Arctic Circle. Mr. Harold Hemment, son of Mr. J. C. Hemment, New York's expert in fine photography, accompanied Mr Rainey for the purpose of taking moving pictures and altogether six reels were secured. These reels of film were taken, some of them, by the light of the midnight sun. In that latitude light is very poor at any hour of the day, therefore, the films are, in some places, exceedingly dense. Mr. Rainey has been showing these films free of charge in various places and upon the request of Mr. Hemment, the editor of this Department consented to project them. Altogether seven "shows" were given as follows: Princeton Club, Harvard Club, University Club, the Presbyterian Church (the pastor of which was Mr. Rainey's Sunday School teacher many years ago), and the Hotel Plaza, here in New York City. The audiences for the most part, consisted of wealthy clubmen, many of whom were men of national reputation. On Thursday, January 19, we went to Albany and showed these films in the Executive Mansion before Governor Dix, and 200 invited guests, the projection being done in the large double parlors, a picture 10 feet wide being all we could manage. On Saturday, as this paper goes to press, we will be in Washington, D. C., showing the films to President Taft, and Washington notables. The editor of this Department is rather proud of the fact that, while he has worked under great difficulties, particularly in the Executive Mansion, the films, after all, have been shown with a fair degree of brilliancy, and at no time has any part of the film been too dim to be clearly distinguishable. The films were of intense and exceeding interest, consisting for the most part in showing the peculiarities of the Eskimo, the spearing of walrus from small boats, the hunting of musk oxen, and, most interesting of all, a lengthy chase of three polar bear cubs. This latter picture was taken while the steamship plowed through the pan ice, the cubs swimming from one pan to the other and running across the pans themselves, of course. Anything exceedingly interesting, though very dense scene, was an enormous polar bear running across the ice. With each show I also exposed something like 100 stereopticon slides of arctic scenes showing icebergs, scenes in Greenland, scenes of polar bears while being captured and enmeshed in the ropes, and various scenes of Eskimo life. Mr. Rainey lectured in conjunction with the films and slides, his talk being of absorbing interest.

Troubles.—Ohio (name of town suppressed), writes: Enclosed find $1.50 for Handbook. My carbons appear to be in line, but the light spot makes two distinct circles unless it is exceedingly strong. This causes a ghost on the screen. I use one 7½ and one 6½ condenser, the 7½ being next the light. My picture is 9 by 13 and my throw is 85 feet. Are the condensers right? Although in the experimental stage, I have a plan which I think will stop condenser breakage. I believe more lenses break in the cooling than in the heating. I have, therefore had a large tin box made to rest fit over my lamp house. This keeps out cold air and currents and allows the lamp to cool down slowly. I use a Fort Wayne compensarc and after trimming my lamp I let it burn a few minutes on low amperage, which gradually heats the lenses. I do not advise anyone to try this and then blame me if it does not work right, as it is merely an experiment. When through at night I put on the tin cover and it has worked fine so far."

As regards the two circles of light, Ohio, it would, I think, indicate a reflection from each one of the craters; that is to say, from the crater of each carbon. The fact that the one circle eats a little to the side of the other doesn't necessarily indicate anything more than that the two craters are not burning precisely in line with each other. I would advise you to look carefully at the diagrams of carbon setting in the Handbook and read the matter on pages 84, 84, 85, 86, 87, 88, 89, 90, and 91, which will answer your question far more completely than I can take space to do so. The column. As to the condensers, they are all right, if you are getting the best possible result. I should say, however, that in all probability two 7½ condensers would work better. As to the lamp house cover, it might work all right if very carefully handled. My own preference has always been however, to have the lamp house open just as much as possible at all times, where that method is not prohibited by law. The matter, however, is passed on to our readers for their consideration and our thanks are returned for its contribution.

A Bundle from Toronto. Toronto, Can., writes as follows: "I have a ghost in the center of the picture. How can I remove it? Am using bicycle current through a choke coil, about 60 amperes. This latter is guess-work, but 60 ampere fuses won't last more than a week. Our picture is to be 12 with a 28-foot throw. Am using two 7½ condensers. Have tried 6½ and 7½ together in every conceivable way, but found the two 7½ gave the best results. I can eliminate the ghost by moving the lamp house back from the condensers, but the spot thus obtained will not completely cover the picture and I prefer a little ghost to sell box edges. The ghost and edges are very light centers. Moving the lamp house backward or forward has the same effect. The screen is white plaster. The only remedy I can think of is the use of a longer focal length condenser. Do you think this would help. I use 14 Hemrich cored carbons and an Edison Type 'B' lamp. Carbons are set exactly as you recommend in your Handbook, which method I have found to be the best after several months of experi-

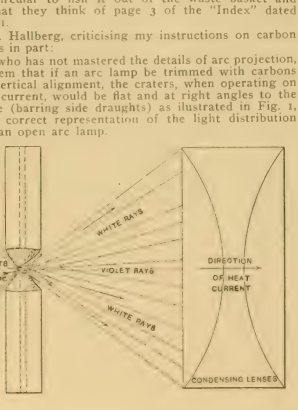
menting trying to get a really steady arc with A. C. Can you tell me what is the cause of picture seeming to jump out of the frame (I mean the moulding frame on the wall surrounding the picture), every time a splice in the film goes through? The film does not climb the sprockets, but seems to jump out of focus for the fraction of a second. Can you enlighten me as to why the film buckles in front of the aperture plate. I noticed one week you gave several reasons for this. I promptly put in a new aperture plate and spring, but it still buckles a little sometimes, especially are the Kalem films troublesome in this respect."

As regards the ghost, Toronto, two 8 or 8½ inch condensers would probably fix you up in the ghost matter, but they are higher in price and rather hard to get. Moreover, two 7½ inch condensers ought to work all right, since you have only about 5½ inch equivalent focus lens, and I have used two 7½ inch condensers with good effect on lenses considerably longer than that. I would suggest that you can make the spot as large as you want to by moving the lamp closer to the condensers. If the sliding ways of your lamp will not allow this, then the ways should be fixed so that they will. As to the film jumping out of focus when a splice goes through, I should say this would only occur when it was a heavy, thick splice. I do not think you would have trouble with an ordinary splice. The only way you could stop it would be to go over the film and cut out all the thick joints, which, of course, involves a lot of labor. As to the picture apparently jumping out of the frame when the splice goes through, it is, I think, for the reason that the thick splice, striking the tension springs, pulls them down slightly, thus letting the film slip a trifle lower than it should be. When the springs return to their normal position the film returns also. From what you say, it would seem that the cause of the film buckling over the aperture lies more in the film than in the machine, since if it were the fault of the machine one make of film should not buckle more than another. You might examine your tension springs, however, and see that there is no possibility of their moving from side to side a little. This would cause the film to buckle, and it is a fault which may possibly be present, though I hardly think so. From what you say, I take it the fault lies in the splice and not in the machine.

Well, I'll Be Squelched!—In the latest issue of that illustrated circular, otherwise known as the "Films Index," an attempt is made to discredit the work of the editor of this department. The editor (in name only) of the "Index" not only holds himself up to ridicule in so doing, but he allows a gentleman for whom I have hitherto had a high regard to rush into print and proclaim his ignorance of projection matters in a way that must discredit the value of the weekly dope he furnishes to that paper. Space is too valuable for me to quote in full his lengthy harangue, but, for the fun of it, it will pay readers of the World who may get that free circular to fish it out of the waste basket and tell me what they think of page 3 of the "Index" dated Jan. 28, 1911.

Mr. J. H. Hallberg, criticising my instructions on carbon setting, says in part:

"To one who has not mastered the details of arc projection, it would seem that if an arc lamp be trimmed with carbons in perfect vertical alignment, the craters, when operating on alternating current, would be flat and at right angles to the vertical line (barring side draughts) as illustrated in Fig. 1, which is a correct representation of the light distribution from such an open arc lamp.



The projector lamp is, however, provided with a condensing lense, the purpose of which is to gather the light rays from the arc, as shown in Fig. 2. You will please take note that the arc no longer stays in the center of the carbon points; it is pushed towards the condensing lenses by the slight draught of air created when the condenser pulls the light rays and consequent heat towards itself. The arrows indicate the direction of the air circulation. The carbon points are no longer flat or at right angles to the center line of the carbon. They are open or slanting towards the condensers. This valuable discovery, which I made several years ago, is not applicable to its fullest extent for projector arc lamps unless the arc is under the control of specially designed and constructed controlling devices, such, for instance, as the Hallberg Economizer."

The above is the meat of the article in question, the other half being consumed in setting forth the information that, while I (F. H. Richardson), do not know enough to come in when it rains, he (J. H. Hallberg), is really the true source of all real electrical knowledge! We live to learn, it is said, and surely here is a bundle of information to be locked away in a safe deposit vault, lest it be mislaid and lost. **THE CONDENSER "DRAWS" THE LIGHT, DRAWS THE HEAT AND THUS CREATES A GENTLE ZEPHYR WHICH WAFTS THE CRATER OVER IN FRONT, RIGHT WHERE IT WILL DO THE MOST GOOD!** Now don't you laugh! Don't you DARE laugh, or Mr. Hallberg will slap you on the wrist with one of those deadly hot-air draughts. You just set your carbons central with each other, and straight up and down, and the "draught" will do the rest—dear me, no! I nearly made another "mistake!" Not so. Nothing doing—unless you have a Hallberg transformer. Mr. Hallberg has the left hind foot of a rabbit, killed at midnight in the dark of the moon, in a country g-r-a-v-e y-a-r-d, concealed in each of his transformers. (Economizers), and that's what does the trick. Only condensers used in connection with the Hallberg rabbit's foot transformer will draw the crater! Other condensers are mere imitations, and,not at all capable of creating the mysterious hot air (nothing personal in the "hot air" reference, dear Hallberg) draught. Moral is, of course, get a Hallberg rabbit's foot transformer. None genuine without the hot air flue. It is to laugh! Seriously, however, if Mr. Hallberg can produce one scintilla of evidence from any authoritative source, in support of his somewhat startling assertions, I will apologize. His cut shows the "hot-air" draught as passing through the condenser lens. Imagine air passing through about two inches of glass! Mr. Hallberg says his "Electrical Talks" will be issued in book form. The book ought to be worth any reasonable price, I take it, as a joke book—judging from the sample herewith presented.

In direct contradiction to Mr. Hallberg's theories, Mr. Henry Phelps Gage, who conducted an exhaustive series of tests for the Physical Laboratory of Cornell University, and for the General Electric Company, at Schenectady, in the year 1910 (the tests were to determine the candle-power obtained from projection lamps with various amperages and with the electrodes—carbons—set in various ways), says, the most favorable condition was found to be when the lamp was angled, the same as we use it for D. C. But Mr. Gage probably did not have a Hallberg rabbit-foot transformer to "draw" the light and heat and create a gentle "draft" through the condenser lenses, thus drawing the arc out in front where it belongs.

ADDRESS WANTED.

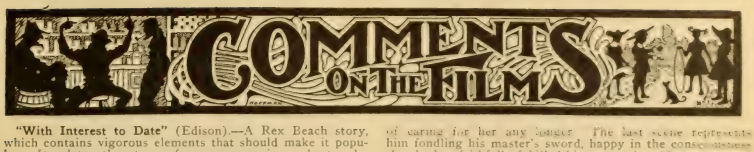
Would some reader of the World send me the address of Chas. D. Cutter, of Springfield, Mass. We had a check for $18 returned from the Third National Bank of Springfield, on March 18, 1910, marked "not sufficient funds." All efforts to locate him have failed.

We previously accepted a check from him, which was O K. We desire his present address that we may inform him of the fact.

The American Film Exchange,
630 Halsey street,
Brooklyn, N. Y.

COOL HEADS AND BRAVE HEARTS.

By addressing the crowd and playing a march, until the patrons left the place, Lewis Cummings, proprietor of the Orpheum moving picture show, Fort Worth, Texas, prevented a panic when a kerosene stove in the box office exploded and ignited the skirts of Miss Bird Perry, cashier, and spread to the floor above. The loss was $600, three reels and the machine being saved. The cashier lost her hat, purse and set of furs and was slightly burned.



"With Interest to Date" (Edison).—A Rex Beach story, which contains vigorous elements that should make it popular. It relates the story of a young engineer, beaten by a prominent firm, and his method of securing a large contract, by having one man impersonate the head of the house giving out the contract, and ask for a large sum of graft. This, of course, advances the price, and the young engineer is enabled to underbid his rival, secure the contract, and incidentally the hand of the girl he wanted. The story is clearly told, the acting is all that could be desired, but whether the influence of the picture is all it should be, depends upon the point of view the audience accepts regarding that graft proposition. The picture apparently teaches that such a method of obtaining a contract is honorable; but, of course, that is open to question. Reputable business men would scarcely tolerate anything of that sort, and the moral influence of the film may therefore be on the wrong side. If it is intended as an illustration of how things are sometimes done, that is another proposition; but the story does not emphasize that fact. If this point were made a trifle clearer, there would be no criticism of this film.

"A Water Contest" (Gaumont).—A picture of some lively water sports in the south of France, including what is trmed tilting, in which one man attempts to push another from the bow of a boat by means of a padded spead.

"Uncle's Birthday Gift" (Edison).—An eccentric uncle sends his niece a birthday gift of a ruber plant in the pot of which is concealed a valuable necklace. The messenger bosses the plant, and before he finds it, the uncle's arrival is announced. The messenger boy buys a fern. The uncle's note that comes with it indicates something else, and there is a hurry and skurry to get something to take its place. Ultimately the difficulty is settled and the niece gets her necklace.

"Her Chum's Brother" (Kalem).—A love story with the scenes laid in Florida and Cuba. The brother of a girl falls in love with her college chum. The scheming sister straightway begins a matchmaking proposition in which she is successful. Some of the scenery is exceptionally good, both Florida and Cuba being represented in the picture. It is well told for a love story, but after all possesses no marked feature.

"Trailed by an Indian" (Pathe).—A Western drama by the American company, representing a child stolen by two discharged cowboys, trailed by an Indian, who kills them both. The picture has one feature of merit, the typical Western scenery through which the scene leads. Stolen children is not to be commended and the bloody work of killing men can scarcely be condoned. The picture has scenic merit, but little else to commend it.

"Sea Birds in Their Haunts" (Pathe).—A series of photographs of shy sea birds obtained under extreme difficulty in their almost inaccessible haunts. The photographers were in peril all the time they were taking the pictures, either from danger of falling from precipitous cliffs or because of exposure to severe weather. While the pictures are interesting, they also serve to show the intrepidity of the cinematographer.

"By the King's Order" (Urban-Eclipse).—A picture of Medieval France, with the men at arms, the retainers, the castles, with secret passages, intrigue, the king's order for an arrest, followed by a pardon, a battle around a castle, a beautiful girl in love with a man supposed to be a villain, and all the romantic glamor which surrounds and permeates a story of this sort. Why try to criticise it? Few know whether it is accurate or not. It has action. There is a love story running through it. The clash of arms and the thrill of onset. What does it matter how the elements are arranged? The inexpressible something that attracts and pleases is present. And it is made all the more notable by reason of excellent photography. The combination is good. It satisfies the audience. What more can the exhibitor desire?

"His Trust Fulfilled" (Biograph).—A story complete in itself, yet really a continuation of the earlier release of the week, showing the negro expending his savings for his master's daughter, sending her to school until all are gone. But she is happily wedded, relieving him of the responsibility of caring for her any longer. The last scene represents him fondling his master's sword, happy in the consciousness that he has faithfully fulfilled his trust. A noble motive well portrayed.

"A Brother's Redemption" (Lubin).—A home drama, which touches the heartstrings as few motion pictures are able to do. Two brothers are conducting a prosperous business together. One does his work as he should; the other does not, resulting in the wreck of the firm. One saves enough to start in business for himself, in a modest way; the other becomes a tramp. Years after, the older brother has a sweetheart. The tramp arrives at her house, and while eating the food she has given him, hears his brother tell her he has been drafted to go to the war. Realizing that here is an opportunity to redeem himself, he gets hold of the papers, and is accepted in the brother's place, ultimately dying in battle, yielding up his life a sacrifice for his brother's sake. As he closes his eyes for the last time, he sees a vision of his mother, his brother and wife, all happy and at peace. Such a picture needs no criticism. It goes deeper than mere words. Each person will feel its subtle influence and each person will interpret it according to his own experience. But the heart interest is there, and its influence is plainly manifest in any audience. Whether the dramatic motive are maintained or lost, the picture will appeal strongly to a majority of those who see it.

"Changing Cooks" (Melies).—Cowboys are notoriously hard on cooks. After they made it so uncomfortable on this ranch that a number left, often without much preparation, a woman came who was received with a cordiality that surprised her. At her first meal the trouble began, but so far from being disturbed by the boys, she subdued them so effectively that they ate out of her hand, and she stayed on indefinitely.

"An Englishman's Honor" (Selig).—Tells of an Englishman who, supposing he had money, drew liberally, but when gambling debts overwhelmed him, and the truth came out, he departed for America, made a fortune, paid the debts and returned to England in time to prevent his sweetheart marrying an unscrupulous rival. The story is clearly told, the characters perform their parts well, and the photography is clear. It is a pleasant narrative, but lacks strong dramatic interest.

"Mike, the Miser" (Edison).—The story of a messenger boy, who turns miser, so his sister can be cured of some illness. His fellow messengers revile him, and make life a burden for him, until one day he is hurt, and the letter he writes to the superintendent, asking him to hold the place, and saying why, is seen by one of the boys. Then comes a reversion of feeling, and they contribute the sum required, march up to Mike's home, and very solemnly and very formally present the purse. The sister rises to the occasion, and presents each boy with a kiss. The picture is full of pathos and humor, well expressed and sympathetically acted.

"Robbie and the Redskins" (Kalem).—A semi-humorous film, detailing the adventures of Robbie who hides in a clock and traps a party of Indians. The sister goes for aid which makes it extremely interesting for the Indians when it arrives. And the boy is discovered safely hidden in the big clock.

"A Modern Light Battery in Action" (Kalem).—A graphic representation of one of the important arms of the military service. Considering the subject difficult, because of its rapid movement, the picture is well photographed and gives a good idea of the way such a battery manoeuvres.

"The Tables Are Turned" (Pathe).—To keep flirty at her practice her father placed a mirror so it reflected the interior of her room into his. Suspecting that the mirror would serve quite as well for other purposes, he confided with the maid, and flirty quickly brought him to terms. One word will give an adequate description of this comedy.

"The Girl in the Film" (Vitagraph).—He falls asleep with his camera beside him. Two girls come along and amuse themselves by making faces at each other. When developed he falls in love with one of the faces. The second is long search, at last rewarded, and now they are engaged.

"The Border Ranger" (Essanay).—Bud, a ranger, captures the leader of a band of Mexican smugglers. The smugglers retaliate by capturing Joe's sweetheart. They declare they will never give her up until Bud gives up Joe. Bud refuses, and goes after her, but is captured himself, and subjected to torture to make him give up. The girl escapes, informs a posse where the smugglers' rendezvous, and they arrive just in time to save Bud's life. The picture is intensely melodramatic, but not impossible, consequently carries more interest than some of this type.

"The Kleptomaniac's Repentance" (Gaumont).—A lady lays down a valuable ring. Another picks it up. A housemaid is accused, but protests her innocence, but the thief, fearing detection, slips the ring in the unfortunate's pocket, and she is led away to prison. When her term expires, she is rejected by her husband. Eventually her innocence is proved, and the now repentant husband loses no time in taking her back. Not much to be said in favor of this film.

"The Marked Dollar" (Pathe).—Through a marked dollar, a little girl discovers the man who took a large sum of money from her father, traces it to the man's house and induces his wife to give it up. Her father is restored to his place on the ranch, after being admonished to mend his ways and choose more desirable associates.

"Cast Up by the Deep" (Vitagraph).—Wooed by a wealthy lover, a poor fisher maiden, married another, but the first one remained true. Years after, when she was a widow, and he still a bachelor, he wrote a note to her, and putting it in a champagne bottle consigns it to the waves. It is cast up at her feet, even as she was dreaming of him. Her companion gets the bottle, breaks it, and in doing so cuts his finger. Full of sympathy, because of the injury, the girl fails to read the note—destiny is too strong. Some of the scenic effects in this picture, particularly, and the graphic presentation that even so slight a thing as a cut finger can prevent the desired working out of one of life's problems. The suggestions in the picture are, perhaps, more dramatic than what is shown.

"The Link That Held" (Edison).—A domestic story, telling how a young wife is almost led astray by her husband's employer, but is saved by their child from actually committing wrong. It is a film difficult to describe, because so much of it is in the facial expression and the acting. It is dramatic, in the deepest sense, because it touches those springs of human nature which lie far below the surface, and are only occasionally stirred by what may go on around one. The finale, where the little family is reunited and happy in each other's affections, is a pleasant close to what promised to be a disagreeable story.

"The Heart of an Indian Mother" (Kalem).—An Indian mother is befriended by some white people, and when the Indians plan a raid upon the settlement, she shows her gratitude by warning them in time, so they can secure aid and save the settlement. An Indian funeral is reproduced, with close fidelity to the original, and other scenes depict Indian life, with care in the detail.

"Max is Almost Married" (Pathe).—He would have been quite, only his fiancee's dogs broke from their kennel, and chased him to the roof of a building. Undoubtedly this is funny. It must be, else it would not have been released as a comedy, but some of the actions of the characters are so improbable that they cease to be humorous.

"So Near, But Not Quite" (Pathe).—A comedy of the chase variety, with bicycles performing all sorts of stunts. Eventually the thief if permitted to help in carrying a policeman he has put "hors du combat" into the station and is rewarded with money for his kindness. It may be funny, but it is wildly improbable.

"Water Lilies" (Vitagraph).—A love story among the water lilies, tender and pathetic enough to satisfy the most exacting critic. It tells how the girl saved the love for a man stricken by blindness, and how their love, begun before the affliction, among the water lilies, was afterward continued there when she came, despite his refusal to allow it, to reclaim him. It is very sentimental, but not improbable, consequently it possesses an unusually strong appeal.

"Fate's Turning" (Biograph).—Not often is a picture put on the screen as bald in its exhibition of the sins of this one. Often enough it has been hinted that a girl has loved, not wisely, but too well, but this is the first time the visible result of such loving has appeared to the responsible man at his wedding to another. This is an intensely dramatic scene, and so out of the ordinary that it will attract, perhaps, more than the due share of attention. The bride-to-be, naturally, departs, and the man, suddenly confronted with unmistable evidence of his perfidy, has a revulsion of feeling and marries the unfortunate girl. Perhaps the fact that in modern parlance, a spade is called by its name, is sufficient justification for the presentation of this subject in this way, but undoubtedly many will look askance at the picture and express their doubts of the advisability of presenting such unpleasant truths in such an altogether vigorous manner. Deftly portrayed, it is another Biograph sermon on the screen.

"Father Makes Himself Useful" (Lubin).—Often, mother-in-law has been called in to settle disagreeable or fancied difference between fond young couples, but probably this picture is the first on record where father-in-law has been summoned to make the son good. The novelty of the combination is irresistible, and the complications that follow, while father is endeavoring to soothe the disturbed young wife, will keep any audience in rare good humor. The climax, when the young man tells his father what he thinks of such outrageous conduct, is very funny. In truth, there is plenty of fun all through the film.

"How Max Went Around the World" (Pathe).—A comedy, has some claims to consideration in its presentation of a novel scheme to get away from home for a time. But the fun is based upon the old, worn-out assertion that men spend most of their time thinking up schemes to deceive their wives. This is so ancient that whatever it might have been at one time, it has long ago ceased to possess humor.

"Gasoline for a Tonic" (Pathe).—The best that can be said of this is that it is short. It is pure drivel and does not even amuse. When a producer makes sport of a cripple, even by representing him as cured, the picture deserves no attention.

"A Robust Patient" (Selig).—A travesty, upon sanitariums, which will undoubtedly appeal to a large number. The experiences of this robust patient are humorous, at any rate, and the vigorous way he takes of escaping from his thralldom will add zest to any program.

"An Eventful Evening" (Edison).—Adapted from Richard Harding Davis' story "Miss Civilization." Telephoning for a special train while burglars are entering the house, is a novelty which would be possible only in modern times. That much is certain. The way the girl takes to hold the burglars in the room where they will not disturb her mother until the men arrive is quite as distinctly feminine as any of the old-time girls could have done. Here are the two types strangely contrasted in the same picture, yet it must be confessed that the author has only depicted the modern woman. The Edison players have caught the spirit of the piece and have interpreted it in a way which will have a strong appeal for any audience. The lighting effects are to be especially commended. In short, all the features of the film are such that they add materially to the strength of the story.

"A Sin Unpardonable" (Essanay).—The scene of this play is laid in the Canadian lumber wilds where primitive passions sway men's lives and where each man is strongly disposed to be a law unto himself. This fact must be clearly understood to make the meaning of the picture clear. It is only natural that when the friend makes loves to his wife that should go out with the avowed purpose of killing the false one. That he doesn't was not his fault. The novelty in the play is in the fact that the supposed dead man staggers into the cabin and asks forgiveness for the wrong he has committed. The exhibition of honesty and manliness is extremely pleasing when the forgiveness is granted and the man is allowed to go on in peace. As a picture of the primal passions of human nature in their purity, this picture is one of the strongest that has appeared in months. The players show a dramatic earnestness which helps wonderfully in making the picture attractive.

"Twilight of a Soldier's Life" (Gaumont).—It is quite within the province of possibility that a daughter-in-law might make life uncomfortable for an old veteran, but the picture represents her as repenting afterward and allowing the old man to come back. The first part of the picture is true to life. But it is to be feared that the last part is added as a sort of Sunday school idea, merely to make the picture attractive to the growing class of moralists. It has little strength and almost no interest.

"I Did Look Suspicious" (Vitagraph).—A mixup over a diamond ring which is supposed to be humorous, but after all only succeeds in being slightly funny in places. Its most striking characteristic is its illustration of the forgetfulness of a man and the dire consequences that followed. Aside from this it possesses no strength.

"The Firemen's Parade" (Vitagraph).—The immortalizing of the volunteer fire department of Freeport, L. I. It shows a good body of men and the photography is excellent, while the stunts they perform would do credit to a trained department.

Frank Lanning

Frank Lanning, "the Indian star of the moving picture drama," is one of the few male actors who, by sheer merit, has found a warm place in the hearts of the motion picture public. He has probably successfully portrayed more Indian characters than any other man, notably in "The Call of the Blood," "Big Elk," "The Legend of Scar Face," "Winona," "Black Foot's Vindication," "Indian Pete's Gratitude," etc. He is of Irish extraction, but when seen in Indian regalia it is hard to distinguish him from the real article. In fact, his strong features and athletic build are so characteristic of the Indian race that he needs no disguise, and in "Spotted Snake's Schooling" he takes the part of Spotted Snake without any wig or make-up whatever. Mr. Lanning had the advantage of several years' schooling with Belasco, having been cast for a prominent part in "The Darling of the Gods," also in "The Girl of the Golden West." While his specialty is Indian characterization, of which he has made a profound study, his repertory is by no means limited to that field. He is an expert horseman and a valuable member of the Kalem Company, which is now operating near Los Angeles. Of a studious nature, he is deeply in love with his work and believes in the power of the silent drama. When asked what was his opinion of the secret of success in moving picture acting his characteristic reply was: "One cannot express more than he really is. If we wish to really broaden and ennoble the nature of our audiences, we must first become acquainted with, harmonize and ennoble our own nature and unconsciously we will express these qualities at all times." With such principles governing his efforts we hope to see more and more of Mr. Lanning's capabilities.

NESTOR

"Rarely Equalled—Never S

IF IT'S A NESTOR IT'S GOOD!

Order Now!

Release of Wednesda

"THE BRI

A Western Idyl, Capitally Played and Ca

COMING! Wednesday, March 8th, 1911 COMING!
"IN THE COMMISSIONED RANKS"
The Greatest Military Play of Them All

For Bulletins Write
146 Fourt

Scene from "T

Just Two Instances

of the many "taking ways" which help to prove that "IF IT'S A NESTOR IT'S GOOD"

NESTOR'S	ONE OF THE TRUST'S
"The Law and The Man"	"THe Law and The Man"
Wed., Sept. 14th, 1910	Tues., Dec. 13th, 1910
"Elda of the Mountains"	"The Girl of the Mts."
Wed., Dec. 28th, 1910	Tues., Jan. 17th, 1911

Comparisons are odious!
Comments are superfluous!!!

For originality, newness and goodness

GET NESTOR FILMS
RELEASED EVERY WEDNESDAY

For Release
Wednesday, Feb. 8th, 1911
A Foto-Dramatic Sensation

"The Transgressor"

DAVID HORSLEY, German Savings Ban

FILMS

rpassed—Often Imitated"

NESTOR FILMS — MADE BY DAVID HORSLEY

ebruary 1st, 1911

L TRAIL" Order Now!

IT PAYS TO GET Nestor Films!

dly Photographed—Length, 1000 Feet.

TORLIST 1009"
N. Y.

al Trail"

COMING! **Wednesday, March 8th, 1911** COMING!
"IN THE COMMISSIONED RANKS"
The Greatest Military Play of Them All

Exchangemen and Exhibitors

Don't wait! Now is the time!
Increase your business!
Let NESTOR FILMS do it!
NESTOR FILMS *will* do it!
Remember! There's but ONE NESTOR A WEEK!
Always a corking good feature!
"Good Things" in Motion Pictures are scarce!

Get Nestors regularly if you would have

ONE GOOD THING A WEEK!

RELEASED EVERY WEDNESDAY

For Release
Wednesday, Feb. 15th, 1911
The Very Essence of Pathos

"The Light Beyond"

Building, 4th Avenue and 14th Street, New York

"The Son of the Executioner."

Some Typical Illustations of the Dramatic Prowess of the Great Northern Film Company

The work of this Danish Company has a peculiar fascination for the picture fan, like ourselves. There is such a wealth of detail visible in the beautiful photography, so much evident care is given to the settings, the plots are worked out so methodically, the sturdy-looking Danish actors and plump and pretty actresses perform their parts so naturally, that one feels wholly satisfied. Especially is this so when they present a story that is intelligible without the aid of those funny sub-titles, as is the case with the "Son of the Executioner." The branded son of a public executioner decides that the job is not to his liking, and runs away to seek his fortune. He finds it, and a wife into the bargain, by performing the thrilling rescue of a princess. The scenes provide ample opportunity for the display of the gorgeous settings for which the Great Northern Film Company are famous, and enough action and thrilling escapades to please any audience. With a large and competent stock company, and unlimited facilities, this concern is now turning out much excellent work, that is not seen here by the single-weekly release, and as soon as the demand for Great Northern warrants a double release, they will be forthcoming, which we trust will be soon.

COMMENTS ON THE FILMS.—INDEPENDENT.

"A City Wolf" (Atlas).—Deals with the adventures of a young and unsophisticated Canadian-French country girl in the hands of a city libertine, who sought to ruin her. There are many country characters who seem familiar, so natural are they. There is some country scenery of surpassing beauty, and there are property reproductions of more than ordinary merit. Dramatically, the picture runs the whole gamut of human emotion, revealing almost the very soul in some of its presentations. The actors have seized upon the salient facts in the drama, and have interpreted it with an appreciation which is but please. This picture will take rank with one of the best of the month. It tells a story that will appeal with irresistible force to all who see it. The emotions are aroused and played upon until they respond unconsciously to the appeal and the vicissitudes of the characters are followed almost as though they were watching friends.

"Why He Went West" (Champion).—Believing the girl he loved, false, he went West. There he found another one who at least loved him. In some way, the first one found him, and they are all brought together in a group on Christmas Day, a year afterward. When the time comes to make the choice, he selects the newer and the younger love, leaving she, whose perfidy seemed unable to go back to her home broken-hearted and alone. The story is clearly told, a merit worth considering, but it is pointless. Photographically, it leaves little to be desired, and the actors have performed their parts with sympathy and discretion.

"The Bonanza King" (American).—A Western drama, full of the dash and spirit of the breezy country it purports to represent. The actors display a sympathy in their work, and an appreciation of the possibilities of the story, which makes the film exceptionally interesting. The work of the American Company has improved in a marked degree of late, and promises even better things in the future. To correctly interpret the life of the West, requires a minute knowledge of the land and its people, which can be obtained only by first-hand study. The actors are to be congratulated upon their good work.

'His First Patient" (Imp).—The young doctor falls in love with a nurse, but his father objects to the marriage. However, when the father breaks his leg, and the young man cares for it so well, as to win commendation, the wished-for consent to the wedding is not long in coming. A pleasant story, clearly told, and developing a degree of human interest, which will make it popular.

"A Dreadful Dilemma" (Lux).—A girl's lover kills a gamekeeper, because of jealousy, and her father is accused of the crime. After trying in vain to induce her lover to tell the truth, and save her father, she tells it herself, releasing her father, and sending her lover to prison. The strength of this picture lies in the mental anguish, graphically portrayed, by the girl when she is trying to decide what to do. The intense center- there, and it is indeed good acting on her part.

"His Faithful Furniture" (Lux).—A trick picture, representing the furniture of an unfortunate, whose belongings had been sold for debt, marching back to take their place in his rooms. Some surprising effects are produced in the march of the furniture back to its old place.

"A Reporter's Romance" (Solax).—A girl reporter, sent out to describe life in the under-world, is discovered in the act of attempting to open safe, but when the proprietor learns her identity, he side tracks the police, and allows her. The story is well told, and contains interest, because of its scenes among the habitues of the under-world.

"The Trunk Mystery" (Great Northern).—A detective story that holds the interest, even as the printed story, with to go. Eventually a love affair develops, and they marry. The snappy sentences, holds the interest. The hiding of the man in the trunk, is not novel. It is the keeping him alive after he has been hidden there, that introduces a new element in a common enough story. The detective's work is effective, and there is surprise with no element of uncertainty in it, when the conspirator is captured by the detective, just as he is about to hurl the trunk into the sea.

"The Visit of a Friend" (Itala).—In the crowd that saw this, more than one person expressed very forcibly the one word—silly. And that is about all that can be said. The senselessness and unlikelihood of blowing up a house because the friend didn't happen to be at home, is too much for even a motion picture audience to swallow. It is such pictures as this, that bore an audience.

"An Animated Arm-chair" (Itala).—Not a new subject. Whether it is likely, may be passed, since it is supposed to be a fool comedy, anyway. What little effect it might have, is spoiled by the obvious way the mistress of the house sets on the supposed chair. Then, follows a rough-and-tumble chase, in which the only really humorous feature is the drubbing the man of the house gets, when the crowd, seeing the chair cover on him, mistake him for the real culprit.

"A Noble Heart" (Powers).—Nobleness is a state of being which is differently manifested by different persons. There are dramatic scenes, but by far the best is where the country girl implores the city woman to give back her sweetheart, and she, having suffered from desertion herself, sympathizes, apparently deserts him, and he goes back to his first love. The acting is sympathetic enough to appear convincing.

"The Vows" (Reliance).—Sometimes it seems as though any picture in which Marion Leonard appears is certain to be good. There are degrees of goodness, however, and the Reliance Company, while it has made a good average record, releases uneven reels. "The Refuge," for example, was unworthy the company. "A Sacrifice—and Then," was remarkably good. "On Kentucky Soil" was uneven. "The Vows" has scarcely an instant from the time the young man leaves the kindly monks to go out into the world "to do men good," as he expressed, to the closing scene, when the girl he loves, and who loves him, puts the habit of the monk about him, and goes out into the world, leaving him kneeling enraptured before the altar. The development of the plot from the time when the young reporter, the novitiate goes to interview the actress and is attracted by her assumed domesticity and infatuated by her beauty, both the girl and the man do what seems wholly natural. The scene where he enters and finds a rival in progress, and drives them out of the house, impresses with the man's masterful personality. The dramatic unities have been well maintained, and the two stars have risen to the opportunity presented in each instance, producing a film well worth the attention of those who want to see a film drama above the ordinary. Undoubtedly this can be safely called the strongest independent release of the week.

"Their New Minister" (Nestor).—Much subtle and altogether different humor is depicted by the young reprobate, who is mistaken for the new minister and has wit enough to seize the advantage offered for a lark, and make the most of it. The succession of scrapes which follow, are sufficiently apparent to keep the audience in good humor. And even when the real minister arrives, the young reprobate's fortune does not forsake him. He has been, and is such a jolly companion that he is forgiven. The photographs in the Nestor films deserves more than passing notice. The operator is an artist in producing what may be termed, bold effects. He suppresses detail in many instances, but he has a knack of emphasizing his characters which stamp the films with an individuality not attained by any other operator. Some of the action taking place on the tops of mountains, or the edges of precipices, allows opportunity to produce striking effects. And this is done. Strong figures, standing out boldly from the landscape around them, constitute a series of unusual pictorial effects.

"The Girl and the Burglar" (Solax).—A burglar succeeds in getting the upper hand of a man, who holds him covered with a revolver while he telephones for the police, but is in turn handed over as the burglar when the officers arrive. But the young man's fiancee had entrusted him with a sock, face to have repaired, and when later the real burglar makes love to her, and presents her with the necklace, her suspicions are aroused, and it leads to the unmasking, release from prison, and the apprehension of the real burglar. Not very dramatic, but a plausible story.

"Bill, as a Jockey" (Lux).—Bill is presented with a horse, but a stipulation accompanies the gift, to the effect that the horse shall never leave him. Naturally this leads to innumerable amusing complications.

INSIST ON
POWERS PICTURE PLAYS
Released TUESDAYS, SATURDAYS

"THE SIGN OF THE FLYING A"

American Releases

Release Monday, January 30th.

"The Genius"

A Comedy Drama. Replete with dramatic situations tempered with a few laughs. A good reel.

Length approx. 965 feet

Release Thursday, February 2nd.

"The Mission in the Desert"

A Western Feature Drama. A sensation. A reel you will repeat and repeat. Made in Arizona.

Length approx. 985 feet

Release Monday, February 6th.

"A Pittsburg Millionaire"

A dramatic film intense in its appeal. An exceedingly interesting story. A decided feature.

Length approx. 985 feet

Release Thursday, February 9th.

"On The Installment Plan"
"Too Much Aunt"

Split reel comedy. Both hilariously funny. A laugh-making reel from the first foot to the last.

Lengths respectively 560 feet and 430 feet.

ALL Independent Exchanges Buy AMERICAN FILMS

AMERICAN FILM MANUFACTURING CO.

Bank Floor, Ashland Block, Chicago, Ill.

How About the Slides that Move?

GENRE MOTION SLIDES

Made under A. S. Spiegel's patents.

"Skeptics are everywhere, and we can expect a general laugh at the title 'Motion Slides.' Many will say 'impossible.' We have seen them."—(From M. P. World.)

GENRE TRANSPARENCY CO., Sole Mfgrs. for U. S.

507 North Clark Street - - - - - Chicago, Illinois

"That is My Name" (Lux).—A comedy, based upon the fact that there are, in reality a large number of people of the same name. It shows the comical complications which often follow.

"Painless Extraction" (Eclair).—A questionable comedy. Time and again it has been pointed out that the representation of almost any method of thievery might cause some weak minded person to undertake the same thing, or something similar to it. Just where the fun is in a film of this sort, it is hard to say.

"Kill the Fly" (Eclair).—A lively comedy, presenting the difficulties of an irascible old colonel, who cannot enjoy his siesta because of a fly. The ungainly soldier's awkward attempts to catch it, are funny enough, and the end is even more so, when it escapes and he goes to the guardhouse after all.

"When a Man's Single" (American).—A comedy, with a good deal of snap, detailing at some length, and with much appreciation of humor the adventures of a man who had no use for married life, at first, but eventually decided, after a sufficient number of moving incidents, that it was quite the proper thing.

"The Dream" (Imp).—Maybe, if some means could be devised for making erring husbands to see this sort of vision, after drinking too much champagne, there would be fewer divorces. At any rate, the proposition appeared different, when he dreamed his wife tried it, and the end was a contrite man and plenty of lovey-dovey business, as recompense for the past misbehavior.

"The Convict's Last" (Yankee).—A drama that will appeal strongly to very many, because of the clever acting of a child and her interposition just in time to save a burglar from arrest. The suggestive character of pictures like this, cause each one to read something different into them, yet in each instance touching something in their own experience or that of some one of whom they have heard. Incidentally, the picture graphically presents the utter hopelessness of the future of an ex-convict, under ordinary conditions. That this man was given a chance was due to favorable circumstances. The picture will, however, be a consideration of the fate of the others whose fortune was less favorable.

"A Wife's Love" (Powers).—A strongly dramatic piece, albeit rather too gloomy for a motion picture, since it does not amuse, nor instruct. The scene where the young wife, driven to desperation, visits her father's house, and is detected in the act of taking money from him, would be quite strong if the father were not allowed to die. That seems unnecessary, and leaves the impression that the girl will always carry the feeling that she was responsible for her father's death. And this impression is intensified when his will discloses the fact that he has left a substantial sum to the young couple, even though he did not like the husband. The main thread of the story makes a good picture, but if the father could be restored to consciousness and relent, the effect would be much better. The unreasonableness of the present form is somwhat intensified when it is found that the mother has helped while the daughter was absent.

"Little Dorothy" (Powers).—A pretty comedy, with the principal part acceptably played by a winsome little girl. Bashful lovers may well watch and profit by this, that their sweethearts have a sister as wise as this girlie. There isn't a dull moment in the picture, and the audience follows every change closely from beginning to end.

"Red Man's Wrath" (Bison).—An Indian picture, calculated to afford a view of one side of an Indian's character. The idea of the film, the red man's wrath, is acceptably carried out. There is an impressiveness to it which cannot fail to interest. Recent releases of this company have shown long steps forward in the direction of perfection, and this one is no exception. The motive of the plays has improved while the mechanical effects have kept pace with the other features.

"When Love Was Blind" (Thanhouser).—When this picture was passed the wonder arose long to the memory whether the wife would have loved her husband just the same if she had seen him in the three times when her affection was alienated. And ? must be admitted that the producers have added materially to the dramatic interest of the film in leaving that question unanswered. The baby was pretty, and allowing her to see that, confirmed her partially-formed impressions of what a baby looked like. She had pictured her husband as beautiful, too, without realizing the disagreement on his countenance. Seeing the baby and catching only a fleeting glimpse of the man, would naturally think that the man was as handsome as the baby, and thus live on in blissful ignorance of the true facts. A simple subject, clearly understood, has been handled in a masterly way. The air of mystery which adds interest to all scenes of this or any other character, has been maintained, and there is little question that the audience joins in this speculation as soon as the film leaves the screen.

FREE POSTERS WITH REELS

How to be done away with is the daily problem of the exchanges in the popular verdict of the independent film manufacturers, for the reason that the fame (that of giving free posters) has been wished to such an extent, that an exhibitor running a thirty-day reel, or older, is unable to secure posters for his show. In a very recent instance, the manager of a large house was observed passing a tip to the poster-boy in an exchange for the privilege of receiving a week's supply of posters in advance. When it is known that this same house ran a three-reel show, with seven changes a week, and insisted on getting three posters per reel, it is obvious that this in itself was quite an item. Sixty-three posters a week for one theater, and no returns. The idea at present, entertained by the manufacturers, is to have the exchanges charge every exhibitor ten cents per poster, and allow a rebate of five cents for every one returned in such condition as to warrant its being used again, thus eliminating the shortage, at present felt in that department, and also enabling the exhibitor with the ninety-day show, or anyone desiring to run a reel from one to three months old, to secure posters for same.

ARTHUR MARVIN DEAD.

Arthur W. Marvin, for many years a trusted employee of the Biograph Company, died in Los Angeles on January 18th. He was a brother to H. N. Marvin, vice-president of the company. The body was sent East for interment at his birthplace at Warners, N. Y. His age is given as 53 years.

REX.

Is Rex to be the king of them all? Many have wondered what is behind this monosyllabic title which has been advertised for several weeks in the trade papers. Well, behind it is a strong company who have adopted the mystic word as the trade-mark on a new brand of films that will be on the market very shortly. They have issued an announcement that Mr. Edwin S. Porter, for many years a director with the Edison Company, is the director of the Rex pictures. In the circular a list of Mr. Porter's successes while with the Edison Company is given, which, by way of inviting comparison, speaks well for the confidence the Rex Company has in the quality of their product. A theatrical paper announces that the Rex Company occupies the studio formerly occupied by the Champion Film Company on Eleventh Avenue, New York. This is not so, and casts an unjust aspersion on the Champion. It is the former studios of the defunct Camera-phone Company which the Rex people occupy and the premises are large enough for them to handle two releases per week with ease.

IMPS TO DANCE.

Tickets are out for the annual ball of the employees of the Imp Company. It will be held at the Lenox Casino, 63rd street and Broadway, on February 14th. Music will be furnished by MacArthur's band from the Manhattan House of Lexington. Tickets 50 cents may be obtained from D. MacDonald, secretary, care of Independent Moving Pictures Company, 102 W. 101st street, New York.

ASK FOR
POWERS PICTURE PLAYS
Released TUESDAYS, SATURDAYS

THE PRINCESS THEATER, OMAHA, NEBRASKA.

The accompanying cut of the Princess Theater represents an investment of $25,000 shouldered by the Messrs. Harding and Goldberg sixteen months ago, and declared by them to be one of the safest and most profitable ventures they have ever entered into, which proves beyond a doubt the popularity of the moving picture in the West. The Princess, a large, well ventilated house under systematic management, seats 500 very comfortably, has standing room for 100 persons and gives a straight picture entertainment with one admission price of five cents. The show consists of three reels and an illustrated son, changed daily, viz.: two first run and one commercial picture with the song between shows, same being run from 12 o'clock noon until 11 p. m. The equipment of the Princess consists of two No. 6 Powers cameragraphs, one Beseler dissolver and a mirror screen. According to the report of Mr. H. A. Van Housman, manager of the Laemmle Film Service, in Omaha, Neb., from whom the Princess receives its service, the Powers cameragraph is meeting with unlimited success, he himself having sold an average of one No. 6 per day for the past two or three months. All the large houses throughout the western portion of the country are selling or exchanging their old machines and installing this latest model of Powers' creation. That Mr. Van Housman possesses hustling ability and salesmanship and has the interest of his firm at heart is evident from the volume of rentals and sales consummated in his office daily.

LOCAL ADVERTISING.

Excellent missionary work is being done by some exhibitors in drawing to their theaters a class of people who have hitherto looked upon these places as merely providers of amusement. One man who deserves credit for what he has done to advance the photoplay is Montgomery "the moving picture man," formerly of Memphis, Tenn., and now of Jacksonville, Fla. Mr. Montgomery recently sent us a copy of the Jacksonville "Evening Metropolis," in which he had a four-column advertisement, equal to a half page of that paper. It was an impressive advertisement, giving many interesting facts of the growth of the business and quoting largely from the Moving Picture World in calling attention to the quality of the modern picture and the large percentage of films of a highly educational nature. Costly advertising like this can hardly have immediate returns in gate receipts, but it carried into every home in which the "Evening Metropolis" was read a convincing argument that Montgomery's theater was a fit place to send the children to and a profitable place for the adult members of the family.

How He Got Them Coming.

Original methods, or those methods which are original in the place of their adoption, are quite likely to catch the populace. Sometimes these methods will supply a hint for others elsewhere, requiring modification, it may be, to suit the exigencies of local conditions, yet none the less valuable for that reason.

D. C. Hayden, proprietor of the Royal Theater, in Hackensack, N. J., is an astute young gentleman. He has given evidence of this in two ways. His was the second theater in the town, which has about 15,000 inhabitants. Instead of following the first one and using licensed films of uncertain age, he adopted Independent pictures and his show is kept closely up to date. Moreover, he studies his public and has his exchange send him the films he thinks his public wants. So insistent is he upon having what he wants that he is called the worst kicker his exchange has. It may be noted, however, as an illuminating comment upon this declaration, that the patrons of the theater do not kick. They come back the next day and bring their friends. Perhaps this observation may indicate a course worth while considering by other managers.

Not long ago he put on a special show. It cost him some extra money and naturally he wanted extra money in return. Accordingly he devised a scheme for taking advertising in the local daily. Possibly he was favored by circumstances, one important one being that the daily has an unusually large circulation in its home town. The result was he packed his theater to overflowing from the time it opened until it closed. Bright advertising of this character paid him. It will pay others.

The next week he ran specials all the week and used extra advertising of this character each day, and his theater was filled all the time. Now he is negotiating for a specified number of lines a day for a year. It might be proper to add that he carries a small display advertisement regularly and changes it twice a week, advertising his Wednesday program for three days and his Saturday program for three days. The success he is meeting can be had by others.

LOS ANGELES LETTER.

By Richard V. Spencer.

Little Bebe Daniels, the well known professional child actress, lately appearing in Bison Stock, has given up picture work for the present, and is now attending the Dominican Sacred Heart School. Those who have observed the child's work in the pictures concede for her a brilliant future when she leaves the school and again takes up dramatic work.

Miss Phyllis Griffin, of Bison Stock, has written a vaudeville playlet, entitled: "The Bells of Jaurez." The sketch is to have an Orpheum hearing, and will probably be booked over the Orpheum circuit as a headliner.

Mr. Ben Turpin, representative of the Imp Company, who had spent several weeks in the city looking for a studio site, has gone back East. While here Mr. Turpin began the erection of a studio at the corner of Lake Shore Drive and Temple Street, about a mile from the Edendale studios. Shortly afterward, for some unknown reason, work was called off, and Mr. Turpin went back East.

Miss West, lately with the Biograph company, has joined the Pathe forces and will soon be seen in Pathe pictures.

Mr. Joseph De Grass, formerly stage director with the Belasco Theater, and also with the Girton Stock Company, has signed with the local Pathe studio to play character leads. Mr. De Grass is a well known figure on the local Rialto, and his work in the pictures will be watched with interest by his many professional friends.

The Essanay Western company, under the management of John B. O'Brien, have left San Jose with their private cars, stage paraphernalia, and company of thirty people and are now in Redlands, some sixty miles away from this city. A temporary studio is now being erected in the Santa Ana "wash," between the city of Redlands and the mountains, where the company intend to stay three months taking ranch and western pictures.

The Selig company are soon to release a remarkable scenic reel of pictures taken in Los Angeles and vicinity. The reel will show among other scenes, the recent Pasadena Rose Tournament with the tremendous rush of spectators to the Crown City; the Roman chariot races at Tournament Park; a trip up the scenic Mount Lowe railway; San Pedro harbor activity; mid-winter scenes at the beach resorts; a trip to Catalina, Jewel of the Pacific, and midwinter street scenes in Los Angeles. Several of Los Angeles' many scenic attractions have been shown on the screen before, among which may be mentioned the Biograph views of "The Pigeon Farm;" the Selig view of "The Ostrich Farm," and the "Alligator Farm." These scenes are visited by approximately 100,000 tourists annually, and when seen on the screen by them will revive memories of past winters spent in a big modern city with a climate not excelled and rarely equalled on earth. The days the scenes were taken were cloudless, and the film should be an example of perfect photography.

Mr. V. L. Duben, a director of the California company, has arrived in the city after a trip to San Francisco on business. He brings word that the recent industrial film taken by the company is a success. The pictures have been expressed from San Francisco and when received will be exhibited privately before the Fire Commissioners and city officials of Long Beach.

* * *

EXHIBITORS' CONVENTION.

Southern California moving picture men will meet in Long Beach on January 31st, and February 1st, to organize an association. The convention will be held at the Long Beach Chamber of Commerce, and the visitors will be entertained by the Chamber of Commerce officials, and local officials of the California Motion Picture company, who are establishing a plant in that city.

* * *

AMONG THE LOS ANGELES EXHIBITORS.

The Star Theater, a five-cent house, located on East Fifth Street Los Angeles St., has been closed, and is now for rent. The theater ran both Independent and Licensed film, but could make a success with neither. Competition was evidently too much for them, there being ten theaters within a block of them.

The Liberty theater, which for the past few months has been using first run Independent film, have switched back to Licensed films. The house did not formerly use posters, but now blacks of them adorn the lobby.

The Shell theater, on South Broadway, formerly featured five first run Independent films and an illustrated song for a ten cent admission price to all parts of the house. The admission has now been cut to five cents, and the theater has switched to Licensed films, using five old pictures, an illustrated song, and three piece orchestra. Patrons certainly get their money's worth here.

The Hermann Theater, another five-cent moving picture theater, located at 556 South Spring St., is being torn down to make way for a modern twelve story office building. The theater used Independent films, and before its destruction used to [illegible] time the S. R. O. sign.

Fire recently destroyed Fisher's Pasadena theater. The fire is believed to have been incendiary, since it started at three o'clock in the morning. The fire department responded promptly, and by herculean efforts succeeded in saving part of the building. The loss will approximate $5,000. The first [illegible] somewhere beneath the stage, all of which, together with the [illegible] rugs and dressing rooms and costumes, were completely destroyed. So far no one is able to give a plausible cause for the fire. The Plumbing Inspector states that defective wiring could not have been the cause, and no explosives or combustible material was stored about the place. The building was entirely vacated at ten o'clock the night before the fire, and the watchman states that he turned out every light and that there was no fire in the building.

Mr. Fisher, Mr. Jessee, and McDonald & Co., the agents of the building, say that repair work will begin at once and rushed to early completion. The theater was a ten-cent house, featuring moving pictures and several vaudeville acts, and has been playing to very good business.

W. H. Clune, owner of Clune's Broadway, has had his sign limit petition denied. The legislation committee of the City Council has denied his request to have the Clune electric sign stand as erected. The sign is thirty feet high, ten feet in excess of the city ordinances. Chief Eley, of the Los Angeles Fire Department, registered strenuous objection on the ground that the tall electric signs were hazardous to firemen during fires. Building Inspector Backus declares that the sign must be chopped off by at least ten feet, or that he will order the arrest of all offenders who maintain law-breaking electric signs.

IN THE MISSISSIPPI VALLEY.

J. E. Plonghe, of Chicago, has leased the Bijou, at Lawrenceville, Ill., from George J. Nunn.

The Gem, at Easton, Ill., is now using electricity, the town having attained the dignity of a lighting plant.

The Scenic, at Manteno, Ill., recently held a contest, offering a prize to the person who drew the best picture of a house. It is presumed the winning sketch was shown on the screen in Manteno, it may be noted, is a small town.

The George R. Benton Company, of Indianapolis, Ind., has been incorporated, with a capital stock of $10,000 to operate an opera house. The incorporators are G. R. Benton, W. L. Benton and Sada J. Jane.

William Englert will build a new vaudeville theater, to cost $30,000, at Iowa City, Iowa.

Frank L. Marple, of Aurora, Ill., will be the leading light it is said, in the Palace Theater Company, which is to be incorporated for the purpose of forming a moving picture and vaudeville circuit. Marple already owns several houses.

A. M. Culon, of the Bijou, at Wilmington, Ill., was hit by a scarlet fever epidemic, which forced him to close temporarily.

E. J. Parker, of St. Louis, has leased the hall at Averyville, Ill., and will operate a moving picture show, when other attractions do not conflict.

Announced plans of Frank Tarbell, of St. Louis, call for the construction of a moving picture theater, which will seat 1,600 persons in the parquet and balcony. The front, at 15-17 South Sixth street, will be of white Italian marble.

"Father Don't Get Stewed Any More," "Love Jones," and "Sugar Moon," were the song numbers which the Vaudette-Springfield, Ill., announced. Nine Baker, character singer, would feature at evening performances. Baker, who has been given undue prominence by Manager Watts, has a voluminous and not unpleasing voice, but the absence of music is frequently poor for a house which should cater to women and children. It is possible he could be a profitable entertainer, but it has been the misfortune of the Watts representative to be at his worst on an unfavorable night, or in a nervousness at the readiness, or usually entertaining grasp of his subject. Some of the leading questioned chances.

Lacombe and Powers helped out in forces the piano in the balcony at the Royal, Springfield, recently. "If That Be Denied" and "Dreary Coast of Monte Carlo" were expressed despite the grind, what could have been done by an appreciative audience? Why do managers try to have a piano up over the heads of theater patrons, ignoring all ideas of acoustics? Three others in Springfield are latting their patrons in this manner.

It was a stirring surprise to walk into the Vaudette, Springfield, Ill., the other day and see the entrance in Lubin's "Last

Parade" coming toward you to the accompaniment of a fair representation of martial music by the four-piece orchestra. This part of the film was creditably handled by the quartet, and at other times they were silent, rather than playing something inappropriate. When the veteran quietly went to sleep, it seemed that there was an attempt upon the part of the violin and piano to play upon the emotions, and they no doubt would have succeeded with a little more study of the music. The drummer occupied spare moments in the course of the pictures, with practice on the xylophone, and what appeared to be a nervous idle clashing of sticks.

Just to show how the Powers Six is instilled into the minds of the public I quote the following from the Arcola, Ill., Record-Herald: "The new No. 6 Powers Cimerograph picture machine at the Olympia theater is truly a wonderful invention and does away with the flicker so common among many moving picture machines."

Holding that selling theater tickets, ushering people to their seats and operating moving picture machinery is "labor" and within the meaning of the law, Judge McNamara of Keokuk, Iowa, found ten employees of moving picture shows in that city guilty of laboring on Sunday, and assessed nominal fines of $1.00 and costs each. The defendants gave notice of appeal to the Iowa Supreme Court.

The ordinance committee of the Kewanee, Ill., City Council, tabled an ordinance, presented by the Kewanee Ministerial Association requiring the closing of theaters on Sunday, and recommended that the question be left to a referendum vote of the people.

Herman Strimont has purchased from Henry Myers, the moving picture show at St. Anne, Illinois.

—F. H. M.

NOTES FROM WASHINGTON, D. C.

The year was ushered in by a delightful gathering of moving picture people at the home of Mr. Maurice Davis, proprietor of the M Street Theater. Congeniality and good fellowship was the spirit of the evening, while songs, jokes, and a delightful rendition of "Ostler Joe" by the genial hostess helped to make the hours speed on. Of course "shop talk" had to come in somewhere, but it was talk in which betterment and assistance held sway. As autos were in free use on this occasion, the dispersing of the company in the early hours held no inconvenience to the guests, even for those living at a distance. Manager Davis is one of the most up-to-date moving picture men in the Capital City. Some have called him "nervy" in attempting to carry into effect new orders of things or in clinging to set rules (such as pictures only); but Mr. Davis has always come one victorious. He is a stickler for refinement and courtesy both to and from his patrons and this is one of the chief reasons why he has succeeded.

The change of the Moore Film Exchange to the General Film Exchange, under the licensed organization management, has consolidated and assisted the distribution of reels in this vicinity greatly. Mr. Moore was retained as manager of the local office when the transfer of hands took place, for the asso iation realized that it would be no easy matter to secure another man so well informed of the needs of the trade in this section and through the South as Mr. Moore. Besides, the personality of the man meant something to be retained in the business. The General Film Exchange has opened its new career most auspiciously. New customers have been added, the territory has been better systematized, and there has been but little adjustment necessary in the change of hands of ownership. Mr. Moore has grown up in the moving picture business and was the first to venture in exchange work in the capital. He has in his time had a finger in every branch of the work, from delivering the films, running the reels, helping in the vaudeville act, to general manager of his own concern. He has been burned out twice with heavy losses, but he has risen above all circumstances and difficulties and this has all been accomplished by work—honest, hard, stick-to-it-ness work. Mr. Mack, who has been Mr. Moore's associate for some time, has also been retained in the office here and things are running on just the same—only better.

It is a noticeable fact that the general tone of the pictures being presented in Washington has vastly improved within the past two months. There are not so many of the aimlessly silly pictures and an entire absence of those in which crime is triumphant. Even the dramas in which vengeance is the keynote end with this passion being conquered or softened. The dramatic and wholesome comedy predominate. The Washington theaters have made a stand to weed out the trash and they have about succeeded.

Manager Walker, of the Paramount Film Exchange, is very busy—so busy that we can't get much news from him, but business is more important than news, we know.

The Baltimore and Washington Film Exchange, under the management of W. H. Bradley and J. Boys Dexter as managers, have outgrown their temporary quarters to such an extent that some customers have to wait on the outside while others are being served. This will never do, for nobody likes to wait on the outside. The managers fully realize this state of affairs and have selected more commodious apartments and just as soon as they are put in readiness there will be a big change and everyone can come inside, even if they do have to wait their turn. Personality in a business helps a "whole lot" and this is a large factor in the success of the B. and W. concern.

Tom Moore provided the inmates of the U. S. Prison, at 10th and B streets, with a three-reel show on Wednesday, Dec. 28. This is the first moving picture show to be given inside a jail so far as we know. It was highly appreciated by the inmates, who registered a vote of thanks to the donor.

W. H.

PENNSYLVANIA NOTES.

I spent a very enjoyable evening inspecting the "Iris," a new moving picture theater erected by Mr. M. J. Walsh at Kensington street and Allegheny avenue, Philalelphia, Pa. It is a very large house with an extensive balcony, giving a seating capacity of some 1,600 chairs.

The "Iris" is the new type of fireproof theater and when the State of Pennsylvania will have more of such houses, the legislators at Harrisburg will have to find something else to divert the attention of the public than to enact arbitrary laws against the motion picture theaters. Because the legislators have been bored to death with the scandal of graft on the New Capitol, they had to attack the moving pictures to make believe that they were attending to State business. With theaters built of concrete like the "Iris" the legislators and fire underwriters will be at a loss to find something at fault. The floors are concrete, the balcony is solid concrete, so is the operating booth, and the stairs are of stone. Although the "Iris" has been opened for a couple of weeks and is doing a good business, we will have to wait until the exterior is completed, to give a better description of the house.

Mr. M. J. WALSH

Lancaster, Pa., has a new moving picture theater, the new Hippodrome theater, which opened a week or so ago. It would be a credit to New York, as I do not know in the great metropolis of a more commodious theater devoted exclusively to motion pictures. The lobby is simple in decorations, yet very tasteful, no cheap ornaments, but something artistic and attractive. The posters are neatly framed on brass easels. A feature of the new Hippodrome is to have between the lobby and the auditorium a very large waiting room handsomely decorated with palm trees, brass railings and a fountain in the center. The auditorium is high of ceiling with an inclined floor and over 900 chairs and everything as neat and clean as possible. Another feature of the Hippodrome of Lancaster is to have the operating booth on the outside of the building, a perfect safety in case of fire. Mr. Howard E. Doan is proud of his Hippodrome theater and he should be, as it is the best looking house of Lancaster, and is a great attraction on the main street. J. M. B.

PHILADELPHIA.

The Bijou Amusement Company, of Philadelphia, gives notice that it will on February 13 apply to Governor Tener for a charter incorporating the company to conduct a general theatrical business, also a business of motion picture theaters and vaudeville. The applying incorporators are Ernest E. Prevost, A. E. Moore and Edward J. Kirchner, all of whom are credited with being "captains of industry."

Benjamin F. Keith, Walter J. Donovan and Joseph H. Taulane, through counsel, have given notice that on February 13 they will apply for a charter incorporating the B. F. Keith Theater Company, of Philadelphia, which will conduct a general theatrical business. Mr. Keith, as known, is getting on in years and is placing some of his responsibilities and cares upon the shoulders of others—hence the above incorporation move.

At a cost of $12,000 B. F. Miller will have the Hall building, at 747-753 South street—in the heart of the "Ghetto," remodeled into an up-to-date moving picture theater. Mr. Miller is now interested in several such houses.

City councils of Philadelphia want experienced and capable-to-do-it members of the fire department to inspect local theaters. The Bureau of Building want additional building inspectors appointed, asserting that there are hardly enough firemen now to do the work of that department and that none can be spared to inspect buildings, etc. So far it has been decided to appoint additional inspectors. A new schedule of fees for inspecting theaters, etc., has practically been decided upon and the rates are higher than under the present ordinance.

NEW ENGLAND NOTES.

John J. Cahill, of McCue & Cahill, is no doubt New England's most prominent and popular "picture personality." The concern is connected with many houses hereabouts, some of which are: The Ward Street Theater, the City, and Sheedy's Theater, all of Brockton, Mass.; the New Bedford Theater, New Bedford, and the Newport Opera House, Newport, R. I. Some of the theaters are associated with W. B. Gross, a local theatrical man. Mr. Cahill personally supervises the selection of all pictures used in his houses, while Mr. McCue attends to the vaudeville. Cahill holds the unique position of being the only manager booking films from the General Film Co., who uses the entire licensed output. The Ward Street Theater, being the only house using no vaudeville, usually receives the pick of the releases. Cahill is commonly held to be the best judge of moving pictures in New England, and is often asked his opinion as to the merits of a picture by rival managers, to which a truthful and impartial answer is always given. Such things as these earned Mr. Cahill the name of "the most popular New England picture man" among the trade, as well as one of the ablest. Mr. Cahill is a firm believer in and reader of the World, which always accompanies him when he visits his film exchange. The houses use 9-day-old service.

Messrs. Delmore & True, who are running moving pictures in the Rockland Opera House, Rockland, Mass., have decided to show their films 3 days weekly, instead of 2 days as formerly. The house has just installed the Powers No. 6. These two managers are Boston men, and are making good on their venture.

The Palace Theater, Fall River, Mass., is now using licensed films. Mr. George Graham, who recently acquired this house, also operates one in Bristol, R. I., which uses trust service. Mr. Graham wished to book his films for both houses at one sitting, and accordingly changed the Palace over to the trust side.

Mayor Charles A. Burns, of Somerville, Mass., has announced his decision not to grant a license for a moving picture show in the building formerly occupied by the West Somerville Congregational Church. This property was sold about two years ago, and remodeled for a moving picture and vaudeville house. Ex-Mayor John M. Woods had also refused a license, after a protest had been made against such an action by nearby residents. It was thought that the new mayor would grant the license. Now that all idea of a license has been put aside, a negro congregation has installed itself in the church. The same people who kicked against the license are now trying to make the color line against the negroes. Seems as if those Somerville people were a pretty fussy bunch!

M. T. Lucus, proprietor of the Star Theater, Newport, R. I., has presented the local Board of Aldermen with a petition to run Sunday shows at his house. The clergy have immediately taken the matter up as against the idea, and the question has not as yet been definitely decided.

BOSTON.

In the issue of January 7, the World's New England representative, when speaking of the acquisition of the Olympic Theater from the Realistic Moving Picture Company, who control the Jolliette Theater, stated that, inasmuch as the Olympic was a licensed house, and the Jolliette on the Independent side, some change of service would be required. Both houses are now Independent, receiving service from the Boston Film Rental Company.

The World's New England representative submits a copy of a letter received by Boston and New England moving picture managers, from the Vitagraph Company.

> Dear Sirs:—We have received many complaints lately from New England regarding the inability of theaters on that section to obtain Vitagraph reels for their exhibitions. One theater writes as follows: "The patrons are constantly inquiring why we do not show Vitagraphs and the popular call for Vitagraph productions exceeds that for any other make."
>
> Another manager says: "It may interest you to know that we have had but one Vitagraph reel in the last nine shows, received from Boston." Still another states that only seven Vitagraph films were received by him during eleven weeks.
>
> We are now investigating this matter and would like to have you write us a letter by return mail as you know you are not getting your share of Vitagraph films. As you are aware, we release three reels per week and there should be therefore no scarcity of Vitagraph subjects.
>
> Upon receiving replies from all New England theaters with whom we are now corresponding, we will take up the matter with the General Film Company.
>
> Yours truly,
> The Vitagraph Company of America,
> SIGMUND BLACKTON,
> Vice-President and Secretary.

We find that the very great majority of those who received the above letter answered the same, and advised the company that the General Film Company's Boston office were at all times very willing to hand out the vitagraph. The great majority even went so far as to offer the unasked for information, that the main trouble with the Vitagraph was that the recent releases had been far from the usual standard. This is all the more noticeable, some wrote, because, prior to this slump, the Vitagraphs had been really excellent. As a side light, the World's New England representative will add that the Vitagraph "Three Men and a Maid," released Tuesday, Jan. 17, was refused by every first run house in Boston. Seems as if the questions should have been altered.

The General Film Company expects to enlarge its present quarters in order to add a larger room in which exhibitors choose their programs. As the General Film Company has two Boston offices, the films have been shown to the managers in both places, henceforth the pictures will be run only in the one office.

A bill introduced into the State Legislature intended for the "legitimate" theaters will hit several Boston moving picture theaters. The petition calls for two firemen to be in attendance at all theaters seating 500 persons.

—HENRY

CHICAGO NOTES.

A Little Sunshine

Mr. Julius Birck, owner of the Annex Theater, 2nd and Halstead streets, and his manager Mr. Max Schwartz are the proud recipients of the following letter:

"Dear Friends:

"Everybody has been sending down word to me from the upper floors to write and to thank you and your friend for the great pleasure which you gave us the other day, indeed it was fine. I don't know when I ever saw an many of the poor cripples overflow with joy, as they did after that show. Those that would not come to the show heard all about it from one or another, and as they got some entertainment out of it, and looked one and all could you means many thanks and great blessings. We had the time of our life

at that show. We all hope we will see you again before very long. Excuse more, but my arm aches, as I have two abscess on it and it is my left arm too.

"Again thanking you, your old time friend,

"Maude Excell."

This letter was written by a lady paralyzed on the right side, minus her right leg and forced to write with her left hand. This lady has been an inmate for 10 years at the Home of the Incurables, 56th street and Ellis avenue, Chicago. Mr. Birck, believing in practical charity, gave a moving picture show at the above-named home and both Mr Birck and Mr. Schwartz claim that while the poor cripples greatly enjoyed the show, themselves had still more pleasure in realizing how they had brought a little sunshine in this home of pains and aches. We heartily thank Mr. Birck and his able manager for having arranged a moving picture show at the Home of the Incurables, as we have always advocated that a little amusement given in the hospitals would benefit the patients. A little sunshine like this does more than the best medicines. We are not of the class that believe that sickness can be cured by mental power, but at the same time we believe that if we could find enough rich persons to donate a motion picture outfit to every hospital or home, they would help the work of the doctors and accomplish more good than in donating for fountains, organs, libraries, etc. Messrs. Birck and Schwartz tell us that they had tears in their eyes at the sight of the great enjoyment of these poor cripples and that the pleasure experienced by them had fully rewarded them for their time and the cost of the show. Let us hope that other exhibitors will imitate Mr. Birck and that these individual shows will prove to the rich supporters of hospitals, the possibility of motion pictures to help the cure of many poor sufferers. —J. M. B.

"THE CHRISTIAN MARTYR:" ANOTHER GAUMONT CLASSIC.

Mr. Geo. Kleine is still pursuing his ideal to bring up the Gaumont films to the head of the list of artistic merit. "The Christian Martyr," to be released in the near future, is another masterpiece of Gaumont, in which the splendid settings give to the picture the artistic effects so much lacking in everyday productions. In this age of education and of progress, the poor, like the rich, want the details and the finishing touches and the Gaumont pictures supply such wants.

In a previous article on "Scenarios" I said that the scenario writer is not always the one to be blamed, as too many producers can ruin the very best scenario, while others can make a master production from a simple story. This is the case in "The Christian Martyr"; a very simple story, perhaps too simple to interest a manufacturer. Albanus, the son of the Prefect, is lonesome, is sad and cannot be amused with the pleasures provided by his fond father. This sadness is a love affair and a love affair that will be condemned by his father, as his love is for Fabiolo, a Christian girl. Love converts Albanus to Christianity; he is happy, but his happiness is to be of very short duration, as a potter, also in love with Fabiolo, revenges himself by denouncing the hiding place of the Christians. The Christians are captured, brought before the Prefect and sentenced to death, even Albanus is not spared, although it is a terrible duty for the stern father to condemn his own son.

Such a simple story, treated by most of our present producers, would fall flat; but, in the hands of the Gaumont people, it has been made a success and will not only call for much admiration, but will help to uplift the motion picture to the place it demands in the realm of art.

The film of "The Christian Martyr" is colored in the Gaumont style, which means the best. The settings are distinctive of Gaumont; they are rich and correct in every respect. The acting is natural and perfect and while the action is sustained all through the film, there is no lacking of interest, no over stretching of scenes, nothing languishing.

It is a beautiful film; a picture that should be shown in every church, to show how men should have the courage of their convictions. The condemnation scene, where we are shown the early Christians sentenced to be thrown to the lions, is a sermon in itself. They do not fear death, they frankly confess that they are Christians and go to their doom fortified in their faith. "The Christian Martyr" is a notable addition to the already large collection of historical and religious pictures of Mr. Geo. Kleine for educational and church purposes. J. M. B.

Motion Picture Handbook 160 pages, $1.50 postpaid.

ON THE ROAD.

South Bend, Ind.—A day spent among the theaters in South Bend, inspired the wish that one of your critics would visit the town. It is an elegant show town, but cannot boast of one **real** moving picture show. There are about seven so-called theaters. A live man will drop in there some day and put one over on them all. The vaudeville business was on a par with the moving picture end of matters, when Chas. Allardt, from Terre Haute, came along, and leased a building on N. Michigan street, about three squares out of the business district, and opened up a vaudeville house, with the best acts obtainable. While his house was in course of construction, his competitors had great sport, and talked of a "fool and his money," but now their tune has changed, as Allardt has practically taken all their trade. I got a tip that Brentlinger and English, also of Terre Haute, have secured an option on a location in South Bend, 30 by 110 feet, on which they intend to erect a $20,000 strictly moving picture theater. They have the money, and have made a great success in Terre Haute. Mr. E. Rhodes, a wealthy lumberman of South Bend, who has been buying up a string of theaters, has leased the place occupied by the Surprise Clothing Store, and will remodel it into what he will call the Surprise Theater. He expects to open about the end of February. Robert Codd has leased a portion of the new Keller Block, in which he is establishing a moving picture theater with 350 seats. Wm. Johnhon has also leased a store, and will convert it into a moving picture theater by February 1st.

Kalamazoo, Mich.—Wm. Johnson has leased a store, and will convert it into a first-class moving picture theater by February 1st. The theater business has never been overdone in Kalamazoo, on account of the difficulty in securing locations. There are only two theaters, the Colonial, managed by Mr. Johnson, and the Gem Vaudette, owned and controlled by C. Barnes, and they have always done a lucrative business. The Gem is now independent. —F.P.B.

Calgary, Alta, Canada.—Our friends across the border are evidently fully awake to the possibilities of the high-class moving picture theater. In November last the Majestic Theater was opened in Calgary by Charles Engebrit, who has ten years' experience in the picture line. This house seats 700, has a seven-piece orchestra, and is equipped with the latest in everything. Showing the newest and best pictures, the Majestic has been enjoying big business, and easily ranks as one of the best moving picture theaters in Western Canada.

Bloomington, Illinois. Manager J. G. Gesell, of the Nickeldome Theater, was a Chicago visitor, and made arrangements for improved film service. Mr. Gesell is the pioneer in the picture business of Bloomington; he also reports good business.

Pekin, Illinois. A. L. Sinclair, manager of the Dreamland, is making arrangements for the remodeling of his theater, but he states that he don't know when the work can be done, for as he is showing to capacity daily, he dislikes closing down for any length of time. "Tonie" has only been in the picture game a short length of time, yet he is surprisingly well posted as to the details of the business, and the success of the Dreamland is due in a great measure to his pleasing personality.

Fort Wayne, Indiana. Sprague Green, manager of the Lyric, has installed a decided innovation in the shape of a huge electric sign 8 x 11 feet, which contains only the wording "5c." This sign can be read from a great distance, and looks very attractive at night with its hundreds of lights blazing out in the darkness.

Mansfield, Ohio.—The Mansfield Amusement Company, of this city, was incorporated for $10,000, under the Ohio State Law, October 10th, by Fred. L. Spellman, former owner and manager of the Star; D. Spellman, James Hilton, recent partner of Mr. Spellman, and Assistant Manager A. Hilton, and Joseph Hilton. Mr. Spellman was elected president and general manager, and no doubt, with his years of experience in the amusement business, will make a good one. Since their incorporation, they have added many new stockholders—all of Mansfield. They now own the Star Theater, of this city; Star, at Shelby; Mansfield Film Exchange and Prize Shooting Gallery. Mr. Spellman reports he has several new theaters in view, and while so young, they were able to declare a dividend of 3 per cent. the first of the year. Mr. Spellman reports a very successful season, and hopes to soon have a chain of shows all around Mansfield. Everything run on the square-deal principle is their motto.

EXTREME WEEK
MONDAY, FEB. 6th
FOILING THE CAMORRA
An Italian Detective Film

FRIDAY, FEB. 10th
WAS SHE JUSTIFIED?
An Emotional Drama

ACTION PICTURE SUPPLY CO. MAKERS YANKEE

YANKEE FILM CO.
344 East 32d Street New York

READY FOR DELIVERY—Moving Picture World
BOUND VOLUME No. 7
July to December, 1910
TWO DOLLARS, EACH, $2.00 Express charges collect

LOUISE M. MARION'S
Great Novelty of
ILLUSTRATED POEMS
Patriotic and otherwise
Also her attractive comedy play
MONEY! MONEY!! MONEY!!!
is a great drawing card for
THEATERS, CLUBS, ETC.
Terms reasonable
Operator furnished when desired
Attractive painted posters and slides made from life models supplied free of charge

LOUISE M. MARION
321 West 23d St. New York City

Ornamental :: Indestructible
Fire Resisting

THEATRE AND STAGE FRONTS
ARTISTIC CEILINGS
Designs Suitable to Any Building.
Blue Prints, Suggestions and Estimates Free. Ask for Our Design Book M.
The Kanneberg Roofing and Ceiling Company, CANTON OHIO

Model 1911
Lense
Lamp

IT CAN NEVER BIND

For spot or Flood instantly

THE GLOBE ELECTRIC SPECIALTY COMPANY
383 West 42nd Street, New York City
Everything Electrical for the Theatre

WE WANT

ONE THOUSAND
Moving Picture Men
to operate PREMIUM pin machines and get rich, or if already so, to get more wealth. Why not you? PREMIUM pin machines have become an institution in every candy store. By placing a machine in your retailer's store you will monopolize his trade and squeeze out competition.

Mr. Flint of Mo. writes: "Kindly accept thanks for introducing me to a gold mine."

Ten machines will support you. Fifty machines operated will prove a mortgage lifter to you.

We make them out of Oak or Metal.

Percentage of winners arranged so that from every twenty dollars deposited in the machine twelve dollars will be your profit. It is advised, will make it still more.

Write us for exclusive territory to

PREMIUM VENDING COMPANY
50-58 WALNUT ST. PITTSBURG, PA.

THE DETERIORATION OF MOVING PICTURES.

The Editor, the Moving Picture World.

Sir: In your capacity as reflector and recorder of the moving picture business on the North American continent I beg to bring before your notice a few facts that have impressed themselves upon me during the past three years, during which time I have been actively engaged in managing and owning theaters in this city. I take this course entirely out of regard for the welfare of the picture business, believing that you are actuated by the same interest, and if my observations find any endorsation through your medium they will have achieved the object I have in view.

In this first place, then, the general complaint I have to make is embraced in the heading to this letter—deterioration. This applies not only to the photography, but also to the class of subjects and the method of production. Of course, there are exceptions to this rule, and I have every reason to congratulate the Edison Company for the excellence of their subjects, the dramatic representations of Rex Beach, Richard Harding Davis, Dickens and others' works being highly praiseworthy, reflecting great credit on the stage management. The same remarks are also applicable to the Vitagraph Company and Pathe Company's productions, which are always characterized by careful attention to details and due regard to the natural limitations of the plot involved.

When it comes to the former prominent film makers, however, there is a different story to tell. I have handled a very large number of the Biograph, Lubin, and Selig reels, and have no hesitation in saying that what they are now putting out is inferior in every way to their former efforts. Included in this catalogue also is the Essanay Company. The Selig Company so long as they portrayed Western subjects were in their proper element, but I consider their entry into the civilized field as exemplified in "Queen of Hearts" and "Widow of Mill Creek Flats" was a failure, both from an artistic and photographic standpoint. The Essanay Company in serving an intelligent public with "A Honeymoon for Three" must have been suffering from mental obfuscation if they expected such unnatural and far-fetched idea to meet with appreciation. The absurdity of this subject was only exceeded by the imagination of the author of "The Marked Trail" with the pill dropping episode. The Biograph Company seem to have tried all sorts and conditions of drama, the predominant note of which is more or less morbidity. Take, for instance, "The Broken Doll," which carries no conviction with it; the grotesqueness of "The Chink of Golden Pass," the maudlin sentiment bordering on burlesque of "Song of the Woodland Flute," and the impossible situation and morbid influence depicted in "The Banker's Daughter." The list could be extended ad nauseam, but the above will give an indication of what is intended to be conveyed. As one of the worst, I should not forget to mention "The Love of Lady Irma," with the face-slashing scene as depicted by the Biograph, and which was absolutely repulsive.

Now, I have been a loyal supporter of the General Film Company business for three years past and have three theaters in operation in Vancouver today, but I protest against having to accept a lot of second-rate film which can only be described adequately by one word—rotten. The make-up and acting in some of this stuff is so poor that it actually makes the audience smile. It may go in the Bowery of New York, but it certainly won't go out here. Of course, the "trust" may argue that they control the situation and can afford to dump a lot of "punk" stuff in with the good, but they are fooling themselves. The public cannot be fooled all the time, and evidence is not wanting today that unless the film business is placed on a superior level and the intelligence of the audience studied, there is going to be a reaction against the moving picture business which will compel the producers to sit up and take notice or else go to the wall. There has been far too much morbid element introduced and not enough sanity. People are getting tired of the everlasting Wild West-cum-Indian drama, with its false ideals, holdups, shootings, rescues, and other foolishness. A little goes a long way. As for the maudlin sentimentality, it is too crude for words.

As last we stated the General Film Company may have the belief that they are indispensable, and perhaps it is better to let them so believe. If any evidence were wanted to the contrary, however, it can be furnished right in this town where more than one theater is doing well and using Independent film. The same applies to Seattle, where two big theaters I know of are making as much money as any using the Trust output. In conclusion, I may say that I heartily endorse the recent article in the Moving Picture World by "Luce Graphicus," and am glad to see that there are influences at work which have for their object the elevation of the moving picture business. As a matter of fact, it will have to be elevated or else go to the wall under pressure of public sentiment.

Vancouver, B. C., Jan. 7, 1911. JOHN CHUNE.

"JACKASS MUSIC."

Allentown, Pa., Jan. 23, 1911.

Editors Moving Picture World.

Sirs—I would like to say a word or two in answer to the letter entitled, "Jackass Music," which appeared in your paper, the Moving Picture World, January 28, 1911.

The person who wrote that article is entirely in error as regards the music which he says he heard played in the largest picture theater in Allentown, Pa. I am the leader of that orchestra, and in justice to myself and the other musicians, I must contradict his statement.

Firstly—he says that I do not start the music until the picture is nearly over, and that I end abruptly when the picture is through, not even ending the strain; both of which are absolutely untrue. I, as a professional pianist, would not be guilty of such gross carelessness, and as to not playing the comic pictures, that is the rule of the house, as those pictures have a better effect without music. As to his remarks about the length of time in finding suitable music, the picture he referred to was a sad one, entitled "The Refuge;" the house was dark, the music plaintive, and the only conclusion I can come to, is that he must have fallen asleep, and woke up in time to see the end of the picture.

The selection in which the song occurs, "John Took Me Home to See His Mother," was played for a Thanhouser comedy, called "Looking Forward," and "Meet Me Tonight in Dreamland," was played along with "You Taught Me How to Love, You Now Teach Me How to Forget," for a Reliance picture, called "A Woman's Way," which was not shown on the day mentioned, which proves the traveling man must have been in the theater more than once.

When a man writes an article to a popular and reliable paper, he should take lessons before posing as a critic. He has unwittingly paid me a compliment, when he praised the young lady who played the piano at the small picture house which he says he went to. I would like him to know through your valuable paper, that the lady piano players at the two picture houses were my pupils, and were taught the business by me. —MRS. BUTTERY.

THE SLOGAN OF QUALITY.

Seattle, Wash., Jan. 5, 1911.

Editor Moving Picture World:

Dear Sir—I wish to congratulate you on the persistency with which you keep up the good fight for quality in the film production. I have installed and opened ten picture and vaudeville theaters in the past three and a half years and have paid thousands of good dollars for miles and miles of poorly conceived and badly produced junk. It seems to me incredible that the manufacturers do not more fully realize that quality and quality alone must win and nothing can prevent the manufacturer of quality film from winning out. Since the advent of the press agent the producer is frequently hypnotized by his own bunk, but the exhibitor is not; he looks to his audience for criticism and they know a rotten picture when they see it and have no hesitancy in saying so in this part of the country. Hoping that there will be no let up in your quality warfare, I remain, sincerely yours, —H. J. BROWN.

"THE TRAGEDY OF COMEDY."

Washington, D. C., January 9, 1911.

Editor, The Moving Picture World.

Dear Sir: Having read with interest Mr. Claudy's article on "The Tragedy of Comedy," in a recent issue of The Moving Picture World, I wish, if possible, to say a good word for the brighter side. Although I am not commercially interested in the photoplay, I have been following its growth for some time, and have felt greatly encouraged by the constant improvement shown by the films. It is undoubtedly true that, for some time, real comedies have been, to say the least, rare a condition which the manufacturers explain by saying that genuinely humorous scenarios are almost impossible to obtain. Yet while this state is as sad as it is true, I am sure that the clouds are not all dark, but that here and there the light shines through.

In the past two weeks I have seen three comedies, each a recent release, which belong, in my opinion, to the first class. These are "A Family of Vegetarians," "Sleep, Gentle Sleep" (Edison), and "The Artist's Pay Day" (Gaumont). The two Edison films were marked by an abundance of genuine, refined humor, their many clever points being well brought out by the excellent cast. Our old friend, Bumptious, was as strong as ever in facial expression, winning the usual laughs. And in both films there was a complete absence of horse-

play and cheap wit. The Gaumont subject came as a welcome surprise, for the Gallic idea of a joke seems often widely different from ours. But here there was no buffoonery, only brisk, snappy comedy, with a sustained story which held one's interest clear to the end. Vive la Gaumont!

In conclusion, I would say that I heartily agree with Mr. Claudy in his denunciation of slap-stick comedy, and hope to see the day when its place will be completely taken by films like those mentioned above.

Yours very truly,

SHIPLEY W. RICKER.

CREDIT WHERE CREDIT IS DUE.

Cincinnati, Ohio, January 13, 1911.

Editors Moving Picture World.

Dear Sirs—In your issue of January 14, 1911, in reference to the Alhambra Theater, on page 82: You speak of the Ornamental Plaster Company as designers of this house. I wish to correct that error, and place the credit where it belongs. Every part of detail in this theater was constructed from original designs, made in our office from full-size working drawings, which were furnished to the Ornamental Plaster Company, who had the contract to get out this part of the work. I made a special effort as to the design of this particular theater, as I am interested as part owner.

Yours sincerely,

—C. C. TAYLOR.

PRIVATE AND PUBLIC INTERESTS AT STAKE.

Cincinnati, Ohio, January 10, 1911.

Editors Moving Picture World.

Gentlemen—I am advised by a reliable source, that it is proposed to introduce into the legislature of Ohio, a bill which will eliminate all films and manufacturers who do not print on non-inflammable stock. Of course, you understand fully the situation, but the public in general, I am sorry to say, are especially ignorant in regard to the manufacturing, sale and rental of films; also the using of films by the exhibitors. They do not take into consideration, that it is almost impossible to have a fire in a picture show, when it is properly wired. In case a law of this kind should be passed, it would work a hardship on every exhibitor in the United States, not only those using Independent, but also those who are using licensed films.

The General Film Company now own nearly all of the licensed exchanges, and if they could possibly, through legislation, eliminate the independent manufacturer, they would then absolutely control the situation, and every exhibitor throughout the world would be at their mercy, and that means that no one, only General Film Company would operate moving picture shows. I have, and am, urging the exhibitors throughout the country to organize. It seems that a great many of them cannot, or will not, grasp the situation. Through the connivance and scheming of some of the manufacturers and some of the film exchanges and their interests, they have been able to mislead the exhibitors and keep them quiet; and whenever a man realizes the conditions and protests against it, and works for an organization, they immediately, through misrepresentation, seek to destroy his influence.

Every time an organization of the exhibitors has been attempted, through a mysterious influence, the exhibitors have been discouraged, the leaders misrepresented, and a failure to organize has been the result. Now, it is up to the exhibitor whether he is intelligent enough to properly conduct a business along business lines, or whether he will again listen to the siren voice of those who are growing fat and rich at his expense. The Sherman law, in restraint of trade, should be applied to every trust. Notwithstanding that the trust is trying to hide behind a few patents, so claimed.

This letter is not intended as a fight upon anyone, or any special company, but if possible to arouse the exhibitor to the fact that he, at the present time, has nothing whatsoever to say in and about his own business, and all of those who continue to remain so stupid as to be controlled by scheming manipulators, it will only be a short time until they will be out of business entirely.

I have learned that the licensed interests are bringing pressure to bear on the owners of the best theaters throughout the country to compel them to sell out. They own the exchanges they seek to own or control the theaters. Will the public stand for this, even if the exhibitors will? Once they have the complete control in their hands, with only such competition left in the field as they may decide necessary to evade the anti-trust law, what incentive will there be to progress? The competition on lines of quality will cease, inventive genius will not be welcomed and the monopolists will serve the public with anything they choose. To maintain and promote quality, you must have competition—not only among the manufacturers, but among the exhibitors. Therefore exhibitors and the public in every State should watch out for and frustrate any attempt to slip through the legislature any law that would jeopardise their rights.

Very truly yours,

M. A. NEFF.

NO HEADACHE

Do not drive away your patrons with an odorous disinfectant. Use

WOOLF'S HYPOZONE

the modern scientific germicide. Test how the **OZONE** (active air *gen*) it liberates will sweeten and freshen the air. Dilute HYPOZONE 100 times with water and get the right disinfectant at ONE CENT PER GALLON.

WOOLF CHEMICAL PRODUCTS, Inc.,

2 Rector Street Phone 9 Rector N. Y. CITY

The Fragrant and Powerful Perfumed Disinfectant for the Theatre

AROMA FOAM

Aroma Foam is manufactured expressly for use as a spray and is the most effective and agreeable method of purifying and disinfecting. Manufactured in four permanent odors: Lavender, Violet and Azure. Send 40 cents in stamps for Sample Quart with Atomizer Spray or send $1.00 for four quarts and your own choice in quantity the perfume which may be most pleasing to you. Write for price in quantities.

SANITARY SERVICE CORPORATION

80 Wall Street, New York City

The

Independent Film Exchange

of Pittsburg, Pa.

The Pioneer Independent Exchange of Western Pennsylvania buying the output of the Sales Company.

We have a few choice runs that we can let out at reasonable prices. Write us.

INDEPENDENT FILM EXCHANGE, Inc.

A. S. DAVIS, Manager

415 Ferry Street, PITTSBURG, PA.

STORIES OF THE FILMS

ESSANAY.

A SIN UNPARDONABLE—Young Jim Scott, a lumberman, his wife, Martha, and his two children were happy in their home even though it be a rough habitation in a country where the struggle for existence is hard and trying. One evening Jim, returning from an old friend in Joe Taylor, who is working at a nearby lumber camp, and Jim, on his way home, hospitably invites his friend to his cabin for supper. Joe accepts and the two wend their way through the woods to Jim's home. When Joe is left alone with Martha and the children, while Jim is looking after duties outside, Joe makes love to his friend's wife, but is repressed by her, who begs him to remember his friend. The scene is interrupted by Jim, who returns, and the family seat themselves at the table. The next morning, after Jim has gone to work, Joe passes by Jim's cabin, and begs Martha for a cup of water. The young woman brings it to him, and after Joe has drank, he seizes the woman in his arms secure in the belief that as an old friend of her husband, now that her husband is not about. But Martha, smarting under the insult, resists him sharply. That night, when Jim learns of the state of affairs between his friend and his wife, his rage is impotent, he seizes his gun and, thus out of his right, determines of no gift the man who had proved so treacherous. The fight in the woods with their bare fists is the finest assault of anything ever published. Joe leaves Joe, apparently dead. An hour later the fearstricken survivor of the combat is discovered to flee from the country across the door to Joe, a battered, broken wreck, who has gained consciousness, and dragged himself to Jim's cabin. Upon Martha's plea, Jim accepts the apology of Joe, this summons his thanks and leaves the house forever.

THE TWO REFORMATIONS.—Young Frank McLain loses his position in the East, and decides to go West on prospect for gold. Arrangements are made that he leave his wife at home, and send for her later on, once he has found a location. Frank's prospecting proves a failure, and he is without funds, when his plight is made more severe by receiving a letter from his wife, stating that she also is out of money, and is threatening the mortgaging of their home by the landlord. It is at this moment of despair that an escaping bandit, one "Bad" White, as he is known, gives Frank a cabin, together with gear from the sheriff and posse, who are in hot pursuit, promising Frank a bag of gold if he will secret him some place about the prospector's quarters. Frank hesitates but a moment, and, finding the temptation too strong to resist, does. The sheriff enters, and asks Frank if he has seen White, and then leaves when Frank says he has not. Later, Mrs. McLain receives a letter from her husband, and decides to go West without notifying Frank. She arrives at the stage-coach to Snaketown, a mining town, unaware that her husband and "Bad" White have made plans to hold up the very stage upon which she is a passenger. White, however, learns of her arrival in time to forestall the hold-up, and later, when Frank and his wife leave the two together to give up the game of outlawry, happy at having escaped the disastrous end of Frank's romance, which would surely have occurred had the hold-up happened.

SELIG.

THE LITTLE CIRCUS RIDER.—Jim and Bertha are boyhood sweethearts—Bertha, budding into womanhood, has higher ambitions than the simple country life, and wanders off to join a show that is circus day, and all was excitement. Reginald Black, a city chap, calls to take her to the big circus. Jim is sent by her father to keep an eye on them.

She is persuaded to leave with Black for the city. She leaves a note for her father, telling him that she and Black are to be married when they reach the city. Upon arriving, Black finds the instincrity of Black's promise, and, realizing her mistake, goes away and applies to the circus manager for work. She is given a chance. Jim secures a position as hostler with the same show that he may look after Bertha. Upon making her entrance to the ring, she is hurt in a fall—picked up and cared for by Jim, who takes her home where she is nursed back to health.

THE SPY.—General Lee finds it necessary to dispatch one of his trustworthy young officers into the enemy's lines to gain valuable information, to enable him to anticipate the movements of his wily foe. Gerald Malmes, a scion of one of the aristocratic families of the South, is the man selected for the perilous undertaking. The opening of the story shows him returning from his mission. He has papers upon his person that would bang him as a spy, should he be captured. Suddenly he is brought down by the enemy's fire and wounded—rescued by little Joe Wheelock a boy too young to participate in actual warfare, but whose heart and soul is wrapped up in the cause of the South. Pursuit of the reckless boy by the infuriated trooper, ending up with the escape of little Joe. The wounded Confederate is helped in the cabin of an old negro mammy, who ministers to his wound until the family of the darling spy as named by little Joe hasten to the cabin and his ride overlook by the home. The escape from this house is made in a most thrilling manner, and after many perilous adventures, Gerald Malmes stands before his beloved General, and receives the warm praise of that grand old man for his loyalty and devotion to his country's cause.

A ROBUST PATIENT.—Jones is sick and a friend tells him he should go to a sanitarium and recommends one. Jones is somewhat unwillingly taken from his wife good-bye and is off for his health—arrives and is received by Dr. Crow who promises great things. He is assured that he is in a very serious condition and must diet and from doors is shown his room, is disgusted and writes his wife as follows:

Dr. Crow's Rug House.

Dear Wife:

This is no place for me this is a dippy factory. I tried to leave but they won't let me out. I am on diet and drain down. I can see my finish now.

Farewell,

WILLIE.

Watching his chance he makes his escape. Arriving at his quiet, peaceful home he confesses he writes the Doctor the following touching testimonial:

Dear Dr. Crow:

Your institution is a wonderful benefit to mankind. If you are in the sanitarium line and is seeking health, I will take great pleasure in recommending him to try your nut college.

Yours truthfully,

JONES.

AN ENGLISHMAN'S HONOR.—Nigal Drayton thinks himself rich but unbeknown to him his cousin, Gwendolin, with whom he is in love, supplants his affections. Finding himself loser at cards and on the Derby, he continues his requests for money. Sir Reginald, having become enamored with the fair Gwendoline, finds it possible for Drayton to learn the secret source of the fund he thought was his, and upon realizing this, his indebtedness asserts itself. Nigal flees to America. He meets Blodsoe, an old prospector, who saves him from the lynchers at the hand of the miners and cowboys. The old prospector finds a rich pocket and Nigal is rewarded for his previously generous act of need—given half interest. Things go well and Drayton becomes comfortable and sets sail for England. He arrives in time to participate in the proposed wedding of Gwendolin to Sir Reginald. He returns to America with his bride and meets with a hearty welcome from his cowboy and miner associates.

MELIES

HOW MARY MET THE PUNCHERS.—Mary is from Boston, and she doesn't just take to the cow punchers as she would to the "rah-rah boys" of the East. Bill, who is a fellow of no small caliber, is looked upon by his companions as a sort of leader, feels a little miffed, but acknowledges she is the real thing and has some occasion to feel proud of herself; at the same time is wary and for her safety.

The punchers await developments and make up their mind what can't be cured must be endured.

The Captain, a classy chap, from a neighboring ranch puts in his appearance, and asks Mary to go ridin' with him. She agrees, and they start on a wild ride across country. Some distance from habitations they are attacked by Indians. The Captain and Mary stand them off for a long time. The Captain takes Mary's skirt, hat and coat, making a man of the fair sisters. It ain her horse's back, and starts the animal on a run. The tribe of Indians start in pursuit. When the Captain goes for help, but the cow punchers, led by Bill, see the Indians, get after them, and soon capture the lot.

They recover Mary's clothing, and go in search for her. They find her behind a hill, and, after a little explanation, she and Bill ride off, gets her skirt and comes over to the punchers with entire confidence in them, and with apologies for her coldness to them. She warmly and admiringly looks into Bill's honest face and tells him he is her hero and a man after her own heart.

VITAGRAPH.

IT DID LOOK SUSPICIOUS.—Circumstances did look suspicious, this is the explanation. Mrs. Dingley's diamond ring is too large for her finger and she asks her husband to have it fixed. He takes it and lays it beside his plate on the breakfast table, and goes to his office. The maid brings in the morning mail and, after looking at the letters, Mr. Dingley suddenly realized that the hour is late, puts on his hat and coat, hastily picks up the ring, puts it in his coat pocket, and hurriedly leaves the house. On his way to business he pulls his handkerchief from his pocket and drops the ring.

A few minutes afterwards the milkman who serves the Dingleys happens by on his rounds. Seeing the ring, shows it to the cookman, and goes back to Dingley's house and gives the ring to the maid, with whom he is very much in love. The maid, delighted with the gift, shows it to the cook.

Mr. Dingley, toward evening happens to think of his wife's ring, discovers his loss, hurries home, and tells his wife he left it on the table at breakfast.

The police are notified, a detective comes to the house with the policeman of the beat who, by the way, is crossed on the poetry mood. All the servants are summoned into the dining room and questioned. The cook tells of seeing the maid showing her the ring in the kitchen, and the maid with the rest of the servants are taken to court. The milkman is arrested, he tells the judge that he found the ring, and the salesman saw him pick it up. The milkman is brought in, he corroborates the statements and the mystery is solved.

The judge lectures Mr. Dingley on forgetfulness and carelessness, gives Mrs. Dingley her ring, dismisses the case and amicably discharges the accused maid and milkman, who leave the courtroom arm in arm, smiling and happy.

THE GIRL OF THE MOUNTAINS.—Harold Brandon, a young broker, seeks rest and recuperation in the mountains. He is welcomed into the home of David Lewellyn, whose daughter, Gwynneth, takes upon herself the office of nurse and companion to the invalid. He is attracted by the athletic beauty and wholesome nature of the girl, and it is not long before he becomes very fond of each other. She accompanies him in his strolls and whenever his strength fails she is at his side to administer to him. He grows stronger every day, and at the end of three or four months he returns home quite a strong man, morally a weak one.

He promises to write Gwynneth, but the fact is he is engaged to be married and soon forgets the girl of the mountains and all his fair promises.

Six months later Harold marries the society girl. A friend of his wife extends an invitation to her and Harold to visit the friend's summer home at her mountain home. Harold has never told his wife about Gwynneth. They visit the mountain home of the friend, located in the same region as the Lewellyns. Harold and his wife, taking a long ramble through the mountains, are caught in a storm and lose their way. Night fast approaching, he goes in search of help. Unexpectedly he comes upon the home of Gwynneth, to whom he appears for assistance and begs her to save his wife. Notwithstanding her indignation, she goes out and rescues his wife safely to her home and shelters them for the night.

On the following day she directs them to their friend's home and scornfully rejects all recognition of her kindness, reflecting upon the weakness of man's moral cowardice.

KALEM.

THE SHERIFF'S SISTER.—On the death of his mother, Sheriff Bob appeals to his widowed sister and care for his orphan sister. In carrying out this promise he forbids his sister Elsie to see and accept the attention of Enrico, a Mexican whose bad reputation is known to Bob, and who has been posing in his neighborhood as a bandmaster. One afternoon, while Bob is absent the Mexican calls upon Elsie, and on Bob's unexpected return an altercation takes place and the Mexican is knocked down. Struggling to his feet he is ordered to leave the house immediately and never to return. The next day Enrico returns to Elsie and partly to revenge himself upon the Sheriff persuades the infatuated girl to elope. Elsie placing a few clothes and a number of keepsakes in a grip, writes a note and leaves it on the dining room table for her brother. She goes to meet Enrico who is hiding in a nearby road with two horses. They mount and ride to the home of a clergyman in a nearby town. At the ceremony is about to take place the minister calls in his wife and a neighbor woman to act as witnesses. The second witness when entering the room casually glances at the couple about to be married and recognizes Elsie as the girl husband who abandoned her some three or four years before. The deserted wife, fortunately for Elsie, had been taken in and comforted by the kindly old minister and his wife. The wedding is stopped and Elsie is rescued from her sad plight. Heartbroken and almost prostrated on the exposure of the Mexican's despicable conduct rushes from the house and upon her way to her home. The Mexican attempting to follow is stopped by the indignant old clergyman and compelled to delay his departure until Elsie has reached her home. In the meantime Sheriff Bob returning to his home after hunting about for Elsie, finds her note. In desperation he searches the neighborhood and tries to learn of the direction taken by the eloping couple. Late in the evening he completed he returns broken-hearted. He opens the door and staggers in, his face white and set, looks around the room as if half hoping to see Elsie, goes to her bed room and stands looking within, then goes to his own room a tired and forlorn man. He scarcely enters his room when he hears the sound of an opening door. Returning to the dining room he confronts his sister, who has just entered the house. She stares at him with bloodshot, hollow eyes. All the severity leaves him and with the wave of tenderness which

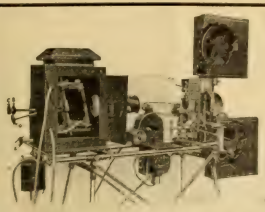
THE DAYLIGHT SCREEN

Screen now being demonstrated at the Greater New York Film Rental Company

116-118 East 14th Street, New York City

Noted for its brilliancy; non-cracking; flexible; cuts light bill. This screen has been thoroughly tested for a year and has proven satisfactory in every way. For prices, address

KOCH & STACKHOUSE, Stroudsburg, Pa.



THE "STANDARD"

The Machine That Gives Results

FULLY GUARANTEED

LAST CALL

AT THE OLD LIST PRICE

After Feb. 1st, 1911

$225.00

Only machine approved by New York Fire Underwriters where motor is used. Absolutely flickerless.

AMERICAN MOVING PICTURE MACHINE COMPANY

101 BEEKMAN STREET, NEW YORK Licensed by the Motion Picture Patents Co.

FILMS FOR SALE

after s'xty or ninety days of release. Also commercial in excellent condition at reasonable prices

M. YSSEL

973 N. 7th Street, Philadelphia, Pa.

"SILVERLIGHT"

Aluminum Motion Picture Curtain

Extraordinary Features Are:

Ralph J. Golsen Supply Co. 84 Wabash Ave., Chicago

Hand Colored Slides

Photo Specialty Co., Keeseville, N. Y.

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

The House of Quality and Satisfaction

MR. EXHIBITOR :

If you are desirous of *finding out how to improve your present service and increase your daily attendance* call and have a confidential chat with us. If you are unable to call, drop us a line.

W. E. Greene Film Exchange

INCORPORATED

228 Tremont Street, Boston, Mass.

Telephone 3790 Oxford

The Cincinnati-Buckeye Film Company

$100,000.00 incorporation, operating the CINCINNATI FILM EXCHANGE, 315 W. 4th Street, Cincinnati, Ohio, and the BUCKEYE FILM PROJECTING COMPANY, 309 Arcade Building, Dayton, Ohio. Biggest Independent Film Renting Concern in the UNITED STATES today. BUYING almost the entire Independent Output. Reference: SALES COMPANY, 111 E. 14th Street, New York. If you are looking for a real Film Service, drop us a line.

The Cincinnati-Buckeye Film Co.

315-317 W. Fourth St. CINCINNATI, OHIO

309-321 Arcade Building DAYTON, OHIO

sweeps across its face he holds out his arms whose protection Elsie quickly accepts. Intrusts into fears and tells him of her unfortunate experience and that she has discovered Burley's duplicity and his real character and asks Bob if he can forgive her and take her back into his heart.

THE TRAIL OF THE POMOS CHARM.—On the occasion of the feast where our story starts, the Big Chief lifts the charm which on high. All assembled bow their heads. The chief throws the melon down and all on of the broken parts. Dressing Bear, the chief's son, starts to leave the scene. Blue Bay, an Indian brave looks upon him with regards. Supposing the chief to be him that he loves his daughter. The Chief calls the girl back and tells her that Blue Bay wants her for his squaw. Signifying her pleasure and consent the Chief gives her to Blue Bay and the happy couple once take a bit of the melon. A few days after the melon feast a wandering Indian family, including the beautiful maiden Nawona, joins the tribe. The Indian chief bids them welcome. Blue Bay, who is in a group around the chief stares eagerly at the sight of Nawona. Drooping Eyes, who is near at hand, watches Blue Bay with jealous eyes. A few days later, while hunting over the nearby hills and plains Nawona meets Dick, an unsuccessful mining prospector. Both are unconsciously drawn to wards each other, during their meeting Dick informs Nawona of his ill success. She attempts to cheer him up when suddenly remembering the piece of charm that hangs on a string in front of the Big Chief's wigwam, she tells Dick she can help him. Returning to the village they find the Indians are away on a hunting expedition and no one in the vicinity of the Big Chief's wigwam. Being all shut her, Dick has no trouble, removes the charm and quickly takes her way back to where Dick is working. Handing the charm to the prospector she tells him it will surely bring him good luck. Nawona, however, did not get away with the charm unseen, the aroused jealousy of Drooping Eyes, on account of Blue Bay's open admiration of the girl, caused her to surreptitiously watch Nawona. Drooping Eyes arouses Blue Bay who is still in camp and he follows after Nawona and sees her give the charm to Dick. Returning to camp he tells the Indians who have returned from their hunting expedition that Nawona has stolen their charm. A number of Indians are immediately sent out to attack Dick and recover the charm. Nawona, who, in the meantime has returned to the village, informs Dick of his danger and goes to the nearest cattle ranch, tells her story and urges a number of cowboys to attempt Dick's rescue. Coming upon the prospector as he is sorely pressed by the attacking Indians. A rough and stiff fight follows, the cowboys eventually succeeding in driving the Indians off. Dick thanks the ranchmen for their aid and asks them how they can be of his trouble. They told him of the Indian girl's warning. Mounting the backs of the cowboys' horses, he goes to the Indian girl, and taking both her hands in his, tells her that the charm did indeed bring good luck.

PATHE.

THE ESCAPE FROM THE TULLERIES.—The Comte de Champcenetz is a prisoner of the Tullories at the time of the Reign of Terror. He is warned by his friend, Madame Elliott, that the palace is to be sacked in a few days, but he will not leave his post. In the riotous scenes which follow, he escapes in the dress of a Red Republican and is hidden by a kind-hearted woman of the people. Later he makes his way to Madame Elliott's, and, as her house is searched by the police and the Committee from the National Assembly, she hides him under the mattress of her bed, and affects to pretend to be asleep. When the searching party has gone, the Comte makes his escape, disguised as a thus disguised drives Madame in her carriage across the frontier to safety.

HEARTS, HUNGER, HAPPINESS.—Billy is in love, but he thinks he's broke, so he calls in the doctor who quickly recognizes what is the matter with the lad. Thinking that there is no real harm to scare him a little, the doctor tells him that he must fast for three days. This Billy does faithfully and grows thinner by the minute. On the third day he gets a note from his sweetheart asking him to attend a birthday party. He knows that what is necessary to find a great big dinner awaiting the guests, which he, of course, cannot eat. Rather than alarm his friends, he puts his food in his pockets, and, when these are full, into the pockets of his neighbors. How he gets in touch with the object of his love is worked out and pardoned is too good to tell. See the picture and learn for yourself.

THE SERF'S REVOLT.—Alissa, a Szrian maid, the sweetheart of Gurzzl, attracts by her beauty the attentions of Ramsess, the King of Egypt, who has her carried off to his palace by his slaves. Gurzzl interferes but is cast over a cliff. When he recovers, he vows to be avenged, and finding a way into the palace, he takes his place among the slaves, inciting them to a revolt at the proper time. He does not see Elissa, who has regained all the advances of Ramsess, until the day of the great feast, when many slaves, he among them, were needed in the banquet hall. When, after the meal, Ramsess amused himself killing slaves, Elissa begs a dart from him, and turning quickly buries it in the heart of the monster. This is the signal for the revolt, which ends in the reunion of the two hearts so evidently intended for each other.

A COWBOY'S DEVOTEDNESS.—Bud May learns that his sister has been bounded by a compunches and seeks him to make him apologize. Failing to find him, he sends him a note telling him that if he does not do this he will horsewhip him. It put daylight through him. On receiving this the cowboy goes to the girl's home but we make excuses. He draws his gun threateningly and the girl struggles with him to get it away. In the struggle the gun goes off and the man falls dead at her feet. With Bud's note in the dead man's pocket suspicion naturally falls on him, and rather than have his sister implicated, he assumes the guilt, but makes his escape, and in a distant town marries and settles down. After five years he is discovered and tried, and is about to be convicted when his sister, having heard of the trial, arrives from her home and goes to court where in a dramatic scene she confesses her share in the matter and Bud is freed just in time to catch his dying sister as she sinks unconscious to the ground.

GAUMONT.

THE TWILIGHT OF A SOLDIER'S LIFE.—An old veteran who lives at his son's home is not only neglected but made very uncomfortable by his daughter-in-law. Unable to endure her continued scoldings and insults he prepares to leave and find shelter in a public home for retired soldiers.

Through his grandchild's winsome intervention the woman is forced to see the pain her unkind ness has caused, and the old man is prevailed upon to remain.

TWILIGHT OF A SOLDIER'S LIFE.—An old soldier, living as a boarder at a boarding house is letter from his son to the effect that he has returned to his native country, his wife and children, and is coming to see his father at once. The visit is made, and the young man, seeing the poverty of his father's surroundings, asks the keeper the home, and come to his home, but the daughter-in-law does not view this plan with approval, and the father refuses to accept the invitation, that she can think of. He is made to take his meals in the kitchen owing to his table manners being rather crude. When the son finds out how he is treated, he upbraids his wife, thus causing a breach between them. Finally, the father resolves to leave the house and writes a letter explaining why he has done this. But before he has been away long the woman sees reproachful in her actions, and the film ends with the family united.

THE BABY FORTUNE HUNTERS.—It is months ago that Farmer Jones's daughter left the fields to dig and rake and hoe—when we first catch sight of the two tots. They are seated at a table in front of the farm house.

The mother and father speak to the children before leaving for their toil.

No sooner are the youngsters left alone than their dispositions are changed. They talk hurriedly between each other, the elder boasting of his ability enter the farm house. Articles of apparel and food for a journey are packed into two tiny bundles and off they go, little knowing what fate has in the following morning.

They wander for a farm house is reached. The farmer is brought to the door by the boy's knock ing and questions them. "We want work" is the response. The kind farmer calls the boy's mother and both enjoy the novelty of the incident so much that they laugh unrestrainedly and end it by engaging both children.

Early the following morning, all traces of their journey worn off by refreshing sleep, the children, the farmer and his wife, and a yoke of oxen attached to a plough are viewed in the barnyard. Immediately he is readiness for the youngsters to show their worth as ploughboy and ox boaler.

Now, maybe you think that the youngster can't plow. Just watch him. The heavy work, however, tells on the little steps the oxen amid the boy and his team, and helps his sister and himself to a draught of red wine. He is a kid-hearted little fellow, and while well at home, he does not see him put the oxen during the rest, knowing that they also are weary.

The approach of the runaways, in the meantime, have been scouring the country far and wide for them, and the police have been instructed to find them. One day, while the youthful workers are threshing in the barnyard, they are taken in charge by two gendarmes from Rheims.

The reunion with their parents forms the closing scene, and both children seem glad to be home again. Though the little boy has contributed to the family money earned by himself and sister, and as he counts the coins his father and mother as proudly look on.

GORGES OF THE BOURNE, FRANCE.—About two and a quarter miles beyond the town of Villard we enter the Gorges of the Bourne, a narrow rocky ravine of great beauty, through which the Bourne dashes. The road is sometimes high above the torrent, and in places is hewn out of the rock, in others supported on projecting galleries, and in others carried over bridges, through tunnels.

We next take the direct route to Pont en Royans, descending the valley, passing a second gorge beyond. We now come to Pont de Goule-Noire, the second bridges in the Gorges of the Bourne, and from here are led to the Gorges of the Vernaison, which are fully as fine as those of the Bourne. The first gorge is known as the Grands Goulets, the second, further on, as the Petits Goulets.

LUBIN.

FATHER MAKES HIMSELF USEFUL.—Fritz Grunshaw was an ideal husband and was much in love with his young wife, Irene. But his disposition was such that he did not show many of those little attentions and caresses usual among love. After a time, decided that she was neglected wife. She wrote to her husband's father complaining of Fritz's neglect. His father thought over the problem and then had a bright idea. He packed his grip and in due time arrived at the home of his son and daughter-in-law. There he told Irene of his scheme and she entered heartily into it. When Fritz came home he found his father very attentive to Irene. At first he took no notice of this but father's attentions increased at an alarming rate. Finally Fritz remonstrated. Then he became angry, then suspicious, and at last jealous. He told father right there in pretty strong language what he thought of his actions. Things were getting pretty serious when Irene and father explained the whole scheme with the result that Fritz and his wife "lived happily ever after."

FATHER LOVE.—A young musician who had been hired to play the violin at a reception, saw and fell in love with Miss Hayes, daughter of a millionaire. His love was returned and when her father tried to separate them, they decided to elope. About one year after their marriage, the mother died leaving the father with a little girl baby. When this father became paralyzed. Though it cost him the keenest pang, he sent his child to her grandfather, preferring to reveal the fact that he was crippled. Many years later the child, now a beautiful young girl, happened to be in a music store when an old and decrepit man offered for sale a few of his compositions. They were rejected and the old man was leaving the store when the girl stopped him, bought his compositions herself and giving him her card, told him she would buy any that he might write in the future. The man looked at the card, noticed the name, questioned the girl and found she was his own daughter. She was equally delighted to find the father she had never known and their delight was made complete when her grandfather gladly received her father into his home.

BIOGRAPH

A WREATH OF ORANGE BLOSSOMS.—The dressmaker's pretty daughter becomes the object of her mother's patron while on an errand to deliver a dress. The son is attracted by the girl and later promises marriage, which she gladly accepted. This seems to be a dream to her, but its realization in marrying the young man. Although the mother of the boy strongly objects to the marriage, still she makes the best of it, and receives the girl in her home as her daughter-in-law. The girl, coming from her humble surroundings, is dazzled by her new experience and seeing rather attractive, elicits the attentions of many of the male acquaintances of her husband's family. She gradually falls into a flirting affair than the others and loses no opportunity to place herself in her way. This simple girl is, of course, pleased with these little attentions, particularly as her husband is in a mild state of depression owing to business affairs. The husband knows this and becomes assiduous in his advances, which are more mildly repulsed by the wife who feels that her husband is in danger. Later, during the crash comes, and the husband is ruined. Everything has to be given up, and they go to cheaper quarters. This is decidedly irksome to the wife as the taste of luxury has, in a measure, spoiled her. She is in a mood of despondency when the tempter again appears and she becomes an easy prey, consenting to his plea for her to go away with him. Just as she is about to leave her grip, she, while gathering her effects, comes upon the wreath of orange blossoms she wore when she was married. The sight of these blossoms awakens memories of the past and impresses her with the enormity of the step she is thinking of taking. In her mind's eye she sees herself arrayed in her wedding attire, standing beside the man who loves her with an unselfish, honest love she could not hope to find in the man she would take this awful leap with. This decides her and she dismisses the tempter and all thoughts of him. Meanwhile, the husband has been down town where he has met with success in recovering a sunshine now hovers over the little home, where a few hours before, was gloom.

THREE SISTERS.—Mary is the youngest of three sisters and of an impressionable nature. She and her sister Florence are living at home with their widowed mother, while Adele travels on the road with a theatrical company. Adele returns from the road at the end of her season, and is not home long before she realizes that her place is with her mother and sister. She finds that they neglect their home and mother, running off to dancing parties every night, and what is

Sound Effects

In Picture Machine Theaters it is very essential that the imitations and sound effects are of the kind that can be depended upon. We make only practical and serviceable imitations that will give the exact reproduction of the original. We also manufacture Chimes, Tympani, Bells, Xylophones, Drums and accessories.

LEEDY MANUFACTURING COMPANY
1055 E. Palmer St., INDIANAPOLIS, IND.

NEW FIELD BIG MONEY EASY WORK

Why don't you think up plots for Motion Picture plays? It's easy, pays up to $50 a week for good work. Men and women. We teach you and help sell plots. Demand unlimited. Send for particulars.

ASS'D M. P. SCHOOLS
908 Chicago Opera House Bldg., CHICAGO

Moving Picture Supplies

We are the largest dealers in Moving Picture Supplies and Machine Parts in the United States. We are also the largest jobbers of "Bio" and "Electra Pink Label" Carbons, and always carry a large stock for immediate delivery.

WRITE FOR LIST

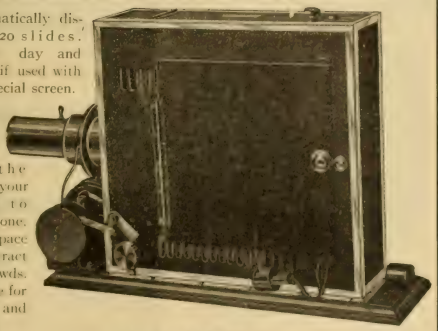
American Moving Picture Supply Co.
110 Fourth Ave. New York City

Annual Subscription to Moving Picture World, $2.00

Up to the Minute Every Minute

THE ADVERTOGRAPH

Automatically displays 20 slides. Works day and night if used with our special screen.



Be the first in your town to have one, sell space and attract the crowds. Write for terms and prices.

H. A. MACKIE
853 BROADWAY Cor. 14th Street NEW YORK CITY

Expert Machine Repairs All parts furnished
Edison Kinetoscopes in stock

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It

Write Today for Terms

EUGENE CLINE
57 and 59 Dearborn St., Chicago

Are You Looking for GOOD FILM SERVICE

THE KIND THAT SATISFIES?

If so, get in touch with us. **We've got it and guarantee satisfaction.**

An immense stock to select from. All the best Trust and Independent reels in our stock. Banner and poster service free. The only **real independent** Film Exchange in New York. Drop us a line and we will have our representative call on you.

ACME FILM CO., Inc., 12 E. 15th Street, New York

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
142 Fourth Avenue NEW YORK CITY

ALL REAL EXCHANGES BUY

POWERS PICTURE PLAYS

Release Days, TUESDAY, SATURDAY

worse. Associating with a class of infatuous to way conducive to their moral health. Adele, who is older and more experienced, decides to stay and Watch and listen. To better effect her plan she hires a hall and opens a dancing academy, thereby affording her sisters a chance to enjoy many fascinating pastime under her eye. She is pleased to see that Mary is receiving the attentions of one of the most worthless scamps left that frequents the place. The only reason for his presence at the Academy is to lure innocent girls to their destruction. A scandle is given at the academy and during its progress the investigating committee closes it. A young man who is one of the party and he runs quite an attachment for Mary, and appreciating the danger of her present surroundings, resolves to save her from the impending danger, but his interest has ripened into love. However, despite all of Adele's urging Mary will have nothing to do with the minister. Her ideal is the young good-for nothing, who has only to snap his fingers to separate them. Becomes more urgent and suggests Mary's going away with him. Mary, of course, objects, for he has only to suggest and she tackles. Adele, upon her return from the dancing academy is amazed to find Mary preparing to leave with the unscrupulous scamp. By subterfuge Adele gets Mary into her room and locks the door. She is determined to save her sister at any cost, but how? An idea. She hires the fellow to make love to her and at the proper time the other sashes relegates Mary to go with the unscrupulous dog her choice is. He has in a manner translated his attentions to Adele. The scheme works and Adele, when Mary has gratified acquiesce the door. The minister arrives and after a deal of soft persuasion wins Mary over.

EDISON.

THE LINK THAT HELD.—There is a foolish little wife who is dissatisfied with her humble estate and if state of affairs continue in a way loses her pleasing husband and pretty little baby, to fit from hands. The husband is one of those passive but fundamentally true-natured men, whose economic position is such that he feels he must save as risks which might spell ruin, by availing well for his little family. His employer, a man about town, meets the young wife and becomes attracted by her beauty. He places her for a ride in his automobile and brings her to the office, where her husband is at work.

On another day when she comes with the baby he takes her into the inner office to show her paintings and statuary and to create a first-class impression. The little girl, who becomes restless, is left in the outer office. The little girl, who becomes restless, is left in the outer office. The little girl, who becomes restless, is left in the outer office

CLASSIFIED ADVERTISEMENTS.

EQUIPMENT WANTED.

WANTED—About 350 second-hand opera chairs, first-class condition. J. M. LENNEY, 208 North 14th St., Harrisburg, Pa.

EQUIPMENT FOR SALE.

FOR SALE—Full equipment for a moving picture theater, including 250 opera chairs, single pin Edison machine, etc. Full particulars on application to TWIN CITY AMUSEMENT COMPANY, 16 East Seventh Street, St. Paul, Minn.

FOR SALE—Good as new, Selig Polyscope moving picture machine complete with film box, $95.00. EDW. MAXMILLIAN, 339 South Morgan Street, Chicago, Ill.

THEATERS FOR SALE OR LEASE.

FOR SALE—The only exclusively five-cent theater in Staunton, Va., one of the best small cities in the State. Population, new census, over 12,000. Seating capacity, 200. New piano, opera chairs and Edison machine. Now running daily and doing good business. Reason for selling manager has other interest that needs his attention. Write or wire. SAVOY THEATER, Staunton, Va.

FOR SALE—Moving picture theater in a Massachusetts town of 100,000 to 125,000. Best location in the town, on the main street and at an important transfer point. Seats 700, all on ground floor. T. & D. M., care Moving Picture World.

FOR SALE—Theater in Massachusetts city of 120,000. Seating capacity 600, equipped for playing pictures and vaudeville. Good location and business, price low. Must sell at once. Address, Time "S" Co., care of Moving Picture World.

FOR SALE—A profitable moving picture and vaudeville theater in the busiest section of New York City. Reason for selling other business. Long lease. Inquire H. J. GATES, Crown M. P. Supply Company, 138 Third Avenue, New York City.

FOR SALE—One of the largest Moving Picture and Vaudeville Theaters in Washington, D. C. P. O. Box 259, Washington, D. C.

FOR LEASE—Moving Picture Theater, fully equipped, corner of Merrick and Hempstead Roads, Lynbrook, L. I. Address, WILLIAM GEIS, Far Rockaway, N. Y.

THEATERS WANTED.

WANTED—To buy, rent or build. Picture theater. Give location, competition, population, price, house capacity, average receipts, expenses. Must be good proposition. Give full particulars and facts in first letter. Address BOYER, Moving Picture World, Chicago.

WANTED—Picture theater. Location must be good. State full particulars. Box 193, Mt. Pleasant, Iowa.

SITUATIONS WANTED.

WANTED—Position as illustrated song singer by A1 soprano of experience. Prefers to work in Pennsylvania. Address MISS LOIS HOLCOMB, Box 96, Sunbury, Pa.

HALLBERG

THE ECONOMIZER

SAVES twenthirds on electric bill and makes BIG CUT on the first cost of your complete equipment.

I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

Free Catalogue No. W-40

J. H. HALLBERG 26 East 23d St. New York City

In Answering Advertisers Kindly Mention
Moving Picture World

LIGHT EFFECTS

Everything Electrical for Theatres, Parks, Productions and Vaudeville Acts.

UNIVERSAL ELECTRIC STAGE LIGHTING CO.

Kliegl Bros.
PROPRIETORS

1393-5 Broadway, New York City

Cornet Only 15 Cents a Day

This great cornet, the world famous Buescher "True Tone," Only $2.

free trial

for a long catalogue. Write today.

LYON & HEALY, 28-67 Adams Street, CHICAGO, ILL.

At Last

it is possible to secure comfortable, even illumination throughout a theatre without a brilliant light in range of vision.

¶ The **Eye Comfort System** of Indirect Illumination is a notable success in the lighting of Moving Picture Houses.

¶ Theatres in all sections of the country installing this inexpensive and very desirable electric lighting system.

¶ You are undoubtedly interested in this important matter.

¶ Write us for full information. Our engineering department on receipt of particulars, will furnish, free of expense, report and recommendations.

Sold by Electrical Trade Generally

WRITE TODAY

National X-Ray Reflector Co.

227 Jackson Boulevard

CHICAGO, ILL.

THE KODOGRAPH

A "STANDARD MOVING PICTURE MACHINE"

The only machine in the world showing a picture by a dry battery. A new system of reflection, and a specially made 4 c/p Tungsten Lamp, in conjunction with a patented reflector, projecting a clear five feet, 100 c/p picture. Price $7.50, including film. Send for circular.

HOME MOTION PICTURE CO.

Hartford Bldg., 41 Union Sq. West

NEW YORK CITY

EAGLE FILM EXCHANGE

WE BUY the entire output of the Independent manufacturers. Ask about our Three locked reel system.

Posters free. Prompt service. Day and night service. Write, wire or phone

143 NORTH EIGHTH STREET, PHILADELPHIA, PA

Independent Film Stories.

AMERICAN.

THE BORROWED FLAT.—Percy and Bobby are companions. Percy is in debt and Bobby is in love. Percy enters, crowd outside have been pawning him. He cannot understand why until he gazes at the calendar and sees it is the first day of April. He looks and finds a "Please kick Me" sign on his back. He is down and out. The janitor hands him a letter from his aunt, the contents telling him that she would not forget him in her will. Percy is overjoyed at the news, looks around the room and decides it would never do for the aunt to see some of his enemies. Soon the pictures of two women very much resemble. He decides to change them. He takes them down and reverses them, getting a right bright, he writes on the back of one, "What is Home Without an Aunt?" And on the opposite one, "Love Your Relations."

Percy hears someone at the door, goes hurriedly to meet his aunt, throwing his arms around Bobby instead. Bobby wonders the use of Percy's room to meet his fiance in. Percy gives consent, and Bobby writes a note to his fiance, places it back at the addressed envelope, glances at the calendar and laughs. He removes the letter from the envelope and addresses another envelope similar to the washwoman. He gives the letter to the janitor. Percy then leaves Bobby to meet his affinity, alone. A rap is heard and Bobby thinks it is his sweetheart, goes to the door with arms outstretched to receive her. Instead the aunt enters. Bridget fall into his arms, who tells him she came to marry him and shows the letter. Bobby tries to explain to her. She cannot and falls into the trunk. Bobby closes the lid. He looks around for some place to put the trunk, and decides to throw it from the window.

Bobby, vowing vengeance, goes to the table, spies letter heads it, and decides he will impersonate Percy's aunt. He finds an old maquerade costume, makes a quick getaway just as Percy enters very much excited. His aunt has not arrived. He has bought a present for her, looks at it, and it fails. He gets down on his knees and looks for it. Finds a pistol under the table. Percy peeps from under the table and discovers the joke that Bobby intends to perpetrate. Percy crawls from under the table and begins to disrobe. He hears someone coming and goes to the door when, instead of his aunt, enters his own aunt appears. Percy begins a decided rough house play with her. Bobby enters. Percy turns and sees him, and is astonished to see that he has been abusing his real aunt. He goes down on his knees in pardon, but she refuses to listen. Bobby has removed his female wardrobe and proceeds to take the Aunt's part. He offers her his arm and starts toward the door. Percy pleads. Bobby turns and kisses his hand to Percy. Percy turns to signs, tears the door and smashes it and is about to smash the other when the real washwoman enters and gets it full force over her head. She falls to the floor, she holds her hands out to him imploringly and Percy sees no way of escape, throws up his hands in despair and dives out of the window.

THE BONANZA KING.—Lillian Randolph, the daughter of an old New England family, has two suitors for her hand, Arthur Neville and Chester Hawley. Neville (the favored one), is addicted to the use of liquor, and is frequently seen under its baleful influence. Hawley, on the other hand, while of excellent character, is finally rejected in favor of Neville.

Smarting under the sting, Hawley devotes his time to spying upon Neville, who, despite his sacred promise to reform, is continuing in his downward course, after his marriage to Lillian. While on a prolonged debauch, Neville is seen by Hawley, helplessly intoxicated in a low dance resort. He sends a letter to Lillian, apprising her of the fact, and telling her where her unfortunate husband can be found. Lillian hastily dons a wrap and goes in search of him. She is seen pleading with her husband to return with her to their home and little child, when Hawley comes into the scene and brutally reproaches her with rejecting him in favor of such a drunken, worthless wretch. Neville, in his half-crazed condition through his long debauch, sees his old rival sneeringly calling his wife's attention to his helpless condition. He draws a revolver from his pocket, rushes from the room in pursuit of Hawley, who has tauntingly left the place. He follows him to his home, bursts into the library, revolver in hand, only to be confronted by a man who are at work looting the home of Hawley. As he appears through the door, he is seized, disarmed and pinioned upon the floor. The burglars again resume their work, when another interruption comes.

Hawley appears upon the scene. He discovers the intruders at work upon his safe, interrupts them, and is shot with the revolver, which was taken from Neville's hand and placed upon a table. Neville recovers consciousness, finds the body of his rival, sees his own revolver on the table and imagining he did it, rushes from the scene. In a fit of remorse, he seeks his wife, tells her of the murder of Hawley, and flees from justice.

He seeks a refuge in the Far West, and after suffering untold agony and remorse for five years, he accumulates a large fortune through mining interests he has acquired.

He returns to the East, under an assumed name, instituting a search for his wife and child, whom he finds living in abject poverty and about to be dispossessed by the very man who committed the murder, which he believed himself guilty of. An accident brings him in contact with one of the "Big Six" burglars, who is engaged in looting the safe of Hawley's safe, and an accidental kindness to the man causes the latter to relent, and he tells the first step of Hawley's murder, and discloses the rendezvous of the crooks.

His wife and child have been rescued from their direful poverty, and are transformer to Neville's home with every luxury money can purchase.

Neville is taken to the rendezvous, where the principal offender, the murderer of Hawley, confesses his guilt to Neville. He is released, and Neville is reunited at last with his wife, child, and his old family retainer, James, the servant, who has remained loyal through all their trouble and misery.

WHEN A MAN'S SINGLE.—One particular morning, of a particularly cold winter in fact, or at least some men, he quarreled with his spouse at breakfast, for no other reason than that he was feeling out of sorts with himself; she was sweet and considerate, as all wives are, until sweetness ceased to be a virtue, and she decided to leave him to wake up to housekeeping and she left him to return to a girl's first, and most stable love, her mother. Her young husband was somewhat non plussed on his return from the office the same evening, to discover that his wife had made good her threat to leave him, but he waited and all, but man-like, thought for a brief spell, that freedom was bliss, and he commenced operations in the kitchen, led in that direction by the gnawings of an empty stomach, he succeeded in doing his best to back up housekeeping and most of the available crockery and kitchen utensils, and, after finding out that a crust of stale bread was decidedly cold comfort, he sought assistance of the employment agency.

The applicants came in for his approval, did more than anything else to bring him back to a normal condition of mind, and in despair he bets his wife will return, which she does, accompanied as a nigger wench. On viewing her orderly household in the state of disorder it happens to be in, she very naturally faints. On sighting reproaches, to his astonishment, he discovers that her complexion is quite dark, and even though under the black he sees the wife of his bosom, who is as well pleased as he is to fall into his open arms. Upon leaving some hours later, on his face, but that is a small matter. He promises to be good, kind and considerate, and just like the good, considerate husband he will clean, and they begin all over again, with little fear that by contrary venture, experiment again.

BERTIE'S BANDIT.—Bertie is a young corporate botanist. He is pottering with some flowers in the garden, when Nell, the idol of his dreams, appears. He starts up when he sees her pleading, soulfully with her to marry him. Nell is a full-blooded girl, and tells him she cares nothing for Bertie for many things, she prefers a real man for a husband.

News comes from Nell's uncle, in Red Cloud, that he is going to sell out his store, and go back to Vermont. Nell and her mother set out for Red Cloud, and Bertie determines to prove himself a man, accompanies them. At Tucson he stops a late arriving train, leaves Nell and Bertie start out for Red Cloud on foot. Bertie purchases a burro to pack their baggage, and it happens to be a burro belonging to the famous of "Tiger Jack," the lone bandit, who has caused the community to quake with fear.

The "Tiger Jack" mail coach is held up by "Tiger Jack," and with the property of the passengers he makes off into the hills.

Bertie and Nell and the burro are plodding along toward Red Cloud, Bertie's time is divided between making love to Nell and brandishing over the botanical specimens along the way. He does not observe the disappearance of the burro, and eventually is forced to desert Nell while he goes in pursuit of the wayward animal. Unfortunately he runs into the hiding place of "Tiger Jack," and, a moment later, Bertie encounters the bad man. Bertie is think until "Tiger Jack" recognizes Bertie as Nell's hat, which is on the burro's pack-saddle. Then, the botanist loses his temper and wallops the bandit. He is putting the finishing touches upon the bandit, when Nell comes up. She is amazed at the powers of her lover, and lavishes congratulations upon him. He takes it in a matter-of-fact sort of way, and calls for a rope.

When the sheriff's posse rides up, a few moments later, "Tiger Jack" is helplessly bound. The sheriff informs Bertie that he is entitled to the $5,000 reward offered for the capture of the outlaw, and the story closes with the botanist enriched by a bank roll and a bride.

THANHOUSER.

ONLY IN THE WAY.—When Mrs. Gage's little savings were swept away and she found herself penniless, she naturally turned to her only son for support. Unfortunately for her, the son married and his wife objected to the introduction of a mother-in-law into the household. At first her objections were overruled, but after the unwelcome guest had been dandelled with them for some time, she induced her husband to send his mother to a home for the aged.

But, in the meantime, the sweet-faced old woman had won a firm friend in the person of her little granddaughter Marie, who found "Granny" to be just the friend she needed, and when the old lady was sent away, Marie refused to be comforted. "Granny's" only fault seemed to be that she was more or less helpless, and little Marie was a cripple. If a good woman like "Granny" could be treated that way, the child argued, what could she expect?

And so the little one decided to run away; and what was more natural than that, she should go to the old person whom, like herself, was "only in the way?" So after leaving a farewell note she started.

Her childish note of farewell touched the hearts of her parents. Their selfishness was brought home to them and when they found the two helpless ones, together and happy in each other's love, they did not have the heart or the desire to separate them. From that day on neither of them was "in the way," and, best of all, they were made to feel it.

ADRIFT.—Jack Thorne, a young artist, finds his efforts unappreciated, and he and his wife and little daughter are on the verge of starvation. The final blow falls when he is painting, and while he had built much hope, was rejected by a rich man, whom an artist chum kindly brought to the impoverished studio.

Jack decides that he can struggle no longer. Guess he will end it all. He writes a note, puts it in his pocket and goes out, intending to end everything. But the little daughter had watched him; she follows him and calls on him in her prayers and entreaties bring him to a realization of what he is about to do, and he returns to the loneliness ones that would be left behind. Penitent and remorseful, he accompanies his child back to their poor home.

There he confesses to his wife that it was only the child's timely interference that saved him from ending it all. Overjoyed that he is back once more beside her child, and clasping her in her arms, raises grateful eyes to Heaven in a prayer of thankfulness. At this moment, the artist sees a beautiful group of mother and child, with a light as if from Heaven upon them. Realizing that here is the inspiration he has been for which he has sought in vain, he calls for them not to move, and at once begins the delightful task of them, which brings him fame and wealth.

But with wealth, the artist becomes dissatisfied with his wife, and infatuated with a beautiful society woman, who begins to lay siege to him. The couple, happy in poverty, are now rapidly drifting on the rocks of matrimonial misery, and the child saves them. She is weeping one day when Miss Brent, the society woman, enters the room. Miss Brent, who has designs on the artist, forces, asks the cause of her sorrow, and tries to comfort her. The child tells her, and Julia's heart is filled with hatred, resolves to countervail the mischief the wife, she feels that she can not ruin the life of the husband, except with the aid of the child. On the spur of the moment, she writes a farewell note to Jack, gives it to the child, saying that it will end all her sorrow. Then she goes out of their lives forever.

Jack realizes, when he sees that his child is the messenger, that he has been broken with, that an outsider had made a sacrifice to save the future of little Marie, when he, her father, who had always loved her, had nearly forgotten his duty. Remorsefully he tears up the letter, and destroys the painting, not angrily, but as a symbol that he has cast the temptation out of his life. Then he makes peace with his wife and daughter, who are forfully happy in their love, and tells them that love will keep him in the right path for the rest of his life, and that the lesson he has been taught will never be forgotten.

LUX

BACK TO THE OLD HOMESTEAD.—Jack, a sailor lad, arrives at his home and is greeted by his family. When the novelty of his surroundings has worn off he goes to the beach, and calls to his father that he cannot work on the farm like his brother. This is a cruel blow to the old farmer. Jack, after leaving under favorable skies his mother, sets off for the town, and the next day commences to search for employment. But he finds that he is required. Eight days elapse and Jack, who has been turned out of his lodgings, sick at heart, goes down to the riverside. A slim, placid surface of the water attracts him, and he is about to end his troubles forever when a man drags him back. A new friend has appeared to cheer him up and introduces him to a friend. Then, for the first time, Jack learns that his rescuer is a thief, and he is asked to join in a proposed robbery. At first he refuses, but yielding to his new companions' enticement, he consents. Arriving at a large house the burglars, together with Jack, enter, but at that moment the owner enters the room. Stealing behind him one of the burglars is about to plunge a knife into the unsuspecting man when Jack, spurning forward, receives the wound himself. Startled, the two thieves make their escape, while the owner has Jack carried to a room. At length he is convalescent and confides his story to the kindly owner. The latter assures him that

everything will be all right, only he must return to his home. At first Jack refuses, but, urged by his benefactor, he at length consents. The latter accompanies him to the old farm, and entering, informs the family of Jack's return, and the wanderer comes in. For a time the old farmer stands aloof, but at length his love for his son conquering, Jack is seen folded in his arms, and then in those of the family. Arriving at a quiet spot on the farm the farmer makes his son promise to remain true to his old home, and Jack, sinking on his knees, kisses his father's hand and vows never to wander from the homestead again.

AT THE DUKE'S COMMAND.—The scene opens at the termination of a dance where the Duke of Chatmoss is supported by his nephew and his daughter to the throne, the daughter occupying the place of honor by his side.

One of the court maids approaches and the Duke's nephew, Edward, falls in love with her instantly, and his love is reciprocated. The aged Duke notes the beautiful maiden and he also smitten by her charms. In his infatuation he sends his bunchbacked serf to her apartment commanding her immediate appearance before him. The cunning bunchback discovers that his master has been forestalled by the nephew, who is the accepted lover of Irma, the maid. His master, the Duke, is apprised of this fact, and when the girl appears before the Duke the old gallant immediately overwhelms her with his attentions, but she, in her righteous indignation, repulses him.

The Duke is wrathy, and in his rage vows to win the frightened girl. She runs immediately to Edward and tells him of the occurrence. Edward is indignant and strides into the presence of his uncle, the Duke, demanding an explanation. There is a war of words, the nephew and the Duke growing excited, the bunchback fearing harm to himself stands aside with a drawn sword. The Duke easily tells Edward he must renounce all hope of winning the maid. Angered to desperation, Edward draws his sword to attack the Duke, but is prevented by the bunchback. The Duke summons the guard and commands them to disarm his nephew and take him to the dungeons and torture him. To add to the cruelty of his purpose, the Duke has Irma seized, and taken to the cell where Edward is confined, and there a mock trial is held, and the nephew ordered to the torture-chamber. During the time of torture the bunchback is pacing quickly to and fro between the dungeon, reception room and the girl's chamber.

The Duke informs Irma that the price of the lover's life is herself. She refuses, and the trap-door is opened, showing the agonized girl her lover on the rack being seared and tortured. She consents to sacrifice herself and the torture ceases. The Duke is satisfied at the result of his diabolical method of winning the girl.

The bunchback is commanded to bring the girl to the apartments of the Duke. She appears before him in a fit of desperation, scars her face with a red hot poker, horribly disfiguring her beautiful face. She accompanies the bunchback into the presence of the amorous old Duke, wearing a veil. The Duke lifting the veil is horrified at the face of the woman, who was once so beautiful. In disgusted, all pursuit of her and consents his nephew to appear in the audience chamber, where Irma is still veiled. The Duke announces to Edward that he must marry her, being possessed of the idea that the girl will be won aside by Edward's display of games on her once beautiful face. Edward is all too willing, and raising the veil is shocked at the result of her sacrifice, but draws her closer to him in a fond loving embrace and leads her away, loving her in spite of her blemished face.

THE MIRROR.—Dorothy is beloved by Dick and Paul, who are both persistent in their attentions. Dorothy is apparently unable to decide between them and quite naturally regards the latter's financial in her favors, but the young men press her for an answer.

She is walking alone when she passes the residence of a fortune teller and is possessed of a happy thought. She will consult the fortune teller's way out of her dilemma. She goes in and crosses the palm of the dclver into the paul and future and is enlightened.

Dick sees her enter the house and, simulating her mission, gains admission to an adjoining room by bribing the woman in waiting. He hears the instructions of the fortune teller, who informs the girl that if she will rise at midnight, descend the stairs to her sleeping robe, walk a certain number of steps, turn the required number of times, and hold a candle to the mirror, she will see the face of the man she is destined to marry.

Dick is made acquainted with this by listening at the keyhole and is elated. At midnight he gains entrance to the home of Dorothy by adopting burglar's methods, climbing the trellis like an ordinary burglar. Paul discovers his actions and, under the impression that Dick is about to enter surreptitiously in some way, summons help and they enter the house.

In the meantime Dick clad in his stocking feet, has taken a position near the mirror to await the coming of Dorothy, who soon puts in an appearance. She follows the instructions of the seeress to the letter with Dick, jubilant, imitating her movements. She gazes in the mirror, and the fortune teller fainted better than she knew, for the face of Dick is photographed on the mirror. Dorothy turns and is too quick for Dick, and his little ruse is discovered. The humor of the situation dawns on the girl and, of course, Dick is forgiven for his deception, just as Paul and the policeman break into the scene, Jay bribing the officer. Dick turns the attention of that worthy on Paul and the copper marches off with the lover who lost, and there is a pretty scene in which Dorothy and Dick are the principals. Paul realizes that he is outwitted and Dick radiantly happy at the result of his little strategy.

WHEN THE CAT'S AWAY.—Mr. and Mrs. Parker leave their apartments to the care of their servants, Riley and his wife, while Mrs. Parker pays an extended visit to her mother, and Mr. Parker makes a business trip.

Riley assists at the going away and the furniture is covered with care, he being admonished to take excellent care of the apartments, which he proceeds to do.

Riley finds the need of some ready money, and he resolves to turn a penny his way by letting the apartments in the absence of his master and mistress. He tacks up a neat sign and awaits developments.

Mr. and Mrs. Strong, strangers in the city, happen to pass, see the sign and make application to Riley for the use of the apartments. Riley is open to a deal and he is paid a month's rent in advance. Mrs. Riley is overjoyed at the arrangement.

In the meantime Mrs. Parker's stay is cut short by receiving a telegram from her husband calling her home. Her arrival is most inopportune, Mr. Strong is seated in Parker's favorite easy chair and she is overjoyed to see her accepted husband. Appreciating Mr. Strong she passes her hands over his eyes, and he, thinking it is Mrs. Strong steps out to the hall, where the meeting is accomplished. Mr. Parker and Mrs. Strong happen to sit side by side. The mistake is quickly seen and the master immediately engages in a hair pulling match. Happily the situation is soon straightened out.

The passages explain fully, but the Parkers soon convince them that they have a prior claim on the premises by reason of ownership. Riley is summoned and finds himself in a predicament out of which he encounters somewhat downcast, for he is compelled to refund to Strong his rent money and is fired by Mr. Parker.

NESTOR.

THE BRIDAL TRAIL.—Two lovers tied been a wedding about to take a bride and the companionship of being both farmer and partner to the girl consigned sure enough upon him.

As present appeared upon consigned Ben Darwin, was Gilbert friendship for Frank Board man a stranger to these parts.

Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

***The* Decorators Supply Co.**

2549 Archer Avenue : : CHICAGO, ILL.

To keep the young man from the house was quite simple, but would the girl not come? Him outside? An himself was not for her own little home in the mountains. Worse from abandoned her usual frivolities and soon pudding. It was sore that Gilbert found it hard for to meet him at the common lovely spot in which their lovely was prepared.

But before the old man could be persuaded to give his consent, the elder Boardman arrived, and learning that the son was on the verge of marrying the granddaughter of his bitterest enemy, he made a bitter attack on which Frank deserted to don't love and had no intention of marrying. The girl in question, "The girl in question, however, was Miss Grace Darwin, and accordingly Mr. Boardman knew like a flash what he considered his interference with the affairs of his son. Grace, worse with rage and despair, informed Gilbert that daughter of common snake and that she never her name and refused to have anything to do with him. Gilbert, however, made a powerful and pleading appeal to Grace, but she refused to hear him out. Then sending the unconsoled father up the road at a point of the gun, Grace left the house.

Of the incidents that followed [illegible] of the [illegible].

But marriage [illegible] [illegible] [illegible]

ATLAS.

KELLY, U. S. A.—Now, Kelly was a soldier but in time away of Uncle Sam's army. He had led a fine life until they gave him a tub and a washboard and made him official cleaner of the soiled linen. From his feeling that he was a prisoner and he silently stole away, only to be chased by Swedenmals and finally captured as he clung to the cowl of a friendly tree.

If Wilbur Morgan had only left her money in the bank, the bandit's gang would have failed to had her losing place and the theft would never be committed, but she didn't and the tramp sought all the booze he could carry and went to sleep.

Kelly made another get-away and this time eluded his followers. Then he grew hungry and walks in search for food, stumbled upon the sleeping thief. Kelly was quick to notice that his uniform must be discarded. He changed clothing with the tramp and ran away.

The sheriff had a good description of the thief and his deputies owned good horses. They caught Kelly and found some of the Wilbur Morgan's money in his clothes. Kelly cried and confessed to being a deserter rather than go to jail as a common thief, so they rounded up the culprit and Kelly returned to the fort in time to gear the sunset gun. He likes to be a soldier now.

YANKEE.

A SON OF OLD GLORY.—Margaret Luther Abercrombie, missionary to Egypt for the American Tract Society, is accompanied by her nephew, a handsome young man of twenty-five. Among her converts, Miss Abercrombie shows more than common liking for a young orphan girl, beautiful of face and figure, whose supervisory guardian is negotiating with a soulless Jewish slave-trader for the sale of the girl.

Clifton meets the girl when he calls to escort his aunt to their lodgings and is struck with her wondrous beauty. An old duenna, Leota's faithful friend and companion, has overheard the guardian and the slave-trader bargaining for the girl and has warned her to be on guard at all times. Leota, overcome with anxiety, determines, as a precaution, to dispatch a note to the American, giving him the name of the slave trader and asking him to search for her should she suddenly disappear. Ayhasa delivers the note returning just in time to see Leota hurried away by the Jew and his men.

When Clifton is informed of the girl's plight he goes at once to the Jew's slave market and there finds a sale in progress, Leota being among those soon to be placed on the auction block. Soon the auctioneer comes to "the fairest in all Egypt" and Clifton determines the best and easiest manner of saving Leota is to bid the highest and buy her himself. A wealthy Nabob in the crowd saving permanent peace at Double Trouble Ranch, evinces great interest in the girl and Clifton finds a sudden rival in the bidding.

But his American blood wins up and he forced the Nabob to retreat under fire of his reckless assistance and Leota was rescued ever to Clifton as his own property.

The Nabob decided to show the young Yankee upstart an oriental trick he did not know. While out walking with Miss Abercrombie, Leota was suddenly seized by strong men and hurried away. The latter's assistants communicated with her nephew and told him what had happened. Clifton led his men, who were waiting for the girl's abduction and straightway went to the Nabob's palace and demanded her release. He was thrown into a dungeon for his pains, but subsequently rescuing him there, Leota sinks to the floor, drawing the cross, given her by the missionary, from her bosom and pauses to the Christian God. An old retainer in the palace, noticing the cross, flings to her side and whispers to her that he is secretly of the same faith and that he will help her. Keys are stolen from the cuinch in charge of the dungeon and Clifton is released. While Miss Abercrombie spirits Leota away, the young American literally fights his way out of the palace, through the streets and down the harbor, where the women have preceded him, and there he finally secures protection on board an American steamship bound for the United States.

Leota became a dutiful and lovable wife and long after her Yankee Knight had left behind some husband, both of whom sacrificed ambition and their chosen calling that she might be saved from a life of misery and shame.

FOILING THE CAMORRA.—It remained for the fearless "Italian Sherlock Holmes" to run down the bold and most merciless band of kidnapers ever recorded in the annals of the Black Hand. Headed by a Sicilian camorrist, who had escaped from Italy and became a leader of her bands some husband, both of whom sacrificed ambition and their chosen calling that she might be saved from a life of misery and shame.

New York, this gang of terrorists had been levying blackmail on the wealthy Italian merchant who showed signs of prosperity until the police were thrown into confusion by the succession of bomb explosions and kidnapings which followed which a victim failed to respond.

Finally, a young Italian police lieutenant, Victor Petrosino, began a chance to break up the gang. He was given the opportunity and the story of his wonderful experiences and dangers he encountered, we have told in pictures.

Not only do we show the Italian Sherlock Holmes" fighting against terrible odds at the risk of his life, but the scenes incident to the rescue of the kidnaped children, the capture of the wily Black Hand leader, and the return of the children to their grief-stricken parents, but we illustrate another notable exploit, which leave Petrosio was honored for his daring by the entire Department in the presence of his brother officers and representatives of the press.

WAS SHE JUSTIFIED?—A waif of the poorer class is secretly adopted by a well-to-do woman who longs for a baby. Her husband, a physician, returns from a sojourn abroad and is told the child is his own, which information he receives joyfully.

At the age of seventeen, the girl has grown to lovable girlhood and is much adored by those whom she believes to be her rightful parents.

Her real father, a depraved and dissolute sot, suddenly appears in the doctor's absence and demands the return of his child. In an effort to rid herself of the wretch, Mrs. Van Sant offers him money. Increasing amounts are refused and again but he is obstinate and clearly indicates he wants the girl to support him. If not with honest toil, then by blackmail, the innocence which he would market to the highest bidder.

The distressed woman, thinking only of saving Millicent from a fate worse than death, and fearing her husband might learn of the deception she has practiced so many years, drugs him with brandy and gives it to the brutal father, apparently conspiring in his scheme, even to pulling him where the young girl is sleeping peacefully in her bed-chamber, then advising him to return for a second day.

On his way out the man reels and falls before reaching the door and Mrs. Van Sant, fearful that her crime will be detected if he dies in the house, summons a physician friend of her husband's and they succeed in reviving him just as Doctor Van Sant returns. The drug is recognized and the poor woman finally decides to confess everything and rely on her husband's good heart for forgiveness.

She is cast off, much to her surprise. Instead of receiving a verdict of approbation. Finally, the distracted woman again visits her sleeping charge and bravely and anguished farewell—silently glides away to the entrance where the doctor keeps his most deadly drugs.

BISON.

AN INDIAN TRAPPER'S PRIZE.—Examining his set traps, Swiftwater is amazed to find that he has caught a beautiful Indian maid. Swanfoot, who, in gathering roots and herbs has grasped upon one of the rabbit traps. Swiftwater frees the girl and carries her to her village, incurring the enmity of Wounded Knee, a suitor of Swanfoot who attacks Swiftwater and is ordered arrested by Long Jingle, chief of the tribe and father of Swanfoot. This merely little romance ends in the wedding of the lovers.

THE CREEK CLAIM.—Driven off his claim by the gambler's wife, a once wealthy prospector is in sore straits. Mrs. Rogers starts to stake the claim by filing the papers with the U. S. office in Long Island. In search of a pick to dig the claim is overtaken by the gambler's wife. By a ruse she persuades the latter to take her to town and quick action foils the gamblers plot.

GREAT NORTHERN.

MR. MUGGINS HAS HIS SEWING DONE.—Muggins feels she wants the sofa and had many delicate and he proceeds to it and do a little mending himself. In sewing a patch to his trousers after making white cotton thick by dipping it in an inkpot, he includes the carpet in the patch. As his performance does not seem very satisfactory, he cogitates upon some better means of getting his sewing done. An idea strikes him and he puts the following advertisement in a newspaper: "Wanted, a wife; must be able to do sewing, and give good references." There was a great many applicants for the position, furnishing numerous amusing complications that will not fail to make just as many laughs.

THE TRIUMPH OF INTELLIGENCE.—Mr Smith has extraordinary hands and shows off to his weaker friend, who has rather a rough time. The friend exercises his ingenuity; brain conquers muscle, and Mr. Smith has to give in.

CHAMPION.

AT THE DOUBLE TROUBLE RANCH.—Rather unenviable is Peter Forge's inference at the Bush-House because of the turbulent and aggressive disposition of his elder son, Bob. The possession of an equally meek and obedient son Charles, might tend to alleviate conditions, but Bob is unbearable at times and Peter rejoices in the opportunity to present his two sons to Widow Walker.

Strangely enough, the same situation prevails in the household of Widow Walker. The elder of the two daughters is the mistress of a terrible temper while is quite a troublesome factor in the maintenance of a peaceful home, and the presentation of Foster's sons is a Godsend towards the riddance of the girls.

It is generally conceded that opposite natures are more likely to meet. Therefore this is upheld when Blossom, the elder and shrew, permits her affections to be gained by Charles, and Bob selects Sally, the younger and compliant sister as a mate.

The unions are effected shortly at one and the same time, following which they install themselves at the Foster's, the household having been partitioned in twain. Bring now free from cares and quarrels. Peter concludes that the widow is a welcome prize. He pops the question, is delightedly accepted, and his happiness is unbridled.

Three happy couples—but—well, after a year's acquaintance, one isn't extra careful of one's choice of language or line of action in the conjugal state; and the ferocity of a risible temperament is not to be supposed by the possessor of a meek or a retiring nature. Bob and Blossom lord it over and predominate in the government of home affairs, and in their exuberance try to direct others, ultimately dig their own pitfall.

Blossom exhorts Sally to throw off the yoke and assume home control as she, Blossom, does, and her advice is to commence at once. Bob counsels Charley in the same tenor, and the uprising results, in a cyclonic outbreak between husband and wife. Astounded by the surprise and suddenness of the upheaval, the erstwhile aggressive lords of home become humble supplicants for mercy. Forgiveness is extended readily, thus in-

THE ONE BEST SOUVENIR

S. R. O. EVERY NIGHT

5c. EACH

$5.00 Per Hundred

This beautiful Souvenir Spoon is guaranteed Solid Silver Plated French Gray Finish and the latest design Write today for sample and 3 plans that will fill your house to capacity.

UNITED STATES FACTORIES CO. MANUFACTURERS 40 Dearborn Street, Chicago

THE MOTIOGRAPH MOTION PICTURE MACHINE

is destined to become THE MACHINE OF THE FUTURE.

DEALERS SEIZE THIS OPPORTUNITY! Some choice territory open, Write us.

DO YOU KNOW our sales for 1910 were 2½ times greater than in previous years

THERE IS A REASON FOR this wonderful increase. THIS GREAT INCREASE IN SALES OF THE MOTIOGRAPH is a result of our policy of giving value received, also it is due to our infinite capacity for taking pains and our purpose to produce THE MACHINE OF THE FUTURE. THE MOTIOGRAPH idea combines a thousand details that show some real thinking. The design is remarkable for its beauty and strength, simplicity of operation, accessibility of parts.

NOTHING LIKE IT HAS EVER BEEN OFFERED BEFORE

THE 1911 MODEL MOTIOGRAPH means feature. Some the lettering and name of concern, letter

ENTERPRISE OPTICAL MFG. CO., 564-572 West Randolph Street, Chicago, Ill.

J. H. HALLBERG, Agent, 36 E. 23rd Street, New York City — I. H. KEMP, Agent, 833 Market Street, San Francisco, Calif. — J. F. BROCKLISS, Agent, London, Paris and Berlin

FOREIGN SPEAKING MOVING PICTURE MEN

REALIZING that among our readers are many who speak one or more European language and who would undoubtedly find much of interest in some of the foreign Moving Picture Papers, the MOVING PICTURE WORLD will be glad to forward the subscriptions of any of its readers for any of the following weekly publications. Yearly rate is given and applies to either new or renewal subscriptions in United States.

Canadian Exhibitors will add 50c. for Postage when ordering Moving Picture World with either of the foreign Papers.

Moving Picture World and Cine-Journal [French]	**$4.40**
Cine-Journal [only]	**2.50**
Moving Picture World and either The Kinematograph and Lantern Weekly or The Bioscope [British]	**$4.00**
Either of the British Papers [only]	**2.10**
Moving Picture World and La Cinematografia Italiana [Italian]	**$3.60**
La Cinematografia [only]	**1.70**
Moving Picture World and Nordisk Film Tidning [Swedish]	**$3.10**
Nordisk Film Tidning [only]	**1.20**
The Moving Picture World and Der Kinematograph [German]	**$5.00**
Der Kinematograph [only]	**3.15**

KINDLY NOTE FOR FUTURE REFERENCE

Moving Picture World

Box 226 Madison Square P. O., N. Y. City

READY FOR DELIVERY

Moving Picture World

BOUND VOLUME, No. 7.

July to December, 1910

TWO DOLLARS **EACH, $2.00**

Express charges collect

ONE OF THE MANY

R. Oates — WONDERLAND THEATER — F. O. Williams
Oates & Williams, Props.
Licensed by the Motion Picture Company of New York
[illegible] North Lindsey Street
Ennis, Oklahoma, Dec. [illegible]

Chicago Song Slide Exchange,
Chicago, Ill.
Gentlemen:

Words of Dec. 20th to hand and contents duly noted.

In reply I wish to state that it was the great pleasure to deal with a house of your kind. Most houses would, when their first slides were misplaced, and the customer was on tenters for the answer would not attach their attention.

When your last shipment reached me there was a statement enclosed stating that they had a balance of 6c cents against me. I got no statement for the shipment that I received that day. Now I send you in the amount of 6c cents, and thank you for same. I have had some of your slides for [illegible] and assuming no fault, I have kept a record of your slides, whether used or not. I find that I have used 4,000 times. From now on I am paying for my slides in advance. This is perfectly satisfactory to me and will continue to be so if my shipments are always equal to the last one I received. I am also sending a record of all slips used in my service.

Wishing I were near you, and wishing with a house like you have proven yourself to be I remain my best wishes for prospering business.

Your service is unsurpassed anywhere. I intend to stand with it to the end. It gives me a fine feeling to know that there [illegible] [illegible] [illegible]

Licensed Release Dates

BIOGRAPH.

Jan. 12—The Midnight Marauder (Com.).....392
Jan. 12—Help Wanted (Com.).....695
Jan. 16—His Trust (Dr.).....396
Jan. 19—The Trail Trifled (Dr.).....989
Jan. 23—Fate's Turning (Dr.).....998
Jan. 26—The Poor Sick Man (Dr.).....991
Jan. 30—A Woman in Orange Blossoms (Dr.).....995
Feb. 2—Their Second Love (Dr.).....997

EDISON.

Jan. 10—The Test of Friendship (Dr.).....
Jan. 11—The Home of the Seal (Scenic).....
Jan. 11—The Gardener's Ladder (Com.).....
Jan. 14—The Long Hunt Heir (Dr.).....
Jan. 17—With Interest To Date (Dr.).....1000
Jan. 18—Grandpa's Birthday Gift (Com.).....995
Jan. 21—Mike the Miser (Dr.).....998
Jan. 24—An Eventful Evening (Dr.).....1000
Jan. 25—The Lover and the Count (Com.).....995
Jan. 27—The Black Bordered Letter (Dr.).....1000
Jan. 31—The Try Out (Dr.).....995
Jan. 31—Rampageous as Reuben (Com.).....
Aug. 3—Selling Old Master (Dr.).....

ESSANAY.

Jan. 10—The Spaniard's Romance (Dr.).....1000
Jan. 13—The Girl of the West (Dr.).....995
Jan. 17—His Master's Son (Dr.).....1000
Jan. 20—The Border Ranger (Dr.).....995
Jan. 24—A Sin Unpardonable (Dr.).....1000
Jan. 28—The Two Reformations (Dr.).....1000
Jan. 31—The Gilded Joker (Com.).....995
Jan. 31—Hawk and Hawk (Com.).....
Feb. 4—Carmencita, The Faithful (Dr.).....995

GAUMONT.

G. Kinée.

Jan. 14—A Simple Rustic Tale (Dr.).....938
Jan. 17—The Sealed Letter (Dr.).....837
Jan. 17—A Water Contest (Scenic).....168
Jan. 21—The Kleptomaniac's Repentance (Dr.)..995
Jan. 24—The Twilight of a Soldier's Life (Dr.).945
Jan. 28—The Ruby Fortune Hunters (Dr.).....982
Jan. 28—The Gorges of the Bourne, France (Sc.)293

KALEM.

Jan. 4—The Bolted Door (Dr.).....975
Jan. 6—The Runaway Engine (Dr.).....995
Jan. 11—For Love Of An Enemy (Dr.).....995
Jan. 13—The Heart of an Indian Mother (Dr.)1000
Jan. 18—Her Claim's Brother (Dr.).....980
Jan. 20—Robbie and the Bloodhound (Dr.).....
Jan. 25—The Secret of the Still (Dr.).....950
Jan. 27—Puritans and Indians (Dr.).....970
Feb. 1—The Sheriff's Sister (Dr.).....1000
Feb. 3—The Trail of the Pomas Charun (Dr.)..1005

LUBIN.

Jan. 16—Will It Ever Come To This (Com.)...715
Jan. 19—A Brother's Redemption (Dr.).....1000
Jan. 5—A Mix in Masks (Com.).....
Jan. 9—Spring Day at Silver Gulch (Dr.).....950
Jan. 12—The Widow's Choice (Com.).....990
Jan. 16—Will It Ever Come To This (Com.)...715
Jan. 16—Easy Coin (Com.).....250
Jan. 18—A Brother's Redemption (Dr.).....1000
Jan. 23—Father Makes Himself Useful (Com.)..975
Jan. 26—Father Love (Dr.).....1000
Jan. 30—His Bogus Uncle (Com.).....1000
Feb. 2—Age vs. Youth (Com.).....1000
Feb. 6—A Double Elopement (Dr.).....990
Feb. 9—The Petticoat Sheriff (Com.).....1000

MELIES.

Dec. 29—In the Tall Grass Country (Dr.).....980
Jan. 5—The Crimson Scarf (Dr.).....980
Jan. 12—The Owner of the "L L" Ranch (Dr.).980
Jan. 19—Changing Cooks (Com.).....980
Jan. 26—How Mary Met the Cowpunchers (Dr.).980
Feb. 2—Only a Sister (Dr.).....

PATHE.

Jan. 23—How Max Went Around the World (Com.).....633
Jan. 23—Gasoline for a Tonic (Com.).....361
Jan. 23—Saved By Telegraph (Dr.).....720
Jan. 25—Whidles' New Sleeve (Com.).....282
Jan. 27—Il Trovadore (Dr.).....964
Jan. 28—Father Against His Will (Dr.).....720
Jan. 28—Betty Boils Along (Com.).....289
Jan. 30—The Escape from the Tuileries (Dr.)1000
Feb. 1—Hearts Hunger Happiness (Com.)..722
Feb. 1—Practical Brook Trout Breeding (Ind.).279
Feb. 2—The Shave's Revenge (Com.).....722
Feb. 5—Rice Industry in Japan (Ind.).....256
Feb. 6—A Combo's Devotedness (Dr.).....922

SELIG.

Jan. 2—The Argonauts (Dr.).....1000
Jan. 5—Ramona's Father (Dr.).....1000
Jan. 9—Shadows of the Past (Dr.).....1000
Jan. 13—The Rival Dramatist (Dr.).....1000
Jan. 16—Buddy (Dr.).....1000
Jan. 19—An Englishman's Honor (Dr.).....1000
Jan. 23—A Robust Patient (Dr.).....1000
Jan. 26—The Spy (Dr.).....
Jan. 30—The Little Circus Rider (Dr.).....980

URBAN-ECLIPSE.

(G. Kleine.)

Jan. 4—A Lock of Hair (Dr.).....978
Jan. 11—Washed Ashore (Dr.).....970
Jan. 11—Wood Carving at Brienz (Ind.).....320
Jan. 18—By The King's Order (Dr.).....
Jan. 25—The Sailor's Return (Dr.).....689
Jan. 25—Scenes in Jersey of the British Isles (Scenic).....296

VITAGRAPH.

Jan. 17—Three Men and a Maid (Dr.).....
Jan. 20—The Girl in The Film (Com.).....
Jan. 21—Cast Up By The Deep (Dr.).....
Jan. 24—It Did Look Suspicious (Dr.).....
Jan. 24—Florence's Double (Scenic).....
Jan. 27—Girl of the Mountains (Dr.).....
Jan. 28—Jones Jones in the South Seas.....
Jan. 31—Jean Rescues (Dr.).....
Feb. 3—Society and the Man (Dr.).....
Feb. 4—A Queen for a Day (Com.).....

Independent Release Dates

AMERICAN.

Jan. 16—The Battered Bridegrooms (Com.)....525
Jan. 16—A Dental Disaster (Com.).....450
Jan. 19—The Bonanza King (Dr.).....990
Jan. 23—When A Man's Single (Com.).....1000
Jan. 26—Bertie's Bandit (Dr.).....1000
Jan. 30—The Genius (Dr.).....1000
Feb. 2—The Mission In the Desert (Dr.).....
Feb. 6—A Pittsburg Millionaire (Dr.).....985
Feb. 9—In the Installment Plan (Com.).....590
Feb. 9—Two Much Aunt (Com.).....495

ATLAS.

Jan. 18—A City Wolf (Dr.).....
Jan. 22—Irish Hearts (Dr.).....
Jan. 4—Hills Great Sacrifice (Dr.).....
Feb. 8—Kelly, U. S. A. (Dr.).....

CHAMPION

Jan. 11—Bill's Widow (Dr.).....950
Jan. 18—The Will of a Western Maid (Dr.).....
Jan. 25—Why He Went West (Dr.).....
Feb. 1—Judged by Higher Power (Dr.).....
Feb. 8—At Double Trouble Ranch (Dr.).....950

COLUMBIA.

Dec. 24—The Cattlemen's Feud (Dr.).....
Dec. 31—Trapped (Dr.).....
Jan. 7—Queen of the Fairies (Dr.).....

ECLAIR.

Jan. 23—Painless Extraction (Com.).....508
Jan. 23—Kilt The Fly (Com.).....442
Jan. 30—The Emperor's Lunch (Com.).....503
Jan. 30—The Elusive Kiss (Com.).....373
Feb. 6—Doctor Against His Will (Dr.).....984
Feb. 13—The Paddlewagg in a Strike (Com.)..528
Feb. 13—The Elixir of Bravery.....424

GREAT NORTHERN.

Jan. 14—A Homeless Boy (Dr.).....
Jan. 21—The Trunk Mystery (Dr.).....
Jan. 28—Triumph of Intelligence (Com.).....
Jan. 28—Mr. Muggins Has His Sewing Done (Com.)
Feb. 4—The Criminal Chief's Capture.....

IMP.

Jan. 16—Melody.....995
Jan. 23—The Dream (Dr.).....1000
Jan. 26—Sealed Lips (Dr.).....997
Jan. 30—Maid or Man (Dr.).....995
Feb. 2—An Imaginary Elopement (Com.).....500
Feb. 2—Mix-Up (Com.).....500
Feb. 6—At the Duke's Command (Dr.).....1000
Feb. 9—The Mirror (Com.).....500
Feb. 9—When the Cats Away (Com.).....500

LUX.

Jan. 13—That Is My Name (Com.).....438
Jan. 20—A Dreadful Mistake (Dr.).....588
Jan. 20—His Faithful Furniture (Com.).....380
Jan. 27—Little Willie Goes Cycling (Dr.)....236
Jan. 27—Infamous Deception (Dr.).....622
Feb. 3—Back to the Old Homestead (Dr.).....944

NEW YORK MOTION PICTURE CO.

("Bison.")

Jan. 17—Texas Ted's Defense.....900
Jan. 20—The Redskin's Secret.....900
Jan. 24—The Red Man's Wrath.....980
Jan. 27—Trials of Red Brown.....900

ITALA.

(By N. Y. M. P. Co.)

Jan. 12—Joanna of Braganza.....900
Jan. 14—The Recoil.....900
Jan. 19—A Sad Fascination.....900
Jan. 21—The Wife's Friend.....500
Jan. 21—A New Kind of an Arm Chair.....500
Jan. 26—The Revenging Picture.....900
Jan. 28—My Son Is Guilty.....900

AMBROSIO.

(By N. Y. M. P. Co.)

Jan. 11—Clouds and Ice Fields.....500
Jan. 18—Speedy Failure's Advertisement.....500
Jan. 18—The Blue Domino Disguise.....500
Jan. 25—Tweedledum.....500
Jan. 25—Tweedledum Within a Cask.....500

NESTOR.

Jan. 11—Sleepy Hollow (Dr.).....950
Jan. 13—Their Wedding Day.....
Jan. 25—The Man In 23.....
Feb. 1—The Bridal Trail (Dr.).....
Feb. 8—The Transgressor (Dr.).....

POWERS PICTURE PLAYS.

Jan. 14—Monte Cristo (Dr.).....
Jan. 17—A Mamma's Love Story (Com.).....
Jan. 17—Lovers' Trials (Com.).....
Jan. 21—A Noble Heart (Dr.).....
Jan. 21—Wife's Love (Dr.).....
Jan. 24—Little Dorothy (Com.).....
Jan. 28—The Masqueraders (Dr.).....

RELIANCE.

Jan. 14—On Kentucky Soil.....900
Jan. 18—A Country Girl.....900
Jan. 21—The Vows.....900
Jan. 25—For Remembrance.....900
Jan. 28—The Last Image.....900
Feb. 1—A Brass Button.....900
Feb. 4—The Command Unto Galilee.....900

REVIER.

Jan. 4—For Better Or Worse (Dr.).....
Jan. 11—The Gooseneck Claim (Dr.).....
Jan. 18—For the Child's Sake (Dr.).....500
Jan. 18—You Try It (Com.).....500

SOLAX COMPANY.

Jan. 28—A Reporter's Romance (Dr.).....
Jan. 27—His Best Friend (Dr.).....
Feb. 3—Hue Of Love (Com.).....
Feb. 3—Ring of Love (Com.).....
Feb. 10—The Out (Com.).....
Feb. 17—Mixed Pets (Com.).....

THANHOUSER.

Jan. 17—Bertie's Brainstorm (Com.).....
Jan. 20—The Old Curiosity Shop (Dr.).....
Jan. 24—Where Was Blind (Dr.).....
Jan. 27—Prompt Payment (Com.).....
Jan. 27—Stealing a Ride (Com.).....
Jan. 31—Only In The Way (Dr.).....
Feb. 3—Adrift (Dr.).....

YANKEE.

Jan. 20—Returned To The Fold (Dr.).....
Jan. 23—The Cost Is Last Time (Dr.).....
Jan. 27—A Son of Old Glory (Dr.).....
Jan. 31—Jacob Jasper Jessery (Dr.).....
Feb. 3—The Counting House Mystery (Dr.)....
Feb. 6—Foiling the Cameera (Dr.).....
Feb. 10—Was She Justified (Dr.).....

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, January 30.

Biograph—A Wreath of Orange Blossoms (Dr.).993
Lubin—His Bogus Uncle (Com.).....1000
Pathe—The Escape From the Tuileries (Dr.)..1000
Selig—The Little Circus Rider (Dr.).....

Tuesday, January 31.

Edison—The Try Out (Dr.).....995
Essanay—The Gilded Joker (Com.).....640
Essanay—Hank and Hank (Com.).....336
Gaumont—(Title not given)
Vitagraph—Jean Rescues (Dr.)

Wednesday, February 1.

Edison—Rumptious As Romeo (Com.).....
Kalem—By The King's Order (Dr.).....1000
Pathe—Hearts, Hunger, Happiness (Com.)....722
Pathe—Practical Brook Trout Breeding (Ind.)..279
Urban—(Title not given)

Thursday, February 2.

Biograph—Three Sisters (Dr.).....997
Lubin—Will It Ever Come To This (Com.).....640
Melies—Only a Sister (Dr.).....
Selig—(Title not given)

Friday, February 3.

Edison—Selling Old Master (Dr.).....
Pathe—The Slave's Revolt (Dr.).....722
Pathe—Rice Industry in Japan (Ind.).....256
Kalem—The Trail of the Pomas Charun (Dr.).1005
Vitagraph—Society and the Man (Dr.).....

Saturday, February 4.

Essanay—Carmencita, The Faithful (Dr.).....995
Gaumont—(Title not given)
Pathe—A Combo's Devotedness (Dr.).....922
Vitagraph—A Queen for a Day (Com.).....

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, January 30.

American—The Genius (Dr.).....1000
Eclair—The Emperor's Lunch (Com.).....603
Eclair—Kilt The Fly (Com.).....373
Imp—Maid or Man (Dr.).....995
Yankee—The Tasteah Mystery (Dr.).....

Tuesday, January 31.

Bison—A Tough Tenderfoot (Com.).....
Powers—(Title not given).
Thanhouser—Only In The Way (Dr.).....

Wednesday, February 1.

Ambrosio—The Return from Seaside Bathing..
Ambrosio—Tweedledum Tries Winter Sports...
Atlas—His Great Sacrifice (Dr.).....
Champion—Judged by Higher Power (Dr.)....
Nestor—The Bridal Trail (Dr.).....
Reliance—A Brass Button.....900

Thursday, February 2.

American—The Mission in the Desert (Dr.)..
Imp—An Imaginary Elopement (Com.).....500
Imp—The Mix-Up (Com.).....500
Itala—The Coronation of a Villain.....

Friday, February 3.

Bison—A Squit's Bravery.
Lux—Back to the Old Homestead (Dr.).....944
Solax—Ring of Love (Com.).....
Thanhouser—Adrift.....
Yankee—The Counting House Mystery (Dr.)..

Saturday, February 4.

Great Northern—The Criminal Chief's Capture (Dr.)
Itala—The Feast of Foolsbrad.....
Powers—(Title not given).
Reliance—The Command from Galilee.....900

Coming Wed. February 8th

An Irish Comedy

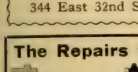
"KELLY U.S.A."

The story of a soldier's life

ATLAS FILM COMPANY

344 East 32nd Street, New York, N. Y.

The Repairs that are TALKED About



Cam Star Arbor and Sprocket	$12.00
Intermittent Sprockets	3.50
Feed Sprockets	2.50
Set of tempered Punches for removing Taper Pins	.50
Mitiol Block to support arbors to keep from springing out of true while pins are being driven in or out.	.50
Two Pin Machines changed to One Pin, etc. Testimonials Furnished.	

E. W. LAVEZZI, 3042 N. Ashland Ave., Chicago, Ill.

WHY SEND TO EUROPE FOR

FILM PERFORATING DIES

When we can make them for you?
High-class repairing and alterations on Foreign Machines.

THE A. DEWES COMPANY

249 Centre Street, NEW YORK

H. F. HOFFMAN

Lecturer of Special Releases
New York City and Vicinity
Care MOVING PICTURE WORLD
Telephone 3344 Gramercy

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices—Best Work—DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.

717-719 Sycamore St., Cincinnati, O.

EXHIBITORS BEWARE!

DON'T run rainstorm and scratched films in your theatre when you can get first-class films in good condition. We have equipped a special plant where all our films are renovated as soon as scratched, and films come out as good as new. ***We have several openings for very late service,*** and if you are interested write or wire at once.

We have the following feature films:

Frontier-Days in Cheyenne
Original Wolgast-Nelson Fight
Nelson-Dixon Fight
Custer's Last Stand
U. S. Military Tournament
Knights Templar Conclave
Reproduction Johnson-Jeffries Fight

CHICAGO FILM EXCHANGE

Chicago, Omaha, Denver, Salt Lake City

United States Film Brokers and Importers

41 Union Square West NEW YORK CITY
Broadway and 17th St.

Second-hand Independent Films, all makes, 60 and 90 days old

The largest dealers in new and second-hand Association and Independent Films in the United States.

SECOND-HAND FILM
$5.00 per reel upwards
NEW FILM
4c. per foot upwards
CAMERAPHONE FILM
new, with two sets records

All goods shipped subject to examination and partial acceptance on receipt of deposit covering express charges.

Complete lists sent free upon request

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

is the only Substitute for Electricity for projecting Motion Picture or Stereopticon Views and is the

Only Satisfactory Portable Outfit

because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES is most Satisfactory for the production of Oxygen Gas. Send for particulars.

For Sale by Dealers.

Enterprise Optical Mfg. Co.

MANUFACTURERS AND SALES AGENTS
564 and 572 W. Randolph Street, CHICAGO

Annual Subscription Moving Picture World $2.00

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors

5,000	$1.25	20,000	$4.00	50,000	$7.50
10,000	$2.50	25,000	$5.00	100,000	$10.00

Get the Samples — Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2

The Kauffman Manufacturing Co.
ASHLAND, OHIO

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill.
Branches in all leading cities

CHEAP
Steel Frame
Theatre Chairs
ABSOLUTELY
Non-BREAKABLE

Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs
Also seating for Out-of-Door Use.

Address Dept. W

STEEL FURNITURE CO., Grand Rapids, Mich.
New York Office; 150 Fifth Avenue
Boston Office; 224 Congress Street, Boston, Mass.

Opera and Assembly Chairs

Most popular priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester, Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave. and 43d St. - New York, N. Y.

The Automatic Theatre Chair

It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre Chair.
If you have not seen our latest models, investigate.
Write today for circular A.

THE HARDESTY MFG. CO.
Canal Dover, Ohio, U. S. A.

FILMS FOR SALE. 50 Reels of Films
$8 to $16 per Reel
Second-hand one pin Edison machine, $100.00
Mayer Silverman, 105 4th Ave., Pittsburg, Pa.

"Arco" Biograph CARBONS

None Genuine Unless Stamped "Arco-B"

The Leading Carbon for Motion Picture Machines Made Expressly for the Purpose

Flame Carbons—Enclosed Carbons—Carbons of All Kinds for All Makes of Lamps

WRITE FOR PRICES BEFORE ORDERING ELSEWHERE

L. E. FRORUP & CO., Sole Importers
232-234 Greenwich Street, New York

Uniforms
Stylish
Nobby
Cheap

Coat and Pants like cut $ 11½ as low as $7.50.
Caps, $1.00.

Send for our catalogue of Uniforms and Caps, samples of cloth and prices for measuring ourselves.

R. W. STOCKLEY & CO.
810 West Walnut St., Philadelphia, Pa.
Mfrs. of Uniforms and Equipments

WURLITZER
Automatic Musical Instruments

They do the work of expert musicians and reduce your operating expenses.

Wurlitzer is the world's largest manufacturer. We supply the U. S. Government with musical instruments. Write for big new 84-page catalogue showing the only complete line of self-players, from a small electric piano to an automatic orchestra representing 35 musicians. Easy time payments.

Concert Pianorchestra

THE RUDOLPH WURLITZER CO.

CINCINNATI, 117 to 121 E. 4th; NEW YORK, 25 and 27 W. 32d (bet. B'way and 5th Ave.); CHICAGO, 266 and 268 Wabash Ave.; PHILADELPHIA, 1818 Chestnut; ST. LOUIS, 912 Pine; CLEVELAND, 206 Prospect Ave. S. E.; COLUMBUS, O., 57 E. Main.

NEW SLIDES

For the following Songs—JUST OUT

For Killarney and You.
My Country Has First Call.
Mandy Lou.
Dolores.
The Best Place of All.
The Moon Swings Low
Springtime Brings Roses and You.
You're the Sweetest Girl in All This World To Me.
Moonlight. Dear.
We've Kept the Golden Rule.
If Your Heart knew a Heart Like Mine.
Be My Sweetheart.
I Get So Lonesome for You.
I'm a Married Man.
I'll be Right Here in the Same Old Place.
The Vale of Dreams.
I'd Give the World to Call You Mine.
Dougherty.
In My Dreams of You.

De WITT C. WHEELER

120 W. 31st St. New York City

OPERA CHAIRS

The Latest in Seats | GET OUR PRICES Before You Buy Largest Variety Lowest Prices | The Best in Seats

GEO. W. BENNETT
744 West 5th Street
CINCINNATI OHIO

Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

Correspondence Course. Special rates to the trade. Send for free illustrated catalogue.

School class meets every morning and afternoon with F. H. Richardson of Chicago as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We have a Powers Cameragraph, No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00.

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 4405 Madison Square

Announcement Slides
Advertising Slides
Songs Illustrated
THREE STAR SLIDE CO.
Rooms 523-4
225 Dearborn Street :: Chicago, Ills.

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good, melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE, 75 CENTS

Also latest cue music (series 1910) for 10 parts and piano, $1.00.

1st discount on both numbers.

CLARENCE E. SINN
1501 Sedgwick St CHICAGO, ILL.

TWO HUNDRED REELS of FILMS for sale. Send for list, including posters. Answer

Box L. A. C.,
Care Moving Picture World.

UNIFORMS
FOR
USHERS, DOORMEN, &c.

We are originators of style and design
Catalogue "M" is ready
The Big House With Little Prices

RUSSELL UNIFORM COMPANY
128 W. 36th Street
NEW YORK
Five doors west of Broadway

OUR PATENT ELECTRIC REELS create great enthusiasm in Moving Picture Houses; you turn a keyboard as a new instrument; it is an accompaniment to songs. Twenty-two Reels, two accessories, illustrated, including reconstruction, organized and keyboards, $75.00.

J. C. DEAGAN
3800 3810 N. Clark St. CHICAGO, ILL.

UNIFORMS
AND
CAPS
FOR
Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
208 East Jackson Boulevard
CHICAGO.

BIO CARBONS

Let us show you how to get better results

In nine theatres out of ten, better results may be obtained without increased cost simply by a careful selection of Carbons.

It is a well-known fact among Electrical Engineers that a different size of Carbon should be used for every different current, and a different *grade* for each voltage, if the *best results* are to be obtained.

In moving picture work the range of voltage at the arc is from 26 to 55 and the range of current is from 15 amperes to 65 amperes.

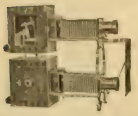
Before the introduction of the BIO Carbon practically only one size and grade was used. Consequently only those exhibitors who happened to have the particular conditions suited to this size and grade were getting perfect results. The rest—a big majority—were simply getting results that *seemed satisfactory* because they never had the opportunity to see anything better.

Thousands of exhibitors have availed themselves of our services and are now getting better results than they had ever believed possible. Send us the *stubs* of the carbons you are now burning and we will make a complete report on their suitability for your purposes and send samples of *proper carbons* free of charge.

Charles L. Kiewert Company

39 Cortlandt St., New York

Largest importers of Flaming Arc Lamps and Carbons in America



DISSOLVING ERK-O-SCOPE A PERFECT STEREOPTICON

Has been used for five years by the most successful Moving Picture Theatres in the country.

Its special features, such as first quality, well ventilated condenser mountings, high light-tight lamp houses, large doors, new centering device and easy carbon feed, place it beyond competition.

Price Complete with Rheostats, $95.00

We make other Dissolving Lanterns from $50.00 up

ERKER BROS, OPTICAL COMPANY, 604 Olive Street, St. Louis, Mo

Moving Picture Theatre Supply.

All advertising copy must be in hand not later than Wednesday noon

From the Patrons View Point

What Causes People

to continually patronize one Picture Theatre in preference to another? Of course, location, appearances, films, etc. have a great deal to do with it, but quality of the picture is what builds up a steady patronage that makes the business profitable.

This depends largely on your light and if you are using any other device than a

FORT WAYNE COMPENSARC

to step down your current you are not getting best results.

With our machine you can produce a clear, white, steady light that won't worry your "house" by continuous flickering and will surprise you with the difference it makes with the films.

It is the only device that can be changed instantly to any of the three intensities without breaking the circuit between adjustments.

But this is not all. We will guarantee that our Compensarc

Will Cut 65% from Your Light Bill

and we'll send you one on 30 days' free trial to prove it.

We have a little 22 page booklet that explains all the reasons why If you want a better light at ½ your present cost, send for it today. It's free.

FT WAYNE ELECTRIC WORKS

1402 Broadway, Fort Wayne, Ind.

Save Tickets

AND

Eliminate Choppers

at the entrance to every Theatre and Amusement Place

GET THE COUNT WITH

JONES DUPLEX CHECK GATE

and you GET all the money

Ask us to send you further details

JONES CHANGE REGISTER CO.
INCORPORATED

18 BROADWAY NEW YORK CITY

WE OFFER YOU

the cleanest, newest, best and most satisfying

PROGRAM

in America and

WE CAN PROVE IT

14

Reels a Week

and each one

A FEATURE!

CLASSY

POSTERS

FREE!

WASHINGTON

Paramount Film Co.

G. H. WALKER, Mgr.

428 Ninth Street, N. W. Washington, D. C.

Our Machine Helps Pay Your Rent

WE are NOW installing the "Inter-State" THREE slot PENNY vending machine, the most simple, perfect, and efficient slot machine on the market

BEHIND THE CHAIR

Three Kinds of Merchandise in each Machine

BEFORE THE PUBLIC

Gum, Chocolate and Confections 65 Pieces in all

The ONLY slot machine operating on a three chute system that PROTECTS the PUBLIC by refusing to accept coins when empty :-: :-: :-:

SIMPLE to operate, and allows absolutely NO cause for BOX-OFFICE COMPLAINTS COIN SLOTS on the FACE of machine, *directly in FRONT of the EYE*

We operate under our OWN patents, and offer thorough LEGAL PROTECTION to our customers. We particularly invite your inspection for purposes of comparison regarding

EARNING CAPACITY SIMPLICITY OF CONSTRUCTION
EXCELLENCE and PURITY of CONFECTIONS

OUR OFFER { We are willing to make all contracts for installation subject to test and approval. } THIS SPEAKS FOR ITSELF

INTER-STATE VENDING COMPANY

Marquette Bldg.
Chicago, Ill.

Columbia Theater Bldg.
701 7th Ave., New York City

Vol. 8, No. 6 February 11, 1911 Price, 10 Cents

THE MOVING PICTURE WORLD

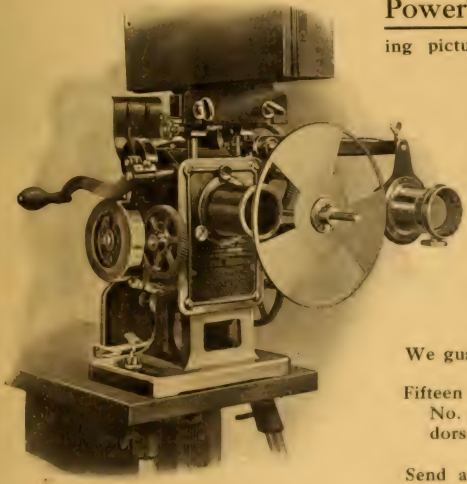
THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

Power's Cameragraph No. 6

THE PERFECT MOVING PICTURE MACHINE

When you buy a moving picture machine, you want to get your money's worth.



Power's No. 6 is the biggest value in moving picture machines ever offered,

BECAUSE

It projects perfect pictures:

It never breaks down:

It will OUTLAST TWO machines of any other make:

We replace free of charge any parts that break or wear out in one year from date of purchase:

We guarantee complete satisfaction:

Fifteen hundred purchasers of the No. 6 in the past year will endorse all we say about it.

Send at once for CATALOG G.

NICHOLAS POWER COMPANY

For thirteen years the leading makers of moving picture machines

115-117 Nassau Street New York

OUT TUESDAY, FEBRUARY 21—THE GREAT GEORGE WASHINGTON REEL **THE PATRIOT MAID OF '76**

Insist Insist Insist Insist Insist Insist

ON

THE THANHOUSER

WO-A-WEEK *"2 4 U—AND GOOD ONES, TOO!"*

Release of Tuesday, Feb. 14

A "War Story" with a STORY!

FOR HER SAKE

IN this you have the best kind of war subject, that which passes over pretty effects long enough to play up a plot. Certainly, brilliant settings don't make a **good** war story, although they help a whole lot. But, after all, a stirring theme is the main thing, and it **may** be worked out in spectacular settings. The beauty of the present theme lies largely in its simplicity. Is there anything simpler to imagine than that the death of a mutual loved one should bring together enemies? With this as the central idea, the picture tells a moral that is worth something. No. 185. Code-word, Sake.

Release of Friday, Feb. 17

"CIRCUMSTANTIAL EVIDENCE EXPOSED"

"CHECKMATE"

carries a message and a lesson to those who value the "circumstantial evidence" process by which so many convictions are obtained in our criminal courts. The reel demonstrates how easily evidence of this sort may be made to entangle and ensnare a totally innocent man, and how it may leave him without a jot of hope for the vindication that should be his—that will drag his good name, and that of all who claim relationship to him, down into the mire of calumny. So the worth of "circumstantial evidence" is to be carefully weighed and considered by all fair-minded people, and we are glad that this reel will bring some attention to it. No. 186. Code-word, Check.

The Thanhouser Photoframe consisting of portraits of the famous Thanhouser "Stock," framed in solid oak, mission finish, 34 inches in width and 44 inches in depth, with glass and easel (6 feet high), **GOES TO YOU FOR $3.50** with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling THE GREATEST LOBBY-DISPLAY BARGAIN EVER KNOWN.

For System's sake address ART DEPT.

THANHOUSER COMPANY

NEW ROCHELLE NEW YORK

OUT TUESDAY, FEBRUARY 21—THE GREAT GEORGE WASHINGTON REEL **THE PATRIOT MAID OF '76**

UNEXCELLED PROGRAM

EVERY MONDAY
AMERICAN—American Film Manufacturing Company
ECLAIR—Eclair Film Company
IMP—Independent Moving Pictures Company
YANKEE—Yankee Film Company
EVERY TUESDAY
BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company
EVERY WEDNESDAY
AMBROSIO—New York Motion Picture Co.
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley
RELIANCE—Carlton Laboratories
EVERY THURSDAY
AMERICAN—American Film Manufacturing Company
IMP—Independent Moving Pictures Co.
ITALA—New York Motion Picture Company
REX—Rex Moving Picture Mfg. Company (First release Feb. 16.)
EVERY FRIDAY
BISON—New York Motion Picture Company
LUX—R. Prieur
SOLAX—Solax Company
THANHOUSER—Thauhouser Company
YANKEE—Yankee Film Co.
EVERY SATURDAY
CAPITAL—Capital Film Co.
GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
RELIANCE—Carlton Laboratories

CALCULATION

The man in business calculates from the time he's up in the morning until he closes his eyes in slumber.

The exhibitor is a sharp calculator. Here's a little calculation for him:

If each one of you feeds the infant monopoly the financial nourishment for which it is wholly dependent on you, how long will it be before the monopoly outgrows your combined power and makes YOU dependent on IT?

As a matter of cold business calculation the solution is that you must seek means of escape from the menace N O W.

THE SOLUTION

Motion Picture Distributing & Sales Company

111 E. 14th St., New York City

GREAT NORTHERN

RELEASE FOR SATURDAY, FEBRUARY 4th

The Criminal Chief's Capture

A meritorious detective story with many exciting and exceedingly thrilling situations. A story full to the brim of real action. Photography unexcelled.

RELEASE FOR SATURDAY, FEBRUARY 11th

Found Again

A well acted dramatic story of theatrical life.

The Bear-on-the-globe trade mark is the emblem of high quality

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company

Now Get These Two

"IMPS"

"HER DARKEST HOUR"

(Released Monday, Feb. 13)

Those exhibitors who know the drawing power of "Little Mary" will be delighted to learn that she appears in almost every foot of this splendid reel! It is a story of a girl, her efforts to make a living, her troubles and her final happiness—a story so very simple, so direct and so human that it will strike a responsive chord in the heart of every man, woman and child: Make a note of the release date and begin right now to make arrangements to get "Her Darkest Hour."

"THE CONVERT"

(Released Thursday, Feb. 16)

This is great! It is intensely dramatic. It deals with a young lieutenant and his sweetheart; the lieutenant is sent to the Philippines and is erroneously reported dead. His broken hearted fiancee enters a convent and takes the vows. The lover returns. And from that point onward the action will simply enthrall the most calloused moving picture "fan." Imp films are supreme in every point. See that you get them, not occasionally, but every blessed week—and twice each week.

Independent Moving Pictures Co. of America.
102 W. 101st St., New York. Carl Laemmle, Pres.
All "Imp" Films Sold Through the Sales Co.

Demand Two Imps Every Week

INDEPENDENT MOVING PICTURES CO. IMP OF AMERICA

Solax

GET THE BEST FILM MADE NEXT FRIDAY

AND I'LL GUARANTEE YOU THE BEST AND FUNNIEST PICTURE RELEASED SO FAR THIS YEAR. WE HAVE DECIDED TO RELEASE THIS EXTRAORDINARY PICTURE

"MIXED PETS" Feb. 10th in place of "PUT OUT as previously advertised

RELEASED FEB 17th
in place of "MIXED PETS"

CORINNE IN DOLLYLAND
(comedy)

Little Corinne falls asleep over her wooden toys. In her dream these toys are brought to life. She sees the little dolls and animals in the circus ring doing all sorts of acrobatic stunts. This unique picture is characteristically SOLAX---something novel, interesting and laughable.

Scene from "MIXED PETS" not reproduced

RELEASED FEB. 24th

LOVE'S TEST
(drama)

To test her love for him he tells her he has lost all and will not be able to keep her in luxury. She proves to be true-blue, however, and they take up their abode in Poverty Row. After proving to his entire satisfaction her love for him they again take up the life of luxury and ease, happy in the knowledge of each other's true love.

SOLAX COMPANY, 147 Fourth Avenue, Cor. 14th Street, New York City

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** EVERY FRIDAY

LUX FILMS

INDEPENDENT EXHIBITORS

GEORGE WASHINGTON THOUGHT INDEPENDENCE WORTH FIGHTING FOR. IF YOU cannot get it otherwise, we want you to fight for this week's Lux and we believe you ought to fight for Lux every week. It will pay you.

Release, Friday, February 10th, 1911

The Orphan's Friend. Drama—711 feet
A pathetic little drama that will please every one in your audience, but especially the children and all lovers of man's dumb friend, the dog.

That Horse Did Run. Comedy—212 feet
A truck comes with action, thrills and laughs that will bring the tears. See the "chase" in this, it is a sure cure for the blues.

A Split Reel of Quality and Variety for the Best Programs.

GET LUX

SEE OTHER PAGES FOR SYNOPSES AND PAST RELEASES

R. PRIEUR

10 East 15th Street Phone, 4427 Stuyvesant **New York City**

Sold only through the Motion Picture Distributing and Sales Company

HAVE YOU BOOKED IT?

The Famous Buffalo Jones Pictures

Lassoing Wild Animals

IN AFRICA

A Unique and Sensational Picture, Showing the Capture of Lions, Giraffes, Rhinoceroses, Cheetahs, Zebras and other Wild and Dangerous Animals of the African Jungle, without the use of Deadly Weapons

NOTHING USED BUT THE LASSO

Rights to Exhibit this Picture Have Been Acquired by the Licensed Manufacturers. The Pictures are Made and Marketed by Pathe Freres.

LENGTH, 2,000 FEET. RELEASED SUNDAY, FEBRUARY 12, 1911

GET IN TOUCH WITH YOUR EXCHANGE TODAY

DON'T MISS THIS, THE GREATEST FEATURE of the YEAR

ECLAIR FILMS

ECLAIR FILMS AMERICA

THE FILMS OF PICTORIAL QUALITY

RELEASE OF FEBRUARY 20th

"The Heart of a Warrior"
683 FEET
A Stirring Tale of a Great Love, Triumphant over all Despair—Every Scene a Heart Throb—As Tender as it is Strong!!.

2 on One

"Hospital for Small Animals"
286 FEET
A Most Interesting Subject—Something Quite Out of the Ordinary!!!

THE FILMS of PICTORIAL QUALITY, Combining PERFECT PHOTOGRAPHY with POPULAR PLAYS

ECLAIR FILM COMPANY

NEW YORK: 31 East 27th St. CHICAGO: 35 East Randolph St.

Film Announcement Titles

Any of the following Announcements sent by mail upon receipt of price:

That's All, Good-Night—15 ft.
Hand Colored Trick Film..... $2.00
(Same Black and White) 1.50

Entire Change of Program To-morrow—10 ft.
Hand Colored 1.50
(Same Black and White) 1.00

We thank you for your patronage and ask you to call again—20 ft.
Hand Colored 3.00
(Same Black and White) 2.00

Next Show in Five Minutes—10 ft.
Hand Colored 1.50
(Same Black and White) 1.00

Will the Ladies Please Remove Their Hats so Others Can See? 20 ft.
Hand Colored, Trick Film - $3.00
(Same Black and White) - 2.00

Send for price on our 1- A Film Coupon.

French American Producing and Manufacturing Co.
918 Madison St., CHICAGO, ILL.

In Answering Advertisers Kindly Mention
Moving Picture World

The Perfecto Calcium Light is the Light for You

It is the Cheapest and Best
$25.00 Complete with Burner.

About ¼ the cost of others. But that is not all. The chief feature is the low cost of maintaining it. It costs far less to maintain the Perfecto than any other calcium light on the market, and it produces a steadier and brighter light. If you must use a calcium light, your ideas of a Calcium Gas making outfit will be better realized in the Perfecto than in any other. ***You get a brighter, steadier light for less money per hour and the initial cost is about ¼ the cost of others.*** It is a boon to the traveling exhibitor and all users of portable lights.

Write for more particulars or will ship C. O. D. upon receipt of deposit. Prize complete with burner, $25.00.

THE P. & W. SALES COMPANY
Temple Court Building, Chicago, Ill.

The Spirit of '76 Overthrew the Yoke of a King Who Was Not A NOBLE MAN

"A Heroine of '76 [Our First Release, Thurs. Feb. 16th] Marks the Coronation of A Real Blue-Blooded King of Film---Rex

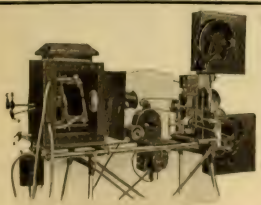
A REPRODUCTION OF ONE CONVINCING INCH OF

"A HEROINE of '76"

There are 909 feet and 11 inches more of the same calibre. If it doesn't make you enthusiastic we'll eat the Reel. Order now in order to get it, or you're out of order.

MR. EXHIBITOR:— Just say "Rex" to the Exchangeman and he'll pass the password to the Sales Co. Then you'll get it,—and the business.

Rex Motion Picture Manufacturing Company
573-579 Eleventh Avenue NEW YORK CITY



THE "STANDARD"

The Machine That Gives Results

FULLY GUARANTEED

Our entire output sold in the United States. Orders for one hundred and thirty machines from one concern in past two weeks. Don't be misguided by flaring advertisements. We are not handling play-things. Just a big, solid, durable machine. Write for Catalogue W, giving full particulars.

AMERICAN MOVING PICTURE MACHINE COMPANY
101 BEEKMAN STREET - - - - - NEW YORK

THE PATRIOT MAID OF '76.—Thanhouser Washington's Birthday Release.

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands Canada $2.50. Foreign Countries, $3.00. Post Paid.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (1⅜ in wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.
TIME DISCOUNTS: 10% one months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 160 Washington Street, (Post Building, Chicago). Telephone, Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 8 FEBRUARY 11, 1911 No. 6

Reform the Individual

Every so often a wave of pious indignation moves to action the numerous Civic Betterment Societies of all sorts against the moving picture. The moving picture is a standby of the reformer. Somebody will write a scourging article in some magazine that has a wide circulation and immediately upon the heels of it come a thousand echoes in the shape of articles by persons who have read the original one, and have used it as their evidence. Then moving pictures are denounced roundly and soundly. We are told again with wearisome infinity how the moving picture is debauching the child mind; how children are made thieves; how they are made immoral, and all the rest of the horrid things that can happen to a child, besides the measles, the scarlet fever and the whooping-cough. Moving pictures are to blame for all these, and, therefore, should be abolished, is the cry. Or if not abolished, regulated, censored or tinkered in some way to render them "antiseptic."

* * *

In all this cry against moving pictures, we hear very little direct, specific complaint against any one person in the business. Criticism is usually general. They seldom mention names in denouncing this dangerous pastime. They generalize. In speaking to reformers on this topic, before now, we have asked these guardians of public morals why, if such a terrible state of things exist, they do not make some arrest and attack the problem from an individual standpoint. Meaning by that, that there may possibly be some exhibitors who are not fit to be in the moving picture business, but that there are many more in the business who are gentlemen and perfectly safe to be trusted with any one's children for an hour or more.

* * *

The usual reply from these moral brethren is that the moving picture is too great, too large, to ever hope to regulate by keeping tab on any one individual in the business. We are reminded by them that in every city there are many moving picture theatres, and that throughout the nation there are at least 10,000 moving picture houses which would render it practically impossible for them to treat with the individual as such and therefore they are obliged to attack the business as a whole, while they piously deprecate the fact that the innocent must suffer with the guilty, which, alas, is no fault of theirs, etc.

We have been thinking a little about that matter of individual regulation of theatres or their managers, and to us it does not appear that the individual regulation of theatres would be such a monumental task as would seem at first glance. For instance: There are infinitely more saloons in every city than there are moving picture shows. These, while not strictly regulated in every community, come nearer to being treated individually than the moving picture shows. In some communities only a certain number of saloons are allowed, and the character of the proprietor must be well vouched for before he can secure a license. But saloons are not a fair criterion to judge by.

* * *

Let us take the matter of divorce. In our courts every case must be heard specially, and its merits and demerits gone over thoroughly by a high-salaried judge who is retained by the community for that purpose. In the city of New York there is a court known as the Court of Domestic Relations that has been created for the sole purpose of regulating domestic discord. As many as 100 cases per week have been adjusted in this court, and it is safe to say that during a year at least 2,500 cases are heard at length in this court.

* * *

Now, there is no city on the face of the earth that has as many as 2,500 moving picture shows. New York, at a very liberal estimate, has no more than 500; therefore, to investigate the entire number of New York managers would take a comparatively short time. We have special courts for children where each child's case is taken up, and considered at length, and if necessary, the child is sent to an institution which is built to take care of individual cases of neglected children. In other words the community actually pays the board of orphan children, but cannot investigate its theatre managers individually.

* * *

Every blind man is looked after by the city or county. He is given food and clothing, and attendants are paid to look after him. Lunatics also are housed and fed and attended by the county. Then take for instance a horse on the street; let a driver beat that horse, and immediately there springs into view some officer of the Humane Society who is ready to make an individual case of the matter and prosecute it to the utmost. Let a child ap-

pear upon a stage in the city or State of New York, and at once an agent from the Children's Society puts in his appearance, arrests the manager, and takes the child into his custody, paying its board, etc., making each case an individual matter.

* * *

These cases cited above are so numerous and require such a vast amount of money to carry on, that it is surprising how it is ever done so well as it is. Yet, when it comes to weeding out the undesirable showman, it seems an appaling job to every community. There are only a handful of picture makers in America. They could be easily prosecuted if they were such a menace as people are led to believe. But they are not arrested and prosecuted for a very good reason which will appear later in this article. The United States Government is relentless in its pursuit of counterfeiters and bank wreckers. They will send detectives to any corner of the earth to bring back the man they are after. The Federal authorities never tire in their determined pursuit of a postal thief. There are always state police and city police from our different cities in America on the high seas, some bound to foreign countries after fugitives (Detective Petrosino for instance) or returning from far off lands with prisoners.

* * *

All of these cases which are here touched upon are individual matters. A thief is pursued around the world. They make an individual case of each one and there are thousands of them, yet when it is found that there is a man running a picture show who is a menace to the community and in league with the white slave traffic, it does not seem possible to arrest him as an individual and close up his place as a disorderly house. This is because of the exaggerated idea that there are too many picture houses to regulate. So, instead of that, they condemn them all, the good with the bad; the fit with the unfit.

* * *

Every operator, to run a moving picture machine must be examined individually by the city. This is a very easy matter. They examine him for his character and his knowledge and if he looks like a "degenerate," he will certainly not get a license. Logically then, there must be one manager to every operator, and yet it seems utterly impossible for the authorities or the Civic Society to investigate the personality of a manager, the same as they do with an operator. We are sure that the reader will agree with us that there is a great deal of "poppycock" about the whole thing.

* * *

We spoke a paragraph or two back about a very good reason why the exhibitor is not examined as an individual. The reason is analogous, in a way, to a true story as to why the North Pole was not discovered for so many years. We knew an exploring gentleman who went several times with a well-known Arctic explorer in quest of the North Pole. He said they made several trips without success, and then with a sly twinkle in his eye admitted that there were many fishing smacks that went further north every year than they did with their expedition. We ventured if that was the case, why should not the North Pole have been discovered long ago. In reply he said, "We don't want to discover the North Pole. It is too good a graft. The minute we discover the North Pole, there will be no more money in going up north exploring." Thus with moving picture reformers. It is too good a graft. Just as soon as moving pictures are regulated to the satisfaction of everybody, there will be no more money in it for certain parties.

Hunting With the Camera.

In our issue of September 10th we printed an article on "Cherry Kearton and His Work," the mighty hunter with the camera who trailed the Roosevelt party and also the Buffalo Jones party through the wilds of South Africa. The Roosevelt pictures have had their day. It was lucky for the purchasers of the negative that the Roosevelt series was released while the Colonel was in the heyday of his popularity. With the Buffalo Jones series it is different. Buffalo Jones is as popular today as he ever was, only more so. He is besieged on all hands by offers from wealthy globe-trotters to organize hunting expeditions, and he informs us that it is very likely that he will soon start out again at the head of a hunting expedition. The Roosevelt pictures showed a mighty hunter in his exploits of bagging game. Nothing remarkable, nothing particularly interesting. The Buffalo Jones pictures have, however, a value peculiar to themselves alone. They show the mastery of the wildest four-footed animals of the forest by man, unarmed.

We were present as the guests of the Press Club on Friday evening, September 16, 1910, when an exhibition of the complete pictures he had obtained was given by Mr. Kearton to Colonel Roosevelt, who was the special guest at the Club. Following the exhibition of the Roosevelt pictures, Mr. Kearton showed on the screen, at the request of Mr. Roosevelt, a section of the Buffalo Jones pictures. It is to the credit of the ex-President that, when the Buffalo Jones pictures flashed off the screen, Roosevelt arose, and, going over to where Buffalo Jones was sitting, slapped him on the shoulder and said, "Great; I did not believe it was possible that a man could tackle these wild animals with nothing but the lasso in truly wild Western style." He then addressed the assemblage as follows, which is a notable commendation of the Buffalo Jones pictures:

"I think I can say that I am acquainted with all notable lion hunts from the days of Tiglath-Pileser to the present time, and I speak with absolute accuracy when I say that in all that period there has been so much feat as that, the portrayal of which we have witnessed to-night, and, above all, no such feat as the portrayal itself. To tackle those beasts with the rifle is one thing, but to tackle them with the rope the way that Buffalo Jones and those two cow-punchers—those two New Mexican cow-punchers—did it, is a perfectly marvelous feat.

"I was out in Africa when word was brought to us that Buffalo Jones and the two cow-punchers were coming out there to rope the animals. Everybody laughed at the thought. They didn't believe that there was any seriousness in the proposal. I said, 'You don't know those cow-punchers, and there is nothing they will not try to rope.' I did not believe they could accomplish the feat. I didn't believe it possible to rope a lion or a rhinoceros as they did, and to have caught their pictures with a cinematograph is a thing that has never before begun to be approached. You have witnessed a really phenomenal record of a really phenomenal feat, and I congratulate Mr. Kearton with all my heart on what he has done, and I congratulate Buffalo Jones and the cowpunchers."

The negative has been very largely improved upon in the laboratory of Pathe Freres at Bound Brook, N. J., where the work of printing has been going on for some time, and the whole has been cut down to 2,000 feet of the most interesting, entrancing and exciting pictures ever thrown upon the screen.

Sacramento, Cal.—Local exhibitors have agreed to donate the receipts of several performances to aid the City Mission in clearing a debt of $600 which has been hanging over the institution for a long time.

Marquette, Mich.—For the second time a jury disagreed in the case of C. S. Sullivan, proprietor of the Royal Moving Picture Theater, who is under indictment for giving Sunday shows in violation of the law. The people of the town want Sunday shows, but two of the local ministers do not. A case of "Simon says thumbs up." It is not believed that a jury can be secured that will convict.

Cutting Off the Heat Rays.

Those of our older readers, who are familiar with optical lantern slide projection, will remember that in the earlier days, there was devised a simple method for cutting out that part of the light which heated the slide. Formerly it was known that the spectrum was divisible into two parts, the actinic part, and the heat rays. The actinic end of the spectrum, of course, is the blue violet; the heat rays so called, are the orange, red and infra-red rays. Of course in modern times, different views of the properties of various parts of the spectrum prevail, and chemists and physicists no longer talk of heat rays.

But, at any rate, the phenomenon exists, and the result is that even the rays from the electric arc produce a considerable amount of heat. Years ago when oil, gas or lime-light were employed in projecting slides—of course we write before the era of the moving picture—a trough containing a solution of potash alum was often placed in the path of the light. This alum solution absorbed the heat rays, so that, when the light had gone through this solution, it was cooler in temperature. This idea was first put forth by the Rev. J. B. Reade in the year 1838. Some such idea may be worth attention in these days of moving picture projection, if it is found desirable to diminish the heat from the arc that impinges on the film.

This article is suggested by an article in the "Literary Digest" for January the 28th, which gives a translation from an article in La Nature, Paris, in which a French inventor is credited with devising a means of projecting pictures by "cold" light. In drawing our attention to it, a correspondent asks for further particulars. No doubt if the device is made commercial, it will find its way on the market. Meanwhile, the inventor is said to use "a light that flickers so rapidly as to be steady to the eye, yet remains dark enough between its luminous periods to cool off completely." According to the description:

> "M. Dussaud does away with the projecting lantern, simply placing a double lens before and behind the positive slide. Back of this he puts his 'cold-light box,' which contains a metallic-filament bulb operated by a small strong battery with a commutator that breaks the current periodically. This discontinuous current determines in the filament 'pulsations,' during each of which it becomes luminous. The periods of brightness succeed one another so rapidly that this 'pulsative light, appears absolutely steady to the observer's eye. Besides, as a consequence not less important, the lamp filament rests during each interruption of the current, and according to the inventor's theory, the slight heat that it has acquired during the working period has time to disappear. Thus, a current of lower than normal tension may be sent through the lamp without causing continued heating that would volatilize the filament."

The above description is applicable to lantern slides. In using the idea for moving pictures, "two bands of pictures are used, containing alernate views; while one is on the screen, the other is dark, thus keeping the light cool while the pictures appear so rapidly as to seem continuous." The invention, it is said, has also great significance in connection with color photography, though we fail to see how this can be. Those of our readers who are further interested in this idea are referred to "The Literary Digest" of January 28th for fuller particulars.

Of course in the practical sense, it seems to us that there is no great call for such an invention, because, the light is allowed to impinge on the picture for such a short space of time that it can hardly cause it much damage.

* * *

A moving picture has been taken of a real duel between two French editors. The prayer for more comedies has been answered.

Aerial Projection.

Ever since the lantern slide was made popular by optical projection on a plain white surface, such as a whitened wall, or the familiar fabric screen, attempts have been made to improve the roundness, the relief, or the stereoscopic effect of the picture. For this purpose, metal surfaces consisting of silver or other substances have been used.

What applies to the ordinary lantern slide in this connection, applies, in greater or less degree, to the moving picture. Hence it is that we have the Mirror Screen and the Simpson Solar Screen, both of which are designed to heighten the effect obtainable. It is probable that much remains to be done in experimental work of this nature. It is not generally known that even the clouds themselves, may be, and indeed have been, used for the purpose of projecting a lantern image at night. Of course the clouds, or the vapor of which they are composed, must be tolerably near the earth, and it is plain that a good long throw is necessary. This is merely an experiment of curiosity, hardly practicable for moving picture purposes. Nevertheless, it may interest the reader to know that it has been done.

What the effect would be like in an ordinary theater, however, is open to conjecture. We believe that suspended strands of fibrous fabric have been used, the image being received on a series of lines, so to speak, which add relief to the picture. Indeed, this very idea was suggested to us recently for the purpose of getting a stereoscopic-like effect in moving pictures on the screen. Black and white line threads it was argued gave greater relief.

There is no doubt that by projecting a picture on an intaglio surface, that is, a surface not dead smooth, but broken up, much like the cross line screen, used in photo engraving, heightens the effect of relief, and does away with the flatness complained of in the moving picture. Of course this flatness depends very largely upon the nature of the film. If the scene photographed was comparatively distant from the lens as well as the characters in the scene, then you would get comparative flatness. If, however, as is mostly the case, figures or objects are tolerably near the camera, then the projection of the moving picture imparts a sense of apparent stereoscopicity. With subjects like that you do not need any special thing in the way of screens for heightening the illusion of relief. Let us illustrate what we mean by referring to page 248 of the World for last week. There you have some cuts illustrating a Great Northern film, entitled "The Son of the Executioner." Note the composition of these pictures. You have figures right in the immediate foreground. The stage, in fact, is well filled. When these pictures are projected on the screen you will have the effect of relief, almost of reality, the figures and horses standing out so markedly.

It will be seen, then, that provided a picture and its composition are satisfactory, you do not need much artificial aid to heighten its stereoscopic effect, though the Solar Screen and the Mirror Screen certainly perform a useful office in heightening up the picture.

We write this article without prejudice to any method that may be before the public for brightening the life-like effect of the picture.

Two hundred Italian track hands went Strondsburg, Pa., on a strike because they were taken out of range of any moving picture shows. Viva Mova da patch!

* * *

At last report they were still passing moving picture laws at Los Angeles. Los Angeles boasts of more moving picture laws than any city in the world.

Too Much Acting.

By C. H. Claudy.

There is a growing cry against poor acting before the camera. The motion picture is unquestionably in the process of a swift evolution. It has changed so much for the better in the last few years, producers have striven so hard and so successfully to improve scenes, plots, stories and pantomime that it is fair to believe the ultimate result will be as far beyond the results of today, as a well-told story delineated by Pathe, Edison, Vitagraph, Biograph, Kalem, etc., today is beyond those earliest dramas of a decade ago.

But—and it's a big But—no one ever gets anywhere without criticism. The trouble with the criticism of moving picture dramas is not that there isn't plenty of it (the Lord forbid!) But that it isn't always intelligent criticism. As in Washington, D. C., where half a dozen prominent men have undertaken to give their views to a daily paper about the motion picture houses and their shows, many rush in to criticism who know absolutely nothing about the game at all. These worthy gentlemen, educated, clever, holding positions of trust and responsibility, have, nevertheless, no knowledge of photography, little of acting and less, apparently, of plot. Health officers and Directors of schools may be expert in their lines and still not know a good picture from a poor one. But this is by the way.

Much unintelligent criticism is directed towards the so-called "poor acting."

"We want better character work—give us actors and actresses who are not sticks—who can display human feeling—who act their parts" say these.

With perhaps no more license to criticise than any one else, it yet seems to the present scribe that what is wanted is not so much better acting and better actresses and actors, as less of it! Many a picture play is spoiled for the man who really knows good acting when he sees it, by the overdoing of a part in the picture. Producers have argued to themselves—"we have everything but color and speech. Color we can disregard, having good photography and plenty of tonal value, as well as infinite pains in details to make the scenes lifelike. Speech we can make up with pantomime. And the result is that in the effort to "get the plot over"—push it off the screen and ram it down the throats of the members of the audience, we have pantomime done to death.

To particularize. And no offense is meant to any one, and let me say that for these criticisms I went to the nearest picture shows several days running and made notes of what happened to be shown. No film here named is picked out above any other film for criticism save for the sole reason that I happened upon it.

Kalem recently released "Big Elk's Turn Down." It is a simple story of an Indian, Big Elk, who first tries to buy Mabel, a trapper's daughter, and, after being refused, raids her home, and carries her off. He leaves her guarded in a tepee, she is sentenced to death and tied to a stake to be burned in Big Elk's absence, he returns and rescues her and again puts her in the tepee whither she escapes. She gets in a canoe, is pursued and finally rescued by father and lover.

These may have been French Indians. But no other kind of Indians that the popular mind conceives, ever gesticulated so violently, so rapidly, so much. They lose all dignity, all realism, when they spend most of their time with their arms in the air! The unreality of any Indians condemning a young and lovely girl to *death*, is obvious, and needs no criticism. It was a part of the story, apparently, simply to lengthen the reel, and as such, perhaps, necessary. But, why do Indians *never* guard the back of their tepees? I don't know how many escapes I have seen under, through and around the backs of unguarded tepees!

Mabel was well done, mostly. But Mabel, like every other character in every moving picture play ever staged, who has to run across or through the scene, pursued or pursuing, stops, after she has made her escape, sways back and forth about a tree, then dashes on. The father and lover, when starting for the rescue from their cabin door, exhibt the same characteristic. Lover examines tracks, raises hands to heaven and flies. Father shakes gun in air, waves arms violently about head, loses several seconds in, apparently, calling heaven to witness what he's going to do to 'em and then, *he* flies. The Indians, who, of course, discover Mabel's escape the instant she makes it, though she had time to get away safely enough, also gather together, point, raise arms to heaven, and then run! They do too much acting. They try too hard with pantomime to "get it over." They don't leave anything for the intelligence of the audience, although what, in the name of Thespis, the producers intend the audience to understand by this never neglected pause, hands in the air, and slight stagger, followed by a swift crouching run, no one knows. Desperate Desmond barnstorming fifty years ago had the same motion!

Well, when Mabel gets the canoe, she finds no paddles. She doesn't step into the canoe and push off, as any normal human being would, if she wanted to get away, she falls in and snuggles down. Leaves on the water and bubbles, show it to be a stationary pool. But the canoe obligingly whirls away in the "current" which is so evidently a string as to be funny.

The Indians have no trouble finding paddles for the other canoe, nor of catching up with Mabel. Indians are supposed, usually to be pretty fair with the paddle. But the way those three mismanage their paddles and the canoe would do credit to a beginner. To a canoeist, "it is to laugh." They are in so much of a hurry they forget that any one in the audience may have ever seen a canoe before . Finally, to cap the climax, the lover, from the shore, shoots all three Indians with one shot—at least the canoe tips over and they all disappear, whereupon he swims out to Mabel and tows her back again! I'm not quite sure whether this is altogether too much acting, now that I've written it—it seems as if it might be just a bit too little common sense on the producer's part!

Not infrequently the producing company is badly at fault in putting up to their often very capable companies, situations so unnatural, that no matter how hard they try, pathos is the result. Take, for instance, Pathe's "The Stigma" a playlet so full of contradictions and nonsense that one is more than surprised to see the yellow rooster tacked onto it. A burglar who burgles in a room so light that every object is plainly visible, a room light enough to make a photograph, and one which is indicated to be dark only by a blue-green dye, can hardly be excused for crashing into the furniture or for staggering around at express-train speed. If it's dark, he would feel his way cautiously. It it isn't dark, he wouldn't blunder into everything, thus bringing back the ocupants of the room to discover him.

The poor devil of a paroled convict who cannot get work because of being a jail-bird is intended as a pathetic

figure. His discouragement is so great that he shrugs his shoulders and uses a tragedian's walk with every step he takes. No wonder he is discouraged, when the same police who have liberated him for good behavior, inform his employers that he is a jail-bird! So contradictory a course would discourage anyone!

Again, Lubin's recent Clown and Minister production, not only strains, but absolutely busts wide open the audience's credulity! It is very lovable and nice of him to take the clown's place on the boards because otherwise the cowboys would "shoot up the place" but, in heaven's name, why do either clown or minister care if they *do* shoot up the place? Both are concerned with the child sick at the minister's house, yet both care so much for the manager's despairing message that the minister dons the clowns rig and—makes a failure of the part.

As for the sick baby—who ever heard of putting a child, ill unto death with fever, into bed, with all her clothes, even her shoes on, and covering her up with quilts? Who, furthermore, ever heard of a doctor, able to bring so ill a baby through so dangerous a crisis as this is intended to be, who, five minutes later, would allow a horde of cowboys to come into the room, and present her with money, pistols, and such?

It is but another attempt to get something out of nothing—to manufacture a story, out of material which won't hold the water of possibility, let alone probability.

As for the fights which take place on the screen, the high-priced actors which some of the best producers employ seem a little too careful of their skins. One sees too much 'punching him in the jaw" which is obviously only a punch in the shoulder and much, much too sudden droppings to the floor in a cold knockout, from a blow that would merely irritate a good healthy mosquito. In this I must take off my hat to the Champion Film Company—in "How the Tenderfoot Made Good" they put up one of the loveliest scraps any one would want to see. A cowboy pours some water down the tenderfoot's back and he goes for him, good and hard. The resulting fight is so full of realism that it brings the audience right up on its feet. They really fought, these two men, and there wasn't the immediate, "virtue-triumphant, vice-laid-in-the-dust" result which so often offends the eye and taste. Also, it's a great comfort to see a fight which is a fight with nature's weapons once in a while instead of this everlasting pistol popping, with the guns carefully elevated to the upper air so the flame won't hurt any one!

There is entirely too much sameness in heroes on the screen. Heroines get away with it a lot better—the feminine stars, of the Florence Lawrence caliber, seem much more numerous than their male vis-a-vis. It is seldom that any male actor puts enough character into his interpretation to be remembered. A striking exception must be noted here; the man who was "Little Boy" grown up, in Selig's production of that name was both original and clever. There was nothing particularly attractive about his nervousness, or the way he continually jerked at his collar and "perked" his chin, but he did manage to "get across" the idea that here was a young man of a highly organized nervous system, one who would take a disaster calmly and go all to pieces over it later. One who would be cool and calm under stress, and give way to choking passion, afterwards which was exactly what he did do! The point to be noted is that he gave his character with his actions, before he had those actions to perform. By the same token, let us give praise where praise is due and say that his mother in this same production was very unusual. She looked like a mother, not like a show girl dressed up—and she aged her necessary twenty years so that she looked twenty years older, which is a mighty hard thing to do, and get away with. If the actions are aged the make-up is visible—if the make-up is good the passing years have, apparently, not affected walk, gesture or actions, all too often. In this Selig mother both have been done far and away ahead of the average.

A case in point is Vitagraph's "Her Adopted Parents" an unusually well acted, clever, simple, pretty little play, of the "homey" variety. The little old lady—frail to the point of blowing away, acted her part. But to those who see Vitagraph plays often—and they are almost always worth seeing—the little lady who plays the young girl in so many plays, was too plainly evident under her wig and make up. She acted old and looked the little girl dressed like Grandma.

Failure to have Letitia a young and extraordinarily handsome young woman was clever. No reflections on either the age or appearance of Letitia are intended—she looked the part she took, of a well-along spinster and her actions were as good as her looks. It seems to the present scribe as if producers are arriving at the point where they recognize that there can be too much beauty on the stage—that some characters are better for a human homeliness. When they also find out that the average audience is about ten times as intelligent as it is supposed to be, and that it isn't necessary for a lover to grab his vitals and grin like a Cheshire cat to show he is in love, or a woman to tie her face into a vapid smile and suck her diamond to show she is pleased at getting a ring, and all the rest of the timeworn, worked-to-death pantomime, laid down by rule as expressing certain things, the sooner they will get to the *real* picture play, which looks like the *real* thing.

Yes, they do it sometimes—No, most emphatically no, they don't do it often. The picture plays which will stand critical examination of acting, of scenes, of accessories, of plot and of photography, all five, are few, very few and far between. Audiences, like producers, are in a chrysalistic stage. But they are learning, and learning fast. Just as the tank drama is less and less a money-making proposition as the years roll by and bring good plays to the fore at small expense, so is the tankily-acted picture play, if I may coin such a word, getting less and less approval. The much simpler production, with a much less involved plot, but with that plot carried out with force, feeling and natural gestures, is growing in popularity.

Scene from
"HER THREE PROPOSALS"
Champion Release for Wednesday, February 15, 1911

THE "IMP" STOCK COMPANY.

We reproduce here an excellent photograph of the Imp Stock Company, which was taken expressly for the purpose of giving the trade a glimpse of this well known company of players in their every day habiliements. They are all well-known to thousands of lovers of moving pictures all over the world for their excellent work, whether in character or straight part. There is little need of much comment as this excellent picture speaks for itself and there is little else for us to do except add their names: First row—Geo. L. Tucker, David Miles, Mrs. Smith, W. R. Dailey, T. Gaudio; Second row—W. E. Shea, Mrs. David Miles, F. MacDonald, H. S. Mack, Mrs. F. MacDonald, W. Harvey; Third row—Thos. Ince, Owen Moore, Mary Pickford, King Baggot, Jos. Smiley, Isabel Rae, John Pickford, Lottie Smith.

EXPLORATION AND THE PICTURE.

Mr. Paul Rainey, the multi-millionaire traveler, leaves this week for a trip through the far East. He will be accompanied by Mr. J. C. Hemment, the well-known photographer, of New York City, who will have charge of the making of moving pictures illustrating the trip.

It will be remembered that Mr. Rainey, recently returned from a trip to the Arctic regions, on which occasion moving pictures of Arctic life and incidents were made by Mr. Hemment, Jr. These pictures have been recently shown at Washington and New York City, Mr. Rainey having lectured to them.

It is worthy of note that no great traveler nowadays ventures on a distant journey without being accompanied by the moving picture camera. This is a fact that is all to the credit of moving picture photography. Ignorant people ascribe to the moving picture camera the reputation of being only a means of providing cheap amusement for small children. The moving picture, as we are constantly pointing out in these pages, has far higher uses, and the spreading of a knowledge of remote parts of the earth is one of them.

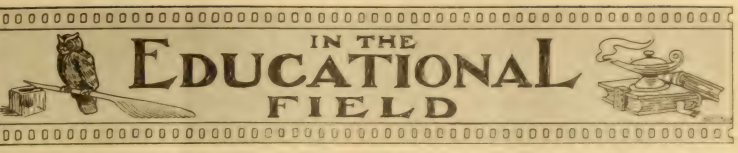
The Mayor of Indianapolis on Sunday Opening.

"I can go to church in the morning and attend a moving picture show in the afternoon," said the mayor, "and feel that I have committed no moral wrong.

"As long as I am mayor I do not intend to insist on the enforcement of the usual vocation law. Why, I know poor devils who get up before daylight and get home after night. The only chance they have to get on a starched shirt is on Sunday, and they want some amusement. You can't legislate those fellows into church, and I am in favor of them having a little amusement."

The mayor was reminded that the employees of moving picture theaters must work on Sunday so that others may have enjoyment.

"Well," said the mayor, "I guess those fellows knew what they were doing when they accepted the jobs. Street car and railroad men have to work on Sunday, and so do many others. A delegation not long ago insisted that Superintendent of Police Hyland stop the milk wagons on Sunday. I would sooner step down and out of my office than attempt the enforcement of any blue laws or the usual vocation act."



THE KINEMATOGRAPH IN FUTURE EDUCATION.

"I see so tired of those pictures ..." This comment was made by an invalid boy concerning the pictures hanging on the wall in his room. When asked why he was tired, he said: "Because they don't move; they are always the same." So we see that a monotony is manufactured out of the pictures with lights and reflectors brought about the magic lantern, and as subsequent developments. What a truth is revealed in this childish experience. Here the growing mind seeks a greater development of those things around it. No matter in what age of progress the child is born, as a man he dies in a much more advanced age, tiring always if things do not move along and upwards to a higher and better sphere. Pygmalion longing for Galatea to move into life was but a type of the normal mind seeking for a perfecting of those imperfect things around.

"I am tired of those slow methods!" will soon be the plaint of the schoolboy when he realizes the powers and possibilities of the new and increased facilities for learning brought about by the kinematograph; no longer will "crowding" and "coaching" be the means of "topping off" an education, but enlightenment and inductive possibilities will take the place of "cram."

At this season of the year the city schools are graduating their male pupils and much note is made of the more conspicuously successful ones, giving various causes for their distinct advance beyond the great average of their associates. In a study of some of these cases it reveals the fact that the use of certain faculties is responsible for any particular success rather than any other or unusual cause, also that some special cause aroused these "certain faculties."

What a splendid argument for and illustration of the suggestive power of the synonymous use of as many faculties as is possible at one time.

Lack of concentration is often given as a common cause for many deficiencies; what is lack of concentration but the evil of mind and various detractions which diversify the faculties and uselessly spread over a large surface with much waste those powers which if concentrated would produce greater results. An illustration of this given in the case of a blind boy in one of the New York City schools who not only stood at the head of his class, but was able to crowd two years' work into one year. This is urged to prove the power of increased concentration granted but only as because of the decreased powers of distractions. It must therefore naturally follow that the full succession of all faculties, concentrated because the possibilities of detractions (undivided attention) is removed, must necessarily secure and prove quicker, better and more thorough progress in learning. All this proves in advance along educational lines the timely advent of the cinematograph has graved the greatest aid in concentrating the use of the faculties, and while at present proof has only been thoroughly made in special classes of those unfortunately backward be lack of normal powers, this very proof is conclusive of the greater value where full normal powers and faculties are capable of concentrated use. To illustrate, the speech has always proved a powerful aid to the understanding, from the baby's picture book to the scholar's magazine, from youth to maturity without degree or limit, corrective, by whatever ratio this method may be increased and advanced, so by a similar ratio shall be the educational progress resulting.

It is often said that "we are living at fast times" but this should not be interpreted that the speed is beyond the faculties and is therefore a fault; rightly interpreted it means that the speed is within the laws and powers of the constitution, and that man who is "fearfully and wonderfully made" has never been duly tested as to either his capacities or his possibilities. The standard of universal requirements is always ahead of fulfilments and "the speed" is drawn by the power of being able to meet the situation." In educational circles a boy does not want his examination mark to many lines, because on that the teacher was handicapped and the school must "cram" if the required standard must be attained. By the aid of the cinematograph the educational training of the youth of the present day will be greatly facilitated, the greatest possible success will be made subservient to the requirements of even the most primary uses. [illegible] ... [illegible] ... [illegible] ...

As one who has passed through most branches of stationary photography, from wet collodion or, as it is known in this country, the lantern type to the folding pocket kodak, I have often wondered whether the same parallel would be preserved in moving picture work. Whether, in other words, we should reach the hand camera, or kodak stage. It is clear that a moving picture hand camera, if it could be made really practicable, would be of enormous value. Just consider the convenience of following your prey, whether it be a procession, or any moving object on terra-firma, with a moving picture hand camera, just as you do with a kodak or any other type of hand camera.

* * *

Of course the practical difficulties are enormous—at first sight they look almost insurmountable. The very idea of having a long length of film, say 200 feet, held in a hand camera, and so actuated as not to show movement or tremor in the resulting image might well give an inventor pause. It hardly seems feasible, does it?

* * *

Yet Mr. Birt Acres and others identified with moving picture work, about the years 1895-96 went a step on the way towards making a moving picture hand camera. They made very small cameras, taking short lengths of film, one-half the width of the present film, and giving smaller pictures. These cameras were placed on very light tripods and were for amateur use. Nothing much came of the idea, although no doubt in course of time, it will be made more practicable.

* * *

This subject was in my mind when recently turning over the foreign exchanges that come my way. It seems that Mr. Prosynski has patented both in this country and in others, a moving picture camera which is operated in the hand just like an ordinary hand camera. In *The Kinematograph* of January 5, 1911, there are given three photographs of Mr. Prosynski at work. In one he is pointing the camera towards the sky; in another he stands in a carriage, while he holds the camera at his chin; in a third he is on horseback.

* * *

So far as can be learned from the brief description available, two main principles are called into operation in the camera. The exposure of the film is actuated by a motor on the compressed air principle which revolves the mechanism automatically, developing great energy in spite of its light weight and small dimensions. In order to overcome vibrations when the camera is held in the hand, the gyroscopic principle is said to be made use of in the instrument. This avoids any shaking and consequent imperfection in the pictures. Mr. Prosynski is said to have photographed birds in the branches of trees, and to have followed the flight of birds. He seems, according to this very brief description, to carry an air pump which fills the camera's reservoir.

* * *

This is called an automatic Kinematograph camera. If it is a really practicable instrument, and the description points to the fact that it is, inasmuch as the camera was presented to the French Academy of Sciences, and approved by that august body, we are clearly on the eve of a revolution in moving picture negative making. At one stroke it removes the necessity of turning the handle. A man in the studio can work presumably by pressing a bulb. If he works in the open air again presumably he presses a bulb, just as he does with an ordinary kodak.

* * *

The use of such a camera opens up a wide vista of practicable applications. An automatic moving picture camera will do for moving picture work what a hand camera or the kodak does for stationary work. We all know what that means. We all know that the illustrated papers to-day could not very well exist without the co-operation of the press photographer with his reflex or other instrument. We have to wait further particulars of Mr. Prosynski's invention before pronouncing a final opinion upon it. To me, at any rate, the description of it and especially the fact that it seems to be vouched for by Professor Gabriel Lippman, the eminent worker in natural color photography, carries great weight.

Novelty in moving picture camera construction is in the air. People are asking for something new. Probably this camera will fill, not the long-felt want, but the very much-felt want. Does it read too much like the dreams of a dreamer to look forward to the time when we shall all be carrying moving picture hand cameras just the same as we carry the kodak to-day? That we shall make our exposures at home or abroad, and bring them home to have them developed and then turned into positives and projected on our own domestic moving picture screen at our leisure? The trend of invention seems to point in that direction. Those of us who have passed through most of the stages of stationary photography will recall the time when, if anybody said that rollable film in the cartage form would have been used in small folding pocket cameras which were loaded and unloaded in daylight, he would have been smiled at. Similarly I am risking the smiles of my readers by predicating the time when moving picture hand cameras will be, if not quite, as common as ordinary hand cameras, at least fairly common. Mr. Prosynski's invention points the way. Meanwhile, if any of my readers want to know more about his invention, let them refer to the Kinematograph and Lantern Weekly for January the 5th, 1911.

FLICKERS.

Cameraman marries a girl who got into a film by happening to cross the street at the psychological moment. Without any personal reflection, we are reminded that for many years the camera has been a party to matrimonial bunko.

* * *

A moving picture manufacturer is sued for breach of contract, by an actress, whom he discharged. He testifies that she hypnotized him into signing the papers. A man is never safe.

* * *

Demand for cowboys, in moving pictures, is driving Western ranchers into raising wheat, instead of cattle. The spectacle of a ranchman paying ten cents to see cowboys killing valuable time, doing stunts and making love, shows how great has been the fall of the mighty.

* * *

With the German government showing battle scenes, in moving pictures, to stimulate patriotism, it becomes quite clear that Andrew Carnegie must look elsewhere for support for his peace ideals.

* * *

Citizens of Wilmington, Del., are peeved because the Pennsylvania Railroad has decided not to install a moving picture show in their station waiting-room. Wilmingtonians should be consoled, by reflecting that the P. R. R. installs them for people who want to get out of a town; not for those who want to stay there.

* * *

After all, this talk about moving pictures being a stepping-stone to the reform school, we elevate our eyebrows in surprise, as we read that the State Reform School, of Greendale, Ky., is entertaining the children there with the self-same moving picture.

* * *

Lincoln J. Carter, the "Unlimited Male," is going to manufacture moving pictures. There is no need of any advance dope on the kind of subjects he will provide.

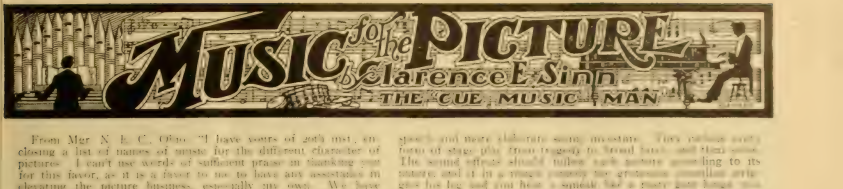
* * *

Lady, reading a paper on moving pictures, before a meeting of Sunday school teachers in Stroudsburg, Pa., was heard to remark: "It is here, in the dark, that the white slave agent spots his victim." We wish she had explained whether the operator turns his spot-light on the "victim," or whether the white slavers carry their own spot-lights.

* * *

Mayor of Brockton, Mass., delivers himself in statement as follows: "There will be no more 'sacred concerts' or moving picture shows open Sunday night, while Harry C. Howard is mayor."

L'etat, c'est moi; or, in plain English "I am the State." Harry, we wish you "Mal de Tete."



From Mgr. N. E. C., Ohio: "I have some of each mst., enclosing a list of names of mste for the different characters of pictures. I can't use words of sufficient praise in thanking you for this favor, as it is a favor to me to have any assistance in elevating the picture business, especially as ours. We have made the music and sound effects for the trap drummer the features of our show, and we are making a hit with it. In the first place I have a good pianist and trap drummer—the best I could get in this vicinity. My piano player has been with me almost three years. Still I find I have so much to learn per and always will have so long as I remain in the business. Being in a small city, however, we haven't the facilities of getting just what music we would like to have for our business. I am on the mailing list of Witmark, Haviland, Remick and others for professional copies of the latest stuff they have. I am this day writing to Witmark for quotations on the music you mention. I have some of it already. I will surely appreciate any favors in the future on the music or any other matter pertaining to my business. I read your columns in the MOVING PICTURE WORLD every week and enjoy them very much. I then give the number to my piano player and drummer, then to the operator. We use nothing but licensed stuff here. Again thanking you for your interest in my behalf I am, very truly yours."

Here is a progressive manager. One who not only takes an active interest in his music and sound effects, but gets the best material available for procuring the same. It's a safe bet that he is equally particular in regard to his operator and projection, which means he is trying to have a good show. I want to say that I am not confining my lists to any one particular publisher, but recommend any and all number which in my judgment are adaptable for this work. The only game I am trying to "boost" is the picture game. I am sending a few more to the above correspondent this week. Let us hear from you again, N. E. C.

Another from the Progress State: "Some time ago I read an article in the Moving Picture World criticising a drummer for snaking a roll and crash in a picture of a man sliding down a snowbank. I don't know what the picture was, but reading the article prompts me to ask your opinion regarding a certain point. I am a vaudeville drummer of six years' experience and am now working in combination both vaudeville and pictures. Now in straight vaudeville it is the custom for the drummer to "catch the falls." In fact it is a part of his business to do this. Now why will not the same thing apply in picture work? I am making a practice of doing this and if I am wrong I would like to know why. Please do not print my name or that of the theater. Hoping for an early reply I am, yours truly, L. W., Ohio."

I do not remember the article you mention, but in answer to your question I will say one should use judgment in this as in everything else. Much liberty is allowable in comedy pictures, especially those of a farcical nature, but in the straight dramatic pictures nearly effects should be as nearly as possible the real sounds which would naturally be heard in a real scene such as the picture portrays. Now a person sliding down a snowbank would scarcely produce such a sound as that of a drum roll and crash—honestly now, would he? If the scene shown in a dramatic picture or even a light comedy, you can readily see that an approximate imitation of the real sound I don't believe it were best to call attention to it at all; scarcely not with heavy crashes (which I believe are generally understood to include cymbals). But when you have a sound carried inside, where the sound is the only thing to be considered, I think it should be handled exactly as best suits the knowledge as a vaudeville or burlesque act, regardless of actual sounds as they would naturally be heard. All the "slap-stick" stuff and absurd noise effects you can work in will usually help the scene also—that is to get laughs. Now I know many will not agree with me in this last assertion; in fact I not acquainted with several "picture fans" who hold that the only sound effects which should be given are those which would naturally occur in an actual scene of which the picture is a portrayal. It all depends on the point of view. They argue that the audience is supposed to be looking at the real thing. No audience ever supposed it was doing any such thing. The moving picture house is a theater and the shows therein are stage shows differing chiefly from ordinary stage performances by a lack of speech and more elaborate scenic investiture. They possess every form of stage play from tragedy to broad farce and their scope. The sound effects should follow each picture according to its nature; and if in a rough comedy one grotesque comedian gets good hot leg and you hear a splash like a heavy pail of water and find its properties in the hands of the comedian of the knockabout stage. These exaggerations are traditional in certain lines of the business. They provoke mirth by their absurdity, and that is all they are intended to do.

I have also expect to get four Pathe crosses. D. Tavaretti."

I suggest a plan to play pictures and the accompanying music at the same and it possible to get it early enough to enable them to look it over carefully before seeing the picture so as to familiarize themselves sufficiently to permit them to glance up occasionally for the titles, as these indicate the changes from number to number. It will soon repay their trouble and is a good collection to have in stock. There are twenty-seven pages of music full piano size, clean print on good paper and the titles (which are the "music cues") are in large type easy to read at a glance. The music is all selected from standard opera and the compiler knew how to adapt it to a moving picture.

Here are a few suggestions for record numbers:

FATHER LOVE (Pathe).

1. Open with a low strong chords like the beat of a funeral number, then a light waltz to the end of scene. Will You Love Me To Play?" Then:

2. Light neutral (Lento and Grazioso) till "Love's Young Dream."

3 Pathetic (Con Bastro or Bella) till "The Same Love."

4. Pathetic (Tranmoso) till "Sorrow Over Love." While this title is on play a few strong and chaste chords and end at a point and stop with player. The little touch of comedy introduced here is toughened by making a distinct pause until the scene the piano says and her own hand which is not to be imitated. Then:

5. Same as number two. Change guitar till scene is over, note then chorus at some assisted ballad to increase piano tinny player in background till change of scene.

6. Same as number 4 (Pathetic) to end. N. B—Do not introduce "take cross" in this picture.

SAVED BY TELEGRAPHY (Pathe).

1. Intermezzo or Sonatine (The Sands Rock by Beach) Till door of vault is closed after they enter it. Then:

2. Light agitato till the scene fully recovers from sobbing and strikes vault door; change to:

3. Agitato a little more so gradually increasing toward the end till they come out of vault and girl falls in chair. Then:

4. Light (Pastoral) or a waltz hesitation till close.

N. B.—There are two scenes especially essential in this story. Telegraph instrument as first scene and some thing use vault sound when story exchange telegraphic signals to vault.

CHILD DEMANDS EXPRESSIVE MUSIC

Even the child is pleading for appropriate music in the picture house. In the letter letter contest conducted by the Fitness Exercise at Fort Hill, Miss Ella Clara Cotton secured the piano playhouse because of the judgment shown in accompanying films. Her letter in answer to the question "Why are the films shown at the Princess Theatre the best in the city" was as follows:

"I have been in every picture house in the city and in a number of other cities in the state and I will say that I haven't seen as nice a lot of good, clean moral pictures anywhere as in the Princess. I will give you several reasons why I think your pictures are the best.

"The manager and his assistants at some theatres purchase any old thing of your pictures which is a number and shown to the public. I believe you have the best operator in the business.

"You have the best singer and organist I have ever heard. His playing seems to almost make any professional song the pictures are showing. They have the best of orchestra to choose from for his organ selections, which are very beautiful.

"The way in which you show your scenics and pictures takes away the strain from continued pictures and rests both eyes and brain. You have the nicest and brightest curtain of all I have seen."

F. U. M.

Scenario Construction.

By R. V. S.

The World's New England representative wishes to be placed on record as stating that he believes that the plot of the average moving picture has not improved in the direct ratio to the photographic and pictorial qualities of the films.

The statement, emanating from a comprehensive viewpoint, is quite correct. An analysis from the professional scenario writer's point of view tends to show that the fault is not so much the scenario writers, as it is the fault of parsimonious film makers' attitude toward scenario writers in general.

The technique of scenario construction is in itself a distinct art, just as intricate and painstaking as the technique of any other form of literary creation. To go back to the beginning of the moving picture scenario, we find that it has not been so very long ago that the directors wrote and staged all the scenarios, week in and week out. Then came the two a week releases which has much to do with the changing of the system, inasmuch as it overtaxed the directors' creative ability, and took from him time necessary to proper directing. This in turn, necessitated the advertising for moving picture plots, and employment of scenario editors to consider the reams of manuscripts that began to pour into their offices from unsuccessful playwrights and short story writers, who, in many instances, sent not scenarios, but complete novels, plays, and short stories, most of them no more adapted to moving picture production than five wheels would be on a wagon. Out of these has evolved the modern scenario. "How should a scenario be written," is a question that has been asked many times, and has received little attention. Every writer entertains his own opinions of this interesting question. First of all in importance, in the writer's opinion, is the theme. It may be of love, self sacrifice, honor, or any of a score of others. Many scenario writers think of, or have suggested to them, a strong climax, and using that as a base, work out the business of the scenes leading up to it, writing the ending last. The scene business should be concise, and brief as possible to tell the story clearly. Be careful in description and analyze carefully every action and motive. The number of scenes in full reel films vary anywhere from ten to as high as thirty-five. The average is about fourteen. Use great care in the selection of themes, and remember that the Board of Censors and most of the scenario editors refuse to consider scenarios dealing with brutal or wilful murder, highway robbery, suicide, kidnapping, theft, or kindred crimes, though at times, some of the above are suggested, but the crime itself rarely shown on the screen. Other classes of scenarios tabooed are those containing scenes of an immoral or suggestive nature, inconsistent melodramas, heavy tragedies (except in rare instances), risque pictures, risque farces, and most costume plays, unless the plot is clean cut and original. The scenarios most in demand are those containing bright, snappy, original comedies of modern life, high class Western comedies and dramas, high class Indian stories, and occasionally a clever consistent war story, society dramas, and refined rural dramas depicting modern American middle class life. Sub-titles should be avoided except where it is absolutely essential to the understanding of action to follow. Always bear in mind the limitations of the camera and do not expect it to perform impossibilities. The manuscript should be double spaced, typewritten on one side of the paper only, leaving margin space for notation, with scenes numbered in rotation. The manuscript should be prefaced with a brief synopsis of the scenario, and on the title page should be placed the author's name and address. Slowly, but surely the amateur and the novice are being weeded out of the scenario competition game through the medium of discarded manuscripts, their exeunt giving place to the modern newspaperman and magazine writer, who, when paid an honest price for his work, does not hesitate to submit it for moving picture production. More would enter the field if their names appeared on the films. The only companies to comply with their aspirations have been the Edison, and the Paris studio of the Pathe Freres. Of the better-known writers writing for moving pictures may be mentioned Richard Harding Davis (a novelist and short story writer of international reputation), Rex Beach, John Luther Long, Carolyn Wells, Elbert Hubbard, Roy Norton, Opie Reid, Hal Reid, and a score of lesser-known literary lights. Does anyone for an instant imagine that these experienced novelists, playwrights, and short story writers of national and international reputation, write for the "10-20-30" prices paid by some of the film companies (Licensed included)? Hardly, considering that good moving picture plot is worth to them anywhere from one to five hundred dollars when written up in short story or novelette form, or when elaborated into a play may pay a royalty of thousands monthly. We will now consider the editor of scenarios. What are his qualifications for holding this very important position? How many scenarios does he review daily? What proportion of these receive his approval and are forwarded on to the director for his final approval or rejection? The qualifications and abilities of scenario editors vary. Many disgruntled scenario writers believe they have neither. They are recruited from various positions. Many of them are men and women who have had many years of theatrical experience. Not a few are retired newspapermen, but all of them may be said to be men and women of high intelligence, and long training, who are quick to recognize true theatrical values, whether they be written by a shining literary light or the veriest novice. Several of the larger Independent companies receive in excess of one thousand manuscripts monthly, while several Licensed companies receive double and treble that number. Allotting one editor to every two thousand scripts, we discover that every day, Sundays and holidays included, he must pass upon the merits or demerits of more than sixty scenarios daily. Many of them are illiterate. A big percentage do not even contain a synopsis. Of these a big percentage is seen to be unavailable at a glance. Those that possess possible merit are read and laid aside for further consideration, and eventually are considered by the director whose judgment is final. The scenarios that are accepted, according to the authority of the various editors, does not exceed one per cent.! A percentage even less than in playwrighting and short story writing. In order to successfully market scenarios more depends upon the judgment of the writer than upon the editor to whom the work is submitted. The writer should be thoroughly familiar with the production policy of the company to whom the scenario is sent. Many companies specializing upon Indian, comedy, and other special themes, oftimes find themselves deluged with domestic drama and costume scenarios. The result is good for the postal deficit, but hard on the author. Much has been written lately concerning pirating and plagiarizing. Certain magazine writers have declared that many scenarios are mere dramatizations of published short stories, while the scenario writers have hurled back the defi by claiming a reversal of the process whereby they claim that recent short stories have for their plots material culled from produced moving pictures. There is no doubt that both have reason to complain. The production of moving pictures has reached a stage where originality is almost impossible. The ground has been thoroughly worked by playwrights before the moving picture camera was created, and with the latter opening up a new field, it is forced to use the same material in dramatic situations. Originality is at a premium, but when the dramatist does discover an original theme or situation, if it passes the editors and is accepted, he only gets a beggarly five, ten, or fifteen dollar check to compensate him for his week's hard work. At the prices paid now the professional scenario writer could not live if it were not for his magazine contributions to help out. The professional scenario writer is often unjustly accused of plagiarizing. Coincidences have happened to the author to see scenarios that he had written produced almost character for character and scene for scene, although be it understood that the producing company had never had the script submitted to them. Other instances may be mentioned of scenarios submitted to producers only to be returned with a letter explaining that the scenario was acceptable were it not for its similarity to releases then pending production. Amusing experiences are common. Not long ago the writer submitted a scenario to six Licensed companies in rotation, each time the script came back promptly. In despair it was sent to a seventh Licensed company who promptly accepted it and remitted a generous check in payment.

Ellensburg, Wash.—This hustling little town of 7,000 has the Cort Theater (a vaudeville house), and two picture houses. The newest venture is the Queen Theater, a modern and sanitary playhouse, exhibiting Independent films exclusively, and under the ownership and management of Mr. W. A. Chambers, of Tacoma, Wash. The house opened the middle of December and has been playing to good business. The seating capacity is about 400.

LONDON LETTER.

In the weekly notes which in future it is to be my privilege to contribute to the pages of the Moving Picture World, I shall endeavor to give manufacturers, exhibitors and operators in the "New Country" a pen picture of matters appertaining to the industry in all its branches in the "Old Country," in the hope that what I am able to tell them will make for that goal which we all have at heart, the uplifting of the picture and the cementing of friendly relations between those who, or a lot it is to be connected with film producing or picture projection in England and America. Nor will my remarks be confined to doings in Great Britain alone. I hope to be able to help the Moving Picture World to give its readers first hand and exclusive information of doings in the domain of moving pictures in other parts of Europe, besides our own little island.

* * *

And first let me say that never in the history of the film industry have things here looked more promising than they do with the opening of the new year. The relations between all branches are more harmonious than ever before, thanks to the work of our Kinematograph Manufacturers' Association, which looks after the interests of producers, the Cinematograph Defense League, which watches over the affairs of the exhibiting section, and the N. A. C. O., which is the operators' trade union. So far as cordial co-operation is concerned, there is not a cloud on the horizon. Even the question of price, which has so often been the bugbear, has sunk into oblivion, and there is a unanimous agreement that 4d. per foot is the minimum to which manufacturers can go if they are to make a living. Cut-throat competition in the renting business has also had its day, and it has been realized that present exchange rates must be maintained. For the employees in the electric theaters—as we call them here—we are not troubled with "photoplay"—a better wage standard is likely to prevail, conditions of employment are being improved and a six-day week is being that all prevalent. The operating booth in all our new theaters is being made a healthy and comfortable compartment.

* * *

We are troubled with neither trusts nor combines, nor with customs duties. American, French and Italian films find an open door and an open market. They are accorded a fair field and no favor. I am bound to admit that at present the American article is hard to beat, but still your manufacturers whilst lavish in their scenic effects, careful in the selection of their actors and actresses and fortunate in the possession of just that environment which lends beauty and charm to their Wild Western or Cowboy subjects, do not always pay that attention to little points of detail which the capacious brains amongst English subjects keenly look for. Only last week I saw one picture pulled to pieces by an English audience who laughed sarcastically as a wounded man was rolled carelessly on to a ranch gate which was hitched to a spirited horse and dragged over some bumpity country to a wayside cottage, the patient not even being hoisted to the gate, but in the kind of thing which goes against the American film. Many a good film is spoiled in this way and if English audiences show their disgust so energetically as did the one to which I refer, it tells against the American article.

* * *

One by one all the American manufacturers are being represented here. The latest leader is the American Film Manufacturing Company of Chicago, for whom the Western Import & Film Company act as agents in the centre of film land here. They are releasing 2,000 feet a week and as one subject is always to be a cowboy one, which the Britishers have more than an inkling, much to the chagrin of their home manufacturers, they will soon be making good. Mr. H. E. Aitken is in London and seems out to do more to make things hum. Among the lines which American films have here I may mention that some electric theaters make a point of having programs in which only American films are given a place.

* * *

The reason for this is not hard to seek. Your wife has not ever some hard-headed business man of the U. K. Senses type who does not take "no" for an answer, and never cared quite how he got their films onto the programs of the halls. I only write a few of our English film men were endowed with the same resources and had the courage to invade your country. Then perhaps the British article would stand higher in the American estimation than it appears to do.

* * *

There is need for American manufacturers to look to their laurels. They have a powerful rival in the shape of Kenny Cowan who have lately made a great bid with their historic films and our travels of some well known place. Atmospheric conditions in Italy are peculiarly favorable to good photography, and when this is added to attention to detail and every regard to historic accuracy, it means a lot. This company has struck a new note in film productions and have done something towards getting us out of the Cowboy, Prairie and Dance Comic rut.

* * *

A subject which is occupying the trade in England is the need for a school for buyers. We have schools for operators who are not allowed to operate without giving satisfactory evidence of their capability, and anyone seems to think he is qualified to gauge the tastes of the public. Recently some exceptionally fine films have been turned down by these gentry for no reason on earth save that the picture was above them. Some enterprising great loss on the makers. It seems that the farmers are sometimes unable to view the picture from the public's standpoint, for the talented pictures when shown in the theaters have proved quite a success.

A. J. TURNER.

London, January 16.

THE NEW YORK EDEN MUSEE AND THE PICTURE.

Interview with Mr. R. G. Hollaman.

Recently in an article entitled "Kents & Pictures and the Picture," we gave the reader the views of a responsible director of public entertainments on the position of the moving picture in public esteem. This week we have sought an interview with a gentleman of even more lengthy experience in the matter, namely Mr. R. G. Hollaman of the Eden Musee, West 23rd Street, New York City.

The Eden Musee is New York's most unique place of entertainment. It is the Madame Tussaud's of America. The Madame Tussauds of London is a great wax works exhibition patronized by visitors from all parts of the world. In a very large building there are gathered wax figures of historical personages crowned heads and the like together with made up scenes of contemporary events, and events of the past in which apparently lifelike figures are placed. These figures are so many times so lifelike that they are mistaken at times for real individuals.

Here in New York at the Eden Musee we have reproduced practically the same feature. Notable figures of the past and present are represented in wax, and prove a never failing source of attraction to visitors from far and near. At the present time, too, Kinemacolor subjects are being shown at the Eden Musee, together with two reels of carefully selected Independent pictures.

The Eden Musee shows the largest picture in New York City, and probably the best. The entertainment is viewed by music and other scenes and the result is that the Musee attracts a wide patronage. Those who come for the wax figures invariably take in the picture.

Mr. Hollaman, the managing director of the Musee, is a gentleman who has been identified with amusement enterprises in this city for a good many years. He is one of the oldest managing partners of any in this country. Fourteen years ago he showed The Passion Play, and leased it to many others who are now prominent in the theater business. It is his aim, to which he is very successful, to elevate the picture part of his program, by showing some but the best class of subjects, when appeal to colored audiences. To that end he exercises a careful censorship of the subjects that are shown in his house. The result is that one is always sure of seeing at the Eden Musee the most pleasurable moving picture entertainment presented.

One of the features, for a considerable time at the Eden Musee was the Phonograph Talking Picture. The concert room looks with photographic views and accompanied with a great orchestra rendered music as the Eden Musee can produce it. The first acquaintance with this kind of talking picture and the success that it met with led to exhibitions being given in general.

Mr. Hollaman takes quite an optimistic view of the position of the moving picture as a part of public entertainment. He frankly says that large numbers of his patrons come from the vicinity of the Eden Musee and therefore no great increase in receipts. The result is that the Eden Musee stands out the exponent of the picture business. Mr. Hollaman's experience has been of a somewhat long character as that of many of those here in New York City and do not seem to grasp the continued growth of the picture. We hear much of the supremacy of the West in moving matters, but it seems to us that no such supremacy can be maintained, that the "show boat" is just as big business for West after all in regard to the presentation of the picture to the public.

New York manufacturers, he says, have done but little in relation to picture matters, but we are glad to have the opportunity of bringing to the notice of our readers the views and position of Mr. Hollaman and the attention he pays to the picture. The Eden Musee ranks in our opinion very high indeed as a picture house, although it seems very strange that other places for attracting the public, as we have described the picture to it has attained to it nothing of the subject of the music that used above which now and then comes in the place of the announced public entertainment.

Clune's Theatre---Los Angeles, Cal.

One of the Handsomest Theatres in the West

Clune's Broadway Theater, Los Angeles, situated between Third and Fourth streets, on Broadway, in the heart of the retail district, is claimed by the owner and manager, Mr. W. H. Clune, to be, without exception, the finest and best equipped moving picture theater in the country.

The theater is a two-story structure of brick and steel construction 70 x 140, and has a seating capacity of 900. The front of the theater is of tile construction, topping which is the most elaborate and largest moving picture electric sign in the world. This sign contains 2000 Tungsten lamps. The lights in the ellipse and columns, are colored globes of different colors harmoniously arranged so as to give the sign the appearance of an immense jewel, whose many facets at night flash forth in a dazzling burst of light. Topping the columns are red globes arranged in the form of a torch. Entwining the two columns and outlined in colored lights are the words: "Comedy," "History," "Zoology," "Aeronautics," "Drama," "Naval," "Military," and "Agriculture." Within the ellipse the word "Clune's" is slowly spelled in fire, and reaching the end of the word, "Broadway" is flashed forth. The two words glow for a moment, then go dark only to repeat the process. Outlining the front of the building, and on the upper cornice, are several hundred small lights in frosted globes. Mr. H. D. Brown, with the Clune Company, is the designer and builder of the sign.

The lobby is flanked by two store rooms, extending to the theater auditorium, and containing offices on the second floor. The lobby and the box office is wainscoted in white marble to a height of ten feet. On the sides of the lobby are panel mirrors. The floor of the lobby is of colored tile with a colored fleur-de-lis design inlaid. On the base of the wainscoting is a ten inch strip of black marble. The ceiling of the lobby is decorated with cream colored stucco, with white and gold trimming.

The spacious auditorium seats 900. The chairs are of the best, being upholstered in leather, and of comfortable proportions. The ceiling is beamed in stucco and decorated in the general color scheme of white and gold. The ceiling skylight is a beautiful art glass. At the rear of the auditorium are six rows of loge seats. The woodwork of the auditorium is of stained oak with green burlap paneling. At the rear of the auditorium between the entrance and exit lobbys is a ladies retiring room with a maid in attendance.

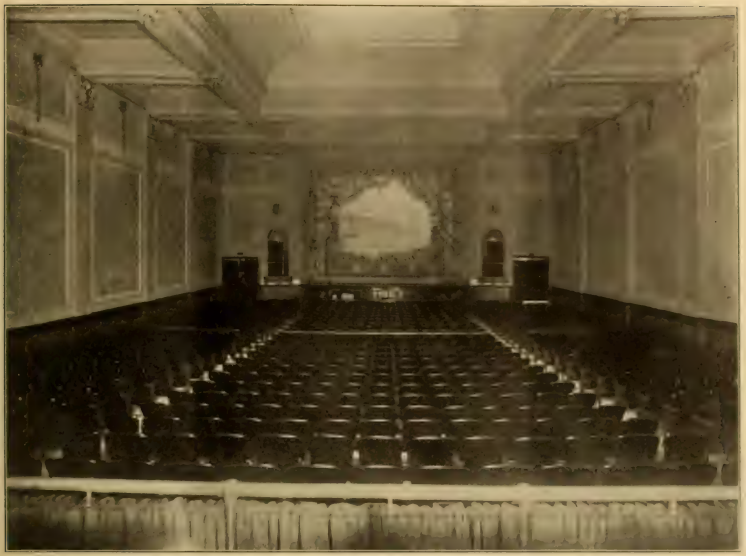
The proscenium arch of the stage is twenty-four feet wide, and flanking it on both sides are singing booths. The orchestra is of eight pieces, including violin, piano, base, flute, cornet, drums, clarinet and cello. An orchestral feature is a $1000 set of chimes.

The operator's room is equipped with the latest apparatus, including three Edengraph projectoscopes, and two stereopticons. The theater is warmed in winter by a hot air system, and cooled in summer by a cold air system using the same apparatus.

The program consists of five full reels of first run Licensed pictures, two illustrated songs, and one song specialty, making a program lasting one hour and thirty minutes.

The theater employs young lady ushers to seat their patrons. Shaded floor lights are placed at intervals about the auditorium. The prices of admission range from ten cents for the front section to the twenty-cent loge seats in the rear. The loge seats are of a special design of tufted leather bodies and backs, and of steel standards instead of wood. The loge seats are enclosed in brass rails, hung

Foyer, Clune's Theater, Los Angeles, Cal.



Interior New Clune's Theater, Los Angeles, Cal.

with draperies, and elevated several feet from the auditorium proper, the arrangement permitting of an unobstructed view of the auditorium and stage.

A. F. Rosenheim, of Los Angeles, is the architect and superintended the construction of the building.

The theater employs twenty-five people. The daily performances run from 1:45 to 5 P. M., and from 6:45 to 11 P. M., excepting Saturdays and Sundays, when the run is continuous from 1:45 to 11 P. M.

The theater opened November 10, and has played to excellent business ever since, with frequent use of the "S. R. O." sign at the night performances.

Long Beach, Cal.—Moving picture men of Southern California held a meeting here February 1st to form a permanent organization.

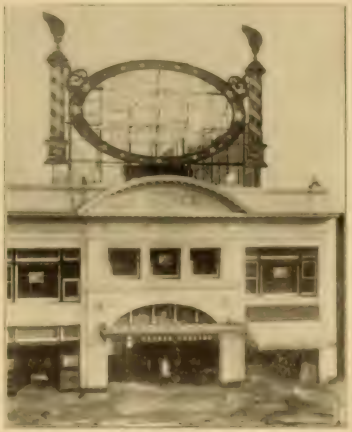
Albany, N. Y.—A bill has been introduced in the Assembly by Assemblyman Higgins (Rep. Manhattan), requiring all operators of moving picture machines to have a license.

Newark, N. J., will hereafter require all operators to be licensed. Applicants must be 21 years of age and must be residents of Newark preferably. An examination will be necessary to secure a permit.

Boston, Mass.—Moving Picture Operators' Union No. 182, I. A. T. S. E. held its first annual smoke-talk at No. 724 Washington Street, January 26th. It was a very successful gathering, and was addressed by several prominent citizens.

Denver, Col.—8,000 people took advantage of the free moving picture show and concert given by the city at the auditorium Sunday, January 8th. All records for Sunday attendance in Denver were smashed to smithereens. Wiseacres have stated that the moving picture is on the wane.

Tacoma, Wash.—Exhibitors have organized for their mutual benefit. Ten of the thirteen houses were represented at the charter meeting. Officers were elected as follows: William Pedroni, president (Lyric Theater); Elora Young, treasurer (Crystal Theater); Meyer Cohen, secretary (Savoy Theater).



Entrance Clune's Theater.

Oily Film.—Chadron, Neb., writes as follows: "Enclosed find $1.50 for Handbook. I am using a Powers No. 6 and am having considerable trouble with the front end of films getting oily, although I wipe the machine carefully after oiling. I have searched very carefully for the source of this annoyance and cannot find it. I start at the top magazine and go to the bottom, carefully examining everything along the path of the film, but have not discovered the difficulty. We are using three reels of the Independent product and it is giving excellent satisfaction."

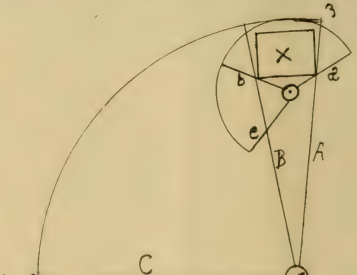
I think, Chadron, you have one of the older types of the No. 6 framing carriages with the oil cup near the top. This type of oil casing was discarded by the 'Powers people' for the reason that operators, having no means of knowing how much oil there was in the casing, would get it too full and the oil would run out along the cam spindle and in many instances would fly off on to the film. I would suggest that you try tying a string around the shaft close to the oil box to act as a wiper. What I mean by this is to make a loop in one end of the string so that it cannot draw tight on the spindle, and then fasten the other end to some fixed point below the spindle. This, I think, will prevent the oil from following out along the spindle and flying off, because it naturally would run down the string instead. A loop of wire wrapped with candle wick would be better. This is only offered as a temporary make-shift to find out if the trouble really is. If it works, that locates the trouble. You can then try using less oil in the oil casing. If you still have trouble, it will be up to the Powers Company to remedy the difficulty in some effective manner.

Lens Table.—Mr. Fred Rupert, South Bend, Ind., writes: "Friend Richardson: Enclosed find table of projection lenses, which I have used for four or five years and found it to be pretty accurate. It is handy to have, since it saves a lot of figuring. Keep up the good work through the Trouble Department and you will be thanked many times for it later on by the very people who now have their little hammers in operation."

Friend Rupert evidently went to considerable trouble in making the table submitted. It is the same identical table as is found on page 105 of the Handbook. Its reproduction in The Column would occupy a great deal of space, as it would either have to be double column or else very much reduced in size. We nevertheless thank Neighbor Rupert for submitting it. As to the people with hammers, I am not losing any sleep over their antics. Sensible men are more concerned in securing better projection than in paying attention to those who neither wish to advance nor let anybody else. Doubtless, as you say, they will see the error of their way in time. In fact, eventually they will either have to see it or get out of the business.

Wants to go West.—Mr. W. H. Mayhew, 98 Grove Street, South Chicopee Falls, Mass., writes that he has been operating six years, now holding Massachusetts license No. 2633, belongs to Operators' Union No. 186, Springfield, Mass.; says he can furnish excellent references and wishes to go somewhere west of the Rockies. Neighbor Mayhew writes a good letter and presumably can deliver the goods. He is a married man and does not wish to make a move without being fairly sure of landing a position. The publication of such matters as this is a little outside the province of the department and I think it must be discontinued. I am very frequently tempted to help out in things of this kind, but space is so valuable that much of it cannot be devoted to individual matters, and where I help one man the other fellow feels that if I do not do likewise for him he has been unjustly dealt with, and there you are. For this reason, save in exceptional cases, I shall keep a list of operators who send in their names and supply them to employers who make inquiry, without publishing individual cases.

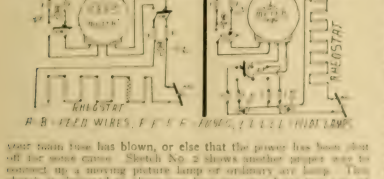
Shutters.—Mr. Wm. H. Wood, Glendora, Cal., writes: "As a regular reader of the Trouble Department, I arise to make a few remarks. In the first place, I wish some information concerning the three-wing shutter. In a recent article in the Department a contributor told the readers he was going to put a three-wing shutter on his Edison Exhibition Model and asked you how you thought it would work. You replied you were afraid the scheme would not work out, because the shutter would be too small to get the right effect. The Edison Exhibition Model shutter is 5 inches in diameter. Now, suppose we make a three-wing shutter 5 inches in diameter, extended out on the same shaft in front of the lens. What difference would there be in effect between the 5-inch and the 8-inch shutter? Of course, the spindle of the 8-inch shutter would be set 1½ inches over away from the lens center than would the spindle of the 5-inch shutter. I fully understand that the parts of the 8-inch shutter which cover the lens would be making a greater circumferential speed than the same parts on the 5-inch shutter. I also know that this greater circumferential speed on the larger shutter does cause a different effect. I have thought that many have supposed the fact of the shutter having three wings was the whole cause of flicker being reduced, but after reading your answer to Richford, I have concluded that others have the same theory as have I in regard to the larger diameter shutter reducing the flicker. I would thank the editor or any contributor who would give their theory as to why and how the greater circumferential speed reduces the flicker. In Vol. 7, No. 24, is a communication headed 'An Excellent General Letter,' in which the writer says he will help any poor but aspiring operator who has a practical improvement. I have a couple of ideas I would like to get someone interested in, one being for a lamp house. The editor and all of us are aware of the trouble we have at times with lamps and lamp houses. I would be glad to receive the address of the author of the above-named article. I would like to give my views as to why so many pictures are not clear; that is to say, do not have sharp definition. First, dirty lenses; second, the operator having his spot too large. One can always tell from the picture when the operator is carrying an excessively large spot, since the sharpness of definition suffers under this condition. Another all too frequent trouble is the carbons not being set in line sidewise. I will now close, with a formula for making lenses chemically clean: Pure distilled water, one ounce; pure alcohol, ½ ounce; chemically pure nitric acid, 2 drops. Besides using this once a week, I clean the condenser lens next to the lamp and the outside parts of the projecting lamp every day."



The above drawing, Neighbor Wood, will convey the accurate idea of the effective difference in shutter blades of small diameter, and other shutter blades of larger diameter. In the sketch "X" aperture opening is 11-16 by 15-16 inch. With the small shutter shown, the lines a b indicate the necessary width of shutter blade to cover the opening, without providing for travel; while the lines b e indicate the additional width of shutter blade necessary to provide for the covering of the opening during the travel of the film. You will thus see that with a shutter of very small diameter a blade of more than one-half the entire circumference of the circle is required to cover the opening from the time the film starts until it stops. It would, therefore, be impossible to add a second blade of any effective width, since altogether too great a percentage of light would then be cut. On the other hand, take the shutter of the radius (radius means one-half the diameter) indicated by 1, 2 and 3, and it will be observed that lines A, B form a blade covering the aperture, whereas lines A C form a blade capable of covering the aperture

during the entire movement of the film. You will observe, too, that this width blade instead of filling half of the circle fills only a trifle more than one-fourth. We can now put in two more blades of a substantial width and still get as large a percentage of light as we would with the smaller shutter. Study these drawings carefully, since they contain the meat of the whole shutter matter, particularly as applied to shutters of different diameters. Circumferential or peripheral speed is merely an incident. What we call "flicker" is in reality the change from absolute darkness to brilliant illumination on the screen. With the three-wing outside shutter the screen is dark 48 times each second and at times each second it is light while running at normal speed. This brings the alterations of light and darkness so close together that the optic nerve does not receive the sensation of darkness at all. With the two-wing shutter the alterations of light and darkness come 32 times each second and this brings them far enough apart that the eye receives a minute impression of the dark screen; and this is what we call a "flicker." If the shutter had but one blade then the screen would only be dark but 16 times each second, and the alterations of light and darkness would be so far apart that the dark portions would become visible in a very pronounced "flicker." Jack a wagon up and set its wheels rapidly revolving with all the spokes in and you won't see any spokes at all—just a blur. You can look right through the wheel and read a newspaper held on the opposite side. Take out all the spokes but a pair, however, and you will see both of those spokes very distinctly. The proposition of the flicker is analagous to the spokes in the wagon wheel. The more spokes you put in, up to a certain point, the less number of spokes you see. The more blades you put in a shutter, that is to say, the more flashes of darkness you cause to appear on the screen each second, up to a certain limit, the less impression of darkness the eye receives, which amounts to saying the less flicker there will be. As to the address requested, I will try to look the matter up and forward same to you by mail. Many thanks for the formula, but I would caution operators to be very careful in using acid on lenses. I do not believe a very weak solution of nitric acid would injure the polish of the lens, but it is well to proceed with caution along these lines. I might add to the above by saying that the eye really does receive the impression of darkness no matter how many shutter blades may be used, but instead of conveying it in the form of a darker screen there are more or more blades, it is a question of a diminution of light, the darkness being blended into the light so that the latter wholly steads out of even strength is less brilliant.

Two More Drawings.—Mr C. W. Bennett, Crystal Falls, Mich., contributes two more excellent sketches showing wiring diagrams. Drawing No. 1 shows one proper way in which to connect a moving picture lamp or another arc lamp in series with constant. Notice the pilot lamps. You will see that should any fuses blow it would put out one lamp, or both, and if both lamps should go out at the same time, then you would know



your main fuse has blown, or else that the power has been shut off for some cause. Sketch No. 2 shows another proper way to connect up a moving picture lamp or ordinary arc lamp. This sketch is designed to show you how you can have fuse sets of fuses to protect your lamp, so that when one fuse blows you cut in on another set by simply throwing the double pole switch over, without waiting to install another fuse. Mr Bennett advises 7½ ampere wash for all operating room circuits, and the advice is good. He also advises that we wire nos. 8 than a No. 6 be used, while heavier wire is still better. Wire your booth to stay, with the proper size wire in the start, and then you won't have to be changing from time to time. "I am aware," says Mr. Bennett, "that you may not need heavy wire, but never get the idea that you can have your wires too big, heavier in this you are mistaken." All of which the editor of this department will cheerfully endorse. Mr. Bennett further says: "Remember at all times that the size of wire required is dependent on the following, viz.: The distance your booth is from the point where the current wires enter the building. The number of machines to be installed in the booth, and whether you are using alternating or direct current and what voltage you are going to use. If you find the installed current severe or unsafe modify your rules change a little."

I do not quite follow Mr. Bennett in all of this. The voltage has nothing to do with the size of wires current wires a transformer is using and. Neither does it make any difference whether you are using alternating or direct current as it is that a transformer or motd, or, at least, I know of no material difference. The necessary size of wire will be governed by the number of amperes the lamps in the booth will consume and, as Neuillie Bennett says, the distance of one booth from the supply wires, or main switch board. We are indebted to Mr. Bennett for the use of the original sketches on which will appear in the near future. What I mean as a transformer is [illegible] wires are necessary as the current will be reduced due to drop in voltage and increased proportionately.

Picture Postcards.—From Mr. W. T. Sexton, Los Angeles, Cal., come four beautiful colored postcards showing views of Sexton Broadway Theater, on that site together with the Sexton electric sign above it. The pictures are beautiful, but better than this, they show a very beautiful illusion one which I believe could not be duplicated in the city of New York. [illegible] of course, of theaters devoted to moving pictures. Many thanks, Neighbor Strohm.

Condenser Trouble.—Mr. John J. Knight, Evansville, Ind., writes: "We are greatly troubled with condenser breakage. Will you kindly advise as to the best remedies for this trouble. I have been informed that we run our arc too close to the screen. Can we get condensers of such sizes as to throw our arc further back?"

You will have to give me a little more information, friend Knight. You do not say what kind of a condenser trouble you have, or even what kind of an outfit. In general, however, I would suggest that you see that the vent holes in top of the lamp house are open and free so that there will be a good circulation of air thus ordering heat in the lamp house. See to it that there is nothing loading or cramping your lens, that is to say, that they fit loosely in the holder. In another section of the column this week will be found a letter from one of our readers who has just remedied his condenser trouble. You might see if you have anything of that sort. If you will send back through the Department for the last six months you will find a great many letters concerning condenser breakage. The distance of the arc from the condenser depends upon the focal length of the condensing lenses. I could not give you any definite answer as regards the focal length of condensing lenses without knowing the size of pictures you are projecting and the distance from the lens to the screen. Screen multiply the distance in feet from your machine to the screen by .10 and divide the product by the size of your picture in feet. To the final result so many times a you may use two 7" inch condensing lenses, which will set your arc back farther than it now is, if you are using shorter lenses than that.

Condenser Length.—Thus, this comes to a Hamilton and wants to know what size condensers to use for a picture to fill 8 inches in width, there 8½ feet [illegible] says Powers No. 6 machine and lamps. D. Wayne Commentary has no machine lamp house and knows to-line, has moved the same back and forth, tried different condensers, changed his lenses and tried everything he could think of; in every case light becomes worse as soon. He does not say what the trouble is but apparently it is either in the picture.

The trouble probably is that you are using a too long focal length of projection lens in [illegible] same as 8 to [illegible] have used such a lens with two 7" inch condensers a way, and it was but you must get your lamp house back a way, and if you cannot get the lamp so close enough to the condensers to get a spot of proper size, you will have to change the lenses to one of shorter focus. You could also consult matters by getting condensers of longer focal length, but this can usually be avoided. What I would really recommend, however, is that you get a lens [illegible] or a half size projection lens. You will find these very much [illegible] and I advise you to write the manufacturers and have them send you a projection lens which could, I believe, at [illegible] this to be the best way to [illegible] your work, and you will find the [illegible] greatly improved in all respects. [illegible] lens [illegible] you [illegible] further back.

Ghost.—I have the [illegible] "Phantom and Ghost [illegible] Hamilton. I have [illegible] part of that one to [illegible] Powers. We have a Powers No. 6 machine [illegible] lamp house. If possible, [illegible] A. C. to [illegible] with enough [illegible] them to [illegible] you and use [illegible] Thanks for [illegible] the [illegible] [illegible]

Use two 7-inch lenses. Urbana, and set your lamp house back far enough to eliminate the ghost. It is, however, possible that the ghost effect thing is due to the wrong set of your carbons, the same being a shadow of the lower carbon tip. Study carefully the matter on carbon setting on pages 82 to 91 inclusive in the Handbook. With two 7½-inch lenses, your lamp house set clear back and your carbons set right, the ghost should disappear. If it does not, please communicate further. As to the other inquiry, I will attend to it by mail.

Angling Throw.—Minedosa, Manitoba, writes: "Can I get a good picture with the machine set at an angle? Hall is 54 feet long, 20 feet wide, curtain in the center; machine to be at one side of hall, Edison Model "B"; picture 8 by 10. What size condensers should we use?"

I believe, Minedosa, you would be able to get a fairly good picture if that stand were by setting to one side of the hall, provided you communicate directly with a lens manufacturer and get a lense of extra quality, explaining what it is wanted for. The picture will be somewhat distorted, however; that is to say, one side will be higher from top to bottom than the other. The lens will be about a 5-inch E. F. and with that you may use two 7½-inch condensers. It will be much better, however, if you are able to set your operating room directly in the center of the house and have a straight throw. You might get a fairly good picture with an ordinary lens, but the chances are against it. It would probably be somewhat out of focus on one side.

South America.—From Arthur Salton, Palm Beach, Fla., comes a communication of considerable length marked personal. It, therefore, cannot be published, though I would like to give it space. Neighbor Salton has just returned from two and one-half years in the West Indies and South America, traveling with a Powers No. 5, the Pathe Passion Play and other things. I would like Friend Salton to send a letter describing his experiences in South America, giving such data as he thinks will be of interest to moving picture fans. We shall await the letter with interest.

Cement Bottle.—From Thomas Wise, San Francisco, comes a cement bottle having a glass stopper with a brush fixed in same with plaster of paris. He says he tried this before and it seems to work very well. My first impression was that the cork would stick in the neck of the bottle, but it does not seem to.

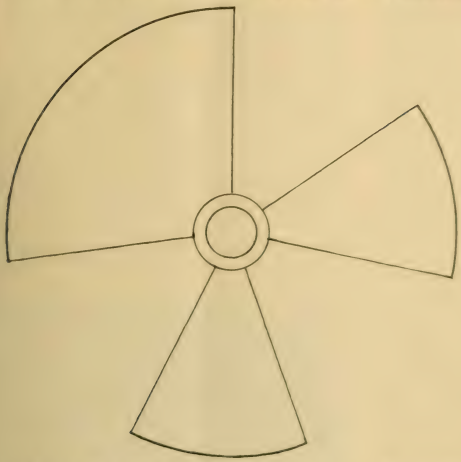
Auto Engine.—From Homer, Ill., comes the following: "In January 28th issue I see on page 189 under the title 'Electric Light Outfit' an idea that I thought of trying out this winter, but found many things against it besides the cost of the outfit. To begin with, I could not get an engine on an auto with a governor, so as to get the necessary steady regulation to produce good light. Also, I believe any city large enough to get an audience that would pay would have a light plant. Anyhow, that is the case in this locality. Two years ago I operated six towns along the Wabash Railroad, all having light plants. I made each town once a week and by the time expenses were paid there was not much left for myself, perhaps I averaged $25 a week for the season. But what made even this possible was that I put on the Passion Play at all the places and it took immensely. I found it necessary to pay the newspapers at each city about $250, give all the city 'dads' six or seven comps each night at each place every time I went there. It sure made me some sore. I smile to think what some of the operators I managed who kick at $1.00 a night for light would do if they were told by local companies it would cost $5 per night to get light from their wires, the customer doing all his own work, such as running wires a block or two, putting up a larger transformer, etc., and wiring inside the building. Then about the first time you struck an arc you would blow the fuse at the power plant and put the whole town on the bum, with everybody cussing the moving picture show. It would take a whole bundle of dollars for my experience that winter. And say! The free advice I got as to how to run picture shows has sure been a big help. I see Mr. Hallberg has took a whack at your scalp in the 'Film Index.' Well, maybe he knows a whole lot about the arc and how to advise, but it seems what he does know he is a long time getting out with. And I, for one, don't care if he never comes out with it. Looks to me as if the 'induced air currents' are working overtime to get the results he has pictured. How do you keep those sheets you use to make slides with from curling up when you expose them any length of time. Last election I used them to typewrite on and after leaving them for a short time they curled up. Of course, when I cut down the amperage it didn't do it so badly."

Well, Homer, I was amused on reading your experience. An auto-truck engine, however, can be equipped with an effective governor. I looked into that matter myself. The governor will not be used when the engine is pulling the truck, of course. I have had a few of the experiences you relate myself in the days gone by. However, my idea of that kind of a proposition is to charge 50 cents admission and run the show from 8 p. m. until 10:30 or 11 o'clock, with high-class projection and carefully selected films. In considering this proposition you must remember that Mr. Lyman Howe fills the biggest opera house in the country at 50 cents to $1.00 a throw, and nothing but moving pictures. As to Mr. Hallberg's "Induced air currents," well, I have had $9.65 worth of laugh out of that proposition myself. Mr. Hallberg may be a competent electrician, but what he does not know about operating in general would fill quite a number of volumes. This I will venture, however, that he is competent as an advertising man, particularly when it comes to getting free advertising; which statement, I think, will be vouched for by the editors of the Moving Picture World. Such foolish statements at this last attempt of Mr. Hallberg are not, however, worth taking seriously. As a joke, they are par excellence.

Various Things.—Mr. A. E. Siebert, E. E., Norfolk, Va., writes: "The Trouble Department is what takes my first attention when I get the paper. I must compliment you on the way you answer all inquiries. I am an electrical engineer, but of late years have had charge of several theaters and have naturally followed things very closely. For the benefit of the Trouble Department readers I will give you my idea of running a moving picture show. To begin with, we must have an operating room of ample size and well ventilated. Machine may be any standard make. It must be set absolutely rigidly and as nearly as possible exactly with the curtain, so that the light rays will strike the curtain evenly all around. The best test for this latter point is to focus the opening of the aperture plate on the screen. It must appear sharp and clear cut on all four sides. Unless it is sharp and clear cut on all four sides the definition of the picture will not be good all over, and it is up to the operator to discover and remedy the fault. If he is an operator he will know what to do and do it. The machine should be as near level and central with the screen as possible and the lamp, lens and aperture plate opening in perfect line; tension springs barely tight enough to perform their office of stopping the film, aperture plates not worn, and everything else in first-class condition. There will then be no question as to results on the screen, provided a real operator is in charge. The light I use is 110 volt D. C., 31 amperes; ⅝ Electra cored above and ½ inch solid below. I set my carbons so that the top one is parallel with the rack bars and the bottom one projecting a trifle forward. I give the entire lamp a rake back of about 35 degrees. I use two 6½ condensers fitting loosely in their rack, keep the rack ventilation holes open and have broken no condensers in two years. As to the matter of speed, you may say it is anywhere from 40 to 75 or 80, but that is not the answer. The only answer is, run your machine at the speed that is necessary to produce action, the same as though what you are looking at is not a picture, but the real thing. You cannot have a fixed speed at which to run the machine. It depends altogether upon the film action. There are some subjects which should be run at, say, 40, while others on the same reel may be run at 85. The real answer lies in a good operator who knows his business and when to go fast or slow. (That is precisely the advice I have been giving, Neighbor Siebert, all along; and that is what I meant by running at 900 feet per minute.—Ed.) Now, as regards the machine head, I overhauled mine two weeks ago after eight months' run. That is to say, I stripped it down to the bare frame, went over everything carefully and where new parts were needed they were put in. And now, right here, I want to say something which I believe you are broadminded enough, Friend Richardson, to take no offense at. In a recent issue I note an answer of yours as regards a three-wing inside shutter, in which you say that you do not believe a three-wing inside shutter will work successfully. In this you are wrong. I have had a three-wing inside shutter in practical operation nearly a year on my Powers No. 5 and the results were the same as those had with the new Powers No. 6. For the benefit of the readers who have a Powers No. 5 and wish to bring it up to date, I enclose a full size outlined sketch of the shutter which may be cut from the pattern from any sheet metal. In setting, go by the large wing and put your framing lever exactly midway. Turn the machine in the direction it runs until the pin is just leaving the star. At that point set your shutter so that the least motion will begin to open the aperture.* This is not an experiment, and anyone who has a Powers No. 5 will be amply repaid by putting in this shutter. My machine is wired so that by throwing a D. P. D. T. switch I can switch from one rheostat to another should anything go wrong with the rheostat. I have fixed up my booth for my operator from an electrical engineer's point of view for convenience and safety, and an intermission of over 30 seconds is unknown in my house. I give nothing but pictures; no illustrated songs, as they are a thing of the past with me. A poor singer is worse than none, and a good one couldn't stand it."

Many thanks, Friend Siebert, for the cut and for your excellent letter. I may be wrong about that three-wing shutter proposition, but I am perfectly willing to be set right. Your letter, I think, doesn't require much comment and most of the things set forth are excellent. I do not know where you got the idea that

I advocated a set given spirit by the operator. I [illegible] haven't made myself clear to that subject. What I [illegible]



noted in the matter of speed is certainly what you have set forth in this letter. The shutter pattern is exact size.

Some Class.—Your attention is invited to the photo of the Toronto Operators' banquet, appearing herewith. Taken as a whole the assemblage will compare favorably on looks with those seen at any similar affair given by the manufacturers, exhibitors or film men. The faces are those of alert, clean-cut, intelligent men who could grace any walk in life.

A New Stunt.—[illegible] [illegible] [illegible] [

Condensers Again.—Mr. Wm. H. Hepburn, Los Angeles, Cal., contributes the following: "Through the kindness of the Trouble Department the writer wishes to thank Brother F. W. Freeland for his remarks for making film cement (Page 1408, December 27th issue). I have tried same and find it to be O. K. Glad to see my remand and your approval, as it is an especial pet of mine. Concerning the matter of condenser breakage, I found my trouble and its remedy. Am using an Edison outfit. Have two condenser tubes and had the same trouble with each. Used one 6-9 and one 7— lens and then would break them as fast as I put them in. You you know, the Edison tube is flanged at one end and has a screw collar at the other end. I discovered that the flange was not quite wide enough, consequently when the lens contracted the condenser would tilt a trifle, the top protruding beyond the flange, as shown in sketch. Now, when the lens would expand under the action of heat it would be cramped and the result was a broken condenser. I remedied this by cutting a tin washer just to fit in the tube, but extending 1-16 of an inch beyond the flange. Since putting these washers in three months ago I have not broken a condenser. I may say that it looks as though this fault would be easy to see, but, as a matter of fact, the tilt is so slight that it is hardly perceptible, though I have exaggerated it in my drawing to bring out the meaning. Thanking you for past favors and wishing you every success, I shall lay down my pen and not bother you again."

We are indebted to you, Neighbor Hepburn, for the condenser idea, which speaks for itself and requires no comment. As to not hearing from you again, I won't stand for that. I shall hope and expect to hear from you whenever you have anything of interest to communicate, which, let us hope, will be frequently.

A Mistake Somewhere.—Mr. Fred R. Wolcott, Syracuse, N. Y., makes a strenuous kick because the name E. A. Walcott appears on the cut of a carbon saw on page 102, January 28th issue, whereas Mr. Fred R. Wolcott is really the inventor and owner. He says that Mr. E. A. Walcott's name being attached swipes all his glory as well as the benefit of any possible stray orders which might come.

All I can say, Friend Wolcott, is that it is up to you. You sent in the original drawing and on it appears the name E. A. Walcott, just exactly as it appears in the drawing, with the name spelt "Wal" instead of "Wol." Now, old man, the thing is up to you. I am sorry, however, that the mistake has been made and hereby do the best I can to remedy it. Friend Walcott says that the screws which look quite small in the drawing are really 5-16, and the terminal lugs 3½ inches long. This, of course, renders my comment as to a larger thumb screw and a longer terminal unnecessary. I was deceived by the appearance of the drawing.

NEWS BRIEFS.

A Busy City Block.—One block on Main street, Los Angeles, between Second and Third streets, boasts of five moving picture theaters, they vary in size from a "hole in the wall" to a big modern theater. Four of the theaters are five-cent shows, and the fifth, a ten-cent house. All of the houses are playing to excellent business, despite the competition of two penny arcades and a "Wild West" exhibition in the same block. This busy street is getting to be a regular Coney Island thoroughfare, there being nineteen theaters in a space of four blocks.

Pictures for the Insane.—The supervisors of San Bernardino County are making arrangements with local film exchanges for a projectoscope and films, that are to be shown at the County Asylum for the Insane, near the city of San Bernardino. It is the intention of the supervisors to have weekly shows which will be shown in one of the buildings. How the films will affect patients is, as yet, mere conjecture, and the experiment will be watched with interest.

Pictures on Trains.—It is rumored that several overland railway companies contemplate equipping limited trains with projectoscopes, films, and an operator, to while away the tedious hours with the latest thing in photoplay. The experiment would doubtless be a welcome one to travelers in the West. The pictures, when shown at night, would in no way interefere with the travelers' enjoyment of the scenery. Why not carry the experiment to sea, and show the films aboard the big ocean liners? Projectoscopes could be installed in the dining salons for temporary use, and when the entertainment was concluded, could be stored away out of the way. The suggestion should be taken up by enterprising producers, and made a reality.

NOTES OF THE LOS ANGELES STUDIOS.

By Richard V. Spencer.
Coast Correspondent of the World.

Miss Daniels, a member of the Bison Company, has gone to San Francisco on a short vacation. She is expected to return in two weeks.

* * *

Since the amending of park ordinances having a bearing upon moving picture manufacturing, the different companies operating in local parks are compelled to register their names, and receive the park foreman's approval of scene locations. In the past, some of the companies have left the scene location scattered with waste paper and other rubbish. The other day, Brown, the park foreman, at Griffith Park, called Mr. Balshofer, the Bison director, aside and complimented him upon the orderliness and cleanliness of the Bison Company in leaving the scenes in as good condition as they found them before taking pictures. The recent unpleasantness resulting from park complaints has been dealt with leniently by the Park Commissioners, and good will has been restored to all parties concerned.

* * *

Mr. Francis Boggs, the Selig director, and the members of the company have returned from their recent trip to Santa Barbara.

Pathe Studio, Los Angeles.

Mr. James Young Deer, the Pathe director, has discovered a new photographic process for taking moonlight and firelight effects. By his method the negatives show a clearness of outline and background that could not be obtained by the old method. Mr. Young Deer discovered the process by accident, and is, of course, keeping the secret to himself on how it is accomplished. The new discovery will be demonstrated with startling effect in a forthcoming Western release, which Mr. Young Deer claims is the best all around picture that he has so far taken. This release will be watched with special interest by the moving picture manufacturers.

* * *

The photograph reproduced herewith shows the exterior of the Pathe West Coast Studio, located in Edendale, a surburb of Los Angeles. The studio covers a whole city block. One block further up the same side of the street can be seen the wall surrounding the Selig Studio. The interior of the Pathe studio is beginning to resemble a "wild and woolly" frontier town of the early '70s. Here may be found a reproduction of the old frontier towns. Main street containing the "Sheriff's Office;" "Dance Halls;" several varieties of "Saloons;" "Hotel;" "Stage and Express Office;" "Gambling Halls," etc., too numerous to mention. Fill this street with cowboys, and different characters in costume, and you are once again transported to the West of long ago—yet outside the wall modern electric trains whiz by at intervals, the tourist and commuter occupants staring in amazement at the cowboys, Indians, and posses in costume, galloping back to the studio after a hard day's work on exteriors.

A Mixup in Names.

A local tangle has come to light where two producing companies have been working under the name of "The California Motion Picture Company." It appears that two separate and distinct companies have, by a singular coincidence, adopted the same name. The California Motion Picture Manufacturing Company of Long Beach and Los Angeles has been mentioned in these columns before. As told in previous issues of the World, the company has been incorporated under the state laws of California in the name of

the California Motion Picture Manufacturing Company, and have established a studio at Long Beach, a beach resort near Los Angeles. Recently there appeared at the company's Los Angeles office, Mr. Fred Siegert, who told the astonished officials of the above corporation that he had already appropriated the name California for his own use. Mr. Siegert, a former Los Angeles exhibitor has recently retired to take up moving picture manufacturing. Little is known of him among local moving picture men, but I am informed that Mr. Siegert has established a studio on the West Side, and that he has chosen part of his company of actors and extra people, and that he is making arrangements to soon enter the producing field.

* * *

The Passing of the Range.

"Plumb gone" are the days of the open range. Cowpunchers from the French Ranch in New Mexico drove the last nail in the coffin when they piled into a 60 horse-power touring car and started in pursuit of a couple of horse thieves who had stolen a bunch of cayuses from the French Ranch. They trailed the horse thieves and caught up with them at Trinidad, Colorado, where the thieves were trying to dispose of the stolen cayuses, and tamely turned them over to the Trinidad police officers without even the suggestion of an old time "mching bee." Then they returned to the newspaper reports: "They cranked up the automobile for the return trip and the New Mexican prairie heaved as a thousand of more 'old timers' turned in their graves."

* * *

Among Los Angeles Exhibitors.

Mr. Arthur S. Hyman, local amusement promoter, is to erect the finest moving picture theater in America, at Venice, a seaside resort near Los Angeles. The building will exceed in size and luxuriousness the Hyman and College theaters in this city. The building, which will be erected on the ocean front at Zepher avenue, Venice, will cost with the land investment, $125,000. The building will be two stories high and will cover a lot 60 x 100 feet. The entire building will be devoted to theatrical purposes. The plans for the theater are now being drawn by B. Cooper Corbett, of Los Angeles, after ideas and suggestions made by Mr. Hyman. Mr. Hyman has already named the theater the Mermaid. The theater in its construction will include boxes, loges and a balcony, with a total seating capacity of 1,000. Back of the balcony, on the second floor, will be the manager's office and five rooms which will be fitted up as living quarters for the performers. The rooms will front on the beach

NEW JERSEY NEWS JOTTINGS.

New Jersey legislators are "gunning" for the moving picture theaters too, it would seem, and so are a number of clergymen and law and order folks. In the Senate of the New Jersey Assembly January 24, Mr. Lasott introduced a bill to "prevent the admission of children under 16 years of age to any dance house * * * or moving picture show without the consent of parents or guardian, or unaccompanied by parent, guardian or an adult Penalty, fine or not more than $100 or imprisonment not exceeding one year.

M. Greenberg, of Chester, Pa., is said to be at the head of the company which is erecting a new steel and brick moving picture theater at 209 Broadway, Camden. The theater is already up to the first story and is the only one in Camden built expressly for a vaudeville and moving picture amusement place. It is 50 by 130 feet in dimensions and will be handsomely equipped.

The Bible School class of Linden Baptist Church will give a series of motion picture entertainments every Thursday evening until April 27th. Religious and educational films will be shown and an admission fee will be charged. The "Color Bearers" of the class are "chaperoning" the "shows," and no protests have been heard.

The Star Palace Moving Picture Theater, Camden, exhibited a gruesome electric death chair in front of its place during the week of January 30 to February 4 and ran films depicting life in Joliet Penitentiary. Much adverse criticism of the "show" was made.

W. H. Pennock.

KEYSTONE STATE NEWS NOTES.

Plans are almost completed for the new $100,000 theater which is to be built at the southeast corner of Eleventh Street and Lehigh Avenue, Philadelphia, for I. Fred Zimmerman. The will give vaudeville and moving pictures.

While the critics are criticising the moving picture shows the latter, especially in Philadelphia, have been doing good. So far as their means permitted there were no more liberal contributors to the fund for the firemen killed at the December Bourse Street fire than the exhibitors and moving picture theaters. [illegible] every theater in Philadelphia contributed, gave benefit performances and the fund now has been augmented to such an extent that the fund being raised to erect a new $1,000,000 Y. M. C. A. building.

Lastine & Friedman are erecting a new moving picture theater on Snyder avenue, below 12th St. at 1316 South 16th Street, Philadelphia. It will cost about $25,000.

Louis Sewall will erect a new moving picture theater at 2546-2548 Kensington Avenue, Philadelphia, as soon as plans are completed by architects.

F. J. Kreutzberg will build a new moving picture theater at Darby, Pa.

Louis M. Swaab, of the Swaab Film Exchange, 528 Sansom Street, Philadelphia, is "fighting the so-called film trust." About the middle of January three deputy sheriffs entered Mr. Swaab's place, accompanied by six representatives of film manufacturers, and demanded that no more films be returned to any exchanges to whom Mr. Swaab, some years ago, sold Sascos. He declined to turn over the films, called in his attorney, Henry M. Wessells, and the latter, a Judge Barrett's court ordered out a regularities in the writs of replevin. Thereupon the court declared that Mr. Swaab should hold the films and that he and the ten companies should appear before Judge Sandrerer Monday January 30th, to have the merits of the case gone into. The case is a complicated one, involving a number of unusual points. The writs of seizure were issued by the following companies: Selig, Essanay, Lubin, G. Melies, George Kleine, Pathe Freres, Edison, Kalem, Essanay, and Vitagraph. All these companies, Mr. Swaab asserts, are members of the General Film Company, a corporation subsidiary to the Motion Picture Patents Company, which he alleges is "a moving picture trust". Mr. Swaab says that he became a member of the General Film Company practically made up of independent film manufacturers, and that he has been "persecuted ever since." It is stated that the Swaab vs. Trust case will result in either putting Mr. Swaab out of business or that he will prove he is the victim of a monopoly in which case he will have serious brought against the monopoly by the government. It is considered quite a cross to the growth of the moving picture industry.

John Farrell is under arrest for having tried to collect money from Philadelphia moving picture theater owners. Claiming to be a building inspector, he put a number of exhibitors to some trouble by insisting upon "improvements" which were not in progress. David Kamp, manager of a Mammoth theater "sicked on" and hauled Farrell over to the police.

A screwing kitten caused almost a panic the last week in the Girard Motion Picture Theater, 2825 Girard Avenue. A hysterical lady there's always one in an audience—thought the feline's shrieks were a cry of fire, and the audience as one started to stampede. Coolness of the theater employees and two policemen averted serious accidents. The film showing found the kitten squealing in a tin trap.

Four bills, sponsored by Chief Factory Inspector John C. Delaney, will be introduced in the Pennsylvania Legislature at an early date. They provide for the regulation of motion picture shows and the keeping of boys under 16 years of age out of the first and second class. Juveniles over such theaters but Mr. Delaney's measures, if passed, will vest control in his department. Another of his measures provides that booths must be erected around all moving picture machines a provision the present law does not cover. Efforts of exhibitors to have the law of 1913 changed regarding width and number of aisles in moving picture theaters will go for naught it is predicted. Delaney will argue that there is no excuse for either new or old moving picture theaters with poor aisle facilities, and that if some wish to run theaters they should comply with the aisle and other regulations or stay out of the business. This argument will probably defeat the several exhibitors' associations from trying to have the 1913 law amended.

W. H. Pennock.

CINCINNATI

Although it was learned that the General Film Company had bought the Cincinnati Film Exchange, the Feinberg Film Service, Light & Film Company and the Majestic Film Service, the personnel remained any material changes and it was reported that the two partners, Mr. Louis Streit and Mr. J. Dreyer, would remain in charge of their respective companies. When Mr. Kane, the general representative of the General Film Company, returned to Cincinnati he found to his surprise that the two companies under one roof at Sycamore and Warren Streets and to object to the manager, Mr. James Sayer, the oldest in service. Mr. Sayer may be demoted, but he is a popular film man, having had his early education in this line under Mr. Laemmle, of Chicago, so was not a person to trifle with. The Majestic on the other hand is a popular film service house and a great trade and there is no doubt but if he decides to remain in the Queen City any organization in the General Film Company will have made the mistake it should.

J. D. S.

NEW ENGLAND NOTES.

The Clement Theater, Dover, N. H., until last week under the management of Mr. A. E. Wallis, has been taken over by F. D. Smyrnes-ait. The house will offer Independent films, vaudeville and a ladies' orchestra.

The Lyric Theater, also of Dover, N. H., is playing to big houses under the management of Messrs. Dolan & Paul. Independent films and vaudeville are offered.

Alderman Donahue by his excellent speech in favor of Sunday shows had much to do with the granting of licenses for Sunday concerts at Gloucester, Mass. For the last month, three of the Gloucester theaters had succeeded in obtaining Sunday night licenses. Then the Christian Endeavor Society, Church organizations, and individuals, rose in opposition. After a hot wrangle the licenses were granted by the Mayor. Alderman Donahue stated in his speech that the workingmen have no Sunday their only opportunity to attend such theaters, while the objectors, as a class, are wealthy, and can go to theaters week days.

Sheedy's Theater, Brockton, has been forced to cut out vaudeville for an odd reason—the Brockton Musicians' Union has decreed that any theater playing vaudeville must install a five-piece orchestra—not being willing to do this Sheedy's Theater cut out the acts, and now shows Licensed pictures and songs only. The chances seem to point to more of this matter in the near future. M. R. Sheedy has leased the Savoy Theater, Fall River, Mass., from Marcus Loew, and will run the house to moving pictures and vaudeville. Mr. Sheedy had control of this house some time ago, and gave it up. The chances are that Mr. Charles Cook, now managing a Brockton moving picture theater for Messrs. McCue and Cahill, will be placed at the head of the Savoy.

The Palace Theater, Fall River, which was recently acquired by Mr. George Graham from William Stecker, has added vaudeville to its program of pictures and songs.

It seems that "Richardson" is a name which this business finds to its liking. Mr. George E. Richardson, one of S. Z. Poli's electricians, is making an extended trip in the interests of the Poli theaters, and is superintending the installation of moving picture machines in the string of houses controlled by Poli.

Mr. Thomas Walsh, manager of the Pastime Theater, Pawtucket, R. I., tried a few weeks of musical comedies in the theater, and soon found that moving pictures and vaudeville show much better box office results. Accordingly, the Pastime is playing pictures and vaudeville once more.

HENRY.

BOSTON.

The Realistic Moving Picture Co., who control both the Jolliette and Olympic Theaters, Bowdoin Square, have made a change in the booking of their film service. The William E. Greene Film Exchange, the largest renter of Independent films in New England, will handle the two houses in the future.

Mr. Chas. Heath has severed his connection with the Beacon Theater, Tremont Street, as assistant to Mr. Jacob Lowrie, president and general manager for the company. Mr. Lowrie has not quite decided whom he will place in Heath's job.

The Star Theater, Tremont Row, has replaced vaudeville, after running without any acts for nine weeks. It was stated in these columns at that time, the idea was to try and ascertain just how the audiences feel on the subject of vaudeville in the phonograph theater. Applebey told the World's New England representative, that a close investigation, carried on by himself, and his assistant, Mr. Charles Cherry, had made the fact plain that vaudeville was what the people wished, and not illustrated songs. Both the managers state that they inquired of many of the audience day by day. Henceforth the Star will show four reels of first-run Association films and three acts of high-class vaudeville.

The demonstration of Kinemacolor in Boston, which was given December 16, evidently failed to satisfy the demand for the process. Kinemacolor was exploited at Tremont Temple, with two performances on January 31, and one exhibition February 1. The films shown were different in subject from those exhibited at the private exhibition. A trip Through Northern Wales, and the launching of the "Olympic," the largest steamship in the world, were among the films shown. Reserved seats were 50 cents and 25 cents, with the second balcony at 15 cents. Vocal and violin numbers were interspersed. The exhibition was unusually well received by large and appreciative audiences.

Mr. Burton Holmes, also at Tremont Temple, is entertaining large audiences, with moving-pictures at his chief drawing card. Mr. Holmes exhibited some unusually interesting and educational films, among which were pictures of a Bohemian glass factory, and another depicted the family of Jan Kubelik, the famous violinist.

B. F. Keith's Theater was the first one to exhibit "Daylight" moving pictures in Boston.

Although it was a Boston moving picture house, the Pastime, that was taken to task by Mayor Fitzgerald for crowding, etc., no notification was sent to Boston theaters on this matter from the Mayor's office. Many out-of-town moving picture theaters did, however, receive notices, in which they were warned not to allow any standing in the house or lobby; and to sell no tickets in excess of seating capacity. Evidently the crowding, and consequent breaking of the fire laws, can be laid to the moving picture houses outside of Boston, rather than to those in the city.

HENRY

BALTIMORE NOTES.

A new feature in the moving picture business of Baltimore was inaugurated several weeks ago, when Len Spencer, the well-known song slide man of New York, dropped in and opened a local branch of his famous Lyceum. The Lyceum, although entirely new to the moving picture exhibitors of this city, is fast making good. It is in charge of Robert G. Skillman, of New York, and carries more than 600 sets of slides for the latest song hits.

Mr. Skillman has secured the services of a first-class piano player who runs over the music for the singers who are not familiar with the new songs. In connection with the song slide agency there is also a musical and booking agency, which furnishes the majority of the moving picture and combination houses with first-class talent.

Mr. Edward Price, manager of the Blue Mouse, one of the largest exclusive moving picture houses in the city, has discovered a new scheme to run pictures with the house lights on. Mr. Price says he installed a mirror screen, and reduced his house lights from eight to four candle power. The lights have no effect upon the picture. Several other houses are carrying out Mr. Price's plan.

The Spurrier Amusement Company, which during the past few months have taken over several moving picture theaters in Baltimore and the surrounding territory, have taken over the Alhambra Theater on West Lexington Street. The house was formerly owned by Mr. James Hooper, of this city, who was forced to sell out his interests in the house and go abroad for his health. The name of the theater will be changed to the Lemmon and will be managed by Mr. I. J. Dawes, who will discontinue Association service and put on first run Independent.

Many of the moving picture theaters are running stock companies composed of four or five people, who also talk pictures. Among the leaders in the line are the Columbia, on Columbia Avenue, and Pearce & Sheck's Leader, on South Broadway. The new idea seems to meet with the public approval.

GEORGE O. WILLIAMS.

CHICAGO NOTES.

Mr. Joseph Hopp, president of the Standard Film Exchange, has returned after a brief sojourn in the State of Florida, whither he had journeyed in search of the "fountain of youth." Although he was unsuccessful in his search, his stay in that sunny climate greatly improved his general health, and he is again possessed with that vigor and energy which characterized "J. S." as the hustling film man of Chicago.

Mr. A. M. Gollos, proprietor of the Royal and Jefferson Theaters, Chicago, has just closed negotiations for the erection of a new exclusive picture theater to be erected at Kedzie and Twelfth Streets. The building will be 75 x 140 feet, with a seating capacity of 1,000, all on one floor. Plans are now being made for the building, which will be a model of architectural beauty, and strictly modern in every detail. This new theater will be completed about the first of September.

REX POSTERS.

We have just seen a poster for the first Rex Release, "A Heroine of '76." The border or frame design used is original and adds much to the attractiveness of this poster. We believe this design is to be retained, which will give the appearance of simply inserting the new illustration in a frame from week to week and will also give the Rex poster quite a distinctive touch.

Metal Covered Entrance for Open Air Picture Show

By W. W. Darby.

Summer is near at hand, and the open-air picture show man will soon get busy. Herewith is shown an entrance furnished with fancy stamped metal, especially designed to meet the requirements composed of two towers, connected by a neat arch. One tower can be used for a coat room, the other a box office.

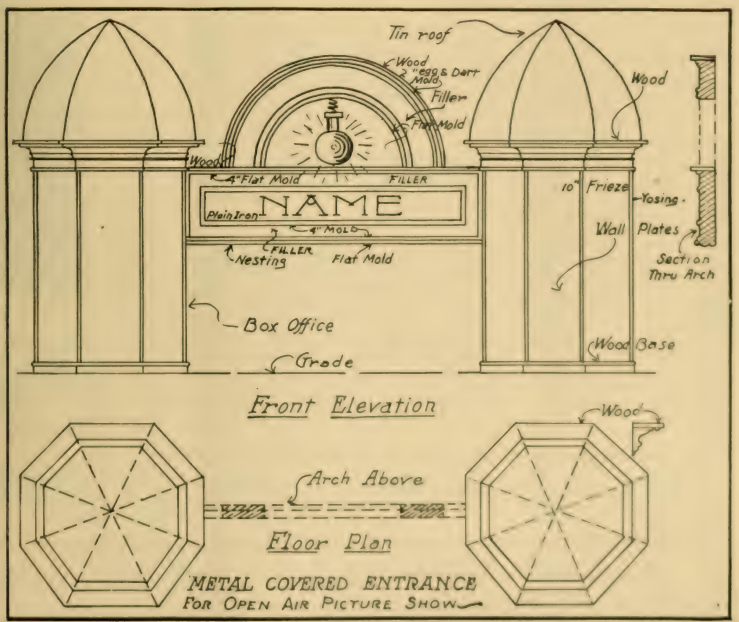
The framing should be done by a first-class carpenter. Cover all studding and roof rafters with ½-inch wood sheathing, all exposed surfaces to be true and even. Cover the roof with a good quality roofing tin. Use a 12-inch cornice with about a 9-inch projection. Select one with a nice bold pattern, with a neat profile, finished as shown in detail. The moulding used at the base of cornice should be about 10 inches deep. Cover the walls with some nice block or flowered pattern. Use a nosing at the corners. Provide a neat 6- or 8-inch wood baseboard. Care should be taken to finish arch as shown on plan. Top member of arch is curved, leaving an open space in the form of a semi-circle to suspend arc light. All material specified is regular stock size and patterns, and can be secured from any manufacturer of stamped metals. An entrance finished as above shown is sure to meet with approval in every particular, and the finished work cannot be equaled by any other material.

The cost is about one-third less than any other metal due to the low cost of the metal as compared with other material. There is a great saving in labor also.

It would be advisable to employ a metal worker, or at least a good practical man to apply the metal, as this is very important. The cornice mouldings and plates should be applied with care, keeping them true to line. All lapping joints should be well nailed. In painting, select some light color. The metal should be kept well painted to protect same from the weather.

If the material is selected and erected according to sketch, same will make a very handsome front, which cannot be equalled by any other material, except marble and staff, at a probability entrance in cost.

The author will be pleased to give any further information to the readers of the Moving Picture World on this comparatively new use for stock material.



NESTOR MADE BY DAVID HORSLEY FILMS

NESTO

"Rarely Equalled—Never

IF IT'S A NESTOR IT'S GOOD!

A HIT! A HIT!!

Nestor's Release of We

"THE TRA

An Extraordinary Foto

The Query—

A prominent Exchangeman recently remarked: "It beats me how Nestor manages to put out *one good picture after another*, when most manufacturers make occasional slips!"

The Answer—

We could not make a poor picture if we would, and we would not make it if we could.

That's Right!

Keep up that constant, insistent, persistent, strenuous, imperative all-compelling *demand* for *Nestor Films*, and your success will be as rugged and as enduring as the Rock of Gibraltar. Shun wildcat Exchanges; steer clear of junk dealers and beware of the "duping brotherhood". Deal with reputable Exchanges only—there are quite a few of them, and they all have the "real goods"—*genuine Nestors*—which you can *always get* if you *always demand* them.

There's but ONE NESTOR A WEEK, released every Wednesday. You can't afford to miss it—you can *get it—Get It!*

For Bulletins Writ
147 Fo

Scene from

"In The Com
Order Now!
Wednesday

"The Light Beyond" For Release Wednesday, Feb. 15th, 1911 The Very Essence of Pathos

DAVID HORSLEY, German Savings Ba

FILMS

...passed—Often Imitated"

NESTOR MADE BY DAVID HORSLEY FILMS

...PALPABLE HIT!!

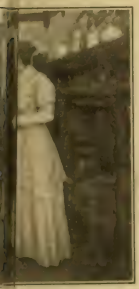
...y, *February 8th, 1911*

...GRESSOR"

...ic Feast in 998 Feet.

IT PAYS TO GET Nestor Films!

...WORLIST 1010" ...Y.



...aggressor"

...March 8th, 1911 Order Now!

...ned Ranks" ...!

Exhibitors! *Exchangemen!*

Nestor Enthusiasts know that we neither make idle statements nor indulge in pyrotechnic displays; so, when we say,

"IF IT'S A NESTOR IT'S GOOD" we know whereof we speak. *Good Nestors*, however, are not good enough for us, hence our redoubled efforts to make *Better Nestors*—the ones we are now releasing and which are earning us *showers of praise*. Even this does not satisfy us—we want to do *the best* and we are doing *the best* to release the *Best Pictures* that human mind, experience, skill and money can produce.

Many of you have been so kind as to eulogize our product; but we would like to have *all* of you write us, telling of the faults rather than the virtues of *Nestor Films*.

We are broad-minded enough to know that we do not know everything; moreover neither we nor any other mortal will ever corner the "Know everything" market. But we know enough to know that, with your timely and helpful suggestions, we are bound to improve all the time and thus please the great majority of the people.

For Release Wednesday, Feb. 22nd, 1911 **"His Father's House"**
A Nestor Winner

...Building, 4th Avenue and 14th Street, New York

MELIES IN TEXAS.

The San Antonio Daily Express, dated January 8, contains an interesting feature story, occupying more than one page of reading matter, with illustrations dealing with the Star Film Ranch. Of course, moving picture people know that this ranch refers to the Melies Stock Company, now in San Antonio, where the popular Western pictures are now being produced. The players are all described and a lucid description is given of incidents connected with the taking of moving pictures. In part, the San Antonio Daily Express says:

"Like all people, who accomplish things, the members of the Star Film Company are thoroughly in sympathy with each other, and their surroundings, and comfortably above or below, the little conventionalities of living that occupy the time and attention of ordinary mortals. Individually, they have reached a certain eminence in their professions, and they are willing to take this little holiday from the strenuous business of creating a life, and spend a working lark in this winter in sunny Texas. After working hours, they employ their time in various cultural and recreational pursuits.

"The cowboys, unofficially known as Big Bill, Spence, Joe Flores, Heffinger, the two Coopers, and McNooe, are hearty, fun-loving fellows, with soft Western drawls to their voices, and absolute unpretense to their appearance to 'put the chaps' on every other good fellow that comes among them. They are all exceptional riders, Joe Flores in particular, having worked in the Buffalo Bill Show, and they are as genuine as the free distances of their own rugged prairies.

"Their boon outdoor companion, little Miss Storey, has gained their sincere good will by her ability to "ride anything with hair on it." They have even called one of their favorite ponies by her nickname—Billy. Miss Storey rides and frolics with them day after day, under the chaperonage of her mother, Mrs. Storey, of New York, and is achieving a really wonderful suppleness and beauty of physical development. Flying about on her intelligent-faced little cow pony, in red-banded sweater and feathered cap, she is as picturesque a little figure as will be found anywhere in this land of the unusual.

"William F. Haddock, the manager, really has no time for play, for his duties call for night as well as day hours. He reads all the scenarios submitted for the consideration of the company, plans out the scenes, makes up the casts, digs around in the capacious wardrobe rooms in search of costumes, aids Mr. Ford in the selection of settings and helps criticise the films when they are run off in the projecting room.

"Mr. Clifford is the scholar and gentleman of the party, for he spends his leisure time working out new themes, and planning for the production of outdoor plays. William Paley has a unique "past," which, like most pasts, is interesting. One of the striking incidents in it, is that he went through the Spanish-American War with his cinematograph and took a moving picture of Cervera's fleet leaving the harbor at Havana. And the rest of them have had lives as individually interesting."

THE "NEW THEATER," BALTIMORE.

With every seat filled and many standing, the initial performance at the "New Theater." Baltimore's new vaudeville and moving picture theater, took place Saturday night, December 17.

An exceptionally good bill was presented and a series of first-run Biograph pictures were also shown.

The "New Theater" will be conducted by the "New Theater" Company, which is headed by the Whitehurst Brothers, who have for the past few years successfully conducted the "Red Moon," a popular moving picture theater, in this city. Beyond a doubt it is the largest and prettiest playhouse devoted exclusively to pictures and vaudeville south of New York and seats 2,000 people.

The manner in which the building has been constructed is excellent. There are two galleries, each seating 600 people. The floors are covered with a deep red Brussels carpet; lobby is decorated with large mirrors and ferns. Beautiful paintings by Oskar Gross, the well-known artist, are prominent on the dome and the panels.

The "New Theater" will be devoted exclusively to continuous vaudeville and pictures. The price of admission will be 10 and 20 cents.

CHRIS CLINTON.

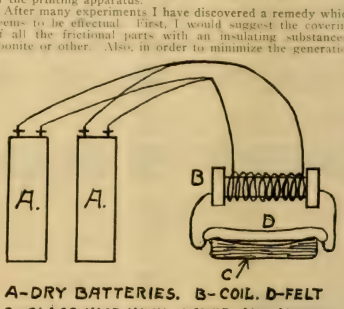
Chris. Clinton (stage name, Chris. Wilson), lecturer and singer, communicate with H. A. Fischbeck, Jersey City, N. J. Business opportunity.

STATIC ELECTRICITY IN THE CAMERA.

A Remedy Devised by Mr. Leon Ardouin, of the Carlton Motion Picture Laboratories.

Film manufacturers have always had trouble with the static effects or electrical markings in the negative. Especially in cold, dry temperatures have these tree formations been so conspicuous in some negatives as to compel them to be discarded. To the layman even it must be apparent that these markings are due to the friction of the rapidly moving film in contact with the metallic parts of the camera or the printing apparatus.

After many experiments I have discovered a remedy which seems to be effectual. First, I would suggest the covering of all the frictional parts with an insulating substance—ebonite or other. Also, in order to minimize the generation



A-DRY BATTERIES. B-COIL. D-FELT
C-GLASS VASE WITH WATER AND ALCOHOL

of frictional electricity, it is necessary to have a certain amount of moisture always in the interior of the camera. I have devised a very simple device for this purpose which answers admirably, and the cost of installation is infinitesimal.

A, A, in the sketch is a small dry battery consisting of two cells which send a current through a coil (B). The heat produced by the resistance warms, in a glass vessel (C), a mixture of equal parts of water and alcohol, on the surface of which rests a piece of felt (D), which also acts as a wick. The whole device is placed inside the camera box and the slight warmth and humidity created has been found to prevent electric markings in the negative even under the most trying conditions. I trust that it will prove as useful to others as it has to me.

SCENARIO WRITING.

F. H. Richardson.

A gentleman in St. Paul, Minn., writes at considerable length as regards the matter of scenario writing. St. Paul says he has sent in forty different scenarios, which have each been kept from three to four weeks and finally returned. St. Paul says he has put in much time on these scenarios, besides paying stenographers' services to copy them, and intimates that it is his belief that companies have professional writers who read the scenarios, change the names, work over the plot and thus get their scenarios for nothing, the real inventor of the plot losing out.

I do not think, St. Paul, that your suspicions are well founded. In the first place, if the companies tried anything of that sort they would, I believe, very soon get caught. In the second place, scenarios are, at this stage of the game, too cheap to be worth stealing. The editor of this department writes, to some extent, for magazines. He would hate to tell you how many manuscripts were returned marked "not available" before his first one was accepted. He felt highly indignant, too, at times, believing the manuscripts to be at least passably good, but now from added experience and knowledge that comes with years, he can look over the work he once believed excellent and realize how crude it really was. I do not mean by this, St. Paul, that your work is crude, but you must come to a realization of the fact that the big producing companies receive hundreds of scenarios each week and naturally they select only those which seem of exceptional merit and which best suit their needs. Naturally, too, the readers are not able to read all manuscripts the day they are received, or even for several days after they are received. I should consider a return in two weeks, or even three weeks, as quite reasonable. St. Paul advises all scenario writers to have their work copyrighted before sending it in. That is all right, and not at all a bad idea. St. Paul promises an article soon on another topic, which we shall be very glad to receive.

THE FLAGRANT ABUSE OF POSTERS. ARE WE RETROGRADING?

The World's New England representative greatly deplores the fact that the methods in use at the present time, by several Boston moving picture houses, as regards posters, painting, and billboards, are extremely low grade. A recent able editorial in the World, made a detailed analysis as to whether the industry was progressing or going backwards—and cited instances to uphold both views.

The abuse of lobby advertising might well have had a prominent place in the "going backwards" section. The writer will cite a few phrases that recently adorned, or rather, disgraced, one of Boston's best moving picture houses.

"The greatest, grandest, wildest exhibition of blood-curdling buffalo, Indians and cowboys." "Hair-raising feats of risk and daring." "See the savage war dance of the Indian braves." "Frenzied, snorting horses," etc. It is useless to dwell further on this, as the foregoing is ample to give the reader the idea we wish to convey. The lettering was of great size, and coloring of the letters very poor. To every exhibitor, having the slightest real desire to help the business along, such an outrageous exhibition of advertising must be extremely humiliating. Five huge paintings, plastered in the lobby, on every available inch of space, added to a plethora of such written work as has been pointed out, utterly killed what, by itself, is a beautiful, artistic front. The worst of all this is, that we can never, successfully at least, compete for the trade of the upper classes as long as such absolutely rotten methods are employed. Such advertisements can only be calculated to catch the interest of the lower classes.

The particular house we have in mind, may do a good business by catering to this class. That is all very well, but what of the other moving picture houses scattered throughout Boston? The writer is absolutely sure that such lobby displays will wreak much harm in houses presenting only refined and high-class work. It is only fair to assume, that everyone not familiar with the trade, will place all moving picture houses in the self-same category as this one. That means the business is coining a new batch of knockers of the photoplay—not boosters, as ought to be the case—an extremely bad state of affairs. Although the instance we have just made note of is, perhaps, somewhat more flagrant than usual, yet conditions have been practically the same for months. To be candid, we would be only too pleased to see either the license authorities or the Watch-Ward take hold of this matter. Such a proceeding is, without doubt, severe, but the end justifies the means. This would be better than to allow a small proportion of the moving picture theatres to do so much damage to everyone concerned. Exhibitors should not be allowed to do just as they please with their houses.

If the public receives poor value for their money at, let us say, a shoe store, it does not mean all other shoe stores are doing the same. With this line it is different. All houses seem to be judged alike—especially on unfavorable points. The good theaters suffer for the evils of the poor ones. The unjustness of this is quite evident. However, that does not help in the least. The writer is willing to predict that summary punishment of some sort will be meted out to these houses in the not distant future—such as the losing of license. In order to show that such a proceeding is not without precedent in this city, the World's New England representative will dig up an incident that, under ordinary circumstances, would have been allowed to sleep in obscurity—so poor a showing does it make. Last winter, three representative Boston moving picture houses lost their licenses by special order of the mayor in office at that time. The cause was the *"repeated use of vaudeville, after having been warned that such a proceeding was not in accordance with the license granted."*

The houses after losing several valuable days of business, were only granted a limited [illegible] when they had publicly apologized their shortcomings by large advertisements in the daily papers, in which they promised, "never to do it again."

In conclusion, we must regretfully state that the poster abuse is, beyond, any doubt, the crying evil of this business so far as Boston is concerned, and far overshadows all other local evils. Will the exhibitors at fault change their tactics, or will they keep at it until forced to quit, and be publicly disgraced as in the case of last winter. "The mills of the gods grind slowly, but they grind exceeding fine." Verbum sap. —HENRY.

IN THE COMMISSIONED RANKS. (Nestor).

"In the Commissioned Ranks" is not a [illegible] picture. It is a sad one, however, and contains a lesson to army wives and husbands, who should see it by all means. And having seen it, we are sure that they will never neglect their children to excess. The picture in this instance has to do with an unnatural mother who is frivolous and given to outgoing [illegible] to the neglect of domestic duties. She not only neglects her child, but seems to dislike it more than otherwise. It may be that she is the step-mother to the child, which would account for her attitude towards the youngster, but this is not made entirely clear in the picture.

The father of the child is of the opposite disposition towards the little one and seems to love the child; but he cannot give it his time and attention because his military duties require a great deal of his time. While he is away in service the mother mistreats the child in a very heartless manner, which further strengthens the impression that she is a step-mother and not the child's real mother.

Once, while the father is away in service, the child is taken dangerously ill, and when the news arrives the mother is found enjoying herself at a military ball. The husband coming home in haste finds his little daughter at the point of death and learns from the army surgeon and the maid that his wife is spending herself at the ball. In rage and indignation the father bursts into the brightly lighted hall amidst the guests and confronts the mother of his child. But in doing so he manages to offend the old general, and is promptly sent to the guard house, while the dance goes merrily on, and the little girl's life runs away. After the child's death the couple are cut asunder, and finally agree to a separation. While the [illegible] these events run across some of the baby's clothes, and these bring on memories that serve to reconcile the couple for the sake of the memory of their child.

This story is not at all new, but it is true that never grows old. It teaches a good lesson, not only to army couples, but to all couples that children often suffer on account of quarreling parents.

The picture is exceedingly well acted. We might say that it is the best acted picture of the Nestor brand that we have ever seen. It is nicely toned and tinted, especially attractive, interesting, logical and dignified all the way through.

Col. Wm. F. Cody obtained a permanent injunction against the Yankee Company of New York to restrain the distribution of a film entitled "The Terror of the Prairie or Buffalo Bill's Downfall." The Court also sustained the exclusive right of Col. Cody to the nickname of "Buffalo Bill."

Supreme Court of Pennsylvania has rendered a decision sustaining the act of Assembly regarding the population of theatres. The bill provides for at least three hour toilet parlors in every theater. This law, if enforced, means practically the extermination of the small three to four hundred seat house. The question has to be solved as "What constitutes a theatre?"

THE OLD MAN AND HIM

Unequalled Military Spectacle!

Reproduction of the Civil War Conflict at Petersburg, Va., on an immense scale. Absolutely a MASTERPIECE at tremendous cost. Your patriotism will pay you. . . .

WRITE FOR PARTICULARS AND ADVERTISING MATTER

The Champion Film Co.,

Distributed thro' The Sales Co., 12 East 15th Street, New York.

THE PICTURE THE AUDIENCE LIKES.

By the World Reviewer.

Theater audiences in New York, at least, are not given to violent demonstration. They will liberally applaud an indifferent vaudeville act, and let a much better picture disappear amid absolute silence—to wit: At Keith's, Union Square, on Saturday, the Gaumont masterpiece of photography and acting, "Herod and the New Born King," was received in impressive silence, while a ridiculous vaudeville stunt, which followed, was applauded.

Managers have argued from this, that an audience prefers vaudeville to pictures, and accordingly have put vaudeville into the program.

The writer of this, has seen practically every licensed release for more than two years, and every independent release since the independent producers became factors in the motion picture world. And he does not agree with the managers. Comments, heard over and over again, in all the principal theaters of New York, do not justify this assumption. It is, no doubt, true that some in every audience do prefer the vaudeville, but they are in a minority and form an inconsiderable part of the people who attend the shows.

The attitude of the audiences is much like that of most persons after finishing a book or looking at some picture. They do not lay down the book, or turn away from the picture with vigorous hand-clapping. They are in a more thoughtful mood, and their enjoyment and appreciation cannot be translated into applause. If goes deeper than that, and is more pleasurable than what causes a noisy demonstration of appreciation.

After setting in literally hundreds of audiences, sometimes as many as a dozen a week, the writer is prepared to lay down two rules producers must follow to make a picture popular.

First, it must tell a story so plainly it can be followed and understood without too great mental effort. The plot, if there is a plot, must be simple, and every move made by the actors must be concentrated upon the development of that plot. Probably the best is where the picture ends with the climax, though where the climax calls for the exhibition of some great sorrow or emotional effect, an anti-climax, showing some relief, or some change from the conditions required in the climax, is helpful. Occasionally a picture leaving an audience with their emotions aroused to the utmost, will be considered favorably, but one in a program is sufficient.

The second requisite is mechanical perfection. This means not only good photography, but proper staging. One otherwise excellent cowboy picture was spoiled by the men greeting each other with a kiss on each cheek. The cowboy greets you with a slap on the back so vigorous it would raise most men off their feet, and a grasp of the hand that would remind one of the grip of a vise.

Pictures supposed to represent the interior of millionaires' residences are often ruined by showing the same rooms as have appeared in pictures of common dwellings. For example, a party is seen alighting from a limousine car in all the glory of full dress, and disappearing into a brown-stone front. The next scene shows only a poorly-furnished room, showing that the same interior has done duty again that appeared, perhaps, in an earlier picture. Not all producers are guilty of these lapses, but a good many are, and all have been, at one time or another.

The audience sees this incongruity, and it often spoils the whole program. A frequent failing is to have a character wear the same costume through successive scenes, representing, perhaps, the lapse of days, or even weeks. The writer has heard many a woman wonder if the one shown in the pictures didn't have but one dress. It is a small thing perhaps, but like one false note, in an otherwise correct musical selection, it creates a discord which mars the entire piece.

The public will shortly demand that these incongruities be overcome. They will require that pictures shall present life as it actually is, not as it might be, or as some producer has an impression it is. The comments heard in two years' time will be reproduced from time to time, and will, perhaps, indicate to producers where slight changes can be made which will go far toward popularizing the picture and insuring the commendation of the public.

The manufacturers sometimesp disagree with the criticisms which appear in these columns, but in no instance has a film been criticised which did not contain some defect which appeared to the audience as more or less of an imperfection. From the standpoint of those who pay their money to be amused or instructed, the films criticised, have contained all the imperfections pointed out. Often suggestions have been given for improvement, and in not a few instances these suggestions have been the repetition of what one or more in the audience has said. Not many have seen an average of perhaps forty films a week for two years and more, consequently, perhaps, the suggestions made, or the criticisms offered, are more likely to be considered.

LACK OF AMERICAN ENTERPRISE IN FOREIGN COUNTRIES.

Those of us who are inclined to swell out our chests, and point to the supremacy of American prestige, would be decidedly shocked, if we really knew how far behind the times some American moving picture manufacturers are in pushing their products beyond the borders of their own country. What is known to the picture trade as the "foreign market," is, generally speaking, Great Britain and France. The American manufacturers seem to be unaware that there are thriving, teeming, countless millions of people in other centers besides the countries mentioned, who must have amusement as well as their white-skinned brethren.

We have been going over the Consular Reports, that are received by the government at Washington from their agents in every land. It is a regular trade magazine, outlining the conditions of trade in general, in the different localities, and suggesting what American manufacturers might do to get their share of the business in each particular locality. From these reports, it appears that it is the Germans, the French and the English, who get the bulk of foreign trade in any line, whether it be moving pictures or railroad material, clothing, leather goods, or most anything else. Perhaps, by instinct, these gentlemen of German, of French and English birth, are of a roving disposition; or, perhaps, it is that their own home conditions are so overcrowded that they are forced to migrate, and nose around in the far-off corners of the earth. But at any rate they are there, and they are getting the business.

America is the land of comfort, comparatively speaking, and the American is very well satisfied to stay at home. It is difficult to get a competent man who will go to a foreign country to act as agent; therefore, the foreign market is allowed to go to the other fellow, because the American is too busy and contented with the home market. The American is a traveler; you will find him in all parts of the world. But, as Mark Twain put it, he is an "uncommercial traveler." He travels after he has made his money out of the home market. While traveling, he writes lengthy letters back to the trade journal of whatever trade he may be identified with. His letters are read by his trade brothers, who agree with his views, and that is the end of it.

The recent Consular Reports, published in Washington, are very interesting. From them we learn, that in Moscow there are 80 theaters, and in St. Petersburg a like amount. All running with a general admission of twenty cents, and, according to the consuls, who are very good authority, and not given to exaggeration, the theaters in Russia are doing a land-office business, especially on Sundays and holidays, when police are sometimes required to keep order.

Now, with all this activity in moving pictures in Russia, American pictures are only seen once in a "blue moon." French and Italian pictures have the call. As the consul explains, this is not because the French and Italian pictures are greatly superior to American, but for the reason that the American has neglected the Russian market. He goes no to tell how the Russians are interested in pictures of American life, the same as Americans are in pictures of Russian life. The consul says, that in order to compete successfully, it would be necessary for an American firm to open a branch in one of the principal cities, and carry a large stock, the same as the French and the Italian manufacturers do. This is a very simple matter, involving nothing more than printing the titles and sub-titles in Russian, and the use of a reasonable amount of judgment in selecting films that would interest the Russian people. For instance, the Russian people like heavy drama. Their lives are probably so interwoven with tragedy that they understand its depths far more than an American can. But on the other hand, the Russian people are known the world over as "good sports." They love a horse race and a prize fight, just as well as anyone on earth, anl no doubt would like pictures of that nature.

With all that we have heard about Russia being the land

"THE SIGN OF THE FLYING A"

Release Monday, February 6th.

"A Pittsburg Millionaire"

A Dramatic film intense in its appeal. An exceedingly interesting story. A decided feature.

Length approx. 985 feet

Release Thursday, February 9th.

"On The Installment Plan"
"Too Much Aunt"

Split Reel Comedy. Both hilariously funny. A laugh-making reel from the first foot to the last.

Length respectively 560 ft. and 430 feet

Release Monday, February 13th.

"A Quiet Evening At Home"

A full reel comedy of exceptional merit. Not a dull foot in the reel. Very funny.

Length approx. 985 feet

Release Thursday, February 16th.

"In The Land Of Cactus"

A Western Drama. Realistic and abounding in thrilling situations.

Length approx. 980 feet

ALL Independent Exchanges Buy AMERICAN FILMS

AMERICAN FILM MANUFACTURING CO.

Bank Floor, Ashland Block, Chicago, Ill.

QUALITY IS ECONOMY

The Machine that Lasts the Longest Is the Cheapest

BY MANY WHO KNOW IT IS SAID TO BE THE PERFECT PROJECTION MACHINE. BUT STILL GREATER IMPROVEMENTS FOR 1911 MAKE THE MOTIOGRAPH THE MACHINE OF THE FUTURE

THE MOTIOGRAPH

Mr. H. G. GRIFFIN of Palmetto, Fla., writes Jan. 20, 1911: "My Motiograph is running fine. It gives the best picture of any machine seen in this part of the country. 1911 MODEL" most truly. [illegible]

ENTERPRISE OPTICAL MFG. CO., 564-572 West Randolph Street, Chicago, Ill.

AGENTS IN ALL PRINCIPAL CITIES

of the oppressed life in that country moves at a pretty swift pace in the cities and small money is spent on amusements of all kinds. So much for Russia.

Taking a long jump from Russia to Uruguay, in South America, there is an interesting letter from the United States Consul at Montevideo, and his letter from there indicates that the people near the Equator are just as much in love with the picture as people near the pole, and this only further emphasizes the fact that human nature is human nature the world over, and has not changed one iota since the world began.

This Uruguay report is very much similar to that of the Russian Consul, except that he pays more attention to moving picture supplies. From his report we learn that there is only one large importer of moving picture supplies in Montevideo. He has the whole field to himself, and has been making some beautiful blunders. This importer buys all of his supplies from Europe, because he does not know much about the American market consequently the Montevidean people know more about Europe than America, so far as films are concerned. Some French concern got in there and sold them a lot of abominable French moving picture machines, that stood service for about three months, and then began to give trouble. Then an enterprising German came along and loaded them down with a lot of German machines, for which it is impossible to get any parts, and which are a nuisance in every way. It is quite certain that brand-new, up-to-date American machine would be a revelation to those people, both from point of service and improvement in projection. But, of course, they do not know, and never will know, if somebody does not go down there and show them.

There is another communication from the United States Vice-consul at Bogota, Colombia, in which he says that there are no machines of American manufacture in the State. The four cinematographs now in use in Bogota, being of an European make. If the United States can build a canal through the Isthmus of Panama and send workmen down there by the thousand, it is very strange that an American moving picture machine has never found its way to the Isthmus.

We would advise those of our readers, who are at all interested in foreign moving picture matters, to send for the Daily Consular and Trade Reports, issued by the Bureau of Manufacturers, Department of Commerce and Labor, at Washington, D. C. The issue we have been quoting from, is dated January 14, 1911. It is sent free of charge to any citizen of the United States. —H. F. H.

NEWS BRIEFS.

Detroit, Mich.—The members of the newly-formed Moving Picture Exhibitors' Association held their first annual banquet at the Burns Hotel, January 4th. Addresses were made by Thomas Lynch, president; Thomas Scott, booking agent; E. F. Sefton and F. F. Fisher. About fifty guests were served.

Valparaiso, Ind., for the second time in its history, saw moving pictures on Sunday. On January 8th the three houses opened simultaneously and did a big business without any interference. Apparently the people of Valparaiso want Sunday shows. The clergy are not going in their opposition.

Montreal Exhibitors are still putting up a stiff fight for their rights. The World wishes them all success in their determined stand against the $500 license ordinance.

Hopkinsville, Ky.—Moving pictures have made an awful hit with the patients of the Western Kentucky Asylum for the Insane. The superintendent is of the opinion that the pictures are the greatest thing that ever happened for keeping these poor unfortunates happy. Diversion of mind is to insanity what fresh air is to tuberculosis.

Paterson, N. J.—New and more stringent regulations will be in force hereafter regarding the operation of picture shows in theaters, halls and schools. Operators must be over 18 and will have to pass an examination and carry a license card. No motor will be allowed for turning machines. One of the provisions in the ordinance is a fee. It stipulates that during all the time a cinematograph is in operation it shall be the duty of a special employee to stand ready in the booth with a three-gallon fire extinquisher.

Rochester, N. Y.—An application for a building permit has been filed for the erection of power house and factory at the corner of Dewey, Ridgeway and Knickerbocker Avenues for the manufacture of fireproof films. This will be the factory that was at first intended to be built in St. Louis by the Cramers, of dry-plate fame.

WHAT DO THE ACTORS SAY IN THE SILENT PICTURES?

What do the actors say in the silent pictures? Why, of course, exactly that which their parts suggest! Perhaps so, but perhaps not always. Admitted that in the majority of instances it does appear as if "action suited word," or more important that "word suited action," the synchronized phonograph has not yet appeared in perfection and use, but even if it had there would be no proof that in the play the actors were saying just what the phonograph repeated; it seems to be a case where the mechanical voice might be more truthful than the human voice.

It is not surprising to imagine that in the monotony of rehearsals, or even if in the final acting before the camera, the actors, too conscious of the fact that they are playing to the eye and not to the ear, may not always be suiting the words to the action; if we may rightly reverse the Shakespearian injunction to good actors. It may be asked, even if they do not, what does it matter? Nobody will be any the wiser. Stop a moment, a new issue has arisen, and, paradoxical as it may seem, we have among the patrons of the moving picture a class of people—a wonderful class distinct by themselves, of whom none of us may have given any thought—who can hear what the silent actors are saying. Again another and more strange paradox; these people who can hear the "silent actors" are themselves deaf; yet, herein lies the secret of their hearing, for they both see and hear through the eye—they are lip readers. Able to synchronize word with action, they are also able to harmonize them, and is it a surprise or not? They tell us that often the words suggested by the moving lips of the actors do not harmonize with the actions, and often do not even agree with the parts. What a revelation is here! Faithfulness in diction, as well as in action, must now rule, and our old teacher Shakespeare, although ignorant of the cinematograph taught well—even better than he expected—when he laid down the imperative injunction of suiting words and actions. In a recent issue of a New York daily there appeared an account of how some deaf "lip readers" had been surprised at some moving pictures in which the actors were saying things entirely inappropriate with either the occasion or their parts.

The days of mutterings and useless speeches has now gone by, synchronization and harmony must prevail, even with only the camera as an audience, as under this new discovery the camera has become the eye and ear of countless thousands. A further benefit must accrue, as a thorough and faithful acting will tend to give more life and spirit, driving away much of the inertness of many of the earlier pictures. We owe a debt to the lip readers. —W. H. J.

CHAMPIONS OF THE PHOTOPLAY.

A great many so-called reformers, who are generally persons of narrow views and poor judgment, are raising various objections to the cheap moving picture shows. All this indicates misdirected zeal. The agents of the various societies who are placing the picture theaters under the ban appear to be proceeding on the theory that the theater itself is the evil, and that all such places are pernicious in their influence. There was a time when the film manufacturers turned out occasional pictures of a suggestive or improper character, but that time has passed. The views now projected on the canvas in nearly all the cheap theaters offer no menace to the morals of either child or adult. They are generally clean, wholesome and entertaining, and particularly interesting to the young.

If girls are started on the downward path through the moving picture theaters, it is not the fault of the pictures. There may be some theaters which are not properly conducted. If they exist, they should be weeded out. Confectioneries, cafes, drug stores, or any establishment in which the youth of opposite sexes meet, if they are not properly conducted, are open to the same objections as are being urged against the motion picture houses. The thing most needed is more parental supervision and restraint. If young girls are permitted to go out alone, they are in as much danger elsewhere as they are in the picture theaters, but it is wrong to place severe restrictions upon the theaters because a few managers are careless. Go after the managers, and if necessary, put them out of business, but do not take away from the people of limited means, one of their most popular forms of amusement.—Editorial in Wheeling, W. Va., Register.

Plymouth, Mass.—Moving pictures of this city have been taken by a local exhibitor, and are a great drawing card at the local house. The views were taken from a moving automobile. The fire department closes the picture with a lively sprint.

AMONG THE EXHIBITORS.

Linton, Md.—Mr. John I. Wright purchased the Lyric Gem Theater on West Vincennes street from Lorraine Hunt, who has conducted that place of amusement for the past two years. Mr. Hunt will devote his time to the management of the Dixon theater, his other theater on North Main street.

Holyoke, Mass.—Mr. William G. Commerford, formerly school and assistant manager of the Strand Moving Pictures Theater of this city, has purchased the Grand theater in Chicopee Falls.

Danbury, Neb.—The home Moving Picture Show, that has been running in the building south of the Bohlandt's for several weeks past, has closed as the proprietors claim they were compelled to do owing to the lack of patronage.

Atlanta, Ga.—L. A. Hubbard has leased the first floor of the store at 659 Cherry street from Arlington Loan and Trust Company, for a period of four years, to be operated as a moving picture theater. The place at present is being fitted up and will not be open until July 4 a year.

Waverly, N. Y.—Mr. C. L. Rand, the local manager of the Star Theater, has closed that theater and will add the picture machines and fixtures over to M. Peters, who owns a string of moving picture theaters in this vicinity. Lack of patronage was the cause for the closing of this theater.

Savannah, Ga.—A new moving picture theater is being planned to open in the building now occupied by the Savannah Pool Room parlors, at 125 Bryan street, which will be under the management and proprietorship of Mr. M. Lee.

The Golden Spike Company, of Ogden, Utah, has purchased the Pastime Moving Picture Show, that has been running in the building south of the Bohlandt's for about twelve years, and will remodel the property, after which the moving picture machines and fixtures will be moved over to the new theater.

Atlanta, Ga.—L. Hubbard has leased the first floor of the store at 659 Cherry street from Arlington Loan and Trust Company, for a period of four years, to be operated as a moving picture theater. The place at present is being fitted up and will not be open until July 4 a year.

Waverly, N. Y.—Mr. C. L. Rand, the local manager of the Star Theater, has closed that theater and will add the picture machines and fixtures over to M. Peters, who owns a string of moving picture theaters in this vicinity. Lack of patronage was the cause for the closing of this theater.

Savannah, Ga.—A new moving picture theater is being planned to open in the building now occupied by the Savannah Pool Room parlors, at 125 Bryan street, which will be under the management and proprietorship of Mr. M. Lee.

The Golden Spike Company, of Ogden, Utah, has purchased the Pastime Moving Picture Show, that has been running in the building south of the Bohlandt's for about twelve years, and will remodel the property, after which the moving picture machines and fixtures will be moved over to the new theater.

Columbus, Ohio.—W. L. Jamison has been awarded the contract for the erection of a new vaudeville and moving picture theater on the north High street lot for Pastime Company.

Iowa City, Iowa.—Fred Bever is planning the erection of a new moving picture theater on Dubuque street.

Dayton, Ohio.—W. Edward Hanley has decided to erect a new vaudeville and moving picture theater on the corner of Fifth and Ludlow streets.

Shamokin, Pa.—Dodd Gutterg is making arrangements to start a new moving picture theater here.

Los Angeles, Cal.—S. D. Woodin is making arrangements to erect a new vaudeville and moving picture theater at 333 S. Main street.

Los Angeles, Cal.—J. Greenblatt is preparing plans for the erection of a new moving picture theater at the corner of Mariposa avenue and Twenty-third street for W. H. Hamilton.

Hamilton, Ont., Can.—James Wilmott has secured the services of Architect Armstrong to draw plans for a moving picture theater at the corner of Barton and Emerald streets.

Quincy, Mich.—S. E. Butterfield has purchased the Bijou Theater here from D. J. Robson.

Portage, Wis.—Messrs. Jaboob & Avers have completed the erection of a new moving picture theater here.

Gosport, Ind.—Hal Harrington has opened a new moving picture theater here. It is known as the Gem.

Bradford, Ill.—Frank Warren has opened a new moving picture theater here.

Independence, Kan.—Messrs. Jess Compton and Gene Stubbs have sold the 5¢ moving picture theater to R. E. Turner.

Toledo, Ohio.—The Empress Amusement Company is preparing to open a new theater on Summit street.

New Orleans La.—H. W. Lamb has purchased the Winter Garden here and will conduct a first-class moving picture theater.

Jacksonville, Fla.—Mr. A. B. Vance is contemplating the establishment of a new moving picture theater here.

NOTES.

Newark, N. J.—A new moving picture and vaudeville theater is being planned for 193 Spruce street, which will be under the management and proprietorship of Mr. Bernard Arkin. So said about town.

Reading, Penn.—The Central Theater Spirata's new amusement palace has thrown open its doors to the public and is now doing an excellent business.

Hartford Conn.—The Pastime Moving Picture Theater has reopened under new management.

Morristown, Penn.—The Hippodrome Theater, which is under the management of Mr. M. Saltinski, has thrown open its doors. This amusement house will operate all of the finest and latest vaudeville and moving pictures that can be produced and will seat about 1,500 patrons. The location of this theater is on the street near the

Youngstown, Ohio.—The Bijou Theatorium in West Federal street next to the First National Bank, has been sold by Paul Fitch and Walter Hansen to Robins Brothers, owners of the Star Theatorium in West Federal street, near Chestnut.

Hardwick, Vt.—Mr. R. C. Moodie has sold his moving picture show to Messrs. Green, Moody and Bankhead.

Gardner Mass.—Mr. William A. Wesley, of the Garden Theater, has taken a lease on the Princess Theater of New Bedford and will remodel and convert it into a high grade moving picture theater.

Scranton, Penn.—The Opera Amusement Company will convert the Opera House here into a moving picture theater.

Buffalo, N. Y.—Mr. Benno Sauter has purchased from J. M. Rosenthal the moving picture show screen in the basement at 210 Seneca street, for $8 000.

Rochester, N. Y.—Mr. J. Brown has secured the contract for the Lyceum Theater Moving Picture Theaters. Mr. Wm. B. Dougherty has leased charge of the management.

Eugene, Ore.—A new moving picture theater is being planned for this city and will be under the management of Mr. Alfred Wilson.

Los Angeles Cal.—Mr. W. B. Hamilton, architect, has prepared plans for a moving picture theater to contain three stories and basement. He has purchased the Anaheim theater and will convert it into a first class moving picture theater.

Norfolk, Va.—Wm. L. Abbitt has purchased the building on High street, recently occupied by the Lowering Dry Goods Company, and will conduct a moving picture theater. Capt. Abbitt has also let contract for the erection of a moving picture theater on High street, near Monroe, and contract for new motor, and will have a seating capacity of about 1,000 people. It will be known as the Olympic.

Brooklyn, N. Y.—A new moving picture theater is to be planned for Mr. James Sweeny, at Linden Avenue, near Avenue O, and will be known as the Linden Park Palace.

Red Bluff, Cal.—Messrs. Hoggard and Hoggard have leased for some time connected with the Hoggard's theater on Main street, and will open it with Motion Pictures. The two men of the Red Bluff opera house will also run a moving picture show in connection with the Grand.

Carthage, N. Y.—Preparations are practically completed for the opening of a new moving picture theater in the county town, on upper Main Street. Two hundred chairs have been placed in the room and a stage built. The theater will be primarily for Ballads.

Mason City, Iowa.—Lease has been taken on the building at 621 Central Street, by Mr. John R. Medlon, who will convert it into a moving picture theater, which will be open about May 20th. It will be the fifth Nickelodeon started in this town. The Palace, a picture house which has recently changed hands is being run by Mr. Hall and managed by Mr. Edward A. Bowe.

Bienham, Texas.—Bienham is to have a new moving picture palace, which will be established in the Healy Building. In addition to moving pictures there accompanying will be high-class vaudeville performances.

Columbus, Ohio.—A new moving picture theater is being built in this city during the year. A syndicate, whose will be under the proprietorship of Mr. Frank Bernard and Mr. W. H. Hamilton.

Grand Junction, Iowa.—Messrs. Hostike & Orson have sold their moving picture theater here to Messrs. J. J. Brock and C. H. Brock.

Fairbury, Nebr.—Fairbury now has two moving picture theaters, the Majestic and the Idle.

Lackawanna, Pa.—Work has begun upon the remodeling of the building at the northeast corner of Main and Ridge streets, which will be converted into a beautiful high-class moving picture theater, which is said not to be the basement to the Golden Spike. The seating capacity of the new enterprise will be 250 and will be under the supervision of Messrs. Chambers and Hendrie.

Berlin, Wis.—Messrs. Hostike Brothers and W. L. Barnes will start a motion picture show next spring, presumably in the new Lyric theater building now being erected by Messrs. Hostike Brothers. The home of vaudeville and

Waterloo, Iowa.—M. J. Judy, local theater manager of the Nugget Theaters, has secured control of the Washington Hall and will transform it into a modern up-to-date moving picture and vaudeville theater.

Rockford Ill.—Mr. L. B. Sumner has purchased the Star Theater here.

Oshkosh Iowa.—Messrs. Edward Jones and J. Fred Calhoun have purchased the interests in the Lyric Theater heretofore held by Harry Millard and will conduct the place of amusement as in the previous administration.

Rhinelander, Wisc.—The Miramar, the new moving picture theater on North Brown street, which for some time has been under course of construction, has thrown open its doors and is now doing an excellent business. The seating capacity is about 250.

Benton, Wisc.—Messrs. Calvert & Kramer have purchased the Dreamland Theater at Cuba and will conduct the same as a moving picture theater. The Star Theater now has been leased to close due to the lack of patronage.

Chicago.—Mr. Ben Harris has sold his moving picture theater, located at 5241-43 North Clark Street, to Mr. Jacob Lieberman.

Mendota, Ill.—Messrs. Charles Kennedy and the Vaudette Moving Picture Theater to Messrs. B. J. & R. Hall.

Portage, Wisc.—The Avenue Inn on East Cook Street, recently purchased by W. C. Jaboob and F. G. Avers, will be run now for a moving picture theater.

Milwaukee, Wisc.—Mr. Henry Kaiser will soon have in the moving picture theater at 2402 Lisbon Avenue.

Pittsburg Kansas.—Messrs. Hoss & Atchison have purchased the Crystal Theater here and will convert the concern into a first-class moving picture theater.

Duluth, Minn.—Mr. [illegible] Alexander, [illegible] [illegible] [illegible]

Letters to the Editor.

Editor Moving Picture World:

Dear Sir—In your issue of February 4th, you printed a letter which was sent by the writer to the New England moving picture managers, and with the letter some statements by your New England correspondent, who hides his light under the pseudonym of "Henry."

I think that in justice to the theater managers who so promptly and courteously answered my communication, it might be well if you publish this letter, which gives the true aspect of the matter. The portion of "Henry's" statement which I wish to flatly contradict is that relating to the answers to my letter, as follows: "The great majority even went so far as to offer the unasked-for information that the main trouble with the Vitagraph was that the recent releases had been far from the usual standard."

Here are the facts; you may judge for yourself. The writer sent out about seventy-five letters and received up to date thirty-one answers. Five out of the thirty-one complained of not getting enough Vitagraph reels. Twenty-five expressed the greatest satisfaction with the General Film Company's service and one wrote a very insulting and scurrilous letter, which, I am convinced, could not have been written by the proprietor of a moving picture establishment, but must have been penned by some employee who had a grudge against the Vitagraph Company and the world in general. It was so ridiculous as to be unworthy of either notice or comment. The last, "for Henry's sake," that the writer of that scrawl was not a friend of his. Outside of this one letter, all the managers spoke very nicely about Vitagraph films, and the majority of them were enthusiastic, as the following extracts will show:

"Regarding getting your releases, will say that I get quite a few, and would like them all, as my patrons like them."

"I find the Vita reels gaining in favor each week."

"It seems to me that the Vitagraph films at the present time are unusually good."

"We would like to get more of your films, but we cannot kick. We have had sixteen Vitagraphs in several weeks."

"My exchange gives me very good service on Vitagraph reels, for which I am thankful, as they always make a hit with my patrons. Personally, I consider them the best made."

"We are running ten reels a week, and since September 26th, almost five months ago, we have had just eight Vitagraph reels. We consider the Vitagraph films among the very best in the licensed service and regret our inability to get more of them."

The originals of all these letters are in my possession and I shall be pleased to show them to you if you desire.

I think you will admit that the statements contained in this letter do not exactly agree with "Henry's" very unwarranted remarks and I trust that both you and "Henry" will accept this retaliation as being made not in a spirit of hostility, but in fairness and truth by one who is always ready to fight at the drop of the hat when his beloved Vitagraph is in question.

I would say in conclusion that the answers received prove conclusively, first: that the General Film Company's service in New England is most satisfactory and a great improvement over the old service, and second: that Vitagraph films stand ace high in the estimation of New England managers and audiences.

Yours truly,

THE VITAGRAPH COMPANY OF AMERICA,
J. STUART BLACKTON,
Vice-Pres. and Secretary.

To the Editor of the World:

Some time ago there appeared in your publication a most bitter and scathing attack upon COWBOY and INDIAN PICTURES, under the name of One Who Does Not Like Them, the writer evidently not having the courage to append his handle to such an article. However, I watched carefully the following editions in hopes that I might discover the author whose identity I suspicioned, and sure enough in a later copy appeared another slap at these same pictures under the name of the writer of one of your departments, whose principal contributions consists of giving advice to be kind to animals, or that he saw such and such an animal do so and so, very interesting indeed, but entirely foreign to the matter which your valued paper is intended to convey to the moving picture industry, as I fail to see where cruelty to animals has anything to do with the trade, unless it be that some one should start a crusade against the cruelty of certain manufacturers in killing horses, lions, bears, etc., to get realistic results.

I take the opposite side of the fence in the argument concerning Western pictures of every description, especially Indian and Cowboy subjects. I covered ten thousand miles of territory on the great rivers of the Middle West, on my floating theater seating 1,000, this summer. A different town or city was played every day and almost every nationality was played to in widely diversified parts of the country.

I claim to be in as good a position as any man in the United cause in addition to the musical comedy show that I presented I gave moving pictures, and usually the first questions asked after States today to say what kind of pictures these people want, before we had made a landing and the advance sale was started were, was almost always the same, not from any age or class, but "have you got any Wild West pictures this time? The question from the darky of the South to the solid business man of the North, whose curiosity laid in the same channel. We put on at the start of one season a brand new copy of Pathe's Witches' Cave and The Vengeance of the Algerine, one a beautifully colored trick file, the other a very good dramatic subject at that time and they wouldn't sit through it. I paid $125 for this reel, but it only took me a few days to see that I had to invest in a new subject. I secured a fine Western and they literally ate it up all the rest of the season. These same conditions exist at my Zanesville theater, where all I have to do is to advertise a Western subject and I do capacity. Without them the business here would soon go to the bad. Taking all into consideration, our esteemed friend from over the pond will have to show me where he gets his idea that because he, like most Englishmen, thoroughly dislikes anything American, that the public is in accord with his expressed opinion that he, for one, does not like the dirty, unromantic, uninteresting American Indian or Cowboy.

Most truly yours,

Zanesville, Ohio, Jan. 10. W. C. QUIMBY.

The Editor, Moving Picture World.

145 East 23d Street.

Sir.—Far be it from me to rush into print in a frivolous or trifling mood, but when I hear the calumnies heaped on the poor ostrich for hiding his head in the sand, and then considering himself invisible, I am tempted to speak out and invite attention to certain scenes in our films that put the ostrich to blush.

I refer to the naive way in which our Moving Picture Indians "take cover" and imagine themselves hidden. Some time ago I saw "Ononko's Vow" in one scene of which we have a bunch of "war-whoops" making their way across a snow-covered field. In doing this, they ever and anon would flop flat on the snow, presumably for the purpose of concealment. The veriest schoolboy would know better.

This same fault has been observed in many films with Indian subjects. Soon we shall see Lo surprising the hero by creeping down the middle of a state highway on his stomach.

Is there no help?

Yours sincerely,

"ROOKY."

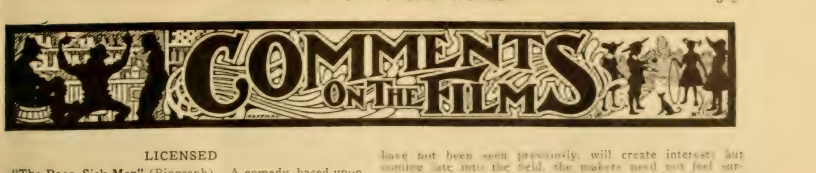
INVESTIGATION OF PICTURE SHOW CONDITIONS IN NEW YORK CITY.

"Yes, there is an investigation of the moving picture shows at present going on, but the Board of Censorship has no part in it. Other civic bodies working in connection with the Board have this matter in hand."

The Board of Censorship is not a prosecuting agency, and its work is the censorship of pictures for the national market. But we are interested in the movement for local reform as well. There is a great deal of misunderstanding about the law which limits the seating capacity of motion picture shows to 300. It is assumed that this law is beneficial to the moving picture men, as they can put in less than 300 chairs and thereby evade the theater law. Just the contrary is the truth. The moving picture men are most anxious of all to have the law changed, and to have the seating capacity enlarged above 300, so that the business will be large enough to justify a first-class performance in a safe and sanitary hall. But at present the law governing the construction of theaters is so stringent that it puts almost a prohibitive expense on the construction of small theaters, seating five or seven hundred, in the congested districts. The building code should be amended to provide for moving picture shows built as moving picture shows. If the enlarged seating capacity can be secured, the small and undesirable places will be killed by competition in short order.

This is one of the reforms the Conference on Motion Pictures is urging. There are a number of other reforms, such as improved ventilation, improved lighting, and some kind of control over the cheap and undesirable vaudeville seen in many picture shows.

We have heard that the Commissioner of Accounts is carrying on an investigation of the picture shows, and it is possible that his recommendations will be so complete as to make an aldermanic investigation unnecessary. Any investigation is merely preliminary to constructive law-making on this subject. There is nothing sensational in the present motion picture situation. It is better than it has ever been in New York. The evils that exist are the product simply of inadequate laws and lack of co-ordination between the city departments that have to regulate picture shows.



LICENSED

"The Poor, Sick Men" (Biograph).—A comedy, based upon the old theory that men are obliged to deceive their wives to get out evenings. These men have all kinds of trouble, chiefly of the impossible sort; arriving at home just ahead of their wives, whose commiseration is liberal. Whether or not this is a representative comedy, may be left to the judgment of those who see it. Probably it would be more popular in a city or large town than in a country district, since in the latter locality, such illusions are not so well understood.

"Father Love" (Lubin).—A touching domestic drama, which has both weak and strong places. Moreover, it introduces paralysis, which seems hardly the proper thing for dramatic presentation. Men do have paralysis. They are left stranded like the hero of this drama, but after all, it isn't quite pleasant to look at pictures of this character. The girl's part, after she finds her father, is pleasing, and the fact that the grandfather takes the unfortunate man home, makes a good ending for what is otherwise a rather gloomy picture.

"How Mary Met the Cow Punchers" (Melies).—A Western drama, with cowboys and a girl from Boston, who rather looks over their heads until they rescue herself and a companion from a ticklish position, with a band of Indians. Then she frankly acknowledges that she has been at fault, and accepts them as friends. The interest lies in the reproduction of Western scenery and types, rather than in the action. The chase is somewhat thrilling, but aside from that, the picture develops comparatively little interest.

"The Spy" (Selig).—A war drama, well presented and containing a man-hunt that is thrilling. The audience is disposed to applaud when the spy finally makes a thrilling escape from the soldiers, and ultimately delivers his important message to the commanding general. No novelty has been introduced, but a picture of this character is always popular with practically all audiences. No matter where it is shown, the movements of a spy will invariably attract favorable attention, and if successful, will receive applause.

"The Lover and the Count" (Edison).—A comedy, which offers some suggestions to opposed lovers, though it cannot be said that the introduction of a trunk for carrying someone away, is a novelty. However that may be, it is well done in this instance, and the audience watches with growing interest, the methods adopted by the lover to secure his bride before she is married to the count by her officious mother. It is undoubtedly true, that they all rejoice with him when in their flight, they meet the minister, and are married before the count and the mother arrive to prevent it. Some of the situations are very funny, and the audience loudly marks its appreciation of them.

"The Secret of the Still" (Kalem).—A melodramatic Southern story, consisting of a love affair, built up around a moonshine still, with a described villain in full operation. The escape of the turpentine and the fire which destroys it, make a very realistic scene. Some of the Southern scenery is attractive, and there is sufficient action in the play to hold the interest. The ready way in which the word of a negro is accepted in these Southern plays is rather unusual. Negroes are in no particular favor with white people down there and probably their assertions regarding murder must would not be taken as reported, as is shown in the picture. This may be a minor fault but it is not true to the life this picture is supposed to accurately depict. The same fault has been noted in previous releases of this type. Apart from this, however, the picture is good and finds favor with those who see it.

"Saved by Telegraphy" (Pathe).—Though this is efficiently worked out, the basis of the film, saving persons from smothering in a safe through the means of telegraphy is not new. It has been done several time before, though forgotten, the producer has been content to shut some persons in the safe—in this instance, two, the girl and her father, and they are rescued by the girl's lover, in approved style. The picture is dramatic enough, and if others of the character have not been seen previously, will create interest; but coming late into the field, the makers need not feel surprised if the picture passes less than it might do otherwise.

"Whiffel's New Sleeve" (Pathe).—A comedy that may cause a laugh in some audiences, though where the writer saw it, there was scarcely a ripple of merriment. Possibly it was the audience, but the guess is ventured that the film itself had something to do with it.

"The Sailor's Return" (Urban).—Excellent in photography, eminently satisfactory in acting, but lacking in strength of plot and interest of story. It is the same old feature of the son returning with a fortune, just in time to save the old people from being driven from their home and releasing the unfortunate girl from attentions the relentless landlord forced upon her. It is a waste of effort, a waste of material, and a waste of time to look at it.

"Scenes in Jersey" (Urban).—Picturesque and instructive scenes on the Island of Jersey in the English channel. The operator selected his view points with discretion, and the mechanical work of the picture has been exceptionally fine. It will hold the attention of any audience. The assortment includes pictures of scenery and are agreeably intermixed and forming a series of educational views of much value.

"The Two Reformations" (Essanay).—The story is well told. Perhaps it is not as strong as some Western stories, but it, at least, possesses the merit of directness. Holdups are common enough, or have been common enough, in some parts of the West, but probably no holdup was ever stopped by the presence of the wife of one of the highwaymen. In that respect the picture presents a novelty. Its whatever, and the setting of the pictures are evidently accurate. The photography is excellent.

"The Baby Fortune Hunters" (Gaumont).—Just why two children should be sent out in a picture to perform such apparently impossible work is difficult to understand. Possibly the producers will declare that there is sufficient justification in the fact that the picture shows they performed their work. But it scarcely appears natural, and for that reason lacks in strength. The farm scenes are interesting, and the mechanical portion of the film is all that could be desired.

"Gorges of the Bourne" (Gaumont).—An excellent outdoor picture, presenting well selected views of the picturesque gorges which form such a conspicuous portion of the scenery along the Bourne in France. The operator understood the selection of view points, and he took pains to let the artist's appreciation of the beauties inherent in such a scene.

"Father Against His Will" (Pathe).—A silly comedy purporting to represent a young man as charged with being the father of two babies with which he was playing. The picture has little merit.

"Betty Rolls Along" (Father).—One of those instructive comedies which has no merit beyond a series of everyday views which could be launched from motion pictures.

"Davy Jones in the South Seas" (Vitagraph).—Nothing has been seen of Davy Jones for ten years from his transient visit and stopped for a social call on the antipodes. Here he turns up in the South Seas, still in trouble with the dominant portion of humanity. His usual fate overtakes him, however, and when informed that he must marry one of the Sadie Ichies to whom he has made love, his choice of the second would be made in favor of the first. Not in this instance does a simple person find approach. The fate is found behind him, and the shower of weapons which follow him toward the ship are evidences of the supreme hour of the scene for him. It is plain that wanted him back and what would have suppressed afterward can only be conjectured.

"A Black Bordered Letter" (Lubin).—One of sensitive absorbing interesting with what may be termed absorbing situations. The detective part is cleverly acted and relieves from the asylum as a thrilling as the motive for placing the girl there surprises. The fact that the frontier is guilty is a diminishment and exposure and adds that much interest to the film. Just how the girl acquired that invitation ink that told of her whereabouts doesn't quite appear, but

much latitude is permitted in a detective story and the producer has evidently taken due advantage of that. In the main the photography is good, while the actors have performed their parts satisfactorily.

"Puritan and Indians" (Kalem).—Supposed to be a scene from New England life in the early times. Costuming and setting are declared to be historically accurate. The love story is little more than a motive for putting together a series of pictures, one of which are sensational. It is scarcely conceivable that the Puritan father would relent, even after the young man saved his daughter. The dice throwing incident is a clever bit of character sketching.

"The Girl of the Mountains" (Vitagraph).—Nothing especially important about this picture. A mix up of a love story, with the so-called perfidy of a man as a basis. Some of the mountain scenery is good and the acting is as good as the opportunities afforded by the film allow. Duplicity in love, unless something novel can be introduced, is scarcely a sufficiently captivating topic upon which to waste 999 feet of good positive film, to say nothing about the rest of the material.

"Il Trovatore" (Pathe).—An ambitious production, presenting one of the most popular operas of past years. Undoubtedly the plot is known to a larger proportion of those who frequent motion picture theaters, hence scarcely requires repetition here. Suffice it to say that the actors have performed their parts in full sympathy with the piece and with an appreciation of the opportunities that makes the work exceptionally good for such a complicated drama. Of course only a part is possible in a film, but the main thread of the story is well maintained and those who are not wholly familiar with the opera will be able to understand it from the picture. The staging deserves commendation. It has been done with a sumptuous disregard for expense that makes it notable. In short, the entire film will please with the evidence of liberality in production which is plainly apparent. This picture should be popular in any theater.

"A Wreath of Orange Blossoms" (Biograph).—The plot of this film turns upon the sight of an orange blossom wreath and a bridal veil worn by a young woman at her wedding. The domestic difficulty leading up to her attempted elopement, stayed by these remembrances, is one which might be common enough and could be easily understood by almost any audience. Misfortunes come, and there are certain differences which may arise in every home. Elopements do not always follow, but sometimes the tempter is present. The biograph company has depicted this phase of life with much discretion and with a reasonable appreciation of the requirements. The audience was clearly pleased with it and apparently it is of the type that will be understood and liked by almost any audience.

"His Bogus Uncle" (Lubin).—A lively comedy, detailing the adventures of two young men whose affections for a certain girl are pronounced. She doesn't favor either, and when one appears with a rich uncle and the aforesaid uncle leaves half his fortune to each of the young men, even though he possessed no money, there is surprise in the denouement when the plotter discovers the girl has married his rival. The scenes are all lively and a good deal of humor is scattered along through the picture.

"The Escape from the Tuileries" (Pathe).—A scene from French history made thrilling and real by the work of the excellent Pathe company. This house never fails to make good pictures of events in the history of France and this one is no exception to the general rule. The staging is upon an elaborate scale, even for Pathe, and the actors perform their parts with fidelity to what may reasonably be supposed to be historic accuracy. The costuming alone is well worth seeing. Whether or not any such episode as is here depicted actually occurred, it might easily have done so and the characterization which accompanies the story is altogether interesting. An accurate impression of the story times which accompanied the events depicted is shown and the film acquires historic value because of this fact. The story serves to hold the interest by running a connecting thread through it all. The film is worthy of commendation for its many excellencies.

"The Little Circus Rider" (Selig).—A story beginning in the oft told tale of the country girl deceived by a city man, and ending in a circus tent. The principal points of interest will probably be found in the reproductions of circus scenes. There is some humor, too, scattered through which will have its influence upon some.

"The Tryout" (Edison).—Chiefly interesting because it gives a peep behind the scenes in that glamorous world, the theater. The story is of no particular interest aside from showing what happens to young actors who are trying to get ahead in the world and depicting in a graphic way what happens to the unfortunates when they fail.

"The Jilted Joker" (Essanay).—The average person has little patience with any one who jokes with anything as solemn as marriage. It is to be feared that the joker in this supposed funny picture has gone too far and has succeeded only in making the whole picture appear ridiculous to the audience.

"Hank and Lank" (Essanay).—This strangely assorted pair of comedians appear again in a comedy which afford them both opportunity to perform some amusing stunts. One, as usual, succeeds in corralling something worth while, but the other, with his customary misfortune is stung. And therein lies the laugh.

"The Last Curtain" (Gaumont).—A little interest is injected into an otherwise weak film where the old actor returns to his dressing room to find how soon he has been forgotten. The last scenes are somewhat pathetic representing the actor filling the place of one in a barn-storming company taken suddenly ill. Aside from these two points the film is of almost no interest to any one.

"At Eventide" (Gaumont).—A picture of evening which has much artistic interest and presents an example of excellent photography which it would be hard to equal. Some of the water views are as good as have ever been shown upon the screen.

"Jean Rescues" (Vitagraph).—Once again this popular dog performs some interesting stunts. The rescue of a man from drowning seems a little far fetched, still it is not impossible and is a good example of canine intelligence. The dog is the only interest in the picture.

INDEPENDENT.

"Phone 707 Chester" (Imp).—A graphic story of how a young married man was cured of a sporting life. It is the familiar story of going to the city to collect winnings, a dashing company at supper and the sudden appearance of the wife. It is a dramatic scene when she turns away and he leaves the room convinced that he has lost her forever. The novelty in the situation develops when the company of sports in the Turkish bath make up a purse to send to the baby and open negotiations with the wife on the man to return. In the city this will all be understood and will prove an interesting film, but for country districts remote from cities and their environment it is doubtful whether this would be altogether intelligible. No fault is to be found with the story, or the acting; it is a question of locality and worldly knowledge only.

"A Triumph of Intelligence" (Great Northern).—When mind defeats muscle in this picture the audience is ready enough to applaud the victory. A considerable majority in any audience will see the humor in this and will laugh heartily at its production. The actors have developed some extremely funny situations and the entire picture is made up of a combination of comical fancies which cannot fail to please.

"Mr. Muggins Has His Sewing Done" (Great Northern).—A comedy which introduces sufficient novel situations to interest any audience and keep them in good humor from beginning to end. Some novel situations are introduced which add to the enjoyment of the spectators.

"The Masqueraders" (Powers).—Curious situations are sure to result when both the villain and lady interested in a love affair seek to learn the other's real intentions by masquerading as some one else. This picture tells a story of that kind, and the denouement, when the parties to the deception learn the real truth, is a laughable conclusion of a humorously mixed story.

"My Son is Guilty" (Itala).—A humorous skit, showing the mental disturbance of a gentleman who is made to believe that his son is guilty of a horrible offence. The close is inexpressibly funny when the tangle is all straightened out.

"Little Willie Goes Cycling" (Lux).—Great disaster follows Willie's cycling exploits because his elders insist upon accompanying him on his trip. A knockabout comedy in which the tumbles and the smashes quite make one dizzy. The film will raise a laugh, however, because of the absurdity of some of the stunts.

"Bertie's Bandit" (American).—Recently the releases of this house have improved in photographic quality. Earlier releases were frequently criticised by managers as well as patrons because the photography was hardly what it should be. This picture is a comedy, one of those lively Western comedies that appeal directly to very many people. It was made in Arizona and has the typical setting of that region. This in itself is an attraction, but the story of the bandit, or the supposed bandit, is sufficient to make any audience laugh.

ENTERTAIN YOUR PATRONS WITH

The Regina

Mandolin Orchestrion

THE music furnished by this wonderful instrument is alone worth the price of admission to your show. It will draw the crowds and hold them as no other musical attraction can do. It is operated by spring motor or by electric motor, as desired, and plays upon piano strings by means of vibrating hammers, making most delightful music which combines the effects of piano, mandolin, violin and organ.

It is furnished either with or without a nickel-in-the-slot attachment and when equipped to play on the insertion of a coin has proved to be a most successful and profitable investment for use in public places.

The Regina Mandolin Orchestrion is fully guaranteed and is sold at a reasonable price. Easy terms of payment can be arranged.

If you are contemplating the purchase of a musical instrument, send for full description of the Regina Mandolin Orchestrion with prices and terms.

THE REGINA COMPANY

Broadway and 17th St., New York 215 Wabash Ave., Chicago

MANUFACTURERS OF

REGINA MUSIC BOXES
REGINA MANDOLIN ORCHESTRIONS
REGINA HUNAPHONES
REGINA PNEUMATIC CLEANERS

MAKE it your business to visit our Sales and Demonstrating Room to inspect the :: :: :: ::

Advertigraph

automatic stereopticon advertising machine.

Post Card Projectors

will show opaque subjects. For home and professional use.

Stereopticons

single, dissolving and automatic, "for Home and Professional use."

Moving Picture Machines

Edison Professional.

Kodograph

Moving Picture Machine, "for Home use."

Asbestos Booths

Permanent, Semi Portable and Portable for 1, 2 or 3 Machines.

Mirror Screens

A demonstration of any of the above mentioned can be had at any time.

HARRY A. MACKIE

853 Broadway, New York City

And the comic situations follow each other from the beginning to the end of the reel. It should be popular in any locality, city or country.

"The Revenging Picture" (Italia).—A strongly dramatic film which works out to an interesting denouement. The question of whether it will be popular everywhere or not is hardly as easily decided as it is in some instances, but the story is clear and the actors have performed their parts with discretion. It should attract where drama with a peculiar twist is wanted. As a rule the Italia pictures are popular with all audiences. Their plots are clear and the details are generally well worked out. Sometimes the photography fails in places, but not often. Managers say they find this firm's releases satisfy by far the larger portion of their patrons.

"Irish Hearts" (Atlas).—A strongly dramatic recital of some stirring events in Ireland between British soldiers and their greed on one side, and loyal Irish hearts on the other. While this sort of picture is new to the Atlas company, there is little question about its complete success. The principal parts are played by well known actors. The old gentleman is a well known actor now seventy years old and Miss Bainbridge, whose work with Chauncey Olcott is well known, successfully portrays the colleen. The situations are dramatic and the producer has worked them out to the best advantage, assisted by excellent staging. Indeed, the friends of this firm will be disposed to extend warm congratulations upon the excellence of this production.

"A Wife's Calvary" (Ambrosio).—A picture which perhaps has its merits, but is not up to the standard which characterizes most of the releases of this house.

"Tweedledum in a Case" (Ambrosio).—A comedy in which this popular funmaker performs his usual successful stunts in making the audience laugh. He has been in numerous scrapes, always with a degree of fun which is highly appreciated by the audience and this one is quite up to the standard previously set.

"The Man in 23" (Nestor).—A comedy of this character is something of an innovation for the Nestor people, yet they have succeeded admirably in producing it. The mix-up affords opportunity for the actors to develop some amusing situations and as the complications increase the audience becomes more and more interested. Reference has been previously made to the excellence of the photography of this house, which embodies some strong features. While it is impossible to make those features prominent in a film photographed inside, the operator has done his work well and the mechanical portion could scarcely be improved. The effects of dim light are successfully produced, which is not always the case. In short, managers will make no mistake in including this in their program.

"For Remembrance" (Reliance).—While the Reliance films are always interesting, no matter what the subject may be, this one will, perhaps, appeal to many who would not be interested in others. The dramatic unities are carefully observed and the actors have performed their parts to perfection, while the stars are, as usual, particularly good. In Miss Leonard the Reliance people have an actress who attracts by her excellent work. Numberless patrons have been heard to commend her work over and over again and this film was no exception. Even though they do not always like the picture they have nothing but praise for the actress.

"The Last Laugh" (Reliance).—A case of jealousy with a divorce to follow. Later all parties to the transaction meet again in the wilds of Alaska. The story is good, but probably the principal interest in the film will rest with the change in locality. The picturesque elements which are contained in the Alaska picture will afford an occasion of more than ordinary interest and for this reason, perhaps, the film will be considered good. It must be admitted, however, that it is not up to the average of releases of recent date that have come from this company. Mechanically, some of the defects which have hitherto been pointed out have been overcome, but the story admits of no dramatic situations such as are characteristic of a majority of the Reliance films. The actors have done as well as they could under the circumstances, but the opportunity was not there, consequently it was impossible to produce the picture.

"An Infamous Son" (Lux).—A drama presenting the end of a son who departed from the straight and narrow way. His mother died of grief, his father a broken man, himself in a cell. That's the situation at the close when the chief of police hands him a revolver. He is executed and thus endeth a film of sorrow.

"His Best Friend" (Solax).—The Solax people, in this film, have not covered themselves with any great slathers of glory. It is a scenario that is obviously written to exploit the performing ability of a very smart fox terrier. The acting of the dog is far superior to the acting of the people in this picture, and the excellent work of this well-trained canine, may carry the picture over to the average audience. But, as was said before, the plot is so obviously written around the dog's tricks, that without the dog, the story would not bring five cents in the scenario market. The photography in the studio scenes is out of focus. One of the Solax Company was present when we reviewed this film, and he himself admitted that it was not quite up to snuff.

"Prompt Payment" (Thanhouser).—A comedy detailing the adventures of an impecunious lawyer in devising a means to secure money to pay his debts. The clever way in which he performs this highly interesting operation, thorough the medium of a game of poker with his creditors, is one scarcely to be commended. It is amusing to see him pay them their own money.

"Stealing a Ride" (Thanhouser).—This will interest the children since it details the adventures of two tots who hitch behind, are thrown off and wander away in the snow. It is true to life. No one will deny that, and for that reason will excite interest. Maybe mothers will want to point to this as a horrible example of what will happen if the little chaps hook behind.

"A Son of Old Glory" (Yankee).—A picture that will interest with its lively acting and its well worked out situations. The subject will attract at the beginning, and the working out of the theme fulfils whatever promise the subject may contain.

"Trials of Bub Brown" (Bison).—A live tale which details some interesting experiences of an unfortunate individual with fidelity to facts. The photography and the acting are good and the picture will attract in most theaters. The improvement in the photography of the Bison films is a marked feature of all their recent releases.

The Man in 23 (Nestor).—A comedy from start to finish, illustrating the evil of curiosity. Father and son go to the country to enjoy a quiet vacation. The landlady becomes curious, very curious; and, assisted by her daughter, starts investigating the guests' baggage. The men return unexpectedly to their rooms and the women hide as best they may. A burglar alarm is sounded and chaos reigns supreme. The inevitable "chase" is shown in this picture, but, being quite different from the "usual thing," we enjoyed it immensely. The acting is good and the photography equal to Nestor's best. More comedies of this kind would be appreciated.

The Bridal Trail (Nestor).—A love story that could have been told in less than 1,000 feet of film, for the action is tame and at times drags. The acting is good and at times excellent. The picture is unquestionably a beautiful one, abounding in magnificent pictorial views and photographed without a blemish.

"Only in the Way" (Thanhouser).—Sometimes a motion picture arouses recollections that are anything but pleasant. Here, for instance, is a development of a domestic tragedy which has its counterpart in numerous homes and probably more than one in every audience will recall similar instances within the circle of their own acquaintance. When this is the fact it will be recognized that the producer has reproduced actual situations with singular accuracy. The part played by the grandmother and the one played by the child are both pathetic and cannot fail to touch the heart of any person who can sit through this and not feel the tears welling up to his eyes is strangely callous to human grief and emotion.

"For My Pal" (Powers).—It is not that these people are miners that the audience will feel an interest in them, but because they depict the various phases of human nature with a fidelity to facts which will make the picture appeal to almost everyone who sees it. The unfortunate accident, blinding one man, the mistake which causes the blind man to strike his best friend and the manly way in which this insult is accepted, with the pleasant working out of the whole story will appeal to those who like a good story, clearly told in a good picture.

"A Tough Tenderfoot" (Bison).—Another of this lively western tales which affords considerable play to the imagination, but perhaps is a bit overdrawn in some places. The tenderfoot surprised those who had to do with him and they discovered what was in him before they finished.

"The Taxicab Mystery" (Yankee).—A good, healthy detective story is not half bad, but the audience must accept it as a detective story and it is well known that most of them are more or less improbable. The chief novelty in this one lies, perhaps, in the fact that the audience has no means of guessing what the solution of the mystery may be until the film closes. Often they are too transparent to be really interesting. It isn't particularly good to watch a plot worked out after it has been guessed. This company has succeeded in leaving the denouement to the last, a

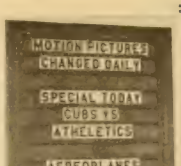
feature which has added materially to its interest. The audience liked it. That was plainly evident.

"Rev. Goodleigh's Courtship" (Imp).—Supposing you were going to see the girl you expected to marry, and your clothes were appropriated by a rival, while you were left awaiting their return from the tailor, attired in a blanket. Suppose a lunatic, dressed as an Indian, flourishing a tomahawk, suddenly appeared to you, and compelled you to join in an Indian war dance, how would you feel? If you can imagine a situation of this character, then you can appreciate the feelings of the inoffensive Brother Goodleigh. Eventually, however, comes the denouement, and the rival is discovered masquerading in the minister's clothes. But he doesn't get the girl. The rival wins her, and the disappointed lover goes sadly home, his short, but exciting courtship at an end. Some of the scenes are improbable, but they are so novel that they please the audience and keep them in good humor.

"At Cedar Ridge" (Nestor).—The general excellence of this film is marred by a rather tame story. The actors however play spiritedly all throughout and deserve great praise. Magnificent scenic views and photographic excellence place this picture in a class by itself.

"Sleepy Holow" (Nestor).—A powerful, convincing and alluring picture of mountain life with rugged scenery, rugged action and ragged sentiment. The advent of an amateur photographer caused a good, but jealous, husband to dream a fearful dream, which effectively cures him of his malady and all ends very happily.

"Their New Minister" (Nestor.)—A clever comedy, full of wholesome merriment. A young man goes West to visit his uncle—the uncle and the church committee mistake him for their new minister—the young fellow impersonates the "good man" and the fun begins. Humorous complications follow one another with kaleidoscopic rapidity, keeping the spectator amused to the end. Acting and photography are good.



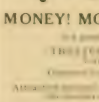
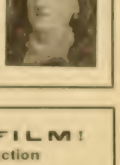
SAVE MONEY
and use our
Program Board
with Interchangeable Porcelain Letters
Make your own Program
You cannot afford to be without one
Announcements can be changed
Prices and full particulars on application
Agents Wanted.
THE CAMBRIDGE TILE MFG. CO.
COVINGTON, KY.

NO HEADACHE
Do not drive away your patrons with an odorous disinfectant. Use
WOOLF'S HYPOZONE
OZONE
the modern scientific germicide. Free from the OZONE (nascent oxygen) it liberates will sweeten and freshen the air. Dilute HYPOZONE 100 times with water and get the right disinfectant at ONE CENT PER GALLON.
WOOLF CHEMICAL PRODUCTS, Inc.,
2 Rector Street Phone 6 Rector N. Y. CITY

OPERATORS WANTED
To handle Lavezzi's improved repairs as a side line. Excellent chance to become a jobber. Write today. Refer to back issues
PAT. APPLIED FOR
INDESTRUCTIBLE
NEW TYPE
Star, Cam, Arbor and Sprocket - - $12.00
Intermittent Sprocket - - - 3.50
Feed Sprockets - - - - 2.50
Aluminum sprockets can be continually repaired for - - - - - - 1.00 & 1.50
Also make of sprockets repaired with steel teeth - - - - - - 2.75
Set of tempered Punches for removing Taper Pins - - - - - - .50
Metal Block to support aprons to keep from springing out of true while guns are being drawn in or out - - .25
Two Pin Machines rebuilt and exchanged
E. W. LAVEZZI, 3042 N. Ashland Ave., Chicago, Ill.

The Fragrant and Powerful Perfumed Disinfectant for the Theatre
AROMA FOAM
Aroma Foam is manufactured expressly for use as a spray and is the most effective and agreeable method of purifying and disinfecting. Also effectual in fumigating purposes. Aroma Foam will not injure the most delicate fabrics. Sample and literature sent upon application. Send 25 cents in stamps for sample quart with Metallic Sprayer, or $1.00 for four quarts and pay your local dealer a quantities the purchaser which may be based following formula. Write for prices in quantities.
SANITARY SERVICE CORPORATION
80 Wall Street, New York City

FOR 12 HOURS **Genre Motion Slides**
Kept the Boston Theatre, Chicago
P-A-C-K-E-D
An exhibition of these slides will do the same for you . .
GENRE TRANSPARENCY CO., Sole Manufacturers for U. S.
507 NORTH CLARK STREET : : CHICAGO, ILL.


LOUISE M. MARION'S
Great Novelty of
ILLUSTRATED POEMS
MONEY! MONEY!! MONEY!!!

LOUISE M. MARION
321 West 23d St New York City

THE DEAD MAN AND HIS
GRAND, PATRIOTIC, FEATURE FILM!
Washington and Lincoln's Birthday, Stupendous Art Production
Order now from your exchange.
Distributed thro' The Sales Co
THE CHAMPION FILM CO.,
12 East 15th Street, New York

URBAN ECLIPSE.

THE SAILOR'S RETURN.—An old farmer, ruined by misfortune to no escape to trouble to meet my brother's daughter. She is a pretty daughter attracts the attention of the husband, and to, having neither worn nor present attractions to recommend him, unscrupulously takes advantage of the family misfortunes to further his suit. He offers to release the farmer from his obligations if the daughter will consent to marriage. The girl's love comes to her aid. By undertaking a voyage before the time set to marry, she will be able to raise sufficient money to satisfy the landlord's demand, and stop the sale of the old man's property. The cruel landlord, however, tries fresh wiles to secure the girl. He convenes false news to her that her lover is lost at sea, and then as the girl still looks on him with disfavor, he resorts to violence. At this juncture the young man returns safe and sound, the wretched villain meets with his deserts, and the true lovers are united.

SCENES IN JERSEY.—The charm of this island —half French and half English is well preserved. Appropriately enough, the spectator arrives by steamer, and has first a general view from the Channel. After landing he finds much to interest him, the picturesque and the mediæval being skillfully combined.

St. Heliers, the docks, a well-built town. The Elizabeth Jersey cattle, some prize winners. A panorama of land and sea.

Mount Orgueil Castle, a curious contrast, modern houses nestle beneath the old, time-honored ruin. Some general views, an artist at work, embarrassing interest. Corbiere lighthouse, a treacherous coast.

DISINHERITED.—Robert, the son of a wealthy factory owner, falls in love with Lillian, one of his father's employees.

His parents, having already chosen a wife for him from among their circle of wealthy acquaintances, object to an alliance with the poor girl.

Robert, however marries Lillian and is driven from home.

Through his mother's help Robert is enabled to establish a private furnace while his father suffers reverse of fortune, until an accidental meeting leads to reconciliation.

SELIG.

THE CURSE OF THE RED MAN.—Terapal, a Maricopa Apache, receives a scholarship in the Indian School. He is bright and an athlete. He wins at football, and graduates from school with honors.

A return to the reservation, soon fellows and mixes to his surprise and grief he finds that he is outcast by his tribe. His heart is broken; he has lost the love and respect of his people.

Then the call of the wild soon claims upon him. He angrily throws aside the garb of civilization. Soon his downward career is started. Whiskey is the curse of the Red Man. Terapal imbibed freely, until Terapal becomes a degenerate vagabond.

The fatal day arrives at last when, through revenge he kills a brutal bartender and he flees to the desert to escape the sheriff's posse.

How he eludes the bloodhounds of the law for many days on the burning sands of the great barren waste and his desperate fight for all vividly told in this wonderfully realistic film story.

TOO MUCH MOTHER-IN-LAW.—A young man promised his bride-to-be that they would make their future home with her dear good mamma. "All's well that finds well." So the girl packing her running gear of true love soon begins receiving letters—all from the same husband packs beg their baggage and everything else. The mercenary soon to work and forget his rash promise. A telegram summons the home darling in a taxi arrival. In his anxiety to reach the turbulent home he encounters obstacles at every turn but finally succeeds—where all ends happy and fond father.

THELMA.—Thelma is seeing on the cliffs over Lochinvar the sea. Suddenly Thelma sees a yacht, which proves to be that of Sir Philip Errington, who is cruising the Northern Isles. He lands with his cousin Sir George Lorimer. They ask the natives the way to Graf Gundmar's home. They proceed to the Vikings's house. Thelma knocks at the door which is opened. Graf greets them cordially and takes a strong fancy to Sir Philip. He invites the two young men into the house to dinner.

Later on Sir Philip asks Graf for the hand of Thelma and is accepted. They are married and sail for England.

A year has passed and Thelma is very unhappy. Lady Wilfred tries to be nice with Sir Philip manages to win him, proves a better woman than can see it. The letter pretends to be in answer to Sir Philip. Thelma reads the letter, reads it and goes to her room. Her heart is breaking and she makes up her mind to go back to her father. Some she finds her father dying. She tells him She writes a note and leaves at once. Arriving home she finds her father dying. Some days after her arrival Sir Philip follows quickly and demands an explanation of his flight. He gazes in and plainly shows that no white woman was from the machinations of a jealous woman. Sir Philip and Thelma are reconciled.

PATHE.

MAX HAS THE BOXING FEVER.—One day Max attends a boxing bout and comes home very enthusiastic about the sport. In his way home he purchases a punching bag and attaching it to the chandelier proceeds to break up domestic keeping. Furthermore, he finally becomes professional and one the night when Max has bested his opponent the wife of the latter is told he challenges his friend to a pugilistic encounter. His friend accepts and there in the restaurant they put on a fine glove-and-fist fight. Finally they shake each other momentarily. Great comedy stuff is introduced because the two men both wear roller skates during the entire stunt.

LEGALLY DEAD.—Arthur Stanley marries a girl who, though she loves another, yields to her father's wishes. A year later Stanley is called away to the quarry which he owns and is buried beneath hundreds of tons of rock by a premature blast. His foreman sends a telegram to Mrs. Stanley, telling her of the tragic death, for he doesn't know that Stanley was married. After a great mass of rock and debris he succeeds in unconsciousness finds a way out on the opposite side of the mountain. The awful shock, however, has robbed him of his memory and he doesn't know who he is. Assisted by kindhearted people he finally marries a lovely girl and lives happily until is snatch of music his present wife plays brings back all the past with a rush. He looks that he must go home but when he arrives he finds his first wife married to his father-in-law getting a lawyer on the job finds that Stanley has been absent over seven years and is legally dead. Consequently his wife is remarriage legal. He returns to his second wife and all live happily ever after.

THE MISSING BRIDE.—The tale opens with a marriage after which, as was the custom, the guests play games in and out of the ruins of the old castle. The bride, unobserved by the others, wanders away alone and finally through a mistake, finds herself in the dungeons. She looks around her terrified and sees, clothed in garments like her own, a skeleton! She tries to escape but the door has closed behind her. She realizes the solution of this mystery and finds it in an old book beside this skeleton. Horrified by mystery and how the bride escapes by the aid of a kitten is told in the film itself.

SILVER LEAF'S MEART.—Silver Leaf, a little Indian maiden, is saved from a cruel beating at the hands of one of her tribesmen by Bob Stevens, a frontiersman, injured at the encounter. The disgruntled Indian calls on his tribe to avenge his insult and in consequence the Stevens cavalcade is ambushed and Stevens captured. His capture is carried off while Stevens himself is badly stunned by a blow on the head. Castaways ride hotly in pursuit of the Indians but lose the trail and Stevens recovering consciousness rides alone in search of his child. Finally he comes upon Silver Leaf whom he questions. She tells him where his child is but warns him not to go near the camp and for safety she takes him there that night. He consents to wait and later Silver Leaf appears with the little girl. She consents to return again to her people however on the horse has to carry three up in the mad ride to outdistance the now pursuing savages.

MELIES

ONLY A SISTER.—If John was half the man that Molly is, she and her father would have been a great deal better off. Molly by her industry and thrift has saved up enough money to allow her to go to college and complete her education, she is very proud of her achievement.

John is a young fellow with extravagant idle notions who refuses to hold his jobs as a skilled mechanic. He finally becomes prey to gambling and dissipation. Molly loses her brother and sister and tries to mend his ways and make a man of himself.

Molly's father who is editor of the local paper, starts a journalistic campaign against the gamblers and they decide to get square with the him by ruining his son John. They draw the boy into a game, win his money and get him to forge a check on the bank at San Antonio.

The leader of the gang of gamblers starts early the next morning to get the check cashed. John hears of it, and by generous attempts to kill himself, but is prevented doing so by his sister Molly, to whom he confesses his wrongdoing. She takes her college money, pumps on her house and reaches the bank in time to deposit the money in her brother's name, saving him from arrest and imprisonment.

Her brother wakes up to a sense of his sinfulness, resolves to make good, gives Molly the note for five hundred dollars, and starts at work again to redeem the past and make a man of himself.

BIOGRAPH.

HEART BEATS OF LONG AGO.—A feud existed between two Italian houses and it meant

murder to any one of its belligerents to intrude into the opposing house. The head of the house gives a feast in honor of the arrival of a wealthy foreign nobleman and expects to make him son-in-law. The daughter however has given her heart to the son of the father's enemy. That he may be present at the festival she surreptitiously leaves her father's support ring, throwing it to him. From this incident the interesting plot unfolds itself. The lovers attempting the intercession of his enemies makes death to any member who enters the side of the house. The clandestine love-trial takes place and the forbidden lover braves death to see his sweetheart. While she in clandestine meeting a guard is seen to enter the corridor see the girl flashes her sweetheart in a secret passage way and then turns to meet with her. Not finding the intruder, the guard imagines he was mistaken. The favored suitor, however, is obliged to make decisive action. His manner the father is called away for a time and on a pretext he has sent his brother from the household in his absolute charge. This move works in favor of the nobleman to more effectively pursue his wishes, and finally one night he finds the forbidden lovers one on the floor outside the door. This attempt is opposed would make the nobleman the laughing-stock of the entire courts of Europe, so he vows vengeance. The girl realizes her lover's danger in the all-night chase and makes a desperate attempt to release him, but in this she is surprised by the noble who secures from her the key, and despite her tender pleadings off alone she has called to break open the door. The guards are then sent to release the lover who as he has been placed in charge by the master, latter the master of the house returns and the nobleman tells of the attempt and says that the imprisoned lover has met his fate by this time, opens the door. His anticipation was correct for the lifeless form of the forbidden lover falls headlong across the corridor.

PRISCILLA'S ENGAGEMENT KISS.—Priscilla is ill with fever. Freddie and Paul in the room concerned about this and his sympathy for her interested his love rather than the proposal that he proposes. Priscilla, of course, is willing, but prior to a take declares Paul no doing to marry. He must grow whiskers and become more manly. At this point the doctor calls to treat Priscilla for her sore throat. This M. D. is a crank on germs and microbes, arranges that Priscilla is kept isolating and thorough and frequent disinfection is our order. Paul is jealous and that he pays much to the doctor, but before taking Paul's hand Dr. disinfects it. Maybe Paul don't care, but the next scene shows where Dr. assumes role in taking Priscilla's pulse lingers. Paul leaves the room beneath dashes of the doctor, for Priscilla, since she is supposed to be pleased with the doctor's attentions. However, when Paul arrives at the club he has but small sympathy and call again to see Priscilla. He is met by her mother who hands him a note to the effect that the doctor has declared Paul out of the picture. His final tribute if she hopes to recover. It is a message "Dearest Priscilla germs are all gone." Paul is now furious and determines to do away with himself by smoking himself to death, procuring all the cigars he can find for the purpose. This is rather a slow and disagreeable method so he desists. Furthermore, he reasons that the doctor's disinfectants must smoke it. Priscilla, now cured of her sore throat, is lonesome and longs to see her lover. Paul arrives later receiving for him. Mother, however, sends a note—"There is a little girl who would like to see you." To this the assumption of Paul is that little girl see the germ doctor." It is now Priscilla's turn to get angry and through pique she accepts the proposal of the caterer, inviting the engagement kiss. The doctor is about to kiss her, when he catches himself and disinfects her face on. Paul, oh my! but she is wild and chases him out. The mother now sends a second note—"Priscilla dear, the doctor has gone and I am very ill." Then decides Paul, and sailing, everything ends happily. Here's a case where germs proved more and microbes received a fall.

GAUMONT.

THE LAST CURTAIN.—St. Leon, an old actor, retires from stage life, but finds the days of inactivity grow very long. He makes his home in a small country town, where there is ample opportunity to rest.

His last day of a Road Show's visit to the village he is requested to play the leading part. In spite of a serious illness he accepts the opportunity, knowing the greatness of stage life. but grows with such vigor that he dies within a few hours.

AT EVENTIDE.—Twilight in the mountains, on the river, over the fields, on the ocean, and in the village gradually dissolving into moonlight views of the same scenes.

JIGGERS LOOKS FOR A JOB.—Jiggers makes a record as a most rapid worker, when his sweetheart is looking on. He builds walls, digs holes, carries stone and mortar at a rate never before accomplished by man; he easily breaks all records.

KRIMMEL WATERFALLS IN THE AUSTRIAN TYROL.—A remarkable excursion to one of Europe's most beautiful natural show places. It shows a wild mountain torrent rushing through a narrow channel.

LUBIN.

HIS BOGUS UNCLE.—John Burns and Bessie Loraine were rivals for the hand of Mary Smith. John was merry and frank while Byron was gloomy and taciturn. Now Mary believed in having as many strings to her bow as possible so one didn't seem to favor either one. Byron, however was eager favor from more if he had a rich relative so he decided to pose as a wealthy bachelor uncle. Bessie Loraine a jolly looking, old "Tar" Mackey quickly responded to the call "Tar" to play the part of Byron's wealthy uncle. In the time, Byron called on Mary and told her of his fine prospects. The old "Tar" acted the part to perfection—even Byron was amused. The time came when the money was all gone and then Byron insisted that the matter make a will in his favor that disagreed. But the matter and taken such a hitting as John that he made out this bogus will leaving his supposed rich uncle's wealth to each of the boys. He was gone before Byron discovered the mistake and then Mary and her family congratulated John on his good fortune. Mary and John were married the next day. Byron wasn't even best man.

AGE vs. YOUTH.—T. Sterling died leaving his son in charge of his business. The young man immediately discharged a number of the old employees including his father's faithful secretary. The old secretary didn't know where to turn to secure a living, when he was notified that he employment had left him $20,000. He immediately started business of his own which was quite successful. At a ball the daughter of the young man who received him in cold and unfounded rumors concerning her father's business. The old man's daughter to her father who refused to make further advances from the young man. Soon afterward the young man succeeded in "busting" the old man by getting up "shoot" while the old man was buying long. Bessie won up, with the result that Stewart was ruined. The old man obtained house on and the daughter of his good fortune, for she responded him on the first that young man's proposal by leaving him up $20,000 and made all the excuses possible. Plans for old man vanished. He dropped a letter showing another that the young man position for a young man in his office and that he dropped out into her own window. In the young man "back in" his secretary's home and everybody was happy.

ESSANAY.

THE JILTED JOKER.—Allie Bell has two suitors, Professor Frank Bowers and Bachelor Joe Winchester. On a day Mary Bell receives a box of candy and a bouquet of flowers and has either with an elegant box of candy. Her parents, also somewhat hungry for candy and flowers, suggest that the box of candy who is honoring the housewife. Bessie swears and the next week the old Adam and Bachelor Joe are rather peeved at Professor Frank Bowers. Then a spirit of mischief has entered to play a trick on the second couple and Bessie with the telegraphic operator in the hotel to send a box of candy to Bessie Bowers and Professor Bowers who answered Bessie sent and ordered consternation. Upon receipt of the box of candy Professor Bowers and they send for Professor Bowers' home to the office to the consternation and the whole quarrelsome. Let matters rest as they are for a week or two. Bessie sees Professor Bowers, but is unseen by Bachelor Joe during the vacillating, the former receiving complaints of his wife and the latter receiving the box of candy. Bessie is somewhat embarrassed when the flowers and candy arrive at the office of Bachelor Joe on the same day. Bachelor Joe sees Bessie and the telegraph operator in the hotel and the box of candy is taken from her hands.

HANK AND LANK.—They made a match. It has been some time since Hank and Lank made such a match and they were out for a good time. "Let's go skating tomorrow," Lank's latest. "Lank made a good suggestion, now you're talking." The beginning of an accident he pointed to one of those. It is with everyone else, that Hank and Lank made a mistake. Hank, being at was the first young woman they met and whom he felt sure they go on a pair tonight to Hank fooled for the fair young woman.

CARMENITA, THE FAITHFUL.—A Mexican love story of the days when Mexico was under the rule of Spain. Carmenita is the daughter of a Mexican nobleman and is loved by a Spanish officer. The young officer is ordered north and must say farewell to his sweetheart. Before leaving he asks her to wait for him and promises to return. She promises to be faithful. Soon after the departure of the officer, Carmenita's father dies and she is left alone in the world. She is then approached by a Mexican nobleman who wishes her to marry him. She refuses him, telling him that she is waiting for the return of her lover. The nobleman then tells her that her lover has been killed in battle. Carmenita refuses to believe this and tells the nobleman that she will wait for her lover's return. Years pass and Carmenita, still waiting, becomes a familiar figure in the village. Finally the news reaches her that the war is over and that her lover will soon return. Carmenita is overjoyed at the news and prepares to meet her lover. Upon his arrival he finds Carmenita waiting for him and they are married.

THE MEXICAN'S DOUBLE.—Pedro Gonzales, a Mexican, is the owner of a large ranch. He is married and has a son. Pedro is a kind master and is loved by all his servants. Among his servants is Juan Gomez, who is a half-breed Indian. Juan is a bad character and is disliked by all the servants. Pedro has had trouble with Juan and has discharged him. Juan, angered at his discharge, swears revenge. Pedro's son is a baby and is the idol of his father's heart. Juan, knowing this, kidnaps the child and demands a large ransom for its return. Pedro refuses to pay the ransom and starts out to find the child himself. Juan, knowing that Pedro is coming after him, kills the child and leaves it in the road. Pedro finds the child and, thinking it is his own, takes it home. Juan, seeing that his plan has failed, tells Pedro that the child is not his own. Pedro refuses to believe him. Juan then tells Pedro that he will prove it. He tells Pedro that the child has a mole on its left arm. Pedro examines the child and finds that Juan has told the truth. Pedro then tells Juan that he will not prosecute him if he will leave the country. Juan agrees to this and leaves. Pedro then finds his own child and is happy.

VITAGRAPH.

SOCIETY AND THE MAN.—[illegible] fashionable [illegible] and [illegible] to [illegible] the [illegible] of [illegible] the [illegible] of [illegible] the [illegible] of

plunking victors from disaster they rearrange the sad and unsung history the same audacious. And in the meantime one of their pint trials and tribulations is here. Two story has grown, and they find that the victorious have a measure for those to many were many one.

KALEM.

THE BROKEN TRAIL.—A railroad family with their entire household effects occupy one car. Sandy is Trail Blazing engineer. The chief passes a message to Sandy to speed up. Sandy by the way, is a jolly soul and the contrast between Sandy's jollity and the chief's sternness is to be noted. Sandy and the chief are the only white men in the train. Others are Mexicans, evidently employed by the railroad company. Sandy's fireman is a Mexican. The train is attacked by Indians and the little orphan boy is adopted by kind-hearted engineer.

Twenty years later the brothers meet as strangers. Through a combination of circumstances they long for a love-sick girl. Dick's jealous nature causes him to commit a mean action and later, believing that his successful rival is his best friend, becomes taken possession of him and he wanders off in the mountains bereft of reason.

LITTLE SISTER.—The story is laid in the Southland and centers around a beautiful estate where live two typical daughters of the South. The younger girl is a regular tomboy, devoted to her home and to outdoor sports. The elder is of a different type. In fact, has long since reached the marriageable age and is looking for a husband in every direction. The hero arrives in a young chap from the North who is touring the South on a motor cycle. He meets with an accident and is taken to the home of the two sisters. There he convalesces from his injury and of course finds an opportunity for him to become acquainted with the two girls. The elder marks him for her future partner, but he naturally prefers the young one. When his visit ends there is a great deal of hard feeling, but the younger girl wins out in the end and her elder sister has won out.

A year passes and the young chap is invited back again to attend a house party. A big dance is given in his honor. While the hall is in progress he looks about for the younger sister, who has not been allowed to attend as she is so badly tanned. Her big sister pronounces her a fright.

Little sister determines to join the guests from the veranda, where the young man find her. This offers an opportunity for a pretty climax of the affair. There is a tender love scene and when it is over the younger sister finds that although cast off from the party she has won the great prize after all.

Independent Film Stories.

THANHOUSER.

THE WESTERNER AND THE EARL.—Mrs. Montague is as American society woman who has a great regard of titles. So when Lord Ingrill is promised to pay a visit to her bungalow in the Western mountain region, she was delighted. In her mistake she, she could see, was another in-law of an Earl—for the Earl was poor and the Montagues were rich while the woman's daughter was decidedly charming.

Probably there would have been another interested marriage, had it not been for the girl in the case. She had an American sweetheart and seemed upon the foreign nobleman much as her mother seemed. So Mrs. Montague, driven to desperation, finally received a plot which she believed would win the Earl for her daughter.

A Wild West show was giving performances near her summer home, and the Earl, advised by Mrs. Montague, sought out the proprietor and hired his band of performing Indians. They were to capture the Earl and the heiress. Then the Earl was to be allowed to escape and free the woman whose hand he sought.

But the young American cutter heard of the plot and decided to put back the Earl in his own coin. The scene also had romance and Jack engaged them with the complicity of Rattlesnake Bill to capture the real Earl and to have the Indians after once had captured the Earl. The counterplot worked successfully and so, instead of being regarded as a hero the poor Earl acquired quite a different reputation. He was fugacious—literally and literally, a "foiled Earl" before he finished and Mrs. Montague found that the real hero was the man her daughter loved and she was willing to have him marry her. Rattlesnake Bill, who successfully helped both sides, as he agreed, was well satisfied. In fact, the only unhappy person was the Earl.

THE NORWOOD NECKLACE.—The disappearance of the famous Norwood Necklace gave Violet Gloss, the 2nd detective, a chance to gain new records and also to have a laugh at her superior officer.

The jewels disappeared in another city and the police considered a clue to them unnecessary. Just one was to be arrested. But Dad wished the particulars. Violet was to detain each servant. A well dressed woman who was a passenger on a certain train.

In time, however, the suspect received warning by telegraph, and when the woman is taken in custody there are no signs of the gems. Later the woman is released as nothing can be found on her. Violet receives apologies profusely, which he does in good part. He is pleased to be discharged and of course a superior.

The only person who did not express an error and keep his head was Violet Gloss. Even when he was sent on suspicion, he would be convinced that he was right and with the custom on the subject you see won.

Her first clue was a little girl. Her second a doll. The doll's body was found to be a bag full of hair.

Each one of those incidents was a trifle but they served to form the chain that dragged a pretty woman to prison. The captain admitted he was a pretty woman and that was her sex. But she was too diplomatic to tease him about it, but she spent the money for a new ring so that her commissioner would be cautiously confident in error of judgement, and yet public so compatible of being "nagged" about it.

AMERICAN.

THE GENIUS.—John Smith has devoted the best years of his life to an invention which he firmly believes will be revolutionizing the manufacturing world. His efforts to bring the people likely to be interested to his way of thinking have reduced him to a state of abject poverty, but even for a moment has it shaken his faith in the value of his invention nor soured his happy optimistic nature.

Day after day he makes the weary round, lugging about with him his precious plans and each day getting nearer and nearer to the jumping off place, only to return each night to his garret room with the real fear that he must soon be discouraged. At last his efforts in the search for consideration are rewarded and Howard Livingston, a wealthy and well educated man interested in the tenet of granting him an interview. He has adopted a fanciful whim of posing as a chauffeur for himself is and shares with them his "Chambers near the roof" and the few crusts he manages to obtain. He takes the plan him and then proceeds to the rich man's house to explain on the wonders of the life's work. He is kindly received by the daughter of the house, who, womanlike, at once recognizes the nobility of the character the inventor has created himself. She takes the utmost care of and he is delicately offered the food he so much needs. His pride won't allow him to accept only a well meant gift, but the pangs of proximity of real food is too much for his impoverished condition and he succumbs in a dead faint. In this unconscious condition his would-be benefactor's partner robs him of his precious plans. He is ordered by the daughter to leave the house, but when asked by her father to produce his documents finds that they have vanished. He is dismissed as an impostor and arrives at home dazed and heartbroken.

He wanders the streets all night and is found by a friendly policeman early the next morning asleep on a Park bench. He is taken to what he is pleased to call his home. In the meantime, however, the kind fates have not neglected him. The unscrupulous partner has taken copies of plans from the unfortunate fellow's pockets and is discovered. They are returned to their owner by Livingston who, moreover, has the pleasure of offering him employment and a just share in the profits.

THE MISSION IN THE DESERT.—Nell, the Mexican girl, trusted Ned, the young prospector, but Ned loved Jim's wife and to him that wife's woman holds sacred. She loved him. He was young and rash, but not bad at heart and he did not weigh sufficiently the seriousness of his relationship with Nell.

Jim, Ned's partner, loved Nell, too. He was an older man than Ned, and in a spirit of nobler sacrifice, held back and encouraged the young folks in their love. Self contained love is sometimes impatient and that impatience conquered the discretion of Nell and Ned, and when the girl realized what she had done, she pleaded with Ned to marry her and save her honor. He bade her wait until he could take her back to his people in the East.

Jose, Nell's brother overheard the girl's plea and challenged Ned for an explanation. They were about to clash in combat when Jim came upon and learned the strained condition of affairs. He sent the Mexican on his way and broken-hearted, took like counsels that they must part. This blow was terrible to Ned, for he loved Joe better than a brother, but his plea was in vain. Joe left all the gold to Ned, save one nugget and went away.

No sooner had Joe gone than Jose stole in upon Ned and killed him. When Nell learned of her lover's death she ran distractedly to his side and hysterically pleaded with him to come back to life and save her honor.

A Ranger found her beside the body and took her to her home. Jose confessed his crime and was arrested. Poor Nell was turned away from her home disgraced. A kindly neighbor took her in and resigned to an outcast a subject of pity and charity. She began to pine her young life away.

After a week of terrible suffering, she could stand it no longer and going to the grave of Ned, she knelt her comforter and seeking a secluded spot was about to plunge a knife into her breast when she discovered before her the "Shrine of Loneliness." A sad spirit entered her heart, and looking out across the desert she saw the Mother Mission standing in the sun, beckoning her to come where rest was waiting. The Mother Superior took her in and she was soon at the Mission blessed on the suffering of the world.

Time in vain that Joe returned, and learning of the tragedy of his young companion, he sought the grave. Nell was there in the garb of a sister, revering the Mission flowers. The Mission superior was with her. Joe pleaded with her to give up her seclusion and come with him for the Mother learned over Ned's grave and let her back to the Mission. Joe followed, pleading for his love but the church had taken the girl to the service and forbade her to leave. The big oaken doors closed on Nell and brokenhearted, Joe turned back to strangle in the desert wilds.

FOR MY PAL.—Jim and Bill are chums and partners in a mine. Both are in love with pretty Nora Kelly, but Nora accepts Bill. An explosion of powder in the mine destroys Bill's eyesight. Jim falls in love with Nora's friend Lucy, and Bill in despair over his blindness is about to commit suicide, but Jim prevents him from doing so. Then Jim persuades Nora to go with a stagecoach to Bill's cabin to marry Bill and save him from despair. Bill, thinking that Jim intends to marry the girl himself, becomes insane, and because he has killed him. Then Bill learns the truth from the girl and Nora's message that he has not killed his chum, who presides at the wedding. Later Bill brings about Jim's marriage to Kate.

THE CATTLE KING OF ARIZONA.—Gregory Holmes, the "Cattle King of Arizona" plans to amalgamate his vast possessions with those of Don Ramon Romero, another of his wide acres. Infatuated with Ruth, the Cattle King's daughter. She is in reality in love with Jack Hamlin, a young cowpuncher. They are invited to a house warming by Romero. As Jack arrives at the house, Ruth's young friend Lucy takes Jack in tow. Jack also is in love with Ruth, but is afraid to let her know and open Ruth's arrival at the house, Lucy engages Jack in a game of "truth" questions him and he tells her of a home made desolate, by a mother's death and of his wish years for the one man he wants to meet, a man whose hand is marked with a blood red cross. Ruth promenades with Jack. Romero's daughter, Jack "Billy" pretending to sprain her ankle asks Romero to escort her to the house. She finds the young people alone. Romero reminds Ruth of her promise to dance with him and she accepts his proffered hand. Romero discovers Hamlin's hand the red cross he has been seeking and is about to kill him when he hears Ruth's voice calling. Ruth's discovery of Romero's scheme is the father of the girl he worships, drops his gun and rushes from the scene. Holmes demands that Ruth marry Romero, she refuses. Romero plans to kidnap Ruth but "Bowie" Bob, before he commits the acts signs an agreement promising Romero leaving him. Ruth, sends Jack a note, but on this way to the house he is knocked unconscious and Ruth is carried away. After the most exciting scenes ever shown in a picture, Jack finally wins the consent of Ruth's father.

CHAMPION.

HER THREE PROPOSALS.—Through a series of trifling mishaps, Katherine Crosby meets three strangers in the Eastern train. Miss Crosby, before being a prosperous Bankman, had entrusted her education to an Eastern Boarding School, and from which she had graduated but recently. Her home, when the much life monotony is broken by this all important event.

In descending the slippery stairs of the general store, she accidentally trips and falls, sliding to the bottom on a greased pig. Assistance is at once helped to her feet by Samuel Stuart, a traveling salesman. Thanking him for his assistance, she also tenders her card upon his request for permission to call and ascertain her state of health.

He finds her suffering from a slight bruise. Rutherford Ford Banker from the East, and picks up her fallen packages and hands them to her. A few courteous words are spoken and he also receives her card. Turning the corner, she is saved from a snowball attack of an urchin by the timely interference of William Handler, cowpuncher and faddist. A third card is then presented which is graciously accepted.

In each instance, the man avails himself of the opportunity and calls three and presents their cards on every evening. Kate is equal to the occasion, however, and at their departure each man considers himself the favored one. A week of calling and receiving serves to embolden the three suitors, and on this particular snowy afternoon, while lounging in her window, Kate becomes the recipient of three proposals of marriage. To each is accorded a request for an immediate answer.

Smiling and happy, this gay young woman falls asleep, crowing over and fondling her proposals as a child does a toy. She dreams—married in turn to each of her admirers, her experiences are

harrowing—gay enviements in hand with intrigue and treasons—house of squalor with privations, hunger, brutal treatment, and then driven forth homeless, alone and unaided for! She awakes, but so startling are the after effects that she destroys the proposals with a solemn vow to ever remain single.

Years after—again we look in that window and see her with her only companions, her dog, her cat, and her parrot, also the sole connection with the past, which is a box containing the torn-up proposals.

IMP.

HER DARKEST HOUR.—We see "Little Mary" first in charge of a school room with a boy for unruly schoolmate over whom she apparently has no control, being a novice in pedagogy. Her failure has evidently reached the ears of the members of the board of education, and a committee of the guardians of public instruction visits the institution of learning and the shortcomings of Ruth, the teacher, are spurred. She is dismissed from her position in disgrace; a holiday is proclaimed. The children depart, and Ruth is left to her sorrow and bitterness of her failure as a teacher. Sorrowfully she dons her wraps and leaves the school room with its disappointing memories.

We next see Ruth in her struggle for her livelihood making application for the position of stenographer in an office. Her beauty is rewarded by the male clerical force and she is subjected to such strategy. Her struggles are not unlike those of many a prepossessing young woman who, much of necessity earn a living by being associated with men in business.

Ruth is ushered into the presence of the head of the firm, and as her face is perhaps her best recommendation, she is immediately engaged. She assumes her duties, only to be called by telephone into the presence of the important and designing head to take dictation. They are alone, and during the process, the blase man of the world remarks how pretty she is in a manner not at all suit. Smarting under the cruel treatment she leaves the office. The clerical force surmising what has happened, admires the girl for her determination.

The story shifts to the home of William Lawrence a widower, and his little daughter Dorothy, Dorothy is a petted child and it is quite beyond the power of her father to control her appetites. He realizes the child needs the care of a mother.

Ruth, unable to find employment, feels the pangs of hunger, and walking on the street, she sees a milk wagon standing in front of the Lawrence residence. She is impelled to steal as the milkman is temporarily absent, and she takes a bottle of the milk to be detected in the act. She is being arrested by the vender of the milk when Lawrence puts an appearance and saves her from further humiliation. He is at once interested in Ruth, takes her into the house and finds a hungry for a woman's affection, loves her.

Ruth's persistency as a member of the household and learns to love her benefactor. She is discovered by Dorothy kissing the photograph of her father, and an avowal of love is forced from the child's lips by the declaration of Dorothy that she desires a mother.

The story ends with the prayer of the child about to be fulfilled, and Ruth finds a loving husband and a home.

THE CONVERT.—Lieut Howard West and Agnes Boyd are plighting their troth in the presence of Father Aston and other friends.

Immediately afterwards West is ordered to report to his regiment in the Philippines to head a charge in a battle territory. During it and he is shot. Badly wounded, he wanders about weak from loss of blood, until he is found by a native, who carries him back to his hut.

He is reported dead at military headquarters, and to his loved ones at home. The sad tidings are brought to his sweetheart, Agnes, who, seeks the seclusion of a convent.

West regains his strength returns home, and is welcomed by his brother John with open arms. Howard now makes inquiries for Agnes. John informs him that she is not married, but has entered a convent. Howard then rushes to the convent, and arrives just in time to witness Agnes voluntarily to go to the leper colony to minister to the unfortunates Father Aston recognizes Howard, and the young man is in conversation with the priest when Agnes appears clad in the habiliments of her sacred order. Howard and the girl meet and recognize each other. Howard extends his arms and Agnes falls unconscious into the protecting arms of Father Aston. Howard leaves while the girl is unconscious.

Realizing that Agnes is lost to him, he is taken ill and desires the attendance of Father Aston, who comes, bringing Agnes with him. The scene of the parting of the lovers is intensely dramatic. Agnes, inspired to a life of labor and plague-stricken community leaving her lover without even a caress, and West racked with emotion, is only softened by the words of comfort from the Holy Father. The story closes with Howard receiving comfort and consolation from the kind priest.

LUX.

THE ORPHAN'S FRIEND.—Little Jack's mother has just died, and committed her son to the care of his grandfather, from whom she has been estranged for many years. The grandfather regards his adoption in the light of a unpleasant duty, and the little boy is left much alone. One day he makes friends with a stray dog, and, braving his grandfather's wrath, leads the animal indoors. Only to be scolded, while his friend is shut out. During the night Jack is awakened by bark and dressing himself steps out of the house. Accompanied by the dog the animal, Jack sets out to find his mother, but has not gone far when, tired and weary, he falls asleep on the grass. The dog cannot leave his charge, and remains on the part of his new master, and promptly trots back to the house. Meantime the boy's escape has been discovered, and aroused by the dog's bark the grandfather, accompanied by the nurse, with the dog leading, follows in the direction of the dog. The sight of the poor little lad, sleeping peacefully, touches the grandfather's heart, and he himself tenderly brings his small charge back. The next day the dog is finally adopted as a member of the family, and, surrounded by the old man's kindness, now and then to be followed by the grandfather. The little boy has been petted and springing out of the sliding place is soon clasped in the old man's arms, while the delighted grandfather looks on, insanely proud and pleased with himself.

THAT HORSE DID RUN.—Gibbs has just driven from the country to town, and after a spirited ride, leaves his sober horse and enters for a drink. Here the appearance of some of the townsmen to indulge in a few rough jokes, and Gibbs, suddenly turning, quickly throws the jester out. The latter, enraged at his ejection, plots to obtain his revenge, and accordingly gives the horse good feed, with the result that when Gibbs commences to drive off, the horse takes off at full speed. Gibbs, quite unused to his steed's accelerated speed, cannot pull him up, with the natural result that the horse creates much damage. Soon a crowd follows in pursuit of the runaway and their numbers are augmented by the police. Gibbs, finally, hears down upon a hand-barrow a cart with eight, on the back of the cabin. Finally the Gibbs ends his career by smashing in the walls of a house and his pursuers entering, make things lively for the occupants, who is certainly more sinned against than sinning.

NESTOR.

THE TRANSGRESSOR.—The way of the Transgressor is hard, and indeed, none felt this more keenly than Jim Collins, the only survivor of the Collins-Hardgrave feud. While his daughter, Mary, hurried farewell to Mary and the baby, the marked man had remained in hiding for four years. They, concealed by the bedding of his sick wife. he ventured home only to be captured almost upon the threshold of his cabin. Flung into the closed door, Mary Collins lay dying, while little Regina was being given to Colonel and Mrs. Clark for adoption.

Fifteen years passed—Jim Collins had become a fixture in the Atlanta penitentiary, his daughter, known as Regina Clark, had refused her various suitors, among them, the family lawyer, Victor Mills, the latter eloping with Constance Warren. Hoping to obtain some valuable information for a case which was to be re-opened, Victor Mills visited the State Prison, where he was taken in charge of by a trusty and later turned over to a guard. As the lawyer returned to the office, however, he discovered that his hat and coat were missing; for Jim Collins, taking advantage of the warden's absence from the room, had slipped them on and made good his escape.

Two years elapsed, when Mills learned a small country store, he came face to face with Jim Collins, the trusty who had shown him around. Mills, realizing that with the aid of his coat, Mills' first impulse was to inform the authorities, then a picture of Regina and the successful lawyer, and arose in his mind. He knew that the girl was adopted and that her father might still be alive. Now, if this convict could be made to represent himself as her father, he believed that Lieutenant Warren would hastily withdraw.

Hurriedly following Jim to his cabin, the lawyer gave the wretched man his clothes, and as a result he got the former's coat and hat, and home breaking the news to that unhappy family.

Reluctantly, Jim forced himself to read the letter, began it over and over for the last sentence and to find that it had been written by his own wife, murdering him to keep from her knowledge of his past. Guardian of his wayward daughter, the former realized how many and sudden were the unusual events in the life of the woman he called his father—I have lied to you.

Then with one last look at the girl, he stole silently from the house and are strangers presented themself at the warden's office, content to finish out his prison term rather than disobey his dying wife's commands.

ECLAIR.

MR. FADDLEWAY IS ON STRIKE.—Mr. Faddleway has had enough of work! "Whenever the row," says he, "I've got work too hard, the pay is too small, why not rest and take it easy for awhile." By continually giving expression to such sentiments, Mr. Faddleway soon succeeds upon his comrades to go on "Strike." Accordingly, at the given time, they all walk out, and return to their homes, resolved upon taking a pleasant holiday with resting and festivities. Far away from the dusty factories they gather merry by the grape air of freedom. Mr. Faddleway, in a burst of hospitality invites his friends and fellow workmen to come and see him. The strikers needs do not find all things as pleasant as they anticipated. There is a lot of work to be done about the house, and as the number of unpleasant kind must be supplemented by an idle husband. Mr. Faddleway's wife soon tires of it all, and calls his friends together and it's a big crowd speeds upon the fact that, though they have had a delightful time, idleness is the root of all evil, and, therefore they had better return to their work. So, led by our breezy friend, they all go back to the shop—except one of them, agreed that the dusty place is the happiest spot on earth!

THE ELDER BRAVE.—Jack Coward is the cause of a disagreement as his wife to bedtime. Being pestled by an ill-tempered pedestrian, Mrs. Coward becomes incensed at the latter and insists that her husband engage in a duel with the impolite offender. Poor Mr. Coward is at his wit's end, when a friend offers to supply to mix him an Elixir of Bravery, which will enable him to overcome his opponent accordingly. Mr. Coward appears on the fighting ground well prepared, and in the manner in which he vanquishes his foe is as ludicrous as it is novel.

THE HEART OF A WARRIOR.—Jack, a lieutenant, has been paying his addresses to Helen for some months, and the young girl has named Daisy. She, however, will not listen to his avowals, as she considers him to be too fickle and in love to be the object of her devotion. Jack decides to join the Army and to win the fame and honor that will make him worthy of the affections of his idol Daisy. He accordingly enlists, and at their parting Daisy gives Jack a locket as a token of her love, promising that she will wait until he returns with honor, to claim his bride. Urged on by his great love for the girl at home, Jack fights valiantly, and distinguishes himself. A few years later he returns home having attained the rank of officer, and wearing the insignia of the "Legion of Honor." He at once makes his way to the home of his beloved Daisy, but alas! he finds that the fickle young Daisy has moved away, and no one can give him a clue as to her whereabouts.

Years pass by—Jack has never married he cherishes in his heart his love for the long lost Daisy. He has become a colonel, and is in charge of the head of a body of soldiers when he sees a carriage being attacked by a party of Cossacks. On the carriage door he recognizes the locket he had given to the girl of his heart. Jack recognizes, within, the face of its beloved Daisy. The carriage also contains her husband and their children. The wife becomes during the long years of gone a true hero has and offers a broken page to take possession of him, he orders his men to advance, and at the risk of his own life after having overcome enormous wounds, he rescues the occupants of the carriage. When the excitement is over Jack hands the locket back to her who had passed unfaithful to the man who had loved her so long and saved her life in the face of all her tenderness!

HOSPITAL FOR SMALL ANIMALS.—A very interesting institution was established in Paris years ago, where there are facilities for the caring for lost or abandoned small animals. We forgive, this institution has become a hospital for animals. This film shows us some of the numerous patients—dogs, cats, monkeys, birds, and other animals. We see the operating room, and the doctors at work, and then we see the comfortable beds in their separate rooms awaiting convalescence.

A most interesting exhibit, something out of the ordinary!

FOR this week's CHAMP see release dates and synopses on another page. Don't forget—Wednesday is CHAMP DAY.

THE CHAMPION FILM COMPANY

Distributed thro' The Sales Co. 12 East 15th Street, N. Y. City

SOLAX.

MIXED PETS. Mrs. Rose wants a little pet dog, and wants it badly. Mr. Rose, however, has decided views of his own on the subject and will not consent. Uncle Billy, who is visiting the young pair sympathizing with his niece, determines to get her a pet, and without the husband's knowledge, does so.

James, the butler, and Annie, the maid, of the Rose's household, have been secretly married, and their union blessed with a bouncing baby, which they have left in the custody of a friend as they fear for their position, should their marriage and the existence of the infant be discovered. Just as Uncle Billy departs on his mission in quest of a dog, Annie receives a note from her friend telling her the baby is not well and that she must take her away at once. Annie breaks the news to James, and they both decide to bring the baby to the Rose's home. Annie goes for the baby and returns about the same time Uncle Billy arrives with the dog.

A string of amusing complications ensue which results in the servants being permitted to keep their baby, and the young wife her dog.

GREAT NORTHERN.

THE CRIMINAL CHIEF'S CAPTURE.—Bob Walsh, a former criminal who has reformed and stoned for his misdeeds, receives a note from some of his former pals telling him that he must rejoin their gang or else stand the consequences, and is requested to send his answer to a certain place at once. Having made a successful new start in life, and being determined to continue, he consults a detective. The latter advises him to tear up some paper and send it in an envelope as an answer to the appointed spot in order that he may follow them up. The detective follows his client's messenger, and afterwards trails the recipient of the envelope noticing where he goes. The chief and his gang discover the trick which has been played upon them, whereupon they go to their victim's house, gag him and take him away. The detective goes to the gang's haunts, and allows himself to be captured, and is put in a cell with his client. When one of the bandits brings them food, the prisoners bind his hands and take the key from him. The detective's little helper gets away with the client, but the detective himself is recaptured and placed in a room with a bomb operated by a clock. The boy helper climbs to the roof and goes down a chimney to his master's rescue. The detective's bonds are cut, and the bomb thrown out of the window just in time before the explosion. The detective has been able to secure proof that the leader of the gang is a noted character. He is wanted by the police, and in a final scene he is denounced and arrested.

BISON.

THE RED MAN'S WRATH.—To avenge his squaw the Indian pursues the desperado, and sticks to the trail of his quarry with savage persistence. Wounded, he tumbles off his horse, but again takes up the relentless chase. His efforts are rewarded, and the men become engaged in fierce combat, in which the white man is vanquished.

A WIFE'S CALVARY.—Owing to a dissolute scamp, and his wife's efforts to reform him proving unavailing, she leaves him and secures employment as a servant in a rich banker's family, which proves a happy refuge for herself and child. Hartman plans to loot the banker's home, and a slight noise awakens his wife. She gives the alarm, and the banker fires a gun at the marauders, wounding Hartman, who is captured.

Thus the woman whom he so grievously wronged is unwittingly made the instrument of his punishment.

RELIANCE.

THE LAST LAUGH.—George Waring becomes infatuated with Miss Lowe and his wife divorces him. While driving, Miss Lowe's horse runs away and she is heroically rescued by Dick Watts, a handsome youth who falls in love with her. Miss Lowe, attired in bridal gown, is about to marry Waring when Watts rushes in and tempestuously exhorts her not to marry Waring, and as she has really learned to love Watts she accedes to his wishes. Waring is furious at having his bride snatched from his hands at the very altar, but resigns himself to his fate. Watts marries Miss Lowe, and, alone, seeks his fortune in Alaska. Meantime Mrs. Waring has met a childhood sweetheart, Paul Durkin, a soldier of fortune and a gambler, marries him and drifts to the Alaskan gold fields. Watts makes a rich strike and prepares to return home, but meets Durkin, who fleeces him. He attempts suicide, and is found badly wounded by Mrs. Durkin, who nurses him back to health, and, touched by his story, persuades Durkin to give back the gold and sends for his wife. When she arrives Mrs. Durkin learns that she has befriended the husband of the girl who wrecked her home and struck by the humor of the situation bursts into hysterical laughter, in which she is gradually joined by the motley crowd of picturesquely attired men from many lands, forming a tableau of irresistible humor.

YANKEE.

CONDEMNED TO DEATH.—When the stern old judge was notified that twelve deviled men had arrived at a verdict and were waiting to deliver same to the court, a hush fell over the crowded room. The prisoner, pale but hopeful, took his stand in front of the jury and searched their faces for a sign of encouragement.

His mother and the girl smiled cheeringly and whispered words of hope. The last scene in a long and bitterly fought murder trial was about to take place. The only evidence against the accused was purely circumstantial. Yet the jury convicted him and he was sentenced to death.

The story leading up to this point, tells the details of the midnight attack. It also takes the reader through a maze of conflicting situations on to the concluding scenes when justice is finally meted out to the guilty one.

Nothing has been so well and carefully told in pictures before. There are twenty-five distinctive scenes in which upwards of fifty acting people are seen to advantage.

ATLAS.

COALS OF FIRE.—Tom Stuart left wife and daughter to join the Nome gold rush. In his absence the daughter eloped with a rich broker's son and they also started for Nome. Meantime, Tom Stuart was faring badly. He was being quietly robbed by a Mexican roustabout. The two elopers arriving, sheltered themselves in the same cave the Mexican hid the gold in, and they took the gold. Stuart had already accused the Mexican and they were about to lynch him when the appearance of the young couple put a stop to it.

Father and daughter met for the first time in three long years and Tom accepted his new son-in-law in good faith, in spite of his innocent escapade which almost caused a tragedy.

Some time later a happy and prosperous couple returned to the East just in time to save a ruined broker from suicide. A father's forgiveness followed, of course.

THEATRICAL ARCHITECT

FRANZ-CARL-KOENIG

OFFICE, STUDIO AND SHOPS 4912 TO 20 PARKSIDE AVE., PHILA.

We not only make Plans and build

Theatres and Vaudeville Houses

We also build

MOVING PICTURE THEATRES

We have built over 60 Theatres the last 5 years which are all ORIGINAL in Construction, Design and Decorations

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders

German Savings Bank Building

147 Fourth Avenue, NEW YORK CITY

THE PHILADELPHIA PROJECTION COMPANY

¶ WE buy thirty (30) new reels every week (ask the Sales Co.) and double copies of all the feature reels.
Let us give you a service that will insure your box office receipts.

44 North Ninth St. PHILADELPHIA, PA.

A MARVELOUS PRODUCTION befitting WASHINGTON'S BIRTHDAY, will be released Feb. 22nd, entitled, "THE OLD MAN AND JIM."

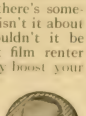
DO NOT FAIL TO GET THIS HEADLINER

THE CHAMPION FILM CO.,

Distributed thro' The Sales Co. 12 East 15th Street, New York.

With tears streaming down his frontispiece, old Gen. Flimco has gone to law and begged the Court to make me quit picking on him. He declares I have busted his toys, taken all the joys out of the world for him, caused him great mental anguish and given him a case of aggravated pip. He says I am a dangerous man. And, by golly, *I AM!* I'm a as dangerous as Roosevelt, or as Heney of 'Frisco, or as Loeb of New York or any other man who throws the searchlight of publicity on dark places and exposes crookedness, graft and thievery. I am a regular rip-snorter for danger. I'm a bearcat for exposures! I've built my success on a foundation of truth. If the truth hurts Flimmyboy, it's because there's something rotten in Denmark. If the truth hurts him, isn't it about time for you to quit doing business with him? Wouldn't it be better for you to hook up with the biggest and best film renter in the world and get a film service that will actually boost your receipts sky high? Come to Papa!

CARL LAEMMLE, President



The Laemmle Film Service

Headquarters:

196-198 Lake Street CHICAGO

Other Offices: OMAHA, NEB. MINNEAPOLIS, MINN.

The biggest and best film renter in the world

H. F. HOFFMAN

Lecturer of Special Releases

New York City and Vicinity

Care MOVING PICTURE WORLD

Telephone 1344 Gramercy

Sound Effects

In Picture Machine Theaters it is very essential that the imitations and sound effects are of the kind that can be depended upon. We make very practical and serviceable imitations that will give the exact reproduction of the original. We also manufacture Chimes, Tympani, Bells, Xylophones, Drums and accessories.

LEEDY MANUFACTURING COMPANY

1055 E. Palmer St., INDIANAPOLIS, IND.

For Rent

1000 Reels of Film

$1.00 per day Each

WRITE IMMEDIATELY

Alamo Film Exchange

Maison Blanche Building,
Canal and Dauphine Streets
New Orleans, La.

You pay express charges both ways.

Opera Chairs

The Strongest Made

Most Attractive Designs

PERMANENTLY NOISELESS

There Are Reasons

Write for Catalog V

American Seating Company

215 Wabash Avenue CHICAGO 19 West 18th Street NEW YORK

BOSTON PHILADELPHIA PITTSBURGH

EAGLE FILM EXCHANGE

WE BUY the entire output of the Independent manufacturers. Ask about our Three-locked reel system.

Posters free. Prompt service. Day and night service. Write, wire or phone.

143 NORTH EIGHTH STREET, PHILADELPHIA, PA

Licensed Release Dates

BIOGRAPH.

Jan. 16—His Trust (Dr.).....990
Jan. 19—His Trust Fulfilled (Dr.).....999
Jan. 23—Fate's Turning (Dr.).....998
Jan. 26—The Boss' Stick Man (Dr.).....991
Jan. 30—A Wreath of Orange Blossoms (Dr.).993
Feb. 2—Three Sisters (Dr.).....997
Feb. 6—Heart Beats of Long Ago (Dr.).....997
Feb. 9—Pris. Stick Engagement Kiss (Com.).....997

EDISON.

Jan. 17—With Interest To Date (Dr.).....1000
Jan. 18—Dada's Birthday Gift (Com.).....993
Jan. 20—Mike the Miser (Dr.).....990
Jan. 24—An Eventful Evening (Dr.).....1000
Jan. 25—The Lover and the Count (Com.).....995
Jan. 27—The Black Bordered Letter (Dr.).....1000
Jan. 31—The Try Out (Dr.).....995
Feb. 1—Dumptons as Rough (Com.).....
Feb. 3—Selling Old Master (Dr.).....
Feb. 7—The Doctor (Dr.).....1000
Feb. 8—Too Valentines (Com.).....1000
Feb. 10—His First Commission (Dr.).....990
Feb. 14—The Rajah (Dr.).....1000

ESSANAY.

Jan. 10—The Sophomore's Romance (Dr.).....1000
Jan. 24—A Sin Unpardonable (Dr.).....1000
Jan. 28—The Two Reformations (Dr.).....1000
Jan. 31—The Jilted Joker (Com.).....980
Feb. 3—Hank and Lank (Com.).....990
Feb. 4—Carmencita, The Faithful (Dr.).....995
Feb. 7—A Woman's Votes (Com.).....980
Feb. 7—Ten Weeks For Twenty-five Cents (Com.).....425
Feb. 11—The Bad Man's Downfall (Dr.).....1000

GAUMONT.

G. Kleine.

Jan. 24—The Twilight of a Soldier's Life (Dr.).945
Jan. 28—The Baby Fortune Hunters (Dr.).....982
Jan. 28—The Gorges of the Bourne, France (Sc.)1200
Jan. 30—The Last Curtain (Dr.).....828
Jan. 31—At Eventide (Sc.).....1173
Feb. 3—Fingers Looks for Job (Com.).....537
Feb. 4—Krimmel Water Fall in the Austrian Tyrol (Scenic).....435

KALEM.

Jan. 11—For Love Of An Enemy (Dr.).....995
Jan. 13—The Heart of An Indian Mother (Dr.).1000
Jan. 18—Chum's Routine (Dr.).....980
Jan. 20—Robbie and the Redskins (Dr.).....880
Jan. 28—The Secret of the Still (Dr.).....950
Jan. 30—Christmas and Indians (Dr.).....970
Feb. 1—The Sheriff's Sister (Dr.).....1000
Feb. 3—The Trail of the Pomas Charm (Dr.).1000
Feb. 8—Little Sister (Dr.).....1000
Feb. 10—The Broken Trail (Dr.).....1000

LUBIN.

Jan. 5—A Mix in Masks (Com.).....980
Jan. 9—Tag Day at Silver Gulch (Dr.).....950
Jan. 12—The Widow's Choice (Com.).....950
Jan. 16—Will It Ever Come To This (Com.)..750
Jan. 16—Easy Coin (Com.).....250
Jan. 19—A Brother's Redemption (Dr.).....1000
Jan. 23—Father Makes Himself Useful (Com.)..975
Jan. 26—Father Love (Dr.).....1000
Jan. 30—His Rogue Uncle (Com.).....1000
Feb. 2—Age vs. Youth (Dr.).....1000
Feb. 6—A Double Elopement (Dr.).....990
Feb. 9—The Petticoat Sheriff (Com.).....1000

MELIES.

Jan. 5—The Crimson Scars (Dr.).....980
Jan. 12—The Owner of the "L. L" Ranch (Dr.)..980
Jan. 19—Changing Cooks (Com.).....980
Jan. 26—How Mary Met the Commanchers (Dr.).880
Feb. 2—Only a Sister (Dr.).....
Feb. 9—Tony the Greaser (Dr.).....980

PATHE.

Jan. 28—Betty Rolls Along (Com.).....280
Jan. 30—The Escape from the Tuileries (Dr.).1000
Feb. 1—Hearts, Hunger, Happiness (Com.)..722
Feb. 1—Practical Brook Trout Breeding (Ind.)279
Feb. 3—The Slave's Revolt (Dr.).....722
Feb. 3—Rice Industry in Japan (Ind.).....266
Feb. 4—A Cowboy's Decoteedness (Dr.).....922
Feb. 6—Max Has The Boxing Fever (Com.)..561
Feb. 6—An Imitator of Bloodlin (Com.).....400
Feb. 8—Legally Dead (Dr.).....1000
Feb. 10—The Missing Bride (Dr.).....850
Feb. 10—Review of the Civilian Troops (Sc.)..780
Feb. 11—Silver Leaf's Heart (Dr.).....1000

SELIG.

Jan. 18—Reddy (Dr.).....1000
Jan. 23—Englishman's Honor (Dr.).....1000
Jan. 23—A Robust Patient (Com.).....1000
Jan. 30—The Spy (Dr.).....
Jan. 30—The Little Circus Rider (Dr.).....
Feb. 2—The Curse of the Red Man (Dr.) ....
Feb. 6—The Much Mother-In-Law (Com.).....
Feb. 9—Thelma (Dr.).....
Feb. 12—The Survival of the Fittest (Dr.) ....

URBAN-ECLIPSE.

(G. Kleine.)

Jan. 11—Washed Ashore (Dr.).....670
Jan. 11—Wood Carving at Belenz (Ind.).....320
Jan. 18—By The King's Order (Dr.).....
Jan. 25—The Sailor's Return (Dr.).....688
Jan. 25—Scenes in Jersey of the British Isles (Scenic).....266
Feb. 1—Disinherited (Dr.).....990

VITAGRAPH.

Jan. 24—If Did Look Suspicious (Dr.).....
Jan. 24—Firemen's Parade (Scenic).....
Jan. 27—Girl of the Mountains (Dr.).....
Jan. 28—Love Tones In the South Seas.....
Jan. 31—Jane Rescues (Dr.).....
Feb. 3—Sandy and the Man (Dr.).....
Feb. 4—A Queen for a Day (Com.).....
Feb. 7—The Deluge (Dr.).....978
Feb. 10—The Legend of Mercy (Dr.).....
Feb. 11—At the White Man's Door (Dr.).....

Independent Release Dates

AMERICAN.

Jan. 19—The Bonanza King (Dr.).....990
Jan. 23—When A Man's Single (Com.).....1000
Jan. 26—Bertie's Bandit (Dr.).....1000
Jan. 30—The Genius (Dr.).....1000
Feb. 2—The Mission In the Desert (Dr.).....
Feb. 6—A Pittsburg Millionaire (Dr.).....985
Feb. 9—On the Installment Plan (Com.).....500
Feb. 9—Too Much Aunt (Com.).....480
Feb. 13—A Quiet Evening at Home (Com.)..1000
Feb. 16—In the Land of Cactus (Dr.).....1000

ATLAS.

Jan. 25—Irish Hearts (Dr.).....
Feb. 1—His Great Sacrifice (Dr.).....
Feb. 8—Kelly, U. S. A. (Dr.).....
Feb. 15—Coals of Fire.....

CHAMPION

Jan. 23—Why He Went West (Dr.).....
Feb. 1—Judged by Higher Power (Dr.).....
Feb. 8—Fredrika Bremer Ranch (Dr.).....950
Feb. 15—Her Three Proposals (Com.).....950
Feb. 22—The Old Man and Jim (Dr.).....950

COLUMBIA.

Dec. 24—The Cattlemen's Friend (Dr.).....
Dec. 31—Trapped (Dr.).....
Jan. 7—Queen of the Prairies (Dr.).....

ECLAIR.

Jan. 30—The Empress' Diamonds (Com.).....603
Jan. 30—The Elusive Robber 373
Feb. 6—Doctor Against His Will (Dr.).....984
Feb. 13—Fredrika Bremer Ranch (Dr.).....950
Feb. 13—The Elixir of Bravery 424
Feb. 20—The Heart of a Warrior (Dr.).....683
Feb. 20—Hospital for Insane (Spec.).....286

GREAT NORTHERN.

Jan. 21—The Trunk Mystery (Dr.).....
Jan. 28—Triumph of Intelligence (Com.).....
Jan. 28—Mexico Has His Sewing Done (Com.)
Feb. 4—The Criminal Chief's Capture.....
Feb. 11—Found Again (Dr.)...

IMP.

Jan. 28—'Phone 1707 Harrison (Dr.).....997
Jan. 30—Maid or Man (Dr.).....998
Feb. 2—An Imaginary Elopement (Com.).....500
Feb. 4—The Red-Tie Plot (Dr.).....500
Feb. 6—At the Duke's Command (Dr.).....1000
Feb. 9—The Mirror (Com.).....500
Feb. 9—When the Cat's Away (Com.).....500
Feb. 13—Her Darkest Hour (Dr.).....1000
Feb. 16—The Convict (Dr.).....1000

LUX.

Jan. 20—His Faithful Furniture (Com.).....380
Jan. 27—Little Willie Goes Coeling (Dr.)....298
Jan. 27—The Infernal Mystery (Dr.).....682
Feb. 3—Back to the Old Homestead (Dr.).....944
Feb. 10—The Orphan's Friend (Dr.).....711
Feb. 17—That Rose Bush (Com.).....272

NEW YORK MOTION PICTURE CO.

("Bison.")

Jan. 31—A Tough Tenderfoot.....900
Feb. 3—A Sunset's Bravery.....900
Feb. 7—The Half Breed's Plan.....
Feb. 10—The Salted Mine (Dr.).....

ITALA.

(By N. Y. M. P. Co.)

Jan. 21—The Visit of a Friend.....500
Jan. 21—A New Kind of an Arm Chair.....500
Jan. 26—The Reconquering Picture.....500
Jan. 28—We Son Is Guilty.....900
Feb. 2—Confession of the Village.....500
Feb. 4—The Feast of Poolshead.....900
Feb. 9—John Milton (Dr.).....

AMBROSIO.

(By N. Y. M. P. Co.)

Jan. 18—The Blue Domino Disguise.....500
Jan. 25—A Wife's Calvary.....500
Jan. 25—Tweedledum Tries a Cask.....500
Feb. 1—Tweedledum Tries Winter Sports.....500
Feb. 1—The Return from Sea Side Bathing...500

NESTOR.

Jan. 11—Sloane Hollow (Dr.).....995
Jan. 18—Their New Minister (Com.).....1000
Jan. 25—The 'Phone 23 (Com.).....980
Feb. 1—The Bridal Trail (Dr.).....1000
Feb. 8—The Transgressor (Dr.).....1000

POWERS PICTURE PLAYS.

Jan. 28—The Mannequedors (Dr.).....
Jan. 31—For Mr Pal (Dr.).....
Feb. 4—The Cattle King of Arizona (Dr.).....
Feb. 7—Freddie's New Shoes (Com.).....
Feb. 11—A Trip Through Mexico (Sc.).....
Feb. 14—Ye Unforseen Complication (Com.)....
Feb. 18—Under Southern Skies (Dr.).....

RELIANCE.

Jan. 25—For Remembrance 900
Jan. 28—The Last Laugh.....900
Feb. 1—A Brass Button.....900
Feb. 4—The Command From Gallfee.....900
Feb. 8—The School Ma'am's Courage.....900
Feb. 15—The Little Avenger.....
Feb. 15—Three Men (Dr.).....

REVIER.

Jan. 4—For Retter Or Worse (Dr.).....
Jan. 11—The Gooseneck Claim (Dr.).....
Jan. 18—For the Child's Sake (Dr.).....500
Jan. 18—You Try It (Com.).....500

REX.

Feb. 16—A Heroine of '76 (Dr.).....990

SOLAX COMPANY.

Feb. 3—Ring Of Love (Com.).....
Feb. 3—Ring of Love (Com.).....
Feb. 10—Mixed Pets (Com.).....
Feb. 17—Corinne in Dollyland (Com.).....

THANHOUSER.

Jan. 31—Only In The Way (Dr.).....
Feb. 3—Ashes (Dr.).....
Feb. 7—The Westerner and the Earl (Dr.).....
Feb. 10—The Norwood Necklace (Dr.).....
Feb. 14—For Sake (Dr.).....
Feb. 17—Checkmate (Dr.).....
Feb. 21—The Patrol Maid of '76 (Dr.).....

YANKEE.

Jan. 27—A Son of Old Corp (Dr.).....
Jan. 30—The Taxicab Mystery (Dr.).....
Feb. 3—The Counting House Mystery (Dr.)....
Feb. 6—Foiling the Camera (Dr.).....
Feb. 10—Was She Justified (Dr.).....
Feb. 13—Condemned to Death (Dr.).....
Feb. 17—Her Birthday Surprise (Com.).....

THIS WEEK'S PROGRAMME OF LICENSED FILMS.

Monday, February 6.

Biograph—Heart Beats of Long Ago (Dr.)....997
Lubin—A Double Elopement (Dr.).....990
Pathe—Max Has the Boxing Fever (Com.)....561
Pathe—An Imitator of Bloodlin (Com.).....400
Selig—Too Much Mother-in-Law (Com.)

Tuesday, February 7.

Edison—The Doctor (Dr.).....1000
Essanay—A Woman's Votes (Com.).....566
Essanay—Two Words for Twenty-five Cents (Com.).....425
Gaumont— (Title Not Given)
Vitagraph—The Deluge 978

Wednesday, February 8.

Edison—Two Valentines (Com.).....1000
Kalem—Little Sister (Dr.).....970
Pathe—Legally Dead (Dr.).....1000
Urban (Title Not Given)

Thursday, February 9.

Biograph—Priscilla's Engagement Kiss (Com.)..997
Lubin—The Heart Sheriff (Com.).....1000
Melies—Tony the Greaser (Dr.).....980
Selig—Thelma (Dr.).....

Friday, February 10.

Edison—His First Commission (Dr.).....990
Pathe—The Missing Bride (Dr.).....850
Pathe—Review of the Civilian Troops (Scenic)..180
Kalem—The Broken Trail (Dr.).....1000
Vitagraph—The Legend of Mercy (Dr.).....

Saturday, February 11.

Essanay—The Bad Man's Downfall (Dr.).....1000
Gaumont— (Title Not Given)
Pathe—Silver Leaf's Heart (Dr.).....1000
Vitagraph—At the White Man's Door (Dr.).....

THIS WEEK'S PROGRAMME OF INDEPENDENT FILMS.

Monday, February 6.

American—A Pittsburg Millionaire (Dr.).....985
Eclair—Doctor Against His Will (Dr.).....984
Imp—The Mirror (Com.).....990
Yankee—Foiling the Camera (Dr.).....

Tuesday, February 7.

Bison—The Half Breed's Plan.....900
Powers—Freddie's New Shoes (Com.)
Thanhouser—The Westerner and the Earl (Dr.).

Wednesday, February 8.

Ambrosio—Tweedledum as a Detective (Com.).....
Ambrosio—Sons Cavalry (Sc.).....
Atlas—Kelly, U. S. A. (Dr.).....
Champion—At Double Trouble Ranch (Dr.).....950
Nestor—The Transgressor (Dr.).....1000
Reliance—The School Ma'am's Courage (Dr.)...900
Solax—Ring of Love (Com.).....

Thursday, February 9.

American—On the Installment Plan (Com.)...500
American—Too Much Aunt (Com.).....480
Imp—The Mirror (Com.).....900
Imp—When the Cat's Away (Com.).....500
Italo—John Milton (Dr.).....

Friday, February 10.

Bison—The Salted Mine (Dr.).....
Lux—The Orphan's Friend (Dr.).....711
Lux—That Rose Bud Run (Com.).....272
Solax—Mixed Pets (Com.).....
Thanhouser—The Norwood Necklace (Dr.).....
Yankee—Was She Justified? (Dr.).....

Saturday, February 11.

Great Northern—Found Again (Dr.).....
Itala—Foolshead at the Cinematograph (Com.).
Powers—A Trip Through Mexico (Sc.).....
Reliance—The Little Avenger (Dr.).....

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

THEATERS FOR SALE.

FOR SALE—Moving picture theater in a Massachusetts town of 100,000 to 125,000. Best location in the town, on the main street and at an important transfer point. Seats 700, all on ground floor. T. & D. M., care Moving Picture World.

FOR SALE—Theater in Massachusetts city of 110,000. Seating capacity 600, equipped for playing pictures and vaudeville. Good location and business, price low. Must sell at once. Address, The "S" Co., care of Moving Picture World.

FOR SALE—One of the largest Moving Picture and Vaudeville Theaters in Washington, D. C. P. O. Box 278, Washington, D. C.

EQUIPMENT FOR SALE.

FOR SALE—$25.00 takes new Edison gas generator with burner. Dr. A. O'Neill, Ridgewood, N. J.

FOR SALE—I will sell my new Edison Exhibition Style Machine complete for $100.00. Never been used. T. Mitchell, 4024 Lexington Street, Chicago, Ill.

HELP WANTED.

WANTED—First Class Trap Drummer for picture theatre, able to handle effects properly. Steady employment. State salary and experience. Address Box 283, Michigan City, Ind.

WANTED—Lecturer for road show, sober and reliable. State all in first letter. Address E. F. R., care of Moving Picture World, New York City.

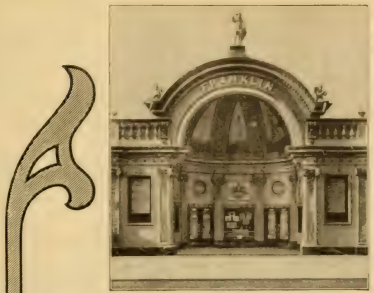
EQUIPMENT WANTED.

WANTED—Good second hand exhaust fan for A. C. current. Must be a 15 or 24-inch fan and in striking state price. J. D. Wainrup, 51 S. Main Street, Mansfield, O.

MISCELLANEOUS.

FOR SALE—Cheap for cash, the only Independent Film Exchange in city of 150,000. Exclusive territory of two States. Address Alb. Smith, Room 326, Dickson Bldg., Norfolk, Va.

In corresponding with advertisers kindly mention The Moving Picture World.



Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.

2549 Archer Avenue :: CHICAGO, ILL.

WE CAN HURRY

YOUR ORDER OUT.

STAFFORD Chairs excell all others.

HEAVY FIVE PLY

seats and backs.

The last-forever kind, that you are using long after you have forgotten the price.

STEEL CHAIRS TOO

We carry several kinds of good chairs in stock, all guaranteed.

ASK FOR CATALOG 205.

E. H. STAFFORD MFG. CO.
CHICAGO, ILL.

Moving Picture Exhibitors—Attention

We can positively save you 40% on your moving picture supplies and guarantee you A No. 1 standard articles. Compare our prices and articles with those you are now using or give us a trial order and be convinced.

Arc lamps with heavy carbon jaws	$4.75 each
Carbon jaws, with knuckles	.90 "
Carbon jaws only	.75 "
Raybig Picture Wire, No. 8	2½c. per ft.
Moving Picture Wire, No. 6	3½c. " "
Metal Slide Carriers	40 cts. each
New York Approved Lamp House No. 0, complete, $25.00 with stand for Arc Lamp and rheostat, $12.00	

Post Office Money Order or our acceptance with goods and 5 to 10% will pay cost of transaction.

ROYAL MOVING PICTURE SUPPLY CO.,
1340 Moore Street Philadelphia, Pa.

LEADERS for Sale, perfect condition, in original package rolls of about 250 feet. Will be shipped C. O. D. subject to examination at the following prices: 1,000 ft. $18, 5,000 ft. $85, 10,000 ft. $14, per 1,000. Send for samples.

PERFECT LEADER COMPANY
Rochester, N. Y.

Moving Picture Supplies

We are the largest dealers in Moving Picture Supplies and Machine Parts in the United States. We are also the largest jobbers of "Bio" and "Electra Pink Label" Carbons, and always carry a large stock for immediate delivery.

WRITE FOR LIST

American Moving Picture Supply Co.
110 Fourth Ave. New York City

To Trap Drummers

A Limited Time Offer

Special Offer { Size Shell 3x4 $10.00 / Size Shell 3x15

Solid Maple, Rosewood or Walnut, 10 fine plated thumb screw rods, Kangaroo, Angora or Skunk Calf Drum Heads.

We ship with privilege of 6 days trial

E. P. ZEIDLER DRUM CO. Dept. F CLEVELAND, OHIO.

NEW FIELD BIG MONEY EASY WORK

Why don't you think up plots for Motion Picture plays? It's easy, pays up to $300 a week for good work. Men and women. We teach you and help sell plots. Demand unlimited. Send for particulars.

ASS'D M. P. SCHOOLS
908 Chicago Opera House Bldg., CHICAGO

LIGHT EFFECTS

Everything Electrical for Theatres, Parks, Productions and Vaudeville Acts.

UNIVERSAL ELECTRIC STAGE LIGHTING CO.

Kliegl Bros.

PROPRIETORS

1393-5 Broadway, New York City

FOREIGN SPEAKING MOVING PICTURE MEN

REALIZING that among our readers are many who speak one or more European language and who would undoubtedly find much of interest in some of the foreign Moving Picture Papers, the MOVING PICTURE WORLD will be glad to forward the subscriptions of any of its readers for any of the following weekly publications. Yearly rate is given and applies to either new or renewal subscriptions in United States.

Canadian Exhibitors will add 50c. for Postage when ordering Moving Picture World with either of the foreign Papers.

Moving Picture World and Cine-Journal [French]	$4.40
Cine-Journal [only]	2.50
Moving Picture World and either The Kinematograph and Lantern Weekly or The Bioscope [British]	$4.00
Either of the British Papers [only]	2.10
Moving Picture World and La Cinematografia Italiana [Italian]	$3.60
La Cinematografia [only]	1.70
Moving Picture World and Nordisk Film Tidning [Swedish]	$3.10
Nordisk Film Tidning [only]	1.20
The Moving Picture World and Der Kinematograph [German]	$5.00
Der Kinematograph [only]	3.15

KINDLY NOTE FOR FUTURE REFERENCE

Moving Picture World

Box 226 Madison Square P. O., N. Y. City

READY FOR DELIVERY—Moving Picture World BOUND VOLUME No. 7

July to December, 1910

TWO DOLLARS, EACH, $2.00 Express charges collect

Atlas Disinfectant

IS MADE IN TWO FORMS ODORLESS OR PERFUMED

Your exchange will give you prices on it, or write to us direct.

ATLAS SUPPLY CO.

MANAYUNK

PHILADELPHIA, PA.

THE DAYLIGHT SCREEN.

Noted for its Brilliancy; Non-Cracking, Flexible; cuts light bill. This screen has been thoroughly tested for a year and has proven satisfactory in every way.

For Prices Address KOCH & STACKHOUSE, Stroudsburg, Pa.

SONG SLIDES

Non-Breakable—Non-Inflammable

Colored Song and Announcement Slides

Patent Applied For

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold only by the original inventors. None others genuine.

NORTH AMERICAN SLIDE CO., 143 North 8th Street PHILADELPHIA, PA.

SONG SLIDES

WRITE FOR OUR LATEST CIRCUIT PROPOSITION. It means money to you.

Our 1911 Catalog is just from the press Get one

The Largest Slide Exchange in the World

CHICAGO SONG SLIDE EXCHANGE

Sixth Floor, Portland Block

107 Dearborn St., Chicago, Ill.

Dept. I

THE ONE BEST SOUVENIR

5c. EACH

$5.00 Per Hundred

This beautiful Souvenir Spoon is guaranteed Solid Silver Plated French Gray Finish and the latest design. Write today for sample and 3 plans that will fill your house to capacity.

UNITED STATES FACTORIES CO. MANUFACTURERS 40 Dearborn Street, Chicago

50,000 feet of fogged film, excellent for leaders. Some unexposed and good for regular work. Not guaranteed. Price 1½c. per foot.

A. M., Moving Picture World.

ATLAS WESTERN FILM

Out Wednesday, Feb. 15

Coals of Fire

DON'T MISS IT

Atlas Film Co.
10 East Fifteenth Street
New York City

TWO—YANKS—YOU—NEED

OUT MONDAY, FEBRUARY 13th

CONDEMNED TO DEATH

A Tale of the Bridge of Sighs.

COMING FRIDAY, FEBRUARY 17th

"HER BIRTHDAY SURPRISE"

A Delightful Comedy.

Write for Posters and the "Yankeegram."

YANKEE FILM CO.

344 East 32d Street New York

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

The House of Quality and Satisfaction

MR. EXHIBITOR :

If you are desirous of *finding out how to improve your present service and increase your daily attendance* call and have a confidential chat with us. If you are unable to call, drop us a line.

W. E. Greene Film Exchange

INCORPORATED

228 Tremont Street, Boston, Mass.

Telephone 3790 Oxford

"ARCO-B" BIOGRAPH CARBONS

Made Expressly for Moving Picture Machines

THAT'S ALL

WRITE TO US

L. E. FRORUP & CO.

SOLE IMPORTERS

232-234 Greenwich St.
NEW YORK

The
Independent Film Exchange
of Pittsburg, Pa.

The Pioneer Independent Exchange of Western Pennsylvania buying the output of the Sales Company.

We have a few choice runs that we can let out at reasonable prices. Write us.

INDEPENDENT FILM EXCHANGE, Inc.
A. S. DAVIS, Manager
415 Ferry Street, PITTSBURG, PA.

GUNDLACH PROJECTION LENSES HAVE PUT THE MOTION PICTURE BUSINESS ON A HIGHER PLANE by improving the quality of the picture, increasing the illumination and fitting the picture to the screen. No other optical concern in the world has attempted to make projection lenses so carefully corrected and graded so closely in focal lengths that the right lenses for each exhibitor's conditions can be shipped as soon as the order is received.

Order Gundlach Lenses if You Want the Best Picture it is Possible to Produce

A complete stock of our lenses is carried by
NICHOLAS POWER CO., 115 Nassau Street, New York, N. Y.
THE ENTERPRISE OPTICAL MFG. CO., Chicago, Ill.
Makers of the Motiograph

Every Film Exchange sells them subject to approval.

TO ORDER, state the size of the screen, the size of the picture wanted and the distance from the lens to the center of the screen.

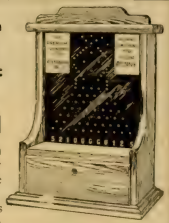
GUNDLACH-MANHATTAN OPTICAL CO.
828 Clinton Avenue So. Rochester, N. Y.

The Cincinnati-Buckeye Film Company

$100,000.00 incorporation, operating the CINCINNATI FILM EXCHANGE, 315 W. 4th Street, Cincinnati, Ohio, and the BUCKEYE FILM PROJECTING COMPANY, 309 Arcade Building, Dayton, Ohio. Biggest Independent Film Renting Concern in the UNITED STATES today. BUYING almost the entire Independent Output. Reference: SALES COMPANY, 111 E. 14th Street, New York. If you are looking for a real Film Service, drop us a line.

The Cincinnati-Buckeye Film Co.
315-317 W. Fourth St. CINCINNATI, OHIO
309-321 Arcade Building DAYTON, OHIO

WE WANT



ONE THOUSAND
Moving Picture Men

to operate PREMIUM pin machines and get rich, or if already so, to get more wealth. Why not you? PREMIUM pin machines have become an institution in every candy store. By placing a machine in your retailer's store you will monopolize his trade and squeeze out competition.

Mr. Flint of Mo. writes: "Kindly accept thanks for introducing me to a gold mine."

Ten machines will support you. Fifty machines operated will prove a mortgage lifter to you.

We make them out of Oak or Metal.

Percentage of winners arranged so that from every twenty dollars deposited in the machine twelve dollars will be your profit. If so advised, will make it still more.

Write to-day for exclusive territory to

PREMIUM VENDING COMPANY
56-58 WALNUT ST. PITTSBURG, PA.

READY FOR DELIVERY

Moving Picture World

BOUND VOLUME, No. 7.

July to December, 1910

TWO DOLLARS EACH, $2.00

Express charges collect

WHY SEND TO EUROPE FOR

FILM PERFORATING DIES

When we can make them for you?
High-class repairing and alterations on Foreign Machines.

THE A. DEWES COMPANY

249 Centre Street, NEW YORK

Phone, 2351 Spring

SECOND HAND MUTOSCOPES

Twenty; in first class condition. Reasonable. See Mr. Alvord, Grocery Dept., 14th Street Store, New York City.

H. F. HOFFMAN

Lecturer of Special Releases
New York City and Vicinity
Care MOVING PICTURE WORLD
Telephone 1344 Gramercy

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices—Best Work—DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

EXHIBITORS
DON'T PAY FOR POSTERS

No doubt you have been notified by your Independent exchanges that you must pay for Posters commencing Feb. 10th, and we advise you not to pay for Posters as we can furnish you with all the Posters you want, free of charge.

We are Headquarters for Moving Picture Machines of all makes, such as, Powers, Edison, Motiograph, Standard, etc. We also handle all parts and supplies pertaining to the Moving Picture business.

Write for our proposition on the following feature films:

Frontier-Days in Cheyenne
Original Wolgast-Nelson Fight
Nelson-Gans Fight
Custer's Last Stand
U. S. Military Tournament
Knights Templar Conclave
Reproduction Johnson-Jeffries Fight

CHICAGO FILM EXCHANGE
Chicago, Ill. Omaha, Nebr.

United States Film Brokers and Importers

41 Union Square West NEW YORK CITY
Broadway and 17th St.

Second-hand Independent Films, all makes, 60 and 90 days old

The largest dealers in new and second-hand Association and Independent Films in the United States.

SECOND-HAND FILM
$5.00 per reel upwards
NEW FILM
4c. per foot upwards
CAMERAPHONE FILM
new, with two sets records

All goods shipped subject to examination and partial acceptance on receipt of deposit covering express charges.

Complete lists sent free upon request

Annual Subscription Moving Picture World $2.00

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

is the only Substitute for Electricity for projecting Motion Picture or Stereopticon Views and is the

Only Satisfactory Portable Outfit

because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES is most Satisfactory for the production of Oxygen Gas. Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph Street, CHICAGO

SPECIAL ROLL TICKETS

The Big Ticket. Any Printing Any Colors

5,000	$1.25	20,000	$4.00	50,000	$7.50
10,000	$2.50	25,000	$5.50	100,000	$10.00

Get the Samples Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2

The Kauffman Manufacturing Co.
ASHLAND, OHIO

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill.
Branches in all leading cities

CHEAP
STEEL FRAME
THEATRE CHAIRS
ABSOLUTELY
NON-BREAKABLE

Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs
Also seating for Out-of-door use.

Address
Dept. W.

STEEL FURNITURE CO., GRAND RAPIDS, MICH.
New York Office: 150 Fifth Avenue
Boston Office: 224 Congress Street, Boston, Mass.

The Automatic Theatre Chair

It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre Chair.
If you have not seen our latest models, investigate.
Write today for circular A.

THE HARDESTY MFG. CO.
Canal Dover, Ohio, U. S. A.

FILMS FOR SALE. 50 Reels of Films
$8 to $16 per Reel
Second-hand one pin Edison machine, $100.00
Mayer-Silverman, 105 4th Ave., Pittsburg, Pa.

Opera and Assembly Chairs

Most popular priced chairs on the market for picture show use.

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave. and 43d St. - New York, N. Y.

HALLBERG
THE ECONOMIZER

SAVES two-thirds on electric bill and makes BIG CUT on the first cost of your complete equipment.

I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

Free Catalogue No. W-50

J. H. HALLBERG 36 East 23d St. New York City

OPERA CHAIRS

The Latest in Seats | GET OUR PRICES Before You Buy Largest Variety Lowest Prices | The Best in Seats

GEO. W. BENNETT
744 West 5th Street
CINCINNATI OHIO

Announcement Slides
Advertising Slides
Songs Illustrated
THREE STAR SLIDE CO.
Rooms 523-4
225 Dearborn Street :: Chicago, Ills.

The Mortimer Film Cleaner
is now in use from Maine to California. If you want to know what it can do to your old films, send for the booklet.
The Mortimer Film Cleaning Company
FIDELITY BLDG. PORTLAND, MAINE

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
208 East Jackson Boulevard
CHICAGO.

WURLITZER
Automatic Musical Instruments

Concert Pianorchestra

They do the work of expert musicians and reduce your operating expenses.

Wurlitzer is the world's largest manufacturer. We supply the U. S. Government with musical instruments. Write for big, new 84-page catalogue showing the only complete line of self-players, from a small electric piano to an automatic orchestra representing 35 musicians. Easy time payments.

THE RUDOLPH WURLITZER CO.

CINCINNATI, 117 to 121 E. 4th; NEW YORK, 25 and 27 W. 32d (bet. B'way and 5th Ave.); CHICAGO, 266 and 268 Wabash Ave.; PHILADELPHIA, 1835 Chestnut; ST. LOUIS, 912 Pine; CLEVELAND, 206 Prospect Ave. S. E.; COLUMBUS, O., 57 E. Main.

Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE 75 CENTS

Also latest cue music Series 1910 for 10 parts and piano, $1.00.

1-4 discount on both numbers.

CLARENCE E. SINN
1501 Sedgwick St CHICAGO, ILL.

OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, may from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic including resonators, stagnets and keyboards, $75.00.

J. C. DEAGAN
3800 3810 N. Clark St. CHICAGO, ILL.

NEW SLIDES
For the following Songs—JUST OUT

Killarney, my Home o'er the Sea.
Dancing Starlight.
Broncho Nell.
For Killarney and You.
My Country Has First Call.
Mandy Lou.
Dolores.
The Best Place of All.
The Moon Swings Low.
Springtime Brings Roses and You.
You're the Sweetest Girl in All This World To Me.
Moonlight, Dear.
We've Kept the Golden Rule.
If Your Heart knew a Heart Like Mine.
Be My Sweetheart.
I Get So Lonesome for You.
I'm a Married Man.
I'll be Right Here in the Same Old Place.
The Vale of Dreams.

De WITT C. WHEELER
120 W. 31st St. New York City

Correspondence Course. Special rates to the trade. Send for free illustrated catalogue.

School classes every morning and afternoon, with F. H. Richardson of Chicago as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00.

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It

Write for list.

EUGENE CLINE
57 and 59 Dearborn St., Chicago

BIO CARBONS

ARE USED IN PRODUCING THE FINEST PICTURES IN AMERICA

Whenever you see pictures that impress you by their exceptional quality, you will nearly always find BIO Carbons in the lamp house.

This recognition of the superiority of the BIO Carbon is a high tribute to the intelligence and progressiveness of the man behind the machine.

If your operator uses BIO Carbons, you may be sure that he is making an earnest, intelligent effort to produce the very best pictures possible.

Do not hamper him by attempting to save a few cents in price by the use of inferior carbons.

BIO Carbons cost *us a great deal more*, your Film Exchange and *you a little more* than other carbons, because it takes money to put the quality into them, but this quality is worth twice as much as it costs you.

Insist on obtaining genuine BIO Carbons (branded BIO on each Carbon).

All progressive Film Exchanges and dealers handle them.

Charles L. Kiewert Company

Largest importers of Flame Arc Lamps and Carbons in America

39 Cortlandt St., New York

114 Huron St., Milwaukee, Wis.
309 Carson St., Pittsburg, Pa.
58 Plymouth Court, Chicago, Ill.
195 Fremont St., San Francisco, Cal.
15th & Pine Sts., St. Louis, Mo.

A RELIABLE HOUSE

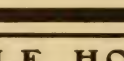
WHERE EVERY PROMISE IS FAITHFULLY CARRIED OUT

Whenever we agree to furnish a certain grade service you get it or we refund your money

An immense stock to select from. All the best Trust and Independent reels in our stock. Banner and poster service free. The only **real independent** Film Exchange in New York. Drop us a line and we will have our representative call on you.

ACME FILM CO., Inc., 12 E. 15th Street, New York

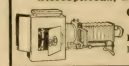
"SILVERLIGHT"
Aluminum Motion Picture Curtain
Extraordinary Features Are: Permanent Brilliancy, Economy, Flexibility
Non-cracking. Safety, strength. Send for circular.
Ralph J. Goisen Supply Co. **84 Wabash Ave., Chicago**



FOR SALE—Late film, $5 and $10 per reel; new Power's, Edison machines, $100; Model B gas machines, $25; used Motiographs, $100. Theatres cheap; will buy same. Condensers, 50c.; sprocket wheels, $1; tickets, 7c. per 1,000; carbons, 1½c. Will trade you new machines for old ones. For Rent—10,000 reels film, $1 per reel per week; 20 reels $15; one shipment. Will buy Passion Play, films, machines.
H. DAVIS, Watertown, Wis.

FILMS FOR SALE
after sixty or ninety days of release.
Also commercial in excellent condition at reasonable prices
M. YSSEL
973 N. 7th Street, Philadelphia, Pa.

MOVING PICTURE MACHINES
Stereopticons, Slides, Accessories



CHAS. M. STEBBINS
1028 Main St.
KANSAS CITY, MO.
Large Line of Edison Goods
Established 1899

THE KODAGRAPH

A "STANDARD" MOVING PICTURE MACHINE FOR THE HOME

The only machine in the world showing a picture by a dry battery. A new system of reflection, and a specially made 4 c/p Tungsten Lamp, in conjunction with a patented reflector, projecting a clear five feet, 100 c/p picture. Price $7.50, including film. Send for circular.

HOME MOTION PICTURE CO.
Hartford Bldg., 41 Union Sq. West
NEW YORK CITY

Save Tickets

AND

Eliminate Choppers

at the entrance to every
Theatre and Amusement Place

GET THE COUNT WITH

JONES DUPLEX CHECK GATE

and you GET all the money

Ask us to send you further details

JONES CHANGE REGISTER CO.
INCORPORATED

18 BROADWAY NEW YORK CITY

Investigate At Once!

WE INVITE YOUR IMMEDIATE INVESTIGATION OF OUR SQUARE BUSINESS METHODS, UP-TO-DATE SERVICE AND MOST COMPREHENSIVE

Program

OF LATEST and BEST

Independent Films

CHOICE RUNS

Only a few left
Write, wire or call
for them

WASHINGTON

Paramount Film Co.

G. H. WALKER, Mgr.

428 Ninth Street, N. W. Washington, D. C.

THE
MOVING PICTURE WORLD
THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS
NEW YORK

Tuesday Saturday

INSIST ON BOTH

TWO EVERY WEEK

Powers Picture Plays

Released, Tuesday, February 14th

AN UNFORESEEN COMPLICATION

A RIP ROARING COMEDY

An old Professor mesmerizes a student. Their souls commune in the air, get mixed and locate in the wrong bodies.

Can you GUESS what happens ? :: TRY, and then see this "HIT."

Released, Saturday, February 18th

UNDER SOUTHERN SKIES

A DRAMA

A Southern Romance which makes your blood tingle. The settings are superb. A real Mississippi Steamer. Plantation scenes. Wharf with the darkies piling cotton. I'ts so real you can almost hear them singing as they work.

Feature this and watch your box office receipts pile up

Have you one of our Lobby Display Frames. They are "Beauts."

THE POWERS COMPANY

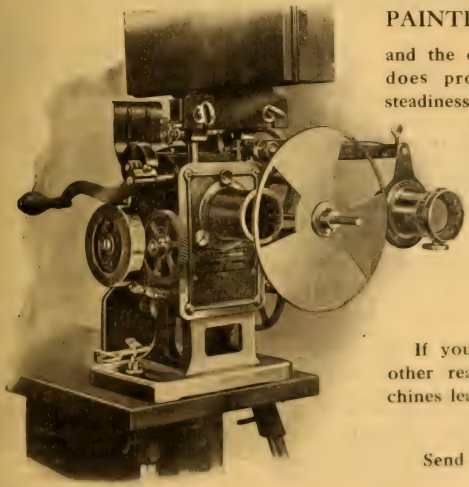
241st Street and Richardson Avenue, New York City

Vol. 8, No. 7 February 18, 1911 Price, 10 Cents

THE MOVING PICTURE WORLD
THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS
NEW YORK

Project Perfect Pictures

By using only "the perfect moving picture machine"—POWER'S
You can make a steady picture as if



PAINTED ON THE SCREEN

and the only kind of machine that does project pictures of perfect steadiness is

Power's No. 6

That is one reason why its sales exceed those of any TWO other American picture machines, and its popularity is steadily increasing.

If you want to know a score of other reasons why "Power's" machines lead the world

Send now for CATALOG G.

NICHOLAS POWER COMPANY
For thirteen years the leading makers of motion picture machines
115-117 Nassau Street New York

"FOR WASHINGTON" IS READY FOR YOU!

THE THANHOUSER

W O - A - W E E K *"2-4-U—AND GOOD ONES, TOO!"*

RELEASED THURSDAY, FEBRUARY 21st

THE GEORGE WASHINGTON SPECIAL

FOR WASHINGTON

ONE of the BEST "THANHOUSER PATRIOTICS."

We all know of Washington's remarkable feat in crossing the Delaware River at Trenton with half of his command, surprising the Hessians and making them his prisoners; but how advance word of helplessness of his enemy reached the great general has ever been a mystery. The bearer of the message was the very Patriot Maid here portrayed, who, with her American scout sweetheart severely wounded, cleverly disguises herself and takes her lover's message to Washington. Through her aid, the latter reaches the Hessian headquarters, is admitted by the wounded scout, and the enemy awake to find the American flag flying over them and the American army in full possession of their camp, the victors in one of the most bloodless yet decisive struggles of the Revolution. No. 187. Code word, Patriot.

RELEASED FRIDAY, FEBRUARY 24th

"And A Child Shall Lead Them"

A NEWSBOY HERO

was one of those remarkable youngsters that poverty could not down nor misery sour. For deep in his heart of hearts was a spring of goodness, of strength, and even of charity, that betokened brighter days and an honorable position in the important life that was to come. Small wonder, therefore, that at the first test of his manhood, he aquitted himself with rare distinction. He merely acted according to his lights—and they were strong with the flame of righteousness. He had been weighed and not found wanting, as may have been expected. The weighing is what the reel takes up. No. 188. Code Word, Hero.

For System's Sake address Art Dept.

THANHOUSER COMPANY

NEW ROCHELLE NEW YORK

UNEXCELLED PROGRAM

EVERY MONDAY
AMERICAN—American Film Manufacturing Company
ECLAIR—Eclair Film Company
IMP—Independent Moving Pictures Company
YANKEE—Yankee Film Company
EVERY TUESDAY
BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company
EVERY WEDNESDAY
AMBROSIO—New York Motion Picture Co.
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley
RELIANCE—Carlton Laboratories
EVERY THURSDAY
AMERICAN—American Film Manufacturing Company
IMP—Independent Moving Pictures Co.
ITALA—New York Motion Picture Company
REX—Rex Moving Picture Mfg. Company
(First release Feb. 16.)
EVERY FRIDAY
BISON—New York Motion Picture Company
LUX—R. Prieur
SOLAX—Solax Company
THANHOUSER—Thanhouser Company
YANKEE—Yankee Film Co.
EVERY SATURDAY
CAPITAL—Capital Film Co.
GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
RELIANCE—Carlton Laboratories

TENACITY

Josh Billings once said:

> "Konsider the postage stamp. Its USEFULNESS konsists in its ability to stick to one thing till it gets there."

Now, a stamp does not stick out of *principle*—it has none. But YOU have, and you must stick to what's going to butter your bread.

WE'RE TENACIOUS, we're battling *for you*, and *TENACITY* on your part means *joint prosperity*.

Today the exhibitor has the most logical reason in the world for sticking to our

PROGRAM

Motion Picture Distributing & Sales Company

111 E. 14th St., New York City

GREAT NORTHERN

RELEASE FOR SATURDAY, FEBRUARY 11th

FOUND AGAIN

A well acted and appealing dramatic production

RELEASE FOR SATURDAY, FEBRUARY 18th

The LIFE of A MUSCHIK

A film that, with the aid of an excellent plot, gives a very clear idea of the daily life of the oppressed Russian peasant.

THE FALSE ALARM

A rattling good comedy film

The Bear-on-the-globe trade mark is the emblem of high quality

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company

IMP ANNOUNCEMENT EXTRAORDINARY

¶The first two "IMP" releases filmed in Cuba are certainly excellent moving picture productions. An innovation that will be welcomed by Independent exhibitors everywhere—and there are more to follow.

¶If you are not showing two "IMPS" a week you are knocking your own game. Demand two a week from your exchange—and see that you get them.

"Pictureland" The First 'Imp' Cuban Release

"PICTURELAND" is the title of the initial Cuban release, February 20th. If the excellency of this picture is any criterion by which to judge, the expense of sending two producing companies to a clime where exterior scenes can be filmed in the dead of winter has been justified. "PICTURELAND" is a beautiful and elaborate production, with a pretty love story told in an intensely dramatic manner, interpreted by the stars of the "IMP" Stock Company. The settings are gorgeous, and the picture has for a plot a romance of love. Be sure you get this first Cuban release.

FILMED AMID TROPICAL SETTINGS

"ARTFUL KATE," the release of February 23rd, in which "Little Mary" appears, is a romantic little comedy of a Cuban-American love affair, in which a handsome soldier and his fiancee figure as the principals. It is a rich production, set in a background of tropical scenery, bewildering in its loveliness, the locale being tastefully selected in which to portray the action. "Little Mary" appears at her best as a Spanish beauty, handsomely gowned in habiliments of that country. It is refined comedy—such as has made the "IMP" Company famous. "ARTFUL KATE" is a film you can feature and make good.

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

Independent Moving Pictures Co. of America
CARL LAEMMLE President
102 West 101st S., N. Y.
All "IMP" Films sold through the Sales Company

Demand Two Imps Every Week

"SILVERLIGHT"
Aluminum Motion Picture Curtain
Extraordinary Features Are: Permanent Brilliancy, Fireproof, Flexibility
Non-cracking, Safety, Strength. Send for circular.
Ralph J. Gotaas Supply Co. 84 Wabash Ave., Chicago

LEADERS for Sale, perfect condition, in original package rolls of about 150 feet. Will be shipped C. O. D. subject to examination at the following prices: 1,000 ft. $18; 5,000 ft. $76; 10,000 ft. $14, per 1,000. Send for samples.
PERFECT LEADER COMPANY
Rochester, N. Y.

At Last

it is possible to secure comfortable, even illumination throughout a theatre without a brilliant light in range of vision.

¶ The **Eye Comfort System** of Indirect Illumination is a notable success in the lighting of Moving Picture Houses.

¶ Theatres in all sections of the country installing this inexpensive and very desirable electric lighting system.

¶ You are undoubtedly interested in this important matter.

¶ Write us for full information. Our engineering department on receipt of particulars, will furnish, free of expense, report and recommendations.

Sold by Electrical Trade Generally
WRITE TODAY
National X-Ray Reflector Co.
227 Jackson Boulevard
CHICAGO, ILL.

BEGINNING
WEDNESDAY, MARCH 8th
WE WILL RELEASE

2–Solax–2
EVERY WEEK
WEDNESDAY and FRIDAY

Solax films have been on the market three months and have become so popular we cannot longer withold our second release.

FRIDAY, FEB. 17th
CORINNE IN DOLLYLAND
(Comedy)
Little Corinne's toys give her a Moving Picture Show.

FRIDAY, FEB. 24th
LOVE'S TEST
(Drama)
A most interesting and remarkable test of a woman's affection for her husband.

FRIDAY, MARCH 3rd
A COSTLY PLEDGE
(Comedy)
John Martin signs the pledge. Wait until you see what happens to him.

Solax Company
147 Fourth Avenue = = = = NEW YORK

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** EVERY FRIDAY

LUX FILMS
INDEPENDENT EXHIBITORS

GEORGE WASHINGTON THOUGHT INDEPENDENCE WORTH FIGHTING FOR. IF YOU cannot get it otherwise, we want you to fight for this week's Lux and we believe you ought to fight for Lux every week. It will pay you.

Release, Friday, February 17th, 1911

Bronco Bill, the Brave Cowboy
DRAMA—639 Feet
A Cowboy Picture by a foreign producer. You ought to see it, and your audiences will thank you for showing it. It has the right atmosphere and we will leave the acting and riding to your judgment.

Matilda Lovestruck
COMEDY—272 Feet
This is a rare little comedy, in which the woman is the ardent lover and does the wooing. It is guaranteed to produce roars of laughter.

GET LUX

A Split Reel of Quality and Variety for the Best Programs.
SEE OTHER PAGES FOR SYNOPSES AND PAST RELEASES

R. PRIEUR
10 East 15th Street 'Phone, 3427 Stuyvesant **New York City**
Sold only through the Motion Picture Distributing and Sales Company

HAVE YOU BOOKED IT?

The Famous Buffalo Jones Pictures

Lassoing Wild Animals

IN AFRICA

A Unique and Sensational Picture, Showing the Capture of Lions, Giraffes, Rhinoceroses, Cheetahs, Zebras and other Wild and Dangerous Animals of the African Jungle, without the use of Deadly Weapons

NOTHING USED BUT THE LASSO

Rights to Exhibit this Picture Have Been Acquired by the Licensed Manufacturers. The Pictures are Made and Marketed by Pathe Freres.

LENGTH, 2,000 FEET. RELEASED SUNDAY, FEBRUARY 12, 1911

GET IN TOUCH WITH YOUR EXCHANGE TODAY

DON'T MISS THIS, THE GREATEST FEATURE of the YEAR

ECLAIR FILMS

ECLAIR FILMS AMERICA

THE FILMS OF PICTORIAL QUALITY

RELEASE OF FEBRUARY 27th

"Punch"
595 FEET
A sweet story of mother-love. Beautiful. Artistic in every respect.

Two on One

"Beware of the Bomb"
370 FEET
A cleverly acted comic. First class in every detail. A film that excites laughter throughout!!!

THE FILMS of PICTORIAL QUALITY, Combining PERFECT PHOTOGRAPHY with POPULAR PLAYS

ECLAIR FILM COMPANY

NEW YORK: 31 East 27th St. CHICAGO: 35 East Randolph St.

George Washington Saved

—BY—

"A Heroine of '76."

We tell all about it in a picture which you must see, released on Thursday, February 16th.

If this courageous girl had not acted as she did, Washington could not have crossed the Delaware, probably Cornwallis would never have surrendered at Yorktown, and maybe there would'nt be any United States at all—but the fact is, his life was saved, so all this unpleasant contemplation is eliminated, and all these "ifs" of history can be better appreciated if you see "A HEROINE OF '76."

"THE STORY OF A PRAYER RUG," released Thursday, Feb. 23rd

Another REX

REX MOTION PICTURE MANUFACTURING COMPANY

573-579 Eleventh Avenue - - - - - - New York City

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

The House of Quality and Satisfaction

MR. EXHIBITOR :

If you are desirous of *finding out how to improve your present service and increase your daily attendance* call and have a confidential chat with us. If you are unable to call, drop us a line.

W. E. Greene Film Exchange

INCORPORATED

228 Tremont Street, Boston, Mass.

Telephone 3790 Oxford

Talk is Cheap So is Hot Air

We don't want to give either, but we want to give you Samples of

"Arco-B" Biograph Carbons

If you are not already a user you will then become one.

Each package and each Carbon to be genuine must be marked

"ARCO-B"

L. E. FRORUP & CO.

SOLE IMPORTERS

Headquarters for all kinds of Carbons

232-234 Greenwich St., New York

Andrew Carnegie $10,000,000

In the Cause of Universal Peace
The Greatest Argument Against War is

"The Old Man and Jim"

James Whitcomb Riley's Great War Poem, showing vividly the horrors of War. The Rattle and Din and Hellish Pandemonium of the Battlefield, where young and old Life-Blood is sacrificed to the Fiendish Doctrine of Mars, and the false machinations of Men.

This Film is a Historical and Educational Masterpiece, in which Humanity's Greatest Cause is espoused in a Combination of DRAMATIC and SCENIC effort, unparalleled.

Over 140 Men
Horses
Cannons
Fire

PATRIOTIC SCENE FROM THIS CHAMP. MASTERPIECE

An Accurate Historical Representation that includes impersonations of AMERICA'S GREATEST HEROES.

Released Feb. 22d--Washington's Birthday

Exchanges—This is a feature film that will positively be a leader in Independent product. Order your copies at once as the Exhibitors will demand it.

Exhibitors—This will be for you a money-maker, a business-bringer, a patriotism-producer. Order from your Exchange at once and write now for advertising matter to the

Champion Film Company

MARK M. DINTENFESS, General Manager

12 East 15th Street, New York City

Distributed through the Motion Picture Distributing and Sales Company

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY • 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $2.50. Foreign Countries, $3.00. Post Paid.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3⅛ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.
TIME DISCOUNTS: 10% one months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 160 Washington Street, (Post Building, Chicago). Telephone, Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 8 FEBRUARY 18, 1911 No. 7

Is "Kid Business" Worth Bidding For?

The fifth annual wave of moving picture law-making is about to sweep the country everywhere. The Legislators in Los Angeles and in Pennsylvania have been particularly obnoxious in the hair-splitting laws that they have recently enacted. Again we get word from Ohio by telegraph as we go to press that the State Legislature there is about to pass more drastic legislation, and so on from all points. Dispatches indicate that the wave of law-making is about to break over the business in all its fury. Now there must be a reason for all this. There is something that has put the so-called better element down on moving pictures, and simmered down to the marrow of the subject, "kid business" is the cause of it all.

The first rumbling of opposition to moving pictures came in the form of Childrens' Society agents who claimed that the pictures were not fit for children to see. They also claimed that the picture houses were conducive to immorality, crime, etc. Perhaps that was so at one time, but it is not so now. Instead of trying to eliminate crime from their programmes in the early days, the exhibitors in most cases adopted the opposite course of trying to prevent or repeal what are known as "sixteen-year" laws. Of course the more they bucked the child welfare people, the harder they came back and the more laws they passed. Therefore it would seem that the better course in the beginning for the exhibitor would have been to let them pass their child laws and then obey them.

Managers differ in regard to the value of "kid business." Some are of the opinion that too many children in the house are harmful, while there are others who claim that they are entitled by every right to do business with children, the same as the candy store man and other caterers to the child's fancy. It is not our intention to discuss whether any of these child laws that have been passed are just or unjust. There are good arguments on both sides of that case, as all right minded men will admit. But with all of the accompanying and extraneous law making that followed the resistance by the child laws, it is a question whether "kid business" was ever worth bidding for.

Too many children, in an audience, have a tendency to drive away adult trade, and it is not always considered a good thing for a house to have a reputation as a children's theatre. No manager can deny that children in large numbers are very noisy. It is also a well known fact that they stay as long as possible in a theatre, getting their money's worth, keeping others out of a seat and oftimes getting the manager into trouble. No manager can deny also that youngsters are very destructive to furniture, and often wantonly cut and destroy seats and fittings without the slightest provocation.

Our loyalty to the picture and the picture business will not permit us to entertain for a moment the idea that a moving picture theatre is a dangerous place for the child. And it is our opinion that there are very few picture houses in America that are not fit for any child to go into. But glancing back over the situation it appears to us that, after all, if the child laws that have been resisted were allowed to be passed without interference by the exhibitors and obeyed by them when passed, there never would have been any hue and cry about crime pictures, and all the succeeding array of laws against moving pictures that are the outcome of the original child agitation.

The surest way to repeal an unjust law is to enforce it with a vengeance and let public opinion do the rest. Law is law; and when a law barring children was passed, it should never have been circumvented by the manager who kept always a "guardian" who was ready to escort a child into a theatre. Such things do more harm than good, and are not worth the money that is made thereby.

On the other side of the question one of the drawbacks of such laws is that a theatre manager is always liable to arrest even though he be trying to follow the law to the very best of his ability. There is an element of injustice in those laws, more especially injustice to the children than to the man. There are so many laws that keep children from doing things that in our cities a boy cannot play ball anywhere or fly a kite without being chased by a policeman. In fact the life of a poor youngster in a large city is very much circumscribed.

It is not our intention to discuss this matter at length, but it is a question that we would like to have discussed by our readers. We know there is a great deal to be said both ways on this point, and we invite those who have been troubled with this unpleasant phase of the business to write their views to this paper and give the question a thorough airing. Do not be backward in letting us hear from you, so that the cries of distress that we hear may be silenced, and finally settle the question: Is "Kid Business" Worth Bidding For?

Aerial Projection

Since the publication of the first article under this heading, we have been apprised that the subject of the projection of moving pictures on surfaces other than the usual sheet or screen, is engaging widespread attention. As we note elsewhere there are several devices of a novel kind which are being brought to the attention of the exhibitor.

It will be interesting to recall in addition to those mentioned last week, yet another device differing from the screen or sheet in projection work, which though applicable to lantern slides, can also on occasion no doubt be used for moving picture projection. We refer to the invention of Mr. Eric Stuart Bruce, an English scientist, which was put on the market some years ago. He called it, if we remember aright, by some such name as The Radioscope. We are not quite sure of the whole of the title, but at any rate, it was a "scope" of some kind. Bruce's idea was to dispense with the screen, or wall, and substitute for it something in the nature of an aerial surface, if we may so term it.

This he did in the following manner: He constructed a piece of apparatus which consisted roughly of two flat boards with smooth surfaces secured at their common center, so as to form a cross piece resembling a maltese cross. This was set up in the position that the screen would occupy, and revolved at a very great rate of speed.

The effect on the eye of the spectator was that of an intangible screen or surface. It looked, indeed, like a curtain of homogeneous vapor. Even so, it admitted of the projection of a lantern slide positive. The total effect of the projected image was that of a picture suspended in the air. You were oblivious of the fact that the image was being received on a screen of any kind.

Bruce's idea we can hardly dignify by the name of invention. It was pretty well exploited at the time, and attracted much attention, if not a commercial success. It was something of a novelty and embodied an idea that was present in many minds, namely, that it is possible to provide some other surface beside a whitened screen, or wall which shall heighten the effect of the picture, giving it greater brilliancy, depth and richness without detracting from any other qualities it may possess.

Though not strictly coming under the head of aerial projection, it appears to be overlooked that there are other ways of increasing the brilliancy of a projected picture, whether stationary or moving. It is by no means essential that the picture should be projected from the front, as everybody knows. It can be projected from the back of a stage. When this is done, a translucent fabric —or a partly translucent fabric—heightens the effects. Then, again, as old lanternists and others are aware, if your sheet is moistened or wet, the image which is projected upon it, seems to acquire increased brilliancy.

Also germane to the subject is the idea in many minds that a white surface is not aesthetically the best for projection purposes. We have seen pictures produced on neutral surfaces—very light grays, blues and the like—which had a pleasingly subdued effect. One thing is tolerably certain, there should not be any "whites" in the picture on the screen. They indicate poor photography or infidelity to nature. We hope that these ideas in regard to variety of surface for projection will stimulate attention and invention in connection with the subject.

Exposing Moving Pictures Indoors.

Progress in the optical side of picture making is not so rapid as could be wished. One result of this is, that during the past, or we should say, closing winter season, we have heard expressions from film makers as to the difficulty of taking moving pictures indoors, notwithstanding the high actinic value of the artificial light employed. In other words the studio substitute for daylight was not powerful enough. There is a limit even to the power of artificial light in enclosed places. We have heard it said that some pictures are made under a candle power of 200,000. We have seen pictures made with this alleged power of light, and they were under exposed, giving soot and whitewash, or black and white effects on the screen which indicates bad photography.

We are moved to write this article because we perceive that one of the most renowned European opticians has brought out a moving picture lens which is advertised to allow of the successful taking of indoor moving pictures. In other words, in the winter, when one is forced to work in a studio by artificial light, this lens admits of approximately correct exposures being given.

The working aperture of the lens which is made by Dallmeyer of London is F. 1.9, approximately F. 2. In other words, the largest aperture of this lens is equivalent to ½ of its focal length. Say the focal length of the lens is three inches. Then, this opening, F. 1.9, would be roughly an inch in diameter.

What is the practical value of all this? Merely that the larger the working aperture of the lens, the greater the volume of light that passes through it, and therefore the longer the exposure on the film. By length of exposure we do not mean length of time, but volume of light. In other words more light from the subject reaches the film, and consequently the subject is better or more fully exposed.

The value of a lens working at F. 1.9 will be more apparent to the reader when we say that the largest working aperture of most of the kinematographic lenses in use is approximately F. 3 or F. 4. The F. 4 lens, for example, has an aperture only half the size of the F. 2; consequently it is only half as quick. It is a well known optical law that the ratio of aperture to focal length determines the rapidity of the lens. Consequently the larger the opening, the more light the lens passes, and the more quickly does the lens act.

Let us imagine two photographs of an indoor scene being taken. One has the lens working at F. 2; the other lens works at F. 4. Then, if the picture taken with the lens working at F. 2 was correctly exposed, that taken with the lens at F. 4, would be under or only half exposed. The result in the latter case would be a negative giving an under-exposed positive on the screen.

This article will primarily interest the optical readers of the MOVING PICTURE WORLD, although it should also interest everybody concerned in the making, particularly the exposing, of moving pictures. At the moment of writing we are in some doubt as to whether a lens of this great rapidity F. 2 is made by the American opticians. If it is not, we feel sure that the enterprise of the optical industry in this country will produce such an instrument. It clearly has very great value in the practical making of the picture.

Moving pictures of a recent fight between 17,000 London police and a half dozen burglars will be shown in New York. They will not be shown in London. Why? Never mind. Fight pictures are against the law.

Portugal police have adopted a plan to exhibit in cinematograph theaters moving pictures of fugitive criminals. There are only two drawbacks at present. The difficulty of getting the negatives, and getting the public to stand for it.

The Film and the Play.

The filming of stage plays in this country has hardly, if at all, commenced. Some time ago, it was said that an offer was made to Miss Maude Adams or Mr. Charles Frohman, her manager, or both, of $50,000 if the lady would allow a moving picture to be taken of her in the part of Joan of Arc. The offer, it is said, was refused. $50,000 is a lot of money. We cannot imagine any theatrical manager or any actress refusing such a sum for a couple of hours' work. Perhaps the story was a mere *canard* designed to advertise Miss Maude Adams. Perhaps, after all, it was the mere *jeu d'esprit* of a Broadway newspaper press agent. Sweet are the uses of advertisements! Anyhow, the fact that $50,000 was mentioned in connection with the possible filming of an American stage play, indicates, we think, what is in people's minds, namely, that they would like to see films of great stage productions. Why shouldn't they? Let us, for the sake of argument, suppose that a moving picture was made of Hamlet, as is being played just now by Mr. Sothern and Miss Marlowe. This picture would form either a licensed or an Independent ordinary release. It would go the rounds of thousands of theaters for several weeks, if not months. What would happen? People would be interested to see the photograph of an actual stage play made on a theatrical stage. But would they be satisfied with it? Would their curiosity be appeased? We doubt it. We think that, appreciating the film as a film, people would be desirous more than ever of seeing the original actors and actresses. In other words, Mr. Sothern and Miss Marlowe and their company would be profited by a magnificent advertisement. Is it not so with the performers in a moving picture studio? Has it not been proved out that the public at large is interested in the personalities of Miss Turner, Miss Lawrence, Miss White and the other handsome ladies of the various moving picture making companies? Unquestionably this is so. These ladies receive bold advertisement, and we hope that their salaries rise in proportion to their popularity. For popularity without money is not worth a rap.

So we seriously suggest that the American film makers should take a leaf out of the book of friend Barker and endeavor to make films of notable stage plays. We think the moving picture public would be interested in these pictures. We think, too, that if the theatrical managers are properly approached, they will see the thing in a proper business light and co-operate with the film makers, instead of, as at present, antagonizing them.

Propagandry and the Picture House

By Thomas Bedding, F. R. P. S.

Rather a formidible title for an article, is it not? It is one of which I have long wanted to deliver myself. Considering the known enterprise of the American advertiser and propagandist, I am surprised that, so far, he has allowed the moving picture house to escape his attention. There are, as we are constantly told, between 10,000 and 12,000 moving picture houses in this country. This fact opens up an interesting vista of possibilities which I propose to briefly glance at.

As to the American advertiser: Nothing is sacred to him. Not even the Egyptian pyramids; a beautiful landscape; the side of a house, the top of the house. With him no considerations of aesthetic beauty ever weigh, so long as he can get his advertisement before the eyes of a probable buyer of his goods he would, I believe, if were allowed to, advertise on a funeral hearse. He seems, so far, to have left the picture house alone, that is to say, he does not seem to have taken advantage of the screen for the purpose of bringing his goods before the eyes of the daily 5,000,000 visitors who we are told visit these houses. I am merely mentioning and commenting upon this fact and expressing surprise that Mr. Postum, Mr. Moxie, Mr. Munyon or Mr. Anybody else (it does not matter who), has not put his advertising man on to these picture houses. He will probably do so when the fact is brought to his notice that this is a cheap and easy way of reaching a large body of people through the optical lantern.

Whether the exhibitor and whether the public will stand for this sort of thing is another matter. In many ordinary theatres and vaudeville houses there are, of course, advertising sheets. They seem to be tolerated by audiences there; so why not in a moving picture house? If the advertisement is artistic and effective, why not? I do not want to say unkind things about films any more than I can help, but frankly, there are some pictures that are produced that are less interesting than clever advertisements.

Advertising on the screen of proprietary articles is one of the minor uses to which the moving picture house might be put. The Tuberculosis people are using the picture house for spreading their anti-white plague campaign. Is this, I wonder, the beginning of a series of other campaigns? Suffragettes, or suffragists are becoming busy in this country. Will they, too, seek the aid of the lantern slide in demanding votes for women? I wonder!

Then you have the Prohibitionists, a very powerful factor in the community. Think of it! They can bring their propaganda before 5,000,000 of people—mostly young people. They could make an effective appeal to these millions by means of the lantern slide in the theatre. As to contending political factions: What they might do in the moving picture theatre makes one speculate. They could at least provide amusement by their mutual criticisms of each other, if even they did nothing else.

Mind! I do not want to see the moving picture theatre deflected from its proper uses, namely, the adequate exhibition of the moving picture; I am only drawing attention to possibilities. The American advertiser has no soul, nor, as a rule, has the individual who sells him advertising space. It is a question of supply and demand. I only doubt whether the ordinary exhibitor will be strong enough to resist the inducement of the almighty dollar in exchange for the exhibition of a number of advertising lantern slides. In drawing attention to possible dangers in this respect, I must not be understood as endorsing the conversion of the moving picture theatre into an advertising medium.

Seriously, a moving picture house offers very fine scope for a daring organizer, if it be true that all these millions daily gather in those houses. This means roughly that 35,000,000 of people a week could be thus reached; rather more than a third of the entire population of the United States. 35,000,000 a week! Think of it! Probably neither the churches of the country nor the theatres of the country nor any other institution of the country reach as many people as these in a week, and appeal to them through that most effective of all agencies in attracting the understanding, the human eye.

Some great Mark Hanna, when he is running a McKinley for presidential candidate, may one day appeal to the people through the picture house; it is possible that by this appeal to 35,000,000 people a week on the moving picture screen he could turn the votes of the country in favor of his candidate.

There is much for the reader to think about as to the possibilities of the picture house for propagandic purposes.

Some one has said that the man who turns the crank of a projector is the whole thing. He is while he is turning it. The photographer is important while regulating the speed of *his* machine's handle, attending to questions of light, and adjusting his instrument to get sharp emphasis, to say nothing of scenic selection and exposure of film. Any man of common sense knows that each is a cog-wheel in an intricate piece of mechanism, forming necessary parts of the whole delivery of an idea from the playwright's imagination to the comprehension of the spectator. The actor must be considered, and an entirely new art is coming into existence through facial expression in the photoplay. An instructor of deaf mutes, in a letter to "The New York Times," says that her pupils can read the phrases and sentences uttered by moving-picture actors easier than they can the exaggerated labial movements of their instructors. The latter have only recently adopted the method of reading speech from the lips in preference to the laborious sign method, according to the writer of the article, and what actors in the photo play say is perfectly intelligible to deaf mutes in the audience.

In primitive exhibitions, the movement of human beings in a picture was enough to enlist interest for a while, then it became necessary to provide a framework of incident for a dramatic situation. The scenario read: Scene I. John and Joe love Mary, married to Jim. Scene II. John shoots Jim through the window. Joe is suspected. III. Incriminating evidence against Joe. Cowboys prepare to hang him. IV. John confesses the crime to Mary. V. Cowboys hanging Joe. VI. Mary to the rescue, dreadful suspense during several scenes. Mary arrives in time to shoot the lariat with which Joe is being hung, down comes Joe, cowboys chase the villain, Mary and Joe embrace. Gradually rising in quality, the drama on the screen began to rival imitatively and competitively the play on the stage in presenting phases of the eternal human struggle as it is going on before our eyes. In an effort to equal or excel the older art, it has been found that character portrayal is necessary to enforce an idea, and the idea is the starting point of every serious effort to enlist the attention of an audience. "What is the point of your article?" the editor inquires of the writer. "What is the point of your play?" the producer should ask of the playwright. What is the motif. The essence of a play is the motif, it is what carries across the apron of the stage into the hearts of the audience, and it can never be satisfactorily portrayed by sub-titles in too great profusion.

In carrying the thought from the screen to the audience, the actor is the essential medium of transmission. He must be fitted to the situation by costume, show his relation to the other characters by his attitude—it is the attitude towards other characters which suggests love, jealousy, hatred or other emotional tendency, but the obvious emotional attitude is easy to portray compared to the masked one. We all wear masks in our daily intercourse, but while this can be imparted by other means, the eyes and the lips are most effective in facial expression of any kind, whether the emotion be open or subdued. Nearly all the varieties of emotion find outlet through the eyes and lips, they center all attention when a woman of in-

teresting personality is on the stage, possibly for reasons explained by the poet:

"Here's to your eyes, sweetheart,
Here's to your eyes!
Many a man has lost his way,
Many a man has gone astray,
Following, following, all the day—
Some woman's eyes."
"Here's to your lips, sweetheart,
Here's to your lips!
What if a man should die unshriven,
Unrepentant and unforgiven;
His dream of bliss is two
links riven—
Some woman's lips."

We are not permitted to see the sealing of love in the final scenes because actors and actresses have the microbe scare and only pretend, but they can really talk to us if they will. Language forms the readiest instrument of thought and words may be suggested by labial expression when freed of sentiment as well as when incumbered by emotion, whether in cynical comment or outburst of heart-burning, they carry the effect to the close observer. Why take such pains? The balance between failure and success in a picture play is very delicate, the audience is sensitive to details infinitely small. I have seen them laugh at a tragic presentation and sit unmoved while the actors in the photo-play split their cheeks and slapped one another on the back in extravagant delight, every detail of the picture is closely scrutinized by those who sit in the dark with attention concentrated on the one light spot in the auditorium, so the highest development of the photo-play may come when the performers speak all the way through as on the actual stage. This is being done in a way, but the lines to be spoken may, eventually, become a part of the written scenario.

As for the eyes, I have seen an accomplished young actress portray the vanishing of human reason so vividly that its light seemed to die out as we watched her. In another, more difficult and subtle role, she conveyed clearly the fact that she was exhibiting concealment and caution by her wistful scrutiny of a suspected husband. Only recently another young and accomplished actress carried one of the most difficult parts ever assigned to a woman, one of high emotional intensity, suppressed by the splendid fortitude of the character, clear to the end, only to show mental dissolution in the first stage and restoration by a timely incident, almost entirely by intelligent use of wonderfully expressive eyes, fixing the characterization so strongly in the minds of the spectators that it will long be remembered as one of the most remarkable portrayals on the screen. Every actor and actress should study the use of these potent influences. Their characterizations seem real or unreal, rich or impoverished, according to our susceptibility and their powers of suggestion.

The Open Market

By John M. Bradley.

An open market would prove the salvation of motion pictures, and not, as some persons claim, the future ruin of this popular amusement. Two years ago an open market would have meant complete demoralization of the cinematographic art. Two years ago most of the exhibitors were of the uncultured class—men who had no taste, no education, and not even good principles, men who thought that sensational and suggestive pictures were the only ones to please the public. The manufacturers, also, at that time were not encouraging the better work; they were fighting to copy each other in suggestive pictures; their motto was the same as to-day: "Quantity, no matter what the quality."

Under such conditions an open market would have been a calamity; a slashing of prices, etc.

Conditions have changed. To-day, while we still encounter bad characters among the purveyors and patrons of the shows, we must admit that the better classes have also become users of the pictures.

This fact cannot be denied when we see the moving pictures anew the old stands they were occupying, in cheap thoroughfares, to invade the best shopping districts, and even the fashionable residential districts of our great cities. We see the cheap old store fronts disappear to make room for better, larger and more expensive theatres. We see the uncultured and unprincipled exhibitors leave the field, disgusted, and their places taken by the honest, educated and experienced show managers. We see some improvement in the productions and in the manner of showing the pictures, with good music, to say nothing of the better attendance. Now that the better classes are taking to motion pictures and the exhibitors are doing everything in their power to build comfortable houses for a better class of work, it is only natural to presage a great improvement in the business, provided the manufacturers meet these better conditions by improving the productions.

With the fine houses of to-day, well managed and well patronized, we have no use for inferior and bad pictures, and some of our licensed and independent manufacturers would be out of business if the public had any voice in the matter. This is the seat of the trouble. The public, like the exhibitors, are at the mercy of the manufacturers, who, after dividing themselves into two camps, had each faction bound hand and foot to arbitary corporations, viz. General Film Company and Sales Company. These two corporations accept the work of their privileged manufacturers, bad or good alike, they push these goods on the renters, and the poor renter has to put them out to the theatres and receive the kicks. These two corporations have no consideration for the public or the exhibitors; they are in existence for the mere purpose of making money, to run the industry to the ground; they are like the farmer with the goose laying the golden eggs—they are willing to kill the goose to get all the eggs at once. They have no ambition and no thought of the morrow, and when their arbitrary rules, not to say their oppressive ways, have killed the pictures, they will not care, as they will have enough money stored away to retire and enjoy themselves.

With such a spirit it is not surprising to see the apathy of our manufacturers. They produce two, three or four reels each per week to keep the quantity going, and pay no attention to quality. A manufacturer is not ashamed to be named as the best manufacturer, but he wants to be known as the one releasing so many reels per week.

If the manufacturers keep on producing films such as "Boris Godounoff," "Boris Godounoff," "Rumpelstiltskin," "Romeo," "The Mannerheim Cup," etc., we will soon discourage the better classes and the manufacturers will have to add a little more gaiety to their pictures to make them more attractive and more sensational in order to please the old patrons of the dirty little shows of days gone by.

To-day, with a better class of spectators, experienced managers and fine houses, we want good productions, and no matter if we have no manufacturers, the ones able to produce good features will be the ones to sell their pictures, while the weak manufacturers will gradually die out as they will soon lose a sufficient market to keep them alive, no matter if they have to offer their output at 1 cents.

The days are gone when an exhibitor could accept any sort of service as long as it was cheap. These palmy days are no more. To-day, exhibitors spending $25,000 or $50,000 on a house are not going to ruin themselves and displease their patrons by showing inferior pictures, because they are cheap. The public has been educated to better things, and will not stand for bad pictures, and the exhibitor who thinks that he can save money by accepting a cheap service will soon find himself sold out by the sheriff.

Some persons claim that an open market would encourage many new manufacturers to enter the field. This argument would have been reasonable some years ago, when any old thing was good enough as long as it would move on the screen. It was the palmy days when all that a man needed was to have a camera. This man is still making pictures, because he is either supported by the General Film Company or by the Sales Company, while talented men, able to produce the very best, cannot enter the market because they cannot be recognized by either of the two corporations. This is why I advocate an open market. An open market will give a chance to talent to enter the field, while the same open market will ruin the manufacturer who is doing business simply because he is supported by one of the above-named corporations.

An open market is no real danger, because any new manufacturer has to meet hard competition. When, in the old days, the manufacturers were nothing else than camera crank turners, it was easy for new manufacturers to also buy a camera and turn the crank. To-day, it is a different proposition. The new manufacturer must enter in direct competition with men that have years of experience, big plants and everything at their disposition, to turn out the very best work. Capitalists are conservative fellows. Some years ago they were willing to invest, because there was no real competition, but to-day you cannot ask a capitalist to put some $50,000 in a new manufacturing plant, when he knows that plants are already in existence, involving perhaps millions of dolars. The capitalist of to-day will say to any new manufacturer: "Yes, your proposition sounds O. K., but have you the experience and the facilities to produce, if not better, at least as good as Jones, who has been in the business for ten years, and has a fully equipped plant worth $500,000?" Evidently we will always find a few fools ready to invest a little money in a new plant, but they are not dangerous. When a man is so thoughtless he has not much money to invest; he merely squanders what he has on some "dreamers." I am sure that many are ready to beat out my statement; they have invested, they have lost and they are sorry.

A closed market is more dangerous than an open market, as with a closed market the work is left with the few manufacturers protected by either the General Film Company or the Sales Company, who have only one ambition—to produce queer stories running on the usual themes of an elopement, of a man abandoning his wife, of a woman running away from her husband, etc. An open market would eliminate the cheap man, and the natural competition would force the manufacturers to exert themselves to produce only the best. Give us an open market, and we will soon get a picture that can be shown over and over again, and make money for the manufacturers, like "Italian Cavalry," "Last Days of Pompeii," "Nero," etc. When our manufacturers will abandon all their foolish stories of personal jealousies, divorces, unfaithfulness, etc., they will increase the interest in motion pictures and bring them to the plane they should occupy, not only in the theatres but in the schools and the churches, and when the manufacturers will follow this legitimate course of producing masterpieces, at the cost of several thousands of dollars for the negative alone, the foolish little manufacturer will find out that he is not in the game, and the sooner he drops off the better for him. Thus the open market will naturally and gradually eliminate the manufacturers who have no reason to be in the game. Competition will force good pictures and good work will win each time, as the exhibitor of to-day, with so much money invested in his theatre, will call for the best and will not be so foolish as to ruin his enterprise by showing inferior pictures for the sake of saving a few dollars on his service. While an open market will close many manufacturers, a closed market will encourage more manufacturers to enter the field. If the General Film Company on one side and the Sales Company on the other side, try their very best to restrict the manufacturing field to a few, they cannot stop the ambition of all the newcomers, who are determined to get a piece of the cake. They are starting a third movement. This third movement is not yet baptized, but will not stop the overgrowing crop of manufacturers, and unless we have an open market we will see a fourth, a fifth, and, perhaps, more movements.

The only way to stop the crop of new manufacturers is to improve the work to such a degree as to make it unprofitable to produce cheap or ordinary pictures. When our good manufacturers will devote their time to the production of masterpieces they will **protect themselves more efficiently than by any known or unknown patents.** The cost of production will be such that the little man will not be in it.

With the 2 to 4 release per week system the manufacturer cannot improve; he cannot waste time nor money; the factory, as well as the camera man, must turn out so many feet per day, regardless of atmospheric and other conditions. When we watch the pictures on the screen it is easy to see that no consideration is taken of the atmospheric conditions. We are shown what should be a fine piece of scenery, yet the photography is weak and dull; in other words, we can see that it was not a clear day, but a day with an atmosphere laden with mist. If the manufacturer was not the 2 to 4 release per week fiend, if he was not compelled to turn out so many feet per week, he would, when the atmosphere is not clear enough, postpone to another day the taking of the picture.

We are told that Ambrosio consumed several months to produce his "Nero," or the Burning of Rome. This film was and is still a great success. A year after its release Nero was shown again to enthusiastic crowds. If we have not been misrepresented, Ambrosio sold some 800 copies of his Nero.

This leads us to a little arithmetic:

Suppose that a manufacturer takes six weeks to produce a masterpiece, at a cost of $5,000 for the negative, and that he disposes of 500 copies.

Sales of 500 copies at $100		$50,000.00
Cost of the negative	$5,000	
Cost of 500 copies and expenses	25,000	30,000.00
His profit		$20,000.00

The manufacturer of to-day cannot spare six weeks on a negative, but to maintain his reputation of releasing two reels per week he will make twelve negatives during these five weeks at a cost of $500 per negative, and sell only 40 copies from each negative.

Sales of 40 copies from 12 negatives, or 480 copies		$48,000.00
Cost of 12 negatives at $500 each	$6,000	
Cost of 480 copies (40 from each negative)	24,000	30,000.00
His profit		$18,000.00

A masterpiece taking six weeks to produce will net the manufacturer $20,000, while his two releases for six weeks will net him $18,000. I do not give the above figures as being strictly correct they are merely to illustrate and show that there is more money in high-class work.

Masterpieces would stop this stupid fad of daily changes. With good pictures we do not need to change every day. Nero and other such productions have advertised themselves, while "Heart Hunger for Happiness" disgusts any one. "The Italian Cavalry," although an old thing, is still the talk of every one, and every time it is shown it is a sure success for the exhibitor. Your neighbors tell you of it, and you tell your friends that they should not miss such a treat. "Heart Hunger for Happiness" is a different story. When you see this foolish lover pulling out his tongue, then fed like a hog, you have seen enough of it. You will not advise your friends to spend a nickel to see it. Same with that absurd picture, "A Queen for a Day." What art can you see in this film? Certainly it is not in the breaking of the dishes, smashing of the furniture, drinking of whiskey, et No art whatever, but a lot of vulgarity. Both the Pathe and Vitagraph Companies, producers of the two above-ed films, have proven that they have the experience and the facilities to produce high-class work, both have presented us with masterpieces. Why, then, should they devote their time to such foolish pictures, such vulgar and out-of-place productions? Because they have recognized that with the stupid fad of daily changes and the workings of the General Film Company they cannot dispose of more copies of their masterpieces than they can of their inferior pictures. Why should they work hard to better their work when they are not rewarded, when their sales are the same for bad picutres as for good ones? An open market would establish a genuine competition, and would put an end to stupid fad of daily changes.

How is it that an opera or a good play can remain for months and months on the boards, and that the finest motion pictures cannot stand more than one day?

It is high time that the trade should have a national convention and that such matters should be discussed.

The day that we will have an open market Pathe Freres will not waste their time to show us a foolish lover pulling his tongue and allowing himself to be fed like a hog, nor will the Vitagraph Company waste their time to show us an Irish cook breaking the dishes, drinking whiskey and pulling a roll of money from under her skirt. No, these two companies, who can and have produced high-class work, will endeavor to be in the lead and abandon such foolish and stupid pictures to the numerous new manufacturers, who have a few hundreds of dollars to lose in the game.

Our first pictures were much like the nickel books. You know what they are. Badly printed on very shoddy paper, poorly written, sensational stories, but devoured by the readers (low classes) to reach the climax. We know that our cultured classes want better literature, they want a better looking cover, good paper, fine printing, artistic illustrations, good composition and clean stories. When some of our manufacturers started to improve the pictures we got a better class of patrons, and this new class of lovers of motion pictures induced many exhibitors to build fine houses in better districts. But since the apparition of the General Film Co. and of the Sales Co. our manufacturers seem to have returned to the old style of the cheap 5-cent novels.

The best argument that I can offer for an open market is the well known fact that when the Biograph was supreme, a new system of the General Film Co. and the stupid daily changes, "Herod of the New Born King," and other such high productions of Gaumont, are classed with the "Heart Hunger for Happiness" of Pathe, the "Queen of a Day," of the Vitagraph, etc. Yes, these admirable Gaumont films are classed with the regular, two, three and four per week releases. When "The Christian Martyr" of Gaumont will have worked the same circuit as "Bertie's Elopement," of Selig, both films will join the great army of bygones.

Allow me to repeat, the public has been educated, the public wants good pictures, and as the exhibitor has spent, and is still spending, much money to build fine theatres to capture the patronage of the better classes, the exhibitor is not going to be so foolish to show bad pictures for the sake of saving a few dollars on his service. Consequently, the manufacturers must realize that there is no danger in an open market. Granted that an open market will induce an army of new manufacturers to enter the field. What can they do? Suppose that an open market is declared. Pathes, Gaumont, Ambrosio, Biograph, Eclair, Great Northern, Vitagraph, etc., will decide to resume the high class productions for which they have been so favorably known, and what could Jones Co., Black Co., Brown Co., etc., do in face of such competition? Before these new manufacturers could produce pictures to beat the masterpieces of the already well established manufacturers, they would have to sink a lot of money in experiments and failures, and, as already stated, if we still find new fools to invest a few hundreds of dollars in a moving picture plant, the real capitalists, the men with the money and the brains, will not enter such a hazardous game. Let us have a little common sense, and remember that if in certain low districts of some of our cities we have still some men asking for sensational and suggestive pictures, the great majority of lovers of the motion pictures call for high-class work, and will patronize the places where such work is shown.

The convention suggested for the coming summer is an absolute necessity, as it is time that the exhibitors should meet and discuss such questions of mutual interest. The exhibitors have more money involved in the game than all the manufacturers put together, and it is time for the exhibitors to come to a mutual understanding and decide if an open market will prove the salvation of the industry, and not if a closed market, under the exclusive control of the General Film Co. and of the Sales Co. is not the surest thing to bring the death blow to motion pictures.

PICTURE PERSONALITIES.

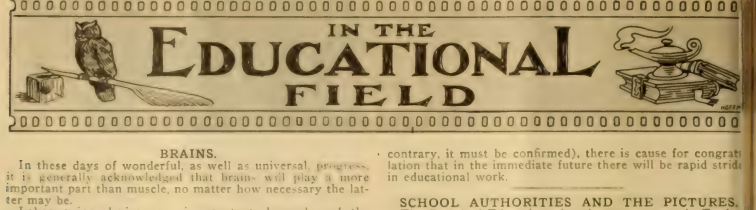
Arthur Johnson.

There is a good deal of truth in the idea that it is hard to get a stationary picture of a moving picture actor, especially Arthur Johnson, because he is always on the move even when he is not acting. Therefore, the picture that you see herewith was sketched under difficulties. Mr. Johnson is no need to possess an animated pictures that he thought our artist was taking a moving picture, and found it very hard to keep still. He thought he ought to be acting all the time.

We reminded up the subject of this sketch at the Sales Company ball, and put him through the third degree, and of course, being a moving picture actor, he was not sitting on the talk end of it, especially concerning himself because as everybody knows, moving picture actors never have anything to say (except to swear once in a while). They are dumb. Mrs. Johnson is the center of the family, and, perhaps, Mr. Johnson does not know what a good little wife against his side is. She was a jewel the other night, and perhaps "Lil' Artha" did not like it. But Mrs. Johnson (Miss Eveson maiden) makes no mistake in telling business secrets to a newspaper man, because if there is anyone in the world who keeps a secret it seems to himself it is a newspaper man (until the paper comes out).

Mr. Johnson is known all over the world as moving pictures. He has a more familiar than that of Labin Drew. Thousands of our readers will remember him in the days prior to the well-known Biograph leading man. He left the Biograph Company almost a year ago and went on the Edison circuit, at the Independent side, but was not there, and by the time this paper reaches the reader the Lubin Company, of Philadelphia, will contain one week's pay. This leaves us sure of Mr. Johnson to bring back against Gertrude Bambrick Miss Florence Lawrence who is also with the Lubin Company, and moving picture lovers will be glad to see these two picture stars working together again. In the mean, what is the Biograph's loss is Lubin's gain, and this is not the first instance where Lubin has been the lesson that outbid a competitor by giving one rebbie the head of the Sub and the other fellow the tail, keeping the middle for himself.

He has done his bit from the villain on the mash "mailing drama all the way up to reading Shakespearian roles, and therefore is well qualified for the good work in which he is now engaged.



BRAINS.

In these days of wonderful, as well as universal, progress, it is generally acknowledged that brains will play a more important part than muscle, no matter how necessary the latter may be.

Labor-saving devices are in constant demand, and the laborer of the future will be an intelligent rather than a mere physical agent; physical power, plus brains, plus mechanical devices, will revolutionize all kinds of labor. It has often been said that one great difference between the past and the present is "brains." Not that our forefathers were lacking in intelligence, by no means but, rather, that we, their descendants, have built upon their foundation; each succeeding generation as occasion presented and demanded, meeting new conditions with a use of the highest and best powers of which man stands possessed.

Using the Brains.

A famous artist, whose colorings caused universal admiration, when asked "what do you mix with your paint to produce such wonderful effects?" replied: "Brains, simply brains," thereby giving a grand proof to the truth that brains make a wonderful "plus" to whatever cause they may be added.

A lecturer upon educational subjects included the "using of the brain as a mighty and valuable addition to every sphere of life," as a subject of special importance, illustrating the same with the fact that a ton of crude steel may be worth, say, $10. A ton of steel, plus brains to make it into steel rails, made it worth $20; giving a number of other valuable uses which constantly increased in value, until, finally, he came to the steel spring of a watch, which showed that a ton of steel plus brains to make it into watch springs made it worth thousands of dollars.

The Cinematograph a Stimulus to the Use of the Brain.

While last week attention was drawn to the fact that the cinematograph would become helpful in an educational manner by concentrating the faculties, we are able now further to speak of it as a help to the use of the brains. Professor G. P. Baker, Professor of Literature in Harvard University, in a lecture recently said: "Moving pictures are good for the brain and stimulate the imagination; one is compelled to use his brain to fill out the parts not given on the film, and the fact that the brain must be so used is an argument in the picture's favor."

The writer of this article has made it a special practice to take several intelligent children with him, for the especial purpose of studying their receptive attitude when viewing the pictures. To say that the results were **interesting** would not fully describe them; they were positively **extraordinary**; very often the young people could see points almost obscure to their elders; and occasionally could predict the forthcoming effects. Nowhere else can it be found that such rapid comprehension exists, making the cinematograph a marvel in its powers of concentration, imagination and comprehensiveness.

Applied Educationally.

The old method of telling a boy to "use his brains" (if he unfortunately showed any dullness) too often failed through lack of being taught **how** to use his brains." Pedagogy seldom went far enough in applying education to do any more than impart the knowledge; the use of the knowledge was optional with the scholar; making the wide difference between the studious pupil and the indolent one a source of annoyance and dissatisfaction to the teacher; besides producing unsatisfactory results.

With what joy the teacher will hail any power which proves at once an incentive and a stimulant, equalizes the capabilities of the scholars, quickens the perceptive powers, concentrates the faculties and makes indelible impressions upon the memory, so that the work of both teacher and scholar shall be at once made easier and more thorough! If cinematography is going to be the new power Professor Baker predicts (and there is no reason to belittle the prediction, but, rather, to the contrary, it must be confirmed), there is cause for congratulation that in the immediate future there will be rapid strides in educational work.

SCHOOL AUTHORITIES AND THE PICTURES.

The Board of Education of an important town in England recently appointed a sub-committee to consider the relation of moving pictures to education. After due consideration this committee recommended "that scholars should occasionally be allowed to leave school an hour earlier in order to attend cinematograph exhibitions of educational pictures." While by this action this board has joined scores of others in indorsing the value of the "picture teacher," they have differed from those who have considered the question of equipping their schools with a moving picture outfit. In this particular case there is the suggestion of working in conjunction with an established moving picture place. The suggestion seems a good one, bringing out the further idea of it being worth while for the moving picture people to offer to work with and for the schools. In the thousands of small towns throughout the United States a system of co-operation between the various educational authorities would not only be helpful, but would eliminate opposition or even friction, making such a combination of interests mutually advantageous in many ways.

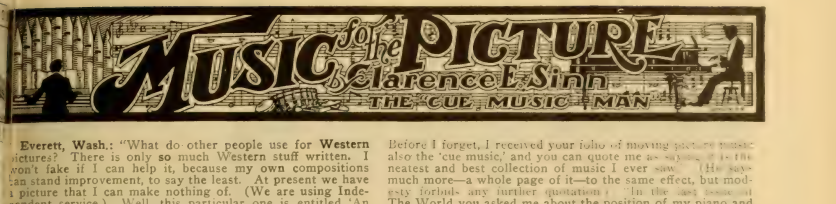
A NEW ATTITUDE.

It is not very long since there was a hue and cry against the moving pictures as a demoralizing agency; this was followed by the suggestion that they would gradually die out. To-day this is all changed; thinking people, business people and others have found in the cinematograph an instrument of great possibilities. Now that the educators and educational authorities are using the cinematograph, it has got into the best hands, plainly showing that in its evil days it was because of those whose usage was not of a proper order. Within the last few days a New York Supreme Court Judge lamented the fact that "ghouls and vultures" had so misused the moving pictures for their own evil purposes, wisely placing the blame where it belongs.

THE CLERGY AND THE PICTURE.

It is interesting to note and record that clergymen are everywhere becoming rightly interested in the moving picture. Having wisely seen that causes for previous criticism were removable, and that it was not necessary to "smash the organ because it was out of tune," all that was needed being a properly attuned instrument and a good player to produce harmony and inspiring music. So with the cinematograph; in proper hands it is both educational and inspiring, even from the point of view of the most exacting clergyman, or any religious body. It is now a common item of news to read of churches using the moving picture, whether it be to secure proper exhibitions or to illustrate their own work and themes; the action is equally laudable. Individual clergymen, too, are now using the moving picture as they used to use the stereopticon, but in a larger way, and with more satisfactory results. Clergymen lecturers are now advertised, and it argues well for the future of this line of cinematography to have in the hands and mouths of this religiously educated profession this helpful and valuable means of imparting knowledge besides giving a new and pleasing form of church entertainment.

Professor Baker, of Harvard, lecturing on "The Signs of the Times in the Drama," says: "Moving pictures are taking the place of the melodrama; there is less tendency toward immorality and crime in the picture show. Drama is having a far-reaching effect on the people of this country, and is improving wonderfully. Public censorship will prevent the production of immoral plays." This new attitude toward the moving picture is not by any means local or individual. A wide reading of the public press shows that it is universal; also, that it is constantly growing.



Everett, Wash.: "What do other people use for Western pictures? There is only so much Western stuff written. I won't fake if I can help it, because my own compositions can stand improvement, to say the least. At present we have a picture that I can make nothing of. (We are using Independent service.) Well, this particular one is entitled 'An Unreasonable Jealousy.' Looks well in the synopsis. Tell me whether it is my fault or the picture's. I love pictures and work hard in them. I have been in dramatic work myself and appreciate them from a dramatic standpoint. In answering this, please do not use my name in full. Use M. M."

There is no music which is purely typical of our Western country. The "cowboy"-songs so popular in the past (like "Idaho," "Pony Boy" and the like) are the only things we have which are at all suggestive of the "cow puncher." The number, as you say, is limited—there being probably half a dozen (of such—a matter which is sufficiently known to the average audience to answer the purpose. All are lively tunes, and are useful in most of the "wild west" pictures. For Indian music, Belstedt's "War Dance" and the "Sun Dance" are good characteristic numbers, and the second movement in "Trailing the Trail" is also a good little bit, especially in pathetic Indian scenes. For other pathetic, sentimental and melo-dramatic music generally, work out the same as in ordinary melodrama. I do not now recall the picture you mention, so cannot offer any further suggestions in the matter. You having been, as you say, in dramatic work, will remember that music is used to accent or bring out the more important features of the play. Where the dialogue runs along evenly, with no suggestion of action, music is rarely employed. The same holds good in picture work to this degree only. The more important features are worked up with appropriate music (which may be melo-dramatic or other descriptive music), while the quiet or "neutral" portions are filled with something non-committal—usually a waltz, intermezzo or anything not particularly suggestive. Personally, I do not, as a general rule, like waltz "fill-ins" for either cowboy or soldier pictures. To me they seem to suggest the ballroom or drawing-room rather than scenes in which (by comparison) rough men predominate. I prefer two-four intermezzos when you can't otherwise find anything applicable. The argument will be used against me that as this form of "intermezzo" is played in ballroom for a two-step, it ought to carry the same suggestiveness as the waltz. I only offer it as a personal opinion. You will use your own judgment in these inconsequential matters, anyway.

From Defiance, Ohio: "Would be very much obliged to you if you would give me a small list of music (popular and classic) suitable for moving picture and the parts (light or heavy, mysterious, plaintive, etc.). As you probably guessed from the tenor of this letter, I am new to the moving picture game in fact, I am only an operator at present, but hope to become manager of a house in a short while, and wish to get 'next.'"

The desired list is now on the way to the correspondent.

From Milford, Conn.: "I am playing in a moving picture theater and have for the past two months been very much interested in reading your articles on music in the MOVING PICTURE WORLD, which have been of great help to me. I have wanted to get a list of music to use and ask, as a favor, if you will send me a complete list for all kinds of pictures and oblige, Mr. B."

Thanks for your kindly appreciation of my efforts. I am more than delighted to hear that my little talks are helpful. I am sure I want to make them so if I can. A list is being prepared for you, and will be sent soon. I want to beg for a little leniency from those who have not yet received lists of the music titles asked for. I have a great many requests and it takes time, so if you will be patient you will be taken care of.

Here is E. A. Dunn again: "Mr. Dear Mr. Sinn—Just saw MOVING PICTURE WORLD for January 14, also January 28, also what E. A. Dunn had to say. I expect there will be quite a rumpus kicked up regarding the use of the organ in moving picture houses. Come what may, I am ready for them. Before I forget, I received your folio of moving picture music also the 'cue music,' and you can quote me as saying it is the neatest and best collection of music I ever saw. (He says much more—a whole page of it—to the same effect, but modesty forbids any further quotation.) In the last issue of The World you asked me about the position of my piano and organ. The piano and organ are at right angles to each other. The organ is a low affair and the drummer's head is visible above the top. As to the programme we play: I told you in one of my former epistles that we do not go on before 2 p. m. The show starts at 10.30 a. m. The changes are Wednesday and Sunday. On these days we show up at 10.30, watch every picture (sometimes twice), and then pick our programme. I have just made a new piano stool—took an old piano stool, unscrewed the top from the screw, took the legs from a high-backed chair, and screwed the long piano screw to the bottom of the chair, and placed the screw back in the groove in the old stool's legs, making a very comfortable chair which enables me to switch from the piano to the organ without breaking the melody I am playing. Do you get me?" (I am giving this description at length because I used the same scheme some years ago and found it a good one.—C. E. S.) "A word about our trap drummer, Bill Judd. He is one of the best in the business **bar no one**, and I know what I am talking about. He has about $300 worth of traps, and about one-half of them he made himself. I can only think of one of contraptions he has. Awhile ago we had a picture depicting a rustic scene, and the farmer comes along and starts to pump water, and the noise he got out of some home-made affair brought down the house. It sounded exactly like the noise of a pump handle. Another thing, he keeps both drums going while he is working effects. We had a picture not long ago called 'A Popular Tune,' and he whistled, played a violin, a mouth organ, an alto horn and sang. What do you think of that? (I think we have heard so much about bad drummers and their offenses that it is a positive relief to hear about the other kind. Good for Bill. Long may he live!)

I would like to quote a little example of the use of popular songs in working out comedies. We had 'Midnight Marauders" (Biograph) and I played it as follows: 'You Are Going to Get Something That You Don't Expect." When burglar appears, staccato mysterious. When wife runs to get husband awake, "Don't Wake Me Up, I'm Dreaming." Note—"Please Go 'Way and Let Me Sleep" ought to be used and buried by now.) Husband walks down steps, gun in hand—"tramp, tramp, tramp." Burglar rustles around trying to get out, "I Don't Know Where I'm Going, but I'm on My Way." Husband falls out of window, "I'll Be Back in a minute, but I've Got to Go Now." Next scene husband tells wife all about it, "I'm Your Little Bird Outside." How do you like it? That is the usual way, I believe, at least so far as I have observed. All these song title suggestions are worth while providing your audiences knows what you are playing. In the case you are giving them popular stuff which is pretty well known, and quite often you can be helped greatly in that way. It is a relief from the monotonous rag march." But song titles should always be chosen with the view of their application by the audience and we must be pretty sure they are generally known if we are to use them.

Mr. Dunn is fortunate both in having ample time to study his pictures before he plays them, and in having a house arranged for his trap drummer. The suggestions which are readily applied are just as important in the cases where many cases much more so. The next letter is apropos.

Mr. Sinn: Dear sir—"I am playing piano alone in a picture theater. We have no drummer, nothing but piano, and the manager wants me to put in sound effects whenever I can and play, too. I think that is asking too much. What do you think? I don't mind doing some things, but we had a picture of a man dying of consumption and his wife kissing him. The manager wanted me to imitate the kiss. Of course the people laughed, they always laugh when a kiss is featured, and I think it spoiled the picture, because the scene was a sad one. What do you think? Don't print my name or address. Hazel B."

(Continued on bottom of Page 360)

Sales Company Employees' Ball

At Alhambra Hall, New York, February 3.

The picture that we publish herewith does very scant justice to the Sales Company employees' ball, February 3, at Alhambra Hall, New York City, it being impossible to photograph all four sides of a room at one time, we get a glimpse of only one-fourth of those present, and only for the brief moment of the taking of a photograph, arranged as you see them in the picture. All the rest of the time they were a very lively bunch of picture people. Each one a moving picture in himself. Everybody who was anybody (with a few unavoidable exceptions) was there with bells on. And it certainly was a very lively evening, except for one thing.

The one thing that proved an exception to a lively time was the introduction of moving pictures between dances. There is nothing wrong about moving pictures between dances, if they do not hand out "weepers." But, unfortunately, the guests were handed the choicest collection of tragedies that were ever projected on a screen in one single evening. It seems that every manufacturer deliberately dug up the most doleful subject that he could lay his hands on to contribute to the gayety of the occasion. Not a comedy in the lot, out of perhaps a dozen reels that were shown. This is a good indication of the forgetfulness on the part of manufacturers in general that comedy is the thing and drama is "aus gerspiel."

There was everything shown at the ball, from the dying child to the young lady who was put through all the horrors of a torture chamber, and later dutifully burned her pretty face with a red-hot iron, showing the ghastly scars as an evidence of good faith. Weep! Weep! Weep! Weepers! Weepers! Weepers! Weep and the world weeps with you; laugh, and you laugh alone!

Outside of that it was fine. Everybody was bright and happy, and had a good time. Nobody over-danced, because the pictures made good rests between the dances. Those who did not like the "weepers" talked business.

One of the features of the evening was a round-up of popular New York singers, and while the dances were going on they were singing the latest hits from the various music publishing houses which they represent. The list included Mr. Leo Edwards, Harry Collins, Bolsford Coffs, Frank McFarland, Edward Doerr, William Mac Arthur, Joseph McCarthy and C. B. Rockwell. The band was a dream. They came from Stauch's Pavilion, Coney Island, where they play dance music the year round. They are certainly some kiddoes at playing dance music. The hall was tastefully decorated, as will be seen in the picture, with specially made pennants representing the various makers, draped from the boxes, which were occupied by the well-known Independent manufacturers. There were also boxes reserved for various other departments of the trade, which were occupied to their capacities. When the guests had finished throwing their paper streamers the hall looked like a garland, and it was necessary to stop the dancing and clean off the floor a number of times. At daylight some of the guests were still in the hall, without the disposition or ability to go home.

The ball was successfully conducted by Charles Abrams and Joe Miles, and they did their parts in a masterful manner, which, no doubt, will earn them a reputation all over the world as "bear cats" in getting up moving picture dances and promoting good fellowship in the business generally.

COMMITTEE.

Chas. Fearing, President; J. R. Niles, Treasurer; Miss E. G. Brown, Secretary; John W. Wood, F.E. Gribbon, James T. Gilmartin, Herbert L. Taylor, G. C. Ryan, J. Lewis, M. Piver, W. Moore, R. E. Bevins.

GUESTS.

Reliance and N. Y. Motion Picture Co.'s box—Chas. O. Bauman and wife, Miss M. Kenney, H. J. Stryckmans, Miss Marion Leonard, Mr. Gausman and the full cast of the Reliance Stock Company.

Atlas Co.'s box—H. L. Miles and wife, J. R. Miles and wife, Miss F. Gribbons, Miss Former and Miss Harris, Mr. Brulatour.

Powers Picture Co.—P. A. Powers, Thomas Evans and wife, Pearl White and Mr. Carrigean.

Imp. Co.—Carl Laemmle and wife, with party of friends.

Rex Co.—Messrs. Porter and Engle, Miss Hoelfell and Miss Goldman.

Solax Co.—Mr. Geo. Magie and daughter.

Moving Picture World box.—Mr. W. H. Coles and Miss Kathryn Eggleston, F. H. Richardson and wife, Mrs. J. H. Saunders and daughter, Miss Edna Ellaby, H. A. Fischbeck.

Nestor Film Co.—David Horsley and wife and Mr. Simmone.

Great Northern Film Co.—I. C. Oes and party.

Lux Film Co.—Messrs. Prieur and Professor Houdim.

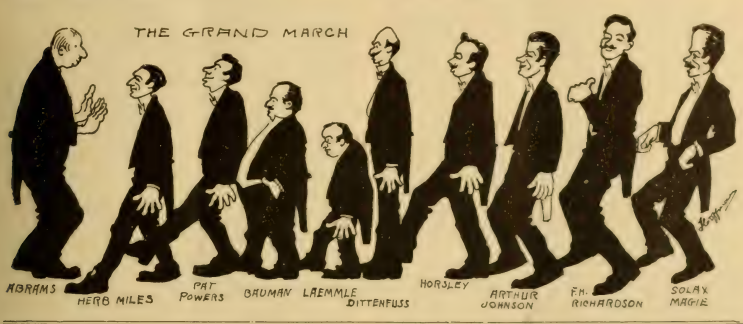
Champion Film Co.—Mark M. Dintenfass and wife.

Thanhouser Co.—Bert Adler chaperoned the Thanhouser Company, with Mr. Gregory as an assistant.

Eclair Film Co.—Mr. Offeman.

Besides the above box-holders was a goodly number of exchange men and exhibitors, many of whom we did not have the pleasure of meeting.

The Press was represented by Mr. Greenland for the Billboard, Mr. Cooke for the Nickelodeon, L. J. Rubenstein, of Film Reports, and H. F. Hoffman and A. MacArthur for the Moving Picture World.



London Letter

By A. E. Taylor.

We in London are rather amused at the controversy that has been waging your side as to the selection of the word "Photoplay" as the cognomen of Moving Picture Houses. In England we have "Electric Theater," "Cinema," "Theater de Luxe," "Palais Cinema" "Picture Theater," "Animated Pictures," "Picturedrome," "White Palace," "Myriorama," "Bioscope," Biograph," Kinetoscope," and various others. There is certainly need for some universal name by which Moving Pictures might be known amongst all English speaking peoples, but if it is to become the recognized term it must be something better than "Photoplay." Years of close intercourse with the people who patronize this class of entertainment has convinced me that any name to become popular must not be too high falutin. There is one phrase which is used by all classes in England and that is, "The Pictures." Men women and children alike say they are going to the pictures. Why not use that term for the moving picture house?

* * *

There are now very few moving picture houses in this country, where chimerical gloom prevails during the performance. Nearly every theatre is semi-lighted and it is possible to find one's seat without the uniformed attendant and his electric torch. The English people are a suspicious race, and have an idea that anything conducted in the dark must pander to impropriety and indecency. In consequence managers endeavor to have their halls as well lighted during the performance as is consistent with a good view of the picture. Many daylight screens have met with a qualified success, and as inventors are still diligently devoting their attention to this matter, the time may not be far distant when we shall find the present condition of things less distressing.

* * *

Over here there is a growing tendency to appoint managers of the moving picture houses only those who have had a thorough grounding in all the technicalities of the business. The consequence is, a notable improvement in the way these places are conducted, and in the class of entertainment provided. Until quite recently anyone was considered good enough to direct the front of the house and the results proved disastrous to many private individuals and limited companies. Now not only has a candidate for a managerial position to possess commercial qualifications, but also practical knowledge of the projector, besides insight into matters electrical, and musical ability. And all this makes for the good of the industry.

* * *

Whilst the moving picture is gradually but surely ousting the variety hall and the theater from popularity, it has also sounded the death knell of the evening concert in suburban London. This admission has been made by an authority on concerts in the metropolis. Personally I do not wonder at this for many of the so-called evening concerts were simply caterwauling displays, whereas at "the pictures" one is always certain of a programme well worth seeing. By the way, too, the English people have a dislike for those picture shows which run variety turns, and do not care for the combination of the music hall and pictures at a picture theater. And yet they like pictures at the variety theater. Verily there is no accounting for tastes.

* * *

There is a movement on foot in France for the regulation of the kinematograph industry which will doubtless attract attention inaugurated with the object of obviating overproduction and the lowering of prices a syndicate is being formed. Producers are not to issue more than three thousand feet of negatives per week, to do no renting direct or indirect and to sell only under certain restrictions. Renters are not to sell films, or to effect the whole of their purchases, with the exception of ten per cent, with members of the syndicate, and are not to buy old or new films below price. Renters are to make up the whole of their programs from films placed at their disposal by members of the syndicate. The selling price of films is fixed at 40 per foot for ordinary films, and 75 cent per foot for artistic films. I should think there will be trouble ahead as renters are forbidden to deal with Pathes or Gaumonts unless those firms join the syndicate. Should they do so the condition as to limitation of output is not to apply to those firms. It seems to me that this rather stultifies the utility of the syndicate as Pathes and Gaumonts, who now produce treble the quantity to be recognized per week, would then be at liberty to increase their output as much as they could and as much of that is bound to be good quality they would practically secure a sympathy of the market and oust the others. The syndicate's manoeuvres are not to apply to any other than French territory, so we in England can regard it with imperturbability. It remains to be seen the thin edge of a wedge.

Withdrawal of Injunction Against Gaumont Type of Camera

On January 17, 1911, an order to show cause, signed by E. Henry Lacombe, United States District Judge, and addressed to the Independent Moving Pictures Company of America, Thomas D. Cochrane, its general manager, and Carl Laemmle, its president, called upon them to show cause on January 28, 1911, why they should not be adjudged in contempt of court as for disobedience of the injunction theretofore issued in the case and served on the first day of March, 1910. That injunction of March 2d, 1910, had been issued because of the use of Warwick and Pathe cameras prior to that time. The order to show cause was based upon the affidavits of Edward Kessel, Adam Kessel, Jr., Max Laemmli and Charles A. Buckbee, and later an affidavit of Albert C. Wiechers was added. These affidavits set out the use of Gaumont cameras in July and September, 1910, and charged same as an infringement of the Edison patent and a violation of the injunction. The affidavits also set out the alleged use of a Warwick camera in June, 1910, and charged that as an infringement of the patent and a violation of the injunction.

The return of the order to show cause was later extended by the Court to January 28, 1911. On that day counsel for the defendants, Hon. William J. Wallace, formerly Senior U. S. Circuit Judge for the Second Circuit, and Wm. Houston Kenyon, Esq., of the firm of Kenyon & Kenyon, of New York, appeared before the court prepared with affidavits, upwards of sixty in number, setting out the long and extensive and general use of Gaumont cameras and other similar cameras of the beater type to the knowledge of the complainant and its emissaries, also setting out that no suit had ever been brought against any such camera as an infringement or any claim made or notice given that it was an infringement, save the episode in the case against the Champion Film Co., in December last; also that the beater camera had not been really defended in that case and that its construction and mode of operation and the results obtained by its use had been misrepresented by the complainant to the Court in that case; that the Gaumont and other cameras of the beater type, when properly understood in their true construction and mode of operation and results, do not belong to the Edison or Warwick type of positive feed devices operating by the interlocking of a pin or stud with perforations in the film to produce intermittent motion, but belong rather to the Biograph type, where there is more or less possibility of slip and which the Circuit Court of Appeals in the case against the American Mutoscope and Biograph Co. held was not an infringement of the Edison patent; and finally setting out new references of the prior art which were not proved, or known to the Circuit Court of Appeals, in either of the former cases against the American Mutoscope and Biograph Co., and which disclose the Edison positive intermittent feed device in which a pin or stud interlocks with perforations in a tape. Complainant's counsel, J. Edgar Bull, Esq., of the firm of Gifford & Bull, and John Robert Taylor, Esq., of the firm of Dyer, Dyer & Taylor, pleaded with the Court for a postponement of the hearing, owing to the great number of the defendants' affidavits, and for leave to file replying affidavits. The Court granted a postponement to Wednesday, February 1, at 11 A. M.

At that time defendants' counsel presented their defense in a printed volume of 205 pages, including 62 affidavits; but complainant's counsel read a typewritten statement to the Court withdrawing the motion for contempt for contempt in so far as it related to the use of Gaumont cameras. The significance of this action by the complainant will be appreciated when it is stated that the defendants' affidavits showed that substantially its entire business since March, 1910, when the preliminary injunction was served upon it, had been based upon, and had proceeded by the use of, the Gaumont cameras in question. The paper read by complainant's counsel in open court was in full as follows:

IN THE CIRCUIT COURT OF THE UNITED STATES.
FOR THE SOUTHERN DISTRICT OF NEW YORK.

MOTION PICTURE PATENTS COMPANY,
vs.
CARL LAEMMLE and INDEPENDENT MOVING PICTURES COMPANY OF AMERICA.

STATEMENT OF COMPLAINANT'S COUNSEL.

The complainant hereby formally withdraws so much of its motion to punish the defendant for contempt as relates to, or in any way bears upon, the defendants' use of the Gaumont, or so-called "Beater" type of camera, referred to in the motion papers, reserving unto itself in the prosecution of the motion to those violations which involve the use of the Warwick type of camera. We take this action because it is evident from the character of the reply affidavits, coupled with the fact, announced in open court, that the Champion case, in which the question of infringement of the Gaumont camera was decided, is not appealed, that it is the defendants' plan to try out the question of infringement of the Gaumont camera in the Court of Appeals in those contempt proceedings, and not on a preliminary injunction motion; and we understand from the defendants' counsel, also expressed in open court, that a motion to punish for contempt is not the proceeding in which to try out a question of infringement. We consider it wise to have the findings of this Court with respect to the Gaumont camera reviewed, they may do so by taking an appeal in the Champion case.

February, 1911.

Commenting on this statement of complainant's counsel in open court, it amounts to a public admission that there is a new question of infringement involved in the use of the Gaumont camera, which was not involved in the case, that, in the judgment of the complainant, no one who is under general injunction will be in contempt for using the Gaumont camera.

The statement might be regarded as meaning that, in the judgment of complainant, the question of infringement could properly be raised on a motion for preliminary injunction, although in the case of a motion for attachment for contempt, it is well settled law that the infringement must be clear, otherwise the motion must be denied. But later in the day, February 1st, complainants' counsel, Messrs. Dyer, Dyer & Taylor, formally withdrew a motion for preliminary injunction pending in the Eastern District of New York, and which stood for hearing on February 10th, and which would have brought up the question of infringement by the Gaumont camera, not on motion for attachment for contempt, but on a motion for preliminary injunction. The circumstances of that withdrawal were these:

On November 28, 1910, notice of motion for preliminary injunction was served upon Adam Kessel, Jr., Charles O. Bauman and Louis Burstein in the suit by the Motion Picture Patents Co., against them in the Eastern District of New York. Those papers alleged only the use of Warwick or similar cameras. The defendants, in December, 1910, filed replying affidavits in which they referred to the Gaumont camera and denied the use at all on or with feed cameras. This was before the decision in the case against the Champion Film Co., which latter decision was filed on December 28, 1910. Subsequently, and on or about January 5th to 10th, 1911, complainant made and filed rebuttal affidavits fully describing the Gaumont camera and introducing photographs of it and alleging its use by the defendants in July, 1910 (a use which had not been referred to, it is to be noted, in complainant's original affidavits of November 28, 1910). On January 25th, defendants' counsel notified complainant's counsel that leave would be asked to file affidavits defending the Gaumont camera from the charge of infringement, and on substantially the same affidavits that were to be used for that purpose in the case against Carl Laemmle and the Independent Moving Pictures Co., and this notice was repeated on January 31st, after those affidavits had been served in the latter case. This motion for injunction against Kessel and others would, therefore, have given complainant an opportunity to try out the question of infringement on a motion for preliminary injunction. But late in the afternoon of February 1st, complainant's counsel, as stated, withdrew this entire motion for injunction in all its branches.

The notice of withdrawal of the motion for injunction against Kessel and others was as follows:

IN THE CIRCUIT COURT OF THE UNITED STATES.
FOR THE EASTERN DISTRICT OF NEW YORK.

MOTION PICTURE PATENTS COMPANY,
Complainant,
vs.
ADAM KESSEL, JR., et al,
Defendants.

IN EQUITY
On Reissue Patent
No. 12,037.

NOTICE.

To Messrs. Kenyon & Kenyon,
Of Counsel for Defendant,
20 Wall Street, New York City.

Sirs: Take Notice that we hereby withdraw the motion for preliminary injunction heretofore noticed in this case which is now set for hearing on Friday, February 10, 1911.

Yours, etc.,
DYER, DYER & TAYLOR,
Of Counsel for Complainant.

Dated New York, February 1, 1911.
JRT-BAB

Service of the foregoing notice is hereby acknowledged this 1st day of February, 1911.

Kenyon & Kenyon,
Of Counsel for Defendants.

This notice was accompanied by the following letter:

DYER, DYER & TAYLOR,
Counsellors at Law,
31 Nassau Street,
New York, February 1, 1911.

Messrs. Kenyon & Kenyon,
20 Wall Street, New York City.
Gentlemen:

Motion Picture Patents Company vs. *Adam Kessel, Jr., et al.*

In this case, the defendants' answer is due on Monday next. In view of the fact that the case will be at issue so shortly, and since there have been so many postponements of the hearing on the motion for preliminary injunction, we have decided to withdraw that motion, temporarily at least, in the expectation that the case can be promptly brought on for final hearing. Enclosed, therefore, we send you a notice to this effect.

Yours very truly,
DYER, DYER & TAYLOR.

JRT-B.
Enc.—Notice.

The situation, therefore, is that defendants' counsel in the case against the Independent Moving Pictures Company of America and Carl Laemmle, have practically admitted, and stated in open court, the issue of infringement by the Gaumont camera, and on complainant's own motion for attachment for contempt for the use of that camera, and the complainant's counsel, after a close study of defendants' affidavits on that issue, have declined to meet the issue on that way, and have withdrawn the motion, and defendants' counsel, in the case against Adam Kessel, Jr., and others, in Brooklyn, have tendered the issue on a motion for preliminary injunction, and the complainant has declined to meet the issue even in that way, and has withdrawn the motion for preliminary injunction.

This course of the complainant is full of significance to the manufacturers and users of Independent Moving Picture films, because, as was known at the time of the suit against the Independent Moving Pictures Company of America, a very large proportion of the entire production of the Independent manufacturers is made by the use of Gaumont cameras. Complainant's course in avoiding the question without a struggle seems to confirm the well nigh universal expert opinion of the trade and of its advisers, that the Gaumont camera is not an infringement of the Edison patent, as the same has been construed by the Circuit Court of Appeals, and seems to confirm also the prior practical judgment of the complainant's officers and advisers, as evidenced by their course heretofore, and up to within a month or two of proceeding against all instances of the use of Warwick pin or stud cameras, but not proceeding against any instances of the use of Gaumont or similar beater type cameras.

"The Old Man and Jim"—Champion

The Old Man and Jim is a picture play from the well-known dialect poem of James Whitcomb Riley, which many of our readers will remember by the familiar line of "Good-by, Jim, Take keer yourself." There is a great deal of sentiment in that story, and the poem is a great favorite of many business men who have a great fondness for the Hoosier poet. The Champion Film Company in this film has a good foundation, as every good picture play must have upon which to construct its picture. Given the foundation, the story is in the hands of the picture story teller, and upon him depends the interpretation.

They may have a new producer at the Champion studio, or it may be the old one, we hope it is the latter, but in this film the Champion Company have produced a picture play that will stand side by side with any film of the past year and hold its own with ease. This article is not paid for in any way, and we are inspired by no other reason than to give credit where credit is due. We were surprised at the good quality of this picture.

In the very first scene of this Civil War drama, it was noticed at first glance that the producer is thoroughly familiar with the costuming of the period. Also the furniture and general ensemble of a family gathering at the time of the Civil War is perfect. There is a softness of quality and harmony of detail about that first scene that makes it the most restful picture you could wish to look upon.

The succeeding scenes are worked out with the same intelligent consistency as the first, leading up to the climax, which is a battle scene that, in a moving picture, may be called a model. One could imagine the cheers of the audience as Old Glory came waving through the clouds of smoke and told that the battle was won. We can imagine the general pandemonium of applause when this picture is shown to its first audience on Washington's Birthday. We do not know what the producer's name is, but our hat is off to him.

The story of "The Old Man and Jim" is about an old hoosier character who had a large family of nine boys and perhaps a few girls sprinkled in for good measure. He loved them all, but especially his eldest son, Jim, and from this love of the old man for his son, the poem took its name, "The Old Man and Jim." Jim was a wayward lad, always in trouble or getting his father into trouble. He drank, he smoked and he played unpleasant pranks upon other people. But, after all, he had a good, winning way and a human side that drew folks to him and made them love him. With all his faults, the old man loved Jim, and to him the sun rose and set upon his head.

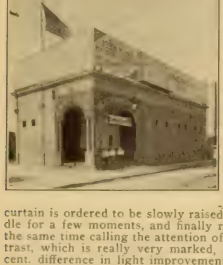
One of Jim's escapades was a flirtation with a young married woman who came with her husband to visit Jim's family. It later proved that Jim and this lady, who was unfortunately married to a mean man, were really deeply in love with each other, and remained so until death. The loving couple were caught by the jealous husband in loving embrace, and an unpleasant scene took place which was not brought to a final settlement, because at that moment the other boys came bursting into the room with news that the Civil War had broken out, and the quarrel was forgotten in the excitement. Jim went to the war and his father's words in parting were: "Good bye, Jim, take keer yourself."

The succeeding scenes show Jim with the army. Occasionally the old man writes him, and he always closes his letters with his homely benediction: "Good bye, Jim, take keer yourself." The battle scenes that follow are exciting and artistic. We see Jim in the thick of the fight, we see him wounded and dying, and our hearts go out to this good-for-nothing boy who proved himself a hero for his country's sake. We see him in succeeding stages of his early demise. He is brought home to die. It is on his death bed that the true love of Jim and the other fellow's wife for each other is really revealed. All the rest of the family and the neighbors then realize what a good boy they have lost, and as his soul passes away he hears the words of the old man saying "Good bye, Jim, take keer yourself."

Scene from "The Old Man and Jim."

THE MIRROR SCREEN LECTURED.

The Keystone Theatre in West Hoboken, N. J., has installed the first moving-picture screen on their side of the Hudson. In order to impress their audiences with the value of the Mirror Screen, the Keystone management has secured the services of Mr H. F. Hoffman, of the MOVING PICTURE WORLD to lecture upon the Mirror Screen before the picture is shown. A very good way of demonstrating the Mirror Screen is employed by Mr Hoffman in the following manner: He begins with a few remarks explaining the Mirror screen, outlining a short history of projection screens. Then, that the audience may judge for themselves, he calls for the old curtain to be lowered and the picture started upon that. After a moment the old curtain is ordered to be slowly raised and stopped in the middle for a few moments, and finally rolled up out of sight, at the same time calling the attention of the audience to the contrast, which is really very marked, and amounts to 100 per cent. difference in light improvement. In lecturing the Mirror Screen, Mr. Hoffman also calls attention to the lighted condition of the house, which has been installed also with the Mirror Screen. He calls attention to the fact that the picture and the house are both bright, which is not lost upon the audience.



The Keystone Theatre is owned by Mr. Charles Rabe, who has been an exhibitor for a number of years, and any one who knows him knows also that there is nothing good in new moving-picture improvements coming along that he does not buy. The house seats about 700, using first and second-run Association pictures, and one commercial, besides five acts of vaudeville.

WORLD OFFICE VISITORS.

Mr. William H. Harbeck, the well-known moving picture photographer of scenic subjects, called upon us this week en route for Europe. He left New York by the Lusitania, on Wednesday last so by the time this issue of the MOVING PICTURE WORLD is published, he will be pretty well across the Atlantic.

Mr. Harbeck proposes visiting London, Paris, and Berlin for the purpose of acquainting himself with moving picture progress in those cities and the countries of which they are the capitals.

Mr. Harbeck's work in filming the country, traversed by the Canadian-Pacific Railroad, is well known. He showed us on his visit, some specimens of his films which are of the very highest technical and pictorial qualities. We especially commend Mr. Harbeck, as a high type of maker of moving pictures who thoroughly understands the technique of his work.

The A. J. Corcoran Company, Inc., manufacturers of tanks for film-developing purposes, with offices at 11 John street, acquainted us with the fact that they have installed the Corcoran system in several of the film-manufacturers' laboratories, but until recently treated this business only as a side line. Having observed with what strides this industry has advanced within the past twelve to eighteen months, and owing to the volume of orders now on their books, the Corcoran Company has been obliged to increase its facilities to handle this trade, and is now in a position to dispatch any and all orders within a reasonable time.

On another page will be found a cut of the Corcoran developing tank.

A postal card to the company will bring a descriptive catalogue and price list of their product.

* * *

This week we had a visit from C. C. Spinks, president of the Auto Foto Independent Animated Picture Manufacturing Company, of Chicago and St. Louis. Mr. Spinks is interested in the making of educational, industrial and scenic films. Moreover, his company is laying itself out for the production of films for advertising purposes.

A non-infringing camera, on a novel principle, is one of Mr. Spinks' objects of work at the present time. This camera may possibly see light at an early date. Moreover, the subject of the film in natural colors is engaging his attention.

A JUMBLE WORD PUZZLE.

From each of the following 100 words take one letter to form a sentence of 100 letters. This sentence, referring to an event that should be of interest to persons connected with motion pictures, and that will convey a good deal of information.

First prize—$25.00 in cash.
Second prize—$10.00 in cash.
Third prize—Two years' subscription to MOVING PICTURE WORLD.
Fourth prize—Motion picture handbook.

The sentence forming the solution of this puzzle is sealed in a jar at the offices of the MOVING PICTURE WORLD, Chicago. All answers must contain the key to the puzzle. All answers to be mailed in sealed envelopes, as the prizes will be awarded according to the post marks. Address all answers CONTEST, care MOVING PICTURE WORLD, 160 Washington Street, Chicago, Ill.

At the close of the contest the MOVING PICTURE WORLD will publish the name and portrait of the originator.

Very — in — sent — while — hoping — has — in — after — all — move — and — in — on — very — ever — reason — unto — drives — daily — had — in — earnest — your — run — the — and — I — hope — life's — hopeful — in — seeking — the — good — intelligently — everywhere — ruling — lessons — reaching — a — reading — operators — every — edit — line — notations — circulation — king — hurried — lessons — — projection — endeavor — electricians — another — always — noted — innumerably — natural — operators — Illinois — first — matters — usually — likewise — come — intelligent — learned — noting — very — relieving — year — noting — royal — appeals — having — some — circulation — all — you — word — earnestly — with — and — gate — do — long — constant — listens — variety — volumes — that — responded — persons — practical — searching — doings — pictures — order — everywhere.

SEEN AT THE BALL.

Pat Powers imitating the figure 7 while dancing with a young lady under the four-foot mark.

From a half to a dozen and a half tall green bottles outside of the boxes of each manufacturer.

Carl Laemmle with his usual smile and a glad hand for everybody.

Miss Kenny, of the Bison Co., in her first "real" low neck gown. She was observed making her get-away while trying to save her new gown from the falling rain, and, believe me ——

The boys reported the pastoral scenes were great, with all the little calves showing themselves to good advantage.

Tom Evans and his wife.

Dittenfass had his frau along, too.

Herbert Miles leading the grand march with Miss Former.

Bert Adler with his new **BROWN** suit.

The editor of the MOVING PICTURE WORLD Trouble Department, but he was not needed with such orderly company.

Mr. Laemmle journeyed to Chicago the next afternoon, presumably to get eighteen hours' sleep on the Twentieth Century train.

A general feeling of good fellowship among all present.

MAC.

DEPARTURE OF MONSIEUR VANDAL.

Mr. Marcel Vandal, the Directoire Generale of the Eclair Company, of Paris, returned home last Thursday on the steamship La Savoie. Mr. Vandal, during his sojourn in America, having purchased the ground where the Eclair American Film Factory is to be built, and having also completed, with the assistance of the architects, the plans for a most modern, up-to-date and complete film factory, has returned to Paris in order to expedite the shipping from there of the printing machines, perforators, etc., etc. In the next few months the Eclair American factory will be in full operation and turning out films, the quality of which will be above reproach and not easily duplicated.

During his stay in America Mr. Vandal has made a great many friends and business acquaintances who will be most happy to have him back, and in the meantime they wish him "bon voyage."

Ellis Cohen has been made the agent for the famous Cellit non-inflammable film, also Edinol Hydro, the best developer for moving picture films, both products of the Farbenfabriken, of Elberfeld Co. His office is now located at 117 Hudson Street, New York City.

Mr. Cohen was formerly manager of the Moving Picture Department of the Morning Telegraph.

CONSTRUCTION DECORATIONS

This Construction page is not an advertising scheme, but a page published in the interests of the exhibitor to point out to him anything new of any real merit, so as to enable him to maintain his house in an up-to-date condition.

In our issue of January 28, we gave a description of a new indirect light, and we did so because this new style of lighting appealed to us as the most proper manner to light a moving picture theatre, without blurring the picture on the screen, and without having lights to shine in the eyes of the spectators.

Following our policy to investigate everything new pertaining to motion pictures, we decided to experiment with this new lighting system, and had one of the lights placed in our Chicago offices. The results have been so satisfactory and the comments from the many exhibitors, who have visited us during the past week, have been so encouraging, that we deem it our duty to say a few more words on this new lighting system.

An exhibitor writes: "If the electric bulb is set in the suspended basket, the rays must go to the ceiling and a heavy shadow must float over the seats." Illustration No. 1 is made from the observations of our correspondent, and it is true that if the light fixture was suspended in the open air the rays would shoot skyward and the basket, acting as a sort of eclipse between the light and the seats, would throw a strong shadow under the fixture.

Our correspondent did not realize that the rays of light hit against the ceiling, and falling back downward, they then fill the whole room with a diffused soft light, eliminating all shadows, as illustration No. 2 shows. We do not criticize our correspondent, as his observation is the general verdict of persons who have not seen the light in operation, and cannot understand from a mere description why a light placed in a suspended basket does not show a shadow of said basket. They argue that if you place a lamp on a table, a shadow of the table will show on the floor.

We hope that the two above illustrations will explain the mystery of this new lighting system, yet to remove any doubt on the part of skeptical persons, we took the following picture to fully demonstrate the claims made for this new light.

The following photo was taken at 8:30 p. m. with no other light in the office, no flashlight, but with the only electric bulb seen burning in the suspended basket.

While the light is somewhat strong at the ceiling, it is easy to see how said light is well diffused all over the room, and no shadows can be detected on the two desks, placed just under the light fixture. Everything on the desks can be seen as plainly as in daylight; with a magnifying glass, the reader can read the words "Jockey Music" from a copy of the MOVING PICTURE WORLD laying on the desk at the left. All the papers are free from any shadow, the keys of the typewriter can be seen. The picture on the wall of the Essanay plant is no sharper, no clearer, than the lower picture, showing Cattle Mary, the new Imp girl. The comparison between these two pictures shows in the most conclusive manner that the light is evenly diffused and that any one can work at either desk, as it enjoying a full daylight.

While the rays of the electric bulb are reflected to the ceiling of a moving picture theatre, they do not shoot directly on the screen; consequently, they cannot injure the picture.

The light shown in the above picture would be entirely too strong for a moving picture theatre. The ordinances calling for lighted houses do not require a light strong enough to read small print, but merely a light sufficient to show the vacant seats, aisles and persons sitting next to you. There could be no ordinance asking for too much light, as the regular play and opera houses have recognized that a dim light is preferable to a strongly-illuminated auditorium. In the indirect lighting system the electric bulb can be changed to give more or less light.

The main drawback with the present side lights is that they make a number of seats very uncomfortable, while they keep other seats in total darkness. If the side lights are too high the rays fall on the heads of some spectators, and if they are low they shine in the eyes of other spectators.

As we have installed the new indirect lighting system in our Western offices, we cordially invite every person passing through Chicago to call at rooms 307-309 Post Building, 160 Washington Street, Chicago, to judge by themselves, and our representative will be only too pleased to demonstrate the new system and experiment with bulbs of different candle power.

J. M. B.

PRINCESS THEATRE DESTROYED BY FIRE

On Sunday evening, February 4, the Princess Theatre, of Cedar Rapids, Ia., was destroyed by fire. As the Princess was using a new set of reels this fire proves once more that the supposed safe N. I. film is as dangerous as the common celluloid. The different Legislatures considering the question of prohibiting the exhibition of motion pictures printed on N. I. stock should keep all this in mind before passing a law that could injure thousands of exhibitors all over the country.

Remember that the Legislature of Ohio is considering a bill to prohibit the exhibition of pictures not printed on N. I. stock, and it is understood that this bill, pushed by the owners of the M. P. P. Co., is for the purpose of forcing the independents without having to fight the patents on the camera as it is said that the same bill is pending in other States.

LOS ANGELES NOTES.

By Richard V. Spencer.
(Coast Correspondent of the "World.")

Exceptionally bad weather has delayed the work of the local studios for the past three weeks, scarcely a day of which permitted good photography. Up to January 5th, less than three inches of rain had fallen, but since that date the downpour has been steady, a condition most unusual. The Biograph Company and the local Pathe studio have been most inconvenienced of the companies working here owing to the fact that they have not had time to lay in a reserve supply of finished pictures. The Bison and Selig companies both have plenty of finished stories to draw from. Mr. Ballauser, the Bison director, informed me that he had fourteen in reserve, and the Selig company has probaly a similar number.

California Co.—Few local enterprises have been pushed forward to productive operation more rapidly, and with greater promise of a successful business career, than the California Motion Picture Manufacturing Company. Organized and incorporated last December, the company has made remarkable progress. They have erected a large studio at Long Beach. No expense has been spared in the arrangement of the different working departments, and the equipment therein. Mr. Duhem, the general manager of the new concern, is a man who had had years practical experience in moving picture work. The dressing is being assembled and drilled under his personal direction. Releases are now in progress for the company's first release, which has been delayed owing to bad local weather conditions preventing good photography. The new concern will not market through the Sales Company. It is their intention to sell direct to the different exchanges, who will in turn supply the exhibitors with the company's film. The company has had many inquires from exchanges throughout the United States and Canada, and even from abroad in England, and far off Sweden.

Bison.—Art Acord, a local cowboy broncho-buster of wide repute, and a member of the Bison Stock Company, recently subdued the broncho "Cyclone" after a terrific fight. Acord is the first man that has ever rode old "Cyclone" to the finish and conquered him. While the fight was at its height, Monty Montgomery, hurriedly put the Bison camera in action, getting a good picture of the fight. The film will be watched with interest by the local moving picture men, the cowboys especially.

Pathe.—January has proved to be a hoodoo for local moving picture men owning automobiles. On the first, Fred J. Balshofer, the Bison director, while on a trip to Santa Monica, wrecked his machine and put it into the auto hospital for repairs. Now comes James Young Deer, the Pathe director. While driving down town the other night in his sixty horse-power Thomas Racer, the car skidded on the wet asphalt and tried to climb a lamp post at Eighth and Broadway. The shock threw Young Deer and several friends in the car, out into the muddy street, but none of them were injured.

Bison Girl in Vaudeville.—Marguerite Favor, who formerly played leads with the Bison company, is now appearing in vaudeville at the Hyman. Miss Favor demonstrates convincingly that she is just as good in vaudeville as she was in the more difficult work of acting for the pictures.

Another New Theater.—Frank L. Stiff, a local architect, is drawing plans for a moving pictures theater to be established at No. 340 South Spring St., by Messrs. Quinn & McLean. The present three story building which adjoins the Los Angeles Theater on the south, will be torn down to make way for the new structure.

Broncho Busting Exhibition.—To demonstrate that women as well as men are fitted for the more severe tests of life, Mrs. Dell Blancett, champion woman rider of the world will ride bucking broncbos at the exhibitions to be given by the Out West Club, a local Equestrienne Association, at Fiesta Park, February 4th, and 5th. Mrs Blancett scorns to use tied stirrups or any of the many little protective measures frequently adopted by men riders. Mrs. Blancett rides wild broncbos with all the freedom and grace of the expert cowpuncher born on a saddle. Capt. J. S. Henderson, who has the arrangements in charge, states that the performances will entail all the details of the early Western sports. The old Banning stage will be resurrected and again held up and shot full of holes, as frequently happened in the old days of Road Agentry. Eight, —— count 'em —— eight of the most ferocious bucking broncos possible to secure have been rounded up and on the opening date will match their wits against the expert riders that will try to subdue them. Dell Blancett, Mrs. Blancett, Art Acord, all champion riders, and others from the local picture studios will take part in the performances.

To Catch Lions for Camera.—A dispatch from Kalispell, Mont., states that negotiations have been entered into between one of the moving picture manufacturing companies of New York and Charlie Ordish, a noted mountain lion hunter of the Flathead Valley country, for the production of a film showing him capturing a lion with his dogs and helpers. Ordish has caught many mountain lions alive, having taken four already this winter. He holds a record of seventy-four shot and lassoed in the four winters which he has spent in the Flathead country. The name of the moving picture company was not mentioned in the dispatch.

NEW ENGLAND NOTES.

Pawtucket, R. I., is soon to have a new scenic temple, which will add one more moving picture theater to the already very large string owned by Mr. William Bradstreet. Mr. Fred Lovett, of Providence, will be resident manager. Mr. Lovett is considered an excellent executive.

The Women's New England representative has written of the controversy between the owner of the Day Street Methodist Church, West Somerville, Mass., and vox populi. The people agitated against a moving picture show in the church. Then they also spoke against allowing a negro church to be established there. Mr. W. R. Hale, of West Somerville, purchased the church building and had it remodelled into a moving picture theater at a cost of $6,000. Mr. Hale has now asked West Somerville to decide between the moving picture theater and the negro congregation, through Mayor Burns. It is understood that a license will be granted, as a petition was sent to Mayor Burns, signed by 200 business men, praying that the moving picture show be allowed, rather than the congregation permitted to occupy the premises.

The Portsmouth Theater, Portsmouth, N. H., plays high-class, legitimate shows, but often has open dates, which are filled with moving pictures and vaudeville.

It is rumored that the Portland Convention Rink, Portland, Me., is to be converted into a moving picture theater. If so, the rink will make one of the largest theaters in that State.

Mr. H. I. Dillenback, manager Nelson Theater, Springfield, Mass., is also the New England agent for the "Herbst Process Pictures." The Herbst Process "full light" pictures are on exhibition at the new Central Theater, Lynn, Mass., on and after Monday, February 6. Mr. Dillenback states that this process is a special machine which greatly betters the picture when projected on the screen. HENRY.

BOSTON.

Although the W. E. Greene Film Exchange and the Boston Film Rental Co., the two New England independent film exchanges, have succeeded in acquiring a considerable percentage of the business of New England moving picture houses, yet old General Film Co. shows the same spirit as of old, which spirit might be defined as independent and autocratic. It has come to the notice of the World's New England representative that General Film Co.'s Boston office has only one class of service for sale to the moving pictures of Boston proper. "Either all new, first-run reels or nothing," is the way they put it. Houses using four reels of pictures cannot purchase two first run and two commercial reels, nor can any other combination of service be made. This stand was taken recently by General Film Co. against a local moving picture theater, which was investigating the matter. Another moving picture house located in a Massachusetts city, outside of Boston, was handed a similar argument by the "trust" exchange, when inquiring concerning a change of service. As one exhibitor puts it: "Oh, for a good, live, open market!"

When speaking with moving picture managers regarding the respective qualities of the films released by the two factions, the World's New England representative has noticed that the answers are far from those given a year or so ago. The majority of managers seem perfectly willing to state that the difference in the average quality of the films of the Patents and Sales Co.'s is not very marked. Exhibitors showing "trust" pictures have told the writer that the reason the house was on the licensed side was not because of great superiority of quality. Independent exhibitors have expressed the same opinions in many cases. The great majority of moving picture theaters in Boston and throughout the whole of New England are now running the film service which is the least in evidence in their immediate locality. In other words, it is becoming more and more unusual to see two moving picture theaters in immediate competition with each other, both of which are using films from the same faction.

The superiority of the licensed programme over that of the independent output is not of sufficient magnitude to make any difference. The question now asked by New England moving picture theatres is: "Which service is shown the most around me; I will take the one the least in evidence." In order to show just how much this line of procedure is in evidence, the WORLD'S New England representative will enumerate the principal moving picture theatres of Boston proper, taking them from one end of the city to the other in their geographical order, and mention which class of film service each uses: the new Washington Theater, independent; the Unique Theater, licensed, the Premier Theatre, independent; the Savoy Theater, licensed, the Pastime and Bijou Dream, both licensed, the Old South Theatre, independent. The houses just enumerated lie in one continuous string along Washington Street. The houses next mentioned lie off Tremont Street, Tremont Row and Bowdoin Square, all of which thoroughfares directly connect with each other and make one long street to all practical purposes: the Beacon Theater, licensed, the Theater Comique, independent; the Star Theater, licensed; Austin & Stones, independent; the New Palace Theater, independent; the Bowdoin Square Theater, licensed; the Olympic and Jolliette Theaters, both independent. This review clearly shows how the two classes of film service are broken up, and proves the statement that the section wherefor the moving picture theaters use licensed or independent films is not so much a question of quality as a question of competition.

G. L. Whalen, who has gained considerable success "talking the pictures," has completed a lengthy engagement at the Park Theater, Worcester, Mass., one of the houses making the Gordon Bros.' string of moving picture and vaudeville houses. Whalen is considered to be one of the best picture talkers in the New England States.

Frank L. Browne, formerly general manager of the Old South and new Washington Theaters, is now connected with the Warren Church booking office.

Mike R. Sheedy, J. J. Flynn and Jeff Davis, all connected with the moving picture business, are about to open a vaudeville booking office. Owing to the steadily increasing number of New England moving picture theaters, which are adding vaudeville to the programme, it has been difficult for these theaters to obtain their vaudeville. This new office will cater to moving picture theaters running vaudeville, besides the regular vaudeville houses.

The WORLD'S New England representative has read the open letter of Mr. J. Stuart Blackton for the Vitagraph Co., in the WORLD of January 11. Henry has no wish to misstate or to attempt to abuse any one or anything. Therefore, if after noting and answering the question below, Mr. Blackton shows the writer to have published incorrect statements, Henry is only too glad to offer his apologies openly to Mr. Blackton and the Vitagraph Co.

Mr. Blackton, no doubt, noticed that the writer's article on this question was placed under the caption "Boston." This is to clearly state that anything appearing under Boston has nothing whatsoever to do with New England, as the space above is devoted to news from that section. Therefore, reference was made to replies made by Boston moving picture theaters. Only Boston moving picture managers remarked to the writer that their replies had been as stated in these columns of February 4.

Now, if Mr Blackton will offer for publication the replies in full of all the Boston moving picture theaters that answered the letter in question, and those replies show that Henry's statement, as to the reasons offered the Vitagraph Co., were incorrect, Henry will be quick to extend his apologies, not even offering as an excuse "that's what they said they wrote."

The Boston Council for the Promotion of Public Morality has been organized, with a list of charter members, representing all the religious denominations of the city. The purpose of the society is to keep a watch over things theatrical.

Mr. George E. Lothrop has acquired another interest in the Bowdoin Square Theater property, which is running "pop" vaudeville and pictures.

William O. Johnson until recently manager of the Savoy Theatre, is no longer at that house.

Irving Hamilton, formerly resident manager of the Savoy Theater, Fall River, Mass., has been placed in charge of the Orpheum Theatre, Marcus Loew's big Boston "pop" vaudeville and picture house. Hynes.

Poughkeepsie, N. Y.—Six months for the operator who stole two picture machines from his employer, after being picked up when he was down and out. It would have been six years instead of six months, except for his wife and family. The exhibitor, Mr. Millard, refused to prosecute in the criminal court

WASHINGTON, D. C.

The Empress has been running recently a number of reels of a religious character, which have been both uplifting and entertaining. Manager Notes is always aiming toward the refining and educational in the motion picture business. "There are sufficient good reels made by the independent manufacturers," says Manager Notes, "and neither my patrons nor myself will have anything but what is worth spending their time and money for, and worth wishing to see again."

The Paramount Film Exchange continues to be rushed. Manager Walker has taken over the business of the "B. and W." and W. H. Bradley and J. Boyd Dexter are again associated with the Paramount. Two new houses have turned Independent recently—The Star and the Poraker. With the system that Manager Walker works upon, that of good business principles, and a weekly programme which can be absolutely relied upon, theatre managers and their patrons find no cause for complaint.

No word of discord has been heard among the managers here for lack of audiences, and there is always a good house no matter what hour one drops in, and no matter what theatel it may be. One might think that people would hurry home after their day's work, but not so in Washington. As the departments of government close at 4.30, and most of the private offices at 5 o'clock, many of these employees stop in a motion picture play before leaving the business district for their homes. The Arcade has an exceptionally fine patronage. All the Brylawski houses are doing excellent business. Manager LaMott, of the Hippodrome, is always in the best of spirits, because his house is always full. The addition of an instrumental number and a song is a feature at this theatre. The Leader, Plaza, Maryland, Virginia and Crystal are other down-town houses always filled.

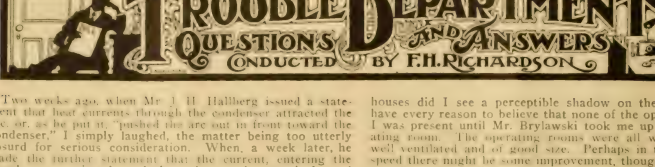
The recent change of proprietorship of the Alhambra from Pearce & Scheck, of Baltimore, to C. A. Cassanova, of this city, has not been noticed by the patrons of that establishment, for the management of William Airey has proceeded along the same course as before. With a daily programme of three reels of the latest films, uninterrupted by songs or vaudeville, but accompanied by good music, Manager Airey secures excellent patronage, which has not been decreased by the springing up of other near-by houses. Mr. Airey is a pioneer in the moving-picture business, having had a show on the road before the 5-cent theatre was thought of. He was the second man to open a 5-cent show in Baltimore and one of the first in Washington. His films are characterized for their mirror-like clearness. He makes a specialty of advertising in advance his programme, which pleases his patrons. W. H.

San Francisco, Cal.—According to latest reports, the business in Frisco is about equally divided between the licensed and the Independent camps. On account of the great boom in theatre building, the Police Commissioners have passed a resolution stopping the granting of any licenses for nickelodeon picture theatres, which means that several now in the course of construction will be unable to open until such time as the Police Commissioners rescind this resolution.

Messrs. Greer & Kane, proprietors of the Golden Gate Film Exchange, are among those negotiating for a license for a first class house to seat about 1,500 people. Among the theatres that have been opened during the past thirty days are the "Garrick," the "Premium" and the "Photoplay," all belonging to Messrs. Turner & Dahnken, and all of them A1 houses.

Palestine, Texas, writes that his theatre is 125 feet long, 25 feet wide and 16 feet high, and runs through from street to street. He says that they operate 8 14 inch fans during the summer, but find that it is not enough to keep the place cool, and he wants some one to suggest a remedy.

Many exhibitors cling to the absurd idea that electric fans are all that is needed for the ventilation of a moving picture theatre. As a matter of fact, they are valueless as all they do is to keep circulating the foul air and the dust. What Palestine needs is an exhaust fan at one end of his building, placed at whichever end the ceiling is highest, so as to draw out the foul air. Then, if the ventilating ducts to admit the pure air is at the opposite side to the one during the day time, he would have an atmosphere inside his theatre as cool and inviting as any shady part of the street. If it is desirous to further cool the air, it may be drawn in pipes which are cooled by ice, or other means. We would recommend Palestine to write to The Kimble Electric Company, 1621 Washington boulevard, Chicago, Ill., who intend to manufacture fan suitable for moving picture theatres. We should judge that a three foot exhaust would be large enough for his place.



Two weeks ago, when Mr. J. H. Hallberg issued a statement that heat currents through the condenser attracted the arc, or, as he put it, pushed the arc out in front toward the condenser," I simply laughed, the matter being too utterly absurd for serious consideration. When, a week later, he made the further statement that the current, entering the lamphouse, passing through the carbons and out again formed a magnet which also, in conjunction with the "heat current" influenced the arc, the matter was not even replied to, it was so silly (that's the only word that fits). But now comes the Index, in an editorial, setting forth the fact that there is an unexplained, unknown force which seems to attract the arc toward the condenser, citing the alleged fact that when the arc is struck with carbons straight up and down and central with each other, the flame shoots upward and forward only. I am willing to seriously consider a proposition of this kind, no matter by whom made, since it makes no absurd, hysterical claims, but merely sets forth a proposition entirely susceptible of proof one way or the other, and free from attempts to advertise some special appliance by making claims for it that are absurd and which insult intelligence.

As to the flame shooting forward, I am neither in position to affirm or deny this, as I have not noted it in experiments of the past. Possibly it does. I have not A. C. available just now to try it out. If it is the fact, I would attribute it to a slight possible static charge in the condenser. I don't really know that a lens would retain such a change, but I do know that heat and friction would produce it. Whether or not heat alone would do it I cannot say, not being an "electrical expert," but this I do know, that even allowing such a force to be present, it is not sufficient to materially influence the position of the crater. This I can say positively, based upon experience.

Several letters have been received from readers of the department saying that their experience is that good light is impossible with carbons set straight up and down and central with each other. Some of these will appear next week. That has been the experience of the Editor also. Had the hot-air expert confined his remarks to common sense, refrained from attempting to advertise his transformer by making ridiculous claims for it, and evinced the slightest knowledge of the action of light, heat and air currents in lamphouses, I would not have poked fun at him. Mr. Hallberg may be a competent electrician, or he may not be; I don't know. I presume, however, that he is. Be that as it may, one of the department correspondents pertinently inquires, in a letter just received: "What does Mr. Hallberg know about projection? When and where did he ever run a projection machine? Let him set forth his experience in actual projection practice and we will then listen to him with more respect when it comes to projection matters or matters dealing with practical projection."

And now, will some of our readers who are using A. C. and who are able to set the lamp perpendicular, kindly (with carbons set **exactly central with each other**) experiment and report what they find?

A Caller.—Mr. John Cooper, of the Sterling Economizer Company, Warren, O., manufacturers of electric economizers (transformers) for moving picture machines, called on the Trouble Department editor last week. Mr. Cooper was about to sail for Europe in the interest of his company, and on his return he has agreed to place a Sterling Economizer in any theater in this city which we may select, in order that we may observe its action and pass judgment upon its efficiency and general performance.

Washington.—On Saturday, January 28th, and Sunday the 29th, the editor was in Washington. Saturday night he ran the Paul J. Rainey Arctic Circle films at the Metropolitan Club and Sunday night at the Players' Club. Between times he visited a few of the Washington theaters and spoke to a gathering of operators and managers in the Circle Theater or Pennsylvania Avenue. Altogether four houses were visited while the show was on, namely, the Colonial, Cosmos, Pickwick and Lafayette. The first three named are under the general management of Mr. Julian Brylawski. The projection in these three houses was excellent. The screen was evenly illuminated, and at no time during my stay in these houses did I see a perceptible shadow on the curtains. I have every reason to believe that none of the operators knew I was present until Mr. Brylawski took me up to the operating room. The operating rooms were all well equipped, well ventilated and of good size. Perhaps in the matter of speed there might be some improvement, though I could not stay long enough in any one house to be able to say positively that this is true. At any rate, the projection was far and away ahead of that usually seen in New York City. Mr. Brylawski is himself very well posted on projection machinery, and, while I could not coincide with some of his views, ideas and opinions, still I believe he is in position to intelligently criticise the projection in his houses, a thing the great majority of managers are not capable of doing. The auditorium lighting in these theaters, particularly the Cosmos, was a matter of surprise. The ceiling lights and side lights were white incandescent globes, entirely covered with a tolerably light green glass shade. This gave sufficient light for one to read ordinary newspaper print and the effect was pleasing, yet it did not seem to materially affect the brilliancy of the picture. Mr. Brylawski has his operating rooms equipped, as has also Mr. Herbst, of the Circle Theater, with the best re-winding device I have seen to date. The re-winder, stands and reels are encased in a narrow metal box and the re-winder is run by a motor also encased in a box. The switch is handily placed within the operator's reach and the thing is semi-automatic in operation. Mr. Brylawski has promised us a photograph of the device, which I trust he will send along at his very earliest convenience. On Sunday afternoon I visited the Lafayette Theater. On the front hung a bunch of circulars setting forth eleven different points of excellence wherein the Lafayette Theater excelled, or was supposed to excell. The sixth reason related that, "Our pictures are changed daily and properly run. 7th.—"Our pictures are noted for their clearness and absence of flicker." 9th.—"We take great care that our music fits the pictures and is well rendered." 10th. —"There are always polite attendants to look after your comfort and maintain perfect order." This was, of course, most encouraging, and, purchasing a ticket I entered, but looked in vain for the polite attendants. They were conspicuous by their absence. I sat through one entire show and there was hardly a time during the hour that the screen was entirely free from shadows. At times they were very, very bad, also the light was quite yellow. As to the music, it did not fit the picture particularly at any stage of the game, so far as I could see. Taking it altogether the Lafayette projection is decidedly in need of improvement.

At noon, Sunday, the writer spoke to a gathering of operators and managers in the Circle Theater, after which Mr. Frank Egan, operator of the Circle Theater, and president of the Washington Operators' Union, ran a film. Of course, this was no test of Friend Egan's work. That is to say, it was no test of his regular every-day performance. He certainly did, however, demonstrate the fact that he knows how to project a picture, for his work was perfect. The light was brilliant, white and very well handled indeed. There was nothing to criticise in the matter of speed. If Neighbor Egan projects that kind of a picture all the time, and I have no reason to suppose he does not, the Circle ought to do a land office business. Mr. Herbst, owner of the Circle, is another wide-awake, up-to-date moving picture man who is a credit to the business. I wish we had more like him. The Circle is a neat, tastily decorated house with a sloping cement floor. Its appointments are strictly up-to-date. The Motiograph machine is used, and, as before intimated, a mirror screen occupies the place of honor in front of the audience.

Small Town Location.—Messrs. Gwinn Bros. & Co., Harrington, Wash., write that they are conducting a family theater in a town of 1,000 population. They say it is a family theater in more than one sense. It caters to a family trade and is run entirely by members of the family. The letter continues: "We read carefully the Trouble Department and benefit materially by its advice. Though we take advantage of many of its suggestions, we are too new to offer any. In a small town of this kind our patrons are our neighbors. They demand clean, moral and as nearly pure pictures as can be had. Yet we firmly believe there is little

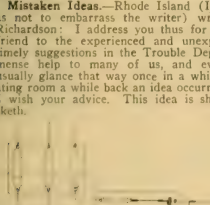
or no real demand for anything else. We believe that cheap vaudeville is destined to continue to furnish entertainment to those who demand short skirts and questionable phrases. We began business with licensed service, but have been using Independent for three months. 'Nuff said! In ordering our Association exchange service discontinued, we said to their manager: 'We know that the Association puts out good service, but our experience leads us to believe that the country exhibitor does not get it, and it is what WE get that most concerns US.'"

I have printed a portion of this letter because it comes from a man operating, and operating successfully, in a town of 1,000. Also, because the remarks he makes are of interest. No comment, however, is necessary more than to say that it is a fact that in our large cities there is, in certain sections, an apparent preference for the impure picture, though I believe that were such pictures unavailable the box office receipts would not be at all affected.

Richardson Theater.—New York City writes as follows: "On behalf of my employes, as well as myself, I beg to ask your advice through the Trouble Department. During the coming summer we have in view the installation of an open air show, which we hope to make up-to-date in every particular. We, provided you respond, intend to follow your suggestions to the letter. When finished it will be a 'Richardson' theater; that is to say, a theater after your own ideas. We trust you will favor us through the 'World,' and whether you do or not, our sincere good wishes are yours. Kindly suppress name and location of theater. Enclosed find money order for your Handbook."

While the editor feels flattered at the confidence shown, he must decline to accept the responsibility of offering advice under these circumstances for the following reasons: He has very definite ideas of how these things should be done and what he would do were the theater his own. Now, should he advise and the advice be followed and the theater, for any reason, prove a failure, it would be human nature for the man who owned it to say: "Well, if I had done it my way things would have been different." In other words, I would get the blame without any benefit whatever, except the knowledge that I had tried to help some one. Then, too, in order to offer intelligent advice I would have too look over the ground and the neighborhood and know all about the thing from start to finish. If the writer will call on me personally at my home any evening, except Tuesday or Friday evenings, sending a card, in advance, I will be glad to talk the matter over with him and offer such advice as I may, after a thorough understanding of the situation; but I would only do even this with the distinct understanding that the recipient of the advice proceed entirely upon his own responsibility.

Mistaken Ideas.—Rhode Island (I suppress name of city so as not to embarrass the writer) writes as follows: "Friend Richardson: I address you thus for the reason that you are a friend to the experienced and unexperienced operator. Your timely suggestions in the Trouble Department have been of immense help to many of us, and even experienced operators usually glance that way once in a while. While wiring an operating room a while back an idea occurred to me concerning which I wish your advice. This idea is shown in the accompanying sketh.



Now, what I wish to know is, with this sort of a connection what would be the general result and the amperage of each lamp?"

The sketch shows, Rhode Island, that your ideas concerning matters of this sort are somewhat twisted. The connection shown would not work at all, so far as the lamps are concerned. That is to say, you could light one lamp all right, but when you undertook to light the other the arc that was first struck would go out. This by reason of the fact that the lamp having the shortest arc, consequently the least arc resistance, would take practically all the current. As to the rheostat shown by dotted lines, why, my dear boy, it simply amounts to connecting two rheostats in series across 220 volts when neither arc is burning, without any arc in series. When one of the arcs is struck you then have both rheostats working in series on 220 volts, while one of them is also working on 110 in series with the arc. The one rheostat would be carrying double load and would get very hot. The whole connection is impossible.

Handbook Complimented.—Mr. Milt C. Hagan, Utica, N. Y., writes: "The Handbook arrived sometime ago. I do not think there is an operator in the business who could not pick out somethings in the book which would benefit him more than ten times the amount of its cost. I certainly wish you all the success in the world and hope in the near future to see another and even more complete edition of the Handbook."

We are, of course, glad you like the book, Neighbor Hagan, and can assure you that "there are others." Many of the letters received are enthusiastic and though more than 2,000 copies have been sold, there has not been a single criticism offered by a purchaser up to date.

Machine Trouble.—Temple, Tex., has a new Powers, No. 6. If I published his letter in full I should probably be accused of partiality and favoring the Powers Company. He is, however, having trouble with the film jumping and says that the intermittent sprocket seems to have a tendency to grip the film and carry it on past the apron. Says that the jumping and gripping occurs with all makes of film.

I do not know, Temple, just what the trouble is, but it seems plain that the intermittent sprocket is at fault. It is possible that in milling the sprocket some rough edges were left on the teeth; that is to say, kind of a wire edge. Take a condensing lens and look carefully at the back side of the sprocket teeth. If you find any of them with a kind of a rough metal edge at one corner, take a very fine file—very fine, mind you—or a piece of very fine emery cloth bent over the edge of the file and carefully smooth this roughness away. It is quite possible this is all there is wrong. If you do not find this condition present, then I cannot imagine why the film should grip the sprocket teeth, except that some blunder has been made in the milling of the teeth and they have been left too large. If the jumping is rhythmical, that is to say, occurs four times every turn of the crank, it would indicate that either the intermittent sprocket is out of line or the shaft is sprung; in all probability the former. Please advise me immediately as to what you are able to discover, and I will take the matter up with the Powers Company for you.

Outside Shutter Is the Real Thing.—Mr. C. Henningsen, Stillwater, Minn., contributes the following: "I have changed my Edison 5-inch inside shutter to a 9-inch outside shutter at a cost of $4 for materials used. I removed the old shutter and put in its place a 14½ inch cog wheel, fastened with a set screw. Next I fitted to the iron frame of the machine a 16 by 6 inch iron rod. I used two small brackets and the plate screws on the machine.

I then made a brass hub with a ⅜ inch hole, and put a set screw in the middle; to this I soldered a ⅜ 16 inch reinforced brass tubing 6 inches long, opposite to the set screw.

Then I made an arbor of 3/16 inch steel 7 inches long, put a wheel on the end, the same size as the first mentioned wheel. I put the arbor in brass tubing. Then I cut the slot in the wood frame, placed the brass hub on the iron rod so that the two wheels fitted in the gear and run smoothly, put on the 9 inch shutter, oiled the bearings and the job was done. It has been on since October last and works fine.

I may say that I was assisted by Mr. C. M. Hardware, operator at the "Gem," who has tried the machine and found it flickerless.

If the above statement is not plain enough to interested parties, I will be glad to give further information.

Many thanks, Neighbor Henningsen, for the excellent description of your method of installing the outside shutter on the Edison. Inasmuch as you speak of cutting a slot in the wood frame I take it that it was an Edison Model machine. You do not say whether it was a two-wing or three-wing shutter, but I take it these are three wings. Could you not send us a sketch of the two illustrating your method of attaching shutter, some dimensions or shutter blades? A full size outline sketch of shutter would be the best.

Information Wanted.—Beverly, Mass., writes: "I notice the mirror arrangement for watching carbon arc in a late issue and would like to say that the carbons may be seen on the shutter (outside shutter I mean), when the open strikes

NESTO

"Rarely Equalled—Neve

Generous and Judicious Use of Money,—Hard and
Form The Solid Basis of Nestor's Excelle

Release of Wed

IF IT'S A
NESTOR
IT'S GOOD!

"THE LIGH

1000 F

For Bulletins
14

Scene fr

"The Light Beyond"

Lights up the pathway to success for the Exchangeman, Exhibitor and Nestor. The story deals with the eternal triangle, in which Fate plays an important part. A devilish pretty maiden is devotedly and unselfishly loved by two good men, one of whom locks up his burning secret within his throbbing bosom that the girl might be happy. She is, and so is the other fellow, who becomes her husband. For a time things go smooth; then Fate takes a hand, and a myriad of stirring and pathetic incidents follow one another thick and fast. A chain of heart-appealing circumstances, sweetly marshalled by a cute baby girl, leads to a second marriage—this time the silent lover comes into his own, and all concerned are happy.

A GENTLE TIP!

ORDER, GET AND SHOW

"THE LIGHT BEYOND"

It will make you and your audience happy.

"In The
COMING
Wednesd

"His Father's House" **For Release Wednesday, Feb. 22nd, 1911 A Deep, Ringing Note of Pathos**

DAVID HORSLEY, German Savings

FILMS

"passed—Often Imitated"

NESTOR FILMS — MADE BY DAVID HORSLEY

Work,—Honest and Unremitting Efforts—All These
n Which Grows In Magnitude Every Week
uary 15th, 1911

BEYOND"

Pathos

SORLIST 1011"
, N. Y.

Beyond"

IT PAYS TO
GET
Nestor Films!

"In The Commissioned Ranks"

the wondrous military picture to be released

WEDNESDAY, MARCH 8th, 1911

was recently shown before the Board of Censors and a goodly sprinkling of Critics, Ministers, and Press Representatives. It received *unanimous* and *spontaneous approval*. At the Sales Company Ball, February 3rd, it was again shown, this time before a large and select gathering of moving picture people. A number of *distinctly high class pictures*, the *best productions* of leading makes, were also shown, but "In The Commissioned Ranks" easily *won the honors* of the evening.

POSITIVELY

no cold copies of this picture will be obtainable—Avoid disappointment and

ORDER NOW!

ORDER NOW! ORDER NOW! ORDER NOW!

arch 8th, 1911
COMING!
ed Ranks"

For Release
Wednesday, March 1st, 1911
A Delicious Comedy-Drama
"THE Professor's Romance"

Building, 4th Avenue and 14th Street, New York

the blade. I would like your help in the following: Suppose I am sent out to run a show in a certain business block where there is a bowling alley in the basement, stores on the first floor, offices on the second, and I was to show on the third, all four floors using the same system. What would I be obliged to do to be sure I would not put everybody else's lights out? What other way is there besides looking at the main fuses to ascertain the maximum quantity (amperes) used in a building of that description? How can one tell alternating from direct current without lighting the arc lamp?"

You would have to know that the wires running to the third floor were large enough to carry your current, plus all the other current they would be loaded with. The only way to tell the amount of current being consumed in the building is to either hook in an ammeter or else count the number of incandescent lights and estimate the current consumed in the motors, heating apparatus, arc lamps, etc., if any there be. It would be well to install fuses as much larger than those you find in place as the current you are going to use in your lamp. That is to say, if the fuses already in are 100 ampere, and you propose using 30, then you should install 130 ampere fuses. If the wires running up to the third floor are not large enough you can run temporary wires of your own, using No. 6 rubber covered for the purpose, unless you will use more than a 30 ampere arc, in which case No. 5 you can tell alternating from direct in several ways. The quickest and easiest, however, is to moisten your thumb and finger and touch the opposite poles of the live switch; if the current is alternating you can feel the alternation in a series of quick little jerks. You can also tell that it is alternating if there is a transformer out on the pole though the absence of the transformer does not prove that the current is not alternating; also if there be a meter it will be marked A. C. or D. C. My way is to take a slight shock and "feel" your alterations. If you run temporary wires, have a city inspectator examine and approve of the work when it is done.

That Alien Law Again.—New York City writes: "As everybody in trouble seems to go to you for consolation and help, I will join the procession. I operated in New York City for four years, three of which were put in in one house. Of late, I have been working in Jersey City, but a week ago the house went out of business. As I am not a citizen I cannot go back to New York, since my license soon expires. I would like to get a job somewhere in New Jersey; can furnish A No. 1 references from every house I ever worked in and will undertake to give satisfaction, if given the opportunity."

I have quoted this letter for the reason that this gentleman is deprived of earning his daily bread within the bounds of the State of New York through the effect of alleged law. I say "alleged" law, because I do not think it is law at all in any true sense of the word, law being supposed to be synonymous with justice. I firmly believe that any man who behaves himself like a gentleman has a right to earn his bread by the sweat of his brow in any old corner of this earth that he wants to, and it is nobody's confounded business whether he happens to have been born in that particular corner of the earth or not, or whether he has the right to vote there or not. In the humble opinion of the editor of this Department, that particular "law" is an outrage on decency, common sense and justice. If there is any theater manager or owner (outside New York) who may wish to give this gentleman a trial, will write him in care of the Trouble Department, I will promptly forward the same.

Certain Things Denied.—Mr. F. W. Marquard, Secretary I. A. T. S. E., No. 181, Baltimore, Md., writes in part as follows: "We wish to say that some of the statements contained in the letter the party wrote you, which was published in the Department, were false. As regards the statement that one man went up and found out what the examination questions were and then told others, that is false, since the questions are verbal and different to each applicant examined. Another statement that the law was passed for the benefit of operators is also wrong, as it was passed to protect the public in general, as too many children were getting into the business."

The letter complained of was published on page 1467 of December 24, 1910, issue, and I am glad to know that the statements therein contained were not true. It is a matter of surprise that the writer made them, he claiming to be a member of the Baltimore Union. Neighbor Marquard asks for the writer's name. This I cannot give without violating all ethics of journalism, except the writer consent. An editor, in publishing a letter of that kind accepts the responsibility himself, and I guess Friend Marquard, it is up to me. I will, however, agree to this: That no more letters from Baltimore that can in any possible way affect the Union there will be published without first being submitted to the Baltimore Union for their approval. You will have to forgive me for the publication of the former letter, since to all appearances the thing was correct. I scanned the letter very closely and it was written so circumstantially that I believed its statements. However, it has caused me to decide that letters of that kind will in future be first referred to the operators' union of the city whence it comes, where there is one, before publication.

Light Plant.—Washington writes: "In the last issue of the World I find several partial answers to my letter of inquiry, which leads me to think I might not have been explicit in my queries. All of the plants described in the World are fixed plants, or those to be used on a short circuit, and none of them would fill the bill for my work. What I thought might be possible is this: That with a 2 or 2½ K.w., D.C. dynamo, about 60 volt, by using ¾ carbons I could throw a 7 by 9 picture 30 feet and have enough current left for five or six incandescent lights."

Well, Washington, I do not know that I can add anything to what has already been said. A 3 K.w. 60 volt dynamo would be plenty large enough to furnish current for a good projection arc. Also, I presume you could burn a few incandescent lights, since 30 amperes at 60 volts is only 1,800 watts. The engine must, of course, have an efficient governor to maintain steady speed, and the question comes up of the shocks to both the engine and dynamo when you close your carbons and throw in a load of say 30 amperes instantly, and when you cut it out again. However, with that small a picture you could get good light with considerably less than 30 amperes—probably with 20. I would suggest that you submit this problem to some manufacturer of dynamos, like the General Electric Company, for instance. The Toledo outfit advertised in these pages has high indorsement by some of its users.

New York City.—Mr. R. Schultz writes: "To the few signs of appreciation you get from the crank turners, let me add my share, with the hope that some day the know-it-alls who are 'ten years in the business,' went to school with Edison and look at the stars who pose in the Trouble Department, will recognize what you are doing for the business. However, to get back to the bread and butter era, what has been done about that alien operator law? My card is up in May—what then? Can you enlighten me? Another thing: You have doubtless heard of the motor drive the Powers Company is putting on the market. The writer is the one who got them busy—woke them up to the fact that many sales were lost through lack of a motor drive. Exhibitors cannot get men to turn a crank ten hours a day at any price. I understand now that the motor drive is up before the Department for approval, and it gets my goat to think that after working patiently four months twisting a crank for ten hours every day, now that a motor is just in sight I am called away to Europe on business. As the saying is, 'Can you beat it?' I am booked to sail February 4th, to be gone six weeks, and if there is anything I can do or find out for you on the other side of the pond just say the word and I will be there with the goods."

Your kind words, Neighbor Schultz, are appreciated. It is a fact that many of those who turn their noses up at the mention of the Trouble Department are at the same time slyly digging everything they can out of it. This I happen to know in many instances to be a fact. They are more than welcome to any information they can get from the Department, whether they give this paper credit for it or not. As to the alien operators' law, I am afraid, old man, you are up against it. It is said to be law, and also law is said to be justice. Is there any justice in depriving a human being of the opportunity to earn his daily bread in his chosen profession? It would seem that America is tremendously afraid that the "foreigner" will become a public charge upon the community, and many are deported on this account. Then we turn around and enact a law which says to the foreign operator: "You cannot work!" I will heartily agree that the foreigner who comes to America with intent to make it his home should of right become naturalized. I will, however, agree that the fact of his non-naturalization should have no effect whatsoever on his right to work at any calling, trade or profession which he may choose. More than this, I will assert that a law of that kind is nothing short of an outrage, enacted by those who misrepresent the people. I shall be glad indeed to have any items of interest concerning projection procedure across the water.

Other Corkscrews.—Mr. J. B. Quesinberry, Vale, Ore., writes: "Enclosed find check for Handbook. The World is a welcome visitor with me and the Trouble Department gets my first attention, as I am not one of the operators who know it all, though I have been complimented by visiting film

"THE SIGN OF THE FLYING A"

AMERICAN RELEASES

TWO REELS EACH WEEK

Monday and Thursday

Release Monday, February 13th

"A Quiet Evening at Home"

A full reel Comedy of exceptional merit. Not a dull foot in the reel. Very funny.

Length, approximately, 985 feet

Release Thursday, February 16th

"In the Land of Cactus"

A Western Drama. Realistic and abounding in thrilling situations. Length, approximately, 980 feet

Release Monday, February 20th

"The College Spendthrift"

A Dramatic exposition of youthful folly and its inevitable harvest of regret. A film your audience will like.

Length, approximately, 990 feet

Release Thursday, February 23d

"Strategy"

A film that tells a tragic story, leading to a thrilling climax and ending in a situation that is truly laughable and funny.

Length, approximately, 980 feet

ALL Independent Exchanges Buy AMERICAN FILMS

AMERICAN FILM MANUFACTURING CO.

Bank Floor, Ashland Block, Chicago, Ill.

YOU WHO PAY
WANT TO KNOW THE TRUTH

INVESTIGATE THE MOTIOGRAPH and you will find **THE TRUTH** salient and alive—in every feature

SIMPLE ARTISTIC RIGID DURABLE

THE MOTIOGRAPH is a distinctive triumph in mechanical skill and workmanship, and in showing this superb projection machine the makers have kept well in advance of the times, more than anticipating the requirements of the photoplay house

THE MOTIOGRAPH CANNOT BE APPROACHED BY ANY OTHER MACHINE

1911 MODEL now ready. Send for name of nearest dealer. Motiograph and you [illegible]

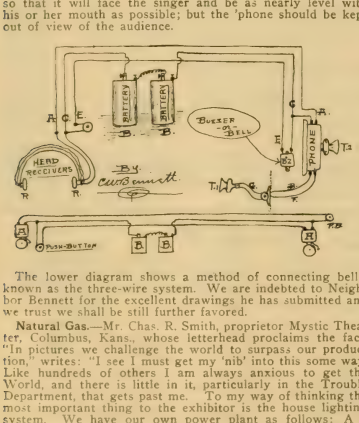
ENTERPRISE OPTICAL MFG. CO., 564-572 West Randolph Street, Chicago, Ill.

AGENTS IN ALL PRINCIPAL CITIES

men several times on my light. We ran Association pictures here for a year, but are now running Independent. The Association stuff is superior in quality, to my way of thinking, but I could not stand for their game. The General Film Company seem to think they have the picture business bottled up and that they have the only corkscrew that will open the bottle."

You have come very near stating the thing in a nutshell, Neighbor Quesinberry, but there never yet has been in all the history of the world an individual corporation or trust which succeeded for any length of time in bottling up anything, though it must admitted that the Standard Oil Company came pretty close to it. The Motion Picture Patents Company and the General Film Company are pursuing a policy that probably seems good to them. The editor of this Department is not a prophet, nor the son of a prophet, but he makes the prediction nevertheless that in the long run that policy will prove a failure. The Patents Company has done a great deal of good in certain directions, not, perhaps, directly through its own efforts, but the moral effect of the formation of the company was to correct some very flagrant, glaring abuses previously existent. The Patents Company also has done a great deal of harm in other directions and, if allowed to have its way, would, in my judgment, eventually ruin the business.

Another Idea from Bennett.—Our good friend, C. W. Bennett, Crystal Falls, Mich., sends in a third sketch illustrating how a telephone may be used to enable the operator to hear the singer. This idea should be of considerable use to operators where alternating current of high amperage is used, since it would enable them to hear the singer and run slides correctly. The top diagram illustrates this idea, RR being the receiver in the operating room similar, to those used in the central office of the telephone companies. The box marked "Phone" can be any ordinary telephone, so long as it is in good condition. BZ is a buzzer used to call the singer before time to expose the title side of song. Transmitter "T-1" can be installed near singer, and the 'phone itself be located in a convenient place out of sight of the audience. In using this contrivance a few minutes before the time for the illustrated song, the operator should press the buzzer button, thus calling the singer, notifying her that the song is about to go on. The same buzzer will also give the piano player notice that the illustrated song title is about to be thrown on the curtain. The operator now places the head receiver RR in place, to which enough flexible wire is attached to allow him to move about at will. The head piece is, of course, removed and hung up as soon as the song is over. The transmitter, or 'phone box, can be placed so that it will face the singer and be as nearly level with his or her mouth as possible; but the 'phone should be kept out of view of the audience.



The lower diagram shows a method of connecting bells, known as the three-wire system. We are indebted to Neighbor Bennett for the excellent drawings he has submitted and we trust we shall be still further favored.

Natural Gas.—Mr. Chas. R. Smith, proprietor Mystic Theater, Columbus, Kans., whose letterhead proclaims the fact, "In pictures we challenge the world to surpass our production," writes: "I see I must get my 'nib' into this some way. Like hundreds of others I am always anxious to get the World, and there is little in it, particularly in the Trouble Department, that gets past me. To my way of thinking the most important thing to the exhibitor is the house lighting system. We have our own power plant as follows: A 6 k.w. Westinghouse generator running 1,675 per minute, 125 volts. We run this generator with a 10 h.p. gas engine (we are blessed with natural gas). We use 110 volt lamps and reduce the speed of the generator to produce that voltage. Twenty-five cents (25c) per 1,000 cubic feet is the price for gas and the heaviest bill we have had for an entire month's run was two dollars and seventy-five cents ($2.75). We use for the most part 4 or 8 c.p. globes, but the number is such as to furnish illumination equal to about 76 16 c.p. lamps. Our throw is 65 feet and our picture 12 by 18; 25 amperes is used in projection. You will discover our letterhead says, 'We challenge the world for quality in pictures.' That goes, for we mean just what we say. We use a patent screen that looks a purplish blue in daylight, but when the light is on the very whitest card cannot be seen when held against the screen. Some 'tourist' put it up for us and we do not know what the preparation is. We have received many letters asking how we do this or that. The correspondent invariably states, 'A friend of mine saw your show and told me of it.' We were born, as the saying is, 'natural machinists,' and in 1903 made our one-pin movement for the Edison machine by removing one of the pins from the cam wheel and putting the mainspring of a watch around the cam, filling the wheel with clay and casting in a Babbitt lug to fill in the opening of the cam on that side. It was then necessary to change the wing of the shutter, which we did by taking ordinary mica, putting gold leaf between and glueing the edges down, making a flicker blade out of tin from a sardine box. This is, of course, ancient history, but I hope before long to show you a machine without cam or star, but using a much improved sprocket. In this machine the film will be moved in about half the time required by the present machines and with less than half the strain, thus giving more time for exposure, consequently utilizing a greater percentage of light."

I hesitated about publishing that natural gas story, Friend Smith, but am afraid when you subscribers who are paying $50 and upwards a month for light, cast their optics over it they will experience a severe case of heart failure. Let us trust the new machine you speak of will materialize, though frankly, I am skeptical about those things for the reason that it seems as though about everything under the sun in the shape of an intermittent movement has been tried and retried. Still there is always the possibility that you will evolve something new and valuable. Let us hope this will prove to be the fact.

A Few Questions.—New York City, N. Y., writes: "Kindly solve the following puzzles: 1. What are the standard sizes of aperture plates of the Powers Nos. 5 and 6, Edison, Standard, and Motiograph? 2. Can you figure lenses according to millimeter? 3. What do you mean by ¼ or ½ size lenses—is it the E. F. or diameter of lens? 4. Does the lens focus differ at different throws, or is it only sharp at one point? That is, if I use the lens at 50 feet throw and then want to use it at 80 feet. I know it will project a larger picture, but does the focus fail?"

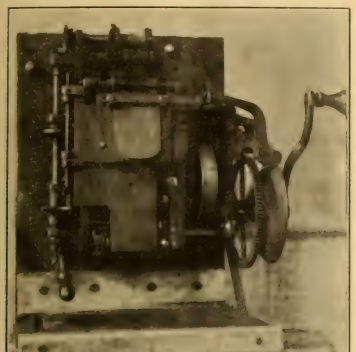
1. The standard aperture plate is supposed to be 15/16 inch in width, while 11/16 of an inch high, but they vary slightly from this. All aperture plates are supposed to be the same width, namely 11/16 inch. To get closer to it than this you will have to use a pair of calipers. 2. I don't bother with m.m. lens markings. It is so much more convenient to measure them and figure on the E. F. 3. The ¼ and ½ size refers to the diameter of the lens. The ordinary moving picture lens is a ¼ size lens, while the ordinary stereopticon lens is ½ size, though ¼ size lenses are also used for stereo. I forget the exact diameter of the two lenses and have not the data at hand, but if my recollection serves me right, the ½ size lens is 2¼ inches in diameter. 4. A projection lens focuses at any distance. You can project a clear, sharp picture within an inch of the lens, but the closer the curtain is brought to the lens, the farther away the lens must be removed from the aperture, and when you would get the lens right up against the curtain the lens would have to be quite a long distance from the film. In other words, if you are projecting a picture at 50 feet and you change your curtain 20 feet farther away, you could still focus the picture, but the lens would be a little further in the jacket than it was before.

Licensed Exchanges.—Delhi, N. Y., asks the name of New York exchanges handling licensed film. I have requested the Motion Picture Patents Company to supply Delhi with a full list of New York licensed exchanges.

A Dissolver.—Cincinnati, O., contributes the following: "Though I have been a reader of the Moving Picture World for a long time, I have just mustered courage to write a line. The Trouble Department is immense and deserves all the praise possible, for in it is more sound sense and knowledge than any other publication now printed. I like your straight-from-the-shoulder talk which one doesn't have to have a Webster to understand. Enclosed you will find a rough sketch of a dissolver which I made and am using. It cer-

tainly does fade one picture into the other nicely. If this idea does not reach the scrap basket I will send you something else."

The idea has not reached the scrap basket, Cincinnati, but though I studied your sketch for nearly an hour I could not quite make out what you meant. Moreover, there are so many, many types of dissolvers, any one of which will produce excellent results, that publication of dissolver sketches would, I believe, hardly be profitable. Any device which



gradually shuts off the light of one lens, while at the same time turning on the light of the other, will do the trick, and one does it nearly as well as another, provided, of course, they are properly proportioned and properly handled. So far as I know, the first form of dissolver for electric work was merely a straight board pointed at one end and notched like the tail end of an arrow at the other, with a lever to raise and lower it in front of the lenses. It gave excellent results; in fact, almost as perfect dissolving as anything I have ever seen. Don't let this discourage you, Cincinnati. Send in anything you may think will prove of interest and value.

Ghost.—Shawnee, Okla., comes in with the folowing: "We have 110 volt 60 cycle A.C. current, Powers No. 6 lamp, Hallberg economizer and we get bad light. I have tried all sets of carbons and condensers of various focal length. Our throw is 65 feet. The trouble is I get a double spot, one being about ⅛ above the other, the spot on the outside shutter showing the tips of the carbons, and the final outcome of all of this is a straight streak horizontally across the screen at about its center. Can you tell me what to do to eliminate this difficulty? There is no Union out here and wages are exceedingly low. The screens show the result. What do you think of a manager who wants you to put an extension on the lamp house to keep from breaking condensers? Or another who wanted me to tighten the hot carbon clamps with my fingers to prevent accidentally twisting off the screws? I have your Handbook. Have written the Viascope people for a catalogue of their machines, but they have ignored my letter. Where could I get a catalogue of machines using the beater dog and claw movement; also a frictional gripper?"

As regards your light, frankly, I do not know what the trouble is, but I am inclined to think you are using too low an amperage; possibly your economizer is working on a lower voltage than it is wound for. You must understand that to get a good light with alternating you have got to use heavy amperage, almost invariably where the amperage is weak a double spot will appear on the gate. I can say no more to you about setting the carbons than you will find in the Handbook. My advice to you is to try boosting up the amperage and see what effect that has. Managers of the type you name are merely a joke, and a very bad joke at that. The one who wanted an extension put on the back of the lamp house would doubtless have been hugely and deeply insulted had anyone undertaken the contract of telling him what cause ignorance he was displaying—ignorance of projection, I mean. He had the idea that he could move back the lamp and save condenser breakage, and he was perfectly right in that idea. Where he fell down was lack of knowledge as to what other difficulties he would encounter in putting such a scheme in practice, namely, the enormous waste of light, for one. The Gaumont Company, of Paris, France, makes the only beater type machine sold in this country, and the Selig Company, Chicago, makes a finger feed or dog and claw movement machine. Why the Viascope did not send you a catalogue I cannot say. The only "gripper" movement I know of is a machine made in Germany. I have not the address of the maker and I believe it is no longer in use. Only a few were sold. The Viascope Co. made such a machine, but, so far as I know, it was never marketed.

One of the Early Projectors.—Herewith appears a photograph of the first No. 1 Powers machine. Before this machine was placed on the market, Mr. Powers had made and sold a few machines called the Peerlesscope. The photograph, however, shows the first wholly "Powers" machine put out. The automatic fire shutter was a later addition which was not added until the machine had been on the market for some time. A study of this little mechanism will show how little real change there has been in projectors, except in appearance and mechanical excellence. It is worthy of note that this machine gave a very excellent picture and that with modern film the performance is almost equal to that of the latest type of two-wing shutter mechanism.

THE DAYLIGHT SCREEN.

This week our representative made a journey to Fourteenth Street and investigated the new daylight screen manufactured by Koch & Stackhouse, Stroudsburg, Pa., and can testify in all truth and sincerity that it certainly is a daylight screen. In other words, moving pictures were being shown upon it in an office that was as light by day-light as any office in Manhattan. The picture was a very brilliant reflection, and this screen is bound to make its mark in the market. We felt of it and we smelt of it, and we tasted it, and put it to every test that a screen could be put to, and we found out that it was something more than the mere idea of applying aluminum to a curtain. There seems to be a principle about this screen which has been in existence long as the world has been. It seems to be that of increasing the surface by a conical method. That is to say, as though there were millions of microscopic chocolate creams spread over a surface. The light striking each chocolate cream would spread over more surface than it would upon a round spot as big as the bottom of said chocolate cream. Another analogous illustration is the old familiar "Sapolio" sign that is made of slats and reads three ways. As you approach it, it reads one thing as you pass it, looking straight at it, it reads another, and when you get by it, and look back, there are still other words to be seen.

Looking at the picture on the daylight screen from the side it is scarcely possible to distinguish what is going on in the picture, yet when one holds a piece of cardboard on the sheet, as seen at this side angle, the action is plainly visible on the cardboard, but lost on the daylight screen.

When viewed from the front the picture is as bright as moonlight on the daylight screen, and the same piece of cardboard from the front appears like a piece of dirty window glass before the curtain. That is the test. There is a difference of 100 per cent. between the Daylight Screen and a piece of white cardboard held before it, in favor of the former.

(Continued from page 383.)

You are certainly up against it, Hazel. You are right in the contention that the scene was spoiled. It seems that your manager wants his pictures worked up, but don't know what "working up" a picture means. It seems as if he ought to provide some one beside the piano player to make the musical effects if he wants them made. I don't see where I can be of any service. I'm sorry for you, Hazel, but it is no fault of

SUGGESTIONS FOR PICTURE MUSIC

THE SLAVES REVOLT (Parlo)

Iris (Greek intermezzo) till change of scene then
Heroic (a marsh) till the sets down
Light hurry (agitato) till change
Andante (plaintive) till change
The Dervishes (fantastical dance) by Brodo
Agitato till change of scene till title
"Elissa and Cupid Triumph Over the Cruelties of Love" by Purcell and movement by Lampe "Victim of Sorrow" till Elissa sees Cupid behind her chair
Agitato p. and f. till end of combat. For last scene some loud triumphant modern polonaise or brisk 3/4 march.

LICENSED.

"Bumptious as Romeo" (Edison).—The rotund figure of Bumptious is scarcely the replica of the slight form with which Romeo is usually associated, but nevertheless Bumptious essays the difficult role of the love-sick swain. His coaching is funny, his own acting is funny and there is generally a yell of delight when in the balcony scene the entire castle falls upon the hero. The march of the audience from the theater is funnier yet. The entire film is a good travesty upon Romeo and Juliet.

"The Sheriff's Sister" (Kalem).—A melodrama of the most arrant type, but containing some features which hold the interest. There is nothing new in the deception of a girl by a Mexican, nor is there much new in the way it is worked out. She discovers his duplicity before it is too late by the revelation of one of the witnesses that the man is her husband. This little denouement is cleverly managed, and the reconciliation with the brother is fervent enough to be real. The audience seemed to like it, and it surely has sufficient action to hold the interest from beginning to end.

"Hearts, Hunger and Happiness" (Pathe).—A rather lively comedy, presenting the adventures of a love-lorn youth for whom fasting is prescribed as a cure. The young man's indication of mental distress at the banquet is quite as funny as one might wish. The rest of the picture is scarcely above commonplace.

"Disinherited" (Urban).—Not a particularly strong plot, yet it tells the story of a domestic trouble graphically enough and the part played by the child in inducing the grandfather to accept his mother again is touching. In fact, the best acting, and the most interesting part of the picture is that of the acting of the child. The others do not rise above the usual thing.

"Three Sisters" (Biograph).—One of the company's famous sermons in pictures. Not always is it possible to induce a girl to leave a lover and take up with another, particularly a minister, but in this instance it was successfully done by a clever sister. The film teaches that immorality of various sorts is rife everywhere, especially lying in wait for girls. It has no claim to interest.

"Age vs. Youth" (Lubin).—Not an impossible reversal in fortune, but rather improbable. Maybe, however, the possibility creates an interest that makes the picture worth while. The principal interest will center in the love story and the fact that the young people finally succeed in obtaining their desire.

"Only a Sister" (Melies).—Some sort of symposium of the kindliness of sisters with reference to their erring brothers seems to have been produced of late. It is always interesting to see a scapegrace reform after ruining his father and breaking the hearts of his mother and sisters. Fortunes may be regained and broken hearts will heal under proper care, while hitherto unconscionable scamps can ultimately become men. If the kindly offices of a sister are interesting and are done in a sufficiently picturesque section of the country the resulting picture has some claims to attention. All these features are present in this one, hence it is moderately pleasing.

"Curse of the Red Man" (Selig).—Sermons seem to be plentiful of late. This pictured story of the results to an Indian from his undue indulgence in whiskey may be included in the category. Probably the tribe would refuse to accept him as one of them after he was educated, though this is not the first time that this phase of the return of an Indian to his own after attending school has been emphasized. The chase through the desert, and the death scene are realistic. There is plenty of action and the audience seemed attracted by the picture.

"Carmenita, the Faithful" (Essanay).—A Mexican love tale filled with melodramatic thrills and carrying more than the usual share of Mexican jealousy and dirty work. The character drawing is excellent and the story has much merit as a lurid tale. But in the end all difficulties disappear as the bad Mexican is led away to prison.

"Jiggers Looks for a Job" (Gaumont).—A comedy in which the fun rests upon the absurdity of the presentations. Exaggeration is made to supply the humor and the stunts Jiggers does under the influence of love are sufficiently overdrawn to be funny.

"Krimmel Waterfalls" (Gaumont).—An excellent picture made in the Austrian Tyrol. The night scene deserves special commendation. The operator selected his viewpoints with the eye of an artist and did his work extraordinarily well.

"The Cowboy's Devotion" (Pathe).—A Western picture by the American company, with a killing with a pistol, and a woman falling dead as she gives testimony that frees a man of a murder charge. Most of these Western pictures have a sameness to them that becomes monotonous with much repetition. They are interesting in a way, but unless some striking novelty is introduced they do not rise above the mass which has come from the studios in the past few months. The Pathes are masters of some subjects and would consult their own interests and conserve their reputation by devoting their efforts to the reproduction of some other variety of subject. Let the Western pictures go, and bring out those individual films which so often in the past have ranked among the masterpieces.

'A Queen for a Day" (Vitagraph).—A funny picture though perhaps the real humor of it rests in the scene where Heiny gets his for successfully making the wealthy Bridget believe he is a prince long enough to marry her. There are laughs scattered along through the picture, and at the close any audience will agreed it has seen something really humorous, albeit the fun in places descends to coarseness.

"Selling Old Master" (Edison).—A picture filled with the pathos of humanity and depicting graphically the loyalty of the Southern darkey to his master and the family. The pathos is relieved by a number of humorous situations, quite the most attractive one being the sale of the aged master's portrait by the former slaves. The pleasant ending of the story is that of faithfulness rewarded. Nothing about the play seems improbable. Even the marriage of the young Southern girl to the wealthy young man is a repetition of what has happened many times over. The actors have interpreted both the pathos and the humoir with unusual skill, and the audience showed its appreciation by applauding vigorously.

"The Slaves' Revolt" (Pathe).—This is an Egyptian picture, and so far as mechanical and dramatic construction is concerned, it is a worthy addition to the Egyptian series. But no slaves revolted and killed Pharaoh. It is not, therefore, historically accurate. The action is spirited and the burning of the palace and the uprising of the oppressed Syrians are admirably managed. Probably any audience will be interested, largely because of the action and the setting.

"Rice Industry in Japan" (Pathe).—An industrial illustrating a little-known business. The pictures were all made outdoors, and like this firm's out-door work, leave nothing to be desired. The audience that sees this picture will understand the production and harvesting of rice in Japan quite as well as they would if they went over the ground.

"The Trail of the Pomas Charm" (Kalem).—An Indian story, based upon the veneration of the Indians for a charm. Jealousy is interwoven, and a fight between Indians and cowboys enliven the scene. It is neither better nor worse than the usual Indian pictures. The principal interest is in the action and the fight.

"Society and the Man" (Vitagraph).—Almost like an illustration of an old-time Sunday-school story, in which a writer asserted that city life ruined both men and women. Perhaps this family's experience is a type of an occasional wreck, but it by no means represents all. A good many may agree that they were wise to leave the rush of the city and seek for contentment rather than money. It will do no harm to disseminate that impression, but it is to be hoped that uninformed audiences will not accept the story this film tells as accurately representing life in the city.

"Heart Beats of Long ago" (Biograph).—A dramatic story, or, at least, some parts of it are dramatic, of an old Italian love story between families who cultivated a feud. Of course, it is apparent to whoever has followed the intricacies of an Italian drama of about six or seven centuries age that a feud is necessary to the daily life of those people. When a love affair developed between two families who had been jealously

nursing a feud for a number of years, it meant death for somebody. In this instance the unfortunate lover was put in an air-tight closet by his sweetheart, and before she could relieve him he smothered. A very uncomfortable death to die, and a very tearful situation when the closet was opened and his dead body fell out. Staging and costuming are elaborate, but the story has no more than a modicum of interest. It seems too improbable.

"A Double Elopement" (Lubin)—A single elopement in a family is common even in motion pictures, but a double one, where mother and daughter manage to get away from opposite sides of the same house, is sufficiently novel to relieve the tedium of the usual love tale. And then, when both proceed with all due speed to the same minister, the fun breaks out afresh. The Lubin snap has been freely utilized in the development of the plot, and the picture is really funny.

"Max Has the Boxing Fever" (Pathe)—A good deal of fun could be developed from Max's enthusiasm for boxing, but when the producer puts the two people on roller skates, something which no boxer would ever attempt, the fun disappears and mere silliness appears in its place. Nothing else need be said of this film.

"An Imitator of Blondin" (Pathe).—Amusing stunts could be developed from the atempts of an amateur to practice on a slack wire, but whoever saw an amateur attempt such fool things as are shown here? Even fun ought to be made true to life, else it loses a considerable proportion of its humor.

"Too Much Mother-in-Law" (Selig).—An incident like this has been used before, the receipt of a telegram from home, which acted as a free pass to the man who received it. Even the doors of banks and the severity of judges melted before its influence. And he arrives at home and the cause of the telegram is put into his arms. There is a touch about this picture which will appeal to every one who has never been there, even though it is so improbable as to be untrue. The advent of the little one will remove obstacles which nothing else can touch.

"The Doctor" (Edison).—If detractors of the photoplay could see this beautiful drama their objections must speedily vanish. No better, sweeter thing could be devised, no more ennobling subject is possible. The doctor has summed up all the tenderness of the human heart, and has depicted it so graphically that no one can misunderstand it. The reproduction of the famous painting, "The Doctor," which has been so much admired, is an excellent piece of work. The love story which runs through it is improved by the ending, which shows the girl noble enough and good enough herself to understand the motives which prompted her fiance to leave her on the eve of their wedding and attend the poor child. The simple story, touching the heart from the beginning, is so well told that it cannot be mistaken or misunderstood, will touch the hearts of any audience in the land, and the moisture will well up in the eyes. In short, it would be difficult to conceive a picture more ennobling or purer in its influence. It represents what the photoplay is capable of doing. It will rank with one of the great pictures of the month.

"A Woman's Voice" (Essanay).—That a woman's voice over the telephone from an unexpected quarter might cause consternation is plainly evident from this picture. Whether all women would act hastily and return their engagement rings without asking an explanation is a question. Apart from this somewhat questionable proceeding the picture is lively and somewhat humorous. Fortunately for the bewildered artist, the young woman proves amenable to reason and the misunderstanding is satisfactorily adjusted.

"Ten Words for Twenty-five Cents" (Essanay).—A humorous possibility shown wherein a telegraph operator is the offending party. The cutting off of three words to get the message inside the cost limit created some disturbance in a salesman's family, but the chief sufferer was himself. He found his people all right, after many moving incidents by field and flood on his way home.

"The Strongest Tie" (Gaumont).—The conception of people forced to the extremity of possibly selling their children, or being in a position where the suggestion of such a sale is made to them, is not pleasant and should scarcely be made the basis for a motion picture. It teaches nothing of importance. It does not educate. It surely does not amuse. Hence it has no real excuse for existence. The sooner such morbid pictures disappear from the screen the better it will be for the motion picture business.

"Jiggers' Moving Day" (Gaumont).—A rough-house film, representing the unfortunate Jiggers in a perilous predicament and making him sweat with his extreme exertions.

"The Deluge" (Vitagraph).—Probably everybody has formed a conception of the deluge, which is a mental picture of a huge house-boat, a crowd of curious people lounging about and making fun of the hoary-headed old man and his sons who have been for years constructing this boat. Then comes the procession of animals into the boat and the burst of waters, which overwhelms the scoffing people outside, while the ark rides to safety with all its motley collection of animals and people. They will not be disappointed in this picture. It is all here, just as the fancy has pictured it. The staging is as elaborate as anything undertaken in a long time, and the reproduction of the scenes which have been indellibly impressed upon the minds of the people since their childhood are so faithful that the audience sits almost spellbound as the scenes follow each other in quick succession. The scene of the drowning of the multitude is one of the most realistic ever put on the screen. And there is a holy calm falls over the senses as the ark is seen floating serenely upon the waters which have overwhelmed the world. You live the whole story. You see it actually transpiring before you. You actually see the waste of waters, and you wonder whether they will ever subside. Then comes the episodes of the raven and the dove—both reproduced as described. And finally the grounding of the ark and the return of the animals to the world—now a dead world—to be repeopled. The entire picture is a marvelous rendition of one of the most dramatic stories in all history. The producer has looked carefully after costuming and surroundings, and he has displayed a marvelous breadth of Biblical knowledge to reproduce a scene of this character so faithfully and so realistically.

INDEPENDENT.

"The Westerner and the Earl" (Thanhouser).—Of course, this play might be true to life, but it seems improbable enough to be only a story. This is not saying that it is not interesting or that it lacks humor. It is merely placing the story itself in the proper category. The working out of the plot, by which the foreign nobleman was dispossessed of the idea that he wanted that particular American girl, and how her ambitious mother learned that an American son-in-law was good enough after all, furnishes much entertainment and keeps the audience in good humor, and makes them appreciate the fake capture of the girl and her noble lover.

"Doctor Against His Will" (Eclair).—A reproduction of a comedy by Moliere which is certain to please, though perhaps the story is somewhat complicated for a motion picture. This may be due to the character of the subject, or it may be due to the fact that a considerable proportion has to be eliminated to get it in the film. However, what is left is amusing, even sparkling in places, and the actors have succeeded admirably in interpreting the work.

"Freddie's Shoes" (Powers).—A story which is told with the life and careful attention to reproduction which characterizes the works of this company. It is quite up to the usual run of the Powers plays, though it does not by any means rank with the best this house has turned out.

"The Command From Galilee" (Rehance).—A dramatic story which has the effect of creating mingled feelings in the one who sees it. Whether the impression is altogether pleasing or not may, perhaps, be beside the mark. Through most of the scenes the quality of the acting must be admitted, while the fanatical portion is more than ordinarily well rendered. The sensational features are admirably managed, yet, admitting all this, the picture is not altogether pleasing. Certain features of it, while they may be truthful reproductions, leave a sense of unrest in the mind. Perhaps the lesson they teach is sufficient justification for their existence, but they are not the sort that leaves the audience in good humor. If the object was to make them think, that object has been accomplished. If it was to amuse, it has scarcely succeeded. If it was to instruct, the instruction is mingled with considerable unpleasantness. The impression depends upon the viewpoint.

"The Cattle King of Arizona" (Powers).—A Western picture photoplay containing a choice collection of thrills and ending with the cowboy getting the girl he wanted. Life, action, unexpected, but apparently perfectly natural situations, strong, forceful actions, all are there, and the photography have been combined in a thriller that will delight almost any audience. The staging was done by a master and details have been worked out with attention to the small things which do so much to make a picture convincing.

"Criminal Chief's Capture" (Great Northern).—A detective story of merit and showing through a succession of thrilling scenes the clever work of a relentless and fearless sleuth. After overcoming a long succession of apparently insuperable difficulties the chief of the criminals is captured. Almost

everyone likes detective stories, and here is a remarkably good one.

"The Feast of Foolshead" (Itala).—This popular comedian appears again in some of his inimitable stunts, and raises many a laugh before the film runs its course.

"His Great Sacrifice" (Atlas).—Whether it is desirable to depict a surgical operation in such minute details is a question which probably each one who sees this picture will be able to settle for themselves. If it is looked upon as an educational film, perhaps there is no ground for criticism, but if it is merely to gratify the morbid curiosity of the sated throng always looking for something exciting, then it is not to be commended. These things are known in a general way, but there are some things in life that are better known to each one individually, not shown like this to the morbidly curious and those who are honestly interested alike. The implied tale of love running through it, leading the devoted one to offer himself as the sacrifice for the skin grafter's instruments is tender enough to be touching. But the bald representation of all the paraphernalia for a surgical operation is rather chilling and could quite as well have been left to the imagination.

"Judged by a Higher Power" (Champion).—One scene in this is startling enough to satisfy the most ardent advocate of exciting scenes. To see a girl struck blind at the telephone by a well simulated flash of lightning is thrilling, and novel. To imply that it is the judgment of a higher power as a punishment for her misdeeds is equally startling. But the incident, so unusual to photoplays, is well handled and seems convincing. The appearance of the lightning stroke is rather too real for complete satisfaction. The remainder of the picture tells its story in a straightforward way, however, and leaving nothing obscure. The passion of jealousy is well enough acted and the motive for the girl's action is made apparent. Some details may have been left unfinished, but the main features have been managed cleverly enough to make the picture.

"The Return From Seaside Bathing" (Ambrosio).—A comedy with much life and considerable claim to recognition. The acting is up to the Ambrosio standard, while the story told is sufficiently clear to be easily followed.

"Tweedledum Tries Winter Sports" (Ambrosio).—This favorite comedian appears in a role which affords him opportunity to perform a wide variety of stunts, all of which are intensely amusing. The difficulties encountered and the troubles from which he escapes after hair raising and funny experiences would tax the ingenuity of the most fertile brain to conceive.

"A Brass Button" (Reliance).—A clever detective story. The clue to the thief, the imprint of a brass button, is a point which is sufficiently novel to arouse interest. The stealing of a necklace is not a novelty, nor can it be said to be novel to charge the servants with the theft. That is too common in real life, but to locate the thief in that altogether new way makes the picture more interesting than the average detective story.

"An Imaginary Elopement" (Imp).—The producer has taken the old story about gone with a handsomer man, or something to that effect and has based a lively comedy upon it. The principal feature of the film is the travesty upon detective work which is done by the fake detective, ending up with a rough house that leaves little of the unfortunate individual to be taken to the police station. Explanations and laughs follow and the difficulty which threatened to disrupt the peaceable family is satisfactorily adjusted.

"The Mix-Up" (Imp).—Imagine the feelings of a man who enters his home only to be thrown out in a number of different ways because he is mistaken for an importunate masher. The various styles of ejectment supply most of the interest in this film and while it is somewhat rough, it is lively and pleases the audience immensely. Criticism is unnecessary. It s a knockabout subject admirably developed.

"Mission in the Desert" (American).—Made in the Arizona desert this picture presents phases of life there well worth seeing and calculated to hold the attention of the audience without lagging from beginning to end. The actors perform their parts with discretion, while the photography is satisfactory.

"The Coachman of the Village" (Itala).—A story of village life which will interest those whose memory, perhaps, runs back to some such scenes. It is well photographed, while the actors perform their parts as satisfactorily as circumstances permit.

"Adrift" (Thanhouser).—A domestic picture, filled with the tears of grief and the heart thirsts of joy and thanksgiving. It is a picture that carries a moral lesson not likely to be forgotten once it is seen. The story is told so directly and with such convincing sincerity that it holds an audience spellbound. While not all families come so near wreck, still every family's way is beset with pathetic little difficulties that threaten serious consequences. Often enough, as in this film, a child ultimately brings about changes that sweep away the clouds. Acted in the satisfactory manner of the Thanhouser company and clearly photographed, this picture is sure to please any audience.

"Back to the Old Homestead" (Lux).—Some dramatic situations enter into the telling of this story, yet it is simple enough and probably many families have had similar experiences. Not all boys require the experience of being wounded while engaged in a robbery to send them back home, but many have felt some forceful influence compelling them to return. Each actor does his part reasonably well, and the photographer has not been remiss.

"The Ring of Love" (Solax).—A lively comedy, presenting with considerable fidelity to the truth what happened when a love-charmed ring was passed from one person to another. After the general mix-up most members of an audience will agree with the unfortunate policeman, driven into the river by the old maid, "it is a good thing the ring was lost."

"The Counting House Mystery" (Yankee).—A detective story, with many thrills scattered through it, each one more nerve-racking than the one before it. Nell, the young woman detective, already a favorite with photoplay audiences once more demonstrates her ability and adds further laurels to her fame. As in previous films of this same character, the acting is quite in keeping with the subject and the interest is never permitted to lag for an instant.

"At The Duke's Command" (Imp).—An elaborately staged subject, containing thrilling moments and situations that make the audience almost gasp so realistically are they done. It is the first time that the old time torture chamber and its horrors have been utilized in compelling a girl to sacrifice herself for the benefit of her lover, but the dramatic way in which she succeeds in discouraging the duke's attentions won for her the lasting regard of the audience. And then her lover, released from his tortures, does what the duke did not expect him to do, leads the girl away despite the disfigurement of her once beautiful face. This picture made a deep impression upon the audience. It is so clear and the story is made so plain that it cannot be misunderstood. The Imp company has achieved a success which will continue as long as this picture is shown. Even though the torture chamber is grewsome and the girl's sacrifice is horrible, the effect upon the audience is to increase their interest and when the young man leads the girl away they are quite ready to applaud.

"Foiling The Camorra" (Yankee).—A lively detective story, dealing with the Black Hand and the child kidnappers. It purports to tell the story of the capture of the ringleader and the release of the children and like all detective stories, if they are reasonably well told, it holds the interest of the audience throughout.

"A Pittsburg Millionaire" (American).—An interesting subject and the details of the play have been work out with care by the actors. The situations are sufficiently strong to hold the interest of the audience and keep them looking for what is coming next.

"Maid or Man" (Imp).—If this is accepted as a more or less funny story it is interesting, but if it is looked upon as probable disappointment will follow. It is scarcely possible that any such scrapes as these could be successfully escaped by the unfortunates who became involved. The situations are funny, even though they are somewhat improbable. And the Imp players have seized upon the salient points and have developed them in a logical way. The horror of the deacon's wife when she discovers him with the supposed young woman in his arms supplies a good ending to what may be termed an exceptionally lively picture. It may be improbable, but it performs its mission of entertaining.

SOLAX QUALITY.

Although the Solax films have only been on the market three months they have proven so popular that it is decided by the company to release a second weekly picture forthwith. We have noted with satisfaction the steady improvement in quality which the Solax pictures manifest. Moreover, we had evidence only this week that the efforts of this company are appreciated by the exchanges, as in our hearing a prominent exchange man, when he heard that a second Solax release was imminent, stated that he would give it preference over another make of film.—In an early issue of The World we propose giving a lengthy illustrated account of the Solax works, especially with reference to the technical and the artistic end of their method of production.

A HEROINE OF '76.

The Rex. Co. are deserving of all the compliments that are certain to swamp them from every exchange and exhibitor in the country upon their first release, "A Heroine of '76."

This story written around Geo. Washington during revolutionary days, portrays the patriot riding horseback through the wooded country unaccompanied, when overtaken by a severe snow storm. Desirous of obtaining shelter for himself and horse from the storm, he puts in at a tavern and expresses his wish to remain until morning. The British Governor General having put a price on Washington's head, taken dead or alive, created a feeling of ill will towards him among a certain class. The result was that immediately upon entering the tavern he was recognized by a party of men including the landlord, who were enjoying their ale before an open grate. Washington having made known his wish and being directed to his room, the drinking party lost no time in planning his death; the executioner to be the man unfortunate enough to draw the first black card, and it so happened that to the landlord fell the task.

The landlord's daughter, after having shown Washington to his room, returned to the floor below in time to overhear the murderous plot, and, unobserved, retraced her steps to the upper story, and upon some pretext moved Washington and his effects to another room, and herself occupied the bed.

After many "bracers" and much persuasion the landlord was finally started on his errand of murder. Climbing stealthily up the stairs and along the hall to the room he supposed was the one occupied by Washington, he slowly opened the door, and with knife drawn rushed to the side of the bed and plunged the blade into the breast of its sleeping occupant, and retired to the floor below to await developments.

At the break of day Washington is up and ready to continue his ride. He looks up the landlord, pays for his lodging and is off before the dazed father and murderer has time to pull himself together and ask a question; but upon investigation the truth comes to him in a flash, and the picture closes with the bereaved and terror-stricken parent mourning the loss of his daughter through his own murderous greed for riches.

The story throughout is dramatically interesting, well staged, acted and photographed. If this first Rex is to be a sample of the work to be regularly released by this company, we predict a glowing future for them. MacArthur.

Letters to the Editor

BIT THE HAND THAT FED HIM.

Editors Moving Picture World:

Gentlemen—One E. Howard, claiming to be from Chicago, accompanied by his wife, drifted into this city. I concluded to retain him as electrician in my large house and he agreed to remain all winter. He worked ten days and drew quite a lot of money ahead he needed badly to get down to housekeeping and left town, leaving me to hold my opening Sunday matinee performance without an operator. He took the keys to the M. P. booth along with him and never left word of any kind that he was going. All loose tools were gone from the booth upon examination after his departure. I do not care for the money end of it, but this is something that should be told other managers, so they can be on the lookout.

You are at liberty to publish anything you like over my signature regarding the matter, and I hope he will be exposed as he should be. Thanking you and wishing you continued success. I remain, very truly yours,

Dubuque, Iowa, Jan. 30, 1911. JAKE ROSENTHAL.

Grafton, January 28, 1911.

The World Photographic Pub. Co.,

Dear Sirs—Enclosed find two dollars ($2.00) for one year's subscription to Moving Picture World. Would like the subscription to begin with the December 3 issue. The one containing the first of C. E. Sinn's "Music for the Picture" articles. I've been an interested reader of the World for some time—borrowing our manager's copies; but he doesn't always get it. (He buys from a local newsdealer, and sometimes the Woman seems to have slipped us orbit, and fails to reach here.) Since Mr. Sinn's articles have appeared, I feel as if I want them all. These articles certainly are a help to us pianists—and I think every moving picture pianist should read them and benefit by them. I'm sure our audiences think so, too. Then your "Stories of the Films" department is a great help. I like to think out the music as I read the "stories." Then, when the pictures come I know what to play. Our manager runs three independent films—"change daily"—and it's a hustle to think of suitable music sometimes.

Hoping you can supply all the numbers containing Mr. Sinn's talks, I am, sincerely your well wisher,

(Miss) MARY C. LEEDS,
Pianist Brinkman Opera House, Grafton, W. Va.

San Francisco, Cal., Jan. 16, 1911.

To the Editors of the Moving Picture World.

Dear Sirs—I wish to call your attention to the enterprise displayed by Mr. Wm. Osterfeldt, picture operator at the Orpheum Theater, this city, who is arranging to take the motion picture of Aviator Ely, who will ascend and descend on a specially-arranged platform, on the Battleship Pennsylvania, and which is to be a government test. Mr. Osterfeldt has secured the permission of the government to take this picture, and if weather conditions permit, it will be one of the greatest pictures of the present age. Ely is to make an ascension from Tanforan (aviation ground), is to fly over this city, and descend on the Pennsylvania, then make an ascension from the boat. This idea is original with Mr. Osterfeldt, who also conceived the idea of taking the picture of Madame Tetrazzini when she was singing in evening dress in this city Christmas eve, in the open air, and was listened to by at least 100,000 persons. The picture was not taken, however, on account of it being at night, but it is to be hoped that the Ely picture will be a success.

Very truly,
644 Broadway, San Francisco, Cal. B. MICHEL.

Editors Moving Picture World:

Gentlemen—I again request you to make another appeal in your next issue to the exhibitors of Penna. asking them to get busy while the present Legislature is in Session. Quick action is necessary by the exhibitors of Penns. who have small photoplay houses if they wish to continue in business.

Every exchange both Independent and Association in this State should urge the exhibitors dealing with them to take up the matter with the members of the Legislature from their District and ask them to vote for the passing of this amendment. Without a doubt 75% of the picture theaters in this State could not comply with the three four-foot aisle clause of said law.

It seems that some of the owners of these theaters do not realize what the present law would do if enforced and upheld by the Court, and are slow to act.

Trusting that you will make the appeal as strong as possible in your next issue and thanking you in advance for this favor as well as for past, I remain,

Yours very truly,
Reading, Pa., Feb. 1, 1911. GEO W. BENNETT.

Chicago, Ill., Feb. 11, 1911.

Editor Moving Picture World.

Dear Sir—In your last issue, Mr. F. H. Richardson states what is a grave insult to all scenario writers. He says "Scenarios are at this stage of the game too cheap to be worth stealing." He is wrong. Manufacturers have been, and are still paying high prices for scenarios, and if he wants to inspect my books, he will find that I have paid over $1,000 worth of scenarios, and many of them have been paid for as high as $25 apiece. I believe that an article worth $25 or even $10 is worth stealing. I know that other scenario writers have received good money for their manuscripts. Also if Mr. Richardson would inspect my books he will find that some unscrupulous manufacturers (in the great majority, I am pleased to state) have appropriated some of my manuscripts. That is, kept them, but never paid for them, while others have returned the manuscript, but have appropriated the ideas. The I can prove by several pictures that have been released by irresponsible manufacturers and which have been nothing else than copies of my original manuscript.

I do not claim to be an operator or an electrician, but I take it for granted that Richardson is all right as the head of the Trouble Department, but when he undertakes to solve the scenario problem, he is going too far out of his field.

Yours very truly,

MOVING PICTURE EXHIBITORS

Picture Machines complete with Asbestos Booth, Rheostat, Lamp House, Condensers, Objective, Shutter, Film Gate, Tension Device, Sprocket Wheels, Intermittent Movement, Crank Handle, Gears, Pinions, Shafts, Bearings, Etc., Etc.

Reel Carrying Cases $3.00, $4.50, $6.00

Spot Lights, for projecting $3.00
Incandescent ..... $4.00. Color Wheel ..... $4.00.

Imported Condensers $1.00

Lugs, A, B, ... 60 cts. pair. Magazine Rollers, etc. .....

ROYAL MOVING PICTURE SUPPLY CO. 1340 Monroe St. Philadelphia

STORIES OF THE FILMS

VITAGRAPH.

THE DELUGE.—This is a Biblical drama performed 3317 years B. C., a picture of the degeneration of the world, by sound. The Lord, observing the wickedness of the world, decides to destroy it. He instructs Noah to build an ark, or boat, in which he and his three sons, his wife and their wives take refuge. He is also told to take into the ark two of each of all living creatures. Noah does so, he is told, the rain descends upon the earth, covering it with water and the people are destroyed, but Noah, his sons and their families are saved.

After forty days of inundation the water subsides. Noah sends out a dove from the ark. It returns with an olive branch in its mouth.

After a short period the ark rests on Mount Ararat. Noah releases all the inmates from the ark. He and his sons and their wives build an altar unto the Lord, make sacrifice and offer up prayer and thanksgiving for their deliverance. The Lord sees a rainbow in the sky as a promise that he will never destroy the world again with a deluge.

THE LEAGUE OF MERCY.—Helen, an heiress and the ward of Martin Talbot, is interested in charity and recent work she is vice-president of the League of Mercy. Talbot's son makes love to her and her riches. In her visitations among the sick and poor she finds a young girl with a child. She takes the poor mother her clothes, aids and comforts her; tries to restore her to health. While she is there engaged Young Talbot, to whom she becomes affianced, enters. The young mother recognizes him as the father of her child. Helen grows back her engagement ring, denounces him and orders him from her home.

The sick woman falls back dead. Helen adopts the child and brings it up as a member of her own household.

AT THE WHITE MAN'S DOOR.—An Indian tries to court the white man's favor by selling furs. The Indian is detected and defeated in his game; the redman accuses his tribe against the white man; they waylay and wound him with a poisoned arrow, take him to their camp, where he is saved from death and released by an Indian Princess, who has fallen in love with him. When she withdraws the arrow from his wound she pleads it in the bosom of the redman.

Following the white man to his home, she discovers he has a wife and child. In jealous rage she takes the arrow from the redman's bosom, runs it into the arm of the wife, who falls prostrate and unconscious. The white man summons a doctor, administer to his wife as she did to him. The wife lives, the Indian Princess goes to the base of the rugged, where she prays, weeps, mourns and cries to the Great Spirit to receive her soul, dying a victim of her own vengeance.

A QUEEN FOR A DAY.—As a cook Bridget McSweeney feels very much discontented. She has a sneaking regard for Heinrich Vondiddlehaus, the grocer, who is very much in love with her. Bridget comes into the possession of a fortune from an uncle who died in Australia, and decides to live as becomes one of her vast wealth. She buys a house, makes a bid for society, and attracts much elegant attention. She is presented and tilts who lay siege to her heart in hope of gaining her fortune.

Heinrich does not give up his conquest for Bridget's love, to win her he surrounds himself with a following of counts, lords and deigns himself out as "The King of Coney Island." He presents himself to the fair Bridget, who immediately falls to his royal influence. They are married and soon she discovers that she has been duped and captured by her old friend Heinrich.

URBAN ECLIPSE.

ON THE BORDER OF THE FOREST.—The age of chivalry resounds itself in this fine romance.

Prince Otbert receives information that Count Harold is robbing travellers.

In the garb of a monk Otbert visits Harold's castles and finds the charges true. He denounces the Count, who promises amendment.

The Count soon forgets and attacks the Prince. Lady Isabella finds Otbert lying wounded. Harold captures the father of Lady Isabella, and later the Lady herself.

Otbert recovers, storms Harold's castle and frees the prisoners.

CATHERINE HOWARD.—Revival of an old drama founded on the marriage of King Henry VIII to Catherine Howard.

The Duke of Norfolk, friend of "Bluff King Hal," marries Catherine secretly.

The King sees Catherine, loves her, swears she shall be his wife, at the same time requests Norfolk to marry Margaret, Henry's sister.

Norfolk, to avoid marrying, pretends death and is placed in the tombs, expecting to be released by Catherine. She, however, deserts him and marries the King. Margaret saves Norfolk. Henry finds Catherine unfaithful and she is punished.

SELIG.

THE SURVIVAL OF THE FITTEST.—Tony, Pedro and Mlle. Caprin are all animal trainers with a circus belonging to the father of the latter. Both men are suitors for the hand of the young queen of the arena. Pedro is favored by the father, which is contrary to the wishes of Caprin. Accordingly Tony is summarily discharged previous to sailing of the show for America. The subsequent love scenes on the transatlantic passage for the States and finally while witnessing the performance as a spectator, saves Mlle. Caprin from being torn to pieces by the infuriated animals. Recognition and reconciliation follows.

PATHE.

BETTY'S APPRENTICESHIP.—The irresistible Betty is taken out by her mother, who finds that home is a poor place to keep such a wild and untamed spirit. The fond mother gets Betty an apprenticeship in a millinery shop. Everyone can imagine the result, and in short order the poor girl is discharged. Other positions, in the shoemaker's, pastry cook's, hardware shop and grocer's are all the scenes of her clever pranks. How she substitutes a toy bulldog for a live German cheese, which dies into space when the poor cooks attempt to slice it, is too killingly funny for words.

A WESTERN COURTSHIP.—A cowpuncher is deeply in love with the daughter of the ranchman for whom he works, and the course of true love never smooth until a messenger from Boston makes his appearance in all the finery produced by an up-to-date tailor. The cowpuncher is filled in love with the easterner, much to the disgust of the rough son of the West. At a dance the cowpuncher pulls the Boston dude's coat-tails and finally decides to take desperate measures to regain the regard of his erstwhile sweetheart. Binding up the entire party with two big revolvers, he compels the girl to accompany him, and the dude and the rest of the party take a wild ride across the snow covered ground to the nearest clergyman's house. They are notly pursued, however, and before the knot can be consummated the crowd bursts into the room. When the girl sees her lover about to be overpowered by the hands of the outraged crowd, her old regard for him springs into being, and using one of her lover's pistols, her hand does not shake while the thoroughly frightened minister performs the ceremony, and all ends happily.

WHIFFLES.—Whiffles is always in love, but being a bashful and timid youth, he does not make great progress at the home of his inamorata. In fact, his timidity actually drives before the girl he hopes to make Mrs. Whiffles; he knocks over and breaks a valuable vase. In his confusion at having done this he departs hastily, immediately after his departure, there enters Whiffles dressed in the height of fashion, accompanied by a pair of shoes for Mademoiselle's mother. The family is astonished, then angry, then they think it a great joke. Whiffles is highly indignant that he is nothing but a shoemaker, their humor turns again to wrath, and they throw the gentleman out of the window, much to the delight of discomfiture. Scarcely could he have touched the ground when Whiffles' timidity leaves him, once he had broken, and is immediately seized and thrown out after the manner of his former exit. Of course Whiffles is not discouraged, for he realizes Whiffles, and just how Whiffles is both Whiffles and not Whiffles is best explained in seeing the film, which must be seen to be thrilling.

LIEUT. SCOTT'S NARROW ESCAPE.—Lieut. Scott is watering his horse at a stream, when he is approached by a handsome Indian girl who is love at first sight, and leaving his horse, the young officer approaches the Indian village. The young Indian brave seeing the horse untethered and alone approaches, and finding the officer's army coat hanging on a bush, thinks that the owner of the unexpectedly and the Indian is killed. The shot recalls Scott and the business of the Indian tribesman, of course, blame the Lieutenant for the death of their tribesman. There is a general uprising among the Indians, but Scott makes his escape to headquarters. Thoroughly aroused, the Indians take to the warpath and completely annihilate a detachment of cavalry sent to cope with reinforcements and is captured. Yellow Moon, however, rides for help and arrives just in time to save the young officer from death. Indians leave him bound to a stake and are building a fire about him.

MELIES.

TONY, THE GREASER.—From force of habit, some might call him a "Greaser," true, he is a Mexican, but more than that he has the instinct and chivalrous nature. He falls in love with the American rancheman's daughter, and while she appreciates his sincerity, she does not return his affection for her. Tony not only loves, he respects her and will not inflict his attentions upon her, but never loses an opportunity of serving her, neither seeking recognition nor reward.

He overhears a conspiracy among a gang of dissolute Mexicans to attack the American ranch, and when they insult the stars and stripes he defends the flag, makes away with it, and a bold dash for the ranch to warn Helen of the approaching danger. She jumps upon his horse and makes a daring ride at break-neck speed to reach her father and his cowboys, who hasten to defend the home.

Tony, who has made a brave fight against the black hearted devils, is captured and shot as he presses to his lips a handkerchief that once belonged to the idol of his undying love.

The rancheman, his daughter and his men arrive in time to save the home and rout the desperadoes, but Tony, the brave, the poor Tony, dies, giving the evidence that shows his last thought was of her.

LUBIN.

A DOUBLE ELOPEMENT.—Walter Thompson and Lilly Brown were in love, but Lilly's mother refused to allow her daughter to be married as she didn't want to be left alone. Being unsuccessful in persuading Mrs. Brown to consent, Walter asked the father if he intended for him. Father was a widower and ought to have known better, but he wanted to help his son and he readily agreed to see Lilly's mother on the subject. Now Lilly's mother was a middle-aged widow and very good looking, and Mr. Thompson was smitten at once as his scruples against a second marriage disappeared like snow in summer and while the young folks were wooing under the parlor lamp, the parents were carrying on an ardent courtship. They decided to elope themselves, but on second thought would they let the children know of it. Meantime, the children had made a similar decision and oh, not for the world would they let their parents know of it. Both parties decided to elope both Walter and his father brought their ladders to the house at the same time. Both Lilly and her mother were waiting, one at a rear room and the other at the front window. Both did not see her act about the same time and both couples married to the minister's. If it hadn't been the same minister, things might have been awful the other out. However, as it was, they met, blushed, apologized, laughed. Then came the double wedding.

THE PETTICOAT SHERIFF.—Bill Jenkins was candidate for sheriff of Lucky Gulch. One day, his wife, Mrs. Jenkins, an active, determined woman was elected Mayor of a small town in Colorado. She determined to run her husband for sheriff and the boys elected her. Then Bud Evans, "a bad man" of the town, consented a compromise, and, of course, it was all right. Bill Jenkins, when he found his wife elected, was determined to run for sheriff and pinned it on her husband.

THE SHOW-GIRL'S STRATAGEM.—Ethel Lane finding her husband more interested in his studies than in herself, sought diversion in the studio of a young artist who was painting her portrait. Her husband's suspicions were aroused by the show-girl, arrived to visit them. She was coldly received by Lane. Being a very clever little girl she soon discovered rather more than friendly relations existing between the artist and Mrs. Lane. During a few days Jack Lane was a note from the artist, asking Mrs. Lane to dine with him in the studio. Instantly he was converted to a state of jealous fury. Revenge was prepared to follow his wife. The show-girl saw all this, went from the house to the studio, warned Mrs. Lane, helped her to leave by a back door and remained in her place. When Jack arrived he found the artist and the show-girl sitting down to dinner. Of course, he believed that he had suspected his wife unjustly. He denounced the show-girl for her escapade and left the studio. Arriving home he begged his wife to forgive him for his suspicions and for his neglect. The show-girl entered later and Lane in righteous wrath ordered her from the house. As she was about to leave she dropped a handkerchief but the show-girl merely smiled, shrugged her shoulders and left the home where she was an unrecognized heroine.

KALEM.

THE LOST RIBBON.—Jennie, the pretty daughter of a hardy pioneer cattleman is admired by all of her father's men, but she shows favor only upon one. Dick, the best cowpuncher in the bunch, is her favorite. Seeing a pretty piece of ribbon with which Jennie has bedecked herself, Dick suggested that the ribbon be divided, she to keep one piece and he the other. The same morning on which this ribbon episode occurred the father and mother of Jennie are called away to see a sick relative. After seeing her father started on the trail Jennie while returning to the house loses her share of the ribbon, which was picked up by Frank, a rejected suitor. Knowing that Dick is favored by Jennie, Frank shows him the piece of ribbon and tells him that Jennie gave it to him. A lively quarrel follows, the two men being separated by the

ranch house, who suggests that the party of boys ride to the ranch cabin and learn from Jennie whether or not she gave the ribbon to Frank. While the quarrel about the ribbon is going on a band of Sioux Indians have attacked the cabin. Jennie and her young brother bar the doors and windows and take refuge in the upper story. The cowboys arrive on the scene just as the Indians have broken down the door. A short and sharp battle takes place. The Indians are driven away and Jennie and her brother rescued. As the rescued and rescuers are gathered together Frank, realizing his false position, confesses to Dick that he found the ribbon and hands it over.

GRANDMOTHER'S WAR STORY.—"Before I met him, your grandfather was in the Confederate Secret Service. Being an expert telegraph operator, he was detailed to tap the wires that connected the Union headquarters and learn what advance information it was possible to obtain. The Union officers were greatly worried about the leakage of important orders and sent detectives to inspect the telegraph lines. In the meantime the Yankees planned a decoy message to send over the wires, with a view of holding the operator who had been surreptitiously obtaining information intended only for the Union officers. The message read: 'Be ready to receive important dispatch late this evening.' Unsuspectingly your grandfather returned to his post to await the passing over the wire of the important message referred to when all of a sudden a detachment of Union soldiers broke down upon him and he certainly did have a narrow escape. He got away, however."

The escape of the secret service agent and the many complications that arise make this production one of thrills throughout.

GAUMONT.

NAPOLEON IN 1814.—The opening scene to this realistic war drama is laid at the Lapiere homestead in the little village of Tonnere, France.

Pere Lapiere, the surviving son of a war victim and the only support of his mother, is drafted into the army of the French. On January 6, 1814, we witness the leave-taking of Pere from his heart-broken mother for the recruiting camp of Napoleon.

In the battle of Fere Champenoise, we encounter Pere wounded and unable to accompany his comrades in their retreat before the advancing forces of Blucher.

Napoleon on his forced marches to aid Generals Mortier and Marmont in the defense of Paris, passes through Tonnere and takes possession of the Lapiere home for a much needed rest. This offers Madame Lapiere an opportunity to seek revenge herself upon the man she believes responsible for the death of her son, one of whose comrades was the prisoner advised of the visit met by him.

Taking a large knife, she is about to attack the sleeping Emperor but fortunately is interrupted by the awakened guard and hastily overpowered. The commotion rouses Napoleon and when he realizes the woman was about to attack him, he orders her liberated and confronting her asks her to step forward and explain what she contemplated.

The woman's passion roused, her thirst for revenge unsatisfied, she rushes forward with upraised arm, the gleaming steel blade in her hand, to strike the fatal blow, but the majesty of Napoleon, his strength of character, his look of compassion and sympathy, drives conviction to her very soul that she is wrong. Overcome of bashfulness follows, the knife falls to the floor, her arms drop to her side and she shamefacedly bows and on her bended knees implores his majesty's pardon.

At this juncture Pere, whose wounds do not prove fatal and who has slowly gained his way home, enters the room. He can see his mother kneeling and thus fall into such emotion that he utterly oblivious of their surroundings. When Pere realizes that he is in the presence of the Emperor, he salutes and is at once advanced in the parlance of the military ordered to step forward. The generous command for having returned home without leave of absence, the Napoleon, travelling with compassion the mother and son, orders Pere to be honorably discharged.

Resorting to the interests of his country, which after all encompass the individual welfare of every one of the fellow countrymen, Napoleon realizes the unfortunate experience of the night of March 30, 1814, was prompted by the sufferings of a mind tormented and perverted by the cruelty of the age and draws the curtain upon mother and son happy with one another in the enjoyment of a favorable turn of fate.

NAPOLEON IN 1814.—A dramatic incident from the life of this "Man of destiny" which shows him not only as a stern and fearless leader but as a decidedly just and sympathetic man.

War's devastations, separations, dangers all enhance between forced hardships, hardships and conflicts brought visibly before you.

Through all, the master spirit moves, directing, driving planning, encouraging, suffering not less than dangers with his soldiers and loved by them.

THE STRONGEST TIE.—Showing the strength of parental love even when tribal and hardships would seem so cruel as to kill all tenderness, and when a poor couple have an opportunity to sell their little daughter for a large sum of money. From the standpoint of the lonesome wealthy people, who would make the purchase, it shows what money cannot buy.

JIGGERS' MOVING DAY.—With an amateur drummer in the apartment on his right, a trombone player in that on his left, and a showmaker in the room above him, Jiggers grows nervous and decides to move. He hires two loungers to help him, rents a hand cart, loads it heavily and places himself between the cart handles and starts down the street. The unbalanced portion of the load and the weight forces him into the liveliest run in his experience.

EDISON.

SELLING OLD MASTER.—A mortgage upon the old place is being foreclosed, and the lawyer for the estate is present to see that the old home so long occupied by his family is theirs no more. Old Master is very strong, and the news results in his death, a death which leaves his young daughter in charge of two old darkies. The girl is sent to New York and given music lessons to the child of a wealthy family, and there is a young man in the family. Then we see the old studio in New York without Master and with very little money left.

She sits in front of an auction room, they see an announcement of the sale of the Southern furniture from an old Virginia home. They enter and find the portrait of "Old Master" about to be sold to a saloon keeper. They succeed in buying it from him, although he outbids them, and they find themselves upon the streets, without money and without means of support. The pathetic side of the situation is very strongly depicted by the entire situation, particularly when an officer of the law invites them to move on, as they are attracting a crowd.

At this moment two young people in an automobile see something grasping upon the sidewalk about a portrait, and another man in the automobile has stopped and in a few seconds more the girl kneels, clasping the portrait in her arms, to the astonishment of its dusky possessors. Of course she takes them home with her to the new home, and of course the old darkies become a prominent place above the mantel in the new establishment, while the old darkies become the faithful servitors of "Little Master" as they were of "Old Master."

THE DOCTOR.—"The Doctor," is a famous oil painting by Mr. Luke Fields, R. A., of England. In the latter part of the silent drama is shown in detail, the small but exact reproduction of that famous painting, which is now hanging in Tate's Gallery, London, and which won its painter knighthood.

Around this painting has been woven a sweet love story which opens in the twilight glow when the famous specialist, Dr. Gray, bends lightly over the head of his lady love and wins her consent to their union. There is quite a difference between their ages, yet the sweet little lady knows when she looks into his eyes that she is looking for true strong, tender hands and that all will be well with her.

Suddenly the spectator is confronted with a sharp contrast to the tender scene of love and happiness, in a view of one in which sorrow and anguish, pain and death, stands supreme. Beside home with father and mother snatching the life this ebb away from their darling child, lying upon an improvised operating table in desperation the father goes forth to send Doctor Gray, the famous specialist, and begs him to come and save this little life.

This by chance, transpires upon the night on which the wedding festivities are to be announced, and he is all dressed to leave when the telephone broken further makes his appeal for aid. It isn't money or fame that wins the doctor's consent to his duty but pure, human sympathy and he goes to the humble home to fight with mighty nerve and determination for the life of the child. He goes to cause to the gay reception at her home. A last news comes to her that he will be unable to attend. Her pride is struck to the quick and wounded in her heart, she determines to go her self and see why she is thus forgotten for the least of her greatest happiness. She goes and sees why she has been forgotten, and her heart goes out to the gallant doctor who fights for and wins the fight and wins and saves the little child's life.

TWO VALENTINES.—Here we have a typical New York negro boarding house with the usual mixture of nationalities and dispositions. The central figure in this particular boarding house is the principal colonizer in the house and the two Amethysts, a young man and a young girl who have very fancy hats, but unfortunately very bashful that they are almost too timid to speak to each other. As St. Valentine's day approaches both one in a way to decorate their sentiments by sending each other a beautiful valentine but in disguise that each are unbeknown recognized as they select two valentines, one and illustrated in appearance and most comedic alike as follows:

"My Valentine I love you.
Your sweetheart I would be.
But send back this sweeter verse
If you do not agree."

Upon receiving the valentines each is under the impression that the valentine has been returned and the natural overture of affection rejected. Thus is more than they can bear and they sadly leave the boarding house, which has no more charm for either of them. By some strange coincidence they find themselves side by side in a street car. Coming face to face suddenly, a pair of the car causes both valentines to drop and an explanation follows, with the result that they come to an understanding and joyfully return to the boarding house, where they are greeted vociferously and discreetly left alone. The two heads, very close together, are finally separated by a vision of the two valentines coming from the side and joining as one.

ESSANAY.

"A WOMAN'S VOICE."—Perry Wells, an artist, falls in love with Grace Allison, a young society debutante, the romance originating with the painting of a portrait of the young lady. Perry's portrait also wins the approval of Miss Allison's father and the match is agreed to. Perry is thoroughly devoted to his prospective bride, but at certain periods of the time he is so pressed with work that it appears to the thoughtless girl that he is neglecting her. In order to save all the time possible Perry moves into his studio and works late at night, often not arriving in the mornings until quite late. Perry employs a negro janitress to keep his studio tidy, the woman calling as a rule early in the morning before the artist arises. One morning while the negress is busy dusting and sweeping and Perry is still in dreamland, Miss Allison calls up on the telephone. Imagine her dismay when a woman's voice informs her that "this is Mr. Wells' studio"—and to that hour of the morning! Furthermore, the voice says that Mr. Wells is not up yet. Miss Allison hangs up the receiver with a long, thoroughly enraged, for she is confident that Perry is a contemptible deceiver. In a moment she smashes off the ring calls a messenger boy and dispatches the ring and a curt note to the luckless artist. It is some time before Perry can fathom it out, until the negro janitress confesses, when he makes her accompany him to his fiancee's house, where, happily, explanations are made and the ring is returned to Miss Allison.

"TEN WORDS FOR TWENTY-FIVE CENTS"—Binks, a traveling salesman, is called to the end when he receives a telegram from his wife, stating that she is dying. The information is both startling and unexpected, as she had only been left home a few days before his wife and appeared in the best of health. Binks makes a flash for home in the quickest possible time, but a series of obstacles to his progress arrives at his destination, his attire a wreck. Furthermore, he finds his wife just as base and hearty as when he had left her, with not the least appearance of any mortal ailment. The puzzle is explained when Mrs. Binks tells him that the original telegram had read: "My dear Frank, come home at once. I am dying." But the new telegraph operator, with the wisdom of Solomon, had cut off the last three words in order to get the message into the ten word limit.

"THE BAD MAN'S DOWNFALL."—When pretty Molly Martin comes out to the West to teach school she is beset by many admirers but the most persistent of all is Slim Jones who is the local aristocrat. He is the "bad man" of the town bully and a scoundrel worthless among all the citizens except the other cowboys. Slim's unscrupulous conduct arouses the righteous indignation of Molly's brother, who is a cowboy, and he is forbidden to come to the house. Slim continues all the young men of the town that he will shoot any of them on sight. He also uses on his girl the young women furiously charging and his unfortunate Mexican wife. Another cowboy comes to town and falls in love with Molly. The latter becomes aware of Slim's intentions to kill him and warns him. Fearless of Slim's threats, the young man calls on

figure, but a pure sweet face, using the trail to undergo the toil of the heavy gait, when a five-cloud setting throws to the gallant hotel boys each which to duck. Such an occasion is on this day having taken out long before day took to gather the dewy blossoms and fruits from five passengers up said to the young autumn before the opening of the Fair. This done long before noon when the sun is on the wane and ropes off through their baggage and always until the morning was so came her. Going enough the village she meets Steve on it is about time for supper. Offering his bouquets, he purchases one to give to the object of his affection, owns, and of small, poor Bertha and she had some one to show her these little attentions, particularly Steve, as she has always loved the handsome young fisherman. Coy, though, imagining that she can have her chance of the boys on account of the her attractiveness, and delight in holding Steve's little favors up to ridicule, and this occasion is no exception, for when he leaves her to attend the Fair, she returns to her with the bunch of wildflowers, she pokes him at it. Then as the last straw she starts snatching the flowers from her and catches them under his head, leaving her for good. This at first amuses Coy, for she thinks herself rid of Steve and he will come back. But not so, for as he dashes back to his cottage he meets again the little flower seller. Her sense of pity is sufficient to turn and in a moment of pique through wounded pride rather than a tender sense for Bertha, he asks her to attend the Fair with him. Her joy is ecstatic at this and she and Steve make their way to the Fair leaving Coy to the tragedy of fate, who has from a distance witnessed their meeting. However, Cora assumes an indifferent mien. Feeling that this action is induced by a spirit of revenge. This is at first true but Steve's association with Bertha cultivates something more serious. He now realizes the worth of an affection born of a pure soul, and they become betrothed, their happiness following shortly after. Cora is now the one to suffer wounded pride. She realizes she has lost the best catch in the village, and to one whom she regards as so inferior. Obsessed by a desire for revenge she determines at once to speak it. Some time later she visits the young couple's cottage, ostensibly to congratulate them, but upon leaving drops a note to Bertha to meet her at the old trysting place. More than mere curiosity impels Bertha to see her, and on the eve of his departure on a long trip to the city she bids her an adieu. More than a year passes and no word comes from the sailing party, until late one afternoon their vessel is seen in the distance slowly nearing the shore. The little village is at once alive with excitement. The townspeople inform Bertha of the approach of the long absent fisher crew and she takes up her little charge, which had arrived in the meantime, and as near her way as fast as possible to the landing place. Her haste is almost hasty owing to joy in the anticipation of Steve's surprise when she shows in his arms their little son. But what grief awaits her, for upon arriving she finds him off to her cottage. Bertha arriving just in time to see them going hurriedly up the beach. Almost heartbroken and forlorn she starts in the same forward, when at a turn in the lane she comes face to face with Steve. What a meeting. He now realizes what a contemptible brute he is and cannot for the heart to face her. Bertha, however, has nothing but forgiveness and love shining in her countenance, so Steve takes the little one to her outstretched arms and together they go to their humble cottage. Bertha, Coy, transfixed with suppressed rage on the sands.

WHAT SHALL WE DO WITH OUR OLD?—An old carpenter starts off for work, leaving at home his wife old and ill. At the shop a new foreman is put in charge, and the treatment of the old hands takes place, as the employer insists upon the infusion of new blood among his employees, hence the old man with others suffers the penalty of being old—discharged. At his age he finds it impossible to obtain employment, and leaving home active and independent all his life, is so humbled to seek charity. Later, his savings having been exhausted and his wife quite sick, obtain, starvation promises to be their lot. He goes out to make a last effort for work, and on his way passes a residence before which stood an automobile. Two ladies alight, one carrying a dog, for which the couple have great affection and care. As he views this scene, the old man ponders over feeding time a dog's lot is preferable to his. Weary and hungry he at last brews to make a desperate attempt to obtain food by breaking into a butcher shop and stealing a basket of provisions. He is caught, however by a policeman before he has gotten a block away and taken to the Night Court. Here the old man tells his story as it appeared one, and little credence placed in it, as he is put back in the pen. The judge, a kindly disposed man, fearing he might have made a mistake, sends the officer to investigate. The officer returns with the report that the old man has not exaggerated the case. The judge then releases the old fellow and sends the officer home with him with aid—financial, medical and material. But it is too late, for the poor woman's life has gone out during her husband's forced absence.

Independent Film Stories.

GREAT NORTHERN.

FOUND AGAIN.—Two young people are betrothed and married, and for a time live happily together. Only the hope of a young man's love across cold, and the husband, to get rid of his wife, tells her that the marriage was not absolute. Full of grief, the young woman seeks her parents' home, taking with her her child. The mother gives her a cordial welcome, but the father cannot bear to think that disgrace has been brought on the family name, and he will not make a home for the young woman. The husband has succeeded for some means of gaining a livelihood, and being at accomplished singer he determines to tempt fortune on the operatic stage. He goes to a theatrical agent her voice is tested, and the result is so satisfactory that she is given an engagement. Fame is quickly hers, and she has a host of admirers. One of these, a baron, amuses her by his attentions, and in a fit of pique at the time the latter she strikes him a passionate blow in front of the assembled company. At this public rebuff the nobleman is greatly incensed, and sets about revenging himself on the prima donna. In an interview we are shown the theatrical star's little home, where a nurse keeps watch over the existence of her pretty child. The mother brings home a doll for the little one, and snatches a few moments relaxation from her multitudinous engagements. The time comes when she is invited back to the theatre, and in the operatic scene we see her singing on the stage and receiving showers of bouquets from admirers. The gay scene quickly changes to one of tragedy. The villainous baron is seated in one of the boxes and tries to bribe the prima donna's servant. He approaches rush forward, the inanimate form is borne from the stage, and consternation reigns in the theatre. The police question the servant, and victim is taken to the hospital. The doctor proceeds to dress the wounds, glances at the beautiful face, there is mutual recognition, kisses and all love not again. Greatly affected the man sinks on his lovers beside her, and as he does so, her spirit passes away.

THE LIFE OF A MUSCHIK.—A film that, with the aid of the simplest plot, gives a very clear idea of the daily life of the Russian peasant. A typical example is seen, with his wife and children, sitting down to their evening meal. In the corner is a little shrine, and before going out to the labors of the day the devout workman crosses himself in the fashion peculiar to his religion. At mid-day, the wife gets ready some food, and takes it to her husband in the fields. On the way back she is stopped by an official. Her husband hears her cries, and runs to her aid, but, however, is no match against him. The official, enraged at being thwarted, has the husband arrested and horsewhipped. Some time afterwards, we see the peasant at his labors, he is thrown from his horse and severely injured. The peasant's child comes to his assistance, and calls her father, who, however, is more disposed to take vengeance on his enemy than to help him. The official is severely injured, and the peasant is carefully tended at the peasant's home. The kindness shown to him brings about repentance, and he repents the error of his ways. A happy finale.

THE FALSE ALARM.—This is a rattling good comic, in which a man passes through all sorts of adventures in his dodge his mother-in-law, who comes to pay him a visit.

YANKEE.

HER BIRTHDAY SURPRISE.—Just how she happened to marry on her birthday, she could only attribute to an accident because the coincidence seemed to be the only thing remembered. However, her artist-husband kept this thought in mind when the time arrived for the celebration of their second wedding anniversary and planned a little surprise for his dear little spouse.

Hubby decided the most pleasing present he could bestow on his lovely wife would be a beautiful portrait of her painted by himself. How to execute a painting and keep it a secret was the next problem to solve. At last he took the housemaid in his confidence and secretly used her as a model. Filling order to dodge his mother-in-law, for a time, people began to gossip about a stranger woman who posed in the artist's studio, behind lock and key. The wife began to hear these comments and her father, mother and sister and brother joined the village mob in denouncing the disloyal and erring husband.

The portrait was nearly finished, but to divert suspicion, a change of models must be made, so the cook was pressed into service and the work continued in a small house in the outskirts of town.

But the family tracked him there and through the key hole saw him kissing his fair charge he was working on. Then they burst in the room and confronted him with his guilt. Of course you can imagine what happened when they saw the portrait.

A LIFETIME PENANCE.—Tales are numerous of the miscarriage of justice. Many crimes have gone unpunished and not a few men have been sorely punished for criminal deeds never committed.

But the man who goes through life with a conscience shattered by the knowledge of wrong inflicted on another usually comes to grief sooner or later. So it is no wonder that one of the principals in this all-absorbing film—surprise of ours, a wealthy broker, who accidentally killed one of his employees and told the world it was a case of suicide, was seized with frightful horror when confronted by a likeness of the dead man's face, many years after.

With all the sin was not likened unto his partner, and had not applied for a position to the very man he knew was the cause of his untimely years previous. the old broker would have no doubt carried his ever-haunting secret to his grave, but fate conspired to bring about proper retribution to the sorrowing family and a combination of circumstances served to add personal interest to the unfolding of the plot.

WOMAN WHO DARED.—Nell Pierce, favorite film detective of the motion picture kingdom watched the most subtle of crimes in her notable career. That she succeeded in running to earth the perpetrator of the dastardly deed against the station seemed nothing short of marvellous, but Nell is something of a marvel in herself and rarely suffers defeat.

Perhaps the story does not unfold as most plots do, but the mystery is not explained until the very last which keeps one "keyed up" with excitement and interest.

A series of remarkable changes of disguise characterize Miss Pierce's work in this film as above the average character impersonations. In short, "The Woman Who Dared" is an unusual production.

THANHOUSER.

FOR HER SAKE.—In the eve of the Civil War, a young southern girl secretly marries two suitors. The sum of her choice goes to fight under the Stars and Bars, the other to the Stripes and Stars. Full of bitterness, throws his fortunes in with the Union.

Later the young confederate is captured and the officer before whom he is brought to be questioned turns out to be his old rival. But the man in blue is lacking in chivalry. He forces the helpless foe, puts him in a cell, and by harsh treatment tries to break his spirit.

The girl, hearing of her lover's plight determines to rescue him. She eludes the sentries, reaches the prison, and by bribing the guard, the man a file with which he cuts away the bars. Then the two flee, but at the last moment are discovered by enemy forces. The officer, sight of the man, but the fugitives reach their horse and ride away.

The Union officer, enraged at the escape of his enemy takes up the pursuit himself. He tracks the pair to the home of the girl, and finds under the Federal lines. Whatever faults the Unionist has, he is not a coward. He stations his men around the house, and then with a flag of truce and escape, and, pistol in hand, enters alone. He boasts of the feat of making his foe a prisoner singlehanded.

In his search he finds the door of the parlor locked. He suspects inside a secret panel, smashes down the doors, and finds the man he wants, and he does not need arms.

The Confederate, grief stricken, is bending over the body of his fiancee, laid out for burial. The sentry's discharge of a rifling at him, had extinguished the light of his loved one's life.

CHECKMATE.—A young heiress had two suitors, one a well-to-do nobleman, with a long line of ancestors and wealth, and the other a bright, young American business man. The girl's aunt, with visions of high society in her mind's eye, favors the nobleman and is hurt and grieved when the girl selects the American. The baron, who never thought for a moment that the girl would be rejected, vows vengeance on his successful rival, and induces a friend to aid him in his plot.

When the young man calls for the fiancee, he finds she is out and waits for her in the room where the baron's friend is also waiting. In the moments later, the servant, attracted by cries, rushes in to find the baron lying wounded on the floor with the other bending over him. A knife in his hand. The baron and the aunt both swear that Jack did the stabbing, and the young man's protestations saw him with the knife. It is a clear case, according to the jury, and Jack is sent to prison for life.

But his sweetheart is faithful to him and determines to prove his innocence. Her task proves hard for her. She meets on the street a poor resembling Jack, a homeless outcast, whom she plans to work with. She finds him in a garret, where a law said gave him the food and shelter that he cannot lend himself. The girl makes a bargain with him. He is to take the place of the prisoner about to be paid liberally regardless of the length of time he serves. And the man gladly consents.

The heiress plans the substitution in such a clever way that the suspicions of the authorities are not aroused. The aunt, confronted with the man she has wronged, believes he is a ghost and admits that she and the baron plotted to put an innocent man in prison. She confesses that the baron's wounds were self-inflicted, the servant and the policeman, though they swore to the truth, placed a wrong construction on what they saw, and a man was punished for a crime he never committed.

The convict is promptly pardoned, without the

THEATRICAL ARCHITECT

FRANZ-CARL-KOENIG

OFFICE, STUDIO, AND SHOPS 4912 TO 20 PARKSIDE AVE., PHILA.

We not only make Plans and build

Theatres and Vaudeville Houses

We also build

MOVING PICTURE THEATRES

We have built over 60 Theatres the last 5 years which are all ORIGINAL in Construction, Design and Decorations

AMERICAN.

A PITTSBURG MILLIONAIRE.—Philip Nash, who advances rapidly from the position of a common laborer to that of general manager of one of the wealthiest and most important of our steel manufacturing interests; the marriage of this young man to his boyhood sweetheart; his wife's contentment with her lot, and then the final disruption of their happy home, due to the changed conditions attendant upon his rapid advance in the commercial world. The depiction of Nash's eventual downfall, after he has shown conclusively his preference for a singer of note, a young woman famous in the light opera world, whose charms and fascinations lead to his complete undoing, is very strong.

ON THE INSTALLMENT PLAN.—Two chaps from the country arrive in New York in their search for fame and fortune. On their success is dependent a large share in money which they will receive from a wealthy uncle and aunt if they make good. They fit up a small flat on the installment plan and then look for a position. This they find it impossible to obtain and therefore find it impossible to pay the installment colleege. The collector calls in his huskies who remove all the furniture from the young fellows' flat leaving the boys nothing but their bed clothes and pajamas. Coincident with this occurring they receive a telegram from their aunt and uncle that they propose to dine with them that same day. The boys are in an awful predicament as they have been writing their relations that they were getting along fine in the city. They have to keep up an appearance of prosperity. They discover that their neighbor in the next flat has left the city for the day and decide to appropriate his belongings temporarily. This they do and likewise take advantage of his well stocked larder and some extra suits of his clothes.

The aunt and uncle arrive and the neighbor returns to find the empty flat. His consternation can better be imagined than described. Investigation leads him to the boys' room. He indignantly takes back his possessions. The uncle and aunt leave in high dudgeon and the boys are left as they started—with an empty flat and a suit of pajamas apiece.

TOO MUCH AUNT.—The spirit of deviltry has been well developed in the boy, and the father believes that "to spare the rod is to spoil the child." In the family, however, there is a doting aunt and it leads him to the boys' room to indignantly takes back his possessions. The uncle and aunt leave in high dudgeon and the boys are left as they started—with an empty flat and a suit of pajamas apiece.

TOO MUCH AUNT.—The spirit of deviltry has been well developed in the boy, and the father believes that "to spare the rod is to spoil the child." In the family, however, there is a doting aunt and it leads him to the boys' room to indulge the youth by excess of cuddling. The youngster takes advantage of this weakness and on one occasion to remain away from the hated school, he has only to pretend to be suddenly affected with a violent "humanpicks." Mother's as far as his mother and aunt are concerned and he is assured of a day at home, until the father takes in hand. He has every reason to suspect the young man is bluffing and to make sure calls in a doctor and a specialist, who, after examining the lad's complaint a simple case of "Hookyites." Then, in spite of the tearful protests of Clarence's champion the father takes the matter into his own hands and administers the slipper with well applied energetics. The young man is completely cured and she he to school with great alacrity and to sit down, but firmly convinced that the old man knows his business.

A QUIET EVENING AT HOME.—The reel deals with one George Gibson, a commercial traveler, who returns home from a rather long and arduous trip on a Saturday. His wife is delighted to see him and gladly acquiesces in his request for a real old-fashioned quiet evening at home. After making her spouse comfortable with slippers and pipe, the loving wife takes her sewing and they settle for the day for a quiet evening at home, but to be. Things start to happen immediately. A neighbor reminds the wife of an engagement she has made some days before, but to please her husband the wife excuses herself from keeping the appointment, saying that she expects her husband home at any moment. They once more settle down to their quiet evening, but an answer comes to her invitation from the neighbor saying that she cannot wait any longer and must go out to take care of the house and look after Georges comfort and wait for George's arrival.

The old ladies arrive and it is up to the wife to make good on her assertion that George had not yet arrived at home. The husband is therefore hidden in the next room. He manages to get away from the card game and relieve his embarrassing position at the first opportunity she leaves. The old ladies, the dinner and the spinster aunt start to investigate their friend's flat and private affairs. In the meantime the husband and her jealous sweetheart return from an evening out and the most upon entering her room, catches sight of a pair of masculine feet under her bed. George has hidden there in order to be out of the sight of the old ladies upon their tour of the apartment. The maid thinks George a burglar and calls for help. By the time they are through with George he is a pitiable sight and everybody in your audience will have a sore side from laughter. There is sufficient slap-stick comedy in this reel that, when coupled with the logical and connected story it tells, it will undoubtedly prove to be one of the funniest reels released during the week.

CHAMPION.

THE OLD MAN AND JIM.—The "old man" never had much to say, excepting to Jim, and Jim was the father's favorite. The old man knew, and so did everybody in the town, including the lady's own husband, that Jim loved his neighbor's wife. But Jim didn't care and the old man was so completely wrapped up in him that he closed his eyes to the silliness of the lad. Nine sons and Jim was the wildest of them all. Then came news of the war that was soon to break forth between North and South.

And the inevitable happened. The lady's husband saw Jim stooped to kiss his wife and she permitted him to try. A row that resulted in a disgraceful fight was precipitated and while the husband lay stunned and kneeling upon the floor, the news was thrown like a bomb upon the excited crowd in the room. The war has broken out! The war, that terrible, but necessary slaughter of brave men was begun and Jim was the next to go. Some wagging tongues suggested that he had to go to escape the result of his amorous folly.

However, "old" Higler soon made back that Jim was not removed from the whole regiment, white or black, but his fighting was as good as his farming was bad and held carried two old dog through the hardest fight that ever was.

The old man wanted a letter to Jim and the read it to the boys. It said, "Guard Jim, take care o' yourself." Then came the battle of Petersburg. Here I cannot recommend the story in print for behind was cursing, and there was why mowed down the lads in line. They can spark kept Jude like a wild, for he dreamed only the time to get up to the enemy's line. Jim was pointed them to other and pushed to assist. In the fight Jim was wounded by a bullet and on Jim, a lieutenant with the arm gone.

So battle in those terrible times was over. None but the dead and wounded left on the battle up curious ones and those luxurious dead as one to life. Amongst even dusky was the face of beloved Jim held tight in the hand of his own Jim.

While his life blood ebbed away, Jim appeared to him a vision of the best great figure of liberty, George Washington, and in his ears sound the farther of emancipation. Amazing thing for whom Jim was now dying and believing those two great legends for Freedom, about whom he had comprehended in her rebus of freedom. Blending the visions the vision fades and Jim with an effort rises to his feet, climbs to the top of the dead and waving the beloved flag he calls to them to awaken and come to the battle. Furiously waving the tattered flag he dies, and the men, in spite of General Ulysses S. Grant and some of his aides.

Think of a picture that was fair enough up to the shoulder and the head of Jim and the war all through and a gorgeous red and white and blue covering him. The old man standing near him. Everybody looking away with tears, and the hand of the flag has rings to his father's, the old man's wedding ring on his own. Well, good bye Jim, and true to yourself.

SOLAX.

CORINNE IN DOLLYLAND.—[illegible] nothing splendid by her [illegible] was [illegible] dainty doubles that was [illegible] [illegible] [illegible]

rently prospering in his love affair when a stranger appears on the scene. Wallace Crawford, an American patriot, was evidently finds Pablo trying bravery on his mama. Crawford rides up to the home of Rosita and asks for a drink. He is quick to note the lovers' tone and gradually carries off the Cuban girl and reserves to rave for again. He rides away and Rosita, forgetting Pablo, seeks with attractive to patch concern after the visitor. Pablo calls with his guitar and, as was his wont, played to the girl, who, second lesson, sits, his bowed his thoughts to another. Pablo, in a scene and awed on the course, hailed to steer by the surf. Some of this unfinished, Rosita dreams and her dream is depicted on the screen.

In her dream she meets Crawford, who is an adept in the art of disarming the opposite women. He attempts to coerce her, but is repulsed. Knowing the laughing of women for this ery he produces rare jewels and adorns the girl with a rich necklace, which she admires. She is now ready to be in his arms. He puts her more away, Crawford leading his horse. They are detected in their clandestine lovemaking by Pablo, who summons the guards. Rosita, in her dream, thinks Crawford means honorably by her and she directs his steps to the church and asks the priest to unite them in marriage. Crawford has not reckoned on this phase of his—to him—harmless love affair and he declines. He is overpowered by Pablo and only the intervention of the holy Father saves the life of the faithless American. During the struggle Rosita awakens from her sad dream. She is contrite, and the drama closes with the venerable Father uniting Rosita and Pablo in marriage.

BISON.

"THE HALF-BREED'S PLAN."—Dick, the husband of Manchuria's daughter, Daisy, is returning home with the money from the sale of cattle. Daisy and her father go to meet him, he is in a buggy and she on horseback. The half-breed plans to waylay them with his pals and secure the money. His plans go away, however, for Daisy, mounted on a fleet horse, gallops home and secures aid, and the cowboys by desperate riding rescue Dick and the old man, who are engaged in a running fight with their pursuers. One by one the desperadoes are picked off until they are all captured or wounded.

"THE SALTED MINE."—Burns "salts" a mine, hoping to sell it to Hacker, but Davis, a gambler, wins Hacker's money. Hacker starts home with a lonely road and wounds him, but is scared away by a prospector who hears the shot and carries Davis to a dwelling. The wallet drops from Davis' pocket and the prospector tosses it in the wagon. The prospector strikes a rich claim and tells his wife. The cowboys and others and flies claim papers first, driving the prospector off, who hitches up and finds the wallet, which he appropriates. He in payment of his stolen mine. Davis starts to work the mine and discovers that it is "salted" the salt is the fake of Burns for Hacker's benefit.

TRIALS OF BUD BROWN.—Bud soon demonstrates his ability to protect himself, and wins the friendship of the cowboys' sporting chum. The bully, who loves the boss' daughter and resents her preference for Bud, but takes his defeat with a sad grimace. Bud, but nearly loses his life when later attacked by Luke and his companions. He is saved by the girl, who calls the cowboys, and Luke and his pals are kicked out of camp.

ECLAIR.

PUNCH.—Peter has been out of work for some time, and his distress has fallen upon his family. His wife, Jane, endeavors to get work, but in vain. Their little boy George, of course, adds to the misfortune and trouble of his parents, and, having seen a fine Mr. Punch in the window of a toy store, the unfortunate mother lets him have it. The mother is penniless, and is obliged to resist the child's pleadings. A little later George falls ill—deprivation has undermined his health, and in his delirium, the child dreams of Mr. Punch, and calls continually for him. The mother is heartbroken, and in her crazed anguish she rushes out of the house, and entering a toy shop, seizes her opportunity to hide "Mr. Punch" under her shawl. She leaves the store hurriedly, but she has been seen by the shop proprietor, who quickly follows her. Jane rushes home and places the longed-for toy in the arms of the child, and is beside herself with joy when she sees that the possession of his one desire, seems to restore the child to the normal. In favor seems to have disappeared. At this moment the Toy Dealer enters, accompanied by two Policemen, who immediately place Jane under arrest for theft. At this, the husband returns, bringing the good news that he has found work when he learns what has happened, he is furious, but with his wife, for he cannot understand how she could bring herself to steal, even for her child's sake. The Merchant has been looking on all this while, and now understands the whole situation; he is a kind-hearted man, and, pitying the poor mother, he orders the policeman to free her, and leave the premises. At this great and unexpected kindness, the wife falls, weeping, into her husband's arms. The Toy Merchant then tells the little fellow that he may keep the "Mr. Punch," and departs after having received an affectionate kiss from the grateful child!

BEWARE OF THE BOMB.—The poor Janitor is frightened to death. Just outside his door is a suspicious box, in appearance quite alarming. It is recognized as a Bomb. The Police Department is called, and the officers sent to investigate do not go all patient room except a single sigh of relief that they watch the exit of the Municipal Laboratories drive off with the ominous article. Arrived at the fair laboratories, wherein the Expert Expert opens the suspicious box, the officers standing around in awed silence. No time announcement of all, when the box is at last opened, there lies a most luscious pineapple, of so tempting an odor that the Expert decides to "try one and eaten! Soon there is nothing left of the pineapple but the rind.

Next day an similar box is brought into the Laboratories. Of course, the Experts know all about such boxes now, no stupid precautions is necessary in this case—the quicker they get at the pineapple, the better, their mouths water at the very thought. Next instant, a crowd of greedy friends know quite where they are—a real bomb has exploded and scattered them to smithereens! They are justly punished for their gluttony.

IMP.

"ARTFUL KATE."—The story opens with a pretty love scene between the lieutenant and his betrothed, Kate Stanley. Hammond is ordered to join his regiment in Cuba and Kate is heartbroken. He tells her they must part and the girl decides to be brave. She makes him a promise that he will be true to her and not indulge in any flirtation with the dark-eyed senoritas that have been told lure men from their vows of constancy in the land of flowers. Hammond is off to the killing of sweet and constancy. Kate places in his watchcase a photograph of herself, kisses her manly soldier and the leave-taking is over—for a time.

The scene reverts to Cuba. Lieutenant Hammond arrives and is impressed with the country. Kate, having relatives in Havana, receives an invitation to pay them a visit and eagerly accepts, thinking she will see her lover. She is apprised of his arrival at Havana, and, knowing the predilection of soldiers to flirt, resolves to investigate. Attired in native Spanish costume, she goes out on the street and is immediately deserted by her fickle lover, who is looking for adventure. He does not recognize her and, to her anger, he attempts a violent flirtation. She repulses him, but he is persistent and is not to be denied. Then she is obsessed by an idea to accede to his advances. Hammond seeks an introduction to her through mutual friends and the enamored young man is persistent in his attentions. Kate, taking advantage of knowledge of being able to converse in the Spanish language, but procures a language book and is assisted by Kate, who is a fine linguist and a native of the country. Kate, by arts best known to women, obtains possession of her portrait from his watch to the great rage of Hammond, who is original, and Hammond is a willing victim to her wiles. There is a pretty love scene, in which the American soldier presents his suit with fervor, and Kate highly enjoying the situation.

The scene then reverts back to the States. Hammond has returned, a Spanish-American War hero, resplendent in his uniform—a hero universally admired. He loses no time in visiting Kate, who has preceded him home. He takes her in his arms. She questions him closely and playfully accuses him of flirting with the senoritas of Cuba. He indignantly denies it, hurt and reproachful. Kate produces his watch with the picture gone and inquires the reason. He is nonplussed, but, like a gentleman, he proceeds to lie artistically. He tells her that he had lost the one which, although outnumbered, he won by wielding his sword, but the portrait was lost from his watch. Kate playfully laughs through her tears and she will spring a surprise. He does so and she produces the picture and, with mischief, sings the dance that charmed him. She accuses him of his perfidy and Hammond can only stare. He realizes that he is checked mate and the girl has proof of the most positive sort. Of course, Kate is a woman and the result is inevitable. When her lover takes his dismissal literally and leaves, she affrightedly starts to recall him and fight him—and where better than—she wishes by unexpectedly returning at the opportune time to read her thoughts. She, of course, forgives him and, being a true woman, surrenders to her in his arms, thankful that women are prone to change their minds very suddenly in affairs of the heart.

POWERS.

AN UNFORESEEN COMPLICATION.—Professor Schmaltz, a professor of physiology, is about to demonstrate to the world his power of mesmerism. He calls on Jack Jones, and is met by his daughter, to assist him. Jack consents, providing the professor consents to the marriage of himself and May. The professor agrees to this arrangement. The great day is at hand and before the faculty of the college the Professor states he will now mesmerize Jack and then himself, claiming that after the bodies are in a cataleptic condition the spirits leave the body and commune together and after a time nature will resume her sway and the spirits will return to their respective bodies, but strange and unforeseen complications arise and the spirits, instead of returning to their respective bodies, get mixed. Jack's spirit enters the body of the Professor and the Professor's enters the body of Jack. Hence the boisterous manner of the Professor and the dignified manner of the young student, Jack. The unforeseen circumstances happening create a tremendous hoot. At last the Professor finally gets Jack and rights the wrong by again mesmerizing Jack and himself and the natural spirits returns to their respective bodies.

UNDER SOUTHERN SKIES.—Jimmy McCluskey holds a mortgage on the Peyton plantation and slaves. As he is about to foreclose on the property he secures the guardianship of an old servant girl, named Hoe, with whom he is in love. Ibra Sunnyside of the plantation is in love with Hannah. He cares nothing for her as the octaroon girl claims his entire attention. Mr. Peyton, expecting important mail from Europe, sends Paul, one of the slaves, to the landing. McCluskey, overhearing this, determines to get the bag. He arrives on the bay and finds the bay sitting on the bag buying his picture taken. At the foreclosure sale Mc-Cluskey buys the girl contributing Ibra Sunnyside. In the meantime, Paul, the slave, has been killed and the mail bag rifled. The struggle has been witnessed by an Indian. McCluskey and the octaroon are about to board the steamer Packet when McCluskey is accused of the murder of the boy. Ibra makes a rush on the scene with the photograph showing McCluskey, club in hand, standing over the boy. McCluskey is seized and put in irons and eventually escapes. He meets the Indian who saw him attack Paul and a terrific struggle and fisticuffs ensue between the two and the most realistic combat ever witnessed between two strong men takes place. The Indian eventually overpowers McCluskey and leaves him for dead and takes the glad tidings to the octaroon and George.

LUX.

BRONCO BILL, THE BRAVE COWBOY.—One of our believers in the western plains falls in love with the pretty daughter of a miner. He is handsome and daring, so of course the course is clear and Bill marries the girl. Bill has the sea of matrimony. There is, however, an adage whose tarnished condition at present is truth concerning love and a path that does not run smooth. This Bill soon finds out to his chagrin. Jim Jackson, a neighbor, is known to be an uncouth fellow, who interferes with Bill in a saloon. Bill is not aware that his opponent is the father of his wife, but knocks him senseless in knocking Jackson out. Later, Gracie brings her father home and, seeing their Jackson, recognizing Bill, does not give him a warm welcome. In fact Bill is ordered to leave Gracie alone and things look very black for Bill. A few weeks later Jackson organizes a strike among the miners, the plan being to raid the engineers' hut, and make off with the engineers' wives. Bill sends word to Jackson makes off with the cash box while the engineers' wives attract attention by firing his revolver. By this means he outwits the aid of Bill and another cowboy and Bill rides off in chase of the thief. After many miles of exciting chase, in lassoing the man. He is very much surprised to find it is the father of Grace and finally, snatching the cash box, he releases the prisoner bidding him ride off as soon as possible. A day or so later Cupid sets a cunning trap and into it fall Bill, his sweetheart, and her father.

MATILDA LOVESTRUCK.—Matilda is a lady, a "quilter lady," in fact, of the backwaters, and she falls in love with a fireman. The fireman has not a heart as warm as the flames with which he works, and the affair for him is not kindled in his noble bosom. Matilda then languishes for a sight of her beloved and the film deals with her advances in such a way as to cause roars of mirth. Matilda is a veritable Lady Jane and the fireman is even more elusive than the proverbial Bunthorne.

NESTOR.

THE LIGHT BEYOND.—So studious and retiring in disposition was Dave Randal, that no one, not even Annie Rooney, knew that he loved her. They met grown up together, and now that he worked for his father, she as frankly accepted his seeks and made no secret of it.

Then, like a bolt from the clear sky, came the announcement of her engagement to the sailor, Robert Summers.

Quietly Dave packed up his few belongings, then, leaving a letter of congratulation for Annie, in which he also acknowledged his love for the girl, the young man bade the Rooney family a hasty adieu, and started for the city.

The sailor and his bride had been married but two short years when old man Rooney, much against the more experienced seaman's better judgment, induced his son-in-law to accompany him across the bay. Summers had made the trip way across, however, than a violent storm arose, and although Annie, with baby Rosie in her arms, watched and waited on the shore that night and all the next day, the tide but brought her back two bats, their overturned boat, and a broken oar.

Five years passed, four of which Annie and little Rosie spent in the city, and although at Mrs. Watkins', where they had recently moved, their two rooms were but small and scantily furnished, the child seemed happier than ever before.

This, Annie learned from the landlady, was due to Rosie's new friend, the rising young contractor on the floor below. So, when tired of watching her mother sew, the tiny girl would slip downstairs to "help" her admirer—usually by cuddling in his arms and falling fast asleep.

One day, however, the child failed to appear. He called Mrs. Watkins, who told him the little one was sick and pointed out the room. But at the door the contractor was stopped by the doctor. In a couple of days he might come. Sorrowfully the young man returned to his room, but when next he called, it was Rosie's voice that bade him enter.

Hearing voices, Annie hurried from the back room, and what was her surprise in discovering that the young contractor was none other than Dave Randal.

Rosie was delighted. Clasping a chubby arm about the neck of each, she stoutly declared that Dave was to be her new papa—a prophecy which, happily, later on came true.

RELIANCE.

"TREE MEN."—Nell is the idol of the camp. Allen is favored with her affections, but she declines to marry him until he has proven his ability to refrain from drink. At the Yellow Jug tavern a man has his pocket picked by a gambler and the Indian exposes the thief. Nell draws a revolver, exonerating the Indian in his stand and the money is returned to its rightful owner. Allen having satisfied her that he has lost his appetite for liquor, wins her hand, but after the marriage he relapses into his old ways, and his selfishness leaves Nell destitute. A former admirer of Nell, Pedro, a handsome, thrifty Mexican, is furious at the conduct of Allen. The Indian forces her to accept a bag of gold nuggets which he has found, and Allen take it away from her and loses it gambling and drinking. The Indian tells the Mexican, who starts off to remonstrate with Allen and reaches the cabin as Allen, resenting Nell's reproaches, attacks her. Pedro interferes and is furiously set upon by Allen. In self-defense Pedro is compelled to kill Allen, and accompanied by Nel makes his escape. The Indian, who has been trailing Pedro and has seen the struggle through the window, comes into the house. He knows that the camp will avenge Allen's death and that the Mexican will be shown neither justice nor mercy. He hides in the room and when the body of Allen is discovered the Indian is accused of the crime, and stoically makes no defense, restored to sacrifice his life for the happiness of Nell and Pedro.

AMONG THE EXHIBITORS

Columbus, Ohio.—The Pastime Theater Company let a contract to Mr. W. L. Jameson to construct a moving picture theater at 17 South High Street, which will be ready for business a couple of weeks.

Kewaunee, Wisc.—Kewaunee has a new picture theater, which is situated in the building on the corner of Ellis and Milwaukee Streets, to seat about 150 patrons. The admission is 5 cents.

Cleveland, Ohio.—The Isis Theater at Superior Avenue and 30th Street has thrown open its doors and is now receiving patronage.

Harvard, Wisc.—M. J. R. Kelly has rented the White Building here and will have it remodeled into a moving picture theater.

West Bend, Wisc.—The Colonial Theater has changed hands and hereafter will be known as the Princess Theater under the management of Messrs. Manes & Day.

Superior, Wisc.—Mr. Sam Roberg has purchased the Model Theater at 522 Tower Avenue.

Kenosha, Wisc.—Mr. Baldwin & Shafe are negotiating for the purchase of the property on which Wigley Hall on College Avenue is located, and will convert it into a moving picture theater.

Pottsville, Pa.—Mr. Charles Brummer purchased the Lyric Moving Picture Theater.

Oskaloosa, Iowa.—Oskaloosa is to have another moving picture theater to be known as the Princess Theater, owned by the Princess Theater Company. The new theater is to be located on the corner of First Avenue and First Street, in the W. J. Newby Building.

Milwaukee, Wisc.—The Atlas Amusement Company has purchased two lots at Twentieth Street and Burleigh Line Avenue and will erect a large moving picture and vaudeville theater.

Macon, Ga.—J. Merton is considering the advisability of establishing a new moving picture theater here.

Litchfield, Minn.—The American Amusement Company has decided to establish a new moving picture theater here.

Jefferson, Iowa.—A. Hood has sold the Busy Bee Moving Picture Theater here to Ira Wigglus.

Mankato, Minn.—H. H. Wolcott has decided to establish a new moving picture show here.

Wabasha, Minn.—W. H. Chamberlain is making arrangements to start a new moving picture theater here.

Los Angeles, Cal.—H. H. Vanderlurgh is taking bids for the erection of a new moving picture theater on Monetta Avenue and Forty-seventh Place.

Centralia, Wash.—Mr. J. D. Rice has decided to remodel his building here into a vaudeville and moving picture theater.

Dodgeville, Wisc.—Joseph J. Schmitz has purchased the Crystal Theater here from D. M. Jones.

Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.

2549 Archer Avenue : : CHICAGO, ILL.

Canon City, Colo.—Robert W. Foss and L. G. Ludwig have purchased the moving picture theater here from Messrs. Hoyle & Schultz.

New Albany, Ind.—Mr. Sullivan has opened a new moving picture theater on East Market Street. It is known as the Victoria.

Brazil, Ind.—Hugh McGurty and Martin Murphy are making arrangements to start a new moving picture theater here.

Logansport, Ind.—Frank Schafer has opened a new moving picture theater here.

Gibsonburg, Ohio.—L. L. Daniels is making arrangements to open a moving picture theater here.

Brenham, Texas.—Mr. Henry Question has opened a new moving picture theater here.

Bryan, Texas.—Messrs. Fairman and Long are making arrangements to start a new moving picture theater here.

Herrington, Kans.—Dr. L. D. Blachly and Rose Dennis are planning the erection of a new moving picture theater here.

Lima, Ohio.—H. B. Hoffman is making arrangements to open a new moving picture theater here.

Watseka, Ill.—E. H. Mantell & Son have bought the moving picture business from Will Curse.

Keithsburg, Ill.—Geo. H. Pugh has purchased the Gem Moving Picture Theater here from D. B. Mayhanbaw.

Princeton, Ill.—A. E. Long is planning to open a new moving picture theater here.

Corunna, Mich.—Mr. Hemingway has opened a new moving picture theater in the Millard Building.

Sioux Falls, S. Dak.—John Bigger has purchased the Majestic Theater here from Will H. Lyon.

Comordia, Kans.—Mr. Hoyt Axtell has leased the Natural Gas Hall and will convert it into a moving picture theater.

Wentworth, S. Dak.—E. W. Erickson & Son have opened a new moving picture theater here.

Chesley, Can. Man.—Joe Amico, Ed. Gerow and R. Lemieux have purchased the Chesley Moving Picture Theater here.

San Diego, Cal.—Joseph Schwartz has opened the Dreamland Theater at the corner of 10th Street and A.

Columbus, Ohio.—L. O. Jones has been awarded the contract for the erection of a new theater in West Broad Street for Dr. W. E. Edmiston.

Buffalo, N. Y.—Robert Seibert has purchased the Z. Gay Avenue Moving Picture Theater at 2710 Seneca Street from J. M. Hemelinger.

Portland, Ore.—Mrs. Ada Dobson has secured a permit for the erection of a two-story moving picture theater on Union Avenue.

Albia, Iowa.—John L. Morgan and Thos. Mosier, of Bussorah, have decided to start a new moving picture theater in Cressan.

Vincennes, Ind.—Theodore Charles, of Waukegan, Ill., opened the Star Theater January 21. Great preparations have been made, over new style floor and seats and fancy signs in front. Charles believes in good music and has installed a three-piece orchestra. Miss Laura Robinson, of vaudeville fame, has been engaged to sing. Both Powers and Motiograph machines have been installed, under the care of H. J. Hinkle, operator.

Temple, Tex.—Since the first of the year Mr. A. Vogel, manager of the Temple Theater, has secured some of the best Vaudeville ever seen here. At the Majestic Frank Lucas, manager, Mr. Al. Dowdy sings. Mr. Dowdy has a splendid voice and is an drawing card.

Springfield, Mass.—William C. Cummings has leased the Grand Moving Picture Theater here from H. J. Brown.

Girard, Ohio.—Ward Wilson has leased the Lima Theater here.

Watseka, Ill.—W. J. Glass has purchased the Royal Moving Picture Theater here from Mr. Lorner.

White Hall, Ill.—Mr. Porter has sold the Bungalow Moving Picture Theater in Jacksonville to Wm. Sweeney.

La Grange, Ill.—Mr. Ira J. Smith is planning the establishment of a new moving picture theater here.

Tacoma, Wash.—W. J. Walker is making arrangements to open a new moving picture theater here.

Wabasha, Minn.—W. H. Chamberlain is making arrangements to start a new moving picture theater here.

Wenatchee, Wash.—W. T. Reeves has received bids for new vaudeville and moving picture theater here.

Nashville, Tenn.—Dr. Dupuy, a colored man is planning to open a new moving picture theater here for colored people.

Hancock, Mich.—Thomas Coombs is considering the erection of a new theater here.

Red Springs, S. Dak.—M. Block is making arrangements for the erection of a new moving picture theater in West Avenue.

Rhinelander, Wis.—Hanson & Taylor have disposed of their interests in the Opera House and Regent Theater to Mr. Kruschewski.

Phoenix, Ariz.—The New Airdome Theater has opened here and is now doing an excellent business.

Wheeling, W. Va.—Barth's Opera House has been remodeled into a moving picture and amateur vaudeville theater.

Licensed Release Dates

BIOGRAPH.

Jan. 26—The Poor Shut Men (Dr.).....991
Jan. 30—A Wreath of Orange Blossoms (Dr.).....993
Feb. 2—Three Sisters (Dr.).....997
Feb. 6—Hiawatha, or Long Ago (Dr.).....997
Feb. 9—Possibilities Engagement Kiss (Com.).....997
Feb. 13—What Shall We Do With Our Old? (Dr.).....994
Feb. 16—Sister Teeka (Dr.).....998

EDISON.

Jan. 20—Mike the Miner (Dr.).....990
Jan. 24—An Eventful Evening (Dr.).....1000
Jan. 25—The Lover and the Comet (Com.).....995
Jan. 27—The Black Bordered Letter (Dr.).....1000
Jan. 31—The Try Out (Dr.).....995
Feb. 1—Bungtown as Rooms (Com.).....
Feb. 3—Selling Old Master (Dr.).....
Feb. 7—The Doctor (Dr.).....1000
Feb. 8—Two Valentines (Com.).....1000
Feb. 10—His First Commission (Dr.).....990
Feb. 14—The Rajah (Dr.).....1000
Feb. 15—The Ransom of Red Chief (Dr.).....
Feb. 17—A Stage Romance (Dr.).....

ESSANAY.

Jan. 28—The Two Reformations (Dr.).....1000
Jan. 30—The Jilted Joker (Com.).....640
Jan. 30—Hunk and Lank (Com.).....396
Feb. 1—Carmonita, The Faithful (Dr.).....995
Feb. 5—A Woman's Votes (Com.).....566
Feb. 7—Ten Words For Twenty-five Cents (Com.).....425
Feb. 11—The Bad Man's Downfall (Dr.).....1000
Feb. 14—Getting Sister Married (Com.).....
Feb. 18—Cattleman's Daughter (Dr.).....

GAUMONT.
G. Kleine.

Feb. 7—The Strongest Thing (Dr.).....605
Feb. 7—Digger's Moving Day (Com.).....395
Feb. 11—Napoleon In Exile (Dr.).....797
Feb. 13—Autumn Leaves (Scenic).....185
Feb. 14—The Reformation of the Suffragettes (Com.).....665
Feb. 14—Land Marks of Avignon, France (Scenic).....338
Feb. 18—Saul and David (Bib.).....128
Feb. 18—At the End of the Road (Dr.).....838

KALEM.

Jan. 18—Her Chum's Brother (Dr.).....980
Jan. 20—Robbie and the Redskins (Dr.).....850
Jan. 25—The Secret of the Still (Dr.).....850
Jan. 27—Puritans and Indians (Dr.).....970
Feb. 1—The Sheriff's Sister (Dr.).....1000
Feb. 3—The Trail of the Tomas Charm (Dr.).....1000
Feb. 5—Little Sister (Dr.).....970
Feb. 10—The Broken Trail (Dr.).....1000
Feb. 12—Grandmother's Will Story (Dr.).....975
Feb. 17—The Lost Ribbon (Dr.).....1000

LUBIN.

Jan. 16—Easy Coin (Com.).....250
Jan. 18—A Brother's Redemption (Dr.).....1000
Jan. 23—Father Makes Himself Useful (Com.).....975
Jan. 26—Father Love (Dr.).....1000
Jan. 30—His Rogue Uncle (Com.).....1000
Feb. 2—Age vs. Youth (Dr.).....1000
Feb. 6—A Double Elopement (Dr.).....960
Feb. 9—The Petticoat Sheriff (Com.).....1000
Feb. 13—The Snow-Girl's Stratagem (Dr.).....1000
Feb. 16—Getting Even (Com.).....600
Feb. 16—Schultz Has the Smallpox (Com.).....400
Feb. 20—The Test (Dr.).....1000

MELIES.

Jan. 12—The Owner of the "L L" Ranch (Dr.).....980
Jan. 19—Changing Cooks (Com.).....980
Jan. 26—How Mary Met the Cowpunchers (Dr.).....980
Feb. —Outlaw a Sister (Dr.).....
Feb. 9—Tony the Greaser (Dr.).....980
Feb. 16—Bully and His Wife (Dr.).....1000

PATHE.

Feb. 6—Max Has The Boxing Fever (Com.)...561
Feb. 6—An Imitator of Blondin (Com.).....400
Feb. 8—Legally Dead (Dr.).....1000
Feb. 10—The Missing Bride (Dr.).....960
Feb. 10—Review of the Chilian Troops (Sc.)..180
Feb. 13—Silver Leaf's Heart (Dr.).....1000
Feb. 13—Bertie's Apprenticeship (Com.).....680
Feb. 13—Lamaique Cemetery in China (Scenic) 315
Feb. 15—A Western Courtship (Dr.).....715
Feb. 17—The Accident (Indus.).....266
Feb. 17—Wildbee's Bootie (Com.).....499
Feb. 17—A Boy's Wit (Dr.).....462
Feb. 18—Lieut. Scott's Narrow Escape (Dr.)..984

SELIG.

Jan. 23—A Robust Patient (Com.).....1000
Jan. 26—The Spy (Dr.).....
Jan. 30—The Little Circus Rider (Dr.).....
Feb. 2—The Curse of the Forest (Dr.).....
Feb. 6—Too Much Mother-in-law (Com.).....
Feb. 9—Thelma (Dr.).....
Feb. 13—The Survival of the Fittest (Dr.).....1000
Feb. 16—The Buccaneers (Dr.).....1000

URBAN-ECLIPSE.
G. Kleine.)

Jan. 25—Scenes in Jersey of the British Isles (Scenic).....296
Feb. 5—On the Border of the Forest (Dr.)..885
Feb. 5—Canadian Iron Center, Port Arthur, Ontario (Scenic).....110
Feb. 15—Catherine Howard (Dr.).....1005

VITAGRAPH.

Jan. 28—Davy Jones in the South Seas.....
Jan. 31—Dears' Rescues (Dr.).....
Feb. 3—Society and the Man (Dr.).....
Feb. 6—A Queen for a Day (Com.).....
Feb. 7—The Deluge (Dr.).....978
Feb. 10—The League of Mercy (Dr.).....
Feb. 11—At the White Man's Door (Dr.).....
Feb. 14—Consuming Love (Dr.).....
Feb. 17—When the Light Waned (Dr.).....
Feb. 18—The New Stenographer (Com.).....

THIS WEEK'S PROGRAMME OF LICENSED FILMS.

Monday, February 13.

Biograph—What Shall We Do With Our Old? (Dr.).....994
Lubin—The Snow Girl's Stratagem (Dr.).....1000
Pathe—Betty's Apprenticeship (Com.).....689
Pathe—Lamaique Cemetery in China (Scenic)..315
Selig—The Survival of the Fittest (Dr.).....1000

Tuesday, February 14.

Edison—The Rajah (Dr.).....1000
Essanay—Getting Sister Married (Com.).....
Gaumont—The Reformation of the Suffragettes (Com.).....665
Gaumont—Land Marks of Avignon, France (Scenic).....338
Vitagraph—Consuming Love (Dr.).....
Wednesday, February 15.

Edison—The Ransom of Red Chief (Dr.).....
Kalem—Grandmother's War Story (Dr.).....975
Melies—The Aviator (Com.).....396
Pathe—A Western Courtship (Dr.).....715
Urban—Catherine Howard (Dr.).....1000

Thursday, February 16.

Biograph—Pioneer Folks (Dr.).....998
Lubin—Getting Even (Com.).....600
Lubin (Schultz Has the Smallpox (Com.).....400
Melies—Bully and His Wife (Dr.).....1000
Selig—The Buccaneers (Dr.).....1000

Friday, February 17.

Edison—A Stage Romance (Dr.).....
Kalem—Wilbee's Double (Com.).....499
Pathe—A Boy's Wit (Dr.).....462
Kalem—The Lost Ribbon (Dr.).....1000
Vitagraph—When the Light Waned (Dr.).....

Saturday, February 18.

Essanay—Cattleman's Daughter (Dr.).....
Gaumont—Saul and David (Bib.).....128
Gaumont—At the End of the Road (Dr.).....838
Pathe—Lieut. Scott's Narrow Escape (Dr.)....984
Vitagraph—The New Stenographer (Com.).....

AMONG THE EXHIBITORS.

Dayton, Ohio.—E. W. Hanly is having plans drawn for the erection of a new moving picture theater, to be located at the corner of Fifth and Ludlow streets.

Galveston, Texas.—Breham is to have a new moving picture theater which will be situated in the Healy Building. Moving pictures and vaudeville will be the feature here.

De Kalb, Ill.—A new moving picture theater is being built in the king store room at one time occupied by the Economy Brothers.

Poughkeepsie, N. Y.—Messrs. Antonskas and Pepas, who recently purchased the Leonard Carpenter property at 320 Main street, will open a moving picture theater there which will have a seating capacity of about 400.

Montello, Wis.—Messrs. Keene & Fields, have decided to open a moving picture show in the Opera House every Wednesday Night.

Denver, Col.—The Iris Amusement Company which is conducting a moving picture show in the Old Curtis Street Theater, has purchased three more at 2716-26 Curtis street and announces its intention of erecting a new moving picture and vaudeville theater which will cost about $100,000.

Iowa City, Iowa.—Mr. W. H. Engler has purchased the Bijou Theater here and will convert it into a moving picture theater.

Sioux City, Iowa.—Mr. Walter Beckwith, has purchased the theater at Onawedan and will operate it as a high class moving picture theater.

Milwaukee, Wis.—The Atlas Amusement Company has purchased two lots at Twentieth street and Fond du Lac avenue for the erection of a moving picture theater.

Cedar Rapids, Iowa.—The Majestic Theater, has been sold to Messrs. Charles O'Connel and Joe Cowin, who will convert it into a moving picture theater.

Point Pleasant, N. J.—Mr. G. P. Sanford opened a moving picture show at the Arnold Hall on Saturday night.

Wilkes-Barre, Penn.—A new moving picture theater has been opened in the building formerly occupied by the Wyoming Valley Trust Company.

Wagertown, Md.—Mr. James Madden is giving moving picture shows to the inhabitants at Sharpsburg.

Highland, N. Y.—The Hadley's moving picture Company made a hit when they gave a show here.

Indianola, Iowa.—Mr. Val Loring sold the Crystal Theater to Messrs. Barr and Simmerman.

Schuylkill Haven, Penn.—Mr. Charles Drummer has purchased the Lyric Motion Picture Theater, has made quite a number of improvement to the exterior and interior of same and will conduct good clean picture shows.

Two Harbors, Minn.— J. H. Free of Duluth, is contemplating the erection of a new $25,000 theater here.

Waverly, N. Y.—Mr. Lewis H. Bowers, the proprietor of the Snyders Hotel, will open a picture show in the building formerly occupied by A. C. Cowell.

Norfolk, Va.—A No. 6 Model Powers Cameragraph has been installed in the Palace Theater here.

Lansford, Penn.—Refined vaudeville and latest moving pictures are being shown at the local theater owned by Mr. John McTague.

St. Louis, Mo.—An elaborate moving picture theater is being constructed by Frank Talbot, owner of several large film theaters here. The new theater, it is said, will surpass in beauty and art any other theater in the city. It is to have a seating capacity of 1,600 persons and a parquet and balcony. The location of this house is at 3257 Delmar 6th street.

New York City.—Plans have been filed for making over the five-story furniture house on the east side of Third avenue, north of 59th street, into a moving picture house, at a cost of $5,000.

Gilfhorn, N. Mass.—The New Jones Theater here has opened to the public and are receiving a large business.

Seaford, Del.—Jesse A. Wright has completed the alterations to the theater on High street and will open it as a first class moving picture theater.

Houston, Texas.—Mr. Henry Quenton will erect a high grade moving picture theater in the Healy Building on West Alabo avenue in Brenham

Hillsboro, N. D.—Mr. Thode Quanes and Mrs. E. S. Bryant are making arrangements to open a new picture theater here.

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

SITUATION WANTED.

WANTED.—Position by lady pianist in orchestra for picture show. First-class sight reader, can play any class of music. Large western city preferred. MRS. EMILY BUTTON, Box 784, Billings, Mont.

HELP WANTED.

WANTED.—Scenario editor to select and write scenarios. Must have A-1 ability and experience. MARIE M. ZEMPFER, Champion Film Co., 12 East 15th St., N. Y. City.

EQUIPMENT WANTED.

WANTED.—Moving picture and colored illustrations suitable for lecture on Paris. First-class, cheap. Address SPENCER, 2010 Chestnut Street, Philadelphia, Pa.

THEATER FOR SALE.

FOR SALE.—A profitable Moving Picture and Vaudeville Theater in Grand Forks, North Dakota. Reason for selling, death in family. Write for particulars. Manager, UNIQUE THEATER BEAUTIFUL, Grand Forks, N. Dak.

EQUIPMENT FOR SALE.

FOR SALE.—Electric sign, lettered on both sides. 5c Vaudeville combinations show. For dimensions and price, address, H. F. FOWSER, Vaudette Theater, Lansing, Mich.

FOR SALE.—Good as new, Columbian Graphophone, type C, with four-minute and repeating attachments, 54-inch hammered brass horn and horn crane. Will sell cheap. Two still particulars, write HARRY SCHERER CO., Batesville, Indiana.

FOR SALE.—Folding Chairs (Stafford's). As besties Booth. New Powers Machine No. 5. Mirrors, Electric Fixtures, Screens, Etc. Complete Outfit. CHAS. H. HAINES, Elite Theater, Hazleton, Pa.

FOR SALE.—Powers' and American machine. Machine parts. Repairing. Supplies. The "S" Co., care of Moving Picture World.

FOR SALE.—200 Folding Chairs, 2 Excello Arc Lamps, cost $60.00 each. Can be connected in series. Cheap. J. W. DILLON, Danville, Ill.

FOR SALE.—Moving picture theater in a Massachusetts town of 100,000 to 125,000. Best location in the town, on the main street and at an important transfer point. Seats 700, all on ground floor. T. & D. M., care Moving Picture World.

FOR SALE.—Theater in Massachusetts city of 130,000. Seating capacity 600, equipped for playing pictures and vaudeville. Good location and business, price low. Must sell at once. Address The "S" Co., care of Moving Picture World.

FOR SALE.—One of the largest Moving Picture and Vaudeville Theaters in Washington, D. C. P. O. Box 270, Washington, D. C.

FOR SALE.—I will sell my new Edison Exhibition Style Machine complete for $100.00 Never been used. T. Mitchell, 4024 Lexington Street, Chicago, Ill.

Experienced PROFESSIONAL TALENT for Moving Pictures
Best Singers, Pianists, Trap Drummers, etc.
Let us look your house for the season.
The agency with the system.
AMERICAN THEATRICAL SINGERS AGENCY
59 Dearborn Street Chicago, Ill.
HILLIARD CAMPBELL, Mgr.
E. B. BIGELOW, Special Agent.

NEW FIELD BIG MONEY EASY WORK Why don't you think up plots for Motion Picture plays? It's easy, pays up to $50 a week for good work. Men and women. We teach you and help sell plots. Demand unlimited. Send for particulars.
ASS'D M. P. SCHOOLS
908 Chicago Opera House Bldg. CHICAGO

Incandescent Lamps
For Theatres, Parks and Shows
Clear, 6 Cents Colored, 7 Cents
SAFETY ELECTRIC CO.
15 Michigan Ave., Chicago, Ill.

Tuesday Release
Feb. 21
What Would You Do?
COMEDY
2 on 1
GET IT! HOWL
Fill your house and please your patrons
'Nuf 'Sed. Do It.
On the same Reel
The Mexican Centennial
Scenic, Educational, Instructive
2 on 1
Could You Want More?
2 Every Week 2

I WANT TO BUY
some 30 to 60 days old Independent films. Will pay a good price for same. Send lists with prices to
J. W., care Moving Picture World

Operators and Managers Hand-book $1.50

Sound Effects
In Picture Machine Theaters it is very essential that the imitations and sound effects are of the kind that can be depended upon. We make only practical and serviceable imitations that will give the exact reproduction of the original. We also manufacture Chimes, Tympani, Bells, Xylophones, Drums and accessories.
LEEDY MANUFACTURING COMPANY
1055 E. Palmer St., INDIANAPOLIS, IND.

Powers Picture Plays
TUESDAY SATURDAY
2 Every Week 2

IT DRAWS THE CROWD
Music is What You Want
See this budget, yet powerful folding organ adaptable to any occasion, sweet, rich and full tone. Built strong and durable. It is a big seller.
Send for full description.
BUHORN BROS.
152 Lake St., Chicago, Ill.

H. F. HOFFMAN
Lecturer of Special Releases
New York City and Vicinity
Care MOVING PICTURE WORLD
Telephone 1243 Gramercy

Film Titles, 3 feet, 25 cents
Announcements, 10c. per foot
GUNBY BROS.
199 Third Ave. New York

In Answering Advertisers Kindly Mention
Moving Picture World

Saturday Release
Feb. 25
Across The Mexican Border
DRAMA
Intense Dramatic Situation with excellent acting and unequaled photography.
Feature this. It is a Receipt Builder.
Commence to Ding Dong your exchange for
Come Back to Erin
Powers Company
241st St. and Richardson Ave.
New York City

Drummers This high grade Orchestra Drum direct from factory to you for $30.00

Shell 9x14 Solid Maple
Shell 9x15 Rosewood or Walnut
10 Rods Kangaroo Heads Send U. S. Money or Express order. If you wish C. O. D. send $10.00 cash to guarantee Express charges.
E. P. ZEIDLER DRUM CO. Dept. F. CLEVELAND, OHIO.

COMPENSARC
[illegible]
Booklet 15018
Fort Wayne Electric Works
1402 Broadway
FORT WAYNE, INDIANA

Independent Release Dates

AMERICAN.

Jan. 19—The Bonanza King (Dr.).....990
Jan. 23—When A Man's Single (Com.).....1000
Jan. 26—Bertie's Bandit (Dr.).....1000
Jan. 30—The Gentus (Dr.).....1000
Feb. 2—The Mission in the Desert (Dr.).....
Feb. 6—A Pittsburg Millionaire (Dr.).....985
Feb. 9—On the Installment Plan (Com.).....500
Feb. 9—Too Much Aunt (Com.).....430
Feb. 13—A Quiet Evening at Home (Com.).....1000
Feb. 16—In the Land of Cactus (Dr.).....1000
Feb. 20—The College Speechtirift (Dr.).....990
Feb. 23—Strategy (Dr.).....980

ATLAS.

Jan. 25—Irish Hearts (Dr.).....
Feb. 1—His Great Sacrifice (Dr.).....
Feb. 8—Kelly, U. S. A. (Dr.).....
Feb. 15—Coals of Fire.....

CHAMPION

Jan. 26—Why He Went West (Dr.).....
Feb. 1—Judged by Higher Power (Dr.).....
Feb. 8—At Double Trouble Ranch (Dr.).....950
Feb. 15—Her Three Proposals (Com.).....950
Feb. 22—The Old Man and Jim (Dr.).....980

COLUMBIA.

Dec. 24—The Cattlemen's Feud (Dr.).....
Dec. 31—Trapped (Dr.).....
Jan. 7—Queen of the Prairies (Dr.).....

ECLAIR.

Feb. 6—Doctor Against His Will (Dr.).....984
Feb. 13—Mr. Faddleaway is on Strike (Com.)..522
Feb. 13—The Elixir of Bravery.....424
Feb. 20—The Heart of a Warrior (Dr.).....683
Feb. 20—Hospital for Small Animals (Spec.)...286
Feb. 27—"Dunch" (Dr.).....590
Feb. 27—Beware of the Bomb (Com.).....370

GREAT NORTHERN.

Jan. 28—Mr. Muggins Has His Sewing Done (Com.)
Feb. 4—The Criminal Chief's Capture.....
Feb. 11—Found Again (Dr.).....
Feb. 18—The Life of a Muschlk.....
Feb. 18—The False Alarm.....

IMP.

Feb. 2—An Imaginary Elopement (Com.).....500
Feb. 2—The Mix-Up (Com.).....500
Feb. 9—At the Duke's Command.....1000
Feb. 9—The Mirror (Com.).....500
Feb. 9—When the Cat's Away (Com.).....500
Feb. 13—Her Darkest Hour (Dr.).....1000
Feb. 16—The Convert (Dr.).....1000
Feb. 20—Pictureland.....1000
Feb. 23—Artful Kate (Dr.).....1000

LUX.

Jan. 27—An Infamous Son (Dr.).....652
Feb. 3—Back to the Old Homestead (Dr.).....944
Feb. 10—The Orphan's Friend (Dr.).....711
Feb. 10—That Horse Did Run (Com.).....272
Feb. 17—Bronco Bill, the Brave Cowboy (Dr.)..639
Feb. 17—Matilda Lovestruck (Com.).....272

NEW YORK MOTION PICTURE CO.
("Bison.")

Feb. 7—The Half Breed's Plan.....
Feb. 10—The Salted Mine (Dr.).....
Feb. 14—A Deputy's Honor.....
Feb. 17—A Warrior's Squaw (Dr.).....

ITALA.
(By N. Y. M. P. Co.)

Jan. 28—My Son Is Guilty.....900
Feb. 2—Coachman of the Village.....900
Feb. 4—The Feast of Foolshead.....900
Feb. 9—John Milton (Dr.).....
Feb. 11—Foolshead at the Kinematograph.....
Feb. 16—Fatal Charm.....
Feb. 18—Who Will Eat the Turkey?.....

AMBROSIO.
(By N. Y. M. P. Co.)

Feb. 1—Tweedledum Tries Winter Sports.....500
Feb. 4—The Return from Sea Side Bathing....500
Feb. 5—The Savoy Cavalry.....500
Feb. 8—Tweedledom as a Detective.....500
Feb. 15—The Demon.....

NESTOR.

Jan. 18—Their New Minister (Com.).....1000
Jan. 25—The Man in 23 (Com.).....980
Feb. 1—The Bridal Trail (Dr.).....1000
Feb. 8—The Transgressor (Dr.).....1000
Feb. 15—The Light Beyond (Dr.).....1000

POWERS PICTURE PLAYS.

Feb. 4—The Cattle King of Arizona (Dr.).....
Feb. 7—Freddie's New Shoes (Com.).....
Feb. 11—A Trip Through Mexico (Scenic).....
Feb. 11—An Unforeseen Complication (Com.)..
Feb. 18—Under Southern Skies (Dr.).....
Feb. 21—What Would You Do (Com.).....
Feb. 25—Across the Mexican Border (Dr.).....

RELIANCE.

Jan. 28—The Last Laugh.....900
Feb. 1—A Brass Button.....800
Feb. 4—The Command From Galilee.....900
Feb. 8—The School Ma'am's Courage.....900
Feb. 11—The Little Avenger.....
Feb. 15—Three Men (Dr.).....
Feb. 18—Souls Courageous.....

REVIER.

Jan. 4—For Better Or Worse (Dr.).....
Jan. 11—The Gooseereek Claim (Dr.).....
Jan. 18—For the Child's Sake (Dr.).....800
Jan. 18—You Try It (Com.).....800

REX.

Feb. 16—A Heroine of '76 (Dr.).....910

SOLAX COMPANY.

Feb. 3—Ring Of Love (Com.).....
Feb. 3—Ring of Love (Cum.).....
Feb. 10—Mixed Pets (Com.).....
Feb. 17—Corinne in Dollyland (Com.).....
Feb. 24—Love's Test (Dr.).....

THANHOUSER.

Feb. 3—Adrift (Dr.).....
Feb. 7—The Westerner and the Earl (Dr.).....
Feb. 10—The Norwood Necklace (Dr.).....
Feb. 14—For Her Sake (Dr.).....
Feb. 17—Checkmate (Dr.).....
Feb. 21—For Washington (Dr.).....1000
Feb. 24—A Newsboy Hero (Dr.).....1000

YANKEE.

Feb. 3—The Counting House Mystery (Dr.)...
Feb. 6—Political Powers (Dr.).....
Feb. 10—Was She Justified (Dr.).....
Feb. 13—Condemned to Death (Dr.).....
Feb. 17—Her Birthday Surprise (Com.).....
Feb. 20—A Life-Time Penance (Dr.).....
Feb. 24—The Woman Who Dared (Dr.).....

THIS WEEK'S PROGRAMME OF INDEPENDENT FILMS.

Monday, February 13.

American—A Quiet Evening At Home (Com.) 1000
Eclair—Mr. Faddleaway is On Strike (Com.)..522
Eclair—The Elixir of Bravery.....424
Imp—Her Darkest Hour (Dr.).....1000
Yankee—Condemned to Death (Dr.).....

Tuesday, February 14.

Bison—A Deputy's Honor.....
Powers—An Unforseen Complication (Com.)...
Thanhouser—For Her Sake (Dr.)

Wednesday, February 15.

Ambrosio—The Demon.....
Atlas—Coals of Fire.....
Champion—Her Three Proposals (Com.).....950
Nestor—The Light Beyond (Dr.).....1000
Reliance—Three Men (Dr.).....

Thursday, February 16.

American—In The Land of Cactus (Dr.).....1000
Imp—The Convert (Dr.).....1000
Itala—Fatal Charm.....
Rex—A Heroine of '76 (Dr.).....910

Friday, February 17.

Bison—A Warrior's Squaw (Dr.).....
Lux—Bronco Bill, The Brave Cowboy (Dr.)...639
Lux—Matilda Lovestruck (Com.).....272
Solax—Corine in Dollyland (Com.).....
Thanhouser—Checkmate (Dr.).....
Yankee—Her Birthday Surprise (Com.).....

Saturday, February 18.

Great Northern—The Life of a Muschlk.....
Great Northern—The False Alarm.....
Itala—Who Will Eat The Turkey?.....
Powers—Under Southern Skies (Dr.).....
Reliance—Souls Courageous.....

AMONG THE EXHIBITORS

Trenton, N. J.—Trenton is to have a new vaudeville and moving picture theater, and it is planned to have the place modern in every respect and to give such productions only as will please the most critical audience. This theater is under the proprietorship of a large theatrical syndicate which is composed of Mr. Harry Haveson and M. Gilinsky and is located at 181 and 183 South Broad street, opposite Livingston. It will be fashioned after Lubin's Philadelphia Houses and will be able to seat about 1,000 patrons.

Bowling Green, Ky.—The Columbia Theater Company, is planning to establish a new moving picture theater in the Robold Building.

"Want to congratulate you on the excellent service you have been giving me—it has certainly been fine. The Independent Films are getting better all the time. We played to-night to 1,450 people in two performances; that's going some."

That's what A. F. Heineman, Memorial Opera House, Valparaiso, Ind., writes. And that's what they all say! Machines are selling rapidly. Did you get a copy of my Latest Supplement List? You had better write for one. Tell me how many reels of film you are using every week, how often you change and the amount of films you are putting on to each and every change; then let me submit to you a proposition whereby we can get together, and pretty soon you'll be a well-satisfied customer of

CARL LAEMMLE, President

The Laemmle Film Service

196-198 Lake Street, Chicago

OTHER OFFICES

Omaha, Neb. Minneapolis, Minn.

The biggest and best film renter in the world

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders

German Savings Bank Building

147 Fourth Avenue, NEW YORK CITY

EAGLE FILM EXCHANGE

WE BUY the entire output of the Independent manufacturers. As about our Three-locked reel system.

Posters free. Prompt service. Da nd night service Write, wire or phone

143 NORTH EIGHTH STREET, PHILADELPHIA, PA

G. W. BRADENBURGH
CINEMATOGRAPH FILMS
233 North 8th Street ::: Philadelphia, Pa.
PHONE, MARKET 334

Cable:—Brad-Films Phila., Code:—A. B. C. 5th Edition

Bargain List A-1 Condition

Keno or the Prince and the Actor. (G. Nordisk) $35.
A Clown's Judgment. (Imp.) $35.
Guinevere's Lace for Sleeve. (Rex) $35.
Grandma's Love Mania. (Ambrosio) $35.
The Woman Hater. (Powers) $35.
So Runs the Way. (Reliance) $35.
The Wild Flower and the Rose. (Thanhouser) $35.
His Resolving Door. (Imp.) $35.
A Windy Day—A Chosen Marksman. (Italia) $35.
Awakenings of Gerald & Percy. (Imp.) $35.
The Poor Student. (Imp.) $35.
Regeneration. (American) $35.
A Brave Western Girl. (Rex) $35.
The Big Drum—The Dog Rescues. (Italia) $35.
The Woodsman. (Nestor) $35.
A Rocky Western Kid. (Powers) $35.
Fabio Beyond Hope. (Thanhouser) $35.
John Halifax. (Thanhouser) $35.
Rip Van Winkle. (Thanhouser) $35.
The Girl He Left Behind Him—The Ironclad Lassie. (Thanhouser) $35.
In the Czar's Name. (Yankee) $35.
Western Justice. (Yankee) $35.
A Fight for Millions. (Yankee) $35.
All the above reels posters FREE.

Nero, The Burning of Rome. (Ambrosio) $50.
The Carmelite—Sorry, Can't Stop. (Edair) $20.
Son of the Wilderness. (Ambrosio) $20.
The Light of Hearts. (Cines) $20.
The Farmer's Son. (Italia) $20.
Dungeon of the Ghost. (Italia) $20.
The Time Locks Safe. (Imp.) $35.
Generosity of an Indian Chief—Colonel's Boot. (Italia) $20.
Father's Baby Boy—Butcher's Bill. (Hepworth) $20.
Tantung Pigeon. (Nestor) $20.
Necklace of the Holy Virgins—A Beggar's Role. (Cines) $20.
A Daughter's Devotion. (Cines) $20.
Good for Evil. (Edair) $20.
The Wife Tax. (Italia) $20.
The Counting Sheet. (Dunker) $20.
Where Provinces of the Exile. (Champion) $20.
Deadly Hate. (Powers) $20.
After the Fall of the Eagle. Theater of Phenomena $20.
From Kidnapers to Rescuer. (Edair) $20.
Why Dukes the Coat—Mussetalle Loses the Ball. (Imp.) $20.
The Bubble. (Italia) $20.
Lieutenant Rose. (Clarendon) $.
Dot in Grim Comic Castle. (Edair) $20.
A Game for Two. (Imp.) $20.
His Second Wife. (Imp.) $20.
Count of Monte Cristo. (Vitagraph) $20.
The Black Hand. (Pathe) $20.
Man in the Iron Mask. (Cines) $20.
Alchemist, Duchess of Guise. (Italia) $20.
After Storm Comes Sunshine. (Hepworth) $20.
A Wife Reward. (Imp.) $20.
The Governor's Daughter. (Thanhouser) $20.
The Little Hero of Holland. (Thanhouser) $20.
Every Half Holiday—Confidence in Her. (Italia) $20.

Films at Ten Dollars per Reel. NO POSTERS.
Love Wins at Last—The World Be Champion.
Child Benefactor.
Fight for Honor—Chase for a Bike.
Stung with Six Feet.
Need Communism—Confidence in Curiosity.
His Best Deserts—Warrior Bold.
Soviet Service Woman.
A Dissatisfied Wagoner.
Chinese Sweeps Dragon—Interested Bondsman.
Sun Sign of Globe Hotel—Ivy Dress.
Woman Conquest—How the Page Box Earned the Ring.
A Close Call.
Future's Dream—An Entertaining Phonist.
Beautiful Bandsmen—New Burglar Alarm.
Stake a Last Battle.
Conquered With Mercy—In Love With a Picture Girl.
Cowboy and the Lieutenant.

Titles made on Eastman material, 4c. per foot. Any films not listed please make inquiries here as the above is only a small part of our stock. All films are inspected by us before released to standard of worn and thin specials. All films sent C. O. D., with advantage of examination on receipt of express charges. Agents wanted for England, Italy, Germany, India and Japan.

MR. OPERATOR
You Want to Make Some Extra Money
SO DO I
Write Me for Particulars at Once

Give me your exact voltage, cycles, make of machine, length of throw, size of pictures and make of carbons. If you have a current saver, state make. I will do the rest. Address Department W.

J. H. HALLBERG
36 East 23d Street New York City

For Rent
1000 Reels of Film
$1.00 per day Each
WRITE IMMEDIATELY
Alamo Film Exchange
Maison Blanche Building,
Canal and Dauphine Streets
New Orleans, La.
You pay express charges both ways.

LIGHT EFFECTS
Everything Electrical for Theatres, Parks, Productions and Vaudeville Acts.
UNIVERSAL ELECTRIC STAGE LIGHTING CO.
Kliegl Bros.
PROPRIETORS
1393-5 Broadway, New York City

Moving Picture Supplies
We are the largest dealers in Moving Picture Supplies and Machine Parts in the United States. We are also the largest jobbers of "Bio" and "Electra Pink Label" Carbons, and always carry a large stock for immediate delivery.
WRITE FOR LIST
American Moving Picture Supply Co.
110 Fourth Ave. New York City

CROWD YOUR HOUSE
GET BUSY
PICTURES OF FAMOUS
Schenk Trial
Be a Live Wire
GET THE MONEY
BEST EVER

Twenty-five Dollars Rental for Three Days.
Ten Dollars refunded on return of Pictures.
Lithographs, Posters, Banners, Announcement Slides and other Advertising matter.
Our Corps of Artists and Photographers, right on the ground, secured all interesting features of the trial.
This will not conflict with your present service, approved by all.
Immediate shipment on receipt of money order.
Pittsburg Film Exchange
America's Largest Film Renters
332 Third Ave., Pittsburg, Pa.

The Chautauqua Film Exchange
Get Ready to Use the BEST Service.
Releases Begin Soon
Write to-day for our list and terms
356 Dearborn Street - CHICAGO, ILL.

THE PHILADELPHIA FILM EXCHANGE, 934 Arch St., Philadelphia
The largest Independent Exchange in the East. The house where you can get quality and a square deal. We buy the entire output of the Sales Company. A trial will convince you. Open day and night. Call, write or phone.
Baltimore Office **610 East Baltimore Street** **Baltimore, Md.**

LOUISE M. MARION'S
Great Novelty of
ILLUSTRATED POEMS
Patriotic and otherwise
Also her attractive comedy-play
MONEY! MONEY!! MONEY!!!
Is a great drawing card for
THEATERS, CLUBS, ETC.
Terms reasonable
Operator furnished when desired
Attractive painted posters and slides made from life models supplied free of charge

LOUISE M. MARION
321 West 23d St. New York City

READY FOR DELIVERY
Moving Picture World
BOUND VOLUME, No. 7.
July to December, 1910
TWO DOLLARS **EACH, $2.00**
Express charges collect

ANNUAL SUBSCRIPTION TO MOVING PICTURE WORLD, $2.00

SLIDES — PAT. APP'LD FOR — INDESTRUCTIBLE — NEW FILMS
OPERATORS WANTED
Refer to back issues of M. P. World.
Improve your pictures.
Improved star, cam, arbor and sprocket, $12.00 (Powers, Edison, Motiograph, Lubin)
Above outfit will make any two-pin movement as good as one pin. Write to-day.
E. W. LAVEZZI, - - 3042 N. Ashland Ave. Chicago

SAVE MONEY
and use our
Program Board
with Interchangeable Porcelain Letters
Make your own Program
You cannot afford to be without one.
Announcements quickly changed.
Prices and full particulars on application.
Agents Wanted.
THE CAMBRIDGE TILE MFG. CO.
COVINGTON, KY.

NO HEADACHE
Do not drive away your patrons with an odorous disinfectant. Use
WOOLF'S HYPOZONE
the modern scientific germicide. Test how the **OZONE** (*nascent oxygen*) it liberates will sweeten and freshen the air. Dilute **HYPOZONE** 100 times with water and get the right disinfectant at ONE CENT PER GALLON.
WOOLF CHEMICAL PRODUCTS, Inc.,
2 Rector Street 'Phone 6 Rector **N. Y. CITY**

ALWAYS IN THE LEAD.
HENRY BELMAR, Dramatic Director.
POWERS PICTURE PLAYS
Writer, Originator, Producer
Author of the following recent releases:
The Cattle King of Arizona **Come Back to Erin**
The Angel of His Dreams **From Rags to Riches**
Under Southern Skies
Can use short cast scenarios of every description.
HENRY BELMAR, **2779 Webster Ave., New York City**

YANKEE FILMS
MONDAY, FEBRUARY 20,
"A LIFE-TIME PENANCE"
Heart throbs and thrills run rampant
FRIDAY, FEBRUARY 24,
"THE WOMAN WHO DARED"
A new Nell Pierce sleuth film
YANKEE FILM CO.
344 East 32d St. **New York City**

THE ONE BEST SOUVENIR
S. R. O. EVERY NIGHT
5c. EACH
$5.00 Per Hundred

This beautiful Souvenir Spoon is guaranteed Solid Silver Plated French Gray Finish and the latest design. Write today for sample and 3 plans that will fill your house to capacity.
UNITED STATES FACTORIES CO. — MANUFACTURERS **40 Dearborn Street, Chicago**

A WELL-KNOWN AND EXPERIENCED

PRODUCER

With a splendid record of successes that have won the highest approval of Exchanges, Exhibitors, Press and Public, and who has built up several profitable businesses, desires to connect with an alert and progressive moving picture plant. Advertiser could take entire control of the producing end, including the writing, revision and editing of scenarios. He also holds the rights of a non-infringing camera, and could, if required, introduce capital.

W. B. L., care of Moving Picture World

DON'T BLAME YOUR SINGER

How can you expect them to do a song justice, when it arrives each evening from your film exchange, just in time for your opening programme? We will ship an entire week's supply in one consignment, thus enabling your singer to rehearse each song thoroughly. Time lost in transit not charged for. Rate, 25c. per set.

CHICAGO SONG SLIDE EXCHANGE
Sixth Floor, Portland Block
107 Dearborn St., Chicago, Ill.
Dept. 1

WHY SEND TO EUROPE FOR

FILM PERFORATING DIES

When we can make them for you?
High-class repairing and alterations on Foreign Machines.

THE A. DEWES COMPANY
249 Centre Street, NEW YORK
'Phone, 2351 Spring

"The Art of Writing Scenarios"
By WILLIAM LORD WRIGHT
A TEXT BOOK FOR BEGINNERS
Price $1 Postpaid

GILES R. WARREN, well-known Scenario Editor with several prominent concerns, says: "I recommend its use to all beginners. By far the best work of its kind I have ever seen."

Another Scenario Editor says: "Shall cheerfully recommend it whenever opportunity offers."

PICTURE PLAY MANUSCRIPT CRITICIZED and available markets suggested by a successful author. A charge of $1 for manuscript up to and including 1,000 words.

Scenario Instruction Publishing Company
BELLEFONTAINE, OHIO

GENRE MOTION SLIDES

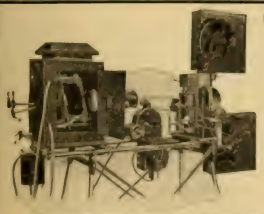
We cannot convince you we have a Motion Slide by writing or talking

BUT

We have sold every theatre man we have shown it to.

A NOVELTY NOW—A NECESSITY SHORTLY

GENRE TRANSPARENCY CO.
507 North Clark Street Chicago, Ill.



THE "STANDARD"

The Machine That Gives Results

FULLY GUARANTEED

Have you ever seen a machine with a perfect CHAIN DRIVE TAKE-UP? The "Standard" has it. Adjust the locknut and you have an even steady tension at all times. No belts to slip.

AMERICAN MOVING PICTURE MACHINE COMPANY
101 BEEKMAN STREET - - - - - NEW YORK

See What They Say About

SILVO KURTAIN KOAT

Pottsville, Pa., Dec. 8, '10.

Please ship C. O. D. one can of Kurtain Koat, as I have used the other can and found it to be the greatest thing I ever saw.

Kansas City, Mo., Dec. 17, '10

We have examined Mr. ———'s curtain and have nothing but praise for the results in comparison to other curtains.

$6.00

and following directions will give you the same results as above. One can covers 350 square feet. Order from your exchange or C. O. D.

KURTAIN KOAT CO.

2109 W. LAKE STREET CHICAGO, ILL.

The Cincinnati-Buckeye Film Company

$100,000.00 incorporation, operating the CINCINNATI FILM EXCHANGE, 315 W. 4th Street, Cincinnati, Ohio, and the BUCKEYE FILM PROJECTING COMPANY, 309 Arcade Building, Dayton, Ohio. Biggest Independent Film Renting Concern in the UNITED STATES today. BUYING almost the entire Independent Output. Reference: SALES COMPANY, 111 E. 14th Street, New York. If you are looking for a real Film Service, drop us a line.

The Cincinnati-Buckeye Film Co.

315-317 W. Fourth St. CINCINNATI, OHIO

309-321 Arcade Building DAYTON, OHIO

ENTERTAIN YOUR PATRONS WITH

The Regina
Mandolin Orchestrion

THE music furnished by this wonderful instrument is alone worth the price of admission to your show. It will draw the crowds and hold them as no other musical attraction can do. It is operated by spring motor or by electric motor, as desired, and plays upon piano strings by means of vibrating hammers, making most delightful music which combines the effects of piano, mandolin, violin and organ.

It is furnished either with or without a nickel-in-the-slot attachment and when equipped to play on the insertion of a coin has proved to be a most successful and profitable investment for use in public places.

The Regina Mandolin Orchestrion is fully guaranteed and is sold at a reasonable price. Easy terms of payment can be arranged.

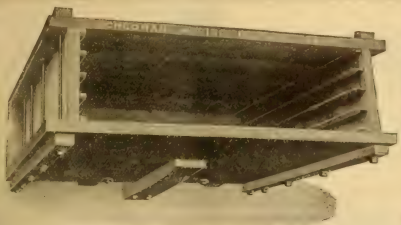
If you are contemplating the purchase of a musical instrument, send for full description of the Regina Mandolin Orchestrion with prices and terms.

THE REGINA COMPANY

Broadway and 17th St., New York 215 Wabash Ave., Chicago

MANUFACTURERS OF

REGINA MUSIC BOXES
REGINA MANDOLIN ORCHESTRIONS
REGINA HEXAPHONES
REGINA PNEUMATIC CLEANERS



Corcoran Moving Picture Tanks

Develop your films to perfection. **Save Time and Reduce Your Expenses** by using a "**Corcoran Film Development Tank.**" All up-to-date houses are now installing the "Corcoran System."

SEND FOR PRICE LIST No. 4.

A. J. CORCORAN, Inc.
No. 15 John Street - - - N. Y. City

READY FOR DELIVERY—Moving Picture World
BOUND VOLUME No. 7
July to December, 1910
TWO DOLLARS, EACH, $2.00 Express charges collect

H. F. HOFFMAN

Lecturer of Special Releases
New York City and Vicinity
Care MOVING PICTURE WORLD
Telephone 1344 Gramercy

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices—Best Work—DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

EXHIBITORS
DON'T PAY FOR POSTERS

No doubt you have been notified by your Chicago exchange that you must pay for Posters. We furnish all Posters absolutely **free of charge.**

We are Headquarters for Moving Picture Machines of all makes, such as, Powers, Edison, Motiograph, Standard, etc. We also handle all parts and supplies pertaining to the Moving Picture business.

Write for our proposition on the following feature films:

Frontier-Days in Cheyenne
Original Wolgast-Nelson Fight
Original Nelson-Gans Fight
Custer's Last Stand
U. S. Military Tournament
Knights Templar Conclave
Reproduction Johnson-Jeffries Fight

CHICAGO FILM EXCHANGE
Chicago, Ill. Omaha, Nebr.

United States Film Brokers and Importers

41 Union Square West NEW YORK CITY
Broadway and 17th St.

Second-hand Independent Films, all makes, 60 and 90 days old

The largest dealers in new and second-hand Association and Independent Films in the United States.

SECOND-HAND FILM
$5.00 per reel upwards

NEW FILM
CAMERAPHONE FILM
new, with two sets records

All goods shipped subject to examination and partial acceptance on receipt of deposit covering express charges.

Complete lists sent free upon request

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

is the only Substitute for Electricity for projecting Motion Picture or Stereopticon Views and is the

Only Satisfactory Portable Outfit

because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES is most Satisfactory for the production of Oxygen Gas. Send for particulars.

For Sale by Dealers.

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph Street, CHICAGO

Annual Subscription Moving Picture World $2.00

SPECIAL ROLL TICKETS

The Big Ticket. Any Printing Any Colors

5,000	$1.25	20,000	$4.00	80,000	$7.50
10,000	$2.50	25,000	$5.00	100,000	$10.00

Get the Samples Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2

The Kauffman Manufacturing Co.
ASHLAND, OHIO

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill.
Branches in all leading cities

CHEAP
STEEL FRAME THEATRE CHAIRS
ABSOLUTELY NON-BREAKABLE

Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs
Also seating for Out-of-door use.

Address Dept. W.

STEEL FURNITURE CO., GRAND RAPIDS, MICH.
New York Office: 150 Fifth Avenue
Boston Office: 224 Congress Street, Boston, Mass.

The Automatic Theatre Chair

It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre Chair.
If you have not seen our latest models, investigate.
Write today for circular A.

THE HARDESTY MFG. CO
Canal Dover, Ohio, U. S. A.

FILMS FOR SALE. 50 Reels of Films
$8 to $16 per Reel
Second-hand one pin Edison machine. $100.00
Mayer Silverman, 105 4th Ave., Pittsburg, Pa.

Opera and Assembly Chairs

Most popular priced chairs on the market for picture show use.

Prompt Shipments. **Write for Catalogue**

PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO, Lexington Ave. and 43d St. - New York, N. Y.

The Independent Film Exchange of Pittsburg, Pa.

The Pioneer Independent Exchange of Western Pennsylvania buying the output of the Sales Company.

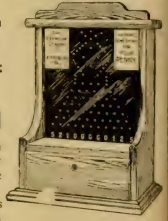
We have a few choice runs that we can let out at reasonable prices. Write us.

INDEPENDENT FILM EXCHANGE, Inc.
A. S. DAVIS, Manager
415 Ferry Street, PITTSBURG, PA.

WE WANT

ONE THOUSAND

Moving Picture Men



to operate PREMIUM pin machines and get rich, or if already so, to get more wealth. Why not you? PREMIUM pin machines have become an institution in every candy store. By placing a machine in your retailer's store you will monopolize his trade and squeeze out competition.

Mr. Flint of Mo. writes: "Kindly accept thanks for introducing me to a gold mine."

Ten machines will support you. Fifty machines operated will prove a mortgage lifter to you.

We make them out of Oak or Metal.

Percentage of winners arranged so that from every twenty dollars deposited in the machine twelve dollars will be your profit. If so advised, will make it still more.

Write to-day for exclusive territory to

PREMIUM VENDING COMPANY
56-58 WALNUT ST. PITTSBURG, PA.

Uniforms
Stylish
Nobby
Cheap

Coat and Pants like cut $11\frac{1}{2}$ as low as $7.50. Caps, $1.00.

Send for our catalogue of Uniforms and Caps, containing lots of cloth and prices before ordering elsewhere.

R. W. STOCKLEY & CO.
810 West Walnut St., Philadelphia, Pa.
Mfrs. of Uniforms and Equipments

OPERA CHAIRS

The Latest in Seats | GET OUR PRICES Before You Buy Largest Variety Lowest Prices | The Best in Seats

GEO. W. BENNETT
744 West 5th Street
CINCINNATI OHIO

Announcement Slides
Advertising Slides
Songs Illustrated
THREE STAR SLIDE CO.
Rooms 523-4
225 Dearborn Street :: Chicago, Ills.

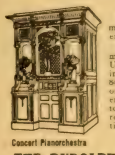
THE MOVING PICTURE HOUSES have begun to realize the worth of the
MORTIMER FILM CLEANER
The Operator is taking an interest in this little wonder of the Moving Picture World.
Send for the Booklet.
Mortimer Film Cleaning Co.
Fidelity Bldg. Portland, Maine

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
208 East Jackson Boulevard
CHICAGO.

WURLITZER
Automatic Musical Instruments



Concert Pianorchestra

They do the work of expert musicians and reduce your operating expenses.

Wurlitzer is the world's largest manufacturer. We supply the U. S. Government with musical instruments. Write for big, new 84-page catalogue showing the only complete line of self-players, from a small electric piano to an automatic orchestra representing 35 musicians. Easy time payments.

THE RUDOLPH WURLITZER CO.

CINCINNATI, 117 to 121 E. 4th; NEW YORK, 25 and 27 W. 32d (bet. B'way and 5th Ave.); CHICAGO, 266 and 268 Wabash Ave.; PHILADELPHIA, 1835 Chestnut; ST. LOUIS, 912 Pine; CLEVELAND, 206 Prospect Ave. S. E.; COLUMBUS, O., 57 E. Main.

Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

Moving Picture Pianists

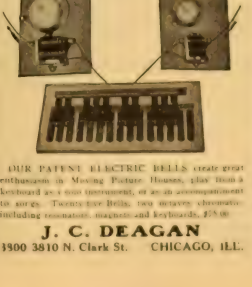
Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE 75 CENTS

Also latest cue music (series 1910) for 10 parts and piano, $1.00.

1-4 discount on both numbers.

CLARENCE E. SINN
1501 Sedgwick St CHICAGO ILL.



OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to organ. Twenty-two Bells, two octaves chromatic, including resonators, magnets and keyboards, $75.00

J. C. DEAGAN
3800 3810 N. Clark St. CHICAGO, ILL.

NEW SLIDES
For the following Songs — JUST OUT

When the trees are dressed in crimson and in gold.
King Chanticleer.
Killarney, my Home o'er the Sea.
Dancing Starlight.
Broncho Nell.
For Killarney and You.
My Country Has First Call.
Mandy Lou.
Dolores.
The Best Place of All.
The Moon Swings Low
Springtime Brings Roses and You.
You're the Sweetest Girl in All This World To Me.
Moonlight, Dear.
We've Kept the Golden Rule.
If Your Heart knew a Heart Like Mine.
Be My Sweetheart.
I Get So Lonesome for You.
I'm a Married Man.

De WITT C. WHEELER
120 W. 31st St. New York City

Correspondence Course. Special rates to the trade. Send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00.

We carry a largeline of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

FILMS FOR RENT
New Films High Class Service
The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It
Write Today for Terms
EUGENE CLINE
57 and 59 Dearborn St., Chicago

BIO CARBONS

INSIST ON GETTING THEM.

Nearly every important Film Exchange and Supply Dealer can furnish them.
Most of them are glad to do so, because BIO Carbons invariably convince the user of their superiority.

If your dealer tries to palm off something "just as good," remember, "there's a reason."

As the BIO Carbon is made and sold with a single eye to *quality*, we cannot hope to obtain the coöperation of the dealer to whom *price* is everything.

Look up the BIO dealers in your town. You will find them the straightest, squarest men in the business—not because they handle BIO Carbons, but because it takes a straight, square man to resist the lure of price and stand for *quality—first, last, and all the time.*

Buy a sample package of BIO Carbons *today*. Give them every test you know of. Test them for *burning life* especially. You will find that they last from 25% to 40% longer than any other carbons.

You can pay 10% *more* for BIO Carbons and still save 15% to 25%, besides getting a whiter, steadier light.

You will remember the quality long after you forget the price.

Charles L. Kiewert Company

Largest importers of Flaming Arc Lamps and Carbons in America

39 Cortlandt St., New York

190 Fremont St., San Francisco, Cal.
58 Plymouth Court, Chicago, Ill.
114 Huron St., Milwaukee, Wis.
309 Carson St., Pittsburg, Pa.
15th & Pine Sts., St. Louis, Mo.

CALCIUM GAS

Compressed in drums ready for operation for Moving Picture Shows where electricity cannot be had. **Absolutely pure gas. Prompt shipments, freight or express.**

WRITE FOR OUR TERMS

Complete stock of repair parts for machines and supplies.

ERKER BROS. OPTICAL CO.
604 Olive St., St. Louis, Mo.

The F. A. Film Cement

IT STICKS

Positively guaranteed to work on any film. It don't crack, dry up, or leave any coating on the emulsion; is fire-proof, and only requires about one-half as much as others.

Ask your Exchange for it.

Single bottle - - - 25 cents
Six bottles by express - - $1.00

Send for our complete list of Film Announcement Titles

French American Producing and Manufacturing Co.
918 Madison St., CHICAGO, ILL.

The Day Metalo Screen

Increases brilliancy 30 to 50 per cent. Waterproof and rollable. The latest discovery. Inexpensive. Complete instructions and formula by mail, $2.00.

J. W. WALLINGFORD
"The Gables," Eureka Springs, Ark.

GET YOUR FILM SERVICE FROM A HOUSE THAT IS BUYING THE OUTPUT OF THE SALES COMPANY.
WE DO. WRITE US FOR TERMS, STATING WHAT YOU NEED.

Special Bookings
BRITT-NELSON FIGHT. 5 Reels.

HUDSON FILM CO.
138 East 14th St. New York, N. Y.
Tel. 3812 Stuyvesant
"NEVER CLOSED"

FILMS FOR SALE

after sixty or ninety days of release. Also commercial in excellent condition at reasonable prices

M. YSSEL
973 N. 7th Street, Philadelphia, Pa.

THE KODAGRAPH

A "STANDARD" MOVING PICTURE MACHINE FOR THE HOME

The only machine in the world showing a picture by a dry battery. A new system of reflection, and a specially made 4 c/p Tungsten Lamp, in conjunction with a patented reflector, projecting a clear five feet, 100 c/p picture. Price $7.50, including film. Send for circular.

HOME MOTION PICTURE CO.
Hartford Bldg., 41 Union Sq. West
NEW YORK CITY

Save Tickets

AND

Eliminate Choppers

at the entrance to every
Theatre and Amusement Place

GET THE COUNT WITH

JONES DUPLEX CHECK GATE

and you GET all the money

Ask us to send you further details

JONES CHANGE REGISTER CO.
INCORPORATED

18 BROADWAY NEW YORK CITY

WASHINGTON

Father of the U. S. A.
Paramount Patriot
Paramount General
Paramount Stickler
for
Truth, Honesty, Integrity
and
SQUARE DEALS
made
INDEPENDENCE
the
PARAMOUNT ISSUE

We bear
WASHINGTON'S
great name and emulate
WASHINGTON'S
shining virtues

We give
A SQUARE DEAL
to all

So wire,
write or give
us a call

WASHINGTON

Paramount Film Co.

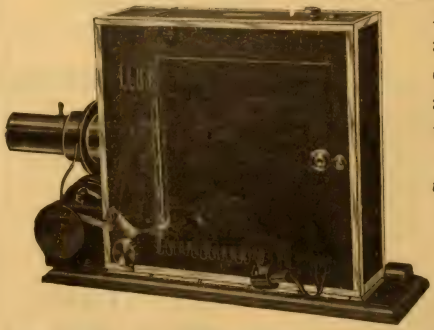
G. H. WALKER, Mgr.

428 Ninth Street, N. W. Washington, D. C.

UP TO THE MINUTE EVERY MINUTE

THE ADVERTOGRAPH

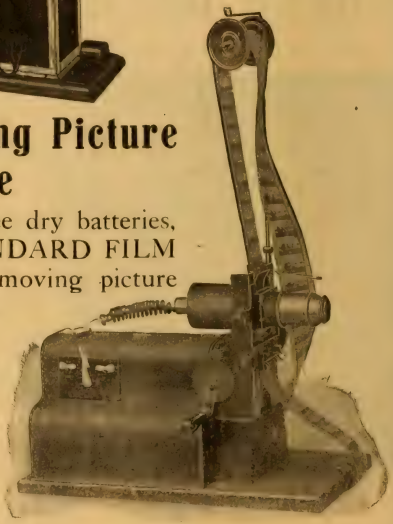
FOR YOUR BUSINESS



An automatic window advertising machine, carrying twenty slides, and requires no operator or attention.

Write for full details and territorial privileges.

The Home Moving Picture Machine



no toy, operates with three dry batteries, or 110 volts. Uses STANDARD FILM and is the only practical moving picture machine for HOME use. Nothing dangerous in its construction or operation. A free demonstration any time you're in the neighborhood.

OUR PRICE $6.25

Write for descriptive catalogue

HARRY A. MACKIE

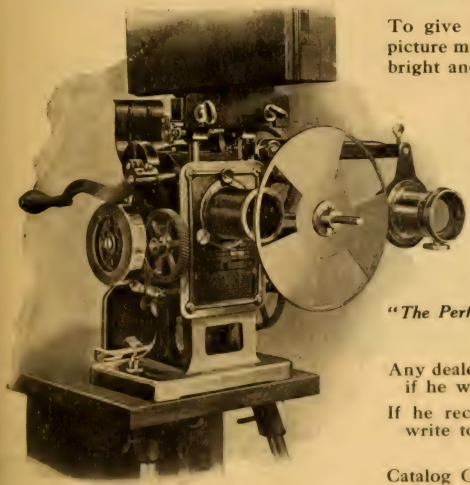
853 Broadway **New York City**

Vol. 8, No. 8 February 25, 1911 Price, 10 Cents

THE MOVING PICTURE WORLD
THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS
NEW YORK

SATISFACTION

That is what the purchaser of a moving picture machine has a right to expect and what he ought to demand:



To give SATISFACTION a moving picture machine MUST Project steady, bright and flickerless pictures;

Run easily and quietly, and stand the grind of long service without breakdowns.

There is ONE—and ONLY one machine that is guaranteed to give this sort of satisfaction—

Power's No. 6

"The Perfect Motion Picture Machine."

Any dealer can supply you with one—if he wants to.

If he recommends another machine, write to us.

Catalog G, tells all about our goods.

NICHOLAS POWER COMPANY

For thirteen years the leading makers of motion picture machines

115-117 Nassau Street New York

STILL Demanding STILL Demanding STILL Demanding

THE THANHOUSER WO-A-WEEK?

RELEASED TUESDAY, FEBRUARY 28th

Hail "The Thanhouser Kid," Detective!

THE LITTLE MOTHER

is the very latest "Thanhouser Kid" feature and all the picture-going kids in town will implore their parents to take 'em to your show if you show your "Thanhouser Kid To-day" sign the day you show this reel. The boys and girls of to-day are the men and women of to-morrow. With the youth of to-day favorably disposed toward the moving picture, look to a long life for the business. Get the kids impressed RIGHT by giving them PICTURES THAT ARE RIGHT. Especially strive to convince them that justice wins out in the end, and that knavery doesn't go for much these days, as this reel well brings out.

No. 189. Code Word, Lither.

"STAGE STRUCK"

Released Friday, March 3rd

A Heart-To-Heart Reel-Talk

Stage Struck

Is another Thanhouser moral-pointer—you see we constantly BACK UP our belief that the motion picture can send forth a reforming message as effectively as the pulpit. Here you have a frail, tenderly-reared little girl, who attempts the stage by a devious route—the runaway route. Understand that she is upright in thought and conduct, that she is not a "little wild"—merely a little ambitious. But she was not intended for the hardships that were sure to be her's, and are sure to be the others who may follow in her footsteps, and it is there that you have your moral at its best. The reel may save some heart aches. Be sure to show it. No. 190. Code Word, Stage.

The Thanhauser News the "Exhibitor's Guide," sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Drop a card to PUBLISHER, THANHOUSER NEWS, NEW ROCHELLE, N. Y.

The Thanhouser Photoframe consisting of portraits of the famous Thanhouser "Stock," framed in solid oak, mission finish, 34 inches in width and 44 inches in depth, with glass and easel (6 feet high) GOES TO YOU FOR $3.50 with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling THE GREATEST LOBBY-DISPLAY BARGAIN EVER KNOWN.

For System's Sake address Art Dept.

THANHOUSER COMPANY

NEW ROCHELLE NEW YORK

"The Die Is Cast."

Mr. Exhibitor, did you ever hear of a scaramouch?

You certainly have met him.

In business he is known as a "four-flusher." The trouble with his kind is that you RESPECT him until you finally see his bluff called, then you realize how foolish you were to pay him homage.

The gigantic bluff of some people who tried to tell you that they are the only ones entitled to make Moving Pictures has been called. See Moving Picture World, Feb. 18th, page 356, showing withdrawal of Injunction against "Gaumont Type of Camera."

By sticking together the Independents have met, beaten and exposed their bluff.

Now, do they still command your respect as they did before you knew that they didn't have a leg to stand on? There is only one answer you can give, and that is, to call at once for this

UNEXCELLED PROGRAM

EVERY MONDAY

AMERICAN—American Film Manufacturing Company
ECLAIR—Eclair Film Company
IMP—Independent Moving Pictures Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley
RELIANCE—Carlton Laboratories

EVERY THURSDAY

AMERICAN—American Film Manufacturing Company
IMP—Independent Moving Pictures Company
ITALA—New York Motion Picture Company
REX—Rex Moving Picture Mfg. Company

EVERY FRIDAY

BISON—New York Motion Picture Company
LUX—R. Prieur
SOLAX—Solax Company
THANHOUSER—Thanhouser Company
YANKEE—Yankee Film Co.

EVERY SATURDAY

CAPITAL—Capital Film Co.
GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
RELIANCE—Carlton Laboratories

List of BUYING EXCHANGES, February 25th, 1911

All others offering these brands for rent can supply only dupes or worn-out subjects

ALABAMA.
Dixie Film Co., 503 Chamber of Commerce Bldg., Birmingham.

CALIFORNIA.
California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.

CANADA.
Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Great Western Film Co., Kennedy Bldg., Winnipeg, Man.

COLORADO.
W. H. Swanson Film Exchange, 301 Railroad Bldg., Denver.
Co-operative Ind. Film Co., Barclay Block, Denver.

DISTRICT OF COLUMBIA.
Paramount Film Exchange, 428 Ninth St., N. W., Washington.
B. & W. Film Exchange, 22 1st Intnt Building Washington.

GEORGIA.
Consolidated Film Exchange, Rhodes Bldg., Atlanta.

ILLINOIS.
Anti-Trust Film Co., 79 South Clark St., Chicago.
Globe Film Service, 107 East Madison St., Chicago.
H. & H. Film Service Co., 48 Jackson Blvd., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 East Washington St., Chicago.

INDIANA.
Central Film Service Co., 119 North Illinois St., Indianapolis.

KANSAS.
Wichita Film and Supply Co., 220 North Market St., Wichita.

LOUISIANA.
Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MARYLAND.
B. & W. Film Exchange, 412 East Baltimore St., Baltimore.
Consolidated Amusement Co., 28 West Lexington St., Baltimore.

MASSACHUSETTS.
Boston Film Rental Co., 885 Washington St., Boston.
W. E. Greene Film Exchange, 220 Tremont St., Boston.

MICHIGAN.
Michigan Film and Supply Co., 1106 Union Trust Bldg., Detroit.

MINNESOTA.
Laemmle Film Service, 409 Sykes St., Minneapolis.

MISSOURI.
J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson-Crawford Film Co., Century Bldg., St. Louis.

NEBRASKA.
Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK STATE.
Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 30 Church St., Buffalo.

NEW YORK CITY.
Empire Film Exchange, 150 East 14th St., City.
Great Eastern Film Exchange, 23 East 14th St., City.
Hudson Film Exchange, 138 East 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.
Cincinnati-Buckeye Film Co., 309 Arcade Bldg., Dayton.
Cincinnati-Buckeye Film Co., 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OKLAHOMA.
United Motion Picture Co., 132 Main St., Oklahoma City.

OREGON.
Ind. Western Film Exchange, Sweetland Bldg., Portland.

PENNSYLVANIA.
Eagle Film Exchange, 127 South 8th St., Pittsburg.
Ind. Film Exchange, 435 Ferry St., Pittsburg.
Philadelphia Film Exchange, 954 Arch St., Philadelphia.
Philadelphia Projecting Co., 40 North 9th St., Philadelphia.
Pittsburg Photo Film Co., 412 Penn St., Pittsburg.
Swanson Film Exchange Co., 538 Spruce St., Philadelphia.

TEXAS.
Texas Film Exchange, 311 Elm St., Dallas.

UTAH.
Co-operative Ind. Film Co., 320 Atlas Block, Salt Lake City.

WASHINGTON.
Pacific Film Exchange, Globe Bldg., Seattle.

WISCONSIN.
Western Film Exchange, 507 Enterprise Bldg., Milwaukee.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y. City

A GOOD THING, LIKE A GOOD STORY, IS WORTH REPEATING.

"A MANLY MAN."

(RELEASED MONDAY, FEBRUARY 27.)

"All the world loves a lover," and a manly man appeals to all that is good in the most of us. A young civil engineer leaves his sweetheart in the States and goes to the Philippines on duty. He is loved by a Filipino maiden, who nurses him back to life and health when he is stricken with a fever and is deserted by his American comrades. Out of gratitude he marries the native girl and when his sweetheart arrives from America he chooses between love and duty and is loyal to the faithful woman who has borne him a child—a manly man of the right sort. The tropical settings are beautiful. A strong drama with heart appeal, in which "Little Mary" appears at her best in the role of the Filipino girl. By all means get this one.

"THE DYNAMITERS."

(RELEASED THURSDAY, MARCH 2.)

A talking jag involves Jenkins, a clubman, in all sorts of difficulties. He becomes a labor agitator and is initiated into the secrets of a society of avengers. By lot he is chosen as the instrument to right their wrongs by the bomb route. He staggers home with the infernal machine and, sleeping off the debauch, finds himself with a dangerous mission to perform. He tries to lose the annihilator, but is unsuccessful, until an intelligent dog comes to his aid and solves the difficulty in an unique manner. Here is a comedy your patrons will surely enjoy.

"ARMY MANEUVERS IN CUBA."

(RELEASED THURSDAY, MARCH 2.)

This is an elaborate picture photographing the Cuban army in holiday array in celebrating a fete-day anniversary. The native soldiery passes in review before the superior officers and heads of the administration, regiment after regiment, cavalry and artillery wheeling into line, an imposing pageant, taken at Camp Columbia. The picture is an intensely interesting one from a scenic as well as an educational standpoint. Secure the "Army Maneuvers" by applying to your exchange early. It is a picture you can feature.

Independent Moving Pictures Co. of America
102 W. 101st St., N. Y. Carl Laemmle, Pres.
All "Imp" Films Sold Through the Sales Co.

EXHIBITORS, READ THIS:

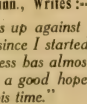
United States Post Office

FAN MOUNTAIN TOWNSHIP — EMMA COUNTY, ARIZONA

DARLINGTON, WYO., June 3, 1911

Chicago Film Exchange
Gentlemen.—
Enclosed find $2.00 for one week's rental the service is great. I was got better in my life thanks very much. The song slide service is certainly great. In fact everything could not be better. Business great.
Yours Respy
Chester Wright
P S Please send price list on parts for Edison Kinetoscope" also carbons
C. W.

Now after reading, slip us your order and be happy.
Chicago Film Exchange,
Chicago. Omaha. Denver. Salt Lake.



S. P. Mace, Gem Theatre, Park Rapids, Minn., Writes:—

"I was up against it all the time, but since I started with you my business has almost doubled and have a good hope to be a winner this time."

These are the kind of letters I am getting day after day—week after week—month after month—for nearly five years. Here's the reason. No other concern in the film-renting business delivers films in as GOOD and CLEAN a condition as I do. None lives up to promises as I do. None are as painstaking. None as prompt. None as ready to right a wrong. In addition to all this, I am the largest buyer of films. Is it any wonder then that I am

The biggest and best film renter in the world

SLIP ME A LETTER

CARL LAEMMLE, President

The Laemmle Film Service

196-198 Lake Street, Chicago

OTHER OFFICES

Omaha, Neb. Minneapolis, Minn.

BEGINNING
WEDNESDAY, MARCH 8th
WE WILL RELEASE

2-Solax-2
EVERY WEEK
WEDNESDAY and FRIDAY

Eventually You Will Get Them---WHY NOT NOW

FRIDAY, FEB. 24th
LOVE'S TEST
(Drama)
A most interesting and remarkable test of a woman's affection for her husband.

FRIDAY, MARCH 3rd
A COSTLY PLEDGE
(Comedy)
John Martin signs the pledge. Wait until you see what happens to him.

WED., MARCH 8th
OUT OF THE ARCTIC
(Drama)
A thrilling story of adventure in the far north.

Solax Company
147 Fourth Avenue = = = = NEW YORK

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** EVERY FRIDAY

LUX FILMS
INDEPENDENT EXHIBITORS

GEORGE WASHINGTON THOUGHT INDEPENDENCE WORTH FIGHTING FOR. IF YOU cannot get it otherwise, we believe you ought to fight for Lux every week. It will pay you.

Released, February 24th, 1911

A CHILD'S PRAYER
DRAMA—534 Feet
A short dramatic, touching in its simplicity and directness. Will reach the innermost heart chords.

MATILDA CHASED
COMIC—354 Feet
A short, bustling comedy that will change the tears to laughter. Ridiculously funny.

A Split Reel of Quality and Variety for the Best Programs.
SEE OTHER PAGES FOR SYNOPSES AND PAST RELEASES

GET LUX

R. PRIEUR
10 East 15th Street 'Phone, 3427 Stuyvesant New York City
Sold only through the Motion Picture Distributing and Sales Company

SCENE FROM "HIS GREAT DUTY"

GREAT NORTHERN

SUPREME IN ITS FIELD

Release for Saturday, February 18th,

THE LIFE OF A MUSCHIK

This film with the aid of an excellent plot gives a very clear conception of the daily life of the oppressed Russian peasant.

THE FALSE ALARM

A Rattling Good Comedy Film

Release for Saturday, February 25th,

His Great Duty

(Enacted by Actors of the Royal Theatre of Copenhagen)

A Magnificent Feature Production! Gorgeous Scenes! Exquisite Tinting and Toning Photography Clear as Crystal

Order this film from your exchange NOW. Don't let the other fellow get ahead of you.
ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

GreatNorthern Film Co. 7 E. 14th Street NEW YORK

SOLD ONLY THROUGH SALES CO.

ECLAIR FILMS

ECLAIR FILMS AMERICA

THE FILMS OF PICTORIAL QUALITY

RELEASE OF MARCH 6th

"King Philip the Fair and the Templars"

975 FEET

A striking Drama of genuine interest. Perfectly adapted, thoroughly well interpreted and of unexcelled pictorial quality.

THE FILMS of PICTORIAL QUALITY, Combining PERFECT PHOTOGRAPHY with POPULAR PLAYS

ECLAIR FILM COMPANY

NEW YORK: 31 East 27th St. CHICAGO: 35 East Randolph St.

Champ Success

"The Old Man and Jim"

Released, Feb. 22nd, 1911. Author, Jas. Whitcomb Riley.

"Stick around" exhibitors, keep your fingers itchy for this reel of March 1st.

"The Talk of the Continent"

Don't leave your exchange-man until you see his written order for that film. By all means show it to your patrons.

THE CHAMP STAMP

"A Western Girl's Choice"

It is only occasionally that you will see one of those noted true western productions of Frederic Remington, but this reel contains dozens of them.

Champion Film Co.

MARK M. DINTENFASS, Gen'l Mgr. :: 12 East 15th St., New York City

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

The House of Quality and Satisfaction

MR. EXHIBITOR :

If you are desirous of *finding out how to improve your present service and increase your daily attendance* call and have a confidential chat with us. If you are unable to call, drop us a line.

W. E. Greene Film Exchange

INCORPORATED

228 Tremont Street, Boston, Mass.

Telephone 3790 Oxford

Talk is Cheap So is Hot Air

We don't want to give either, but we want to **give you** Samples of

"Arco-B" Biograph Carbons

If you are not already a user you will then become one.

Each package and each Carbon to be genuine must be marked **"ARCO-B"**

L. E. FRORUP & CO.

SOLE IMPORTERS

Headquarters for all kinds of Carbons

232-234 Greenwich St., New York

The Truth About the Pole

A SUPERB picture of thrilling dramatic interest, revealing heretofore undisclosed facts regarding the World Famous Controversy, presented by a cast of competent artists, with

Dr. Frederick A. Cook

Himself Playing the Leading Role

Dr. Cook Says:

"The Moving Picture you have made is a magnificent representation of accurate facts shown in dramatic form. I consented to personally appear in the picture because it tells a story I want every American to see."

This picture has been the headliner this week at Hammerstein's Manhattan Opera House, the leading vaudeville theatre of the country and has set New York agog.

Now Booking State Rights and Special Engagements

Magnificent Posters, Lobby Displays, and Literature Liberally Distributed

For Terms and Further Information Write or Wire

NORTH POLE PICTURE CO., Flushing, New York

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) **Telephone call, 1344 Gramercy**

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $2.50. Foreign Countries, $3.00. Post Paid.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3⅜ in wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.
TIME DISCOUNTS: 10% one months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 160 Washington Street, (Post Building, Chicago). Telephone, Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 8 FEBRUARY 25, 1911 No. 8

Clouds in the Picture

We were talking moving picture making this week with several men interested in the use of the camera out of doors for scenic purposes. One of them showed us some strips of films of open landscapes, with trees, cattle, rivers, etc. A noticeable quality in these films was the presence of strongly marked clouds. It is so rarely that we see clouds in a moving picture, that we are moved to devote a short article to the subject.

Casting our memories back over the inspection of a very large number of outdoor moving pictures, we find that it is rarely, indeed that clouds are visible. There are, of course, two reasons for this. First of them is, that the clouds were not present in the sky when the pictures were taken; the other is, of course, that if the clouds were present, they were not developed out of the negative film, and therefore do not show in the positive.

Yet, how wonderfully beautiful clouds look in a moving picture when they are present! Let us consider the analogous case of the still photograph. At one time, the landscape photographer was content to have the sky part of his photograph, represented by white paper. Nowadays, no photographer worth his salt takes or rather prints a photograph from which the clouds are absent. If he does not get the clouds in the negative, he prints them in. Cloud negatives, we may say, are articles of commerce. The amateur photographer, especially, delights in getting cloud effects in his photographs.

Now, you cannot very well print in clouds in a moving picture. But if they are present in the sky, when the negative is being exposed, there are ways of making it tolerably certain that clouds will develop up. The use of a very small stop in the lens is one way. This, as it were, brings the clouds into focus, and if a very small stop is used, the clouds will probably develop up in the picture.

Then, there is another way. You can use a yellow screen in front of the lens. The use of the yellow screen is to depress the action of the blue of the sky on the film, and to let the yellow clouds affect the film. The result in developing being to make the picture in the cloud part look less like bare white by introducing clouds in the proper place.

A third way is to use orthochromatic film and a yellow screen. This brings out all the tone values in the picture, and the clouds, therefore, will be rendered in the negative. But the use of orthochromatized film and the yellow screen, is not yet general in this country; nor is it always practicable, simply because the exposure is thereby slowed. Again, if a screen be used on the plain film, it must be of a very light tint otherwise it again will make the picture underexposed. But it is probably done in parts of Europe, where the light is so actinic.

Then, again, a small stop is not always practical. Moving pictures require to be taken at comparatively great rapidity. But there are times and circumstances when either of these methods can be adopted. Anyhow they are perfectly practicable. Above all things there are the clouds in the sky and they look better in the picture than bare film. Indeed, they go to make up a part of the picture.

As we have over and over again pleaded for the presentation of moving pictures in the most pictorial form, we put in a plea to the photographers who are responsible for the negative to always endeavor, when practicable, while taking outdoor scenes, to secure clouds in the negatives. Cloud studies by themselves in photographs are interesting. Many of the great painters make the clouds in their pictures almost the dominant parts in those pictures. They are things of beauty, and joys forever. If they were more frequently present in moving pictures, the latter, we think would still further progress in public favor.

We believe that the French makers, the Eclair Company and the Gaumont, use orthochromatized films, and screens for their cloud pictures. This is one reason why those pictures are of such high pictorial quality. We look to the progressive American makers to get down to the use of orthochromatic films, and color screens, (or as they are known here, ray filters) for producing truthfulness of effect in their negatives.

In many cases, the clouds in a negative are lost by hasty development. Slow development with a diluted developer is favorable to bringing out clouds in a picture, that is if they have impressed themselves on the film. Development of moving picture negatives, however, is mostly of a hurried mechanical kind. It is probably for this reason that clouds in the negatives are so often lost.

"The Arctic Trust"

Dr. Cook in the Moving Picture

By Thomas Bedding, F. R. P. S.

This week at the Manhattan Opera House, West 34th Street, New York City, Dr. F. A. Cook, whose name is associated with polar exploration, is addressing large vaudeville audiences. It is the fashion nowadays for everybody who is anybody, or who has done things, or nearly done things, to go into vaudeville. Mr. Morris, of the American Music Hall, secured the Wellman Crew. Mr. Hammerstein has secured Dr. Cook. Wellman and his party nearly crossed the Atlantic in their airship; Dr. Cook, according to his unfriendly critics, nearly, but not quite, got to the north polar axis.

Getting Possession of the Records.

The Doctor, when he made his appearance on the Manhattan stage, delivered a written address which might be summed up as a somewhat caustic attack upon Mr. Peary and his assistants in polar exploration, and the reiteration of his own belief and conviction that he discovered the Pole. But of evidence and proofs, I am bound to say the address was entirely deficient. It struck me, as a disinterested listener, that it has been the utterance of a man who was laboring under some real or imaginary persecution, and who appealed to his audience to take his word and to treat him with fair play. The Doctor was applauded. He is not a particularly good or convincing speaker; were it not that his name was associated with polar discovery, alleged or otherwise, he would hardly prove a drawing card in a vaudeville house.

But the principal part of Dr. Cook's act, if I may so call it, consisted in the pictures—the moving pictures. These, it is to be inferred, were made somewhere in the neighborhood of New York City. They illustrated the somewhat nefarious doings of a mysterious body, called The Arctic Trust. Here is the story briefly told: The Arctic Trust, consisting of a number of wise old gentlemen, gather that their little game is being menaced by Dr. Cook. The trust's man, presumably Peary, hold a monopoly of polar exploration, and the credit and profit arising therefrom. When the trust learns that Dr. Cook is about to spoil that game, the trust—wicked person—resolves to thwart him. So what does the trust do? By the instrumentality of the "Roosevelt," it obtains possession of Dr. Cook's records in the hut at Etah. Cook is deprived of the possession of these, and a minion of the trust called Murphy is placed in possession of them. Mr. Whitney is inclined to stand by Cook, but the wicked Commander of the "Roosevelt" gets Whitney out of the way. And so there, to this day, are the records of Dr. Cook in the hands of his enemies. Still, virtue triumphs, for the concluding part of the picture shows Dr. Cook actually at the Pole, waving the Stars and Stripes, and surrounded by some of his faithful esquimaux.

Of course everybody is familiar with Dr. Cook's history, after his return to the United States by way of Copenhagen. Nothing was said, however, about this part of the history by Dr. Cook in his address; nor was it suggested in any of the pictures. The latter only concern us of the MOVING PICTURE WORLD. Certainly the film is a very cleverly made-up one, well acted by the wicked members of the trust, by Mr. Whitney, by Mr. Murphy, by the Commander of the "Roosevelt" and by the subordinate characters. One scene shows the interior of a bank at Tacoma, where Barril is bribed by a handful of dollar bills to swear that Dr. Cook never scaled Mt. McKinley. As I have said, the pictures are very well made, though the rapidity with which some of the photographs waltzed about the screen was a trifle disconcerting.

Leaving the question whether Dr. Cook is or is not an injured man and viewing the act, simply as an act, I should say that it would vastly interest any audience. For example: You have the picturesque personality of Dr. Cook telling his own story, or just so much of it as he could condense into a short address, and then you have these pictures claiming to have historical accuracy. Whether there is such a thing as an Arctic trust remains to be proved. Whether the Commander of the "Roosevelt" and Mr. Murphy were the nefarious persons they are represented to be is also open to discussion. In short, whether this story of the Arctic trust and its misdoings is true wholly or in part, is legitimately open to speculation. The fact remains that the audience at the Manhattan Opera House was much interested in Dr. Cook

The Arctic Trust in Session.

and the pictures illustrating his adventures and that probably other audiences will show an equal amount of interest in both the Doctor and the pictures.

The subject was well introduced by a brief address by Wilbert Melville. I note that the daily papers hardly

treat Dr. Cook's appearance in vaudeville quite seriously. One of them unkindly refers to the pictures as depicting Dr. Cook's "alleged" adventures. Another paper, the "New York Times," refers to Dr. Cook's claim as the discoverer of the North Pole as having been found to be "baseless." Nevertheless, with all this, after the reception given to the Doctor and his pictures at the Manhattan Opera House, there is still a great deal of money in Dr. Cook, and I should think, a great deal of money in these very cleverly made moving pictures of his adventures.

Dr. Cook in Polar Costume.

The pictures, it may be said were made by Mr. Wilbert Melville, the well-known producer of the Solax Company. They are to be put on the market by the North Pole Picture Company. Presumably at first, they will be shown on the vaudeville circuit of the country, after which State rights of them will be sold, so that they will find their way into the ordinary moving picture houses, not only of the United States, but all parts of the world.

In justice to Dr. Cook, it should be noted on his own authority (1): That he is not receiving payment for his lectures at the Manhattan Opera House; (2): That he, himself, chooses the medium of the moving picture for presenting his story to the public. It is his opinion that the moving picture offers the best possible way of offsetting what he alleges to be his unfair treatment in the newspapers. In conclusion from the point of view of the moving picture theatre exhibitor, this film of the Arctic Trust that has been woven around Dr. Cook's adventures, will, in our opinion, prove a powerful attraction for a long time to come.

The Open Market

On all sides we hear just now remarks as to the imminent opening of the market in the business of moving picture making. Under present conditions, as the intelligent reader is aware, the market on both sides of it, is virtually closed to any would-be new entrant into it. Ordinarily speaking, there is no room on either the Licensed or the Independent side for any new manufacturer. We say ordinarily speaking advisedly. And by that we mean that admission to either side can only be obtained by means that are in themselves extraordinary. That is to say, there must be great weight of money and great ability in respect of the business, artistic and technical conditions to insure success. Several articles have of late appeared both in our own pages and elsewhere, dealing with the business aspects of the starting of a moving picture plant. To cope with existing competition, a great deal of capital is required. The business has arrived at that pitch that it is quite useless for anybody, unless having at command hundreds of thousands of dollars, to think of starting in. Of course, we mean in respect of gaining a footing in the manufacturing field. At a guess, we should say that it would cost an ambitious manufacturer to-day, starting in afresh, at least $150,000 before he got his first picture on the screen. And we assume that the quality of the latter would be in quality equal to the best that has been up to the present shown in the moving picture theatres in this country.

Economically, therefore, the open market is closed to all, but those with well-lined wallets. Granting that man and money are ready to enter the moving picture field, what are the arguments for or against their admission? Taking the latter first, the only objections that can be urged against new competition are, namely, that the field is already well equipped by existing manufacturers. Qualitatively the existing manufacturers are quite competent to supply the demand; therefore the admission of new manufacturers would diminish the output of those already in the game. The laws of supply and demand govern this aspect of the situation.

So far, so good. But this aspect of the matter, in our opinion, and in the opinion of many well-wishers of the picture is of lesser importance. The arguments for the admission of new manufacturers into the field are few, but unanswerable. There are not enough good manufacturers of moving pictures to-day. We wish to discuss this question in the broad, rather than in the partisan spirit. The MOVING PICTURE WORLD, as we have said times out of number, is not a partisan publication. If we take the entire list of manufacturers of moving pictures in the United States and examine their claims to presence in the business on the score of quality of product, we are forced to the conclusion that many of them are not doing the picture justice. There are manufacturers on the Licensed side who, if they had to depend upon quality alone, for the sale of their films, would be out of business in a very few weeks. Everybody knows this; everybody is saying so. The same observation applies to the Independent side. On that side of the business, there are even a greater number of manufacturers whose products are so mediocre that they do not, can not and could not, make their way onto the moving picture screen by sheer force of merit. On the one side, the organization of the Patents Company; on the other, that of the Sales Company, assures sales for pictures which are notoriously not good enough for public exhibition in the present stage of moving picture manufacturing.

Here then, to our minds, lies the strongest possible argument for the opening of the market to high-class pictures by whomsoever made. It is, in fact, as the MOVING PICTURE WORLD pointed out over two years ago, a question of quality. If, therefore, it is possible to open the market by the admission of new manufacturers whose pictures are of a quality equal to or superior to the best that are offered through the two existing organizations, it seems to us that the general position would be strengthened. The open market, therefore, would operate upon the business as a whole.

Here we are discussing the question in its broad general aspects. To be more particular, we have data which indicate, if not exactly the formation of a third party, at any rate a desire on the part of men of money, intelligence and enterprise, to have a cut into the game. These men, so far as we can learn, are animated by a desire to compete with existing manufacturers on the only safe and sure grounds—that of quality. It seems to us, therefore, that on these grounds alone, that of improvement of quality, an open market for the moving picture is to be advocated.

Lassoing Wild Animals in Africa

The Famous Buffalo Jones Pictures

WHEN the Roosevelt pictures were released, the demand for them, the reader will perhaps remember, was very great indeed. It amounted to a wild clamor for that popular subject. But it seems that after the clamor was over and the exhibitors had been given their chance to exhibit those reels, there was great disappointment felt by many exhibitors throughout the land. Many of them frankly expressed their disappointment through these columns, and some went so far as to call the Roosevelt series a lemon of very choice vintage. The Moving Picture World, and numbers of exhibitors, held the opposite view; that the Roosevelt pictures were a remarkable series of pictures, all things considered, by which we mean, of course, the difficulty of making negatives in the heart of Africa under the most adverse conditions, but what the moving picture man sees in a picture the audience sometimes does not.

Ever since the Roosevelt pictures (and the imitation Roosevelt pictures) were shown, exhibitors all over the land have been very skeptical about hunting pictures; especially anything that claims to be an African hunting picture. They were so disappointed with the Roosevelt pictures that they have looked with suspicion ever since upon anything of the kind pertaining to Africa. This is a very regretable state of affairs, because it is responsible for putting a damper upon the efforts of a very worthy man, and one of the greatest hunters the world has ever known. In other words, Buffalo Jones is really the man to suffer for the disappointment caused by the Roosevelt reels. Exhibitors have been very backward in booking the Buffalo Jones reels, and in so doing they are missing, without exception, the greatest hunting pictures that the world has ever seen.

Between the Roosevelt pictures and the Buffalo Jones pictures, there is as much difference as there is between day and night, the difference being in favor of the latter. Or, better still, to use Colonel Roosevelt's own words, the exploits of Buffalo Jones make his own efforts look like "thirty cents," and we, who write this article, do not see where we can improve upon Colonel Roosevelt's opinion in the least.

We journeyed one evening this week to the Pastime Theater at 110 Fifth Avenue, New York City, which was the first house in New York City to show the pictures. The manager, Mr. Samuel H. Trigter, was the first exhibitor who had the courage to book the reels without seeing them. His pleased face at the end of the evening was the best indication of their merit. As Mr. Trigter remarked to us: "I took the picture on that long chance. Sunday was the release day, and nobody wanted it until I came along and took it the following Wednesday. I can only say that it is the most remarkable picture that I ever saw in my life. I can scarcely believe even now that such a thing is possible. Anything that I can say further in praise of the Buffalo Jones pictures, I would gladly say it. The pictures are better in every way than the Roosevelt pictures. The photography, on the whole, is excellent, clear, bright and distinct."

The excitement at times is almost hair raising, as these three American cowboys perform their wonderful stunts with the lasso; especially the taking of the lioness and the rhino. Those of our readers who exhibited the Roosevelt pictures realized that in that series the Colonel himself was the only real feature. We never got a glimpse of the Colonel shooting an animal; nor did we get a look at any of his animals until they were dead. Roosevelt himself was really the only attraction to the picture. Without him, there would have been a riot if any one had dared to show the picture. But in this picture of Buffalo Jones, we see the animals captured right out in the open in good sunlight, and there is absolutely no chance of a fake.

These reels have been condensed into 2,000 feet of interesting film from the original 9,000 feet that were developed and brought to this country. The best parts only have been taken to make up the picture, and, on the whole, it is very satisfactory and the photography is a hundred per cent. better than that of the Roosevelt series, which was taken by the same photographer, Mr. Cherry Kearton.

For the benefit of our readers who are interested in showing this picture, we will give the scenes in detail, describing them impartially and exactly as they appeared, without any attempt at exaggeration whatever.

PART I.

Scene 1.—Expedition Starting from Narobi, British East Africa, for the March to the Big Game Country, Showing Several African Hunting Parties; Several Bullock Wagons, and the Three American Cowboys, Colonel Charles J. Jones and the Messrs. Means and Loveless. Loveless was the lariat expert of the three; Means was the man of iron nerve who stalked the game, and Buffalo Jones, the brains of the expedition, and who laid out the plan of attack and directed it through to completion. We see these three men in the first scene riding abreast through the streets of Narobi on their trusted American horses, leading into the big game country American dogs. They ride directly by the camera in close focus, and this first scene received genuine cheers of enthusiasm from young Americans and red-blooded adults present, who dearly love the American cowboy.

Scene 2.—Ox Team Crossing a Drift, or a dried river bed. Much of the paraphernalia was carried in bullock wagons, drawn by zebus. Much of the paraphernalia used by Colonel Jones in this expedition was the same as that used by Colonel Roosevelt before him. There are no roads Idventurers sitting down to their try, and get a good idea in this second scene of the difficulty of transporting baggage overland to the interior.

Scene 3.—Camp scenes in the big-game country, showing the dinner table, and the American assorted by their large pack of dinner.

Scene 4.—Lassoing a Wart-Hog or Wild Boar. This animal is about the size of a large pig, but a very dangerous animal, with

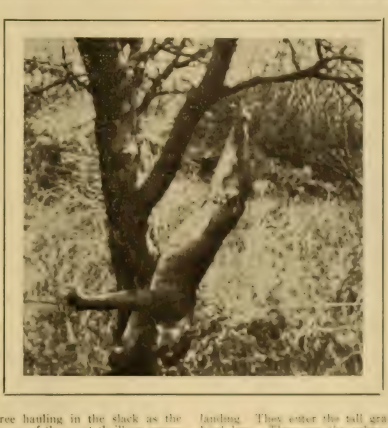
tusks as sharp as bayonets and capable of disemboweling a horse at one stroke. We see a good clean piece of rope work in this picture, and also see Mr. Wart-Hog dragged along and thoroughly roped before being turned loose.

Scene 5.—Capturing Hartebeests, an old one and a young one. The Hartebeest is supposed to be the swiftest animal in the world, but, according to Buffalo Jones, there is no animal that can outrun a fleet American race horse. At the beginning of the picture we see the Hartebeests running, and they go so fast that they look like a lot of rubber balls bouncing along. The roping of these two antelopes is a clean, scientific piece of work that shows very clearly.

Scene 6.—Bucking Broncho and Eland. This scene furnishes a little comedy. After the Eland had been roped and tied to the saddle of the broncho, the broncho got frightened and began to buck. The way Mr. Broncho bucks is certainly refreshing, but it is not enjoyed by the poor Eland, who is helpless at the other end of the rope and is being jerked about by the bucking broncho in a very uncomfortable way. This is a good lively scene and very laughable.

Scene 7.—Giraffe Lassoed for the First Time. We see the giraffe trying to make a get-away before he is roped. Then we see him roped and tied to a tree. Later he is turned loose, as are all the animals caught by Mr. Jones, and makes another very fast get-away.

Scene 8.—Lassoing a Rhinoceros. This picture is more exciting than any bull-fight scene that ever occurred. It may be that an angry bull can kill a man or horse just as dead as a rhino can do it, but it hardly seems possible. There is something so fearful about a charging rhinoceros that it makes one's hair stand on end when he comes running at full speed. Our good American cowboys in this scene resemble the picadors in a bull-fight, in their hair-breadth escapes from the onrushes of the enraged rhino. Little by little we see his legs tangled in ropes, and the brave Means standing by the tree hauling in the slack as the rhino is made a captive. This is one of the most thrilling scenes in the picture.



Scene 9.—Sports In Camp to Celebrate the Capture of the Rhinoceros. In this picture we see the natives engaged in wrestling matches and showing other feats of strength to celebrate the prowess of the great Buffalo Jones, who by this time has become an immortal in their eyes. By this time also his name has gone far and wide amongst the natives of the dark continent, and he is indeed looked upon as a superman. There is some comedy in this picture, as we observe the cowboys riding the African oxen, which are some "buckers" themselves. The African natives like to imitate the American hunters, and we see some of them trying to ride the bucking zebus and the manner in which some of them hit the ground is very laughable.

Scene 10.—The reel ends with a camp fire at night and a weird dance by the natives. They dance all night round this fire singing a savage endless melancholy chant, which must be put to by the pianist.

PART II

Scene 1.—Zebras lassoed and ridden by a cowboy two minutes after capture, a very clever piece of work, plainly visible and well photographed.

Scene 2.—Capture of a Serval Cat, a large and dangerous sort of wildcat. This is perhaps the cleanest exhibition of roping in the series. We get an excellent view of pursuer and animal. We see the rope plainly as it goes through the air, settling directly over Mr. Serval Cat. We see him when he gets at his rope's end, and his hind feet go up in the air, tied together with infallable accuracy by Mr. Loveless, one of the truest lariat throwers the world has ever known. You may talk about your Christy Mathewsons and Russel Fords, and others whose reputations are based upon accuracy of throwing, but if you do not say that the lariat work of Mr. Loveless is the greatest thing you ever saw in the throwing line, we are very much mistaken.

Scene 3.—Lassoing a Cheeta, or hunting leopard, so called because it runs very fast and is very game. We see the Cheeta roped first by one leg and then by another until he is all snarled up, showing how a wild animal is handled without gloves. Mr. Cheeta is carried off to camp, a good deal after the fashion of an undershirt on a clothes line.

Scene 4.—Capture of a Full Grown Lioness. The balance of the reel deals with this thrilling adventure which, as an example of American nerve, is unparalleled in the history of the world. We see these three brave men start out unattended to drive the lioness from her lair. This being done she is harassed for hours and hours until she finally loses her nerve. It looks like a big, dangerous game of tag, but the lioness is always "it," and never for one moment does she get a chance to tag anyone—but she comes mighty close to it a couple of times. One of the lariats is passed over the branch of a tree, when the time comes for landing. They enter the tall grass and catch her by one of the hind legs. Those on the other end of the lasso then pull her over the tree and she is neatly strung up, as will be seen in the accompanying cut. More lariats are thrown at her until all of her feet are securely tied.

Scene 5.—Tying, Muzzling and Tying Claws.—In this scene we get a glimpse of the scientific way of muzzling a dangerous beast, and we also observe the claws being pinioned by Colonel Jones.

Scene 6.—Sledging the Lioness to Camp. When the lioness is muzzled and thoroughly tied she is placed in a helpless condition upon a drag or sledge made of branches and dragged into camp by horses.

Scene 7.—Giving her water in her exhausted state. It is necessary to give the lioness water to keep her from perishing. This is done by using a small Dutch oven with a rope on each side, and it is saving many times her royal majesty who refuses to drink, but tries to eat the iron oven.

(*Continued on page 433.*)

Philadelphia Review

By G. P. Von Harleman.

The Nixon Theater, 52d and Market Streets, is without comparison the most elaborate ten, twenty, and thirty-cent house in Philadelphia. The Nixon was opened Nov. 21, at an approximate cost of a quarter of a million dollars. The theater is operated by the Greater Philadelphia Amusement Company, Fred G. Nixon-Nirdlinger and Thomas M. Love, managers. The Nixon is an imposing structure of a real pleasing design built by John D. Allen, architect, and Raymond Kaff, contractor. The house has a seating capacity of nineteen hundred and is absolutely fireproof. The equipment is most luxurious all through, and no cost seems to have been spared in making the theater as attractive, commodious, and modernized as possible. A most distinguishing feature

Exterior Nixon's Theatre, Philadelphia.

is the arrangement of the amphitheater, which has considerable incline, giving full justice to any seat in the house. There is also an exceptionally large and attractive lobby. I had the pleasure to meet Mr. J. J. Leopold, business manager, a very pleasant gentleman who showed me all over the place and also gave me a few facts in regard to the management of the house. The Nixon features the vaudeville and the attractions are booked on their own circuit. The Nixon-Nirdlinger Circuit—embracing a number of theaters, four of which are in the city of Philadelphia. "We run six acts of vaudeville," said Mr. Leopold, "and open and close with pictures." Many of our attractions are from the American Music Hal, of New York City, and we pay as high as a thousand dollars for a feature act. This week we have among other attractions 'Nana'—the famous dancer—and next week we have other acts of international prominence. We don't feature the picture, and don't call our place a picture theater."

I didn't have the opportunity to see the pictures, but I was informed by other parties that it would be an insult to the moving picture business to call the Nixon a moving picture theater. Kindly remember, Mr. ten, twenty, and thirty-cent vaudeville manager, that the moving picture was the creator of the ten, twenty-cent house, and that the low-priced vaudeville of old was a very shabby affair. There is absolutely no decline in the public's interest in the moving pictures, for the time present, and the silent drama is just as popular as ever, and a very large majority of theatergoing people will favor the vaudeville theater that shows the best pictures. The exhibitors in the neighborhood are very much pleased with the attitude of the Nixon in regard to the pictures and profit by a competition that otherwise should be killing.

Across the street from the Nixon is a curious little playhouse—"The Midget Bijou." J. A. Shoneman is proprietor and manager. Mr. Shoneman does not like strangers that come in and ask particulars in regard to his place. Even under the cloak of the Moving Picture World might hide the pestering agent for a film service, that always will offer tu cut his competitors' rate, no matter how many times it has been cut before. This practice is the curse of the business for exchanges as well as exhibitor. Sometimes a film renter will almost give his service away for the satisfaction of "cutting the throat" of a competitor, but generally the exchange will try to get even on the commercial run with a customer that won't pay a fair price for his service. It is on the commercial run a film renter makes his money. It takes quite a few trips for the first run reel before it pays expenses, but when it gets a few months old and down on the 50 cent scale every round it makes with a few hundred other brothers in toil is all velvet to the film renter. There are many kinds of commercial stuff; from the youngster of four weeks to the patriarch of so many years—reels that used to be all rainstorms but now in the days of expert film renovating are merely faded photographs of irregular relation to the supposed subject. This kind of junk generally is the bargain for the exhibitor that's only looking out for a cheap film service. His patrons usually don't appreciate any bargains and sooner or later it will be the "to rent" sign on the battlefield of misplaced economy. If other exhibitors would follow Mr. Shoneman's suit, and stick to the exchange that is trying to give them a fair service, at a fair price they would do much better than fall for every solicitor that comes along and bids for a "two-spot" less.

When Mr. Shoneman perceived that the humble representative of the World had no design whatever on his film service, he became the most engaging and accomodating gentleman. We walked all over the place and had quite a little talk—Mr. Shoneman and I. Mr. Shoneman is quite a picture enthusiast and strong believer in the value of the motion pictures as an attraction. "Couldn't pay me a thousand dollars to put on any vaudeville," he said. "Five-cent theatres can't afford it. If I was going to make any alterations at all in my program it would be more pictures. I used to run vaudeville, though, when I first opened this place three years ago, and I declare it was something unique—midgets, all kinds of midgets, and midget vaudeville. People were crazy about it at first and I kept it up as long as they would stand for it; now I do not even run an illustrated song, pictures and pictures only, and as good pictures as are obtainable. That's what my patrons want and I have my little place crowded all the time."

The Midget Bijou is a solid brick and concreate buildiing absolutely fireproof, with iron beams across the ceiling strong enough to hold a ten-story building. The little theatre costs about $12,000 and is very neat and thoroughly equipped, having a seating capacity of 277. The ushers were dressed in gold-braided uniforms, and the general appearance and management of the place gave the most favorable impression. The pictures were well projected and accompanied by suitable music.

There was one thing I missed however, and I told Mr. Shoneman so—the sound effects to the pictures. To get a full set of appropriate sound effects is only a small item of expense, and it certainly gives a realistic touch to the photoplay if intelligently manipulated. A feature of the Midget Bijou, I think, is the double lighting system for the auditorium: should a fuse blow and the lamps on the lighting circuit go out, all the manager has to do is to turn a switch that will instantly light a reserve set of gas burners mounted in the same fixtures.

My next house of inquisitive pursuit was the Fifty-second Street Theatre. The building is of unfinished brick, with white trimmings, and outside of the theatre also embracing a dance hall and pool room. The auditorium seats a thousand and is a very barn-like affair of absolutely no design. A very peculiar arrangement was the asbestos operating booth, that was suspended in the air, presumably fastened to the ceiling and the wall behind. The auditorium is well inclined, giving full advantage to every seat and no posts to obstruct the view. There was a first run Biograph on and it was admiringly projected. The machine used was a Motiograph and I was informed by the management that particular stress was laid on exhibiting a good picture. The film service is furnished by the Electric Theatre Supply Company, and five acts of vaudeville by Chas. G. Krauss, local representative for the United Booking Offices. The Fifty-second Street Theatre was opened on June, 1910, and is operated by the Fifty-second Street Theatre Company. Mr. John L. Barrett is the president. The theatre has fifteen exits which should be appreciated in case of panic.

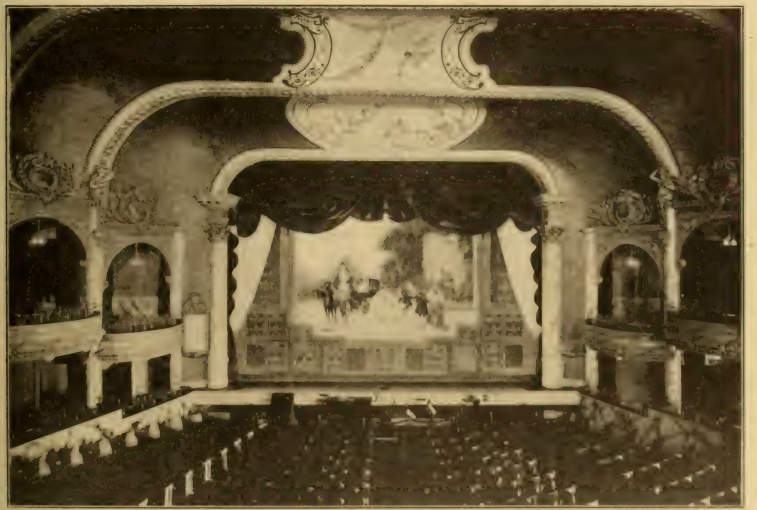
The Lincoln Theater at Forty-ninth and Woodland avenue is the latest amusement enterprise in West Philadelphia. The theater was opened Monday, February 6th, at a cost of $75,000. The house has a seating capacity of 1,000 and quite elaborate in equipment. Four acts of vaudeville are furnished by Earl M. Metzo, local agent, and four reels of pictures by the Lubin Film Service. The manager is H. W. Eamiss.

* * *

Market street offered a few gratifying surprises. The general appearance and management of the Market street houses has been vastly improved since my last visit. They seem to look cleaner both inside and outside, and have neatly framed posters in the lobbies. Better attention was given to the projection, and the machines run at normal speed, except Saturday, of course, when, as in other big places, the pictures have to be run through at a break-neck speed in order to get the crowds moving.

I didn't notice any phonograph this time at The Family. I went in just the same to have a chat with Mr. Bradfield, the accommodating and capable manager. My attention was attracted to a most beautiful Gaumont picture—a scene from France or Switzerland. The pictures were well projected and supported by appropriate music and sound effects. Mr. Bradfield told me the house was catering to the best class of patronage, and the big majority were steady customers—friends of the moving pictures, mostly business people in the office buildings around. The Family runs two first run licensed films furnished by The Electric Theater Supply Company; also illustrated songs. No vaudeville whatever. In fact, none of the five-cent theaters on Market Street, I am glad to state, uses any vaudeville; some houses not even illustrated songs.

The Bijou Dream is an Independent house, a few doors from The Family, and operated by Messrs. Beavers (father and son). I had the pleasure to meet Mr. Beavers, Jr.—a very pleasant and congenial young fellow. Mr. Beaver has the autoimatic safety theater of Philadelphia. In case of accident in the operating booth, or panic of any kind, there are a number of switches all along the walls of the auditorium in reach of anybody. A turn of a switch will instantly throw off the projecting current, turn on the house lights and automatically open the exit doors. The projecting machine cannot be started before the switch is turned on again. It is unnecessary to comment on the merits of such an invention, and exhibitors will be glad to hear that Mr. Beaver intends to in-



Interior Nixon's Theatre, Philadelphia.

troduce his device before the trade at large in the very near future. The Bijou Dream is equipped with a motor generating set, manufactured by the Helios Manufacturing Company, to produce the projecting current. The machine has now been in use for less than six months, says Mr. Beaver, "and I would hate to do without it. Outside of the saving in my light bill, it produces a more uniform current, and, of course, a steadier, brighter and steady light than I could get from the mains."

The Savoy, the licensed house next door, had also very good pictures. I saw another Gaumont film here of romantic Venice—"Morning His Last Love." The story in itself was of slight interest, but the scenery and the coloring was something one of the ordinary and really exquisite. There was also a Vitagraph comic, "Going Some," which surprised me rather astonishing feats of a female automobilist. I sure

(Continued on page 417.)

From a study of the position of the moving picture in the educational world to-day, as far as particulars may be gleaned from newspapers and magazines, it is apparent that the cinematograph has already become an established factor as an instrument of necessary value in teaching. In the Western parts of the United States and in Australia, there is (judging from their newspapers) already a well defined plan for using the illustrative film in every department of study to which it is applicable.

It is interesting to note that in these sections, where the cinematograph is thus leading the way, there is great proof of its peculiar adaptability in supplying many of the features of educational work, possible only in the more populous portions of the country, where a larger number of teachers and a more varied curriculum is obtainable. In exactly the same way in which many of these extensive communities have been able to jump from the oil lamp to the electric light, never having known the privilege of gas, so they pass from the more primitive country school methods to the use of the greatest scientific agency of the age.

* * *

It is very interesting when reading the opinions of the press and the published reports of school authorities, to note the many and varied ideas as to just where and how the moving picture can best be applied in general school work. In some instances a beginning in the kindergarten stages is advocated, in others the fourth grade is considered early enough; while others would defer its uses to the manual training and high schools. If, judging from these suggestions, the moving picture is adaptable to each grade, why debate where to begin its use? The cinematograph is too important to be a "pet scheme" or "hobby" of any particular man or men. There is no doubt it will begin at the bottom, or very foundation of all educational work, and, continuing through all stages to the topmost heights, will know no stopping place, but will be universal in its scope of illustrative advantages.

* * *

Another interesting discussion is going on as to the subjects for which the cinematograph is most immediately adaptive, history, geography, mechanical and scientific subjects are each given preference; here, again, it should be protested that time is wasted in localizing the scope and application of the moving picture. The cinematograph is too big to be either specialized or classified, it holds within itself the power to cover any range and will be able to do anything usually done by blackboard, stereopticon or any other method or combination of methods.

* * *

It is not prophesying to predict the effect of any cause any more than to say that nature will flourish under the sun's power, knowledge will increase and grow wherever the light of the cinematograph carries upon its rays that which the human eye can receive irrespective of age or subject.

AN ENGLISH TRIBUTE TO THE CINEMATOGRAPH IN THE UNITED STATES.

The "Bioscope," one of the leading English papers devoted to the moving picture, is weekly publishing a series of articles entitled "Education by Cinematograph." While these articles are ably written and very thorough, they are, perhaps, too minute in detail, covering more ground than is actually necessary, unless intended as a "course of instruction" to educational authorities, in which case they may be very useful. It is especially worthy of note, that the writer of these articles, in advocating a more thorough use of the cinematograph in the English schools, declares it as necessary if they intend "to keep pace with our enlightened neighbors on the other side of the water," meaning, of course, the United States. It is interesting to note that THE MOVING PICTURE WORLD seems to have been the first devoted to cinematography to press the claim of education upon its readers, and through them to the world at large; there is no doubt we are but on the fringe of a great work in thisparticular branch of learning.

EDUCATION BY MACHINE.

Machinery is going to do everything except think. It seems as though the time was rapidly drawing near when the mind of man will alone be left to him free from mechanical harness. In a recent publication there appears the suggestion that "as long as new apparatuses are being invented every day those who like to imagine what the future will bring forth can finish the imaginary picture of machine education!" Another authority suggests that "it begins to look as if the schools of the future may change their text books into machines." That these views are not too extreme may be gathered from the fact that music and languages are often taught by aid of the phonograph, and while it is unreasonable to suppose the passing of the human teacher, it is, nevertheless, true we are rapidly passing into an age when teaching will be largely aided by the splendid inventions of the times, of which, perhaps, the last and greatest of them all is the cinematograph.

DIFFICULTIES.

Already difficulties are appearing in the path of progress, educational demands are ahead of the supplies, school authorities, wishing to use the moving pictures, are already complaining both of the lack of films of those subjects already advertised, as also the lack of proper films in subjects supposedly ready for school work. Difficulties exist only to be overcome; it seems, however, that educational cinematography will have to be a special branch of the film manufacturer's are. Large firms exist for the sole purpose of supplying schools with all the necessary present-day text books and appliances. In New York a large and prosperous firm has for years devoted itself to educational stereopticon work, but at present no firm has come to the front to fill this great demand for educational films. Almost all film makers are "dabbling" in the required films; some might with advantage continue, and others, with equal advantage, might stop just where they are; there is no doubt that this is a field in itself, deserving to be well and worthily filled. Any firm devoting itself to these requirements will, while proving the same commercially profitable, become benefactors to the coming generation.

MOVING ABOUT AMONG MOVING PICTURES.

The world moves! The world is a picture, therefore every portion of the world is a moving, living picture, people travel about and around the world to see its great changes, its scenery and its people. In like manner people are now going to the moving pictures; not aimlessly as of yore, but with a definite purpose and with positive expectations. The public at large has been educated and there are few indeed who do not now understand many of the intricacies of the new art of cinematography even to the extent of a fair and capable criticism; one has only to listen to the comments audible in any moving picture theater to become convinced that people have an intelligent conception of that which is brought before them, and a former state of open-mouthed wonder has become the present state of practical and artistic comprehension. This argues well for the future, as people ask for what they want and usually get what they ask for. At the present time the writer finds from an actual and thorough experience that the demand is great for solid non-frivolous plays, an entire elimination of the dime novel series or the penny dreadfuls; religious and serious subjects are eagerly anticipated and well received; intelligent comics, funny without being foolish, lively without being ridiculous, as genuine amusement given. Another interesting feature lies with the children and young people who are true and interesting gauges of any exhibition, so that exhibition can learn much from the opinion of their young patrons. The writer contended through these columns some months ago, that a moral crusade or manufactured censorship was not necessary to derive out anything objectionable among moving pictures; believing that a cultured public would prove equal to the task; that this has proved to be the case is now an established fact, so that "all along the line" there is a decided advance in the "taste and fancy" of a liberal public patronage.

A. D. R., Philadelphia, Pa., says: "Kindly send me list of dramatic and other music. I am thinking of getting a player piano and want to look up about music first. Any advice you can offer will be thankfully received."

Mechanical instruments are advertised in these pages. A letter to the manufacturers would undoubtedly bring you all the information you want in regard to the matter. Perhaps some of the many managers who are using player pianos or other kinds of mechanical music can give you some pointers out of their own experience. A list of the required music has been sent.

Miss G. B., Neenah, Wis.: "I have been reading your articles in the Moving Picture World with much interest. Will you kindly send me a list of 'Hurries' and other dramatic music?"

The request has been complied with.

A breezy letter, signed J. R. Westgate (no address given) says in part: "I have been traveling around considerably of late, and never fail to take in the moving pictures when the opportunity offers itself. The different methods of playing to the pictures used in houses employing good and passable music is interesting, to say the least. Some (especially orchestras) play a concert programme regardless of the pictures. Others try to fit the picture only in spots—that is, where the dramatic situations are very pronounced. Others, again, work up the dramatic pictures only and play nothing in the comedies. (I should think the picture would fall rather flat. C. E. S.) Although I like orchestra music in pictures when it is played as it should be, I found that on the average the best 'working up' of pictures was done in houses employing piano, or piano and drums only. Now, I am an orchestra musician, though not a professional, and though I have never played in a picture house I don't see why an orchestra should not give as satisfactory a performance as the piano player, providing the members thereof will only take the same pains as the aforesaid piano player. Can't you say something to stir them up?"

I think our correspondent has hit the nail right on the head when he said: "If they will only take the same pains as the aforesaid piano player." This is not the first report I have heard in substantiation of the above complaint. It is very evident that the "aforesaids" are taking the most pains and getting the results, too. This emphatically is not as it should be. I am also an advocate of the orchestra in the picture house when "it plays as it should." There is no question that a pianist, if he knows his business, can follow all the movements of a picture more easily than can an orchestra. It is more flexible, in that he has only his own mood to follow, and is not handicapped by having to drag around the weight of a number of others who depend on the leader for every change or shade. This often entails stops and "breaks" in the music which the piano player is seldom guilty of. Definite pauses or "holes" in the music are apt to let a picture fall down in the particular spot where it should be held up, and it is probably to avoid this that some work up their pictures "in spots," as you put it, by most likely using scenes or other "filling" stuff for the body of their work, and, with a few melodramatic numbers memorized, can change in the more essential parts without perceptible breaks. But, where such a method might be the easiest way out of it, the orchestra which stops with this is not doing itself justice. I know that an orchestra whose members are willing to take the pains can give a good account of itself. They may not follow every movement on the screen so faithfully as some of the best pianists do, but the result, in its way, can be just as satisfactory as the piano alone. The orchestral coloring and shading made possible by the use of various instruments can be made to fully compensate for any loss of effect the pianist obtains by changing every few bars according to the requirements of the picture. Of course, the latter method is the ideal way, and though I admit it is not observed very closely by orchestras, as a general rule, I still maintain that it is not impossible providing you have the right kind of an orchestra whose members are willing to take pains. Another thing that must be borne in mind is the fact that until very recently very few moving picture theaters employed an orchestra. The business of accompanying pictures has been almost entirely in the hands of pianists, and the knowledge and experience required for this work is, with few exceptions, confined to them. Now that the orchestra is beginning to find favor, the recruits must naturally come from those who are lacking in this experience. And there is a "routine" born only of experience which is just as essential in this business as in any other. Heretofore, the better class of orchestral players have regarded picture work as a rather trivial affair—something quite below their dignity—and when an occasional engagement did come their way they thought a concert programme the only thing worthy of their talents. They are waking up to the fact here and there that it really requires some talent to properly accompany a picture, and that it is worth all the care and thought they want to put into it. However, the game hasn't reached its full development as yet, and there is no telling what the future has in store for us. I am optimistic enough to believe that the next few years will bring some remarkable changes for the better—and "the aforesaid piano player" is going to be largely instrumental in bringing it about.

The "themetic" proposition again. Roy C. writes: "I have been reading your letters with much more interest, and want to say a word regarding the themetic system, as proposed by P. C. H. Hummel. My experience is that you cannot often work up a picture in that way. Maybe I am at fault, but it seems that most of the pictures I get do not permit of any one particular theme which you can give to each character and play it whenever he or she appears, as the situations are apt to vary so much that the music does not fit in more cases out of ten. So I stay to the situations instead of to the characters, and it works out more satisfactorily. At least, it does so in my case. Perhaps I have not got the right idea in this matter, and if so I should be glad to have you show me where I am wrong."

Candidly, that is about my experience, too. I have been working along the "central theme" idea, which I believe is not quite the same thing; that is, it differs in details. The story itself gives a line of the character or movements to predominate. Sometimes the leading character may furnish the key, but more often it is their situations which really govern the matter. You are following along the lines which I have advocated from the beginning. First, find the motive, or central idea of the story. Is it pathetic, tragic, love or otherwise? This of course suggests itself in the situations. If you have a straight melodrama, which is usually sensational, there is little opportunity to use one recurrent theme throughout. More often we find it calls for a string of "hurries," "plaintives," etc., etc., with little or no connection so far as their thematic possibilities go. Perhaps some character may be of a sufficiently pathetic nature to call for a theme, or that nature running through their scenes, but here again, the scene dominates. Best all scenes are not built along these lines. "Auld Robin Gray" for example has a well defined motive running throughout. Of course, here a dramatization of the song as was a natural sequence that the song should be the picture. There was a central theme or motive to all popular songs that have been made into pictures whereby a connected dramatic motive would suggest a recurrence of the accompaniment motive. You will probably say, "But you are really getting on the situations more in these." That may be true in a sense. But, after all, the characters and situations are so much a part and parcel of one another that we cannot regard one as separate from the other. I said my readers differed as to what rather than to substance from the one advocated by Bro. Hummel. Perhaps some other reader has an opinion in the matter.

LEGALLY DEAD (Tube)

1. Rome. (Waltz theme) ... through four scenes to ...
2. "Five Year Later." Then waltz song for piano solo.
3. N. B.—The music shown on the reverse is entitled "Mr. Sweetheart's Favorite Waltz." Play that if you have it.
She goes a few bars more, then ... till change.
4. Mysterious till change, then ... till change.
5. Agitato till the orphan asks ... then subdue ... tions of their sad ... and her ... sion.
6. Plaintive till ... "Seven years after ..."
7. Same waltz as No. 2. Piano solo. ... piano ... to ... tore.
8. Agitato (dramatic) till change.
9. Plaintive till the ... (it would be well to ... more than piano at ... business), then ...
10. Lively waltz to finish.

In music for "The Slave's Revolt," given last week, read "Theatrical dance" instead of "Fantastic."

The Mercury Arc Rectifier

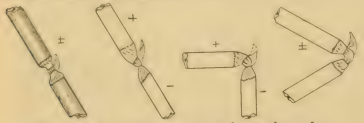
Henry Phelps Gage, Ithaca, N. Y.

Moving picture operators often ask, "Why does direct current give so much better light than alternating current?" or "They have only alternating current in our city, I am not satisfied with the results and the current bills are very high, what is the best I can do with it?" Recently I went to Schenectady to watch some tests the General Electric Company were making on their new mercury arc rectifier to answer these questions.

Everybody knows that in showing moving pictures it is necessary to have a very bright light, and that the arc lamp is the only one which is bright enough to give good results in a large hall. In general, to get a 15-foot picture, which would do for a 75-foot room, would require about 3,000 candle power. Our problem then is to get this 3,000 candle power as cheaply as possible. Using alternating current in the usual type of lamp it would take 40 amperes, but if we could have direct current it would take only 12 amperes to get the same light. Now, as far as the light goes, it does not make much difference whether we get this direct current from a dynamo or whether we get it from a mercury arc rectifier.

Without saying more in a general way, I will tell what tests were made by the General Electric Company and what they show. The candle power of various arc lamps was measured in the direction of the axis of the lantern; that is, towards the screen.

First, an alternating current lamp with ⅝-inch cored carbons, such as are used in most moving picture outfits, was tested with currents from 20 to 60 amperes (Fig. 1).



Figs. 1-2-3-4- Arrangement of lamp electrodes.

Second, the same kind of lamp except that direct current was used. The upper carbon was positive. Great care was used to hold the position of the carbons as is shown (in Fig. 2), so the crater or bright spot faced in the direction of the screen. This is the best way to operate a direct current lamp because it gives the most light. If the arc is too short the lower carbon shades part of the crater and a good deal of light is lost.

Third, the same as 2, except that direct current was supplied by a mercury arc rectifier.

Measurements were also made on a "right angle" arc lamp. (Fig. 3.)

The lamp shown in Fig. 4 is often used for alternating current, but no tests were made with it.

RESULTS.

The results of these experiments are given in the tables below and also in the form of curves. The tables show the current used, the kilowatts drawn from a 110-volt line, and the candle power of the arc. The curves show the same thing graphically.

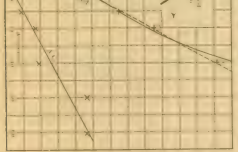


Fig. 5—Relation between Current and Light in Inclined Electrode Lamp.

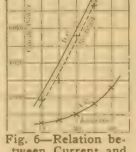


Fig. 6—Relation between Current and Light in Right Angle Lamp.

Fig. 5 shows the candle power with different currents and the usual arrangement of inclined carbons. Fig. 6 is the same thing for the "right angle" lamp. Figs. 6 and 7 show the kilowatts drawn from the line for different candle powers.

In Fig. 7 the bottom curve shows the power drawn from the line with *alternating current* and *resistance*. The next, when using *direct current* 110 volts and *resistance*. The third *alternating current* and an *economy transformer*. The fourth *alternating* supply and the *mercury arc rectifier*. The top curve shows the power consumed *at the arc* with direct current and shows what might be done if we had apparatus which was 100 per cent. efficient.

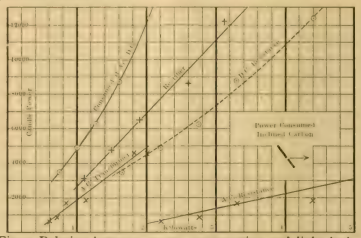


Fig. 7 Relation between power consumption and light in inclined electrode lamp.

The cost of operating the lamp depends not upon the current (amperes) used, but on the power (kilowatts) drawn from the line. Let us look at Fig. 7 and see how much it will cost to get the 3,000 candle power necessary for a good picture, supposing the price of electricity to be 10 cents a kilowatt-hour. If we use alternating current and a resistance frame, it will take 5 kilowatts and cost 50 cents an hour. If we use alternating current with an economy transformer, it will take 1.4 kilowatts and cost 14 cents an hour. Direct current will cost the same. If we use a mercury arc rectifier connected to an alternating current supply we will need only 1.1 kilowatts and it will cost 11 cents an hour, a saving of 3 cents an hour or 25 per cent. over any other kind of device.

Watching the behavior of the arc while making these tests showed that the direct current arc (using rectifier or dynamo) gave a much steadier light than the alternating current arc. With alternating current the carbons are held close together and the lower carbon often casts a shadow. With direct current the

Fig. 8-Relation between power consumption and light in right angle lamp.

carbons can be held apart as in Fig. 2, so the lower carbon casts no shadow at all. Moreover, as is seen in Fig. 5, one can get more light from direct current than from alternating. An arc lamp will not work well on more than 40 amperes, so if we push the lamp to its limit we can get 12,000 candle power with direct current and only about 4,000 candle power with alternating current.

The General Electric Company has been to considerable trouble and expense to make these tests, a fuller account of which will be found in the Electrical World, October 13, 1910, under "Arc Lamps for Projection." The cuts were loaned by the Electrical World.

SUMMARY.

Direct current gives a much steadier light than alternating current.

When only alternating current is to be had, direct current can be gotten from it by the use of a mercury arc rectifier.

The cost of current may be reduced by using an economy transformer in place of resistance, or, better yet, by using a mercury arc rectifier.

TABLE I. ALTERNATING CURRENT, INCLINED CARBONS.

Line kilowatts with

Amperes.	Resistance.	Transformer 96% efficient.	Candle Power.
20	2.2	.58	620
30	3.3	.83	1,700
40	4.4	1.13	1,830
60	6.6	2.00	4,650

30 volts at the arc.

		Right-angle Carbons.	
10	1.1	.45	590
20	2.2	.96	1,050
30	3.3	1.670	2,450

50 volts at the arc.

TABLE II. DIRECT CURRENT, INCLINED CARBON.

Amperes.	Line Kilowatts.	Candle Power.
15	1.65	3,490
20	2.2	4,900
30	3.3	8,750
40	4.4	12,350

51 volts at the arc.

	Right-Angle Carbons.	
10	1.1	2,300
20	2.2	6,230
30	3.3	10,150

56 volts at the arc.

TABLE III. RECTIFIER, INCLINED CARBONS.

Amperes at Arc.	Line Kilowatts.	Candle Power.
15	1.1	3,100
20	1.50	4,720
30	2.6	8,000
40	3.1	12,150

Arc voltage, 55 volts.

		Right Angle Carbons.
10	.85	1,900
20	1.5	5,600
30	2.6	9,450

Arc voltage, 57 volts.

TABLE IV. POWER DRAWN FROM THE LINE FOR DIFFERENT LIGHTS, USING INCLINED CARBON LAMP.

	Kilowatts			
	Direct	Alternating Current.		
Candle Power.	Current.	Transformer.	Resist.	Rectifier.
1,000	...	.6	2.7	...
2,000	1.1	1.1	3.8	.8
2,500	1.3	1.3	4.3	.9
3,000	1.4	1.4	5.0	1.1
4,000	1.9	1.7	5.8	1.3

TABLE V. LIGHT GIVEN FOR DIFFERENT POWER CONSUMPTION.

Kilowatts.	Candle Power.			
1	2,000	2,200	.....	3,200
1.5	3,000	3,400	.....	4,800
2	4,300	4,800	500	6,900
3	7,300	.....	1,300	11,000
4	11,000	.....	2,200	.....
5	.....	.....	3,100	.....

The "G. E. Economy Arc" transformer has an efficiency of 96 per cent. and a reasonably good "power factor."

Using direct current 110 volts, with resistance, the efficiency is about 50 per cent. 55 volts are used at the arc and the other 55 volts are wasted in the rheostat.

The Mercury Arc Rectifier has an efficiency of 70 per cent. and a "power factor" of 80 per cent.

As a rough approximation one can assume that the inclined carbon lamp will give 200 candle power per ampere with direct current, and 60 candle power with alternating current. This value will not hold except for about 2,500 candle power.

MOVING PICTURE LEGISLATION

By C. H. Kerr

House of Representatives, Topeka, Kan.

The moving picture business is undergoing some changes that are more than interesting, especially in the fire it has undergone in the shape of adverse criticism on the part of the Hearst dailies, and publications of general circulation that have seen fit to name the Bowery Picture Show of New York City as the average example of a modern show. This adverse criticism has gone over the land and is now being evidenced in the various bills that are up before the state legislatures for the regulation of such shows.

As a member of the Kansas Legislature I have had an opportunity to observe one of these bills and enclose you a copy of the bill as it was presented and as it was finally passed, after I had succeeded in getting it amended, and it may pass the other body in this way.

The trouble is that the moving picture is not understood by the public in general and sometimes not by the manager of the picture show. Few of them realize that when a great moral lesson is produced right and wrong must be contrasted, that the stronger the wrong is depicted the clearer the right will stand out in contrast herewith.

There was but little argument on the floor of the House during the passage of the bill. I make a good, strong plea for the working man's theatre, the poor man's show, and succeeded in convincing even the author of the bill that he was working serious injustice upon those who wanted to be fair with the public, and wanted to do good rather than injury to the children who patronized their shows. As the bill now stands any burden that it may bear is shifted from the little operator of the show to the film manufacturer through his rental agency where any blame, if blame there be, belongs. The enforcement of the law is placed in the hands of the city mayor where he can meet local conditions as he may see fit, as there are occasional managers who do need suppression on general principles, and the law gives the mayor of the town sufficient authority to close a show that is not properly operated.

I hope to see the day when moving pictures will be in every schoolhouse and every church in the land, and that day can be hastened by such people as Pathe Freres, who should separate the high class scenic productions, the fine educational subjects and the grand classics that they are capable of producing from the dull comedies and foolish French dramas, which are based upon ideas of morals absolutely unknown in this country.

The following is the act referred to and which will shortly be enforced in the State of Kansas. It will be noticed that the bill holds the manufacturer or renter liable to the exhibitor for damages if films are furnished which he is not permitted to show:—

As originally presented:

AN ACT

To prohibit the public exhibition of any criminal or indecent pictures, and prescribing the punishment therefor.

Be it enacted by the Legislature of the State of Kansas:

Section 1. It shall be unlawful for any person or persons or corporation, directly or indirectly, to publicly show, display or exhibit, or cause or permit to be publicly shown, displayed or exhibited, any of the following pictures showing, indicating or suggesting acquittal or pardon by the commission of any crime or misdemeanor, or the avoidance or punishment of homicide by wife.

Sec. 2. Any person or persons or corporation violating the provisions of this act shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by a fine of not less than ten hundred dollars nor more than one hundred dollars, or by imprisonment in the county jail not less than thirty days nor more than six months, or by both such fine and imprisonment.

Sec. 3. This act shall take effect and be in force from and after its publication in the official state paper.

As amended and adopted:

AN ACT

To prohibit the public exhibition of any criminal or indecent pictures and prescribing the punishment therefor.

Be it enacted by the Legislature of the State of Kansas:

Section 1. It shall be unlawful for any person or persons or corporation, directly or indirectly, to publicly show, display or exhibit, or cause or permit to be publicly shown, displayed or exhibited, any of the following pictures showing, indicating or suggesting acquittal or pardon by the commission of any crime or misdemeanor, or the avoidance or punishment of homicide by wife, that portion of the bill that is italicized. Any town or city or any person or persons injured by the commission of the acts named in this act shall be entitled to recover from the owner or agent of the building or premises in which such exhibition is made or from the owner or agent of the picture or picture machine used in the display of such pictures all damages sustained by the public either

Any person or corporation violating the provisions of this act shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by a fine of not less than [illegible] dollars nor more than [illegible] dollars, or by imprisonment in the county jail not less than [illegible] days nor more than [illegible] months, or by both such fine and imprisonment.

Sec. 3. This act shall take effect and be in force from and after its publication in the official state paper.

Why have controversie on technical questions? As a matter of common sense what does the "arc" amount to in the eyes of the exhibitor, or an audience? All the patrons of a picture house want is a good reproduction of a picture. The successful manager has that point of view, to gain it he employs an OPERATOR. If he engages anything else he loses money. The man who employs an operator who first starts to run a machine and then corresponds with the trade journals for points as to how to run the machine is a fool. May I add that the operator is a knave?

* * *

Why all this discussion about the "arc?" The brains of the men engaged in it are needed in other quarters. Every hour of their time is in demand. Why should they be required to delve into authorities, rack their experience, and put pages upon pages through the press for the enlightenment of some people who know nothing about the business, will not spend money, but hope to qualify themselves by a subscription of a dollar or two a year?

* * *

I have read and studied the discussion, and I feel that already the combatant theorists have given gratis what it has cost each of them much time and money to learn. I will not attempt to intimate which of the theorists is correct, because neither have been to see me and I believe a decision would be worth something. Nor do I invite a visit. Let those who seek the information pluck the fruit as they select the tree.

* * *

My point is this: A trade journal is devoted to that trade—or should be. It is not a correspondence school. All, or most, operators will in time run up against a problem. The best of them have done it. I know of many. But if left to their own resources—and they know their business—they will give the show and hold their job. I do not think that experts should be drawn into controversies for the benefit of novices—and the country is full of them.

* * *

I know of a case of a man who was a motorman on a trolley service in a remote town. He mingled with moving picture machine operators to get points on the projecting machine. The operators were naturally jealous of new comers. They shielded the apparatus. But they talked, and the seeker got the benefit of it. Would you believe me? That motorman is now an authority on projecting machines! He can tell one from the other blindfolded. Give him a chance to "pass his hand over" and he will tell you, in an instant, the make of the machine and the trouble.

* * *

Why these schools for perfection of operators? Take some of the professors and find out where they started and what they have done. Good fellows, to be sure, but whence comes their knowledge? Not from experience! They know, as you and I know, that there are thousands of young men who, enchanted by the moving picture business, will give up a high school course, yea! a college education to learn to run a machine and get in the limelight.

* * *

I was interested the other day by reading the comments of a Brooklyn, N. Y., Judge of the Supreme Court, I believe it was, wherein he stated that he would not attempt to condemn moving pictures; that they had come to stay and he believed they were the product of thought that would be almost everlasting source of entertainment and instruction to the people. I think I recall not the name of the Judge. Dike, I believe it was, but any reader of the Moving Picture World can easily verify my quotation. "But," said the Judge, "I condemn any methods, such as are used by cheap houses to lead young girls astray." Amen! say I. The purification of the motion picture business has been, and is, the most difficult task of those most interested in it. It was this aim that brought about the organization and operation of the National Board of Censors. I take my hat off. It is upon this sheet that Licensed and Independent pictures are reflected without prejudice, the strongest evidence of an effort to conform with the laws of the land and decency.

* * *

The remarks of the Judge I referred to were not uncalled for. There are too many places of the kind he points out in existence, and yet it is not the fault of the places. The managers of them bring on the disrepute by employing youths to whose character they are indifferent. The one exception I take to the whole thing is that the vigilance exercised over the moving picture theater is not applied to the regular theaters. Ushers are promoters of crime and in such places to as great an extent as door tenders and others in picture houses; stage hands are none the less culcable. I could go higher up, but it would be no justification. The fact is plain and clear. The manager of every picture house should be held personally responsible for the help he employs. If a bank clerk makes a mistake the bank is held responsible. While a picture houses may not be a bank, the conditions are the same. Too many managers wink at flirtations for the nickels or dimes that come in at the door, and they should pay for the winks.

* * *

And this brings me to the recent articles I was sorry to see in my favorite moving picture publication, wherein it was stated that the pictures were losing their hold upon the public. Let me say right here that the pictures are stronger today than ever, and are growing every day where they are properly handled. Poor pictures are like a bad play; poor reproductions are synonymous with poor productions. The fault is not with the pictures, but with the places, the managements and the handling.

* * *

And at this point I recall the "arc" discussion. The audience knows and cares nothing about the arc. It wants its money's worth. The care of the manager is his audience. The "arc" is all right. What is wanted is a proper man to handle it, and if the right money is paid the handling will be looked after. The trouble is that too many men think they are smart. They engage a good operator and then have one of their smart sons watch him. In the course of three or four weeks the young hopeful goes to his sire and says "Fadder, it's easy." The father enthusiastically asks "Can you do it, Issy?" Of course, you know the answer, and the good man loses his job. Issy starts in and somehow he fails to produce the goods his predecessor handed out. He tells his father-manager the trouble and, as a result, a letter is written to the two dollar per annum benefactor. Then Hallberg and Richardson grind out what they would not give privately for $50.00, get on bad terms with each other, and create havoc generally.

* * *

Anybody who knows anything about the moving picture business must know that the pictures reflect the cardinal principle. The figures in the pictures do not speak—at least they cannot be heard by the audience, all tributaries to their interest should be guided on the same lines. Many inquiries sent in are not bona fide. By this I mean they are sent in by outsiders who seek to *get a line* and not assistance, therefore, the more prolonged the discussion on any particular subject, the more somebody who is really not entitled to it is getting for nothing.

"IMP'S" BALL A BIG SUCCESS.

The ball given by the employees of the Independent Moving Pictures Company of America, at the Leslie rooms Saturday night, February 11, was one of those pleasurable affairs that go to engender a better feeling among coworkers. Edward Roskam, Jack Cohn, Doretta McDonald and Daisy Pollack had charge of the arrangements, ably assisted by others. The music was by MacArthur's orchestra, from the music house of Laemmle and during the intermissions the latest song hits were sung by Edward Doer and William Arthur, including the $2,000 prize song, "I'll Change the Thorns to Roses." Jack Cohn was floor manager, and there wasn't a dull moment. The grand march was led by Mr. and Mrs. Carl Laemmle, and the rays of spot lights heightened the effect. The ball was largely attended, quite a number being present from the Thanhauser Company. A great many moving picture celebrities mingled with the crowd and the first effort of the "Imps" in the way of a ball was a pronounced success.

The "Imp" employees present were: Edward Roskam, Doretta McDonald, Harry Zellar, Jack Cohn, Rene Bardet, Eugene Gaudio, J. Solzer, Bert Siebel, Henry Klotz, Harvey Willstumpf, Ed Williams, Daisy Pollack, Irene Brogan, Myra Calhahan, Julius Bernheim, Harold Wilkins, Robert De Vide.

THE VITAGRAPH DINNER.

Raub's Restaurant, Brooklyn, was the scene of the dinner given on Saturday evening, February 11, by the Vitagraph Company of America to its employees. Last year this function was held in the studio, at Elm avenue, but it was found that the interception of the kind of festival in the well-ordered Vitabusiness, because too much time was taken up in getting things graph studio meant some interruption to the resumption of into order again "after the ball." So, businesslike as ever, and in all things, the company decided this year to select a public restaurant as the scene of the reunion.

Certainly last Saturday's reunion was unique in one respect. Making our way to Raub's at or about the time specified, we found ourselves a solitary unit almost submerged in a perfect sea of Vitagraph personalities and individualities. The company numbered hundreds. Raub's seemed to be besieged by hordes of enthusiastic picture people. We use the phrase "picture people" advisedly. Here were all classes engaged in the making of the picture, from the omnipotent stage director, or producer, down to the humble girl engaged in the cleaning of the completed negative.

The principal personalities of the Vitagraph Company took their places at the head of the table of honor. There were present Mr. W. T. Rock, President, and Mrs. Rock, and Mr. and Mrs. Blackton. "W. T. R." looked, as he always does—in the pink of health and happiness. But the responsibilities of the great Vitagraph undertaking seemed to us to have reduced Mr. Blackton to that interesting stage, when a little rest is needed. We gathered that he is about to take this much needed rest and change in Florida. Mr. *Per contra* A. E. Smith, treasurer of the company, lately returned from Europe, was full of Vitagraph energy. He and his co-directors were indefatigable in looking after the comfort of their guests.

Of all the famous Vitagraph personalities present we can hardly afford place to give a list. Suffice it to say, that we met such well known and commanding figures as Florence Turner, Director Thompson, Charles Kent and representatives of the office, producing and technical staffs. When Mr. Blackton took his seat the entire assemblage broke out into a frantic display of headgears, illustrated in the accompanying photograph, whilst the air of the banquet hall shrieked with whistles. The great gathering just let themselves go in pure enjoyment. After the dinner there follower an entertainment contributed to by many well-known artists. This was interspersed by the exhibition of current Vitagraph releases, amongst which, "A Tale of Two Cities," a recent masterpiece, was prominent.

A popular guest at the dinner was the great Vitagraph dog Jean. The press was represented by Mr. Thomas Bedding, F. R. P. S. (Moving Picture World) and Mr. Doré Hoffman (Film Index), little brother of our own H. F.

The banquet room was prettily decorated with flags and the entertainment and dance was watched from the galleries by many visitors, amongst whom ladies were conspicuous.

A stranger being present at this banquet would have had cause to feel legitimate astonishment. Subsequent to the dinner we mentioned to some friends that we had been present at a dinner given by a moving picture company to its several hundred employees. The astonishment of our friend was great, that there was in existence a moving picture manufacturing concern which numbered its employees by the hundreds. But even so, the fact that the Vitagraph Company has such a large, prosperous and enthusiastic staff working for it, is indicative of two things: One, the success and prosperity of the company itself; and, two, the enormous extent of the moving picture business.

We desire to congratulate the Vitagraph Company and its staff upon the success of the dinner, and the success which the company itself has won by sheer hard work and merit

BALTIMORE BRIEFS.

When asked what picture he considered the greatest picture ever shown during the year of 1910, Mr. Philip Sheck, of the Pearce and Sheck Enterprises, said that he saw so many good ones that he could not tell which was the greatest, but said that the "Home of the Seal," released by the Edison Company January 11, 1911, was the greatest, in his estimation, of the new year.

To relieve the monotony of the long wait between the acts of the regular stage drama, Manager Charles S. Anderson, who recently took charge of the Savoy Theater, in this city, has introduced motion pictures and illustrated songs. The idea, which is new and novel to the theater-going public of this city, meets with their sincere approval

Vitagraph Banquet—Raub's Restaurant, Brooklyn, N. Y., February 11.

LONDON LETTER.

London, England, January 30, 1911.

London producers do not take kindly to exhibitions. There have been several attempts here to organize such undertakings, but the responses have not been sufficient to warrant expenditure on the project. This is due to a great extent to the fact that "Film Land," as it is known here, consists of a very limited area in the heart of the most accessible position of the great city. With one or two exceptions a visitor could make the round of the principal manufacturers of films and cinematographic appliances in a day comfortably. Hence, very little purpose would be served by getting all connected with the trade under one roof for say, a week. I say this, assuming, of course, that any exhibition here would be a purely British, and not an international one in its character.

On the other hand, I should say that if American houses connected with this growing industry were to assure anyone here of their interest in such a matter, in a practical manner, that is, by taking space at an exhibition to be held during some month when Americans usually cross the "herring pond" for their holidays, they would make enough to pay their expenses and take a bit back with them.

The Englishman is not nearly so conservative as he is painted. Free trade has caused him to look with favor upon the productions of other countries, provided, they are better than those of his own, or equally good at a cheaper rate. And why should the cinematograph trade have to go to Turin for an exhibition on international lines? Surely London, which boasts of being the market-place of the world, is good enough for the purpose, especially when one considers that everyone comes to the English capital at some time or other, either on pleasure or business, or both combined.

And, speaking of the Turin exhibition, reminds me that the function will be inaugurated on April 20, and that among the attractions is to be an international competition of moving pictures, with prizes of 25,000 francs for artistic and 5,000 and 3,000 francs, respectively, for educational and scientific pictures, respectively, together with an international conference of cinematograph traders. Readers of your paper desiring further information should write to the Commission Execution dell 'Esposisione di Turin

So keen has become the craze for motion pictures in this country that some of the seaside hotels are installing complete equipments for their display. Of course, this is all for the good of the industry, from a manufacturing point of view, but how exhibitors in the localities affected will take this new form of competition I do not know. I hold the opinion, however, that the more the public appetite is whetted the greater will be their enthusiasm for the moving picture, and after witnessing this kind of entertainment during their vacation—provided, of course, the pictures are projected by a skilled operator—they will probably become patrons of the electric theater.

I would warn buyers and renters in America to be very careful in placing orders for films depicting the coronation of King George V. When the late King Edward was crowned complaints as to faked pictures were numerous and bitter. I learn that elaborate arrangements are being made for faking coronation films again this year. The whole thing is to be produced very carefully, but, of course, it will be like Hamlet without the ghost. The film of the actual ceremony will be very easy to obtain, and the American section have the remedy against imposition in their own hands, by placing their orders with reliable firms in London. Forewarned is forearmed, and now that I have exposed this trickery there is no reason why your readers should fall into the trap. Protests against this faking of current events cannot be too forcible. Once let the public imagine that this kind of film is not genuine and you breed in them a spirit of distrust that will do incalculable harm to the picture industry. In this country the patrons of the picture theater like to think that they are witnessing actual representations of events. They are induced to visit the theater on that assumption and they ought not to be defrauded.

They say you must go abroad to hear news concerning your own country, therefore I may be pardoned for giving you a little bit of information from the United States Consul General at Moscow who reports that the cinematograph is so popular in Russia that the most insignificant towns and villages even in the most remote districts are well provided with them, and new electrical theaters are being opened daily in the provinces. In Moscow alone there are about eighty cinematograph theaters and approximately the same number in St. Petersburg. After this who shall say that even darkest Russia is coming into the van of civilization.

A. E. Taylor.

A GREAT HELP TO THE OPERATOR.

One of the greatest difficulties encountered in the projection of moving pictures is in the management of the arc.

It is of the greatest importance that the "crater" be kept at all times squarely facing the condenser, and that the tip of the lower carbon never be permitted to get in the way of the light from the upper. A very slight difference in the setting of the carbons will make an enormous difference in the behaviour of the arc, especially on alternating current.

It is utterly useless to attempt to improve the performance of the arc through the use of transformers or current-saving devices. These can only reduce the amount of current *wasted*, and under equal conditions as regards arc voltage and current, have absolutely no effect whatever on the quality of the light. It is true, that if a poorly-designed rheostat be replaced by a well-designed transformer, a better light will be secured, but the same result would have been obtained by the use of a properly designed rheostat.

A properly-designed transformer will effect on alternating current, a great saving in current, and is very valuable for this purpose, but cannot influence in any way the behaviour of the arc.

To obtain the best results from the projection arc lamp, it is necessary, first of all, that the position of the "crater" on the upper carbon be maintained in a proper position with relation to the tip of the lower carbon, and the condenser.

The operator should be sure that at all times the "crater" of the upper carbon squarely faces the condenser and that no portion of the lower carbon stands in the way of the light from the upper. This is just as necessary on alternating as on direct current. Some operators attempt to obtain light from both the upper and lower carbons on the condenser, but it is easily seen that getting light from two sources is bound to produce a double picture on the screen, the edges of which will slightly overlap and produce poor "definition." While this plan produces a greater amount of light, its effect on the clearness of the picture is so injurious that the best authorities now agree that only one "crater" should be exposed toward the condenser.

Perhaps the most difficult part of handling the arc is in keeping the tip of the lower carbon out of the way of the light from the upper. This is especially troublesome when a very short, low voltage arc is used, such as is necessary with extremely soft carbons. Under these circumstances the carbons are very apt to "freeze," by the building up of a "teat" between them. This trouble is so frequent that hundreds of operators believe that the occasional filing of the carbons to remove "teats" is a necessary evil. This is entirely wrong. The formation of a teat is *absolutely positive* indication that the arc voltage furnished by the rheostat or transformer is entirely too low.

In case the carbons cannot be continuously operated without filing, the rheostat or economizer should be replaced by properly designed apparatus. This trouble may occasionally be obviated by the use of very soft carbons, which however are so inferior in efficiency and color of light as compared to the high voltage carbon that their use cannot be considered economical under any circumstances.

The greatest difficulty in managing the arc lies in its intense brilliancy. It is impossible for the human eye to look directly into it for any appreciable length of time without suffering injuries which, while not at once apparent, will surely manifest themselves in the course of time.

The ruby glass in the door of the lamp house is meant to obviate this trouble, but is open to several objections. In the first place, it shows only those parts of the arc in which red rays are plentiful. The view of the arc thus obtained is not sharply defined or accurate, and by no means clear enough to enable the operator to really judge intelligently of what is going on in the arc.

It is quite necessary that the operator be able to distinguish clearly the outlines of the "crater" and the hot carbon tips without discomfort to the eyes. For this purpose the "BIO" Arc Screen is becoming popular with operators all over the country.

This device of the Kiewert Co. gives a clear and accurate image of the arc showing all parts in their true relations, and enables the operator to obtain an accurate control over the arc which is impossible by any other means now available.

The device is small and easily attached to any lamp-house and the makers state that all operators who have tried this Screen express themselves as very highly pleased with the results.

THE SOUTHERN CALIFORNIA EXHIBITORS' CONVENTION.

By Richard V. Spencer.

The first annual convention of the Southern California Exhibitors' Association, for both Association and Independent exhibitors, was recently held in Long Beach, Cal., on Jan. 31 and Feb. 1. Poor weather conditions and a lack of proper preliminary advertising kept many of the local exhibitors from attending the meeting. This, coupled with the fact that many of the Los Angeles exhibitors could not spare the time to journey to Long Beach and attend sessions, limited the attendance somewhat. Mr. S. F. DuRee, a Long Beach exhibitor, through whose efforts the convention movement was launched, was unanimously elected the permanent chairman of the association, and Mr. Jerry Ewers, a Glendora exhibitor, was elected secretary. Informal addresses were made by many of the exhibitors present urging a permanent organization. Many of the Southern California exhibitors are dissatisfied with their film service, Licensed as well as Independent, and many of the addresses dwelt upon the necessity of the correction of the evil.

Exchanges.

Many of the suburban exhibitors criticised the methods of the Los Angeles exchanges in holding certain reels of desirable films at auction instead of having a stated rental value regardless of subject or producer. Suburban exhibitors running old releases also complained of the lack of subject titles of certain old run films.

Posters.

Poor poster service was discussed with various suggestions for improvement along that line. The exhibitors speaking upon the subject said that money is often turned away from the box office by posters dealing with crime subjects, deathbed scenes, and other illustrations of a gruesome nature.

Adverse Legislation.

The local exhibitors are beginning to realize the importance of co-operating to fight legislation against picture theaters, when such ordinances and laws become unduly restrictive, and unwarranted by conditions. Recently there was passed an ordinance by the Los Angeles City Council ordering all seats and seat rows to be screwed or hooked to the floor. This ordinance was criticised by some of the exhibitors present on the ground that it prevented proper sweeping of the floor, which in turn created an unsanitary condition of the theater. The Pasadena Censorship rules were cited as an example. In Pasadena the chief of police acts as official censor. It is his duty to visit every picture show and view the films before they are shown to the public. Pasadena **absolutely refuses to allow a moving picture "drama" of any kind to be shown,** although the censor graciously permits the exhibitors to show scenics, industrials, and certain comedies! And this in a modern city of 30,000 intelligent (?) people! The exhibitors were informed that similar restrictions obtained in many other parts of the United States, though few regulations were so stringent. Is it any wonder, then, that dissatisfaction among exhibitors is becoming National in scope?

An Open Film Market.

The open market received little attention at this gathering. Some of the exhibitors, however, advocate it. They complain that they cannot want Westernes, or Indian pictures when they are not to be obtained in exchange, but which they could obtain from the Sales company, were there an open market to choose from, or vice versa according to their exchange affiliations.

Discovering Patrons' Wishes.

Great interest was manifested among exhibitors to discover the kind of pictures their patrons wished to be shown. Mr. DuRee told of a balloting method that he had tried with success. Patrons were given ballots on which they were to vote for the best picture in their estimation, and were asked to make suggestions that would guide the management in providing for their wants. The result was that stories with clean-cut plots, strictly moral, well directed, and with good photography, were the most in demand. The themes most in demand were those of clean, really good, comedies, dramas of heart interest (without being suggestive, or morbid) scenics and industrials. Mr. DuRee then addressed the audience and asked them if they would like certain pictures returned for another showing after a lapse of several months and the result was a request to return those reels that had been especially popular. Silk convention badges were distributed to exhibitors through the courtesy of Mr. Edwin H. Flagg, of the Flagg Scenic Company, of Los Angeles. The officials and directors of the California Motion Picture Manufacturing Company attended the convention, and listened closely to the suggestions affecting producers. The exhibitors have decided to make the organization permanent. A publicity committee was appointed and the chairman has ordered an important meeting, to be held in Los Angeles, March 1. In the meantime the publicity committee will agitate the matter and corral all exhibitors that were absent at the Long Beach Convention, and will try and have them present at the Los Angeles meeting, as well as local producers and exchange men. Those exhibitors who are interested in the movement to better their condition and protection are urged to get into communication with S. F. DuRee, Ilaco Theater, Long Beach, or Jerry Ewers, Glendora, Cal. Both Licensed and Independent exhibitors are urged to act, as this movement is no way sectional, but is a movement to better the condition of all exhibitors, irrespective of exchange affiliations.

LOS ANGELES NOTES.

By Richard V. Spencer,
Coast Correspondent of the "World."

California.—The California Motion Picture Manufacturing Company have adopted an arrowhead trademark similar to the one made famous by the Salt Lake R. R. Co. Some eighty miles from Los Angeles, near the city of San Bernardino, there exists an odd rock formation in a mountain ravine. This formation is in the shape of a huge arrowhead, as white, and against the dark mountainside the landmark can be seen for miles. In the copyrighted trademark, the arrowhead will be surrounded by a double circle with the lettering "Arrowhead Films." The arrowhead will appear in white with a dark background, and white lettering in the outer circle. The company is located on the ocean front. They have bought a large launch and are soon to go on a whaling trip. Whales are plentiful off the Southern coast this year, and are comparatively tame, permitting close photography. Later the company intend to take local sea bird life in an educational film that will be among the first released by the new company. The recent bad weather has delayed the company's work in making pictures, but now that the skies have cleared they will work overtime to lay in a stock of productions, which will be released weekly after a number have been completed.

Biograph.—Mr. Powers, and twenty members of the Biograph company have been working at Redondo, a nearby beach resort, for the past week on a comedy soon to be released, entitled, "Cured." Redondo is one of the prettiest beach resorts on the South coast. Appearing in the film will be the famous tropical gardens of the Hotel Redondo, and scenes along the busy waterfront. One member of the company will undergo a trying experience, in which he will be pushed off the pleasure pier while in a wheeled invalid's chair. Although he will alight on the sand below, instead of the ocean, as will appear in the picture, even at that, to make the drop and escape without breaking any bones would be almost impossible to any but an experienced moving picture player or athlete. The citizens of the beach town turned out in force to watch the free show of the taking of the exterior scenes.

Dorothy Bernard, well known in the local theatrical colony, and on Broadway where she has appeared in eastern legitimate successes, has become one of the most talked about motion picture actresses in the world. Miss Bernard has lately been appearing with the Biograph Company and is referred to as being "the supreme pantomimist of the moving picture world." Miss Bernard is the daughter of William Bernard, the stage director of the Belasco Theater Stock Company, a local stock company, nationally famous for its splendid dramatic portrayals, and as a producing house for new American plays. It was upon this stage and at the Belasco Theater, another famous local stock house, that Miss Bernard received her early training. None of her successors have equalled her in the portrayal of child parts. Later she passed into ingenue roles with the same strong success as a number of her roles having been exquisite characterizations long remembered on the local Rialto. Later she went East, where David Belasco saw her work and is credited with the assertion that she was one of the most promising young actresses that he had seen in years. The Biograph Company then became interested in her work and engaged her to play ingenue leads, with great success. Miss Bernard is one of the three local players of international motion picture fame. The other two are Mr. Hobart Bosworth, playing leads for the Selig Coast Company, and Miss Florence Barker playing leads with the American Biograph Company. Mr. Bosworth previous to his joining the Selig forces, for years played leads with the local theatrical Stock Company. Miss Barker, previous to her joining the Biograph forces, played leads at a local stock house with great success.

Bison To Build Large Plant.—Mr. A. Kessell, an official of the New York Motion Picture Company, of New York City, recently arrived in the city accompanied by his wife. Mr. Kessell will remain until spring in the hope that the mild climate will benefit his health and that of his wife. While here he is looking over the interests of his company. The present Bison studio is inadequate and it is the intention of the company to build a large plant to take care of their growing business.

Pathe.—Mr. Young Deer, the local Pathe director, has turned to acting for a change from directing. He is soon to be seen on the screen in the leading role of The Kid in "The Kid," a thrilling Pathe Western soon to be released.

To Take War Pictures.—Manager Duhem, of The California Motion Picture Manufacturing Company, accompanied by a Spanish interpreter, left on the 7th for Jaurez, Mexico, where he will take moving pictures of the Mexican Revolution being fought out in the vicinity. He will take camp life scenes, and actual battle scenes if they can be secured. He will leave Jaurez with the Federal troops in their march across Northern Mexico to Mexicalli, and thence to Tia Juana, near the American city of San Diego. As quickly as the films are taken they will be returned here, developed, printed, and placed with the exchanges for exhibition locally.

BOSTON.

The Back Bay Theater, 102 Dartmouth Street, corner Columbus Avenue, will reopen Thursday, February 16, at 2 p. m., after being "dark" for two months. As was previously noted in these columns under the name of the "New Back Bay Theater," the house will present the triangle of moving pictures, illustrated songs and vaudeville. The performances will be: Afternoons, 1.30 to 5 p. m.; evenings, 7 to 10.30 p. m. Admission, 10 cents.

The Palace Theatre, H. I. Mosher, general manager, has again placed advertisements in the theatrical columns of the daily papers. The Palace plays Independent pictures and vaudeville.

The Passion Play, given by Burton Holmes at Trement Temple proved unusually successful, and an added performance was presented.

The new National Theater, which was supposed to be ready for the initial opening in October is still dark. This house, seating 4,000 people, and costing approximately $200,000, has been unfortunate in having serious trouble with the rear wall. Water is also said to be flowing into the house. The Gordon Bros. Amusement Company, of Worcester, Mass., originally started the house, but before the theater was built the lease was taken over by Mr. B. F. Keith. Now that the National has had so much trouble with its rear wall, it is not known whether Mr. Keith will continue in possession or not. At present, a day and a night watchman are about the only people on the premises. Seats, booths and every auxiliary to the show were in their places in October. No intimation has been given as to when the house will be ready, and great silence prevails as regards any particulars of the house.

The World's New England representative dropped into the Savoy Theater, Washington Street, not long ago. The young lady selling the tickets was so busy reading that we were forced to speak to gain her attention. However, as the ticket-seller was reading The Moving Picture World the incident was somewhat excusable. HENRY.

NEW ENGLAND NOTES.

The World's New England representative attended the performance given at the Premier Theater, Washington Street, Boston, Friday evening, February 10. A liberal show of Independent pictures and illustrated songs was offered to a fairly large audience. The operator throws a spotlight on the singer as the final chorus is being sung, and the effect is pleasing.

Both pianist and drummer did their share in working up the effects, and made a creditable exhibition. The whole show ran smoothly, with everything quiet and as it should be. The projection, we are glad to note, was excellent. The whole programme of pictures was good, and the performance was a credit to both the Premier and the Sales Company. The photography of some of the American-made films might have been clearer and more clean-cut. The abundance of good comedy matter was highly pleasing.

The Mirror Screen has been installed in the Casino Theater, Providence, R. I., by Manager Royce. One reel of pictures is exhibited on the screen as a feature, while the remainder of the films are flashed on the ordinary screen. The Mirror Screen is on rollers and can be removed as desired. Manager Royce reports the innovation to be a big success.

The new 'Scenic Temple, Pawtucket, R. I., the latest acquisition of Mr. William Bradstreet, the moving picture magnate, which was due to be opened February 11, was not quite completed on that day. The opening will be announced shortly.

Messrs. Delmore & True, of Boston, opened their new moving picture and vaudeville house Saturday, February 11. The house will show licensed pictures, and vaudeville. This house makes the second one to be opened this season by these men, as they also operate the opera house, Rockland, Mass. The Dover theater will be operated daily, with one matinee and two evening performances. Messrs. Delmore & True have constructed a spot light called the "Trudell," which is in use in many New England picture theaters.

Mr. Nathan Brown, the popular manager of the Broadway Theater, Everett, Mass., met with an accident while adjusting some advertising matter in his lobby, and is now about with his arm in a sling. The Broadway plays independent pictures and vaudeville to packed houses. The house has no immediate competition.

The Princess Theater, Marlboro, Mass., has obtained a license for Sunday night concerts owing to the efforts of Manager Harry Campbell.

Unionville, Conn., has a new moving picture theater run by Mr. Harry Gale of Winsted, Conn.

Mr. Thomas Lucas, proprietor and manager of the Star Theater, Newport, R. I., is still agitating for Sunday night performances. The Star, on and after February 13, charges 5 cents to matinee performances, with the evening show at the usual 10 cent rate.

The Cambridge Theater, Cambridge, Mass., had its initial performance Monday, February 6. Mr. M. D. Flattery succeeded in obtaining a license for the house, although some of the local clergy put up protests. The house is presenting moving pictures and vaudeville, with an entire change of programme Monday and Thursday. The house will give two performances daily—one matinee and one evening show. Saturday and holidays the shows will be run continuously. Admission prices are 10, 20 and 30 cents. Marcus Loew, who is running the Orpheum, Boston, has charge of the vaudeville end of the house.

HENRY.

IN THE MISSISSIPPI VALLEY.

The Bright Light Motion Picture Company of Chicago, has been incorporated with capital stock of $2,000 to deal in and operate moving picture machines. The incorporators are M. Cortelyou, J. C. Elias and H. A. Robinson.

LaGrill & Middleton, who operate a photoplay theater at Muscatine, Iowa, will open a theater in Sterling, Ill.

Frank Logan of Macomb, Ill., has sold the Gem Theater in that city to Joseph Blume of that city. Blume also owns a photoplay house at Monmouth, Ill.

The International Exhibit Company of Chicago, has been incorporated with a capital stock of $2,500, as a general amusement and theatrical business. The incorporators are Robert L. Hunter, George F. R. Cummerow and Thomas A. Hogan.

The Columbia Opera House of Clinton, Ill., has been incorporated with capital stock of $25,000. The incorporators are, B. F. Wasson, Arthur F. Miller and Warren S. Savely.

The Texas Film Exchange of Dallas, Tex., has increased its capital stock from $5,000 to $50,000.

Dreamland, Bushnell, Ill., has removed from the Russler Building to the Korn Block.

William Frohwitter used a five piece orchestra in opening his moving picture shows at the Grand Opera House, Beardstown, Ill.

Taking their cue from the successful musical show, Ellis & Lough, proprietors of the Electric Theater at Fairbury, Ill., featured their performance on the 100ist night.

A handsome oak and leather seat around the lobby is a feature of the Majestic Theater at Belvidere, Ill., which has opened after a general remodeling. The lobby has been redecorated.

Will Englert, owner of the Bijou Theater, at Iowa City, Iowa, will build a new vaudeville house to cost $30,000. Including the gallery, it will seat 1,500 persons.

Martin Moran, of Lockport, Ill., will open a ten-cent moving picture show at Plainfield, Ill.

E. L. Reel is building a two story building at Fremont, Tex., the upper part to be used for an opera house. The structure will be of concrete, enhancing its safety for moving pictures.

Ray Taylor, of Galesburg, Ill., has purchased the Grand Theater, a photoplay house at 425 East Main Street, in that city.

The Advance Motion Picture Company has been incorporated at Chicago, with capital stock of $2,000, to own and operate moving picture shows.

Officials of the State Hospital for Insane at Fulton, Mo., have asked the Missouri State Legislature for an appropriation of $500 to allow the installation of a moving picture outfit for the benefit of the patients. F. H. M.

Letters to the Editor

The World Photographic Publishing Co.,
125 East 23d Street, New York, N. Y.
Gentlemen:—

Enclosed you will find a photo showing how we display the descriptive circulars sent us by the manufacturers. This is a brass show case fastened on the pilasters, the card with the words "Now Being Shown, Admission 5c," is a stock card, and all that it is necessary to do is to change the circulars. I find that these cases stop quite a few people, who pass inside after reading same.

Yours truly,

MAX STEARN.

Brass Poster Showcase Used By Max Stern.

PENNSYLVANIA EXHIBITORS READ THIS.

Editors, Moving Picture World:

As a regular reader of your periodical, and a "pro" rather than a "con" of the moving picture theater, permit me to correct what seems to me a misrepresentation (as to the attitude of Pennsylvania's legislators towards moving pictures and the "kid business") in the leading article in the current number (February 10) of your paper.

You say that "the legislators of Pennsylvania have been potentially obnoxious in the hair-splitting laws that they have recently enacted." As a matter of fact, there is no State law in Pennsylvania regulating the "kid business" in respect to moving picture theaters. The only legislation extant such theaters has respect to booths of fire and electric proof construction, and affording proper ventilation thereof, to enclose moving picture machines; and to adequate aisles and exits.

The inequity of the provision requiring three aisles, each four feet in width, as per the law now in force, regardless of the size of the room used as a moving picture theater, is likely to be modified by the Legislature now in session. The Department of Factory Inspection had a bill introduced which provides for aisles varying in number and width according to the width of the room and the seating depth thereof. This measure will, if passed and approved, protect both the patrons and the owners of a moving picture theater. It will, however, forbid for such purposes a space less than twenty feet in width, a provision which, we think, will commend itself to your good judgment.

The above answers your Reading, Pa., correspondent's letter in your February 18 issue. C. V. HAZZELL.

Department of Factory Inspection—Harrisburg, Pa. [illegible], 1911.

* * *

PHILADELPHIA REVIEW.

(Continued from page 407.)

did imagine that a cow could act the broncho so natural.

"The business in Philadelphia is good," said Mr. Schwalbe, of the Electric Theater Supply Company. I don't doubt it in the case of Mr. Schwalbe. The Electric Supply Company has always been a model conducted exchange, and Mr. Schwalbe, a popular and capable manager.

The Independents are getting a substantial share of the business in Philadelphia. It looks that way to me by the number of theaters that are running Independent films. The Eagle Film Exchange is the pioneer of the Independent cause in this town, and conducts a considerable business. I generally make my headquarters at the Eagle, they are old friends of mine—Graff and Sachsenmeier.

Lewis M. Swaab and the General Film Company had a few rounds last week, and the Independents were quite elated at the plucky fight of Mr. Swaab and the good impression his cause had made upon the court. The final decision is not at hand so far, but each side is confident of a successful issue.

Geo. W. Bradenburg did some advertising (last in the Moving Picture World), and the campaign was quite extensive, if not expensive. It was in a daily paper, and, of course, to stimulate local trade. 26 insertions at a dollar a throw. The result was one letter (one), and the party wanted to buy slightly used film, 1,000 feet (one thousand), for the consideration of 1 cent per foot. George does not think he will patronize the daily papers any more, so look out for his advertisement in the Moving Picture World.

Tom Bible is "Man About Town" in the Quaker City. What he does not know about everything and everybody would not fill a vest pocket library. Tom is the walking encyclopedia of useful information in the city of Philadelphia and vicinity, and a rare treasure for an inquisitive scribe like myself.

There seems to be no limit to the activities in the picture and vaudeville business in Old Quaker Town. There are over a dozen theaters recently opened worth about $10,000 a piece, and several more under construction.

The Liberty Theater is a magnificent new house on Broad and Columbia Avenue, recently opened, seating 2,100. Pictures and vaudeville. Admission 10 and 20 cents. The Jumbo, Front and Gerard Avenue is another large theater of the 10 and 20 cent variety. The house seats about 1,500 and was opened a few weeks ago. The Manheim Palace is another new house on Germantown Avenue. The Great Northern Theater Company will open a house on Kensington Avenue and Lehigh. The Moving Pictures Company of America will erect another splendid house on Market Street, seating 1,000. On Thirteenth and Locust Streets will be another new theater. Hopkins and Mulloren are in progress.

A Scene from "A Western Girl's Choice."

The Moving Picture Play

As Distinctive from the One Reel Drama.

By H. F. Hoffman.

The picture play, as distinctive from the one-reel playlet, is bound to come, because it is logical and possible. We have already passed through the first stages of it in the production of Pathe's Passion Play and Jean Valjean, and Uncle Tom's Cabin. These, while complete in themselves, however, are not what could be called picture plays in the fullest sense of the word. The Passion Play is the most complete story of any length that has ever been made on film. L'Arlesienne was one of the first fiction subjects to be done in two reels, and latterly we have had Jean Valjean in four and Uncle Tom's Cabin in three reels.

These are a beginning; a start in the right direction, but they are wordless plays and therefore do not come up to the fullest conception of the subject in hand. The complete play in moving pictures would be an amplification of the present practice of living people talking behind the screen. By this means it will be readily seen that two men and two women behind a screen would be able to take the place of the entire troupe of actors which at present it is necessary to transport from city to city in order to render a theatrical play. The picture plays that we know as such are purely pantomimic. They do not rely on words of any kind, and for that reason must always remain limited. In order, then, for the picture to expand to its utmost limits, it will be necessary to overstep the bounds of pantomime and enter into the field of elocution.

I know exactly how this idea strikes the average exhibitor who has had his experience with the so-called "talking pictures." If he feels as I do about it, there will be a cold chill run up and down his spine at the very mention of "talking pictures." But is this the fault of the main idea or is it the fault of the talker behind the screen? In my time I have listened to many picture talkers and the principal objection to them can be summed up in one word—**ignorance.**

As a rule, the picture talkers have been persons who are more conspicuous for their nerve than for their talent. They are mostly of a class who are willing to "take a crack at anything" so long as there is a little ready money in it. I do not blame them in the least for getting whatever they can out of it; they are more to be pitied than censured. However, the majority lack every requirement for the position they fill. Their language is a mixture of the pavement and mock heroics. They know little of the rules of grammar and less of the laws of elocution or voice culture. The salary they get for it would be an insult to any well-trained elocutionist. Add to this the fact that the pictures they talk about are not adapted to that work and you have the reasons why the talking picture has missed its mark. But put a few *real* elocutionists behind the screen and give them a decent salary and you will see the talking picture come to the front with a new vigor.

Now as to the picture play proper. My idea is a four or five-act play, following the manuscript word for word. Take the play of Uncle Tom's Cabin as an example, because it is the one play that never seems to lose its perennial vitality. It has the opportunity for local color that no theater could give. To do it right, the whole troupe should be sent to Shelbyville, Ky., where the first acts would be taken to show the world the very spot that Mrs. Stowe had in mind when she wrote the book. This would stamp the production with authority and realism.

The play should be acted there, word for word, according to the script, with the direct object in view of having those words repeated as the picture appeared upon the screen. This would involve certain periods of comparative inaction during the long speeches, but if the words were spoken with the proper dramatic effect and by competent elocutionists they would hold the audience well enough.

When we have finished with Shelbyville, we take Uncle Tom "down the river," and here is the chance to present to the world with vivid reality the levee scenes, dancing darkies, negro life, and the broad Mississippi itself. Arriving at New Orleans we would give the audience a glimpse of that city and then proceed with the second part of the play in graphic detail.

The more I think of it the more I see the possibilities and theatrical economy of it all. I can see the art of playwriting revolutionized and freed from the limitations of stage requirements. I can see famous authors entering the field of moving pictures unhampered by stage mechanism. I can see John Drew, William Gillette, Dorothy Donnelly or Sarah Bernhart working at their art while they sit at home, done forever with one-night stands, while they still receive royalties for their work, just the same as does the author of a famous book that is read everywhere. The famous actor need not appear night after night to do the same thing over. While age and ills or even death come on apace the money would still come marching home.

Good plays and good stars are not sufficient in number to supply the demands of the country. If it were not for moving pictures a lot of theaters in this country would be closed for a week or more at a time very frequently. With the repertoire craze practically dead there are not sufficient taveling companies to constantly supply any theaters except those in the large cities. The latter of course must be supplied, and the suburban cities and towns have to wait.

People who have read about successful plays want to see them with the well known stars who act the plays in the large cities. They are no longer content with the assurance that a play will be competently acted by people whose names are not announced by the press agents. These second companies oftentimes are just about as good as the No. 1 companies, but the public cannot be induced to believe it. The consequence is that they largely stay away from No. 2 and No. 3 troupes, and only a percentage of these traveling companies make much money for themselves or for local managers. With the big stars ordered to remain most of the time in the large cities, with only a limited annual output of successful plays, and a still smaller yearly addition to the list of successful star players, the suburban playgoer finds in the pictures and vaudeville his best and only chance for theatrical entertainment on a majority of the nights of the theatrical season.

To film such a play, presented by **real** actors, and rehearse the speaking parts might mean an outlay of $10,000 for the first production; but if **done right** and three or four companies started out with it to tour the country, it would keep the promoter busy counting money for the rest of his life. The big profits of course would come from the No. 2, 3, 4, 5, 6, 7, 8 and 9 companies that could be put out by simply making another print from the original negative and rehearsing four more actors.

THE YELLOW PERIL.

Some of the exhibitors were unfamiliar with this question. On East First street, Los Angeles, the Japanese are already in control of three five-cent moving-picture theatres. Several times they have tried to buy leases in the business district, and also on the Strand at Long Beach, and other suburban cities. The Japanese, as every Westerner knows, are cooperative to extremes. They now control more than half the pool halls in Los Angeles, and now that they have entered the moving-picture field their appearance in this business has been viewed with alarm by local American exhibitors.

AMERICAN FILM MANUFACTURING CO.

The American Film Exchange, of Chicago, insituted proceedings some time ago to obtain temporary injunction prohibiting the use of the incorporated name, "American Film Manufacturing Co." In a hearing this week before Judge Cooper, we understand the motion for a temporary injunction was quashed, and the judge refused the complainant's request. This decision confirms the right of the "Flying A" to their now well-known name.

MISSIONARY WORK SHOWN BY FILMS.

The West Side Christian Church, Springfield, Ill., recently used motion pictures to show the work done by missionaries in Thibet.

PICTURE PERSONALITIES.

Henry Belmar.

We reproduce herewith portrait of Mr. Henry Belmar, the new producer of the Powers Company, manufacturers of the Powers Picture Plays. Mr. Belmar comes to his new position well qualified by long experience in the dramatic field in all its branches.

He has had experience as an actor, author and manager, covering a period of thirty years. Mr. Belmar starred for several seasons in the well-known drama, "The Pavements of Paris." He has also been the owner and manager of theaters in New York, Chicago, Detroit, Boston and Philadelphia. He is the author of over 150 dramas, comedies and short sketches for vaudeville. At one time he toured the United States and Great Britain, supporting the late Ada Grey, one of the best emotional actresses on the stage during her time.

Mr. Belmar starred in the moving picture business when it first came into vogue, and has kept in touch with it ever since. Surely a man who has put in thirty years' time in the various branches of dramatic work, is fitted by every known right, to be a producer of moving pictures. The trouble has been that there are not more men responsible for film production who have had the same wide experiences. In fact, it is difficult to understand how any man can set up claims for himself as a producer of moving picture plays who has not had previous experience in the dramatic field. There are many men, however, who never had any connection with dramatic work in their lives before they began directing moving picture plays.

The World wishes Mr. Belmar every success in his new environment and work. There is every reason why he should succeed and every reason why we wish he should succeed. A great pity of it all, is, that there are not more men like him in the producing end of the moving picture business.

THE ART OF WRITING SCENARIOS.

By William Lord Wright. Author of "Twixt Loyalty and Love," "Simon Kenton," etc., etc., Published by The Scenario Instruction Publishing Co., Bellefontaine, Ohio. Price $1.

In a very interesting series of articles published in our pages last month Mr. G. R. Craw told the aspiring scenario author how to write scenarios. Those articles have been favorably commented upon as being of great practical value. Now comes Mr. W. Lord Wright with a little book of about 30 pages which still further adds to our knowledge of a subject that has perplexed many would-be moving picture authors, namely, how to set about work; how to study the technique; how, in fact, to prepare goods suitable for the market.

Mr. Wright, who is a successful scenario writer, first of all points out what is in demand by moving picture makers. Then he indicates what is not wanted. After reviewing the function of the scenario editor, he gives some of his own experiences, his failures and his successes. Then, we come to some practical advice. He tells the author how and where to market the completed scenario; how it should be written and presented, winding up by printing a sample scenario as a guide. Finally, he points out the value of action in this branch of dramatic work, and takes the view that though unlicensed, the moving picture scenario writer may some day come into his own as the way of politics, turns and fortune, and we hope he will though we think the agreeable state of things is a long way off.

Meanwhile, we welcome Mr. Wright's little book just as we welcomed Mr. Craw's articles. These things relieve us of some responsibility. We are often asked how a scenario should be written; where it should be marketed and how much money there is in it. Mr. Wright answers all these questions for us. We invite all our readers who are interested in the construction of dramatic work, to get a copy of his book and study the formula that he gives. Of course, it is one thing to give a formula for a moving picture scenario, or play, or a novel. These things may be delivered to managers technically correct in every detail and yet lacking the one essential which no book on earth can teach: the selection of a theme which will get over. She is the divine afflatus referred to long ago by the author of the phrase: Poeta nascitur non fit: The poet is born, not made. So we believe is the scenario writer. Still, for the benefit of those who are not born and who think they can be made, Mr. Wright's book should be of great value. It will sell well on account of that. It may have a negative value, too, in that it may possibly act as a deterrent to many people who think they can write scenarios and cannot realize their unfitness for the work. There are two or three books extant, and they have run through numerous editions on how to write plays. It is not on record that any playwright who succeeded during the last quarter of a century, traces any of his success to these manuals, which, perhaps, have been instrumental in diminishing the output of unsuitable plays. It is no easy thing to write a good play; it is no easy thing to write a good scenario. So we hope that Mr. Wright's book will encourage the aspirant who aspires to some reasonable hope of success, will discourage those who have no fitness for this form of work. There are too many of the latter kind in the moving picture field to-day.

THE ALABASTRA THEATER.

A New Thing in Moving Pictures.

We witnessed a demonstration late this week of Alabastra, the latest thing in moving pictures to come to us from Germany, where several of the very best ideas in moving pictures have come from. We should like to have had more space to devote to extolling Alabastra, but our inspection was made at the very latest moment before going to press, and we fear that what is said here will scarcely cover the matter, as it really should be noticed.

Briefly stated, Alabastra is a combination of cinematograph and theater, or in other words, moving picture actors and painted scenery working in combination. It is being marketed in America by the Vitascope Co. of 10 East 15th St., New York. We were ushered before a miniature theater, a tiny stage, with full scenic effects, resembling a finished model for some large pantomimic scenic effect. The scenery is in proportion to the theater, and is hand painted by scenic artists, and it is before this scenery that the Alabastra actors do their work. They also appear in miniature and are about a foot high, which is in proportion to the rest of the arrangement. They are projected from behind, but what the picture rests upon, we do not know, for therein lies the secret of Alabastra.

There is absolutely no screen to be seen upon which a picture could be projected either from behind or in front, and yet we see these tiny actors going about their parts on a well-lighted, little stage, and we are frank to confess that it had us guessing.

At present, the pictures are plastic, that is to say, they appear as animated white statues. The effect of these whitened figures is very pleasing, but ter those who would rather have the actors colored to harmonize with the scenery, it is only a matter of detail to have the films colored.

It is the intention of the Vitascope people to install these miniature theaters in moving picture houses, and on vaudeville stages, having them behind the regular moving picture curtain, which is raised while the Alabastra performance is going on. The scenery for each different play will accompany the reel from theater to theater. The effect of this new creation is very pretty. The light is soft and the colors of the scenery are laid on with the hand of a true artist.

We predict a great success for this new innovation; especially with the ladies and children, for as everybody knows, there is nothing that pleases a child any more than a tiny theater, even with puppets for actors. But with Alabastra actors, this new creation will be a revelation.

As remarked at the beginning, we reviewed the Alabastra Theater at the very last moment and, therefore, are unable to do it justice on such short notice, owing to lack of available space to the present date.

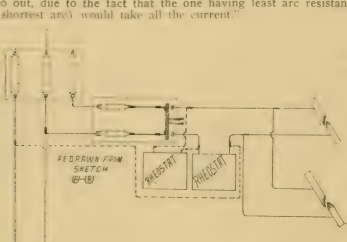
CHAUTAUQUA ASSEMBLY TO BUY MACHINE.

Directors of the Piney Chautauqua Assembly, one of the oldest institutions of the kind in the United States, will purchase a moving picture machine and the best films possible and be shown each afternoon and evening. Serious and educational subjects will be featured. The grounds are located on the Mississippi river near Hamilton, Ill., and the place is a favorite resort for St. Louisans.

The Powers Company desire to announce to the trade that the title of their release of February 18th, originally advertised as "Dixie Southern Skies," has been changed to "Beneath Southern Skies." Exchanges and exhibitors are requested to correct their lists accordingly.

A Correction.—Have you ever felt like murdering some one? That feeling is no stranger to the man who writes for publication, usually in connection with the man who makes the paper up. (Hoffman is the guilty man in this case and he admits it.)

Week before last I replied to Rhode Island, heading same, "Mistaken Ideas" (see page 363, Feb. 18 issue). When I came to look the drawing over carefully, at proof reading time, however, I discovered that I had been careless and had answered wrong. I marked the item to be held over one week (which was done), and proceeded to correct it by scratching out everything after the first sentence of the answer, inserting the following instead: "The connection would not work at all since the instant you brought the carbons of either lamp together you would establish a dead short-circuit between the two outside wires. But anyhow, even were this not so your lamps would not burn together. As soon as you lighted one the other would go out, due to the fact that the one having least arc resistance (shortest arc) would take all the current."



But alas and alack! The correction was set in type all right—BUT the type was not put in, and the article ran as first written. Hence the dark, deadly thoughts which, inasmuch as the paper goes through the mails, cannot be expressed. I know my readers will condone a mistake and accept an honest apology, but in these days of professional mud-slinging, the mistake in last week's issue will no doubt be lit upon by a certain "electrical expert" like a bee lights on a posey.

Condenser Lenses.—Peoria, Ill., writes: "My equipment consists of a Powers No. 5, Kleine Optical lens, Motiograph lamp, Ft. Wayne 220 volt, 60-cycle compensarc, 8½ condensers front and rear, 56 feet throw, picture 13½ feet, No. 4 asbestos wires to lamp, No. 5 stranded rubber covered lead wires. Volt test at arc 37 and ampere test at arc 60. I have used all combinations of condensers from 6½ to 9½ and find I get the best light and spot with two 8½ lenses, but cannot get a clear white light on the picture. I have used Bio, Arco, Electra and Projector carbons. What is my trouble?"

Really, Peoria, I can only answer your question in one way; and that is: I do not know. If you are throwing only 56 feet with a 13 foot picture it would seem that you might get better results with shorter focal length condensers. However, you say you have tried them, and apparently about everything else. Possibly you are not setting your carbons right. I would suggest you angle your lamp the same as for direct current and set carbons practically the same, giving the lower carbon a little less advancement. With this set you must be very careful not to get the lower carbon too far ahead or its tip will form in such a way as to be in front of the upper creator. Please describe just what the effect is on the screen and how you have set your carbons. It may be then I can offer you some suggestion, but until you do this I am afraid I cannot. If any of our readers can offer anything of value to Peoria, let them come forward.

A Dispute.—Massachusetts (name of town suppressed by request), submits the following: "I am projecting a picture 16x19, 85 feet throw, with a perpendicular drop of 32 feet 6 inches. The assertion has been made that I should get as good a picture as is projected in another, smaller theater where the throw is 45 feet and the picture 8x10, the machine setting level and square with the screen. The small house in question is using 60 amperes through a coil, while I am only getting 45 on the 60 ampere notch of a Ft. Wayne compensarc. I use a 4½ in. Gunlach lens. What condenser should I use for my throw? I claim it to be impractical to throw as good picture under conditions in this house as can be projected in the smaller theater. Kindly inform me if I am wrong."

You should use two 7½ in. condensers of a good grade. With a very carefully selected lens, it would be possible to get a fairly good picture, though it would be of the "keystone" variety; that is to say, wider at the bottom than at the top. With the ordinary stock lens you would not be likely to have as sharp definition all over the picture as could be had with the machine set level with and an equal distance from the screen. On the other hand, the man with the 45 feet throw would not be likely to have as good a grade lens as yours if his picture was the same size. His theater, however, is much smaller than yours, and as a matter of fact, if they are both stock lenses, there is not, or should not be much difference in the two lenses, so far as quality goes, each being of about the same focal length. Therefore, the man in the small house should (other things being equal and taking into consideration the fact that you are using 45 amperes and he 60, and the further fact that you are covering 304 sq. ft. with light whereas he is covering only 80 sq. ft.) have a fair picture, more brilliant, and in every way better than you can get under the conditions in your theater. I would suggest, however, that you can materially improve matters by securing a specially selected high grade objective lens and boosting your amperage. In considering the above let it be understood that a long focal length lens is usually of much higher quality than is a short one.

Bad Sprocket Teeth.—Mr. Chas. Catt, proprietor Electric Theater, Niles, Mich., writes: "I notice considerable trouble in condensing lens breakage. I have been running more than two years with the same condenser lenses I started with. Am using rheostat and get a good light. My light bill is about the same as where they have compensarcs. I use ⅝ in. cored carbons below and ½ in. above; Powers No. 5 machine. I put in a new star and sprocket recently and the film seems to snap and catch in passing over the sprocket. The machine runs perfectly quiet without the film, and with it if I leave the gate open. I am unable to locate the trouble."

Evidently you are using a very weak current, or you could not use the same condenser two years, since with heavy amperage its surface would long since have been roughened, even though the lens remained unbroken. This probably accounts for the fact that your light bills are little more than where a transformer is used. I presume you are projecting rather a small picture and handle your light very carefully. It is a fact that some men are able to get the same curtain brilliancy with a considerably less current consumption than others, even though all be first class, experienced operators whose work is, in other respects, above criticism. As to the sprocket, if you will examine its teeth with a magnifying glass (a condenser lens will do), you will probably find that one corner of them is rough, due to failure to buff off the wire edges turned by the milling machine. Either this, or the teeth are under-cut (which certainly could not be with a new sprocket), or else through some blunder the teeth have been milled too large. Unquestionably there is something wrong with that sprocket, and I would suggest that you take the matter up with the party from whom it was purchased, demanding a new one in its place; returning the old one, of course, for inspection.

Editor Bumped.—Mr. A. E. Kirk, Galveston, Tex., writes: "On page 133, January 21st issue, Washington, D. C., introduces himself as the originator of the 'Light Ray Argument.' In one way he cannot be forgiven for that, but in another we should all be thankful to him because the argument brought forth a promise from the Bosch & Lomb people of an article on lenses, which I personally have been anxiously awaiting. Hope they have not forgotten about it. There is one statement in particular in his letter, referring to the 'Torn Title' being caused by too rapid starting of the machine, that looks reasonable to me. In your answer you say he is entirely mistaken, citing the fact that the film 'stops dead still and starts again sixteen times every second when running at normal speed.' It is now your turn to be 'entirely mistaken,' for are not the tension springs and upper loop designed to accomplish that

very thing? All the intermittent sprocket does when it pulls the film sixteen times every second is to pull down the slacked loop past the tension springs, resulting in practically no strain whatever on the film. But when the crank is suddenly started the upper sprocket has to suddenly start the upper reel, revolving and the film between the lower reel and the lower take-up sprocket is brought under a great strain, the two spindles almost working against each other. I trust you will take this correction in good spirit."

As regards the article referred to, I understand it is in the course of preparation. As to the other matter, I am always willing to be corrected if I am wrong, and I am willing to say that you are partly right—to the extent at least that there is a little jerk when the upper reel is started. I do not think though, Friend Kirk, that it would make any material difference either below and above whether the machine was started slowly or fast, since in any event the strain on the upper film would not amount to much and the slack should all be taken out of the film leading into the take-up when threading. You would be surprised to know the number of pounds strain there is on the teeth of the intermittent sprocket when it starts the film. That strain is sufficient to cut away the teeth of the sprocket, which are made of steel, in a comparatively short time, although the strain is distributed over about eight teeth. The purpose of the tension spring is merely to keep the piece of film between the two loops and hold it stationary. Space forbids an extended dissertation on this subject, though I would like to go into it at some length. I think, however, Mr. Kirk, if you study that proposition a little more you will conclude that my statement in reply to Washington was not very far from right after all.

Several Things.—Iowa (name of town suppressed by request), writes: "This is my first year as a subscriber to the Moving Picture World and I am certainly satisfied with what I am getting for my money. We run licensed films, three changes of three films a night; no vaudeville. I spend from four to five hours each change patching the films and have but few stops during the shows. I have run as much as three months without a single stop. Our pictures are clear and steady. We use a Standard American machine. Can you tell me the reason a cracked condenser shows in the stereo and not in the moving picture? I have discovered that by placing a ruby glass with a purple, or between purple and blue glass I can look at my carbons without straining the eyes. Before starting the show I get my film exactly in focus by turning on the light and snapping the fire shutter up and down. There is no danger in this, as it is only open the fraction of a second, while throwing the title on the screen."

I think, Iowa, you must mean three changes of three films per week instead of per night. The careful work in repairing the films is highly creditable. Did your exchange do its duty, there would be no necessity for that four or five hours' labor, but exchanges do not, or at least they very seldom perform their duty in keeping films in condition. The condenser crack shows in the stereo, and in motion pictures because in the former the slide is right up against the condenser, while in the latter the film is a foot or more away. The object illuminated is known as the "focal plane" and when the focal plane is right up against the condenser lens any imperfection such as a crack will show. But when the focal plane is some distance away, it does not. A ruby and grass green glass serve the same purpose as does the ruby and purple. Snapping the fire shutter to focus the film is not to be commended. It would be all right with a very careful man, but with a man anyway inclined to be careless, it might easily lead to serious trouble.

From Northland.—Mr. F. C. Rice, Granby, Quebec, writes: "A few lines of appreciation for the good work accomplished by the Trouble Department and The World. My connection with projection dates back eight years, at which period it was a hobby, but of late years it has become my business. I have discovered that by glueing a piece of black paper over the perforated shutter on an Edison one-pin machine the picture is much improved. The machine was an Edison Exhibition converted six months ago and has been in constant use every day since, with about $7 for repairs. I put new steel idler rollers on my machine and had trouble losing lower loop. I promptly put the rubber roller back on the take-up sprocket and the trouble stopped. I also had difficulty with the picture out of focus in the center. I only cleaned my lenses twice a week. Noticed your remarks and proceeded to clean my lens every day, and that trouble has disappeared. Doubtless due to a speck of grease or oil. We are using a 6 h.p. Fairbanks-Morse gasoline engine, running a 4½ k.w. 110 volt dynamo. Our pictures are certainly A No. 1, being pronounced in that class by visitors from other cities. My connections are so made that we can switch to city current by merely throwing a double throw switch, should our engine break down, a thing that has only happened once in a year. Engine and dynamo give us little trouble and run without attention in a small building attached to the theater. I take great care to have the engine and dynamo in A No. 1 condition before starting up, however."

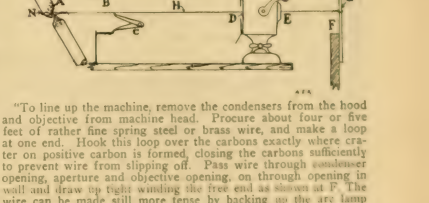
Friend Rice's letter contains other interesting things and I should like to have published it in full. The week is only half over, however, and there are thirty letters at hand, so that I am perforce obliged to "boil 'em down." The information concerning the light plant will be of much interest to our readers. I am sure. The letter, however, speaks for itself and requires little comment.

Like Handbook.—Mr. J. L. Fraser, Maricopa, Calif., orders a Handbook sent to Tim O'Connor, Bakersfield, Calif., and writes: "I taught this young man to operate and told him of your valuable Handbook and he has had me order this copy. I have played the picture game eight years. I like your work in the Trouble Department and read it carefully every week. Perhaps sometime I will tell you some of my experiences and views on operating."

Glad to have your experiences and views at any time, Neighbor Fraser. The sooner the better. We, of course, feel pleased that you like the work of the Department.

Lining the Machine.—Mr. Albert E. Kirk, Galveston, Tex., contributes the following: "Here is an arrangement for bringing the arc lamp, condensers, aperture plate and objective lens in one accurate straight line with respect to each other. It is, or should be, a well known fact, that the very best results can only be obtained with any projection apparatus when the various parts composing its optical system are in one direct line or axis. Many of the complaints made by operators of "ghosts," unevenly illuminated screens, shadows, blurrs, distortions, etc., can be traced to this cause. The method here given is purely a mechanical one, and is infallible.

"In the drawing A is the arc lamp, B the circular opening in the lamp house for supporting the condensers, but with the condensers removed. D the aperture plate of the machine, E the front plate with the objective removed, F opening in wall of booth, C shows method of applying calipers.



"To line up the machine, remove the condensers from the hood and objective from machine head. Procure about four or five feet of rather fine spring steel or brass wire, and make a loop at one end. Hook this loop over the carbons exactly where crater on positive carbon is formed, closing the carbons sufficiently to prevent wire from slipping off. Pass wire through condenser opening, aperture and objective opening, on through opening in wall and draw up tight winding the free end as shown at F. The wire can be made still more tense by backing up the arc lamp a little by means of its focusing screw provided for that purpose. Now, by means of rule or calipers, center wire in objective opening at E, sliding stock I up, down or sideways until accomplished. The tension on the wire should prevent the stock F from slipping out of place. Next, centre the wire at B, raising or lowering arc lamp to accomplish this. It may be necessary to adjust both B and I somewhat to gain the best results. When satisfied that B and E are absolutely centred, examine aperture opening, and if everything is O. K. the wire should pass accurately through its center, as may be tested with the calipers. Most likely, though, this will show "out," in which case the machine head should be moved bodily until all openings are directly central with respect to arc lamp. No attention should be paid to opening in wall of booth, as that has nothing to do with lining up of the machine itself. It is a known about how to space the carbons are drawn when running the lamp regularly, a small notch could be filed in the upper carbon at N, directly opposite the centre to hold the loop in the wire, and then the carbons drawn apart to their working distance when making all the above measurements."

We thank Neighbor Kirk cordially for submitting the excellent sketch and article. The matter has already been dealt with in the columns, but Neighbor Kirk's drawing and explanation make it very much more clear. We trust we may be favored with other articles from his pen in the near future. Would suggest leaving objective lens barrel in the head, merely removing the two lens factors.

NESTOR

"Rarely Equalled—Never

IF IT'S A NESTOR IT'S GOOD!

Celebrate the Birthday of the "HIS FATHER'S

Released Wednesday, February 2

"Always A Feature!"

Read This Letter!

February 5th, 1911

Dear Sirs:—

I write to compliment you on your recent releases. *Nestor stands first* in the production of western pictures, for the workmanship is fine, the parts are acted by great professional players, and the scenery is gorgeous and in keeping with the story. I have heard lots of praise bestowed upon Nestor Films, and it is well deserved, for your pictures never have silly chases nor other foolish tommyrot; are without a flicker, steady and clear and *always a feature* wherever shown. My advice to Exhibitors is, "*Fight for Nestor Films and get every release.* They are the guiding star and box-office-receipts-producer of the picture business.

Yours truly, JOHN POTTER,
13 S. Race St., Springfield, Ohio

Just one of the many scene Father's House." A pictur satisfying that you will be *Get "His Father's House"*

BOOK NOW! **"In The Commissioned Ranks"** **For Release Wednesday, March 8th, 1911**

"The Profe

A Delicious

DAVID HORSLEY, German Savings B

FILMS

passed—Often Imitated"

NESTOR FILMS — MADE BY DAVID HORSLEY

r of Our Country by Getting 'S HOUSE"

—A Celebration 998 Feet Long

IT PAYS TO GET Nestor Films!

...o-camatic jewel "His ...stand so delightfully ...t it ...th pleased patrons.

...ldst 1911 ...Romance" ...dy-rama

"TWO PRESS COMMENTS"

"IN THE COMMISSIONED RANKS" is not a tragic picture. It is a sad one, however, and contains a lesson to army wives and husbands, who should see it by all means. And having seen it, we are sure that they will never neglect their children thereafter.

The picture is *exceedingly well acted.* It is the *best-acted picture* of the Nestor brand that we have ever seen. It is nicely toned and tinted, tastefully arranged, interesting, logical and dignified all the way through. — Moving Picture World, Feb. 11th, 1911.

"IN THE COMMISSIONED RANKS" is a very good picture, showing up and disclosing army life and customs. The story is heart-touching, but the end is such as will please the audience. *A noticeable feature* of this film is the good work accomplished by the General, the new leading man for the Nestor Company.—The Billboard, Feb. 4th, 1911

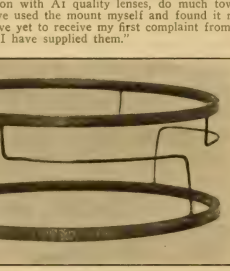
For Release Wednesday, March 8th, 1911 **"In The Commissioned Ranks"** **GET IT!**

...ilding, 4th Avenue and 14th Street, New York

Careless Camera Operators.—Mr. Geo. Brennan, Shenandoah, Pa., writes: "Received Handbook and am well pleased with it. Consider it worth more than the money I paid for it, as I have already gained valuable information from its pages. I am using an Edison one-pin machine and always had trouble with my carbons until I received the Handbook, and found the right way to set them. I have noticed in one of your late releases a letter from Washington, D. C., complaining of carelessness on the part of camera operators. I also wish to enter a protest in this respect. The camera operator should be very careful, since carelessness on his part makes it impossible for the operator to do good work. Particularly are several of the independent manufacturers at fault in this matter. Will you kindly inform me as to whether a short arc or a long one consumes the most juice? I find the arc I am now using, a rather long one, to give the best light; but an out-of-town electrician claims a short arc to be the most economical. I differ with him. who is right?"

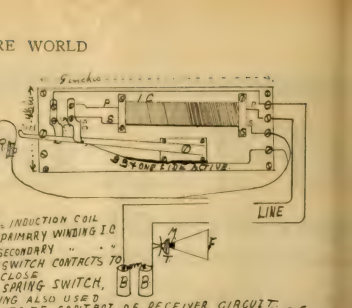
I am, of course, glad you have found the Handbook of value, Friend Brennan. I agree with you that camera operators should be very, very careful in their work, since, as you say, carelessness on their part will largely neutralize any effort the operator may make to secure good results on the screen. As to the arc, the shorter it is the greater number of amperes will be consumed, since shortening the arc has the effect of lessening the resistance. If your arc is too long it will cause an undue flaming of the carbons. If it is short enough to cause the arc to "sing" (I speak of D. C. now) there will be a largely added current consumption without any material increase of light.

Condenser Mounts.—Mr. Percy Rayment, Motion Picture Commission Agent, Edmonton, Alta, Can., crosses the line with the following: "I have noticed frequent complaints of condenser breakage and the many remedies suggested. In my opinion much of it is caused by the use of a cheap quality of condenser, which will not withstand the extremely rapid and uneven contraction and expansion. Also, the construction of the regular condenser mount itself does not allow sufficient room for expansion, and at the same time hold the condensing lenses parallel. I enclose pictures and explanation of the condenser mount which will do much to improve matters; and, further, since it has no thread, but, instead, a spring clip, when a lens does break, it can be replaced much more quickly than in the old style, where it is sometimes necessary to make file cuts in the ring in order to unscrew it. I believe that while such a mount is here shown would not entirely obviate the trouble, it would, in conjunction with At quality lenses, do much toward lessening it. I have used the mount myself and found it most satisfactory, and have yet to receive my first complaint from the exhibitor to whom I have supplied them."



The mount spoken of appears to very closely resemble the round holder used by the Powers people and others, except that the lenses are held apart by two rings and a peculiar form of spring shown in the cut. Aside from the fact that there is no screw to remove to get the lens out, the mount seems to be about the same thing as has been used by a number of manufacturers in this country. The spacing spring, however, appears to be a distinct improvement. These forms of condenser mount have, however, largely given way to the square box arrangement with a door on one side. This latter has been found to be more convenient and to serve every purpose as well or better than the round metal holder. I thoroughly agree with Friend Rice as regards the quality of lens having considerable to do with excessive breakage.

Telephone.—Mr. H. A. Moyer, Waverly, Ia., contributes the following: "For two years I have read The Moving Picture World and above all, the pages devoted to the Trouble Department. The operator's Handbook is fine. I have been asked by operators in near-by towns if a telephone could be installed in such manner as to allow the operator to better hear


6 inches
IC
P
S
HR
SC
B B
LINE
IC= INDUCTION COIL
P= PRIMARY WINDING OF IC
S= SECONDARY " "
SC= SWITCH CONTACTS TO CLOSE
SS= SPRING SWITCH, SPRING ALSO USED AS OUTSIDE CONTACT OF RECEIVER CIRCUIT
SH= SWITCH HOOK. HR= HEAD RECEIVER OF TYPE SUITABLE FOR OPERATOR'S USE.
B-B= BATTERIES. M= COMMON PHONE MOUTH-PIECE. T= TRANSMITTER. F= PAPER FUNNEL.
PUT ON BLOCK OF WOOD 4½ × 9".

the singer, and thus run the song slides correctly. Enclosed find sketch of one I made myself. It is cheap, gives perfect satisfaction and any one can make it."

We thank you cordially, Friend Moyer, for your words of appreciation as well as for the telephone sketch. I would suggest, however, that you might add considerably to it by giving the number of turns and size of wire used on primary and secondary coils. Is the secondary wound tight over the primary? Also, what kind of a core? The sketch is excellent, and with the additional information suggested I am sure will be of great value.

Some Questions.—Mr. T. A. Kimmel, Cairo, Ill., orders Handbook and writes: "Will you please tell me what size condensing lenses will give the best results for a 13 foot picture on a 57-foot throw? What is the right size wire for terminals for from 35 to 55 amperes? Can you recommend the H. & H. bronze sheel carbons (flat side) for A. C.? Also, please give me the proper angle to set carbons in Powers lamp for A. C. current. I saw an article on 'Jackass Music.' It was most excellent, and it has been my experience that music of that variety is dished up in a great many 5-cent shows."

I will answer your condenser query in this way. Neighbor Kimmel: Get two 7½ and one 6½ condensers. Try the two 7½ first and then one 6½ and one 7½, and use whichever gives the best results. For 55 amperes, you will require a No. 5 wire. It is rated at 54 amperes, but the one additional ampere would do no damage. Of course, you might use No. 6 asbestos covered to your lamps, since No. 6 is rated at 65 amperes, weather proof. But I believe it would pay you to install No. 5 if you can procure it readily. You will find the wire table on Page 15, of the Handbook. I am not acquainted with the H. & H. bronze sheel carbons. As a general proposition, however, I am not a believer in flat side carbons. I have never been able to observe any material benefit derived from their use. On pages 82 to 91, inclusive, of the Handbook, you will find full instructions on carbon setting, both A. C. and D. C., with illustrations on Pages 87 and 88.

Lamps in Series.—Mr. Jesse C. Long, Rochester, N. Y., writes again and says: "We now operate two 100 watt Tungsten lights while the picture runs. Instead of this, could we not run the two wires of the circuit down opposite sides of the room and connect them with five series of three 25 volt 8 c. p. lamps to the series, the five series being in multiple with each other, thus covering the whole room? How would the current consumption now on these lamps, compare with the two 100 watt lights now in use? An electrician here, who is supposed to know his business tells me that one 8 c. p. lamp consumes as much current as one 100 watt lamp. I should like to know your verdict in this matter."

Five series of these lamps would make a total of 15 lamps. One 100 watt Tungsten consumes approximately one ampere, hence, two would consume two amperes. One 8 c. p. lamp consumes approximately one-fourth ampere (I speak of 110 volt lamps), and 15 would consume ¾ x 15, or about twice the current used by the two Tungstens. These figures are not exact, but are correct enough for practical purposes. You could run the series and run them in multiple, as you propose, but it would require more current than you now use, as shown above. You would get a much better light distribution with the small lamps. In the above I have assumed that you have 110 volt current.

"THE SIGN OF THE FLYING A"

AMERICAN RELEASES

TWO REELS EACH WEEK

Monday and Thursday

Release Monday, February 20th

"The College Spendthrift"

A dramatic exposition of youthful folly and its inevitable harvest of regret. A film your audience will like.

Length, approximately, 990 feet

Release Thursday, February 23d

'Strategy"

A film that tells a tragic story leading to a thrilling climax and ending in a situation that is truly laughable and funny.

Length, approximately, 980 feet

Release Monday, February 27th

"The Sheriff's Sweetheart"
"The Silence System"

"The Sheriff's Sweetheart" is real Western, dramatic and intensely interesting. The Arizona backgrounds are beautiful. "The Silence System" a short comedy replete with funny situations.

Length respectively 800 feet and 200 feet

Release Thursday, March 2nd

"College Chums"

A dramatic story of a college love affair and its sequel. A clean, original, well-acted picture.

Length, approximately, 975 feet

ALL Independent Exchanges Buy AMERICAN FILMS

AMERICAN FILM MANUFACTURING CO.

Bank Floor, Ashland Block, Chicago, Ill.

START ON A SOUND BASIS

Get a machine that can **DO** the work—and do it now—and to-morrow—and for a good long time to come. Let the idea about the original machine go **BE MODERN—UP-TO-DATE GET MACHINE WISE** by installing the modern machine—**THE MOTIOGRAPH.**

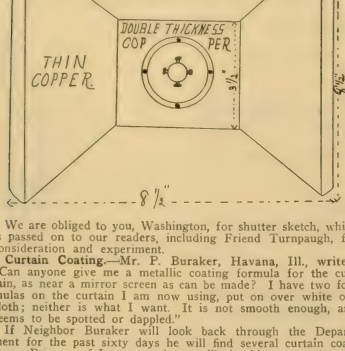
This is the day of progress. Time keeps on coming and going—and old fashioned machines must be replaced with **THE MOTIOGRAPH THE MOST DURABLE—SIMPLE—ACCESSIBLE** Motion Picture Machine on the market—and **THE MACHINE THAT PROJECTS THE BEST PICTURE.**

Manufactured and Jobbed by

ENTERPRISE OPTICAL MFG. CO., 564-572 West Randolph Street, Chicago, Ill.

AGENTS IN ALL PRINCIPAL CITIES

Two Wing Shutter.—Washington, D. C., writes: "I see Mr. Turnpaugh, Ft. Worth, Tex., has trouble with his three-wing shutter. I enclose sketch showing how I made a two-wing shutter for my No. 6, thus overcoming the same trouble. I cut the shutter out of a sheet of thin copper 8½ inches long by 4½ wide, soldered an extra piece around the hub to strengthen it. Both blades are the same size. I have used it for about two months and get a clear, flickerless picture."



We are obliged to you, Washington, for shutter sketch, which is passed on to our readers, including Friend Turnpaugh, for consideration and experiment.

Curtain Coating.—Mr. P. Buraker, Havana, Ill., writes: "Can anyone give me a metallic coating formula for the curtain, as near a mirror screen as can be made? I have two formulas on the curtain I am now using, put on over white oilcloth; neither is what I want. It is not smooth enough, and seems to be spotted or dappled."

If Neighbor Buraker will look back through the Department for the past sixty days he will find several curtain coatings. Page 77, of January 14 issue, will give him two. Anyone who feels able to help in this matter will kindly send the receipt through the Department or to Brother Buraker direct, or both.

Curtain Coating Again.—Chicopee Falls, Mass., encloses check for Handbook and writes: "I read every word of the Trouble Department and find many very helpful ideas. Can you tell me a coating for a curtain which will not crack or fall off when it is lifted up. By that I mean gathered by ropes and pulled up to the top of the stage for vaudeville acts."

I am afraid I do not know such a preparation. That is to say, a preparation elastic enough to allow of a curtain being all crumpled up, as I take it you means yours will be. I refer the matter, however, to our readers, in case anyone feels able to offer advice on the subject. Flat white paint would be as near as I could come to it.

Special Films.—From Mr. E. E. Claytor, Para, Brazil, comes the following: "I am a subscriber to The World, and certainly appreciate the Trouble Department. Through it I have learned many things. I wish to know if there have ever been films made of the following comic operas, etc.? If so, can you secure a copy or reel of each? The desired subjects are as follows: Merry Widow (Viuda Alegre); Dream Waltz (Sueno de un Valz); The Dollar Princess (Princesa de los Dollars); Nina Mimida, La Viuda mas Alegra, Chantecler, Geisha, The Chocolate Soldier (Soldado de Chocolate); Count of Luxenburg (Conde de Luxenburgo); Republica del Amor; Metodo Gonite. Please answer as soon as possible."

I shall do the best I can for you in this matter, Neighbor Claytor, but I am afraid I won't have time to give it the personal attention it deserves. I will, however, immediately refer it to various film makers.

Likes THE WORLD.—Mr. Harris N. Ensign, Los Angeles, Cal., writes ordering a Handbook, and says: "I am a constant reader of The Moving Picture World, as I also am of other papers pertaining to the moving picture business, but in my estimation The World has got it over them all."

Many thanks, Neighbor Ensign. Comments unnecessary.

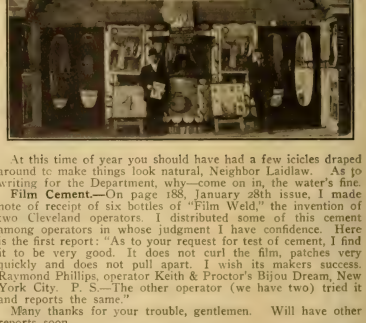
Doing Well.—Mr. E. H. Hill, Winnipeg, Man., Canada, writes, ordering a Handbook, and says: "Trouble Department is very helpful. Moving picture business is certainly on the increase here. We have some very nice houses, all doing well."

Please let us have a little more detailed information concerning moving picture affairs in your city, Neighbor Hill.

Trouble.—King's Mill, Ohio, orders a handbook and writes: "Am using Edison Improved Ex. Mod. machine. Have 8 x 10 foot picture, 35 foot throw. Use two 7½ inch condensers. Have ghost in picture as follows: Small dark spot in centre and entire lower portion of screen shadowy up to almost its centre on edges, but not so high in centre. There is clear space between central spot and upper edge of lower shadow. Have tried moving lamp house back and forward, and have carefully inspected the projection lens. Can you help me?"

Try two 6½ condensers, also one 7½ and one 6½. You have a very short focal length objective lens. Be sure the center of your condensing lens is level with the center of your aperture. I am inclined to think you are using a lamp house made for a machine with an aperture located at different height than that of the Edison Model B. Be sure your lenses (condensing and objective) are square with each other, and in exact line with each other. Be sure the light does not strike on the edge of the opening in the operating room wall. In one of these things I think you will find your trouble. If not, write again.

Will Write.—Mr. Chas. Laillaw, Toronto, Can., writes: "Here is a photo of our theater, the 'Queen's Palace.' Note Yours Truly standing by the 'income window' holding a copy of MOVING PICTURE WORLD. Will write for the Department soon."

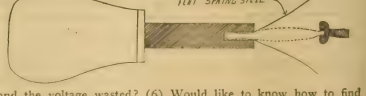


At this time of year you should have had a few icicles draped around to make things look natural, Neighbor Laidlaw. As to writing for the Department, why—come on in, the water's fine.

Film Cement.—On page 188, January 28th issue, I made note of receipt of six bottles of "Film Weld," the invention of two Cleveland operators. I distributed some of this cement among operators in whose judgment I have confidence. Here is the first report: "As to your request for test of cement, I find it to be very good. It does not curl the film, patches very quickly and does not pull apart. I wish its makers success. Raymond Phillips, operator Keith & Proctor's Bijou Dream, New York City. P. S.—The other operator (we have two) tried it and reports the same."

Many thanks for your trouble, gentlemen. Will have other reports soon.

A Bundle of Them.—Princeton, N. J., asks the following questions: "(1) On Page 8, of the Handbook, when you say that 110 volts divided by 3 ohms gives 36⅔ amperes, is that the amperage at the arc? (2) Also the one, same page, about the 220 volts: Isn't that the ohms of the arc and rheostat both together? 3) Also the one about the 30 x 3: Isn't the 90 the line voltage, or is it the voltage at the arc? (4) Also, where is says that 30x110 equals 3,300 watts; is that the way to find the wattage consumed from line and at arc together? (5) I would like to know how to find the voltage across the arc



and the voltage wasted? (6) Would like to know how to find the amperes taken from line and at arc? (7) Would like to know how to get wattage taken from line and at arc separate? (8) Would like to know how to get resistance of arc and rheostat separate? (9) How may I find the c. p. of an arc lamp? (10) Do you think it necessary to operate in glasses? Can a good light be produced in very dense, smoked glasses?

"Enclosed find sketch of screwdriver which, if made heavy enough, will be found convenient in handling small machine screws, such as those in the aperture plate. I am much pleased with the Handbook. I have read it through and through."

I am very glad you have sprung this, Princeton. Shortly after the Handbook was out I saw there was need of correction on pages 8 and 9. Like every new work, the Handbook contains some errors, but, for a first edition, and a pioneer work of its kind, I believe I need not blush for what the book contains. Your questions—1, 2 and 3—may be disposed of as follows: The way it is stated on page 8, of the Handbook, contemplates combining the resistance of the arc and rheostat. The formula on page 9 should read

$$\frac{V - 45}{A} - \frac{}{6}$$

and all those having Handbooks will please add the -45 to the formula, as above indicated. The 45 represents the voltage drop at the arc, or the arc resistance. The problem contained in your first question is wrong. It is wrong in the Handbook in that it should have read "3 ohms in the rheostat *and arc combined.*" The arc resistance varies with the length of the arc, but for figuring we take a resistance equal to a drop of 45 volts. This will be approximately correct for D. C., but will be somewhat too high for A. C., owing to the fact that a much shorter arc is carried with A. C. than with D. C. The rules are, on this account, only approximate, but they will be close enough for ordinary practice. (4) Means wattage consumed from the line, including both arc and resistance consumption. (5) You may find the voltage across the arc by attaching one pole of a voltmeter of known correctness to the binding post of the lamp and the other pole to the other lamp binding post. The difference between the arc voltage and the line voltage represents the power wasted in the resistance. (6) With rheostatic resistance cut one of the wires and hook in an ammeter anywhere on the lamp circuit. If a transformer is used, hook in the ammeter ahead of the transformer for line amperage and the other side for arc amperage. (7) Don't understand, unless you mean to separate the arc consumption and rheostat consumption. If so, multiply the arc voltage by the amperage and then multiply the amperage again by the difference between the arc and line voltage. (8) You can only do this accurately when the exact arc voltage is known. Taking 45 as the constant, it becomes a simple problem, provided you know the exact amperage. Suppose you are pulling 25 amperes on a 45 volt arc drop, line voltage 110. What is the resistance of the rheostat? 110- 45 equals 65, which, divided by the amperage (25) equals 2⅗ ohms in the rheostat. The total resistance (not taking the line resistance into account) is 110 divided by 25, or 4⅖ ohms; therefore, the arc resistance would be the difference between 4⅖ and 2⅗ ohms, or 1⅘ ohms. (9) Look back through back numbers of the Department. You will find this matter dealt with. I have a long article on this subject, written by a California correspondent, awaiting space for publication. (10) I don't think I quite understand what you are driving at. Many thanks for the screwdriver sketch, though magnetizing an ordinary screwdriver is, I believe, better.

Machine Trouble.—Attica, Ind., orders a Handbook and writes: "I have a new Powers No. 6 on my old No. 5 stand, in same position as No. 5 head stood. Cannot get clear picture. I am using the same lenses, etc. The picture is out of focus principally on the left, though I can change this to either side or top or bottom, or center of curtain, by adjusting three screws holding the threaded ring in which the objective lens screws. I have a 60 foot throw; picture, 9 by 13. What condensers are best? What effect have the little pits burned in the condensing lens by flying particles fro mthe arc—effect on the picture, I mean?"

Use one 6½ and one 7½, or two 7½ condensing lenses, whichever gives the best results. The little pits burned in the glass by the incandescent particles of carbon roughen the lens and injure the illumination of the picture, to some extent. If the lens is badly roughened the effect is quite noticeable on loss of illumination, and will show plainly in clear stereo slides. Apparently you haven't got the ring which holds the objective lens adjusted right. In this week or next week's paper will appear a sketch illustrating the method of lining up the lens, aperatures, condensers, etc.

Approved Lamps.—New York City writes, inquiring whether or not the Bureau of Water Supply, Gas and Electricity have condemned arc lamps having a knuckle in the carbon arms, by means of which the arms can be tilted at various angles. I know of no such action by the department, nor do I believe that any such ruling has been made. In fact, such a ruling would cause about four out of five, if not a greater percentage, of the lamps now in use to be discarded. In other words, it would cause a loss of more than $1000 to theater owners of the city.

Low Wages.—Indiana writes as follows: "Things are not as they should be in this neck of the woods, from the operator's point of view, at least. In most of the small towns around here the highest salaries seem to be about $25, and from that down as low as $7 a day, or rather, night. These conditions are helped along by the schoolboys operating 1 or 2 machines nights and Saturdays. They work cheap, and of course their work is cheap. I have been in electrical work for ten years and am a member of the I. B. E. W. (International Brotherhood of Electrical Workers). Allow me to congratulate you on your Handbook."

I have suppressed the name of the town because it is a small place. Naming the town would probably identify the writer, which might cause him annoyance. Sorry to hear that conditions are such over in Hoosierdom. Let's hope they'll improve in the very near future. But before they do, the schoolboy game will have to be commuted, as will also the desert a night operator.

Three Wing Shutter.—Mr. Jos. Sirrani, Gem Theater, Carbondale, Pa., writes: "I am trying to make a three-wing shutter for a Powers No. 5 machine. Please give me the diameter of shutter and dimensions of wings. My throw is 60 feet, 12 by 15 picture. What size condensers should I use?"

You should use two 7½ in. or one 7½ and one 6½ in., whichever gives the best results. On Page 869, October 8, 1910, issue, you will find photograph of a Powers three wing shutter installed by Mr. O. H. Craig, operator Lyceum Theater, Seattle, Wash. If you haven't this copy of The Moving Picture World you can procure same by sending 10 cents in stamps to the office of The Moving Picture World. No doubt Neighbor Craig will supply you with the necessary dimensions of the shutter if you enclose stamps. In fact, I would suggest that any of the readers who know what the proper dimensions of the desired shutter is should send same directly to Mr Sirrani. If I am not mistaken, the same shutter used on the Powers No. 6 serves the purpose on the Powers No. 5.

Letters Laid Over.—Owing to lack of space, several letters are unavoidably laid over until next week. Sorry, gentlemen, but it cannot be helped.

Vitagraph Play. Important to Managers: On Feb. 21, 23 and 25 respectively the Vitagraph Company will release one reel of film, the three together making a complete dramatization of Charles Dickens' great work "A Tale of Two Cities." The reels will be 1004, 1013 and 904 feet in length, or a total of 3921 feet. I have not seen this release or rather these releases but taking the uniform excellence of the Vitagraph product into consideration we may assume they are excellent photographically and otherwise.

Now Mr. Manager for the love of Mike DON'T run these reels separately. **Wait until all are released and run them together as a complete play.** Make a feature of it and advertise a few days in advance that these so disposed may read or re-read the book, thus adding largely to the pleasure of the show. In your advertisements advise patrons to glance through the book and refresh their memories.

In this I believe you are given a slight foretaste of what will be the nature of the photoplay. I believe the time is not far off when complete plays of five, six or seven reels will be the regular thing, rather than the naively. The Vitagraph Company have done a commendable act in making the release dates so close together. As a matter of fact and a matter of common sense, however, the three reels should be released at the same time.

DR. COOK'S OWN STORY.

In reference to the article on another page, dealing with Dr. Cook's lecture and the moving picture illustrating his polar adventures, which is to be released by the North Pole Picture Company, we draw the attention of the reader to the fact that Hampton's Magazine is printing a series of articles entitled, "Dr. Cook's Own Story." The first and second of these articles appeared in the January and February issues of Hampton's. Carrying the undaunted reader from Copenhagen to "Dr. Cook's Own Story," that on the face of it, he journeys on an exceedingly good ride in substantiation of his claims to have reached the Pole. He places little stress upon scientific "proofs," but, in the first of his articles, draws the reasonable conclusion that, having reached a spot on the top of the world where the sun casts the shadow of a man of equal length during the entire twenty-four hours, this was the point of the polar axis. As the moving picture "The Arctic Trail," referred to elsewhere, will undoubtedly interest any exhibiting readers from miles on, it will be well for those to get access to Hampton's Magazine, so that Dr. Cook's written story may be intermingled with the more dramatic narrative of the picture.

Memphis, Tenn. The Metric Sale Motion Picture Company is in process of incorporation in this city and will be located at 141 S. Court Avenue. They propose dealing in machines, accessories, films and theatrical supplies, for sale and for rent, and will also manufacture specially designed posters and advertising and entertainment slides.

MARCH OF PROGRESS.

Some old fogies claim that the coming of the machine has ruined many industries and is still putting many men out of work. Their argument is that even on the farm they have thrashing machines doing the work of three men.

All this is true in one sense, but these men who want to oppose the march of progress should use a little common sense and realize that while a thrashing machine can do the work of three men, the manufacture of said thrashing machines give employment to many more men.

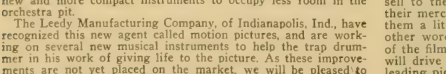
This is the same in every line. Many persons who pay a nickel per day to see motion pictures do not realize how many men, women and children are employed in the making of the little pictures that move on the screen, and surely the moving pictures have given more employment to men and women than the thrashing machine has taken away from the farm.

While no one can say exactly how many persons are now employed by this new cinematographic invention, we can state that motion pictures are giving work and the daily bread to many men working on buildings, decorations, theater chairs and supplies, cameras, perforators, printers, projective machines, raw materials, chemicals, costumes, scenarios, etc.

The above list is a very small one, as many other industries are profiting by the motion pictures and by manufacturing goods for the theaters they give more work to the men chased from the farm by the apparition of the thrashing machine. The musical instrument manufacturers are included in this list, as the request for good music and sound effects to show the pictures has given a new boom to the manufacturers and, as the work is progressing, many of these manufacturers use their brains to invent new and more compact instruments to occupy less room in the orchestra pit.

The Leedy Manufacturing Company, of Indianapolis, Ind., have recognized this new agent called motion pictures, and are working on several new musical instruments to help the trap drummer in his work of giving life to the picture. As these improvements are not yet placed on the market, we will be pleased to describe them in course of time.

The following cut shows the folding stand of the Leedy Manufacturing Company for their concert grand xylophone.



The Leedy Manufacturing Company have just completed a new re-enforced concrete addition to their factory on Palmer Street for the purpose of adding a very important department, the one of making their own drum heads. It is a known fact that the drummers have experienced considerable trouble in securing a first-class drum head, and to overcome these troubles the Leedy Manufacturing Company decided to spare no money to provide the best plant, employ experienced help and secure the very best material.

Mr. J. C. Deagan, of Chicago, has not been slow to recognize this new factor; his electric bells and his church chimes have made a great hit and are in great demand, as no well-equipped moving picture theater would be without these accessories to good music for the pictures.

The Rudolph Wurlitzer Company, of Cincinnati, Ohio, is another illustration of the fact that motion pictures have created a great demand for musical instruments and consequently have given work to many men and women. The Wurlitzer Company employ an army of good mechanics to manufacture their automatic musical instruments. When we consider the large sums of money paid for these very popular automatic musical instruments, we come to the conclusion that motion pictures are here to stay and give employment to many men who have been driven away from the farm by the terrible thrashing machine.

The same can be said of many other industries, and of late we have seen several manufacturers of office chairs go into the making of opera chairs, a line heretofore left to only a few manufacturers. The Superior Manufacturing Company, of Muskegon, Mich., well known for their church and lodge furniture, are now offering a fine line of opera chairs.

If we wish to consider still more industries, we will find that men in general have no reason to kick, as, while the machines have been taking away the daily bread of a few, on another hand the advent of the machine has created new industries and is giving good employment to many others. Let us keep an eye on the march of progress and not look backward at what our grandfathers were doing.

J. M. B.

OPEN LETTER TO OHIO EXHIBITORS.

Gentlemen: I have secured for you a copy of the bill that is to be presented to the Ohio Legislature. You will notice the wording of this bill: **"Picture shows or exhibition using films composed of any inflammable, combustible, or explosive substance or material for the projection of such moving pictures, shall be fined not less than $50.00 and not more than five hundred dollars, etc."** Now this is the meat in the cocoanut. Every exhibitor knows that there have been more fires from licensed films than from those of the Independent organization. Furthermore, the big fire in Cincinnati and the big film fire in Pittsburg were both licensed film exchanges, and if there ever has been a fire in the Independent film exchanges I have not heard of it.

The fact in my opinion is that if they could get this bill passed through the Legislature in Ohio it would also be railroaded through in other States. Consequently they would simply run behind what they claim they have a patent on, and force every picture exhibitor in the United States to use licensed films. It would seem that the Licensed Film Trust's main object now is to force every licensed exchange in the United States to sell out to them for a small amount of money to be paid in instalments and a small amount of stock in their large trust stock company. In other words they force licensed film exchanges to sell to them and take money in installments as they make it in the business, and by this means in a few months they will own all of the licensed exchanges, and it has not cost them a dollar, and they have simply given the former owners of the exchanges a small amount of stock in a great big trust stock company.

As soon as they accomplish this, the plan I am led to believe, is that they will proceed then to force the exhibitors who own the best picture shows throughout the country to sell to them at their own price, as the exhibitor will be at their mercy, and they will pay them in installments and give them a little of their great big Trust Company's stock. In other words, it would seem that their plan is to absorb all of the film exchanges by force through State legislation that will drive all competitors out of the business and absorb all leading picture houses and control the business absolutely.

Not satisfied with the $2.00 a week unjust license from every exhibitor in the United States using their films, they want to take everything away from the exhibitor and his employees, and leave them without a business and without a cent if possible. If the exhibitors throughout the United States do not rouse themselves to the necessity of a strong and vigorous national organization they will find that their commercial freedom has been entirely absorbed by the Picture Trust. The only thing that now stands between the exhibitors and absolute financial destruction is the Independent picture people that the Trust is trying to put out of business through unjust, unfair and underhanded legislation. Herewith is attached a draft of the bill.

Yours very truly,

M. A. Neff,
President, Ohio Exhibitors League.

Cincinnati, February 8th.

A Bill

To Amend Sec. 4652 of the General Code, Relating to the Use of Buildings for Public Assemblage, and Penalties against Owner or Person Having Control of Same.

Be it enacted by the General Assembly of the State of Ohio:

Section 1. That Sec. 4652 of the General Code be amended to read as follows:

Section 4652. Whoever, being the owner or having control as an officer, agent, or otherwise, of any opera house, hall, theatre, church school house, college, academy, seminary, infirmary, sanitarium, children's home, hospital, medical institute, asylum, or other building used for the assemblage or betterment of people, in a municipal corporation, county or township in this State, permits it to be used when any door affording exit therefrom is locked or barred, or opens inwardly, when the place is not provided with ample means for the safe and speedy egress of the persons who may be there assembled, when sufficient water and proper means to extinguish any fire which may occur therein, or when the proper certificate provided for in this chapter has not been issued, or is not in full force, **or whoever conducts or permits to be conducted therein any moving picture show or exhibition using films composed of any inflammable, combustible, or explosive substance or material for the projection of such moving pictures,** shall be fined not less than fifty dollars, and not more than five hundred dollars, and ten dollars additional for each day or night such building is permitted to be used after such conviction is had and until changes, alterations or additions have been made sufficient to warrant the issuing of a certificate by the chief inspector of workshops and factories.

National Film Mfg. & Leasing Co.

INCORPORATED

12 East 15th Street :: New York, U. S. A.

OFFICERS

A. S. Royal, *President* - - A. J. Clapham, *Treasurer*
J. S. Young, *Vice-President* - - L. J. Rosett, *Secretary*

DIRECTORS

I. W. Ullmann, A. S. Royal, H. Revier, J. S. Young, A. J. Clapham, A. G. Whyte, L. J. Rosett

Controlling patents covering every branch of the Moving Picture Art

EXCHANGES

Write for our Plans and Program

EXHIBITORS

Send in your name for our mailing list

LICENSED.

"Two Valentines" (Edison).—A rather unique film, presenting a curious mixup when Valentines exactly alike produce the wrong impression when received. But Cupid understands how to arrange these tangled love affairs and straightens this out so happily that all idea of difficulty vanishes. There are many laughs, some pathos and many tugs at the heart strings all of which tend to make the picture interesting. Acting and photography are alike satisfactory and the audience testified warmly to their appreciation of the story.

"The Sister" (Kalem).—A rather pretty story from the Southern Stock Company which brings Cinderella down to date. And, as in the old story, Cinderella is favored by the fairies and wins the great prize. It is clearly told, Miss Gautier, putting much real feeling into her delineation of the ill-fated girl, mourning because she was banished from the ball, but is rewarded by winning the young man she wanted. Not much drama, but an interesting story.

"Legally Dead" (Pathe).—Probably true under the law, but yet the story does no particular good in the telling, with the marital mixup that will be certain to create a false impression. Moreover, the improbability of the man finding his way through a mountain after being buried by a premature blast is too much for the average audience to swallow. It seems too unlikely to be considered as anything like fact. To be sure, the ending is pleasant enough, but it is through a too devious way to reach it.

"On the Border of the Forest" (Urban).—An admirable piece of work mechanically, but the story is no better, or, perhaps, no worse, than the average tale of this character. It deals with the old swashbuckling days, when they stole women and imprisoned them in out-of-the-way castles for a pastime. The freebooter meets his just deserts, which is the most pleasing part of the story. Pictorially, the film is beyond the average.

"Canadian Iron Center, Port Arthur" (Urban).—A well-executed picture of an industrial character, representing this well-known iron center and giving a fair impression of the town's importance.

"His First Commission" (Edison).—A touching story of Lincoln, somewhat out of the ordinary, emphasizing a side of his character but little understood, or even known. It is not dramatic, but because it forcibly illustrates a characteristic of his which everyone appreciates, it is more than ordinarily attractive. As a release suitable for the season of his birthday, it could not be improved. The characterizations are reasonably accurate and they are of the kind that touches the heart, making one feel as tender as it is possible to be.

"The Broken Trail" (Kalem).—A subject which starts with an Indian raid and the wiping out of a settler's family, excepting two baby boys. Years afterward they meet again, and a love attachment causes jealousy which almost leads to murder and does cause the loss of reason in one. It is melodramatic in the extreme. The deception about the trail could be condoned, but the allowing one brother to wander away bereft of reason is scarcely the proper ending for a story of that character. It would be much better to send him away in full mental powers, and the film would be improved by making that change.

"The Missing Bride" (Pathe).—A well-prepared picture, giving a good idea of the efficiency of the Chilian Army. It is exactly what its name indicates.

"The League of Mercy" (Vitagraph).—A sermon on the screen in which one dispicable scamp who ruined a girl and deserted her is afterward confronted by the evidence of his own perfidy and receives his just deserts. The pathos in pictures of this character is real. The film is much too truthful for the comfort of the average person. And perhaps in its absolute plainness lies its chief strength.

"The Bad Man's Downfall" (Essanay).—Another Western drama, with the bad man, the winsome girl and the avenging gentleman who rescues the girl from the bad man's unwelcome attentions, and ultimately gets her himself. It is the same Western idea, developed in a different way, perhaps, only monotonous because so many others have carried out substantially the same thing. Nothing can be said against the actors, and the staging is satisfactory, but it is a repetition of what has been done before which becomes, in time, uninteresting. Besides, this type of Westerner has disappeared, and in his place has come a prosperous individual whose opulence precludes any possibility of his reverting to the old cowpunching days. The West is still breezy, but it is not rough.

"Napoleon in 1814" (Gaumont).—Like all of this firm's films, dealing with French history, this one is attractive and affords a pleasant view of the character of Napoleon. It is a detailed account of a scene in which he pardoned a mother for attempting to kill him because she thought her son had been killed in the wars. The principal interest centers around the army, and the battle scenes, together with the figure of Napoleon, which is always interesting. The workmanship on the film is admirable and it deserves commendation for this glimpse of a phase of character not often accorded to the first Napoleon.

"Autumn Leaves" (Gaumont).—A delightful series of views of the parti-colored foliage of autumn, including the leaves when they actually assume the richest and most varied tints. It is a bit of nature, seen in her most gorgeous decorations.

"Silver Leaf's Heart" (Pathe).—Another Indian subject, in which the gratitude of an Indian girl is made the basis for a lively and somewhat interesting conflict between the Indians and the white settler. There is a thrilling running fight, with one horse carrying three, and while the reproduction is as good as might be, the difficulty lies in the selection of the subject. The time has passed when these things occur in America, though a few of them are interesting and even instructive, because they are, in a sense, historical.

"At the White Man's Door" (Vitagraph).—An Indian picture, affording opportunity for the development of the elemental passions of revenge, cruelty, rage and jealousy. The story is well told. The use of the poisoned arrow, with the administering of the antidote, is well worked out, even to the last scene, where the Indian maiden uses the arrow upon herself. This is a type of Indian picture different from the wild-west type, which is apparently the most popular thing in many localities throughout the country. There is much of pathos here and the dramatic impulses which are associated with unrequited love. It is better than the average and deserves commendation for its departure from the usual thing in Indian pictures.

"Priscilla's Engagement Kiss" (Biograph).—A bright comedy telling the story of how hearts and flowers finally won in a contest with doctors and germs, though at one time it looked very much as though the latter would be successful. The love tale is lively, not improbable and the action of the persons interested is quite in harmony with the subject. The green-eyed-god, Jealousy plays a somewhat important part in the drama and there are other incidents which will amuse. For example, the scene where the crank doctor disinfects the man's hand before shaking hands and that other where he prepares to disinfect the girl's lips before he kisses her. This act of his is the turning point of the play and after that the former lover has a look in. It is all lively and interesting and holds the attention of the audience without a break.

"The Petticoat Sheriff" (Lubin).—A comedy in which the possibility of a woman's election as sheriff is dealt with. Perhaps the suffragettes will declare that this is a travesty upon the possibility, but whether it is or not, it is interesting and lively enough to keep the audience interested. Surely some of the suffragettes would not give up so easily, but all women are not suffragettes, even though they may believe in them, and it may be assumed that the producer selected one of that sort as the heroine of his play. The conception is good and much fun is scattered through the film.

"Tony, the Greaser" (Melies).—A Mexican love story, with a good fight as a part of it. The principal interest will lie in the scenery, which is good, and well photographed. The acting is in harmony with the subject, but the picture is only another of a long line of Western films, few of which have contained distinctive features.

"Thelma" (Selig).—A love story, the scene of which is laid in the Norse country and is made distinctive by two typical characters, the old man and his daughter, Thelma. The scenery will attract because it is out of the ordinary, including the midnight sun and other novel features of that

latitude. The actors have caught the spirit of the piece and the people it represents, and have produced them with sympathy and fidelity.

"What Shall We Do With Our Old?" (Biograph).—It would be well if all those state legislatures which are struggling with the question of old age pensions could see this picture. It tells the story of the neglect and cold hearted indifference with which the aged worker is treated more graphically than could be put in words. The old carpenter's lot is not exaggerated, nor, indeed, is it a single instance. Quite the contrary. It is the common experience of those unfortunate enough to arrive at old age without sufficient savings to carry them through to the end. A realization of what is here illustrated has caused England to pass an old age pension law which distributes $30,000,000 annually to the aged men and women who have borne the heat and burden of the day and now require assistance. This picture should be shown from one end of the land to the other. Its graphic story should be told to the million that they may understand what actually occurs over and over again. This film needs no criticism. It is too near the truth for that. It tells its own story and it brings to mind numerous similar instances within the limited range of every individual.

"The Show Girl's Stratagem" (Lubin).—A rather interesting story of the clever way a show girl averted a domestic tragedy, was herself adjudged guilty and turned away from the house where she was visiting. It is one of those simple little tales that carry much of heart interest, without being essentially dramatic. The parts are well played and the photography is clear and the picture runs smooth. It is satisfactory without rising to heights which will make a lasting impression upon an audience.

"Betty's Apprenticeship" (Pathe).—Undoubtedly almost any audience will laugh heartily at this picture. It consists of the madcap pranks of this girl comedian and develops some funny situations. The disposition to make a rough house of it is not to be commended.

"Pineapple Cannery in China" (Pathe).—A beautifully colored industrial picture, representing an industry not well understood in this country. The best picture is the first, showing the pineapples in all their rich colorings. The whole picture is informative, however, and it a desirable addition to the list of industrials, not numerous recently.

"The Survival of the Fittest" (Selig.)—The story of a circus. A show girl with two lovers, and a dancing bear. It begins in Italy, with one lover cast off and the other accepted against the girl's will, and ends in New York, with the accepted lover thrown out and the old one accepted. There is a thrill when the girl is attacked by lions, from which she is bravely rescued by her former lover. And then all is peace and happiness with them. Apparently the audience liked it. They plainly showed their liking and a faint murmur of applause ran around the audience when the young man rescued his sweetheart from her dangerous predicament.

"The Rajah" (Edison).—Founded upon the popular English drama of the same name. The interest centers about the young man, apparently languid, but in reality a lion. This is proved on two dramatic occasions, and the girl, who at first repudiated her guardian, finds at the end that he is a remarkable man, and that under his seemingly indifferent exterior lies something which excites admiration in all who come in contact with him. He settles a serious strike and then faces without tremor the loaded revolver of a man who has sworn to kill him, ultimately sending the man away. The photoplay is a character worth seeing. Moreover, no expense has been spared in the elaborate staging and settings. It would be difficult to conceive anything more sumptuous than some of the scenes.

"Getting Sister Married" (Essanay).—A domestic comedy centering around a sister whom the young people must see married before they, too, can be permitted to wed. And after repeated attempts it is discovered through the arousing of the real jealousy in the man's heart that she has been married not six months. As a Valentine release it is a success. It has considerable humor mixed up in it, and the absurdities which develop as the film runs are sufficient to keep the audience laughing all the time.

"The Reformation of the Suffragettes" (Gaumont).—They excite some humor in attempting to get along without men, but, ultimately, are compelled to admit that the unfortunate masculines are necessary to their existence.

"Landmarks of Avignon, France" (Gaumont).—A beautiful outdoor picture, illustrating the landmarks of this old Rhone city, with some buildings going back four or five hundred years. The work is admirably done, and the scenes are artistically interpreted.

"Consuming Love" (Vitagraph).—A Valentine story acted by children, which represents in a more or less travestied form the consuming passion which is frequently avowed by older persons. The avowal here is genuine in one instance, but the other two permit their appetites to get the better of their generosity and they are punished for their failure to show their love.

INDEPENDENT.

"The Transgressor" (Nestor).—The good book says: "The way of the transgressor is hard." This picture is a dramatic illustration of this assertion. The transgressor suffers everything a man can, even to renouncing his own daughter, after which he returns to prison and gives himself up. The story is well told. The photography as usual with the Nestor, is striking, while the acting is satisfactory. Altogether it is a good film and one that is certain to hold the attention of any audience. The sympathy is with the unfortunate man who turns away from his own daughter and returns to prison, convinced that he will wreck her happiness if he does otherwise.

"At Double Trouble Ranch" (Champion).—A family mixup, somewhat humorous, based upon the terrible tempers which two of the family possess. The inter-marrying is the result of a determination to prevent difficulty of this sort by mating different tempers, but when the explosion comes it freezes a change. The men afterward become humble and obedient and presumably all live happily ever after.

"Tweedledum as a Detective" (Ambrosio).—A lively comedy showing the comedian in a variety of amusing situations and not a few difficulties. His escape from them also furnishes amusement. The picture is funny and does not fail in its purpose to make the audience laugh.

"The Savoy Cavalry" (Ambrosio).—An excellent outdoor illustration of these well known troops. The work is well done and the maneuvers are interesting.

"Kelly, U. S. A." (Atlas).—He liked the army well enough, only the appointment of official correspondent of which Dan was not exactly the consummation of the ennobling impressions he had of the army's work. But two attempts to escape from this thralldom were frustrated and after the last one, the alternative was so severe that he conceived a sudden affection for the army and it would be impossible to entice him away from it now. This story is admirably worked out and keeps the audience in good humor throughout the length of the film.

"The School Ma'am Courage" (Reliance).—A homely subject, but the picture is worked out dramatically and with a fidelity to the truth which maintains the interest without flagging. The play is worked up carefully, and the requirements of such a drama are followed with the close attention which is lacking in some instances. The Reliance players add to their another success in this, making a simple, but strong, story into an exceptionally attractive photoplay. While there may be weak places, the whole picture is kept up to a high standard of merit.

'A Trip Through Mexico' (Powers).—A scenic picture of value, presenting varied scenes of Mexican life accurately and interestingly. The photography is admirable, while the selection of viewpoints betokens the artist.

"Found Again" (Great Northern).—A well acted and dramatic story of theatrical life which will please with its accurate presentation of the real life about the footlights. A glamour attaches to everything which has to do with the theater, which might lead one to take the life there envied, and therefore, more or less misunderstood. It fully sustains the reputation of the Great Northern's home actors and producer showing alike in the excellence of the work.

"The Orphan's Friend" (Lux).—A touching little story of a motherless child, his devotion to a stray dog and how the grandfather's heart was ultimately softened. Then the child was permitted to keep his dog and they all lived happy ever afterward.

"That Horse Did Run" (Lux).—A smashing comedy which has some amusing situations. The distraction which follows the escape of the horse through the country, accounting on it. A horse running amuck goes enough of its own impetus, if there are not others to help. This film is a worthy successor to the well known "Runaway Horse" of Pathe.

"Mixed Pets" (Selig).—A domestic story of interest showing complications which arise when a baby and a dog get into the same house, when mother and family succumb. But the ending is pleasant enough when the baby and the dog are both adopted by others.

"The Norwood Necklace" (Thanhouser).—A detective story, presenting a complication which baffles a trained policeman, but was unraveled and the guilty person brought to justice by a lawyer's clerk. Like all detective stories it is prepared to magnify the exploits of one particular party and it does this to good advantage. The acting is good, the photography is clear and there is no complaint to make about the handling of the story itself.

"Was She Justified?" (Yankee).—A story which might have been taken from some of the morbid unpleasantness of Poe or De Maupassant. Maybe the logical thing to do was for the woman to kill herself after her years of deception was unveiled. But there are some things which seem incomplete. What became of the girl whom she was undeavoring to save from a terrible fate? Was she, too, cast off by the irate husband, or was she allowed to remain while the foster mother was sent out into the world and probably to her death? The answer to the question asked in the title might well be that she was justified if she had such a husband as that. There is strength to it, and because it is out of the ordinary it cannot fail to attract, but a majority of those who see it will be likely to ask these same questions.

"A Half Breed's Plan" (Bison).—A lively Western play, based upon the attempt of a half-breed to rob a young man of $10,000. The photography in the first part is poor. In some of the scenes, the blacks and whites are so strong that all detail is lost and the two colors stand out with a glare like snow and absolute blackness. The riding is sensational and gives evidence of a degree of perfection in plains horsemanship that is thrilling in its movement and apparent danger. The riding of the girl would be hard to equal. Toward the middle of the film the photography is better and the pictures possess some semblance of tonal quality and a number of picturesque scenes are shown. But this is supposed to happen on the plains, apparently a considerable distance from any important settlement, yet one scene represents a park-like roadway, so hard and well-cared for that the horses' hoofs raise no dust as they gallop. Later, the return is made to roads more typically Western in their characteristics. The running fight between the cowboys and Indians, in which the money is discovered, is thrilling enough to satisfy the most ardent wild-west fans. If the poor photography in the first portion of the film were made better, the picure would be attractive all through.

"Clouds and Ice Fields" (Ambrosio).—This is one of the most striking mountain views seen in years. The clouds drifting over the summits of the Alps; the climbs up their snowy sides, and the sensational places in which the picture was taken, make it a remarkable film. Yet it seemed poor and somewhat weak when first seen. Few mountain pictures have ever expressed the grandeur and rugged beauty of snow-covered peaks, from which jagged rocks project better than this. Even the pictures in which the drifting clouds obscure the mountains are clear and convey the impression of majesty and gigantic size. But the public is supposed not to like this kind of a picture. So we are told by men who make wild-west pictures and "mellow-drammers."

"Holland Cheese" (Hepwex).—A well photographed picture representing the handling of Holland cheese, preparing and shipping to market, with a view of the market day. The principal interest will gather around the interesting Dutch scenes which seem odd to American eyes. Most of the photography is clear, but there are places where rapid movement caused some blurring. Otherwise the film is worthy praise as a short, but interesting industrial.

"Nature Studies" (Williamson).—A series of views of different species of water and moorland fowl, which are clearly photographed and represent the patient labor of many weeks. Some of the birds are so shy it is almost impossible to get within gun shot of them, making it all the more marvelous that a camera man could get them within range of his machine.

"The Little Avenger" (Reliance).—A story of the police, with all the oft-repeated and (when acted) dramatic scenes connected with the receipt of hush money from disorderly houses. There is an episode of breaking an officer and sending him home disgraced. It affords Miss Marion Leonard, in the character of an unfortunate girl, whom the policeman's wife befriended and took her home when arrested, an opportunity to do some clever acting, even for her. In a series of dramatic scenes she succeeds in obtaining the evidence which exposes a politician and his policeman tool, but is shot herself in the melee and dies soon after being carried home, while the chief of police comes and restores the badge to the young officer. All this is admirably worked out, with a directness in the story and clarity in the acting which leave nothing to be desired. The photography suffers in some scenes, though not enough to seriously impair the picture. Probably the exigencies of dramatic art require the death of the heroine of this play, but it would please the audience much better if the requirements were set aside temporarily and the young woman was permitted to live. She might have been wounded and carried home and the fact that she was willing to give her life for those who befriended her, would be plainly apparent without the necessity of her death. It would complete a circle of happiness which would compensate for any disturbance of artistic necessities if she were allowed to live after risking and accomplishing so much.

"Foolshead at the Cinematograph" (Itala).—If one may judge from some of the films now being turned out by this house the principal actor in these so-called comedies must be in the producing end. This picture, with its fake destruction of property and all the foolishness which leads up to it, is too nonsensical to be accorded a place on a program. The comments around the writer in a New York audience were all so emphatic against it that managers should be careful about including such senseless productions in their programs.

"The Mirror" (Imp).—A love story filled with amusing complications, but the contest is won by Dick because he believes that all is fair in love and manages to circumvent the fates which often decree otherwise. The fortune teller prescribed the mirror test for the girl and Dick saw to it that the test was in his favor. There are other complications, but they have little influence upon the main theme of the play. The idea is a good one and admirably worked out, offering opportunities for some good acting and artistic scenes. No manager will make a mistake if he includes this in his program.

"When the Cat's Away" (Imp).—The idea of this film is not new, but it is worked out somewhat differently and ends rather boisterously. For a servant to let the apartment when the owners are away has been done before, but to have a hair-pulling, clutch result is a different ending that is altogether humorous. And the servant? He gets his in being compelled to return the month's rent and also departs with a good deal of celerity.

"On the Instalment Plan" (American).—A comedy presenting in somewhat graphic form the difficulties which beset individuals who purchase upon this plan. There is a good degree of fun in it and the audience laughs more than heartily most of the way through.

"Too Much Aunt" (American).—Apparently one may have too much of anything and in this instance the individual is afflicted with too much aunt, a difficulty apparently as disturbing as too much of anything might be.

"John Milton" (Itala).—What its name indicates and reproduced to good advantage by the actors and the operator. One may acquire a more graphic knowledge of the subject than could be obtained by reading. The picture somehow seems to bring the man before one and show him as he was something which is impossible in reading.

"A Quiet Evening at Home" (American).—A lively comedy, somewhat permeated with the slap stick brand of fun, but sufficiently interesting to keep the audience laughing throughout. Probably not many men ever had such an unusual and perhaps impossible experience as befell George, but nevertheless the telling of his experiences creates a good deal of laughter and affords opportunity for the development of numerous very funny situations.

"Mr. Faddleaway is on Strike" (Eclair).—While this film is supposed to be a comedy, it must be admitted that it is something more than that. There is a suggestion in the fun which indicates the other side of the strike question and might, if sufficiently developed, exert a considerable influence upon the men who are so frequently responsible for strikes. The funny part shows Mr. Faddleaway objecting to performing the tasks which were allotted to him about the house and proclaiming in a loud voice that striking is bad business. The climax is reached when they all return to work.

"The Elixir of Bravery" (Eclair).—Mr. Coward is a funny character, but he reaches his limit when, under the influence of an elixir prepared by a friendly chemist he challenges a man to a duel. The way he wins it constitutes the most humorous portion of the narrative.

"Her Darkest Hour" (Imp).—Details at some length the trials of a girl forced to seek her own living and the insults to which she may be subjected. Not all girls have this experience, but many have, and this film tells the story only too graphically. The ending is better, since it shows the girl rewarded with the love of a noble man. Not all are thus satisfactorily treated, however, and therein lies the suggestion which may go out and assist in creating a beneficial sentiment against this sort of thing. The acting is well done and there is a realism about the entire picture which lifts it out of the rut in which the ordinary picture moves forward.

"Condemned to Death" (Yankee).—The picture opens with a damatic scene, when a jury renders its verdict of murder upon circumstantial evidence alone. Then comes the working out of the remainder of the story by which the real murderer is brought to justice. It requires twenty-five scenes and upwards of fifty people to tell this story. It must be admitted that this crowds the stage somewhat and there are times when the narrative could be improved by the elimination of some of the people who help to tell it; yet this weakness is not so ap-

parent as it has been in some instances. In the main the story is direct and the actors perform only necessary parts in the telling of it.

"For Her Sake" (Thanhouser).—A war story that is different, in that it has a simple and direct theme and is without much of the panoply and show of war. The central thought is the change it makes when two enemies are brought together over the dead body of a mutually loved one. This is what happens in the picture, and it displays the fact of war in its true colors. Assisting her lover to escape the girl is hit by the shot of the sentry, and when the men go to arrest the fugitive they desist. They find him bending over the dead body of his fiancee. This is the simple story, yet it is told with a directness and strength that is irresistible, and develops a feeling of pity, as well as interest, in the minds of the audience. The acting and setting are in harmony with the subject. It would be hard to create anything better of the type.

"An Unforeseen Complication" (Powers).—A humorous story depicting the curious results when two mesmerized spirits which leave the bodies get mixed upon the return. This mistake accounts for the peculiar actions of the dignified professor and the equally absurd dignity of the previously wild-cat student. It is not only humorous, but offers interesting suggestions of occult character which are startling when followed to their logical conclusion.

"A Deputy's Honor" (Bison).—A western story which has much of the life and atmosphere of the plains. A picture which will attract those who like Western films. The photography is clear and the acting is convincing. The story is wrought out with care as to details and presents in some ways a distinct advance over some the same firm has put out heretofore.

LASSOING WILD ANIMALS.

(*Continued from page 404.*)

Scene 8—Arrival of Cage and Start for Narobi, 100 miles distant. We see the shifting cage dumped off the ox wagon alongside of Mrs. Lion, who is tied to a stump. She is then pulled inside of the cage by a rope that goes through it and out of the back into the hands of many natives.

Scene 9—Placing cage upon the train about to start for Narobi.

Scene 10—Triumphal procession through the streets of Narobi. By this time the fame of the mighty hunter has gone broadcast throughout the land. Colonel Jones received a proclamation from Abyssinia inviting him to come and be their king and promising him, if he will do so, all the camels in Abyssinia. But the Colonel could not see the proposition with a spyglass.

The reverence of the African natives for Colonel Jones, after his capture of the lion, was that with which savages would reverence a son of the Almighty. He will go down for years in their legends, as the Great White Hunter, who conquered the dreaded lion and demonstrated the superiority of man over beast.

Colonel Jones was present at this exhibition and received an

Rhino Tangled Up, But Still Very Dangerous.

artist, and as the pictures went through he was as much excited as anyone in the audience. He was introduced by Mr. H. P. Hoffman, of the Moving Picture World, who lectured the tech nical points, which added much to the effect.

When we reviewed the Roosevelt pictures in the issue of April 8th we laid special stress upon the value of a good lecturer to accompany any series of pictures, such as an African hunt. There are so many points which can be brought out that the extra sum expended upon a lecturer who knows the subject is the most judicious investment that can be made.

In the opinion of those who have seen it, including the manager of the Pastime Theater, "Lassoing Wild Animals in Africa" is the greatest cowboy picture that has ever been produced. It is genuine, absolutely devoid of fake of any kind, and will be one of the most impressive series ever exhibited, if it is handled in the right way. Pictures like these need working up, no matter how good they are, and if managers will take our tip, they will find the Buffalo Jones series well worth whatever it costs.

GENRE MOTION SLIDES.

Genre Motion Slides are the talk of the town. On Thursday and Friday these slides were shown at the Boston Theater and greatly amused the audience, as they are decidedly a novelty.

The young lady with her big merry widow hat, bowing and smiling at the antics of the poor little men, sitting behind her, did more to induce the ladies of the audience to remove their display of millinery than any other announcement slide ever did. The young girl and the young man sitting on the same bench and stealing a kiss caused a lot of merriment.

The well known H. & H. Film Service have secured the exclusive rights for Chicago and according to rumors, they cannot get the new slides quick enough to fill all their orders.

The Genre Motion Slides will prove the greatest advertising medium, as the public likes to see something move. The advertisement of the "Dutch Cleanser" would fall flat if the arm of the old woman was not shown in the action of beating the carpet. The Genre Motion Slides will show these very actions and give life to the advertisement. J. M. B.

Prices Reduced

ON

"Business Bringing" ADVERTISING

The B. B. SIGN CO., Cleveland

LARGEST DISTRIBUTORS OF THEATRICAL SIGNS IN THE WORLD

Now offer their

3x12 ft. Cloth DISPLAY BANNERS

FOR EITHER LICENSED OR INDEPENDENT SUBJECTS at the following prices

6 BANNERS PER WEEK **$5.75** PREPAID TO ANY POINT EAST OF MISSISSIPPI RIVER

$6.50 to points west of the Mississippi (FORMER PRICE $8.00 PLUS CHARGES)

SINGLE BANNERS, postpaid (in U. S.) **$1.15** each (FORMER PRICE $1.40 EACH)

Ready for shipment 7 to 10 days before release date. Send us maker's name and date of release—we do the rest.

EXTRA!

We want to make and quote on our SPECIAL DISPLAY BANNERS FOR VAUDEVILLE ACTS, ANNOUNCEMENTS, SPECIAL RELEASES or SLIDES, Etc.

Prices: each ..... 12 ft. $1.50, 15 ft. $1.75, 18 ft. $2.00. Other sizes on proportion. Postage: 1 banner 15 cts.

Remember these are heavily cloth banners and are made on fine sheeting with full lines and have stood the severest test. Send us your order and we will ship same day.

SPECIAL PRICES

one quantities, we guarantee to duplicate at same rate.

TERMS: Cash WITH ORDER

Write for our free list of leading theatre supplies, Slides, Etc., Etc.

STORIES OF THE FILMS

BIOGRAPH.

HIS DAUGHTER.—An inordinate desire for drink made this man the beast he is, for his early life must have been exemplary, or he could not have been the father of a girl of such fine character. A miner, he had made some money, but instead of preserving a future for himself and child, Mary, practiced a code of living undoubtable friends (?). In short he becomes a worthless drunkard, shunning his companions and being inhospitable in the village. On the other hand, his old neighbor, John Whittier has been more providident and saved his earnings to provide a future for his son William. William and Mary have grown up together and have been sweethearts from earliest childhood; although not really engaged, there is a tacit understanding between the two. William is leaving for college where he is to pass his last year in his medical studies, to return at the end of this season a full fledged medical doctor. It is at this parting that their betrothal takes place, he promising to return and make her his wife. This is the happiest moment of her life, despite the thought that they are to be separated for a long school session. This dream of happiness has a rude awakening at the appearance of her boastful father demanding money for drink. However, she is ever hopeful and when later she receives a letter from William informing her of his early return, she is beside herself with joy. Hastening to William's father she finds he has a letter stating that the boy will return with a bride. The old man is counting his savings, figuring that the money will start him up in business in good shape. The letter received by the father contained a photograph of the boy in his graduation clothes. Of this the old man is very proud and hastens out to show it to his friends in the village, in his haste he falls and injures himself. This accident necessitates a visit to a doctor so she takes him in and cares for him there. The old man's first thought on his return and his insists upon going back, but Mary, realizing that it would prove disastrous for him to make the journey in his condition, persuades him to get in bed and bring it to him. To this he consents, and she leaves at the same time sending for medical aid for the injured man. She then goes to get the money she meets her father, who guessing the contents of the bag, his cupidity is aroused and he plans to get it. Following her to the village he peers through the window and sees her hide it under the mattress of her bed. Waiting till she evolves a scheme. Securing the coat and hat of his chum, whom he somewhat resembles, he masks his face with a handkerchief, effects an entrance through the window and is about to make off with his loot when surprised by his daughter with a pistol. She swoons at the loss of blood but cut at the point of the gun. Intending to take him to the lock-up, of course, considering him her father's chum. On the way they are met by William, who has just alighted from the train and he, tearing the mask from the supposed identity of the thief. What a blow this is to the poor girl, and seeing the money safe in the old man's hand; she, broken by the shock, makes a desperate attempt to leave the place. William, however, will not blame her for her father's deed and hastens after her to renew and put into effect the promises he made before leaving for college, realizing that she needs his protection now more than ever.

THE DIAMOND STAR.—John Wilson's growing indifference towards his wife causes her to ask for a raise when he arrives home on this particular evening, after an afternoon with the boys, in an intoxicated condition. A quarrel ensues between and they separate, but to avoid scandal decide to reside in the same house, occupying different apartments. Fractious little wife to do as he pleases, and suffering somewhat from the result of his hasty step, for he soon realizes that he goes into the circle of the smart set and is fascinated by the belle. This fair charmer being possessed of a host of admirers, has developed a desire for special attentions to him, making him the favored one. He is destined to become a regular attendant at her house parties. Mrs. Wilson tires of this while on a pitiful secret visit to his rooms during his absence and hears the woman call him up by telephone, she picking up the receiver in answer to the ring. A few days later he is especially honored by a dinner given to him by the belle, but falling into his habitual indifference he forgets all about it. The lady in a huff calls him up by 'phone reprimanding him for his neglect. To make reparation for this slight he promises to give her the most beautiful diamond star obtainable, for which he has heard her express a wish. He gets the star and prepares to send it, enclosing a card reading: "Accept this little token offering and let us be friends again Jack." He places this in his desk drawer to send to the lady that evening. Meanwhile, she alone and heart-crushed in profound dangerous diversion by an oldtime suitor, who on this day calls to take her auto riding. Wilson sees from his apartment the man leaving his wife's rooms and becomes jealous, which jealousy clouts his vision. Recalling his love for his wife and appreciating his own contemptible actions, he is torn with distress. At his office he cannot work, for his mind is ever on his apparently lost love. A little girl next door, having the run of the Wilson apartments, enters John's room and finds the diamond star which she playfully rummages about the room, and innocently takes it to Mrs. Wilson. She upon reading the card naturally thinks it is intended for her and rises to her occasion, hurrying to her husband's apartment to thank him. He having just arrived from the office, astounded but happy that the star although misgiven, is the result of a reconciliation.

ESSANAY.

GETTING SISTER MARRIED.—Paul Harvey is in love with pretty Margaret Cameron, but the match is objected to by Margaret's father, who states that they cannot get married until Margaret's eldest sister Jane is happily wedded. Jane is a spinster and always wears pants behind in style of dress, so to Paul and Margaret it seems little likely of their ever getting married. However, they have not observed that Senor Vachor, the music teacher to the Misses Cameron is sweet on Jane and Rosita, one of the girls, is unlikely Jane on one of his bachelor club friends, does not consider the Senor in the running at all. Paul first tries to get Jane interested in him as soon as this latter sees Jane's old-fashionedness, he makes love to her get several dates from her unless others and after all have failed the young people give up in despair. But as the last suitor is pleading his case the music teacher returns and in his jealousy makes the revelation that Jane and he have been secretly wedded for the past six months and the only reason they have not told for fear of disapproval of Jane's father. Of course, this makes the Senor the favorite with Paul and the happy quartette seek the parental blessing. Needless to say, father congratulates them and if Paul and any suitor can get the one poor suitor who had made the Senor jealous.

THE CATTLEMAN'S DAUGHTER.—Old Jim Brown, a cattleman, has for a friend a pretty daughter Gladys, who is loved by young Frank Carpenter, then foreman of the ranch. Brown objects to the match, having other plans mapped out to marry Gladys off to a rich mine owner, seeing in this alliance the opportunity for social advancement for the old man himself. Director Proctor, the miner, makes his plea, but is rejected by Gladys, who reciprocates the love Carpenter, entering at this time, makes a confession of his love for his employer's daughter and after a dramatic scene, Carpenter is ordered off the ranch her that for her ungratefulness never to call him father again. The girl, with all confidence in her lover, pledges herself to him, and father's honor, preferring love in the hoved to unhappiness in the millionaire's mansion. A year goes by and Gladys falls ill with a raging fever. To crown this climax of misfortune young Carpenter loses his position, his accumulated money is all spent and or to purchase medicine is in the depths of despair. His wife grows continually worse and the nurse, who is taking care of the sufferer, grabs, informs the young man that unless help is obtained Gladys will surely die. In desperation Carpenter goes to see his father-in-law, but before even having an opportunity to explain what he wants is driven from the heartless old miser. Heartily discouraged and determined to obtain money by any means, Carpenter returns to Brown's office and finding him safe makes away with the safe, but unluckily leaves one of his gloves on the top of the strong box. Brown returns and identifies the robber by the glove, quickly spurred he summons the sheriff and a posse and all ride out to Carpenter's home. Later in apprehending him, before he is taken away, Gladys, who has heard the noise, arises from her bed and staggers out into the room, which looks upon the pale ghost of his daughter and remorse and pity strike into his bitter heart. In the end he forgives his son-in-law for the THEFT, and begs Gladys and Carpenter for forgiveness.

GAUMONT.

THE PLOT THAT FAILED.—An outlaw, marked with the "Fleur de Lis" (the symbol which was branded upon the shoulder of every French criminal), making his way incognito through the country accompanied by his sister, is royally entertained at an hospitable herd.

He makes love to the lord's daughter, and plans to do away with his rival in her affections. His scheme fails. He then arranges a duel with the man he would have assassinated. His sister is so hurt by his evil plans that she forsakes his true social position and makes it impossible for him to accomplish his designs.

LECTURES IN CHEMISTRY.—Showing in full detail the formation of numerous products into crystals. Processes which really require hours are shown within a few moments' time.

THE REFORMATION OF THE SUFFRAGETTES.—Because their husbands enjoy the gentle art of fibbing, the women of the village vow vengeance and ostracize all their husbands.

After many ludicrous experiences attempting to do without the tyrant men, they find it impossible and rejoice in the return of their erstwhile hated oppressors.

SAUL AND DAVID.—9. And Saul eyed David from that day and forward.

10. And it came to pass on the morrow that the evil spirit from God came upon Saul * * * and there was a javelin in Saul's hand.

11. And Saul cast the javelin, for he said, I will smite David even to the wall with it. And David avoided out of his presence twice.

AT THE END OF THE ROAD.—in which two contestants for a fortune followed their quest the wagden and captured through the efforts of a victim's sister. They manage to pass some of their coins upon a young news-agent. He is arrested while spending the money. While he is in custody, the sister throws them to their workshop, has them captured and proves her brother's innocence.

LUBIN.

THE TEST.—Flo was an assistant in a fashionable library, receiving a small salary which she devoted to the support of herself and her mother and to dress accordingly. She had two devoted admirers, Harry and Dick whom she had met at the library. Neither of them knew where she lived as she was afraid they might despise her humble home. One day, her mother came to the library with the aged father of one of the monthly charges, an invalid girl. The girl was in need of medicine and as Flo's mother had no money, she had brought the man to the library. Flo went to ask in advance from the head librarian. As she was returning, she saw Dick, who took the old people for two of Flo's friends, and gave them Flo immediately came to their rescue and informed Dick that one of the supposed beggars was her own mother. As the two old folks were leaving the library, Harry, seeing that they were in great trouble, and also suspecting that the man was due to the invalid girl and in other ways did all he could for Flo's charges. When Flo discovered what Harry had done, she thanked her admirer toward him and allowed him to call at her home. She soon found that her humble surroundings had no effect whatever on his admiration and love for her. They soon became engaged. Harry insisted that she should leave the library and had the pleasure of showing her resignation and announcing their engagement to Dick when that young man called to see Flo at her home in addition to her mother.

GETTING EVEN.—Joe Clayton found his steak like sole leather and refused to pay for it. However, the proprietor with the aid of a couple of waiters, persuaded Joe to give up the bill. He made a large sandwich sign painted, reading, "Free Meals Today at Guy's Lunch Room" and hired a man to carry it around the streets. Joe's wife's flirtations was soon doing a rushing business and the proprietor was figuring on renting a larger building, when Joe had the sign taken from him, out without paying. Then he caught sight of the sign and knew that Joe had succeeded in "Getting Even."

SCHULTZ HAS THE SMALL-POX.—There was plenty of trouble when the teutonic expressman got his "p's" and "b's" mixed.

A whole barrel of fun in this one. Poor Schultz didn't know what made everybody run away from him because he had the small box, but Schultz was pronouncing it "schmall pox" all the time Mrs. Jones, Mr. Jones, clerks, customers, policeman—all give Schultz a wide berth. Finally the doctors corralled him and explanations followed.

MELIES.

BILLY AND HIS PAL.—Boys will be boys and every boy wants to be hero as would any grown-up man he would like to be when he grows up. Jim, the cowpuncher is Billy's idea of what a man ought to be and he becomes the faithful admirer and pal.

Madge is the "angel" of the ranch and there is not one of the cowboys who would not lay down his life for her. Jim loves her and she is not averse to his attentions. This arouses the jealousy of a presumptous Mexican who attempts to embrace Madge and is quickly knocked down and set by Jim.

The Mexican plots revenge and his villainy is overheard by Billy. He notifies Madge and she rallies the cowboys together and tells them of the assistance of Jim who has been captured by the Mexican and his gang who are preparing to kill him.

Madge and her friends arrive in the knick of time to save Jim from being crushed to death by a rock which the fiends are about to hurl upon him from the precipice above.

A running battle between the cowboys and the Mexicans takes place and soon the would-be murderers are captured.

Madge then unbosoms Jim's bonds. When he is free he clasps her to his breast. Billy puts in an appearance and, when Madge tells Jim that he boy saved him, Jim grasps his hand and Billy is the happiest boy in all Texas.

SELIG.

THE PADRE.—It is in the early days of California. Father Sebastian, trudging his way on foot from the Mission, his attention is attracted to the wail of an infant coming from the crest of a ridge. He finds the body of a Spanish woman-

URBAN ECLIPSE.

VITAGRAPH.

EDISON.

Independent Film Stories.

THANHOUSER.

FOR WASHINGTON.—We all know of Washington's remarkable feat in crossing the Delaware River at Trenton with half of his command, surprising the Hessians and making them its prisoners, but how advance word of helplessness of his enemy reached the great general has ever been a matter of much mystery.

The bearer of the message was the very Patriot Maid here portrayed, who, with her American scout sweetheart severely wounded severely disguises herself, takes her lover's message to Washington and lends her countrymen to the house where the Hessian officers, whom she had before this plied with drink, are lying in drunken sleep.

Through her aid, Washington reaches the Hessian headquarters. Is admitted by the wounded scout, and the enemy awoke to find the American flag flying over them and the American army in full possession of their camp, the victors in one of the most bloodless yet decisive struggles of the Revolution.

The humanity of the Patriot Maid is perhaps best shown in her reception of the Hessian officers when they enter Trenton and select her home for their headquarters. Having uttered the sight of a red coat, she nevertheless treats their attentions with diplomacy, showing merely reserve and not resentment.

By her conduct she completely disarms any suspicions the Hessians may have entertained as to her loyalty, and they willingly allow her to set before them the intoxicating cup—and even compliment her on the superior brew as they drain it. Certainly, if woman is senseless, there are exceptions to the rule, and the Patriot Maid is an admirable one.

A NEWSBOY HERO.—John Bailey is a struggling young workman, but he is fond of drink. His conduct is long a source of sorrow to his wife, but her prayers and entreaties are disregarded. Finally the climax comes when John returns home one evening and is so much under the influence of liquor that he strikes his wife. Believing that life is unbearable, the woman takes her child and goes out into the world, preferring even death to further mistreatment and humiliation.

The woman and helpless child, with no refuge in sight, wander around in the snow, and finally fall exhausted into the sleep that precedes death. Fortunately for them, Jim Sands, a crippled newsboy, sees their plight, goes to their assistance and takes them into his poor little home. When they prepare to start out again, Jim offers to share his all with them and they remain until the mother can obtain some other refuge.

Jack, in the meantime, has hunted vainly for his wife and child, and a newspaper story of the death of a woman and child in the storm convinces him that May and Marie are the victims. Remorseful, he decides that he has no right to live, and plans to drown himself. He is saved from this crime by Jim, and a Salvation Army band, that is holding services nearby, offer to care for him. He realizes that the one thing to do to atone for his fault, is to live a manly, useful life rather than to seek suicide, the refuge of the weak.

Jim by accident learns of the relationship that exists between May and Jack and brings them together. They are reunited and Jack promises to be in the future what he should have been in the past, a husband who puts home and family above everything else in the world.

AMERICAN.

IN THE LAND OF CACTUS.—A young engineer, employed in running claim lines, is in love with the daughter of the mayor of Red Cloud. He has been told by the girl's father to make good before proposing marriage and the gratification of the young people's love depends upon the possibility of the engineer's discovery of a good job.

A railroad magnate visits Red Cloud to investigate the possibilities of running a road through the town. Duke Foster, the outlaw, plans to abduct the magnate and hold him for a big ransom. He is enabled to carry out his plan while the magnate is being entertained at a picnic in the foothills. The magnate and the girl are strolling a short distance from the picknickers when the Duke and his gang fall upon them and carry them away.

The young engineer, watching his sweetheart through a pair of field glasses, sees the abduction. He rides back to the picnic and spreads the alarm. The men are unarmed, so it is necessary to ride back to town to form a posse.

The Duke has ridden in the hills. The young engineer discovers the hiding place, fights with the gang and throws him from the cliff. The body falls into the camp of the outlaws, precipitates a battle, during which the magnate and the girl are freed. The young engineer is wounded in a hand to hand fight with the Duke and is saved from death by the girl, who threatens the Duke with a forty-four. The windup is fast and exciting and the conclusion is the magnate's choosing the young engineer to build the new road and the union of the lovers.

This story abounds in thrilling situations. The grandeur of the natural setting coupled with the action and interest in the story will no doubt mark this film as being something unusual.

Our western films have already attained a reputation second to none in the United States and we confidently predict for this feature exceptional popularity.

In the scene where the guard of the bandit's hiding place is thrown from the cliff we depict a situation that it will be hard for our esteemed competitors to rival.

Released Tuesday, Feb. 28

The Call of the Heart

Comedy Drama

"Cast thy bread upon the water" is the foundation of this play. Action to make your blood tingle and enough comedy to change that lump in your throat to a chuckle. The kind of a story that pleases your patrons.

2 Each Week 2

Powers Picture Plays

TUESDAY EVERY SATURDAY

Released Saturday, March 4

Home, Sweet Home

DRAMA

You can imagine the beautiful theme of a story written around this expression. The Director and Stock Co. have done their best in this Play as they felt every move. Synopsis elsewhere.

Have you requested your exchange to book Come Back to Erin

Do so and drop us a line for extra posters. FEATURE IT BIG.

The Powers Co.

241st St. and Richardson Ave.

New York City

THE COLLEGE SPENDTHRIFT.—He was the only son of his mother and she was a widow. The boy was the apple of his mother's eye, and mother-like she had lavished on him the majority of the meager resources at her command, and has gone to the extent of mortgaging her home to pay the boy's expenses through college. He is thoughtless and in no measure appreciates her struggle and the sacrifices she is making for him. He is a "prince of good fellows" and squanders the money that is scraping for in riotous living. After graduation, he needs more money to enable him to take a position offered him in the west. The home is mortgaged to the limit. The widow raises the necessary funds by realizing on what jewelry she has left and thus equipped, he goes west, promising his mother as he says goodby, that he will write often. In new scenes and with new interests, he soon forgets his promise, and the loving, praying mother at home is only an occasional memory.

The mother at home, alone, struggles for a year, is turned out of her home and as other years go past, becomes poorer and poorer and, after many heart rending struggles, finally ends in the poor house.

Meanwhile, the son, having prospered greatly in the west, one day comes across a photo of his mother and is brought to a startling realization of his badness. Filled with remorse for his conduct, he starts east and commences a search for his mother. After many failures and much suffering of mind, he finds and rescues her from the poor house, and the two of them start for the new home in the west, never to part again.

POWERS.

WHAT WOULD YOU DO?—Jim Wilson receives an invitation to attend a reception and he in turn invites his sweetheart, Elizabeth McHenry, to go with him. On his way home from the office he

stops at the florists and orders a bouquet sent to his apartment. Shortly after arriving at his rooms his tailor sends his evening trousers which have been pressed and at the same time the flowers arrive. Jim calls a messenger and instructs him to deliver the flowers at Bessie's home. The boy mistakes the tailor's box for the florist's package and Jim pens a short note requesting Bessie to wear these at the affair. Imagine her horror and indignation when upon opening the package she finds Jim's trousers. Jim in the meanime discovers the mistake and endeavors to catch the messenger but of course he is against him. He arrives at Bessie's house, tries to explain and, well, funnier things happen.

ACROSS THE MEXICAN BORDER.—Ruis, an old Mexican greaser wishes to sell his daughter in marriage to Jose, a young Mexican who is deeply in love with her. She repulses his advances and defies her father, refusing to have anything to do with Jose as she is deeply in love with Jack Armstrong, an American soldier. Jose, noticing the infatuation of the girl for the American, tries in various ways to do away with him but he is outwitted at every turn and caught in his own trap, he decides that life is more sweet to him than the girl. Love will find a way and they cross the Mexican border to live in the country of the free.

REX.

A HEROINE OF '76".—General Washington, riding towards headquarters, is overtaken by a severe snowstorm and forced to seek shelter at a wayside tavern. Shortly before his arrival, a party of British soldiers had visited the tavern and posted a placard offering a bountiful reward for the capture of Washington, dead or alive.

Upon his entrance, he is recognized by the description and a plot is arranged to assassinate him. It falls to the lot of the tavern keeper to do the deed. His daughter, a staunch and loyal patriot, overhears their conversation and determines to save Washington's life. Through a ruse, she causes him to change his room and herself takes possession of the one he vacates, and after a silent prayer, she retires.

At midnight, the plotters urge the tavern keeper to begin the murderous assault, and climbing the stairs, he enters the room occupied by his daughter, and after a moment that is like an eternity, he leaves the room, trembling, penitent, afraid to think, fearful of memories. He sits brooding by the fireplace all night. Remorse—remorse—it tugs at his heart strings. It points an accusing finger at him. He suffers on until weary and exhausted, he falls asleep. At daybreak, Washington debouches the stairs and arouses the sleeper, who imagines Washington a spirit. The most terrible punishment of murder is the memory of it. Washington departs and the tavern keeper begins to believe the happenings of the night were but a horrible dream, but a glance at the knife upon the floor covered with blood, convinces him of the realism of the events—convinces him, and arouses him from a fit of horror. At this moment, his daughter, clinging to the banisters, staggers down the stairs, totters and falls dying in her father's arms. A glance at her breast discloses a red stain and he realizes he has unwittingly killed his own child.

This little heroine sacrificed her life at the shrine of liberty and as such her memory is hallowed.

NESTOR.

HIS FATHER'S HOUSE.—Being thrown upon her own resources without a practical knowledge, Nina had gladly accepted Mrs. Allen's offer to assist her in her duties as housekeeper for Carter Sheldon and his son Jack. She forfeits the love of the gentlemen girl, and knew that under her care she would be safe and happy.

Jack also pitied the orphan, and pity ripened into love, but here, Carter Sheldon interfered. Believing until he was had gone so far that Vanessa trip, he discharged the girl, and then, although Jack pleaded for his assortment upon his father's return, reunited them. Jack must loose between them, and Jack chose—Nina!

Five years had passed since her marriage when Nina was stricken with yellow fever, and fearful lest little Charles should catch it, the mother of her child left to Nance Sheldon, a friend of the nurse. But the whole town was placed under quarantine, and long ere Nina had recovered or Jack returned to care for the little one, Nance had jumped quarantine, and though they searched diligently for two years, no trace of either had been found.

Nance had not prospered during those two years, and her hunger for the love of her child grew radually sharper. Had she not still cherished faint hope that Charles's parent would turn up reward her, she would have killed the child t on the street, but as it was she contented erself with blows, or sending the "hateful brat" supperless to bed.

Charles, however, had made friends with an old gentleman, who passed their steps on his way business, and finding the child so unhappy, and mself so lonely, he paid Nance handsomely, then ispired the little one as his own.

But scarcely had Charles become accustomed to r new home than a fresh joy awaited her. Jack had at last gotten trace of Nance, and from her learned that his child had been adopted by Carter Sheldon.

Impatiently he hurried to his father's house, where, this time he did not ask in vain for his wife. This time, little Charles was there to plead for her mama, and all was well.

SOLAX.

LOVE'S TEST.—Margaret Golden, a winsome and wealthy maid, is sought by many suitors, but has given her heart and the promise of her hand to Harold Elliot, who is herself in love with Harold and consequently jealous of the existing friendliness between our and Margaret, contrives to raise a doubt in Margaret's mind as to the disinterestedness of Harold's love for her and she decides to put him to the test. She writes a letter to Harold telling him she has something important to tell him.

The letter is given to Anne, with whom Margaret makes her home. She Anne tries to dissuade her from what she regards as a very foolish move—for Margaret need not fear that she intends to tell Harold that she has lost her fortune in telling of Margaret's mind the Aunt wanders Harold and tells him of Margaret's plan. Harold as at last indignant, but finally regards the matter as a joke and determines to just Margaret back in her own coin.

He listens to her sad tale and then proceeds to tell her that he too has lost his fortune. As they are both poor no one can see no reason why they should not marry at once and as Margaret is finally in a position to refuse this she accepts and they marry and start for their new home in poverty too.

The scenes which follow show the new couple amid novel and strange surroundings. Poor Margaret, entirely unfamiliar with house work, tries hard but her efforts are unsuccessful failures. Harold hurts to, and his efforts to instruct Margaret in the gentle art of housekeeping give the girl a fit of nervous prostration.

Finally both of them reach a point where forbearance has ceased to be a virtue and they even decide to confess to the other. Then they are happy in the knowledge of each other's love as proven by test—a fact, then depart for their home, the former bidding a hearty adieu to "our poor widow" and we can't find them at Monte's where seated at a table gesturing with good things they are busily engaged in making up for lost time—the past forgetting and by the past forgot.

IMP.

ARMY MANOEUVRES IN CUBA.—The occasion is the recent celebration of the independence of Cuba. The soldiers appear in dress uniform in front a glittering, bewildering spectacle. The soldiers were plainly dressed on the days chosen as camp evolutions. A beautiful spectacle of soldiers in their real settings, the barracks plainly visible in the distance.

The military precision the pageant is a thrilling spectacle, regiment after regiment, cavalry and artillery, passing in review before the commander-in-chief. The troops are splendidly uniformed. The manoeuvres demonstrate that the colored soldiers of Cuba is a splendid one, and is capable of coping with a like number on the field of battle, should the occasion require.

After the military demonstration, the non-commissioned officers and officers of the regiment and officials of Havana and officers of the visiting ships passing before the reviewing officers. Following the chief executive of the island in his carriage, the carriage of his address suggesting that the prosperity of the country under the auspices of independence that has created since they were freed from Spanish oppression by the humane time of the United States.

THE DYNAMITERS.—Showing a child with one a humorous experience with a stick of dynamite, temporarily before its parents return. He is handling the fuse from a match as it is being carefully removed when the stick explodes, blowing the fuse to pieces. The child is thrown to the floor by the force of the explosion. The explosion of the stick causes considerable damage to the furniture in the room. The child is not injured, but is badly frightened. The explosion of the stick causes considerable damage to the furniture in the room. The child is not injured, but is badly frightened. The explosion of the stick causes considerable damage to the furniture in the room. The child is not injured, but is badly frightened.

THEATRICAL ARCHITECT

We not only make Plans and build
Theatres and Vaudeville Houses
We also build
MOVING PICTURE THEATRES
We have built over 60 Theatres the last 5 years which are all ORIGINAL in Construction, Design and Decorations

destruction. In despair it is sent where it is rescued by him to an extravagant dog. Happy Hooligan—the well meaning one—does all he can to extricate himself from the difficulties. He passes the wandering bandits to the quartering of the pugilists and succeeds in the end in disposal the bomb below. The dog does not mourn—he knew that they make a can for it.

The dismantle explosive wrecking the surrounding territory and leaving—escapes with his cloth-ing lost, but consciousness intact.

A MANLY MAN.—Norman Dungay, a civil engineer in the employ of the United States government, loves Elinor Wallace and they are happy in their plighted troth. Dungay is ordered to the Philippines to take charge of some important work, and takes an affectionate farewell of his sweetheart to whom he promises to be faithful.

We see him arrive at his destination and take in the tropical surroundings. The young engineer is red blooded and manly. He finds time hanging heavy on his hands owing to his absence. He finds it to Lola, a beautiful Filipino girl with Japanese form and handsome face. She gives him a passing glance and then becomes indifferent. He seeks the girl, and she is not averse to the attentions of the handsome young man from the states.

Perro, her lover, takes in the situation, which leads to feud for the possession of Lola and Duncan meet and the love affair is progressing beyond his fondest expectations.

Returning from his foray into the swamps one day, Duncan is stricken with the deadly fever. He is overcome and his condition is severe. Fearing the contagion Lola sends him and, bravering the ravages of the disease, assists him away. This episode is witnessed by the disappointed lover, who curses them, hoping his fickle sweetheart and her lover will both succumb to the dread fever.

We see Lola nursing Duncan back to life and health, faithful in her duties as nurse, and glorious in her satisfaction of saving the life of the man whom she loves with all the passion of the Latin women. Duncan, slowly regaining his strength and we see him emerge from the hut supported by the faithful Lola. He is seated out of doors, when Perro appears and is surprised to see him alive. Stung to desperation in his jealous, Perro steals up and is about to plunge a knife into Duncan's back, when the girl throws herself upon him, wrests the knife from his grasp and sends it spinning into the jungle. Perro and Duncan grapple, when a priest providently makes his appearance and Perro desists with an abject apology. In a few words the situation is explained to the man of God, who with a keen discernment of right, inquires of the young engineer as to his intentions toward the young girl. He sternly insists that honorable union can be the only result of their intimacy. Duncan protests and then his better nature asserts itself, and he assents to a marriage. The ceremony is performed.

Later, Duncan, in the full uniform of Filipino, is seated in his yard. His boy, the result of the marriage, comes to him. An American appears and questions Petro, who is evidently a native. The stranger inquires for Duncan and Petro, alert, his jealousy having not abated by the marriage of Duncan and Lola, points to Duncan. There is a recognition. Duncan is pleased to welcome his friend. He is informed that the stranger is sweetheart whom he left in the states. Is outside the gate. Duncan is overjoyed. Elinor runs to him and there is a happy reunion. He is holding her in his arms when Lola approaches, terrified at the sight. She understands and quietly makes her way to Duncan's side. He sees her and is racked with conflicting emotions. His wife and sweetheart—which? Sorrowfully he breaks the intelligence to Elinor, who stands aghast. She understands. The woman he has sworn to love and cherish holds out her arms to the girl. To whom he plighted his troth, assumes the same attitude. Is less demonstrative. Duncan mournfully walks away and Duncan seats himself in anguish and then takes Lola in his arms and she is supremely happy and Duncan is confronted a manly man.

LUX.

A CHILD'S PRAYER.—A struggling composer, whose talent is as yet unrecognized, receives a notice from his landlord to the effect that unless he can pay his rent he will have to go. Very much alarmed, the composer takes up his latest score, and bidding farewell to his wife and child, goes out—hoping that at last Fortune will smile upon him. He attempts to interview a well-known director of music, but without success, and at length returns home. Hopelessly he tosses his score on the table, and, resting his head on his arm, falls asleep. His little girl enters, carrying her doll, and falling on her knees, says her prayers. Then, catching up the score, she hastens out. Entering the director's office, she is at first refused admittance, but the great man himself enters and listens to her story. So touched is he by her appeals that he instructs his secretary to give the girl a check, and escort her home. This is done, and the child's prayer turns sorrow into gladness.

MATILDA CHASED.—A party of sandwichmen commence their daily task, and wander through the streets, bearing their boards. Suddenly one of them, the leader, perceives in the distance a girl accompanied by a young man bearing a car, and, crying "Here's an girl!" he sets off in pursuit, followed by all the other sandwichmen, who, now commence a chase. Out and furious, Matilda and her young man, quite unaware of their pursuers, enjoy themselves to their hearts' content, when the sandwichmen, nearly dropping from fatigue, follow on behind. At length the leader catches up to the couple, and catching Matilda by the arm, pulls her round. She no sooner hasses as he realizes that it is the wrong girl he has been chasing, while Matilda and her sweetheart heartily endorse his "take it out" of him in a very vacant fashion.

ECLAIR.

KING PHILIP THE FAIR AND THE TEMPLARS.—King Philip the Fair is much annoyed; he has received a letter from Philip Nogaret, Grand Master of the order of the Knights Templar, stating that the Supreme Council of the Templars have refused his request to be admitted into the order. The King complains to the Chief Inquisitor that he has been insulted by the Order of the Templars, and also that a spirit of revolt exists that the Templars have been guilty of crimes against God and the Church.

The matter reaches the Pope, who issues a bull giving King Philip the Fair authority to punish the Templars, if in his opinion they have been guilty of such crimes. Jacques Morlay, accordingly, is arrested, and being tortured confesses to crimes of which he cannot be guilty. On these confessions he is condemned to be burned alive. On the eve of the execution Philip sends word to the King, saying—"King, before this year is ended we two shall meet in the presence of God Almighty!"

Gloomy thoughts beset the King's mind—neither day nor night can he keep out of his consciousness the dying words of his victim. The ring he hears continually. In order to forget them, the King decides to go out hunting. In vain. But the words follow him—he rides faster and faster in order to get away from them, but without avail, and finally his horse overthrows the King, mortally wounding his majesty. The King is overtaken by some noblemen and carried to a nearby castle, and as he lies there delirious the King sees the majestic figure of the dead Morlay ringing the bell, and hears him say before God.

ALL FOR GOLD.—The rush for gold was on and many there were who flocked to Nome in search of the yellow metal. Among them was Tom Stuart, who left a wife and young daughter behind, back East.

The girl fell in love with the son of a rich broker, and when he informed his father that he loved the girl, the old man was afraid of gossip followed and the boy was warned never to see the girl. However, love knows no obstacles, and the young couple were soon married and passed the West shortly after, the girl writing her father in advance of their coming.

Meanwhile, there was trouble in the gold mining camp and Tom Stuart was daily missing small portions of his accumulations. Where it went he could not guess, but suspicion pointed strongly to Jose, a Mexican roustabout. Tom's partner was unmarried and had just left a sure-free, happy life.

When the newly-married couple from the East reached the Nome region they were tired and worn out. They sought shelter in the very cave where Tom Stuart's partner was concealed and presently discovered the treasure. Of course, they filled their pockets and journeyed to the camp. Tom Stuart discovered the loss that had befallen and followed the camp to action. Jose, the suspect, was dragged to the nearest tree and was about to lose his life, for he confessed to the crime, when the broker's son learned of the commotion and appeared on the scene in time to exclaim away the guilt of Jose.

Father and daughter met for the first time in three long years, and Tom accepted his new son-in-law in good faith, in spite of his innocent episode, which almost caused a tragedy.

Some time later the happy and prosperous couple returned to the East, just in time to save a ruined broker from suicide. A father's forgiveness followed, of course.

YANKEE.

THE ABDUCTION OF PARSON JONES.—Who kidnapped the parson? The town was thrown into confusion by the sudden disappearance of Rev. Jones, and though detailed mention is made as to sees as to whether or not he eloped with the pretty girl whose photo was found on the floor of his study, with an endearing message inscribed on the back.

And if you were to glance through the list of those booked for passage on the S. S. Steamlet, bound for the West Indies, you would not find the name of Parson Jones, even though something seemed you to be was on board.

It would be a shame to expose the plot before you see the film.

GREAT NORTHERN.

HIS GREAT DUTY.—Yvonne accepts one of two lovers, but the man she accepts is entangled in another love affair. He decides to break off the secret entanglement, and does so, in spite of the entreaties of the woman. Afterwards she is taken to the hospital with her child, and on her death bed sends a note to her former admirer to come to see her. After much hesitation and a terrible inward struggle he goes. Before she dies, the woman he has wronged consumes their child to his care, and, after closing her eyes, he bears the infant homeward to his bride, to whom he tells the whole story. She forgives all, and treats the child with every kindness.

CHAMPION.

A WESTERN GIRL'S CHOICE.—Dora Maxwell resides with her parents on their extensive ranch in the valley of the Rio Grande, in the Mimbo Mountains. Returning from a break canter, Dora is confronted with a great surprise in the presence from the east of her uncle and a strange young man.

Receiving a letter from her aunt, through its presentation by her uncle, Dora discovers that the young stranger is destined to be her future husband, and her aunt also invites her to come east with the two men when they return. In accordance with the wishes of her deceased mother, Dora's aunt is desirous of inviting the girl to visit New York.

The attractiveness of the young eastern millionaire is evident, and Dora for the money forgets your Milton and spends her time in the company of Richard Moore. She soon meets with an opportunity to compare the worth of the two men, and that is when Moore is about to abduct Dora, peeler to the other, she dares no longer hesitate in her choice.

In aid to her decision to refuse her aunt's kind invitation, is a dream she has of supposed eastern civilization. The humiliation suffered through the cowardice of Moore, compared with the bravery of Logan, ends the false infatuation she experienced. Her mind made returns, she regained and discomfited, without having remained at the ranch over a day.

Writing a courteous letter of refusal to her aunt, Dora placed it in the hands of her astonished uncle, and then, with the two visitors in the room, gets into her riding habit, and meeting Milton at the front door, both ranter off with laughter and love in the winter's air.

RELIANCE.

SOULS COURAGEOUS.—Isabel Bradford, an orphan, lives with her guardian, Colonel Bradford, Ina and Marie, 18 and 19 years old, respectively, and her brother Harry, aged 16. Harry and his grandfather are devoted to each other. Ina meets a wounded volunteer carrying a message to the American general that the British are preparing to attack. She undertakes to carry the message and after a trying experience reaches the American camp and gives the advance news of the enemy. In the meantime the British have attacked the settlement and a pair of drunken soldiers enter the Bradford home and, after making advances upon Isabel, Capt. Burton, a British officer, comes upon the scene and, after a brief scuffle with emotion as she thanks the dashing officer, and he in turn is smitten with her charms. Later another detachment of soldiers make an attack and Isabel barricades the heavy door and fires the guns which her step sister loads, as she is used as a battering ram and the door torn down. At that instant Capt. Burton arrives, and, pistol in hand, holds them at bay and upbraids them for their attack upon a woman. The American soldiers come up on the run and the British are defeated. Isabel makes her escape behind cull of he offers his sword to Isabel in token of surrender, but she refuses it, and then gives it back to him, but she refuses because he is fighting against her flag. He will not turn against his country, as a compensation is offered by which he agrees to fight neither for nor against the American flag, and he breaks his sword across his knee, winning Isabel's hand as a civilian.

BISON.

THE WARRIOR'S SQUAW.—A purely Indian story. With a battle scene between Sioux and Pawnees. A Sioux warrior is badly wounded and discovered by a Pawnee maiden, who, as was customary among the red men, contemplates ending his life. His bravery in the face of death wins her admiration and she bandages his wounds and helps him to escape. The two fall in love, and the girl's tribe is informed by a disappointed suitor of the affair between them. They flee to cape to the Sioux camp and the pursuing Pawnees are furiously attacked and defeated.

AMBROSIO.

THE DEMON.—The Spirit of Evil, driven out of Heaven, flies to the mountains of Caucasus, and determines to conquer the soul of Tamara, a beautiful princess. The demon causes the death of her lover and soon begins to exert an irresistible influence on Tamara, who hides in a convent to escape him. The Demon descends in the night and forcing his way past an Angel who seeks to stay him, takes Tamara, powerless to resist, in his arms. As he kisses her the touch of his poisonous lips cause her to fall lifeless, and the Demon is foiled.

AMONG THE EXHIBITORS.

Boston, Mass.—The Springfield Theater Company is contemplating the erection of a new moving picture theater at the corner of East Court Street and Dewlight.

Asbury Park, N. J.—The Music Hall on Tenth avenue will open under the management of a large theatrical syndicate as a moving picture and vaudeville theater.

Keithsburg, Ill.—Mr. George Frick, purchased the Gem Motion Picture Theater here.

Salt Lake City, Utah.—The Orpheus said to be Salt Lake's newest and largest moving picture theatre, has opened. The new house is located at 261 Main street in the heart of the business district, and is said to be a model from all standpoints. The seating capacity is 650.

Sioux Falls, S. D.—Mr. John Bieggen has purchased the interest of Will H. Lyon in the Majestic Theater.

Fort Worth, Texas.—Improvements amounting to $15,000 are being made on the building formerly occupied by the Wells-Fargo Express Company at 708-710 Main street where a modern moving picture show will open in six weeks under the management of Mr. Edward H. Phillips.

Gaining, N. Y.—Mr. Vastis Naplolotis, who contested a moving picture theater here for the past four years has sold out and will erect another in Greenwich, Conn.

Springfield, Ill.—A Jacksonville Theatrical Company is making arrangements to open a moving picture theatre in the Hirseimer store room, next west of the Brunswick Cigar Store.

Leighton, Penn.—Mr. J. A. Hofman has leased the Lyric Picture Theatre from Messrs. Swartz and Koch.

Brenham, Texas.—Mr. Clark, who has been running a moving picture show in the Graber building has moved into the Dwyer Block on Main street. Mr. H. C. Quentin will open a new show in the building formerly occupied by Mr. Clark.

Philadelphia, Penn.—Permits were issued to Mr. Samuel Schultz, contractor, to transform the building at 747 and 753 South 3rd street for Mr. B. Miller which will cost about $12,000.

Wheeling, W. Va.—The Nickelodeon established on Main street. Mr. H. C. Quentin will open a new show in the building formerly occupied by Mr. Clark.

Brattleboro, Vt.—Mr. August Gunzinger, sold the Eric Motion Picture Theater to Messrs. Arthur Wood and Frank Main.

Pittsfield, Mass.—Mr. George H. Bissell has been granted a license to operate a moving picture theater.

Utica, N. Y.—The Lyric Moving Picture Company has taken over the Lyric Theater in Catlettsburg and are having it remodeled and enlarged.

Brooklyn, N. Y.—Plans have been arranged for the erection of a high class moving picture palace on Dekalb avenue, between Broadway and Bushwick avenues.

Jacksonville, Fla.—The handsome new Savoy Motion Picture Theater, which for some time has been under course of construction has at last been completed and opened its doors to the public last night, and was crowded from the time of the opening until it closed. This theater is located at the northeast corner of Main and Forsyth streets and is a large seating capacity. The Savoy Amusement Company are the proprietors.

Manchester N. H.—A new moving picture theater is opened in the Columbia Hall.

Chicago, Ill.—The Motorgraphic Supply Company, capital $25,000. Directors Louis A. Berger, Victor Thomas and Samuel Block.

St. Louis, Mo.—The Carraglen Amusement Co. capital $100,000. Directors James B. Carraglen, Thomas C. Montgomery, and John H. Boogher.

Wabash, Miss.—W. R. Chamberlain has decided to open a new moving picture theater here.

Batavia, Ohio.—Mr. G. Tallman has leased the Sunderland Theater here.

Clarksville, Mo.—Charles Fern is making arrangements to open a new moving picture theater here.

Salem, Ill.—C. Morrow has purchased the moving picture theater of J. H. Brinkerhoff.

Altoona, Pa.—Mr. J. C. Keith is making arrangements to start a new moving picture show here.

Elizabeth City, N. C.—H. T. Greenleaf, Jr., is considering the erection of a new moving picture theater here.

Hamilton, Ohio.—William Gordon is making arrangements to erect a $50,000 theater at the corner of Third and Broadway.

Sioux City, Iowa.—S. E. Dunn is preparing to open a new vaudeville and moving picture theater at 310 Jackson st.

Oakland, Cal.—The Idora Park Co., has secured a permit for the erection of a moving picture theater on Telegraph avenue.

Shanon, Pa.—Mr. Asa A. Weimer can give information regarding the establishment of a new moving picture theater here.

Baltimore, Md.—A. Lowther Forest, Hoffman Bldg., has plans under way for the erection of a new Hippodrome.

St. Louis, Mo.—The Middleton Theater Company will expend about $35,000 for improvements to their theater.

Fullerton, Cal.—Mrs. Browning is having plans and specifications drawn for the erection of a new moving picture theater here.

Pueblo, Col.—W. S. Hoel is making arrangements to open a new moving picture theater here.

Tschaysan, Iowa.—Mr. Beckwith has purchased the interest of his partner Mr. Cleveland in the moving picture theater business here and is now sole owner.

Cleveland, Ohio.—C. F. Schroeder is having plans drawn for the erection of a new theater to be located at 7709 Lake ave.

Milwaukee, Wis.—Architect P. M. Christianson is preparing plans for the erection of a new moving picture theater to be located at the corner Greenfield and Eleventh avenues.

Denver, Col.—The Iris Amusement Company has purchased the property at 1716 Curtis street, as a site for a new moving picture theater.

New York City.—The Old Clinton street Court House, between Grand and Broome streets, has been converted into a moving picture and vaudeville theater.

Dayton, Ohio.—Mr. Henry A. Limbert, is making arrangements for the erection of a new moving picture theater at the corner of Richard and Medlure streets.

Cedar Falls, Iowa.—The Majestic Theater here has been purchased by Mr. Charles O'Connel.

Iowa City, Iowa.—Mr. William Englist is planning the erection of a new moving picture theater here.

Buffalo, N. Y.—Mr. Louis Beckenbus has secured a permit for the erection of a new moving picture theater at 969 Bellevue street.

Norfolk, Va.—Mr Bonne is making arrangements to open a new moving theater on Main street.

Adrian, Mich.—Mr. H. D. Frost is making arrangements to open a new moving picture theater here.

Cincinnati, Ohio.—Mr Isaac Frankel has purchased the property at 139 West Sixth Street and will remodel it into a moving picture theater, which will be worth about $40,000.

Racine, Wis.—The Orpheum Theater, under the management of Edward Westlung has removed to its new quarters in a building on Geneva and Pine Streets.

Muscatine, Iowa.—Mr. W. H. Englert, lessee of the Hilton Theater, has taken under advisement a proposition to build a vaudeville theater here. The Hilton to be a moving picture house only.

Ornamental
Theatres
PLASTER RELIEF DECORATIONS
Theatres Designed Everywhere
Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs
The Decorators Supply Co.
2549 Archer Avenue :: CHICAGO, ILL.

Bellaire, W. Va.—A new moving picture theater is being planned for the Braubach & Wimmer Building on Union Street for M. Hall.

New York City.—Plans have been filed for the conversion of the building on 86th Street, near Third Avenue, into a $5,000 moving picture theater for W. Bonker Cockran.

Boston, Mass.—Three petitions for a license to operate a moving picture and vaudeville show in the chapel building formerly occupied by the West Somerville Congregational Church on Day Street have been refused by the Mayor of Somerville.

Burlington, Iowa.—Mr. George Hitch has purchased the Gem Theater here and is now doing an excellent business.

Ocean Grove, N. J.—Howard Stryker was fined $15 for running a moving picture theater at Asbury Highlands without a license.

Beverly, Mass.—Work has already commenced on the construction of the New Lyric Theater on Cabot Street on the Butterick House property. Owners, the Atlantic and Burnham Buildings, and in less than two months it is expected that the theater will be completed and ready to receive audiences.

San Jose, Cal.—J. C. Crume has recently purchased a half interest in the Crume theatre. This leaves Mr. Crume sole owner of it by the purchase of Mr. Thomas H. Bedford.

Lewiston, Pa.—The New moving picture theater owned by D. Ingold at the southwest corner of the public square has opened auspiciously.

New York City.—The Queens Theatre Company, capital $5,000, Directors Joseph Fredericks, Charles Fredericks and Henry W. Jones.

New York City.—Interborough Improvement Company, capital $5,000, Directors Joseph A. Stagnone, Charles Bruno and Thomas D. Mascali.

Philadelphia, Pa.—The Broad Street Theatre Company, capital $5,000, Directors J. Fred Zimmerman, Fred M. Nixon and Thomas Lyle.

Rochester, N. Y.—The Regent Theatre Company, capital $5,000, Directors William Barnard, James H. Wemmett and Herbert H. Reaves.

Milwaukee, Wis.—The Bijou Theatre Company, capital $5,000, Directors Walter C. Dalbolt, F. G. Asmus and H. M. Comstock.

Licensed Release Dates

BIOGRAPH.

Feb. 2—Three Sisters (Dr.) 997
Feb. 6—Heart Beats of Long Ago (Dr.) 997
Feb. 9—Priscilla's Engagement Kiss (Com.) 997
Feb. 13—What Shall We Do With Our Old? (Dr.) 994
Feb. 16—Fisher Folks (Dr.) 998
Feb. 20—The Diamond Star (Dr.) 998
Feb. 23—His Daughter (Dr.) 997

EDISON.

Jan. 31—The Try Out (Dr.) 995
Feb. 1—Bumptious (Com.) 995
Feb. 3—Selling Old Master (Dr.) 995
Feb. 7—The Doctor (Dr.) 1000
Feb. 8—Two Valentines (Com.) 1000
Feb. 10—His First Comission (Dr.) 990
Feb. 14—The Rajah (Dr.) 1000
Feb. 15—The Ransom of Red Chief (Dr.) 1000
Feb. 17—A Stage Romance (Dr.) 995
Feb. 21—The Rival Sculptors (Dr.) 990
Feb. 22—Mr. Bumptious, Detective (Com.) 990
Feb. 24—The Price of Victory (Dr.) 1000
Feb. 28—The Iron Master (Dr.) 1000

ESSANAY.

Feb. 4—Carmenita, The Faithful (Dr.) 995
Feb. 7—A Woman's Voice (Com.) 586
Feb. 11—Ten Words For Twenty-five Cents (Com.) 425
Feb. 11—The Bad Man's Downfall (Dr.) 1000
Feb. 14—Getting Sister Off (Com.) 1000
Feb. 18—Cattleman's Daughter (Dr.) 1000
Feb. 21—Their Wedding Gift (Com.) 580
Feb. 21—Just as the Clock Struck Nine (Com.) 412
Feb. 25—The Outlaw and the Child (W. Dr.) 1000

GAUMONT.

G. Kleine.

Feb. 18—Saul and David (Bib.) 128
Feb. 18—At the End of the Road (Dr.) 836
Feb. 21—The Plot That Failed (Dr.) 815
Feb. 21—Pictures In Chemistry (Sc.) 175
Feb. 25—Paganini and the Countess Beatrice (Dr.) 998
Feb. 28—Matrimonial Epidemic (Com.) 815
Feb. 28—Lafont and Polin' Last Flight (Sc.) 185
Mar. 4—The Tramp's Find (Dr.) 680
Mar. 4—Forbidden Cigarettes (Com.) 335

KALEM.

Jan. 25—The Secret of the Still (Dr.) 950
Jan. 27—Puritans and Indians (Dr.) 970
Feb. 1—The Sheriff's Sister (Dr.) 1000
Feb. 3—The Trail of the Pomas Charm (Dr.) 1005
Feb. 8—Little Sister (Dr.) 970
Feb. 10—The Broken Trail (Dr.) 1000
Feb. 15—Grandmother's War Story (Dr.) 975
Feb. 17—The Lost Children (Dr.) 1000
Feb. 22—The Open Road (Dr.) 995
Feb. 24—Priscilla and the Pequot (Dr.) 925

LUBIN.

Jan. 30—His Bogus Uncle (Com.) 1000
Feb. 2—Age vs. Youth (Dr.) 1000
Feb. 6—A Double Elopement (Dr.) 990
Feb. 9—The Petticoat Sheriff (Com.) 1000
Feb. 13—The Show-Girl's Stratagem (Dr.) 1000
Feb. 16—Getting Even (Com.) 600
Feb. 16—Schultz Has the Smallpox (Com.) 400
Feb. 20—The Test (Dr.) 1000
Feb. 23—Dobbs the Boarder 1000
Feb. 27—Man's Diplomacy 1000
Mar. 2—Woman's Curiosity 400
Mar. 2—Father's Birthday Ring 600

MELIES.

Jan. 19—Changing Cooks (Com.) 980
Jan. 28—How Mary Met the Compunchers (Dr.) 980
Feb. 2—Only a Sister (Dr.) 980
Feb. 9—Tony the Greaser (Dr.) 980
Feb. 16—Billy and His Pal (Dr.) 1000
Feb. 23—My Parisie Flower (W. Com.) 980

PATHE.

Feb. 15—A Western Courtship (Dr.) 715
Feb. 15—The Axolotl (Indus.) 266
Feb. 17—Whiffle's Dentist (Com.) 498
Feb. 17—A Boy's Wit (Dr.) 462
Feb. 18—Lieut. Scott's Narrow Escape (Dr.) 984
Feb. 20—A Soldier (Dr.) 761
Feb. 20—A Buffalo Hunt (Sc.) 236
Feb. 22—Hubby's Troubles (Com.) 672
Feb. 22—Indo-China—Province of Laos (Sc.) 321
Feb. 24—Who Killed Max (Com.) 680
Feb. 24—An Escape of Gas (Com.) 302
Feb. 25—The Changeling (Dr.) 1000

SELIG.

Feb. 2—The Curse of the Red Man (Dr.) ....
Feb. 6—Too Much Mother-In-Law (Com.) ....
Feb. 9—Thelma (Dr.) ....
Feb. 13—The Survival of the Fittest (Dr.) 1000
Feb. 16—The Buccaneers (Dr.) 1000
Feb. 20—The Padre (Dr.) ....
Feb. 23—The Seminole's Sacrifice (Dr.) ....
Feb. 27—The Eye of Conscience (Dr.) ....

URBAN-ECLIPSE.

(G. Kleine.)

Feb. 8—On the Border of the Forest (Dr.) 895
Feb. 8—Canadian Iron Center, Port Arthur, Ontario (Scenic) 110
Feb. 15—Catherine Howard (Dr.) 1065
Feb. 22—The Golden Sickle (Dr.) 892
Feb. 22—Feiling a Smokestack (Sc.) 113

VITAGRAPH.

Feb. 4—A Queen for a Day (Com.) ....
Feb. 7—The Deluge (Dr.) 978
Feb. 10—The League of Mercy (Dr.) ....
Feb. 11—At the White Man's Door (Dr.) ....
Feb. 14—Consuming Love (Dr.) ....
Feb. 17—When the Light Waned (Dr.) ....
Feb. 18—The New Stenographer (Com.) ....
Feb. 21—A Tale of Two Cities. (Part 1.) (Dr.) 1014
Feb. 24—A Tale of Two Cities. (Part 2.) (Dr.) 1013
Feb. 25—A Tale of Two Cities. (Part 3.) (Dr.) 994

A "W" before the words drama or a comedy specifies that it is a Western drama or a comedy.

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, February 20.

Biograph—The Diamond Star (Dr.) 998
Lubin—The Test (Dr.) 1000
Pathe—A Soldier (Dr.) 761
Pathe—A Buffalo Hunt (Sc.) 236
Selig—The Padre (Dr.) 1000

Tuesday, February 21.

Edison—The Rival Sculptors (Dr.) 990
Essanay—Their Wedding Gift (Com.) 580
Essanay—Just as the Clock Struck Nine (Com) 412
Gaumont—The Plot that Failed (Dr.) 815
Gaumont—Pictures in Chemistry (Sc.) 175
Vitagraph—A Tale of Two Cities. (Part 1). (Dr.) 1014

Wednesday, February 22.

Edison—Mr. Bumptious, Detective (Com.) 990
Kalem—The Open Road (Dr.) 995
Pathe—Hubby's Troubles (Com.) 672
Pathe—Indo-China—Province of Laos (Sc.) 321
Urban—The Golden Sickle (Dr.) 892
Urban—Feiling a Smokestack (Sc.) 113

Thursday, February 23.

Biograph—His Daughter (Dr.) 997
Lubin—Dobbs the Boarder (Com.) 1000
Melies—My Prairie Flower (W. Com.) 980
Selig—The Seminole's Sacrifice (Dr.) ....

Friday, February 24.

Edison—The Price of Victory (Dr.) 1000
Pathe—Who Killed Max (Com.) 680
Pathe—An Escape of Gas (Com.) 302
Kalem—Priscilla and the Pequot (Dr.) 925
Vitagraph—A Tale of Two Cities. (Part 2.) (Dr.) 1013

Saturday, February 25.

Essanay—The Outlaw and the Child (W. Dr.) ..1000
Gaumont—Paganini and the Countess Beatrice (Dr.) 998
Pathe—The Changeling (Dr.) 1000
Vitagraph—A Tale of Two Cities. (Part 3.) (Dr.) 994

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

SITUATIONS WANTED.

SITUATION WANTED.—Singer of ability and experience, wants a position at once. Will make good and go anywhere. Best of reference. Address, R. P. FOURNIER, Dreamland Theater, Keene, N. H.

SITUATION WANTED.—At liberty, A-1 lady singer and piano player. Experienced. Best of references. Address, MISS BERTHA ROCKWELL, Box 1080, Watertown, Conn.

SITUATION WANTED.—Sign painter, used to moving picture advertising, wants position with a good moving picture house. Thoroughly experienced. Can make good flash. Has been in employ of one moving picture house for the last six years. Strictly sober and reliable. Address, S. P., care Moving Picture World.

THEATER FOR SALE.

FOR SALE.—Moving picture theater, the only picture house in a town of 5,000 population, seating capacity, 400. Good location, best reasons for selling. Address, S. A. M., care of Moving Picture World.

FOR SALE.—A profitable Moving Picture and Vaudeville Theater in Grand Forks, North Dakota. Reason for selling, death in family. Write for particulars. A UNIQUE THEATER BEAUTIFUL, Grand Forks, N. Dak.

FOR SALE—Moving picture theater in a Massachusetts town of 10,000 to 12,000. Best location in the town, on the main street and at an important transfer point. Seats 700, all on ground floor. T. & D. M., care Moving Picture World.

FOR SALE—One of the largest Moving Picture and Vaudeville Theaters in Washington, D. C. P. O. Box 279, Washington, D. C.

EQUIPMENT FOR SALE.

FOR SALE.—Bargain: new Edison moving picture outfit. HUTCHENS, Jeweler, Yadkinville, N. C.

FOR SALE.—Powers Rheostat, $5.00. Current Saver, $25.00; cost $50.00. Good film, $10.00 per reel. Would buy a picture house where there is no opposition. Address, CHAS. RAY, Greenport, N. Y.

FOR SALE—I will sell my new Edison Exhibition Style Machine complete for $100.00. Never been used. T. Mitchell, 4024 Lexington Street, Chicago, Ill.

FOR SALE.—Electric sign, lettered on both sides. 5c Vaudette 5c continuous show. For dimensions and price, address, H. F. FOWSER, Vaudette Theater, Lansing, Mich.

FOR SALE.—Powers' and American machine. Machine parts. Repairing. Supplies. The "B" Co., 209 Broadway, Albany, N. Y.

MISCELLANEOUS.

WANTED.—To buy, Pathe Passion Play; Selig or Nestor reel "On the Little Big Horn"; Selig reel "Hunting Big Game in Africa," and "James Boys in Missouri." Will buy other feature western pictures. Address, X. care of Moving Picture World.

WANTED.—Moving Picture Show in town of 4,000 or more, must be good. State all in first letter. H. CLOW, Potsdam, N. Y.

PROPERTY OWNER in desirable Bronx location has fair proposition for experienced moving picture man with some cash. Address, T. C. J., care of Moving Picture World.

HAND COLORED SLIDES made from any clipping, photo negative. Finest work guaranteed. fifty cents, excellent for vaudeville artists. any lettering included. Photo Specialty Co., Keeseville, N. Y.

ADVERTISING SLIDES AS A SOURCE OF REVENUE
We are placing slides for large National Advertisers and would like to add your house to our list.
INDEPENDENT ADVERTISING COMPANY, Inc.
141 West 45th Street, New York

Have You Tried the Acme?
IT'S the only place in New York where you get a square deal and get what you pay for.
We can furnish any class of service you desire and ship anywhere
Send for prices.
ACME FILM CO., Inc.
12 East 15th Street New York

Experienced PROFESSIONAL TALENT for Moving Pictures
Best Singers, Pianists, Trap Drummers, etc.
Let us book your house for the season.
The agency with the system.
AMERICAN THEATRICAL SINGERS AGENCY
59 Dearborn Street Chicago, Ill.
BILLIARD CAMPBELL, Mgr.
E. B. BIGELOW, Special Agent.

IT DRAWS THE CROWD
Music Is What You Want
See this midget, yet powerful folding organ, adaptable to any occasion, sweet, rich and full tone. Built strong and durable. It is a big helper.
Send for full description.
BILHORN BROS.
152 Lake St., Chicago, Ill.

Want to save
MONEY?
Send for Cut Rate list of Supplies and Parts
National M. P. Supply Co.
199 3rd Ave., N. Y.

NEW FIELD BIG MONEY EASY WORK
Why don't you think up plots for Motion Picture plays? It's easy, pays up to $50 a week for good work. Men and women. We teach you and help sell plots. Demand unlimited. Send for particulars.
ASS'D M. P. SCHOOLS
908 Chicago Opera House Bldg. CHICAGO

For Sale, Cheap
Two complete No. 5 Power's Machines in A-1 condition
CARR & SCHAD
READING, PA.

Great Reduction
Motion Picture Machines $35 up.
Accessories, Supplies etc.
Parlor Passion Play the new Low price
Send for Supplement 33 containing many Bargains
Harbach & Co. 809 Filbert St., Phila. Pa.

Incandescent Lamps
For Theatres, Parks and Shows
Clear, 6 Cents Colored, 7 Cents
SAFETY ELECTRIC CO.
15 Michigan Ave., Chicago, Ill.

Film Titles, 3 feet, 25 cents
Announcements, 10c. per foot
GUNBY BROS.
199 Third Ave. New York

Sound Effects
In Picture Machine Theaters it is very essential that the imitations and sound effects are of the kind that can be depended upon. We make only practical and serviceable imitations that will give the exact reproduction of the original. We also manufacture Chimes, Tympani, Bells, Xylophones, Drums and accessories
LEEDY MANUFACTURING COMPANY
1055 E. Palmer St., INDIANAPOLIS, IND.

Opera Chairs
The Strongest Made
Most Attractive Designs
PERMANENTLY NOISELESS
Moreover our chair used 3 to 1 of all others combined
There Are Reasons
Large stocks constantly on hand, and we can make prompt shipments of rush orders
Write for Catalog V
American Seating Company
215 Wabash Avenue CHICAGO 19 West 18th Street NEW YORK
BOSTON PHILADELPHIA PITTSBURGH

UNIFORMS
FOR
USHERS, DOORMEN, &c.
We are originators of style and design
Catalogue "M" is ready
The Big House With Little Prices
RUSSELL UNIFORM COMPANY
128 W. 36th Street
NEW YORK
Five doors west of Broadway

Independent Release Dates

AMERICAN.

Feb. 9—On the Installment Plan (Com.).....500
Feb. 9—Too Much Aunt (Com.).....430
Feb. 13—A Quiet Evening at Home (Com.)....1000
Feb. 16—In the Land of Cactus (Dr.).....1000
Feb. 20—The College Sweethirtift (Dr.).....900
Feb. 23—Strategy (Dr.).....980
Feb. 27—The Sheriff's Sweetheart (W. Dr.)...880
Feb. 27—The Silence System (Com.).....200
Mar. 2—College Chums (Dr.).....975
Mar. 6—Hypnotizing a Hypnotist (Com.).....615
Mar. 6—Memories (Dr.).....375
Mar. 9—The Rich and the Poor (Dr.).....1000

ATLAS.

Jan. 25—Irish Hearts (Dr.).....
Feb. 1—His Great Sacrifice (Dr.).....
Feb. 8—Kelly, U. S. A. (Dr.).....
Feb. 15—Coals of Fire.....

CHAMPION.

Feb. 1—Judged by Higher Power (Dr.).....
Feb. 8—At Double Trouble Ranch (Dr.).....950
Feb. 15—Her Three Proposals (Com.).....960
Feb. 22—The Old Man and Jim (Dr.).....950
Mar. 1—A Western Girl's Choice (Dr.).....950

COLUMBIA.

Dec. 24—The Cattlemen's Feud (Dr.).....
Dec. 31—Trapped (Dr.).....
Jan. 7—Queen of the Prairies (Dr.).....

ECLAIR.

Feb. 13—Mr. Faddleaway in on Strike (Com.)..522
Feb. 13—The Elixir of Bravery 424
Feb. 20—The Heart of a Warrior (Dr.).....683
Feb. 20—Hospital for Small Animals (Spec.)....286
Feb. 27—"Punch" (Dr.).....595
Feb. 27—Beware of the Bomb (Com.).....370
Mar. 6—King Phillip The Fair and the Templars (Dr.).....975

GREAT NORTHERN.

Feb. 4—The Criminal Chief's Capture.....
Feb. 11—Found Again (Dr.).....
Feb. 18—The Life of a Muscbik.....
Feb. 18—The False Alarm.....286
Feb. 25—His Great Duty (Dr.).....

IMP.

Feb. 9—The Mirror (Com.).....500
Feb. 9—When the Cat's Away (Com.).....500
Feb. 13—Her Darkest Hour (Dr.).....1000
Feb. 16—The Convert (Dr.).....1000
Feb. 16—Pictureland 1000
Feb. 23—Artful Kate (Dr.).....1000
Feb. 27—A Manly Man (Dr.).....1000
Mar. 2—Army Manoeuvres in Cuba (Edc.)....500
Mar. 2—The Dynamiters (Com.).....500

LUX.

Feb. 3—Back to the Old Homestead (Dr.).....944
Feb. 10—The Orphan's Friend (Dr.).....711
Feb. 10—That Horse Did Run (Com.).....272
Feb. 17—Bronco Bill, the Brave Cowboy (Dr.)..639
Feb. 17—Matilda Lovestruck (Com.).....272
Feb. 24—A Child's Prayer (Dr.).....534
Feb. 24—Matilda Chased (Com.).....854

NEW YORK MOTION PICTURE CO.
(Bison.)

Feb. 7—The Half Breed's Plan.....
Feb. 10—The Salted Mine (Dr.).....
Feb. 14—A Deputy's Honor.....
Feb. 17—A Warrior's Squaw (Dr.).....
Feb. 21—The War of a Red Man (Dr.).....
Feb. 24—Fate of Joe Dorr (Dr.).....

ITALA.
(By N. Y. M. P. Co.)

Feb. 9—John Milton (Dr.).....
Feb. 11—Foolshead at the Kinematograph.....
Feb. 16—Fatal Charm.....
Feb. 18—Who Will Eat the Turkey?.....
Feb. 23—Little Souls.....770
Feb. 25—Foolshead Present .....
Feb. 29—Havana Cigar .....

AMBROSIO.
(By N. Y. M. P. Co.)

Feb. 1—Tweedledum Tries Winter Sports.....500
Feb. 1—The Return from Sea Side Bathing.....500
Feb. 8—The Savoy Cavalry.....500
Feb. 8—Tweedledum as a Detective.....500
Feb. 15—The Demon .....
(By N. Y. M. P. Co.)
Feb. 22—Redeeming Angel .....

NESTOR.

Jan. 25—The Man in 23 (Com.).....980
Feb. 1—The Bridal Trail (Dr.).....1000
Feb. 8—The Transgressor (Dr.).....1000
Feb. 15—The Light Beyond (Dr.).....1000
Feb. 22.—His Father's House (Dr.).....998
Mar. 1—The Professor's Romance (Com-Dr.)..990

POWERS PICTURE PLAYS.

Feb. 11—A Trip Through Mexico (Scenic)....
Feb. 14—An Unforeseen Complication (Com.)..
Feb. 18—Heavenly Southern Skies (Dr.).....
Feb. 21—What Would You Do (Com.).....
Feb. 25—Across the Mexican Border (Dr.)....
Feb. 28—The Call of the Heart (Dr.).....950
Mar. 4—Home Sweet Home (Dr.).....950

RELIANCE.

Feb. 1—A Brass Button.....900
Feb. 4—The Command From Galilee.....900
Feb. 8—The School Ma'am's Courage.....900
Feb. 11—The Little Avenger.....
Feb. 15—Three Men (Dr.).....
Feb. 18—Sonle Courageous.....
Feb. 22—A Plain Tale .....
Feb. 25—Ever The Accuser .....

REVIER.

Jan. 4—For Better Or Worse (Dr.).....
Jan. 11—The Goosecreek Claim (Dr.).....
Jan. 18—For the Child's Sake (Dr.).....500
Jan. 18—You Try It (Com.).....500

REX.

Feb. 16—A Heroine of '76 (Dr.).....910
Feb. 23—The Story of a Prayer Rug (Dr.).....

SOLAX COMPANY.

Feb. 3—Ring of Love (Com.).....
Feb. 10—Mixed Pets (Com.).....
Feb. 17—Corinne in Dollyland (Com.).....
Feb. 24—Love's Test (Dr.).....
Mar. 3—A Costly Pledge (Com.).....
Mar. 8—Out of the Arctic (Dr.).....

THANHOUSER.

Feb. 10—The Necklace (Dr.).....
Feb. 14—For Her Sake (Dr.).....
Feb. 17—Checkmate (Dr.).....
Feb. 21—For Washington (Dr.).....1000
Feb. 24—A Newsboy Hero (Dr.).....1000
Feb. 28—The Little Mother (Dr.).....
Mar. 3—Stage struck (Dr.).....

YANKEE.

Feb. 10—Was She Justified (Dr.).....
Feb. 13—Condemned to Death (Dr.).....
Feb. 17—Her Birthday Surprise (Com.).....
Feb. 20—A Life-Time Penance (Dr.).....
Feb. 24—The Woman Who Dared (Dr.).....
Feb. 27—All for Gold (Dr.).....
Mar. 3—The Abduction of Parson Jones (Com.)

A "W" before the words drama and comedy specifies that it is a Western drama or a comedy.

THIS WEEK'S PROGRAMME OF INDEPENDENT FILMS.

Monday, February 20.

American—The College Spendthrift (Dr.).....990
Eclair—The Heart of a Warrior (Dr.).....683
Eclair—Hospital for Small Animals (Spec.)...286
Imp—Pictureland 1000
Yankee—A Lifetime Penance (Dr.).....

Tuesday, February 21.

Bison—The Way of a Red Man (Dr.).....
Powers—What Would You Do? (Com.).....
Thanhouser—For Washington (Dr.) 1000

Wednesday, February 22.

Ambrosio—Redeeming Angel .....
Champion—The Old Man and Jim (Dr.).....950
Nestor—His Father's House (Dr.).....998
Reliance—A Plain Tale .....

Thursday, February 23.

American—Strategy (Dr.).....980
Imp—Artful Kate (Dr.) 1000
Itala—Little Souls 770
Rex—The Story of a Prayer Rug (Dr.).....

Friday, February 24.

Bison—Fate of Joe Dorr (Dr.).....
Lux—A Child's Prayer (Dr.).....534
Lux—Matilda Chased (Com.).....354
Solax—Love's Test (Dr.) .....
Thanhouser—A Newsboy Hero (Dr.).....1000
Yankee—The Woman Who Dared (Dr.).....

Saturday, February 25.

Great Northern—His Great Duty (Dr.).....
Itala—Foolshead Present .....
Itala—Havana Cigar .....
Powers—Across The Mexican Border (Dr.).....
Reliance—Ever The Accuser.....

FOR SALE 1,000 ft. reels of film, 90c. to 25c. ft. Moving picture theatres cheap; will buy same. Edison, Power's, Lubin new machines $100; used Motiograph, $200; Model B, gas outfits, $25; $65 electric reducers, $30; song sets, $1. Will trade new machines for old ones; will buy films, machines, Passion Play.
H. DAVIS, Watertown, Wis.

FOR SALE, CHEAP
A good combination Picture and Vaudeville Show in a booming Oklahoma city of 12,000 people. Seats 300 people; steam heat, inclined floor, good stage and scenery. Well decorated and handsomely lighted. New Power's five and a Mercury Arc Rectifier; also a handsome lobby. Well located on the main business street. Everything new.
Address 523 Washington Avenue CHICKASHA, OKLA.

MR. M. P. MAN:
EVERY DAY A BIG DAY
When you adopt the "Big Four" Receipt Plan. Hundreds of shows in all parts of the country are now using it. **MAKING GOOD** with everybody. **NOT** a costly gift or bungling contest scheme, but a **LIVE,** unique Ticket Manipulating Plan that will **STIR THEM UP** and keep them interested in **YOUR** Show. Let us tell you about the "Big Four" Crowd-Getter. Get "Busy-Ness." Write now. Address Dept. M-5.
Business Manufacturing Co.
FORT WAYNE, IND.

If you are in the Market for
SECOND HAND FILMS
Write to the largest and most reliable Dealers and Importers of these goods in the U. S.
International Film Traders
German Savings Bank Building
147 Fourth Avenue. NEW YORK CITY

EAGLE FILM EXCHANGE
WE BUY the entire output of the Independent manufacturers. Ask about our Three-locked reel system.
Posters free. Prompt service. Day and night service Write, wire or phone
143 NORTH EIGHTH STREET, PHILADELPHIA, PA

G. W. BRADENBURGH

CINEMATOGRAPH FILMS

233 North 8th Street ::: Philadelphia, Pa.

PHONE, MARKET 334

Cable:—Brad-Films Phila., Code:—A. B. C. 5th Edition

Bargain List A-1 Condition

Kean or the Prince and the Actor. (G. Northern) $35.
A Child's Judgment. (Imp.) $35.
Cheyenne's Love for Sioux. (Bison) $35.
Gounad's Ave Maria. (Ambrosio) $35.
The Woman Hater. (Powers) $35.
So Runs the Way. (Reliance) $35.
The Wild Flower and the Rose. (Thanhouser) $35.
The Revolving Door. (Imp.) $35.
A Windy Day—A Chosen Marksman. (Italia) $35.
Aspirations of Gerald & Percy. (Imp.) $35.
The Poor Student. (Imp.) $35.
Regeneration. (American) $35.
A Brave Western Girl. (Bison) $35.
The Big Drum—The Dog Keeper. (Italia) $35.
The Woodsman. (Nestor) $35.
A Plucky Western Kid. (Powers) $35.
Value Beyond Price. (Thanhouser) $35.
John Halifax. (Thanhouser) $35.
Rip Van Winkle. (Thanhouser) $35.
The Girl He Left Behind Him—The Iron-Clad Lover. (Thanhouser) $35.
In the Czar's Name. (Yankee) $35.
Western Justice. (Yankee) $35.
A Fight for Millions. (Yankee) $35.
All the above reels posters FREE.

Nero, The Burning of Rome. (Ambrosio) $20.
The Gamin—Sorry, Can't Stop. (Eclair) $20.
Son of the Wilderness. (Ambrosio) $20.
The Last of the Stuarts. (Cines) $20.
The Farmer's Son. (Italia) $20.
Delights of the Shoot. (Italia) $20.
The Time Lock Safe. (Imp.) $20.
Generosity of an Indian Chief—Colonel's Boot. (Eclair) $20.
Father's Baby Boy—Butcher's Bill. (Hepworth) $20.
Fighting Parson. (Nestor) $20.
Necklace of the Holy Virgin—A Beggar's Ride. (Eclair) $20.
A Daughter's Devotion. (Cines) $20.
Good for Evil. (Eclair) $20.
The White Jar. (Italia) $20.
The Convicting Shawl. (Duske) $20.
White Princess of the Tribe. (Champion) $20.
Legally Dead. (Powers) $20.
After the Fall of the Eagle—Theater of Phenomenos. $20.
From Kidnapper to Rescuer. (Eclair) $20.
Who Owns the Coat—Massinelle Loves the Ball. (Italia) $20.
The Bubble. (Italia) $20.
Lieutenant Rose. (Clarendon) $20.
Heir of Chavers Court Castle. (Eclair) $20.
A Game for Two. (Imp.) $20.
His Second Wife. (Imp.) $20.
Count of Monte Cristo. (Ambrosio) $20.
The Black Hand. (Pathe) $20.
Man in the Iron Mask. (Cines) $20.
Catherine, Duchess of Guina. (Italia) $20.
After Storm Comes Sunshine. (Hepworth) $20.
A Rural Romeo. (Imp.) $20.
The Governor's Daughter. (Thanhouser) $20.
The Little Hero of Holland. (Thanhouser) $20.
Boys' Half Holiday—Foolshead as Hero. (Italia) $20.

Films at Ten Dollars per Reel. (NO POSTERS.)

Love Wins at Last—The Would-Be Champion.
Child Benefactor.
Fight for Honor—Chase for a Bike.
Sheep with Six Feet.
Naval Gymnasium—Foolshead is Curious.
His Last Deserts—Warrior Bold.
Secret Service Woman.
A Telepathic Warning.
Chimney Sweeps Dream—Interrupted Rendevous.
New Sign of Globe Hotel—In Peru.
Manon Lescaut—How the Page Boy Cured the Flirt.
A Close Call.
Tyrant's Dream—An Enterprising Florist.
Beautiful Barcelona—New Burglar Alarm.
Spike's Last Battle.
Tempered With Mercy—In Love With a Picture Girl.
Cowboy and the Lieutenant.

Titles made on Eastman material, 9c. per foot. Any films not listed please make inquiries for, as the above is only a small part of our stock. All films are inspected by us before released, no scratched or worn out films offered. All films sent C. O. D., with privilege of examination on receipt of express charges. Agents wanted for

MR. OPERATOR

You Want to Make Some Extra Money

SO DO I

Write Me for Particulars at Once

Give me your exact voltage, cycles, make of machine, length of throw, size of picture and make of carbons. If you have a current saver, state make. I will do the rest. Address Department W.

J. H. HALLBERG
36 East 23d Street New York City

For Rent

1000 Reels of Film

$1.00 per day Each

WRITE IMMEDIATELY

Alamo Film Exchange

Maison Blanche Building, Canal and Dauphine Streets New Orleans, La.

You pay express charges both ways.

LIGHT EFFECTS

Everything Electrical for Theatres, Parks, Productions and Vaudeville Acts.

UNIVERSAL ELECTRIC STAGE LIGHTING CO.

Kliegl Bros.

1393-5 Broadway, New York City

Moving Picture Supplies

We are the largest dealers in Moving Picture Supplies and Machine Parts in the United States. We are also the largest jobbers of "Bio" and "Electra Pink Label" Carbons, and always carry a large stock for immediate delivery.

WRITE FOR LIST

American Moving Picture Supply Co.

110 Fourth Ave. New York City

CROWD YOUR HOUSE

GET BUSY

PICTURES OF FAMOUS

Schenk Trial

Be a Live Wire

GET THE MONEY

BEST EVER

Twenty-five Dollars Rental for Three Days.

Ten Dollars refunded on return of Pictures.

Lithographs, Posters, Banners, Announcement Slides and other Advertising matter.

Our Corps of Artists and Photographers, right on the ground, secured all interesting features of the trial.

This will not conflict with your present service, approved by all.

Immediate shipment on receipt of money order.

Pittsburg Film Exchange

America's Largest Film Renters

332 Third Ave., Pittsburg, Pa.

The Chautauqua Film Exchange

Get Ready to Use the BEST Service.
Releases Begin Soon

Write to-day for our list and terms

356 Dearborn Street - CHICAGO, ILL.

THE PHILADELPHIA FILM EXCHANGE, 934 Arch St., Philadelphia
The Largest Independent Exchange in the East. The house where you can get quality and a square deal. We buy the entire output of the Sales Company. A trial will convince you. Open day and night. Call, write or phone.
Baltimore Office 610 East Baltimore Street Baltimore, Md.

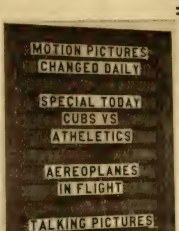
GUNDLACH
Projection Lenses
Will Improve Your Picture
make it sharper and increase the illumination
TO ORDER, give the height and width of the screen, width of picture wanted and distance from lens to center of screen. State make of machine.

A complete stock is carried by
NICHOLAS POWER COMPANY, New York
ENTERPRISE OPTICAL MFG. CO., Chicago
Every lens is sold subject to approval
Gundlach-Manhattan Optical Company
808 Clinton Ave., So. Rochester, N. Y.

SONG SLIDES
Non-Breakable—Non-Inflammable
Colored Song and Announcement Slides
Patent Applied For
Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold only by the original inventors. None others genuine.
NORTH AMERICAN SLIDE CO., 143 North 8th Street PHILADELPHIA, PA.
SONG SLIDES

Annual Subscription to Moving Picture World $2.00 in U. S., Canada $2.50; Foreign Countries 3.00.

OPERATORS WANTED
Refer to back issues of M. P. World.
Improve your pictures.
Improved star, cam, arbor and sprocket, $12.00 (Powers, Edison, Motiograph, Lubin)
Above outfit will make any two-pin movement as good as one pin. Write to-day.
E. W. LAVEZZI, - - 3042 N. Ashland Ave. Chicago



SAVE MONEY
and use our
Program Board
with Interchangeable Porcelain Letters
Make your own Program
You cannot afford to be without one.
Announcements quickly changed.
Prices and full particulars on application.
Agents Wanted.
THE CAMBRIDGE TILE MFG. CO.
COVINGTON, KY.

MOVING PICTURE EXHIBITORS
Do you buy your supplies where you can save the most money?
Through our system of buying and selling we can save you at least 40 per cent.
Is your name on our ledgers? If not, why not?
Reel Carrying Cases. Heavy metal, prettily oxidized with leather handle and straps. 3 reels, 1 reels, 4 reels, $1.35, $1.75, $2.50 each respectively.
Spot Lights. We guarantee this article to be second to none. Suits all focuses. Price complete, $34.00. Color Wheel to suit, $4.00.
Imported Condensors. Pure crystal white, 6¾ in. and 7¾ in. focus.
Lamps. A. No. 1. 60 cds. dozen. **Magazine Rollers,** etc.
Descriptive circulars sent upon receipt of your name and address.
ROYAL MOVING PICTURE SUPPLY CO. 1346 Moore St. Philadelphia

HENRY BELMAR
Dramatic Director
POWERS PICTURE PLAYS
Author and Producer of the following Photoplays:

The Cattle King of Arizona	**The Call of the Heart**
The Angel of His Dreams	**A Gamble with Love**
Beneath Southern Skies	**Come Back to Erin**

Can use short cast scenarios of every description.
HENRY BELMAR, 2779 Webster Ave., New York City

YANKEE FILMS
MONDAY, FEBRUARY 27,
"All for Gold"
A Western Drama
FRIDAY, MARCH 3,
The first of the World-Tour Series
"The Abduction of Parson Jones"
A Comedy on Land and Sea
YANKEE FILM CO.
344 East 32d St. New York City

THE ONE BEST SOUVENIR
S. R. O. EVERY NIGHT
5c. EACH
$5.00 Per Hundred

This beautiful Souvenir Spoon is guaranteed Solid Silver Plated French Gray Finish and the latest design Write today for sample and 3 plans that will fill your house to capacity.
UNITED STATES FACTORIES CO. MANUFACTURERS **40 Dearborn Street, Chicago**

Corcoran Moving Picture Tanks

Develop your films to perfection. **Save Time and Reduce Your Expenses** by using a **"Corcoran Film Development Tank."** All up-to-date houses are now installing the "Corcoran System."

SEND FOR PRICE LIST No. 4.

A. J. CORCORAN, Inc.
No. 15 John Street - - - N. Y. City

Imitators will always trade on the reputation of the best

"AGFA METOL"

has many imitations, but none near enough to warrant your discarding **"AGFA."** Quality uniform and of a guaranteed chemical purity.

ASK

BERLIN ANILINE WORKS, 213-215 Water Street New York

LOUISE M. MARION'S
Great Novelty of
ILLUSTRATED POEMS
Patriotic and otherwise
Also her attractive comedy play

MONEY! MONEY!! MONEY!!!
is a great drawing card for
THEATERS, CLUBS, ETC.
Terms reasonable
Operator furnished when desired
Attractive painted posters and slides made from life models supplied free of charge

LOUISE M. MARION
321 West 23d St. New York City

GENRE MOTION SLIDES

The Technical World and Popular Mechanics have seen fit to go thoroughly into details of the Genre Motion Slide and in the coming issues will be found unpaid, unbiased and explicit details of the most wonderful slide ever made. The aforesaid magazines appreciate the invention, consequently they do not want anything in return for their efforts to acquaint the public with the latest great discovery.

GENRE TRANSPARENCY CO.
507 North Clark Street Chicago, Ill.
Sole Manufacturers for the U. S.

THE "STANDARD"

The Machine That Gives Results

FULLY GUARANTEED

Another big advantage is our lamp and lamp-house. The former has more adjustments than any other on the market, insuring a perfect light at all times. The latter is larger, roomier, and, with a door on either side, top and back, more accessible. Condensers can be removed and replaced in one minute.

AMERICAN MOVING PICTURE MACHINE COMPANY
101 BEEKMAN STREET - - - - - NEW YORK

Model 1911 Lense Lamp

IT CAN NEVER BIND

For spot or Flood instantly

THE GLOBE ELECTRIC SPECIALTY COMPANY
363 West 42nd Street, New York City
Everything Electrical for the Theatre

H. F. HOFFMAN

Lecturer of Special Releases
New York City and Vicinity

Care Moving Picture World
Telephone 1344 Gramercy

Lecturing Buffalo Jones Pictures Now

READY FOR DELIVERY

Moving Picture World
BOUND VOLUME, No. 7.

July to December, 1910

TWO DOLLARS EACH, $2.00
Express charges collect

COMPENSARC

This Machine cuts 2/3 from your Light Bills

Mr. Manager

If you are on a 110 or 220 volt circuit and you are using a rheostat to reduce the voltage to 35 at the arc in your lamp, you are paying for 2/3 more "juice" than you are actually using. Can you afford to waste all this energy supplied from the line, over and above what you really need?

The Fort Wayne Compensarc

saves all this waste by reducing the voltage without losing any: makes a clearer, whiter, steadier light, and eliminates all danger of fires caused by overheated rheostats.

We have a little 22 page booklet "Compensarc vs. Rheostat" that we want to send you. It will tell you plainly how you can make a big saving and a better light. Send us your name and address.

FORT WAYNE ELECTRIC WORKS
1402 Broadway
Fort Wayne, Indiana

Send TODAY for our FREE descriptive booklet

IN CORRESPONDING WITH ADVERTISERS, KINDLY MENTION MOVING PICTURE WORLD

MOVING PICTURE MACHINES

Stereopticons, Slides, Accessories

CHAS. M. STEBBINS
1028 Main St.
KANSAS CITY, MO.
Large Line of Edison Goods
Established 1899

"SILVERLIGHT"

Aluminum Motion Picture Curtain

Extraordinary Features Are: Permanent Brilliancy, Economy, Flexibility
Non-cracking, Safety, Strength. Send for circular
Ralph J. Golsen Supply Co. 84 Wabash Ave., Chicago

St. Patrick's Day SOUVENIRS

No. 1. Metal Shamrock, long pin	$ .75
No. 2. Silk Spun Shamrock, Fancy Gilt Harp	1.50
No. 3. Silk Bow Shamrock, Gilt Harp Pin, fancy	2.00
No. 4. Satin Ribbon Rosettes, 2 Colored Buttons	5.00
No. 5. Shamrock, Red Rose Center and Pin	1.15
No. 7. Large Fancy Silk Bow and Horseshoe Pin	2.00
No. 11. Cupid Harp Bow, Shamrock Spun Silk	2.00
Celluloid Button & Green Hat Any One Seen	.25
No. 21. Buttons and Streamers	2.00
Buttonhole Irish Flags, gross lots only	1.25

Large Catalogue FREE. Sample line $1.00.
No goods C. O. D. Money order must be in full.

NEWMAN MFG. CO., Cleveland, Ohio

DON'T BLAME YOUR SINGER

How can you expect them to do a song justice, when it arrives each evening from your film exchange, just in time for your opening programme? We will ship an entire week's supply in one consignment, thus enabling your singer to rehearse each song thoroughly. Time lost in transit not charged for. Rate, 25c. per set.

CHICAGO SONG SLIDE EXCHANGE
Sixth Floor, Portland Block
107 Dearborn St., Chicago, Ill.
Dept. 1

WHY SEND TO EUROPE FOR
FILM PERFORATING DIES

When we can make them for you?
High-class repairing and alterations on Foreign Machines.

THE A. DEWES COMPANY
249 Centre Street, NEW YORK
Phone, 2351 Spring

READY FOR DELIVERY—Moving Picture World
BOUND VOLUME No. 7
July to December, 1910
TWO DOLLARS, EACH, $2.00 Express charges collect

H. F. HOFFMAN
Lecturer of Special Releases
New York City and Vicinity
Care MOVING PICTURE WORLD
Telephone 2344 Gramercy

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices — Best Work — DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

The J. C. Coghlan Company
41 Union Square West NEW YORK CITY
Broadway and 17th St.

Second-hand Independent Films, all makes, 60 and 90 days old

The largest dealers in new and second-hand Association and Independent Films in the United States.

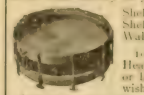
SECOND-HAND FILM
$5.00 per reel upwards
NEW FILM
CAMERAPHONE FILM
new, with two sets records

All goods shipped subject to examination and partial acceptance on receipt of deposit covering express charges.

Complete lists sent free upon request

NEW ENGLAND EXHIBITORS
Can furnish you high-grade service. Best film on the best terms and conditions.
Prompt operating Guaranteed.
THE PARK FILM COMPANY
1188 Main Street, Bridgeport, Conn.
W. M. Lovelton Prop.

Drummers
This high grade Orchestra Drum direct from factory to you for $10.00



Shell 9x14 Solid Maple
Shell 9x15 Rosewood or Walnut
10 Rods Kangaroo Heads Send U. S. Money or Express order. If you wish C.O.D. send sufficient to guarantee Express charges.
E. P. ZEIDLER DRUM CO. 1040 E. CLEVELAND OHIO

THE ENTERPRISE MODEL B
Portable Calcium Gas Outfit
is the only Substitute for Electricity for projecting Motion Picture or Stereopticon Views and is the
Only Satisfactory Portable Outfit
because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.
"OXONE" in SQUARE CAKES is most Satisfactory for the production of Oxygen Gas. Send for particulars.
For Sale by Dealers.
MANUFACTURERS AND SALES AGENTS
Enterprise Optical Mfg. Co. 564 and 572 W. Randolph Street, CHICAGO

Annual Subscription Moving Picture World $2.00

SPECIAL ROLL TICKETS
The Big Ticket. Any Printing Any Colors

5,000	$1.25	20,000	$4.60	80,000	$7.80
10,000	$2.60	25,000	$5.80	100,000	$10.90

Get the Samples Stock Tickets, 6 Cents
NATIONAL TICKET COMPANY - - - Shamokin, Pa.

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2

The Kauffman Manufacturing Co.
ASHLAND, OHIO

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill.
Branches in all leading cities

CHEAP

STEEL FRAME
THEATRE CHAIRS
ABSOLUTELY
NON-BREAKABLE

Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs
Also seating for Out-of-door use.

Address
Dept. W.

STEEL FURNITURE CO., GRAND RAPIDS, MICH.
New York Office: 180 Fifth Avenue
Boston Office: 224 Congress Street, Boston, Mass.

The Automatic Theatre Chair

It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre Chair.
If you have not seen our latest models, investigate.
Write today for circular A.

THE HARDESTY MFG. CO
Canal Dover, Ohio, U. S. A.

FILMS FOR SALE. 50 Reels of Films
$8 to $16 per Reel
Second-hand one pin Edison machine, $100.00
Mayer Silverman, 105 4th Ave., Pittsburg, Pa.

Opera and Assembly Chairs

Most popular-priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave. and 43d St. - New York, N. Y.

The
Independent Film Exchange
of Pittsburg, Pa.

The Pioneer Independent Exchange of Western Pennsylvania buying the output of the Sales Company.

We have a few choice runs that we can let out at reasonable prices. Write us.

INDEPENDENT FILM EXCHANGE, Inc.
A. S. DAVIS, Manager
415 Ferry Street, PITTSBURG, PA.

WE WANT

ONE THOUSAND

Moving Picture Men

to operate PREMIUM pin machines and get rich, or if already so, to get more wealth. Why not you? PREMIUM pin machines have become an institution in every candy store. By placing a machine in your retailer's store you will monopolize his trade and squeeze out competition.

Mr. Flint of Mo. writes: "Kindly accept thanks for introducing me to a gold mine."

Ten machines will support you. Fifty machines operated will prove a mortgage lifter to you.

We make them out of Oak or Metal.

Percentage of winners arranged so that from every twenty dollars deposited in the machine twelve dollars will be your profit. If so advised, will make it still more.

Write to-day for exclusive territory to

PREMIUM VENDING COMPANY
56-58 WALNUT ST. PITTSBURG, PA.

WE CAN HURRY

YOUR ORDER OUT. STAFFORD Chairs excell all others.

HEAVY FIVE PLY

seats and backs.

The last-forever kind, that you are using long after you have forgotten the price.

STEEL CHAIRS TOO

We carry several kinds of good chairs in stock, all guaranteed.

ASK FOR CATALOG 205

E. H. STAFFORD MFG. CO.
CHICAGO, ILL.

OPERA CHAIRS

The Latest in Seats	GET OUR PRICES Before You Buy — Largest Variety — Lowest Prices	The Best in Seats

GEO. W. BENNETT
744 West 5th Street
CINCINNATI OHIO

Announcement Slides
Advertising Slides
Songs Illustrated
THREE STAR SLIDE CO.
Rooms 523-4
225 Dearborn Street :: Chicago, Ills.

Three reasons why you should buy this machine now. 1st—Because it will save its cost in a few months. 2nd—Because it will increase the receipts. 3rd—Because it will last for years.

THE MORTIMER FILM CLEANER

Cleans quick. Dries more fast. Plenty of other things to say. Send for booklet.

FIDELITY BUILDING
Portland, Maine

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
208 East Jackson Boulevard
CHICAGO.

WURLITZER
Automatic Musical Instruments

Concert Pianorchestra

They do the work of expert musicians and reduce your operating expenses.

Wurlitzer is the world's largest manufacturer. We supply the U. S. Government with musical instruments. Write for big new 84-page catalogue showing the only complete line of self-players, from a small electric piano to an automatic orchestra representing 35 musicians. Easy time payments.

THE RUDOLPH WURLITZER CO.

CINCINNATI, 117 to 121 E. 4th; NEW YORK, 25 and 27 W. 32d (bet. B'way and 5th Ave.); CHICAGO, 266 and 268 Wabash Ave.; PHILADELPHIA, 1835 Chestnut; ST. LOUIS, 912 Pine; CLEVELAND, 206 Prospect Ave. S. E.; COLUMBUS, O., 57 E. Main.

Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good, moonshamatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE 75 CENTS

Also latest cue music (series 1909) for 10 parts and piano, $1.00.

1-4 discount on both numbers.

CLARENCE E. SINN
1501 Sedgwick St. CHICAGO, ILL.

OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses. Look from a keyboard as a [illegible] to 26 [illegible] to order. Famous DeA Bells and chimes [illegible] including [illegible] and [illegible].

J. C. DEAGAN
3800-3810 N. Clark St. CHICAGO, ILL.

NEW SLIDES

For the following Songs—JUST OUT

My! What a Funny Little World This Is!
In Winter.
When the trees are dressed in crimson and in gold.
King Chanticleer.
Killarney, my Home o'er the Sea.
Dancing Starlight.
Broncho Nell.
For Killarney and You.
My Country Has First Call.
Mandy Lou.
Dolores.
The Best Place of All.
The Moon Swings Low
Springtime Brings Roses and You.
You're the Sweetest Girl in All This World To Me.
Moonlight, Dear.
We've Kept the Golden Rule.
If Your Heart knew a Heart Like Mine.
Be My Sweetheart.

De WITT C. WHEELER
120 W. 31st St. New York City

Correspondence Course. Special rates to the trade. Send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $25 position.

We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00.

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It

If you're Doing Not Figuring

EUGENE CLINE
57 and 59 Dearborn St., Chicago

BIO CARBONS

INSIST ON GETTING THEM.

Nearly every important Film Exchange and Supply Dealer can furnish them.
Most of them are glad to do so, because BIO Carbons invariably convince the user of their superiority.

If your dealer tries to palm off something "just as good," remember, "there's a reason."

As the BIO Carbon is made and sold with a single eye to *quality*, we cannot hope to obtain the coöperation of the dealer to whom *price* is everything.

Look up the BIO dealers in your town. You will find them the straightest, squarest men in the business—not because they handle BIO Carbons, but because it takes a straight, square man to resist the lure of price and stand for *quality—first, last, and all the time.*

Buy a sample package of BIO Carbons *today*. Give them every test you know of. Test them for *burning life* especially. You will find that they last from 25% to 40% longer than any other carbons.

You can pay 10% *more* for BIO Carbons and still save 15% to 25%, besides getting a whiter, steadier light.

You will remember the quality long after you forget the price.

Charles L. Kiewert Company

Largest importers of Flaming Arc Lamps and Carbons in America

39 Cortlandt St., New York

190 Fremont St., San Francisco, Cal.
58 Plymouth Court, Chicago, Ill.
114 Huron St., Milwaukee, Wis.
309 Carson St., Pittsburg, Pa.
15th & Pine Sts., St. Louis, Mo.

CALCIUM GAS

Compressed in drums ready for operation for Moving Picture Shows where electricity cannot be had. **Absolutely pure gas. Prompt shipments, freight or express.**

WRITE FOR OUR TERMS

Complete stock of repair parts for machines and supplies.

ERKER BROS. OPTICAL CO.
604 Olive St., St Louis, Mo.

"TRANSPLENDENCY"

Produces the Brightest and Clearest Pictures You Ever Saw.

Is Less Current. Theatre Fully Illuminated During Projection. Send for Circular. Operators and Managers Wanted on Agents' Method saving commission.

THE BENJAMIN-GENTER CO.
Newburgh, N. Y.

Film Announcement Titles

Any of the following Announcements sent by mail upon receipt of price:

That's All. Good-Night—15 ft.
Hand Colored Trick Film..... $2.00
(Same Black and White) 1.50
Entire Change of Program To-morrow—10 ft.
Hand Colored 1.50
(Same Black and White) 1.00
We thank you for your patronage and ask you to call again—20 ft.
Hand Colored 3.00
(Same Black and White) 2.00
Next Show in Five Minutes—10 ft.
Hand Colored 1.50
(Same Black and White) 1.00
Will the Ladies Please Remove Their Hats so Others Can See? 20 ft.
Hand Colored, Trick Film - $3.00
(Same Black and White) - 2.00

Send for prices on our 1- to 5-Film Contract.

French American Producing and Manufacturing Co.
918 Madison St., CHICAGO, ILL.

10 Cent Show Souvenir

Full-Sized Tea Cup and Saucer

CUP, 3¾ x 2 in. SAUCER, 5⅜ in.

Thin transparent china, Japanese decoration. Give the out-at-once-show and announce that the saucer to match will be given at some future show. This keeps them coming. The best attendance booster ever.

Full Size, $3 per dozen. Small size, two per dozen

Samples of either mailed for 15c.

Cash deposit must accompany all C. O. D. orders

Catalog and attendance-increasing plans FREE

Takito, Ogawa & Co., 166 E. Lake St., Chicago

3363 SECOND HAND OPERA CHAIRS

GOOD AS NEW

SOME FULL UPHOLSTERED; SOME PART UPHOLSTERED; SOME VENEER AND SOME PORTABLES

WRITE AT ONCE **LOCK BOX 332**

Builders & Traders Exchange, Chamber of Commerce Building, Chicago, Ill.

Save Tickets

AND

Eliminate Choppers

at the entrance to every
Theatre and Amusement Place

GET THE COUNT WITH

JONES DUPLEX CHECK GATE

and you GET all the money

Ask us to send you further details

JONES CHANGE REGISTER CO.
INCORPORATED
18 BROADWAY NEW YORK CITY

You May Get

REEL GOODS

At Any
Film Exchange

BUT
For The

Real Reel Goods

Deal With
The

WASHINGTON
Paramount Film Co.

G. H. WALKER, Mgr.

428 Ninth Street, N. W. Washington, D. C.

"Mirror Screens" Glass Curtains "Transparent Screens"

Daylight Pictures

Perspective and Clearness.

Rests the Eyes

New Process of Manufacturing makes them more perfect and more wonderful than ever.

We can tell you how to pay for one in two weeks by increased receipts.

CURTAIN OR WHITE WALL GLASS CURTAIN

Are you required to throw your picture from the rear?

Our new **TRANSPARENT SCREEN** has the world beat.

Nothing like it on the market.

Be the first in your city.

Like the "Mirror Screen" it is a Joy and Money Getter

Address all communications to

MOTION PICTURE SCREEN CO.

SHELBYVILLE, INDIANA

COME AND SEE

You are invited to visit my very modern demonstration room, equipped with an asbestos booth and mirror screen, where all apparatus is shown in actual use.

Asbestos Booths, Mirror Screens, Post Card Projectors, Home Moving Picture Machines, Edison Kinetoscopes, Single Stereopticon and dissolving Advertigraph Automatic Stereopticon, carrying 21 slides for window advertising, requires no operator or attention.

REPAIR DEPT.—GENUINE PARTS

HARRY A. MACKIE

853 BROADWAY NEW YORK CITY

CORNER 14th STREET

Vol. 8, No. 9 March 4, 1911 Price, 10 Cents

THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS
NEW YORK

POWER'S—*The Magic Name*

Real, hard, practical advantages for the exhibitor are revealed in Power's Cameragraph No. 6. This may sound like fiction but the experience of fifteen hundred exhibitors proves beyond contradiction that Power's No. 6;—

Projects an absolutely steady picture without a trace of flicker.

Is the most substantially constructed projecting machine in the world (the only one absolutely guaranteed).

It runs smoother, quieter and longer than any other machine.

There are other reasons why you should use it, but aren't these enough?

Just think it over and you'll agree with us that it "Pays to Purchase a Power's." Full information cheerfully given.

Write us for Catalogue G.

NICHOLAS POWER COMPANY

For thirteen years the leading makers of moving picture machines

115-117 Nassau Street New York

"ROBERT EMMET" IS COMING

STILL Asking STILL Asking STILL Asking STILL Asking

THE THANHOUSER FOR WO-A-WEEK?

RELEASED TUESDAY, MARCH 7

An Oddity That IS

THE MUMMY

will afford you about fifteen minutes of as brisk entertainment as anyone could wish for. It's something new in the line of trick film—it's a novelty in the way OF NOVELTIES. From the time the mummy pops out, alive, from her coffin, to her appearance at the altar as the "Egyptologist's" blushing bride you are given a series of funny surprises that will leave you in laughing bewilderment. But laugh your loudest! Don't you know one of the first missions of the motion picture is to GET YOU TO LAUGH? Then help the picture's mission!

No. 191. Code Word, Mum.

RELEASED FRIDAY MARCH 10

The Best "Bunco Story" in a Long While

THE SPIRIT HAND

had a grasp that was guaranteed to get the money for the sharpers behind it. Certainly it was the shrewdest get-rich-quick device that bunco steerers ever employed and you'll think it a pity that said steerers didn't put their brains to better use. The evolver of such a scheme as theirs, working on lawful and legitimate lines would be a Morgan or a Rockefeller in the natural order of things. But we are not advertising the get-rich-quick business. If the sharpers hadn't met Nemesis in the form of a mere pretty girl we shouldn't have made this mighty entertaining story public.

No. 192. Code Word, Spand.

The Thanhouser News the "Exhibitor's Guide," sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Drop a card to PUBLISHER, THANHOUSER NEWS, NEW ROCHELLE, N. Y.

The Thanhouser Photoframe consisting of portraits of the famous Thanhouser "Stock," framed in solid oak, mission finish, 34 inches in width and 44 inches in depth, with glass and easel (6 feet high) GOES TO YOU FOR $3.50 with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling THE GREATEST LOBBY-DISPLAY BARGAIN EVER KNOWN.

For System's Sake address Art Dept.

THANHOUSER COMPANY

NEW ROCHELLE NEW YORK

"ROBERT EMMET" IS COMING

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

UNEXCELLED PROGRAM

EVERY MONDAY
AMERICAN—American Film Manufacturing Company
ECLAIR—Eclair Film Company
MP—Independent Moving Pictures Company
YANKEE—Yankee Film Company

EVERY TUESDAY
BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY
AMBROSIO—New York Motion Picture Co.
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
DAVESTOR—David Horsley
RELIANCE—Carlton Laboratories

EVERY THURSDAY
AMERICAN—American Film Manufacturing Company
MP—Independent Moving Pictures Co.
NESTOR—New York Motion Picture Company
NEX—Nex Moving Picture Mfg. Company

EVERY FRIDAY
BISON—New York Motion Picture Company
LUX—R. Prieur
SOLAX—Solax Company
THANHOUSER—Thanhouser Company
YANKEE—Yankee Film Co.

EVERY SATURDAY
CAPITAL—Capital Film Co.
GREATNORTHERN—Great Northern Film Co.
NESTOR—New York Motion Picture Company
POWERS—The Powers Company
RELIANCE—Carlton Laboratories

THE FALL OF THE "MIGHTY"

is an interesting chapter in the history of progress. These fallen "mighties" are usually self-constituted, self-appointed. They never consider that they must ultimately be subjected to the workings of the inexorable law of Rise and Fall, Growth and Decay. The courts of America are powerful influences, and they have told the self-appointed "mighties" of the picture business that they have shaped the destinies of the industry to the benefit of their own pockets long enough. It means *INDEPENDENCE* for the exhibitor. The bugaboo of patents has been given a severe jolt by the judiciary and we now again pursue our peaceful task of striving for still better quality. We have several more body blows for the tottering old Scarecrow, which we shall deliver if occasion demands.

To enjoy real *INDEPENDENCE* you must get this
Unexcelled Program

Motion Picture Distributing & Sales Company

111 E. 14th St., New York City

OUR FILMS

REACH EVERY PART OF THE WORLD!—ARE THEY REACHING *YOU?* IF NOT—TELL US WHY.

Release for Saturday, February 25th

HIS GREAT DUTY

(Enacted by Actors of the Royal Theatre of Copenhagen)

A Magnificent feature production. Gorgeous scenes Exquisite tinting and toning Photography clear as crystal. Order this film from your exchange NOW.

Release for Saturday, March 4th

THE RIVAL SERVANTS

A strong plot, good acting and photography are characteristics of this subject.

EXHIBITORS. By using Great Northern productions, you are sure to please your patrons

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

GREAT NORTHERN FILM CO., 7 East 14th Street, New York
ALL FILMS SOLD THROUGH SALES CO.

MR. EXHIBITOR You've Got To Use Your Power!

You haven't the slightest idea how powerful you really are! You simply cannot imagine how much pressure you can bring to bear upon any film exchange you are dealing with.

FOR INSTANCE:

Suppose you are dealing with an exchange that does *not* give you TWO IMPS EVERY WEEK. You know in your heart that the Imp is head and shoulders above all other brands of films. You know you make more money with Imps than with any other kind. Very well, then! Instead of taking any old thing your exchange wants to hand you, why in the name of heaven don't you

Write To Your Exchange and Demand Two Imps Every Week

Yes, "demand" is the word! After getting half a dozen such letters from you—AND FROM SCORES OF OTHER EXHIBITORS—your exchange will be COMPELLED to give you what you are paying for! Don't forget to do your part. It is easy enough. Write today and demand TWO IMPS EVERY WEEK. Write tomorrow, next day, next day and next day till you get what you demand.

Is There Any Reason Why You Should'nt Have Two Imps Every Week?

Find out! Investigate! Use your thinking apparatus! Use your power!

"The Message in the Bottle"

(Release of March 9th) — "Made in Cuba"

Take our word for it — and do as we tell you — book this picture right off — book it for at least TWO days — if possible, for THREE — "nuff ced."

Message placed in bottle by shipwrecked officer and cast into the sea—his capture by Cannibals—made chief of the tribe—battle of the black hordes and the victorious return—finding of message floating in the sea by friends—wedding with Cannibal princess interrupted by arrival of rescuing party—officer mourned as dead restored to his sweetheart—departure from the island and grief of the dusky princess—thrilling story of land and sea—faithful scenic effects—with a tribe of genuine savages in cast.

"TRACKED"

(Release of March 6th)

Another Cuban story that you cannot afford to miss—A highly fascinating and interesting picture with tropical coloring. Forger from the States, is cared for by Cuban tobacco planter, while ill, and betrays his benefactor by abducting his wife, leaving a forged letter for the husband compromising the wife. The magnanimous manner in which the indignant planter gives the craven coward satisfaction—the sensational chase through the canebrakes and the subsequent intervention of the detective who rights the wrong—the reconcilliation of husband and wife—combine to make a strong and gripping drama with unique situations. Make a note of the date of the release on your calendar and follow this up with a letter to your exchange ordering "Tracked."

Independent Moving Pictures Co. of America

CARL LAEMMLE, President

102 West 101st Street, New York

ALL "IMP" FILMS SOLD THROUGH THE SALES COMPANY

SolaxSolaxSolaxSolaxSolaxSolaxSolaxSolaxSolaxSolax

Solax
TWOPERWEEK

WEDNESDAY & FRIDAY

Released Friday, March 3d

"A COSTLY PLEDGE"

(COMEDY—See Synopsis)

The First Wednesday Release is

"OUT OF THE ARCTIC"

(Drama—A WONDERFUL FILM)

The first attempt at the portrayal of the much talked-of subject of ARCTIC EXPLORATION. Vividly showing the dangers and privations endured by explorers in the Far North

Released March 8th

Characteristically Solax. Something different. Novel, Original and Interesting. You cannot afford to miss this Masterpiece and remember All Our Films Are Tinted And Toned Throughout.

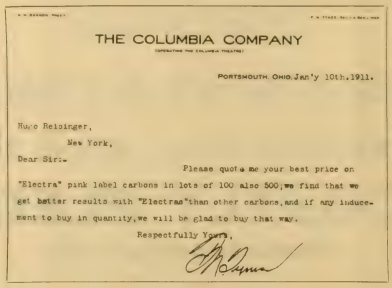
Solax Company

147 Fourth Avenue - - - - NEW YORK

SolaxSolaxSolaxSolaxSolaxSolaxSolaxSolaxSolaxSolax

Why "Electra" Pink Label Carbons

are used by 95 per cent. of the operators.



THE COLUMBIA COMPANY

PORTSMOUTH, OHIO, Jan'y 10th, 1911.

Hugo Reisinger,
New York,

Dear Sir:-

Please quote me your best price on "Electra" pink label carbons in lots of 100 also 500; we find that we get better results with "Electras" than other carbons, and if any inducement to buy in quantity, we will be glad to buy that way.

Respectfully Yours,

ELECTRA
·TRADE MARK·

ELECTRA
·TRADE MARK·

SOLE IMPORTER

Hugo Reisinger, 11 Broadway, New York

ECLAIR FILMS

ECLAIR FILMS AMERICA

THE FILMS OF PICTORIAL QUALITY

RELEASE OF MARCH 6th

"King Philip the Fair and the Templars"

975 FEET

One of the Greatest Features of the year—A Forceful Drama of Thrilling Interest ! ! ! Positively you can't afford to miss it ! ! !

THE FILMS of PICTORIAL QUALITY, Combining PERFECT PHOTOGRAPHY with POPULAR PLAYS

ECLAIR FILM COMPANY

NEW YORK: 31 East 27th St. **CHICAGO: 35 East Randolph St.**

FILM EXCHANGES NOTICE

24 Hour Service

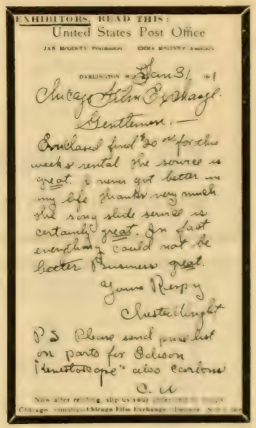
Our plant is now complete and equipped to renovate two hundred reels a day.
We *absolutely guarantee* our process to *remove scratches,* eliminate dirt, *preserves* and *resurfaces dull photography,* leaving films moist and flexible.

A TRIAL IS ALL WE ASK

New York Film Renovating Co. 12 Union Square, E., N. Y.

(WE DO NOT RENT FILMS)

THURSDAY
MARCH 2nd
Rex
BY THE LIGHT OF THE MOON
Released, Thursday, March 2nd
is a picture which fully justifies us using the heaviest type this publication has with the strongest language that the most complete dictionary can furnish. But we realize that the picture itself is its greatest advertisement. So we are not going to say a great deal, but you will miss a good deal of genuine pleasure and money by failing to get this.
EXTRA—EXTRA
EXTRA-ORDINARY PRODUCTION!
A DISTINCT NOVELTY
A FILM WITH A STORY NOT TOLD IN THE ORDINARY WAY BY THE ORDINARY MEANS, BUT ONE CONVEYED IN SILHOUETTE FORM
"By The Light of the Moon"
Still another REX
Rex Motion Picture Manufacturing Co.
573-9 ELEVENTH AVE. NEW YORK
REX


EXHIBITORS, READ THIS!
United States Post Office
Darlington [illegible] Jan 31 1911
Chicago Film Exchange
Gentlemen.—
Enclosed find $20.00 for one week's rental. The service is great. I never got better in my life. Thanks very much. The long slide service is certainly great. In fact everything could not be better. Business good.
Yours Respy
Castle Light
P.S. Please send price list on parts for Edison "Kinetoscope" also cameras.
C. H.
Now after reading, slip on wrapper, put in stamps
Chicago Film Exchange Chicago, Ill.

Film Announcement Titles

Any of the following Announcements sent by mail upon receipt of price:

That's All. Good-Night—15 ft.	
Hand Colored Trick Film	$3.00
(Same Black and White)	1.50
Notice Change of Program To-morrow—10 ft.	
Hand Colored	1.50
(Same Black and White)	1.00
We thank you for your patronage and ask you to call again—20 ft.	
Hand Colored	3.00
(Same Black and White)	2.00
Next Show in Five Minutes—10 ft.	
Hand Colored	1.50
(Same Black and White)	1.00
Will the Ladies Please Remove Their Hats so Others Can See—20 ft.	
Hand Colored, Trick Film -	$3.00
(Same Black and White) -	2.00

French American Producing and Manufacturing Co.
918 Madison St., CHICAGO, ILL.

Champion Evidence of Favor Towards Champs

A Filmed Episode

"THE VINDICATION OF JOHN"

Released March 8th, 1911

You will heave a sigh at the last foot of this reel for more of the same product.

THE CHAMP STAMP

This evidence was evinced in the mass of commendatory matter in our hands at present. You will read it shortly in our coming new booklet.

Champion Film Co.

MARK M. DINTENFASS, Gen'l Mgr. :: 12 East 15th St., New York City

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** EVERY FRIDAY

LUX FILMS

INDEPENDENT EXHIBITORS

Perfect Photography
Popular Programs
Pleased Patrons

Increased Income
Special Subjects
Variety and Value

Released, March 3rd, 1911

JACK'S LUCKY HORSESHOE
DRAMA—530 Feet
A gem that will win your audience by its very simplicity and rustic beauty.

ON THEIR HONEYMOON
COMEDY—440 Feet
A mean trick on the newly-weds, but your audience will be tickled just the same—that is—if you let them see it.

A Split Reel of Quality and Variety for the Best Programs.

GET LUX

SEE OTHER PAGES FOR SYNOPSES AND PAST RELEASES

R. PRIEUR

10 East 15th Street 'Phone, 3427 Stuyvesant **New York City**

Sold only through the Motion Picture Distributing and Sales Company

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY • 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $2.50. Foreign Countries, $3.00. Post Paid.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3½ in wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.
TIME DISCOUNTS: 10% one months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 160 Washington Street, (Post Building, Chicago). Telephone, Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 8 MARCH 4, 1911 No. 9

The Technique of the Picture

Improvements in the scientific side, or, as we prefer to call it, the technical aspect of moving picture making receive, as our readers are aware, the closest attention from the MOVING PICTURE WORLD. In the first editorial in the paper on January the 7th last, we briefly outlined our policy for the year. It was there stated that the paper stands for "the picture, its progress and its improvement." In pursuance of this policy, the reader will perceive that our editorial pages these last few weeks have dealt more largely than hitherto with the technical side of picture-making. It is to this branch of the work that we look for continuous improvement, and therefore we take every opportunity of publishing all the information on the subject that is available. For example: Amongst the subjects coming under this heading are, "Orthochromatic Films," "Multi-Focal Cameras," the very valuable articles on "The Technique of the Picture Play," "Cutting Off the Heat Rays," "Aerial Projection," "Exposing Moving Pictures Indoors," "Clouds in the Picture," etc., etc.

We think we are right in saying that these subjects have been dealt with for the first time in any moving picture publication. They evince, we hope, a distinct desire on our part to promote the technical progress of the picture. And by the technical progress we mean its photographic quality, both in respect of means for the exposing of the negative and its development, and the development and treatment of the positive.

It is astonishing to observe what little regard is paid, especially by the newer moving picture makers, to this side of the matter. In many respects the parallel between stationary photography and moving picture photography holds good. The former branch of work, some years ago, gave rise to the well-known gibe, "The fatal facility of the hand-camera." This meant, roughly, that a great deal of bad work was produced, simply because of the ease with which a button might be pressed, an exposure made, and a strip of film developed. Nowadays your snap-shotter, or hand-camera worker, endeavors to do the work carefully, and the result is that amateur photographs are, at the present time, generally speaking, better than they used to be.

We have noticed the same kind of thing in moving picture making. It looks so easy to fill the camera and turn the handle. It looks so easy to wind the exposed film round a drum, or a rectangular frame, and pass it through a developer. It is all, in a manner of speaking, so fatally easy. That is why so much inferior work is produced. Questions of accurate exposure, proper selection of subject, careful development and careful printing are subordinated to a desire to get out the picture and have something to release.

It is with a desire to instill into the minds of those responsible for the output of these pictures a keener regard for technical quality, that in this present volume we are manifesting every desire to assist in its improvement, by publishing anything which tends to simplify, and at the same time improve, moving picture apparatus, accessories, methods, and procedure.

It is still a reproach against American manufacturers that the French makers show a degree of care and finish in their work which is not seen in the work of the native manufacturers. We are doing our best in these pages to remove that reproach.

Unquestionably today greater attention is paid to the technical side of moving picture making than was paid a year or two ago. Still there is room for improvement. The elementary virtues of care, cleanliness, exactitude in manipulation, are not practised so often and so much as they might be. The public is beginning to distinguish good from bad photography in the pictures. We can quote some makes of film that are "always in bad" with the public on account of their inferior photography. A very good photograph of an inferior story will "get over" as we have remarked before, whereas a very poor photograph of a good story stands little chance of success.

Concerned in the technical side of moving picture making are hundreds, if not thousands, of workers, other than those at the heads of the various film-making companies. It is these whom we are desirous of interesting in this article. It is these upon whom we would impress the value of care in all the manipulations through which a film passes from the time when it enters the camera until it leaves the developing and washing solution. This is the whole ground of technique.

We propose in subsequent articles, from time to time, to deal with separate branches of our subject.

The Croaker and the Picture.

NO SET-BACK IN QUALITY.

Much has been said in these pages and elsewhere by recent writers as to an alleged decadence in quality of pictures by some of the leading manufacturers on the associated side. In fact, during the past few weeks our ears have been assailed by quite a storm of deprecatory criticism running something like this: "Biograph is not what it was;" "Selig is falling down;" "Somebody else is putting out punk," etc., etc., etc. Moreover, several writers have practically committed themselves to the statement that the pictures of today, generally speaking, are inferior to what they were two years ago.

Disproof of opinions or allegations of this kind is not easy. We desire, however, to place the fact on record that in our opinion there has been no such falling down in quality as is alleged. One afternoon recently, we went deliberately to a well-known moving picture house here in New York City for the purpose of looking at the day's releases, with as far as possible a mind detached from any prepossession whatsoever in respect of the qualitative position of the various manufacturers. We studied the Selig "Thelma," the Lubin "The Petticoat Sheriff," the Vitagraph "Society and the Man," the Kalem "The Trail of the Pomas Charm." The latter company possibly does not make so great an advance in respect of photographic quality as could be wished, but the Selig, Lubin and Vitagraph pictures could, in the general sense, hardly be improved upon. And that seemed to be the opinion of a large audience. "Thelma" was well, but quietly received. The broad, but nevertheless tender humor of the Lubin "The Petticoat Sheriff" fairly dragged applause out of a somewhat unimpressionable house, while the actor in "Society and the Man" scored a great personal triumph.

The photographic qualities of these three pictures are unquestionably good. On the whole, we are inclined to think that, as compared with two years ago, the quality of the moving picture that has been put out by the associated manufacturers today has wonderfully improved. Two years ago we can recall the fact that an Edison picture was practically a very feeble piece of narrative work. The film was full of chemico-photographic defects, light and dark marks, irregularity of developing action, weak and ineffective tone, reminding one of nothing so much as the first efforts of an amateur photographer. But look at the Edison picture now! Under the careful guidance of Mr. Plimpton, it has sprung into a leading position in respect of its fine dramatic and photographic qualities. Similarly the Lubin picture has made an equally great advance. The puerilities of "Green Apples" no longer mar the Vitagraphic work, while the Biograph still keeps the position that it made for itself eighteen months ago, and, generally speaking, marks of improvement are visible in the Gaumont and Pathe work.

Here and there we see a temporary setback or a fluctuation of quality. Here and there perhaps the story may not be all that can be desired. Now and then we touch banality. But on the whole, progress and advance are to be distinctly noted.

We write this short article for the purpose of offsetting much that has been written in condemnation of the present quality of the licensed product. There is a character in one of Dickens' books who is constantly lamenting "The good old times, the grand old times, the great old times," but this man never specified how or why the times that were, are better than the times that are. He was a croaker. They are croakers in the moving picture field. Some of them have pins in their hands. They have croaked; they are croaking over the qualitative decadence of the American-made moving picture. We hope that after this article we shall not hear any more of their croakings. We shall try as far as possible to exclude their croakings from these pages.

The Picture as a Civilizer.

A common topic of conversation amongst American film men at the present time is the approaching Coronation of King George the 5th of England. English coronations are comparatively rare. That of Edward the 7th, who died last year, took place in August, 1902. That of Victoria, who died in 1901, took place in the year 1838. William the 4th's Coronation took place earlier in the century. In all, therefore, there were only about four English Coronations in the 19th Century. So it will be seen that the event of which American film men are already talking, and which takes place in June next, is of not frequent occurrence.

It is curious to reflect that here in democratic or republican America, whatever you like to call it, interest in the approaching English Coronation is quite as great as it is in England itself. Wealthy Americans are already booking seats to view the procession. They are leasing houses, and even taking boxes for the Coronation Opera performances. Clearly, therefore, the approaching event is universally regarded as of first-rate significance from a spectacular point of view.

We have not the space to describe, nor have our readers the time to read, all that might be written in this paper about an English Coronation. Suffice it to say that outside the actual ceremony itself, of crowning the King in Westminister Abbey, a majestic church, known to all traveled Americans, the coronation year is made the occasion of a series of public festivities of indescribable magnificence. There are profuse public decorations illuminations; processions; banquets; great ceremonies individual celebrations in every city, town, village, not only throughout the British Isles, but throughout the British Empire. These, it may be said, extend over several weeks, thus giving fine opportunities for the making of both stationary photographs and moving picture photographs.

Of course supreme interest for the public is focalized on Coronation Day itself. The King and Queen, attended by their courtiers, go in procession from their Palace to Westminister Abbey, the scene of the Coronation, a distance according to the route selected, of perhaps two miles. Advantageous situations for the making of pictures can be had at reasonable rates. The leading British film makers will have their locations along the line of route, and so no doubt will most of the American film makers. Should the weather be fine there will be opportunities for making very interesting records of this unique event.

The actual Coronation itself takes place in the Great Abbey Church. There are 7,000 seats for persons to view the Coronation ceremony. If precedent be adhered to no photographer will be admitted to the Abbey, so that the probabilities are that a moving picture of the actual Coronation will not be made unless, of course, subterfuge, bribery or trickery be resorted to. But since every seat in the Abbey is numbered and allotted to a responsible individual drawn from the aristocracy or the many classes of those who have a right to be present, it will be seen that to smuggle in a moving picture camera, and to get near enough to the dimly lighted altar to make a photograph of what is taking place, will be a difficult thing to achieve even for a smart and daring American camera man.

What will probably happen is, that besides the artists and painters officially admitted to the Abbey to get sketches for projected oil paintings of the ceremony, a photographer or two will be allotted seats. Probably too, if the proper representations be made, a moving picture photographer may obtain a special permit. This is not impossible to obtain. All you want is a little "pull" with the English Court officers and you can do anything you like with them.

We are writing this article in the interests of the American moving picture business as a whole, because we would like to see this interesting Coronation Ceremony adequately represented on the moving picture screen in this country. As we have said it is within our knowledge that in London preparations have already been made to make moving pictures of the Coronation which takes place on June the 21st, next; that is, five months hence. There is, therefore, plenty of time for the alert American film maker to get busy and make his own arrangements for himself.

We may say that we are writing with personal knowledge of great Royal English processions. We took photographs of Queen Victoria's Jubilee in the year 1887; of her Diamond Jubilee in the year 1897 and of other Royal gatherings; so that we know something of the difficulties and possibilities of the work. If any of our manufacturing readers contemplate going to London and photographing the Coronation festivities, we will be very pleased to give them all the personal advice and assistance in our power.

Even so, the title of our article has hardly yet been realized in what we have so far written, namely, The Picture as a Civilizer. Civilization, of course, is a vast subject to treat of in respect of the picture, and we shall not attempt so onerous a task. We had in mind when writing of the imminent Coronation, the Diamond Jubilee festivities of the late Queen Victoria in London in the year 1897, when the moving picture was just beginning to be talked about. We witnessed that procession, being given a seat by Mr. Birt Acres, a pioneer in moving picture work, who took moving pictures of the procession; while we took ordinary still photographs. There were many moving pictures made that day, and inasmuch as London at that time was crowded with men of all nationalities, conditions and costumes, the distribution and the exhibition of the pictures then made diffused a wide knowledge of men and their habits in various parts of the world.

In the month of June in London peoples from all parts of the earth will be gathered to celebrate King George's Coronation. If the moving picture camera is, as of course it will be, generously used on that occasion, there will be obtained a wonderful series of pictures of International and Inter-communal life which will be of priceless value in disseminating that knowledge of each other which is the best basis of peace between individuals and communities.

The Rex First Release.

NOTABLE SUCCESS BY THE NEWEST INDEPENDENT MANUFACTURING COMPANY.

The stories of some first releases by manufacturers of moving pictures who have come into the business these last few years, would form tragic reading. And by the "stories" of the releases we do not mean the scenarios around which the pictures are made, but rather the incidents attending the publication of the pictures themselves. "Fools rush in where Angels fear to tread." To quote the immortal Jack Bunshy, "The bearing of this observation lies in the application of it." Some manufacturers have succeeded, notwithstanding the mediocre quality of their first releases; others have struggled to a second, or even a third or fourth release, and then have vanished or gone out of business. They have failed in the task of making moving pictures which the exchangeman would buy, and the exhibitor would put in his house. If we amplified this theme, we would print some very interesting narrative matter regarding the disappearance of over-ambitious film-makers. To us the failure of some of these people was apparent on their first releases. Charity, and a desire to stimulate them to do better work, impelled us to conceal our thoughts. But all this had better be relegated to the limbo of things that were. Let it be said, however, that there are still in the Independent manufacturing field more than one concern struggling against the inevitable,, as revealed by the qualities of their first releases. They are never destined to arrive.

Far different from the fate of these people who have mistaken their vocations, is that, we are convinced, of the Rex Motion Picture Company. To hasten to our point: this company strikes the note of permanent success in its first release, that of February 16th, "A Heroine of '76." For the benefit of others let us give our reasons for this opinion. In the first place, the company wisely restricted its initial outlay to what was really necessary without starving the picture. As we have many times pointed out, to make a moving picture which shall succeed with the exchanges, the exhibitors and the public, it is not necessary to out-Pathe or out-Selig. Where the scenery and photographic facilities are adequate, where you have a competent producer, it is really astonishing what highly attractive films you can make with comparatively simple accessories, and quite a limited company of performers.

We are not going to tell the reader what the outlay involved in the first Rex release was (this would not be fair to the guiding spirits of the concern), but it was comparatively small. The clever minds behind the company, determined that the plant should be put in order and the first picture releases for a given sum, a very moderate sum indeed, as modern moving picture making goes. And these astute people won out. They produced a remarkably good picture, of Ambrosio-like quality, which has captured the suffrages of the exchanges, and is bound in respect of its patriotic theme, to be popular all over the United States.

Who did the work? Probably the most efficient and proficient man in the moving picture making industry today. We allude to that Mr. Edward Porter, who was for years identified with the Edison Studio in the Bronx, more recently with the Defender Company, and is now with the Rex Company.

Mr. Porter is that rare quantity in moving picture circles, a picture man by instinct; he thinks, lives, talks, and, we believe, dreams about pictures. He fitted up his plant, writes or rather invents his own scenarios and—here, as to scenario writing, let us for a moment put a finger on our own phrase, "invent." Porter has the dramatic instinct. He probably writes very little in the academic sense, but he "invents" situations—"actor proof situations"—as they were called in our hearing one day this week. The result is that his pictures are crammed full of action and movement. They are the work, not of a literateur, but of a craftsman. In passing we may say that such master dramatists as Sardou, Pinero, Belasco, we believe, and others, work out their plays, as it were, dragramatically by models, etc., before writing anything. Porter, besides producing his own pictures, supervises the development of the negatives, the development of the positive and its tinting. The result of this devotedness, tenacity and application, is apparent in the elegantly made Rex first re-

lease which was referred to in our pages two weeks ago.

As to the story: Here, though we who wrote this are aliens, we can both appreciate and understand what was shown on the screen, absolutely without having to read a line. The "Father of this country" is staying at an Inn. Three gamblers discover his identity, and one of them is appointed to assassinate him. But this man's daughter gets wind of the plot, and in order to save Washington, assures that he shall occupy an apartment other than that originally assigned to him. She takes his place in the bed, and so poor Molly is stabbed. She survives her wound some hours. In the morning, Washington appears, pays his score to the man who thinks he has murdered him, and peacefully disappears. Then Molly drags herself downstairs and dies a tragic death in the arms of her father, who has killed her in mistake for George Washington. Pure tragedy! Acted all through with decision and conviction! Just five characters in this little play; Molly perfect in her action; Washington dignified in the little he has to do; the three gamblers realistically life-like in their passions. A series of admirably photographed interiors supply the background for this story—interiors showing the very perfection of photography in respect of light and shade and adequate contrast. Unquestionably, therefore, the Rex picture starts out well. If we are any judges of such matters this picture is the first of many successes by the company.

The company has been quietly working for several weeks, and occupy a large part of the old Cameraphone Building, where we, who write this article, formerly earned our daily bread. There is room for expansion, as the building has five stories. The stage remains pretty well as it was two years ago, though the light is given by shaded arc lamps instead of Cooper Hewitt tubes. A stock of negatives has been accumulated. On the occasion of our visit, a silhouette trick picture was being prepared.

Rex quality will, in our opinion, lead before long to a second release. The Moving Picture World is not in the habit of indulging in irrational superlatives, but it singles out the Rex picture as embodying the finest possible photographic technique, allied with a clear, convincing, dramatic story, perfectly acted. This is the kind of thing that is popular with moving picture audience all over the world.

COMMERCIALIZING THE EDUCATIONAL FILM.

The interest evinced in all parts of the world in educational films is distinctly on the increase. On the one hand we have evidence of a demand for the film for educational purposes; on the other there is a desire, we believe, to supply that demand; but, as a recent writer remarked, neither the demand nor the method of supply has as yet been properly organized. The latter condition of things, however, is in process of being remedied. Here, in New York City, we are told that a well-known firm of film dealers is busily engaged in adding to their business a new department which will handle all the educational films produced in various parts of the world and will shortly be in a position to supply that demand. We hope to give further particulars in future issues of the Moving Picture World. We have no doubt of the success of this company in its new venture. We, ourselves, are often asked for information as to where such and such a film, not of the regular releases, can be obtained. But we have been unable to give the information for the above reasons. There are a very large number of educational, scientific and industrial films made out the ordinary License and Independent manufacturers. If all these pictures could be brought to a common center, for distribution, an important public convenience would be provided. The marketing of educational films, therefore, on a large scale is desirable on many grounds, and will shortly be an accomplished fact.

Moving pictures the principal attraction at the New York "Child Welfare" Exhibit. First they kicked us in the slats; then they stole our thunder.

A DISASTROUS THEATRICAL SEASON.

By Robert Grau.

Although the optimists are holding out encouragement from the viewpoint that the last half of the theatrical season 1910-1911 will atone for what has been encountered up to now, the season will in its entirety go down in history as the most disastrous since the days when the field of the theater was regarded as the most precarious calling with which men of business could tempt fate.

All of the Herculean efforts made by a few intrepid and industrious managers twenty years ago, and which year by year had slowly removed the stigma which attached to theatricals, seem to have been obliterated as a result of a few months of senseless procedure on the part of those gentlemen who were openly proclaiming themselves as the only source of remedy by which the theatrical profession was to be rescued from the paws of the so-called theatrical syndicate.

The writer being far removed from all participation in the scene of turmoil, is at least without prejudice in his impressions, hence the recital here of his observations may be taken as representative of the conditions prevailing in the second decade of the twentieth century in this great land of ours.

Never—even in the days of pavement-offices and "rialto" methods of booking—have there been recorded so many failures, or as large a number of interrupted tours, as the first half of the present season has shown. In New York, where an effort is made to congregate in the theaters, the successes of a season, the situation is not so palpable, yet it is a fact that six theaters of a reputable character and considered to be of the very highest standing, have not had one paying house with the exception of New Year's eve, and possibly, not probably, on holiday nights.

The most important producer of plays in this country, Charles Frohman, although his operations have been on the most extensive scale of his entire career, had not achieved a single success up to Jan. 15, while the number of his new offerings that have been sent to the storehouse, is so large, that space is not available to record the list here.

Almost every week, since the season was inaugurated, two, or three leading Broadway theaters have been closed for want of an attraction, worthy of opening their doors, and at the present writing, the Broadway Theater, the Knickerbocker and the Circle are without an attraction, while the Garden Theater has been open only two weeks in all. The Savoy, on 34th Street, remains a moving picture resort, and its manager, Frank McKee, an erstwhile pillar of the so-called theatrical syndicate, is wholly removed from managerial activity.

The week between Christmas and New Year is generally regarded as the best for theaters in the year, yet, a visit to a half dozen of the most prominent of these, failed to disclose one-half filled auditoriums, while in two of the six the spectacle of less than one hundred persons present, was on view.

The New Theater, now in its second season, has not only not scored with any of its new offerings, but has had to depend on last year's repertoire in order to pretend that it is in the running.

The successes of the season are all in New York for long runs, and these represent the following: "Madame Sherry," "The Spring Maid," "Get Rich Quick Wallingford," "The Gamblers," "Rebecca of Sunnybrook Farm," and "The Concert." The failures on tour have been in the hundreds; theaters have been transformed either into moving picture resorts, or else stock companies have been organized in an effort to provide theatergoers with some sort of attraction.

Even the gold laden field of vaudeville has "come a cropper" for the first time this year, and one magnate with a half dozen theaters in Greater New York confesses to a loss of $200,000 up to Jan. 1; the others are now confronted with problems and seem to be unable to present programmes more compelling than those available at the "Pop" houses, where the admission scale runs from five to twenty-five cents. An amazing illustration of the conditions in vaudeville is shown in the appearance of such stars as Amelia Bingham and the Four Mortons in the ten-cent theaters, where they must appear three and four times a day.

Two of the most active of our producing managers have already announced a decided curtailment of their output for next season; another has abandoned the field altogether, while the solvency of a worldwide entrepreneur is questioned to an extent that an announcement of his assignment is expected almost any day.

Almost every week a revival of an old play of other days is resorted to in desperation as one new offering after the other is sent to the storehouses. Even such tremendous New York successes as "The Midnight Sons" and "The Summer Widowers" have had their tours discontinued because the losses were so prodigious. The failures this year have not

been made by irresponsible managers, this class has long since been cast into oblivion; a dozen large firms now constitute the source of activity, and the number is growing smaller all the time.

Conditions in the territory known as the "one night stands" are simply unbelievable, cities of a population of 50,000 are without a single legitimate place of amusement, the regular theaters all being used for moving pictures, or what is called "pop" vaudeville, and these have prospered at least temporarily.

Grand opera to all appearances has been free from financial troubles. In New York one opera house is conciliating the patronage which last year was divided among three establishments, and the subscription was so large as to assure in advance a successful season, but in Boston, where the prices were raised to the New York schedule, without a corresponding uplift in the performances, the results have not been of a constructive character.

One cannot say that managers have not been lavish in their offerings, for where in all the world can one find such stars as Bernhardt, Possart, Sothern and Marlowe, appearing simultaneously, save in New York? The trouble undoubtedly lies in the lack of an understanding between the important interests who control the theatrical output.

The upheaval was bound to come when system and rectitude which prevailed only after a struggle, were followed by a return to the undignified and misdisciplined methods of the days when pavement offices were in vogue!

SOUVENIRS.

Some exhibitors desirous to offer souvenirs as a means of drawing more patronage told us that while the cheap souvenirs filled the wants in many cases, they wanted a better class of souvenirs to call the attention of ladies to the matinees.

We wish to call their attention to a very ingenious proposition advertised by Takito, Ogawa & Co., of Chicago. These gentlemen offer real hand-painted Japanese cups and saucers at the very low price of 70 cents per dozen, or less than 6 cents per set. The proposition is to offer one afternoon the cup and announce that the saucer will be given free at some future show. As a lady will have no real use for the cup alone, she will make it her business to go another day to get the saucer. Another ingenious plan would be for the exhibitor to place the cups and saucers on exhibition in his lobby, and announce that one set will be given free on five admissions. A lady anxious to get a set will find some of her friends to accompany her to the show to make up the five required admissions.

If you have to keep your show going in the afternoon to please certain patrons, it does not cost you anything more to play to a full house than to a few, consequently, you can offer valuable souvenirs for the sake of filling your seats, if even by so doing you do not get the full admission price. A house well filled, even at cut rates, is more cheerful than a house with a small patronage.

A FEW WHYS.

In our personal visitations among the theaters it is not infrequent to find in the operating booth the real brains of the show. Operators are indeed of a varying class. Within a stone's throw of each other we have found two shows, one run by a mere crank turner, the other by a man who uses his brains to give always the best possible show. Yes, there are many very intelligent men occupying the operators' booth and it is a pleasure to meet them. Numerous also are the letters which reach the editor's desk from operators; letters which show an evident desire to improve their work; letters which show an intelligence above the ordinary, and which contain hints that could be passed on to the manufacturers with profit. We will quote from such a letter received from J. W. Russell, an operator on the Pacific coast:

We operators too often get the blame of a poor show when it is not our fault. The public is always ready to censure and the theater manager is frequently too ignorant about the business to place the blame where it properly belongs. Sometimes the themes of the picture are so good that the photoplay will "go over" in spite of defects; at other times the story is so disjointed or seems to have been thrown together in such a hurry that the climax is lost and the picture falls flat no matter how well it may be projected.

Again we are blamed for poor light when the fault lies in the photography and not in the projecting machine.

Why do some makers' films have such dense backgrounds?

Why do others jump around on the screen and often out of focus?

Why do we have to be always framing up when running the films of one of the oldest manufacturers?

Why do the foreign makers use such deep green and blue tints?

Why do the colored films fade so much?

Why are titles of two or three words as long as others of long sentences?

Why are some long messages or letters written so badly that it is impossible to read them even if run slowly?

Why do not the actors say short but appropriate sentences instead of Bow-wow-wow-bah?

Why are not better titles chosen for many of the pictures? It is rather discouraging to hang out a poster that is so inane as to actually drive away patrons. What is needed is something bright and catchy—and an illustration chosen from the most pleasant and cheery scene.

I hope that these fault findings will not be considered impertinent, coming from an operator; but we and the managers have so much to contend with that it is annoying when we see these faults with unfailing regularity. You have often said in your columns that the manufacturers have passed the experimental stage, therefore, why cannot we have these minor faults rectified? They can be overcome, I know, and that is the reason why I have been emboldened to call attention to them.

J. W. R.

WHO WANTS THIS POSITION?

In our advertising columns of this issue, an advertisement will be found headed: "Wanted—A Real Moving Picture Man." The man who sent in this advertisement is a firm believer in the moving picture above everything else in connection with his theaters, having demonstrated that it is possible to get satisfactory financial results by catering to the lovers of good moving pictures without any outside attractions other than good music and singing to accompany the same. The advertisement offers an opportunity to some brainy man with the necessary executive ability to supervise the managers of a line of shows now in operation and he must be sufficiently talented in this respect to outline the policy of each show to produce results. Having to do this, he will be given full authority as supervisor over each establishment. To a man who is ambitious to show what he knows about the value of the moving picture—supplemented by stereo slides—as an educator, this advertisement offers a fine opportunity. Ordinary moving picture and travelogue "lecturers" in the hands of such a man can be "coached" and developed to a degree where they will be able to provide a very satisfactory "twenty minute travel talk," which will immensely please the patrons of the picture theater.

The man filling this position will be in direct touch with school and church officials and also educational bodies and Chatauqua circles who generally furnish their own lectures, but need just such a man with the material at hand from which to choose suitable subjects. It is gratifying to know that some one is preparing to meet a condition that already exists in a great many sections of the United States.

SAN ANTONIO, TEX.

This city is to have one of the finest and largest amusement resorts in the Southwest, to be known as Exposition Park. A large number of prominent business men are on the Advisory Board and Board of Governors, which will insure high-class management. It is expected to have the park ready for opening about April 1. Mr. W. Halliday, of 119 Glenwood Court, is to have the moving picture theater, is to put in a first class equipment, and expects to use first run films.

DEATH OF A REAL MOVING PICTURE MAN.

Horace Manning Hoffman, age 34, of Jersey City, N. J., died in that city February 20 after a short illness. He was an expert electrician and an intelligent student of the moving picture business in general. His leanings were toward the mechanical side, beginning as an operator. A good head and a talent for associating cause with effect were two of the factors that made him a wonder at projection work. He was a man of refinement, education and good taste, but, better still, he was a gentleman. He left the world with a clean record and without an enemy. The deceased was a brother of Mr. H. F. Hoffman, of the Moving Picture World.

As we go to press we are shocked to hear that the wife of Thos. Nash, Gen. Man. of the Selig Polyscope Co., died on Tuesday from injuries received in an automobile accident on Saturday. We deeply sympathize with Mr. Nash in this severe bereavement.

Los Angeles

By Richard V. Spencer.

MISS VIRGINIA CHESTER

THE picture reproduced herewith is that of Miss Virginia Chester, Ingenue of the Pathe West Coast company. Miss Chester was engaged to play Ingenue parts, but in most of her work so far with the Pathe Studio her parts have been straight leads. Previous to her appearance with the Pathe company, she played leads for the Revier company, of Salt Lake City. Some of her best work has been in the recent Pathe western pictures, among which may be mentioned "The Yaqui Girl," in which Miss Chester played the Spanish girl lead, and Ingenue leads in the following: "Trailed by an Indian"; "The Cowboy's Sacrifice," and "Connor's Squaw." Miss Chester is one of the few actresses appearing in moving-picture work that has a special talent for Ingenue parts, and under the careful training and direction of Mr. Young Deer, the director, her future work in the pictures will help to maintain the high-class productions of the Pathe Frere's Studios. As will be seen from her picture, Miss Chester is still very young, and those who have watched her work predict for her a splendid future in the moving-picture drama.

California.—V. L. Duhem, general manager of The California Motion Picture Manufacturing Company, is now in San Diego, Cal. Arrangements have been made with the Chamber of Commerce of the Southern city to take points of interest in San Diego and vicinity in connection with the war films Mr. Duhem is taking of the Mexican revolution at Campo and Tia Juana. That he is finding plenty o fmaterial for photography is evidenced by the fact that his telegraphing home for more film. P. L. Howland, the president of the company, left on the 14th for San Diego, where he will join Mr. Duhem. The pictures, when finished, will be shown at the local exchanges only, for no arrangements have as yet been made for an interstate market.

Selig.—The Los Angeles Board of Fire Commissioiners recently received a certified check from the Selig Polyscope Company for $1,000, in accordance with a contract to make moving pictures of the Los Angeles Fire Department and the newly built six-story Fire Department drill tower. Chief Eley has asked the City Council to make a $100 appropriation to send a representative to San Francisco to get ideas on drills. The appropriation will probably be allowed, and if so, the Selig company will proceed to take pictures of the different ladder and other life-saving drills of the firemen in action.

Bad Weather Delays Work.—Los Angeles has suffered another week of cloudy and rainy weather, preventing the various studios from doing any active work. This condition is most unusual for Los Angeles, and as a result of the bad weather, the different companies are drawing heavily on their re-erved stocks of finished films. At this writing the weather is clearing, and with the coming of the sun work will be rushed from daylight to dark. The recent heavy rains have clarified the air of dust motes and clothed the hills and plains with a carpet of green, and the photography of future local studio productions should be faultless.

Selig.—Iva Sheppard, formerly leading woman with the Selig Company, has rejoined the company, and will be seen in future Selig productions.

Col. William F. Cody.—("Buffalo Bill") Who recently obtained a permanent injunction against the Yankee Film Company to restrain them from using his name, and restrain the distribution of a film entitled "The Terror of the Plains: or, Buffalo Bill's Downfall," recently beat death in a terrible ride. Mrs. Helen Cody Wetmore, sister of the famous frontiersman, and widow of the late Hugh A. Wetmore, a famous writer and editor, died recently at a Pasadena hospital. Col. Cody was some 200 miles inland from Tucson, Ariz., inspecting some mining property, when he received word that his sister lay dying in a Pasadena hospital. Three minutes later he had leaped into a saddle and started for the nearest railroad station, more than 100 miles away. For more than 100 miles he rode through a desert sandstorm. The desert trails were obliterated with shifting sand and rain. Twice he faced death fording swollen rivers, finally reaching Tueson safe. From there the trip was made by train, and he arrived at the bedside of his dying sister eight hours before the death angel.

AMONG LOS ANGELES EXHIBITORS.

Mr L. M Dull has recently purchased the lease of the Bijou Theater, Main Street, between Fifth and Sixth Streets, from Claude E. Halsell. The house is using Licensed pictures and is doing excellent business.

A new suburban moving picture theater opened recently at 54th and Moneta Streets under the management of Mr. O'Keefe. The house has a seating capacity of 500, and is using a three-piece orchestra, consisting of violin, piano and drums. Second run Licensed pictures are being shown.

Burbank, a town near Los Angeles, opened the first moving picture house under the management of G. H. Wood, of that place, and Mr. Bush, of Glendale. The introductory performance witnessed a packed house.

The Metropolitan Theater opened recently at the Plaza. This is one of the better class moving picture theaters, and one of the latest to be erected. It will be reviewed in detail in The World at a later date. The theater is under the management of Kaiser, Sturm & Hughes, the proprietors of the Liberty and other houses. Licensed pictures are being shown to good business.

The Star Theater, which has been dark for the last month, has reopened under new management. Licensed pictures are being shown.

Recently, an East Side moving picture theater proprietor was forced to apply at the East Side Police Station for an officer to arrest three unruly boys who persisted in raising a disturbance in his theater by hooting during the progress of the show. The officer arrived and placed the boys under arrest. When the case came to trial in the police court half the neighbors of the district thronged the court-room. According to the parents of the boys, who asserted that they were innocent, charges will be filed against the arresting officer, and a civil suit will be started against the theater proprietor.

Louis Bixby, a 19-year-old Pasadena boy, tried to work a free berth to one of the Pasadena moving picture shows by exhibiting a private detective's star, at the same time stating that he was an officer. However, the bluff didn't work. Instead of landing in the theater he landed in jail.

P. A. Stillman, chief electrician, U. S. N., is giving a series of stereopticon lectures in local theaters under the management of the local navy recruiting station. Last week he appeared at Clune's Broadway in a lecture on the recent around-the-world cruise of the battleship fleet. He began his lecture course with the fleet at Hampton Roads and continued with it around the world and on to Asiatic waters. These lectures have proven a valuable asset to the navy in attracting new enlistments to the service. The local recruiting officer reports that his work has increased local applications, and for that reason Mr. Merriam's shore leave has been granted an additional two months. The lectures will be continued here two weeks longer, after which Mr. Merriam will take his ivews to Pasadena for two weeks.

E. C. Miles and wife, of San Francisco, are visiting in Los Angeles. Mr. Miles is one of the pioneer exchange men on the coast and is the owner of a large San Franciscan exchange handling Independent films.

Clune's Main Street Theater is featuring the Edison and Kalem lobby display photo fames. The pictures of members of the two popular stock companies are attracting the interest of patrons who have long admired their work in the pictures, but did not previously know their names. Both frames are artistic and would be a credit to any foyer.

A complaint charging felony embezzlement was Isued recently by Deputy District Attorney Doran for J. K. Bruce, who is charged by local moving picture men with obtaining several reels of films and leaving the city with them. Bruce is said to have gone to Mexico.

The Isis Theater, on South Spring Street, has changed its service from Independent to Licensed. Messrs. Hogan & Jensen, the proprietors, have made arrangements to get second run Licensed pictures, four of the best of which will be shown twice weekly.

Long Beach exhibitors are worried over the attitude of the Long Beach church authorities. Recently they were made the subject of a ministerial sermon by Rev. Walter C. Loomis, during the course of which he denounced the picture shows from a moral standpoint. The Long Beach exhibitors are awaiting further developments. Meantime, they are agitating the Exhibitors' League movement, in order to help protect themselves from such unwarranted assaults.

Mr. Hyman has leased for three years the Walker Theater on Grand Avenue, near Seventh, and will open it on the 27th as a first class moving picture theater. This theater in the past has been a hoodoo to all who attempted to manage it. The theater is located about five blocks from the business section. The building is new, the seating and decorations good, but its distance from the business section has caused it to be dark most of the time. Mr. Hyman, knowing the facts, has determined to remove the hoodoo and restore the house to popularity. Whether he will be able to do so or not, will be watched by local exhibitors with interest. The theater will show selected vaudeville and first run independent films.

The Royal, another Hyman enterprise has reduced its admission price from ten cents to five, and substituted second run Independent films for first runs. The heater is located on Broadway in the heart of the retail district and the five-cent admission should keep it packed to the doors.

Theater Being Torn Down.—The old Exposition Theater, opposite the Belasco Theater, is being torn down to make way for a big modern theater. The Exposition Theater was one of the three houses in the city featuring an equal number of motion pictures and vaudeville acts.

Exhibitor Ill.—Mr. Hogan, partner of Jensen & Hogan, proprietors of the Isis, has been very ill recently. The Isis is one of the most popular and prosperous of the five-cent theaters in the city. Under the careful progressive management of the firm the theater is doing very well.

Beach Theater To Be Fine.—Architect R. C. Corbett is receiving bids for the new Hyman Theater at Venice. The specifications call for the Italian style of architecture with a white artificial stone, marble and tile vestibule, plate and art glass, staff ornamentation, opera chairs, plumbing, electric wiring, heating and ventilating, and composition roof. The main floor will seat six hundred, and above it will be a balcony seating two hundred. The stage will be arranged for vaudeville as well as motion pictures.

Emulates Moving Picture Plot.—A recent dispatch from Portland, Ore., states that Mrs. Julia Strand, wife of Adolphus Strand, of No. 340½ Front Street, is at the St. Vincent's Hospital in a critical condition, as the result of being shot with a bullet from a 22-caliber rifle in the hands of her son, Frank Strand, aged 11. The shooting occurred at 10:30 o'clock at night. Returning in advance of his parents from a picture show, at which he had seen the adventurous life of border rangers depicted, the boy loaded his recently purchased rifle, and imagined himself in the role of a border ranger. Forgetting, he explained afterward, that the gun was loaded, he pointed it at his father and mother as they entered the door of the family apartments, cocked the hammer and pulled the trigger. The bullet struck Mrs. Strand in the neck near the base of the skull. The hospital authorities believe that the chances are in favor of recovery. The boy was taken to the police station, but was later released in the custody of his father.

New Picture Theater for Fullerton.—Work was commenced in Fullerton on Feb. 1 on a modern moving picture theater at brick construction to cost $6,000. It will be erected on the vacant lot on Spadra Avenue, immediately adjoining the southwest corner of Commonwealth and Spadra Avenues, owned by Mrs. Adele Browning, who is having the work done. The plans call for a modern theater of Moorish design, 35 x 98 feet. The front will be of white plaster in Moorish design, with box office in the center and entrances on both sides. The stage will be arranged for both moving pictures and vaudeville. The theater will seat about 600, and will be ready for occupancy by March 10.

Clune To Enlarge His Beach Theater.—Word comes from Ocean Park that Clune, Wheelock & Boland who hold the theater concession on the new million dollar Fraser pleasure pier, intend to revise their plans and as a result of the upward revision a $60,000 moving picture theater will be erected instead of the smaller one contemplated. Work will be commenced on the structure on March 10, and will be rushed in time to complete the theater for the annual opening of the beach season on May 30, Memorial Day.

New Theaters for Ontario.—A new moving picture theater has opened to crowded houses on Feb. 5. The new theater located in the heart of the Ontario business district on Euclid Avenue. Harry Milling is the proprietor. Ontario is a small city in the Orange Grove district, some 60 miles from Los Angeles.

Baby Show.—As a result of a spirited beauty contest engaging the attention of patrons of the Cupid Theater, Santa Barbara and Moneta Avenues, for the past two weeks, little Mistress Hazel Geer carried off the first prize honors, winning $5. The contestants were 200 baby girls, all closely approximating the age of 2 years, and it was from this aggregation of infant loveliness that the prize winner was selected by popular vote. Incidentally it may be mentioned that the Geer family have nearly cornered the beauty market, for two years ago, Hazel's older sister, Ruby, carried off a similar prize at another baby show.

New England Notes

G. E. Holbrook, New Boston, Conn., was stabbed with a hat pin on February 11, while attending a performance of moving pictures at Music Hall, Webster. Owing to the lack of light in the auditorium, a woman sitting beside Holbrook accidentally jabbed him, as she was removing her hat. Holbrook was placed under medical treatment. It is time that every moving picture theater provided some means for lighting the house, as such occurrences as these are avoidable with a partially lighted house.

William M. Sistare, manager of the New Orpheum, New London, Conn. reports unusually brisk trade with moving pictures and vaudeville.

The Globe theater, Springfield, Mass., was opened for its initial performance by J. C. Burke & Son. The house was built to conform to all the best ideas in moving picture construction, and should prove itself a winner. Moving pictures and vaudeville are the attractions.

Mr. Moe Mark, proprietor of the Comique theater, Lynn, Mass., has bought a large lot of land on the corner of Central Avenue and Liberty St., Lynn. Mr. Mark will build a large theater on the ground which totals 15,000 feet. The house will have a frontage of 140 feet, and a depth of 90 feet. Mr. David Basker, also of Lynn, will be affiliated with Mr. Mark on this project. Mr. Mark is the brother of Michael Mark, who built the first real moving picture theater in Boston. The Comique, Lynn, is under the management of Mr. Al Newhall and shows good results with moving pictures and vaudeville.

The Pastime theater, Quincy, Mass., opened Monday, February 20 after having been entirely remodelled and renovated. This house is now in a position to do a large business, having a seating capacity of 500, with plenty of standing room to help out. The management has been taken over by Mr. Thifodeaw. The house is using Independent films from the Boston Film Rental Co., and vaudeville secured from the Merrill Amusement Co., who look after the vaudeville for many New England moving picture houses.

As was previously stated in these columns the Convention Hall Rink, Portland, Maine, is to be remodelled into a moving picture and vaudeville house. The date set for the change is February 27, when the house will close pending the alterations.

The Enon theater, Newton, Mass., has opened its doors to the public, with a seating capacity of 450. The house has been altered, and is now a very cozy playhouse. Madame Castiglione, the retired actress of note, will personally manage the house. The house has been offering Independent films from the W. L. Greene Film Exchange and vaudeville from the Merrill Amusement Co.

The World's New England representative dropped into a restaurant, Wednesday, February, 13. While there, three men took seats at the same table. It turned out that these gentlemen were connected with the moving picture business. Man No. 1 said, "Say, boys, that fellow Arthur Johnson has gone with Lubin." Man No. 2 said "Who is Johnson?" "He's that tall fellow, who formerly was a Biograph Star." This description was plenty, and the one man corrected "How do you know?" "Oh, I read it in the World". The incident, although a minor occurrence, explains itself. To get the news, read the World.

In connection with this, the World's New England representative will add that these three men, all of whom were evidently moving picture exhibitors of trend pictures from up-state, went on to state that, as these moving picture stars are leaving them at life, to quote their exact words. That Lubin's releases are looked upon with more favor now than formerly by those three men, can be seen by the fact that one said, Yes, he's (Lubin) doing better. Someone must have been talking to him." In connection with this it may be of interest to note that most Lubin, Kleine and Melies pictures are known in first run houses lately than has ever been the case.

The first releases of the Rex Motion Picture Co. came to Boston at once, and were shown at several local independent houses.

Mr. Horsman, proprietor of the Olympic theater, Lynn, featured the "Buffalo Jones" pictures in his large popular vaudeville and picture house, to very pleasing results. The Olympic is always looking for novelties, whether moving pictures or vaudeville.

HENRY.

BOSTON.

The pictures of Buffalo Jones, which were released by the Patents Co. Sunday, February 12, were not exhibited on the first 3 days of that week by any Boston moving picture theater. There were 2 reasons which accounted for this fact. Several exhibitors expressed themselves as willing to expend $25 for the use of the reels for 3 days, had the picture been only 1000 feet long. The price asked was $50, as the pictures were 2000 feet. The other reason working against the pictures was the fact that Buffalo Jones himself had exhibited and personally lectured on his films in several local houses in 1909 and 1910. Buffalo Jones has appeared twice at the Star theater, Tremont Row, the Theater Comique, and at other local theaters.

The Rev. Herbert S. Johnson, pastor of the Warren Avenue Baptist Church in the course of his sermon on "Moving Picture Shows" stated that he had no reason to condemn either the pictures themselves or the men who conducted the houses. The pictures, were, according to his opinion of no objectionable character as a general rule. The Rev. Johnson is one of the most quoted and progressive of Boston clergy, and his stamp of approval on the moving picture shows is an excellent point for the trade.

As was stated above the licensed houses of Boston did not exhibit the Buffalo Jones pictures, but, the Theater Comique, an independent theater on Tremont Row, exhibited a substitute. The World's New England representative will quote verbation from the advertising lobby—work of the Comique—"Look, Look Look,—startling stamping stupendous—**Buffalo Bill** and his death defying Riders of the plains. Savage Indians, Screeching Cowboys, **Bucking Broncos** and **everything Wild** and **Western**. The entire lobby was full with such written work, and augmented by posters and paintings of similar nature. As can be seen from the quotation, the intent of the wording was to give the impression that Buffalo Bill was inside the theater in connection with the picture. Across the lobby was a rope, over which were hung Cowboy and Indian clothing, giving the house a cheap and low-grade appearance. The cowboy apparel thrown over the rope slung across the lobby looked more like a clothes line than most anything else. Taking in view the featuring of the name of Buffalo Bill, with its ambiguous meaning and the general work of the whole advertising display, it can not be gainsaid that the Comique took on a thoroughly disreputable appearance, and one detrimental to the moving picture theater throughout the city. The film exhibited was that of the Buffalo Bill and Pawnee Film Co.

A bill was presented to the Massachusetts legislature on Tuesday, February 14, which has as its aim the exclusion of children under 16 years of age to moving picture shows, unless with adults. At present the age limit is 14 years. The bill is being watched with the greatest interest by all Massachusetts exhibitors. At the present writing, no report has been made by the Committee in charge.

Mr. George E. Lothrop of Boston, who is connected with the moving picture business, was heard by the Massachusetts legislature in favor of a bill requiring all theaters and other places of amusement and "all theatrical, legal or judicial officers or talent "to pay into the state treasury their receipts in excess of 6% received over and above their expenses and incomes of $50 a day, week or performance. Mr. Lothrop presented his petition in written form. Mr. J. Albert Brackett, representing the Theater Owners' Association thought it unnecessary to argue against it. It is thought the bill has small chance of passing the committee in charge.

The Theater Premier, Washington St., is giving away free admission tickets, good for women only, between the hours of 9 and 12 A. M.

HENRY.

CONNECTICUT ITEMS.

Bridgeport.—Walter Victory and Henry Woods, of the Park City Theater, corner Stratford and Newfield Avenues, have dissolved partnership. Mr. Victory has purchased the sole interest, and expects to make extensive alterations both in the theater and the Air Dome.

Ansonia.—MacIntyre & Kimberly, of Ansonia, have sold their interest in the Pastime Theater to Mr. Clarkson, of Bethel, who will leave out vaudeville and run four reels of pictures, changed every day. MacIntyre & Kimberly have taken over the Bijou, in Derby, and are doing well.

South Norwalk.—The Music Hall Stock Company have tried running pictures between the acts and find it helps to break the long waits while changing scenery.

Waterbury.—The Italian church is now running four reels of selected pictures every Sunday evening after the service, and the pastor, Rev. Karam, expressed himself as well pleased with the idea.

Milford is still running three nights a week, and it is reported that there will be a theater built this summer.

M. W. L.

Pennsylvania

PHILADELPHIA JOTTINGS.

The hearing of a motion for preliminary injunction in the case of the Independent Moving Picture Company vs. Saulter will come before Judge Holland in the United States Circuit Court here Wednesday, February 15.

William B. Heidinger will have an electric sign installed at his motion picture theater, 151-155 Levering Street, at a cost of $300.

In a trade chat with the MOVING PICTURE WORLD, Edward A. Jeffries, owner and manager of a successful theater at 5232-5234 Ridge Avenue, said: "I call my theater the Royal Photo Play House—do not use the words theater or motion pictures at all. My play house seats 250 persons and admission is 5 cents. It is in the Wissahickon district, and I have found that my patrons like the Vitagraph films. They like 'Jim Slim at Coney Island' and the rest of that series of pictures in which Mr. Costello and Miss Turner appear. This coming Friday I will run 'Trust and True to His Trust,' and believe it will prove popular. I insist upon the best of order at my play house, and I am for the uplifting of the motion picture business. While many exhibitors charge a small entrance fee they should run their houses of amusement right and maintain good order, as well as run clean subjects." Mr. Jeffries runs a licensed service, which is furnished by Messrs. Schwalbe and McCaffrey, trading as the Electric Theater Supply Company, 44 North Tenth Street.

William Cohen, 4038 Parkside Avenue, Philadelphia, is treasurer of the new Model Amusement Company, which has just incorporated with a capital stock of $15,000. Max and Morris Katzman are also identified with the company.

McCarthy Redmond has sold the Drury Theater, vaudeville and motion pictures, Thirteenth Street and Germantown Avenue, to Conway & Cullen. It is said the new proprietors will make several improvements.

Inclement weather had a somewhat depressing effect upon theatrical attendance during the ten days ending February 10, but upon the whole, pretty good business was done by most of the moving picture and vaudeville houses. Lincoln and Washington pictures have received approval wherever shown.

The Exhibitors' League of Pennsylvania, composed of moving picture theater owners and managers, holds meetings every Friday at 11 o'clock a. m., in the Parkway Building, at the Southeast corner of Broad and Cherry Streets, Philadelphia. Walter Stuempfig is president, and Charles F. Kelley secretary of the league. It has for its object the general uplifting of the moving picture theatrical industry, protection of members' interests, etc. The dues are: A house of over 400 capacity, $15 per month in advance, $40 per year; a house of less than 400 capacity, $1.67 per month in advance, $20 per year. Said a member of the league: "We will be pleased to have Moving Picture World notice our meetings. As probably you know, many of the exhibitors feel that they should keep an eye on legislation inimical to their interests as well as to secure favorable legislation if any is needed or desired. There are many things of interest to exhibitors which they can discuss with interest and profit, and that is one of the reasons for the formation of our organization. Subjects said to be under consideration by the League at present are the building regulations, license fees, etc. There has been, so far, a good attendance at the meetings of the organization, which is little more than an infant—but destined to grow and thrive, members and officers assert.

In the New Jersey Legislature February 6 Assemblyman Martin introduced a bill prohibiting the admission of a child under 14 years of age to amusement places after sunset unless accompanied by an adult.

Joseph Harding's new moving picture theater, at Fifth and Vine Streets, Camden, is expected to open Saturday evening, February 18. The theater will have a seating capacity of 250. The stage will be of circular design, and the decorations and furnishings neat and attractive. Independent picture films will be used and changed daily.

Prominent business men of South Bethlehem, Pa., have decided to build a new modern opera house at a cost of $40,000.

Construction work is to start next month and will be rushed to completion.

The Reading (Pa.) Amusement Company has increased its capital stock from $15,000 to $20,000.

Camden's (N. J.), new brick moving picture and vaudeville theater, on Broadway, near Stevens Street, is rapidly nearing Completion. It will have a handsome lobby and facade and excellent electric illumination. It will probably open about March 1. W H. PRESCOTT.

PHILADELPHIA AND PENNSYLVANIA.

New municipal and State Legislation is giving the photo-play fraternity more or less concern in several Pennsylvania cities and towns. In the Legislature January 30th, Representative Ehrhardt, of Lackawanna county, introduced three new bills bearing upon motion picture theaters—viz—to empower the State Factory Department with authority to compel owners of M. P. theaters in first, second and third class cities to surround the projecting machines with fire-proof booths. Representative Schmidt introduced three bills covering boroughs of the three classes. Representative Gray, later on, introduced a bill stipulating the width of aisles in theaters—that they be in accordance with the number of seats. This measure is practically a "relief one," from the law of 1909, which provides three four foot wide aisles for theaters and which theater owners vigorously contend against. The law, however, has been declared constitutional by the higher courts. January 31st Senator James P. McNichol, Philadelphia, introduced a bill as follows:

"That it shall be unlawful for any person or persons to give or participate in or for the owner of any building permit, within said building any play, exhibition, opera or performance or any other theatrical, operatic, dramatic or vaudeville exhibition or performance of a lascivious, sacrilegious, indecent, immoral or impure nature or such as might tend to corrupt morals.

"Any such person who shall be guilty of violation or any provision of the first section of this Act shall be guilty of a misdemeanor, and, upon conviction thereof, shall be sentenced to pay a fine not exceeding $1,000, or undergo an imprisonment for a period not exceeding one year or both, at the discretion of the court."

The bill, of course, covers vaudeville and M. P. theaters and, according to Senator McNichol, was presented as the result of much agitation in Philadelphia over the proposed introduction of "La Samaritane," by Bernhardt—which was not presented. As a rule the M. P. industry has no objection to the passage of Senator McNichol's bill, but the question "what constitutes an immoral, etc., play and film," and who is to be judge, is one that they ponder over.

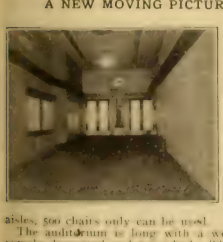
Temperance Hall, the oldest assembly building in Manayunk, Philadelphia, is being altered into a M. P. theater.

J. Fred Zimmerman's new 2-story M. P. theater on Eleventh street, near Lehigh avenue, will be 160 by 81 feet in dimensions and cost $32,000. Preliminary construction work has started.

The case of Lewis M. Swaab vs. the alleged Motion Picture Trust, came before Common Pleas Court, No. 2, January 31st, and after hearing was taken under advisement. Briefly stated the suit is over the recovery of films, which Mr. Swaab says he paid $30,000 for several years ago.

W. H. PRESCOTT.

A NEW MOVING PICTURE THEATER



Messrs. Silverman Bros. have opened a new moving picture theater called the "PHOTOPLAY" at 221 Market Street, Harrisburg, Pa., just opposite the Court House and a short distance from the costly new Pennsylvania Capitol.

The house was built for a large seating capacity but on account of the ridiculous Pennsylvania laws, requiring three four foot aisles, 600 chairs only can be used.

The auditorium is long with a well inclined floor, handsomely decorated and furnished. The side lights are a real innovation. They are on the principle of the indirect lighting system, throwing the rays to the ceiling, to fall back in a diffused soft light over the chairs, no bright bulb to shine in the eye, no direct rays on the screen.

One feature of the new Photoplay House is a waiting room between the lobby and the auditorium

This room handsomely finished is heated and offers a comfortable refuge for the persons waiting a chance to get a seat.

The lobby is simple but tastefully decorated, is very attractive with its great oil paintings on local historical subjects and marks a great improvement on the main shopping street, of Harrisburg.

A woman's resting room in charge of a matron who also acts as a nurse for the children of the patrons, is a notable feature.

A perfect ventilation and polite attendants make the patrons very comfortable, while pictures from the best independent manufacturers are shown on a remarkably clear screen.

Messrs. Silverman Bros. own already the Pastime at Altoona and will soon head a syndicate formed under the laws of Pennsylvania, to operate a chain of motion picture theaters. J. M. B.

FLICKERS.

The hardest thing to understand is yourself.—Bill Swanson.

* * *

Theatre in Baltimore will be re-christened the "Lemmon" Theatre. Whether this is done in honor of the name or the old manager is not clearly stated.

* * *

Blood is thicker than water. That's why you meet a lot of thick heads in charge of departments. Nothing personal. If the shoe fits put it on.

* * *

"A sign falling from a Philadelphia building kills three people. Now, if that had been a moving picture sign—good-night!"

* * *

One moving picture store in Oneida, N. Y., has changed hands so often that the authorities have never been able to find out the owner's name long enough to collect a license.

* * *

Town Committee of Newton, N. J., before considering the reduction of the present moving picture license of $150, will first find out what it costs its surrounding towns. It will save them the bother of figuring out what it ought to be.

* * *

In telling of the prosecution of Maxwell, which the new in moving pictures, Miss Lutie E. Stearns, of the Wisconsin State Library commissioner, said to a Milwaukee reporter:

"It was splendid and took up most of the evening. Why should I pay $5 to see Maxwell in the same thing—and pay forty times as much. The motion picture is robbing the theaters of their patronage and they can't reduce their prices to hold the people." She commended the movement of the Milwaukee Journal for free picture shows in the schools buildings.

The above cut of the attractive front of the Pergola Theatre, in Allentown, Pa., Mr. D. E. Knorr, manager, is of interest to the MOVING PICTURE WORLD and its numerous readers because of the history of this successfully conducted moving picture house. The manager reports that he opened the show three years ago with a capacity of one hundred, since which time he has had to enlarge six different times. The house has lately been completely remodeled inside, is provided with thirteen large exits and the stage is walled off with a brick wall and asbestos curtain, making it one of the largest and best equipped theatres in the State. The following ideas of Mr. Knorr as to the conduct of his house will give a pretty good idea of the primary cause of this success: His highest aim is to show nothing in the least questionable, and he, therefore, gets the ladies and children and finds that the men soon follow. Absolute honesty with the patrons in living up to every advertisement results in crowds waiting thirty and forty minutes to gain admission. In this way the show advertises itself, and with a very little additional advertising in the programmes in the local press, the popularity of the theatre is kept continually in the public mind. The pictures are changed three times and the vaudeville twice each week. The house is well lighted and ventilated; ladies are obliged to remove their hats, and, in fact, nothing is overlooked in order to give a refined, wholesome and interesting entertainment and to make the patrons feel comfortable and happy and safe. "Be honest with your patrons, give them all you can for a nickel and they will give you all the nickels they can," is Mr. Knorr's summing up, and is a policy leading to success that we would recommend to all managers.

JERSEY JOTTINGS.

H. O. Huber & Son having leased Siegle's Hall, Twenty-fourth and Federal streets, Camden, are having it equipped for a motion picture and vaudeville theater. Fire escapes are being erected by the landlord. The theater occupies the second floor of the building.

Rivalry has become so keen in M. P. theater circles at Gloucester City, that exhibitors and owners are offering poultry as prizes. A five-cent ticket entitles each patron to participate in a "drawing" for a plump chicken or turkey. One theater tried giving bread coupons with admission tickets, twelve of the coupons being good at a grocer's for a five-cent loaf of bread.

Two building permits were issued the past week at Camden for new M. P. theaters. One was granted to M. J. McGuire, who will have the building at 456 Kaighn avenue, changed into a parlor for pictures. The second permit was to Powell & Snyder, who will alter the building at 1731 Broadway into a M. P. parlor. It will be the first M. P. theater in the Centerville section of Camden.

Haddonfield, with 4,142 population, is supporting a M. P. entertainment every Saturday night. There is hope—that in time a daily performance can be given.

Having purchased Duncan's Hall, 907 North Fifth street, Joseph Hardy, former sea captain, has plans to alter the hall into a M. P. theater. It will occupy the ground floor and have seats for about 300 persons. It will be the only M. P. house in North Camden.

Millville business men have selected a site upon which, the coming spring, a new vaudeville and M. P. theater will be erected. More particulars later.

W. H. PRESCOTT.

IN THE MISSISSIPPI VALLEY.

The Eagle, East St. Louis, has found that vaudeville does not pay and has gone back to the photoplay exclusively. Manager Forrester is quoted as saying that his patrons want the picture with just enough singing to vary the entertainment.

"We would hate to be so great or so dignified that we couldn't go to a moving picture show," says George Fitch, of Peoria, Ill., the humorist whose name is in all the leading magazines. It is nothing unusual to see Lieutenant-Governor Oglesby, of Illinois, in any of the Springfield picture houses.

N. Clark and Peter Campbell, of Macomb, Ill., have leased the Airdrome at Macomb of J. D. Blume, of Monmouth, and will open a picture show and vaudeville house May 1.

The F. & H. Aumsement Company may build a vaudeville house at Bloomington, Ill.

Arthur & Heffner will open the Princess, a vaudeville house, at Mason City, Iowa.

Lester Linton, of Arcola, Ill., have purchased the Crystal at Tuscola, Ill., and will give pictures and vaudeville.

George Salyer will open a picture show in the Link Building at Oakwood, Mo.

The Precision Camera Company of Chicago has been incorporated with a capital stock of $100,000 to manufacture and deal in motion pictures and cameras and films and operate theaters. The incorporators are J. P. Grier, M. D. Cross and W. H. Tuttle.

Robinson & Zahler, owners of the Liberty, 329 South Adams Street, Peoria, Ill., have closed the place for two weeks to make improvements consisting of a French plate glass mirror front with an ante-lobby of Moorish design, hung in rich tapestries, and the interior of the theater to be done in Old Mission.

C. E. Hutchinson has opened a moving picture theater at Galveston, Ill., charging ten cents admission.

The St. Clair Amusement Company of Chicago has been incorporated with a capital stock of $6,000 to conduct a general theatrical and amusement company. The incorporators are Karl Hoblitzelle, Ashby A. Chouteau, Jr., and E. J. Selon.

The X-Ray, Lincoln, Ill., has changed its location. James Chase is the new vocalist.

C. A. Robbins, proprietor of the moving picture theater at Saybrook, Ill., has installed his own electric light plant.

The Lyric Theater, of Freeport, Ill., it is announced, will put on a road picture show making six northern Illinois and Southern Wisconsin towns each week. A six-piece orchestra will furnish music.

W. H. Robbins and W. G. Hunt, of Brighton, Ill., have opened a picture show to operate on Wednesday and Saturday evenings.

The Grand Opera House, Freeport, Ill., will run pictures nightly with Saturday and Sunday matinees.

Wouldn't you rub your eyes and look again if you were passing a moving picture show and see licensed and independent posters side by side, inviting you to an unusual performance? This is not uncommon at the Royal, Springfield, Ill. Recently I saw a Gaumont in the midst of an independent program there, but it was not announced in the lobby.

Edward Chamberless, of Dexter, Iowa, has purchased the Lyric moving picture show at Iowa Falls, Iowa.

Producers who aspire to records as matchmakers may take heart from this: Joseph Hewitt, proprietor of the Star Moving Picture Theater, at Sparta, Ill., and Miss Minnie Livingston, for the last three years his cashier, were recently married. Both are prominent in their home city.

Manager Marple, of the Palace, Aurora, Ill., admited free old soldiers who wished to see Lubin's "His Last Parade." Quite a number of Aurora veterans were identified in the film and the production got some deserved publicity. Along the line of advertising the Palace is one of the best newspaper advertisers among Mississippi Valley Theaters. Its ads. are always well written. Some cut cyndicate which is writting ads. for moving picture houses recently had one with a display line "The Danger." Standing out with the name of the theater and the cry of buncombe reformers this is sure to assure the patrons of a feeling of safety?

Moton P. Harvey, who has been manager of the Colonial and Colonnade Theaters at Decatur, Ill. has resigned his position and will open up the Nasewan picture show in the building which has been occupied by the Colonade. The lease of the Colonial syndicate on the structure was not renewed.

J. W. Smith is now manager of the Central Opera House at McHenry, Ill.

An ordinance regulating moving picture shows in Milwaukee, Wis., now under consideration, has the following provisions:

"Mill or wooden construction will be allowed only in one-story buildings; buildings of more than one story or whether where other industries or stores are housed, must be constructed of non-combustible material; booth for machine must be of non-combustible material and must have a vent; shows must have three exits with three-foot aisles leading directly to them; all electric wires must be in conduits; operators of machines must be twenty-one years old; no mirrors or draperies allowed in room; only ten seats can be placed in a row; there must be no dressing rooms back of the curtain and no heating apparatus directly under the auditorium.

As recognition for an advertising film there is no equal to the introduction into the program of the Short Course in Agriculture at the University of Illinois at Urbana of the reel "The Romance of the Reaper," which exploits the prodfound in the home of a youth who had a moving picture

A reel of film stolen from the Bijou at Decatur, Ill., was ict of the International Harvester Company.
machine. F. H. M.

CLEVELAND.

The Moving Picture and Projecting Machine Operators, Local No. 160, I. A. T. S. E., Cleveland, O., have elected the following officers for the ensuing year: President, Joe Scheiwer; vice-president, C. Gliechmann; financial secretary, Joseph Swartz; recording and corresponding secretary, Howard W. Codding; business agent, Harland Holmden; delegates to convention, S. M. Hulbert, R. W. Mullen; delegates to central body, H. W. Codding, Harland Holmden; sergeant-at-arms, Ernst Widler; trustees, H. W. Codding, Raymond Ray, A. Jay Smith; executive board, A. Jay Smith, Elmer Cox, H. W. Codding, Max Rosenfield, Harland Holmden; examining board, Elmer Cox, August Maier, Raymond Ray, R. W. Mullen, J. A. Steinhoff. Address all communications to Howard W. Codding, recording and corresponding secretary, 300 East Lakeside Avenue, Cleveland, O.

Chicago

The Madison Theater, corner of Fiftieth street and Madison avenue, one of the South side independent houses, was purchased last week by Mrs. David Feder from the former owners, Messrs. Westegard and Knudson. The Madison under the new management is continuing under the same policy and is providing a very good entertainment.

Mr. I. F. Bommerscheim, who disposed of his Lyric theater at Streator, Ill., a few months ago, has purchased the Gaiety theater at Fort Wayne, Indiana, from Messrs. Hayes & Speer, and will take possession at once. Mr. Bommerscheim is an enterprising young man, and the moving picture business is his hobby, it is a certainty that the Gaiety will be very successful under his able management.

Messrs. Hilliard Campbell and I. B. Bigelow have recently opened the American Theatrical Singers' Agency in Chicago, with very good prospects of becoming successful. The new agency is located at 59 Dearborn Street, and is under the business management of Mr. Bigelow. Mr. Campbell, who was formerly leading baritone with one of the Henry W. Savage companies, has charge of the musical end of it.

This supply house of musical talent will furnish not only the best voices obtainable, but will also furnish orchestras and parts of same, also making a specialty of pianists and trap drummers. Mr. Hilliard states that they have tried out at least a thousand voices during the past few months and that only thirty-seven of these have been accepted.

THEATER IS RAZED IN $100,000 FIRE.

"Good Night" On Screen Saves North Avenue Audience As Adjoining Buildings Burn—Children Are Rescued.

The ordinary reader would naturally think from reading the head lines in the Tribune that the fire originated in the theater, and that the children were rescued from the burning theater, and even when you read the text of the story, you have to read very carefully to learn that it was otherwise. Funny how "the press" likes to take a "poke" at the picture theaters whenever they get a chance, isn't it?

LOBBY DISPLAY.

The advantages accruing to the exhibitor who is original and enterprising in connection with the decorations and advertising in his lobby, are many and well know. A large percentage of the attendance in a goodly number of moving picture theaters can consistently be termed transient; in other words, are individuals who drop into the theater when they have a few moments to spare, to while away those few moments in contemplation of the moving pictures exhibited therein. The appearance of the lobby to this transient trade signifies the worth of the exhibition, for which they will pay their money. The importance, therefore, of arranging proper and attractive lobby displays cannot be overestimated.

From reports that we have received from Chicago, it appears that the American Film Manufacturing Company of that city, manufacturers of the "American Films," have gone their competitors, one better in point of advertising for the benefit of the exhibitor.

They have completed four distinct sets and styles of lobby display depicting the leading players in the American films. The first and least expensive of these, but by no means of the smallest moment, is a highly colored poster containing five colors, something unusual in moving picture posters, of an exceedingly artistic design, and on extra heavy calendered paper. These posters will be furnished exhibitors principally through the exchange, although they can be obtained by application direct to the American Company, in Chicago. They likewise have a set of five original photographs, unmounted, each photograph showing a characteristic pose of one of their leading players. This set they will supply the exhibitor direct or through the exchange, at a price of 50 cents per set, or 10 cents for each photograph. The photographs can be obtained neatly mounted at a price of 60 cents.

Another idea, and one that will undoubtedly appeal to a goodly number of exhibitors, is a neatly framed series of photographs of the leading actors in this company, to be hung in the lobbies of the various theaters featuring American films, which they tender exhibitors, at a price of $1.50 F. O. B. Chicago. Their final offer, and in the writer's opinion undoubtedly the best at the price, is a photo frame that would do justice to the finest legitimatae theater in he land. This photo frame is a stanch oaken easel made of real oak, not imitation, together with a large frame containing the photographs of every leading player, arranged in an exceedingly tasteful manner. They propose to furnish these to the exhibitors at a reasonable price.

ALL NIGHT PICTURE SHOW FOR CHICAGO.

From a reliable source of information, we learn that beginning Saturday evening, the Lyric Theater, corner of State and Van Buren streets, will run a continuous performance, lasting all day and all night. Three shifts of operators will be employed and two machines will be used. The report states that if this arrangement proves successful, the owners, Jones, Linick and Schaefer will run their other houses the Bijou Dream and the Orpheum, under the same policy.

* * *

The Matographic Supply Company, of Chicago, has been incorporated, with a capital stock of $25,000 to manufacture cameras and moving picture machines. The incorporators are Louis A. Boening, Victor W. Thomas and Samuel Black.

The Yale Theater Company of Chicago has been incorporated with capital stock of $2,500 to operate a moving picture and vaudeville and deal in picture films. The incorporators are M. Vines, E. Bernsen and John Meles.

The Iowa Picture Show Company of Mendon, Ill. has compromised its suit against the Western Union Telegraph Company. The picture company ordered two reels of gas dispited in Mendon, Ill. The telegraph company transmitted the message as Mendota, Ill. and the photoplay house was idle two nights for lack of power.

Steve Bennos of Lincoln, Ill. plans to open an ice house on that city next summer.

It is due me who, for the last two years have been writing under the pseudonym at the heading of this page, to say that last week, by some of those accidents that occur in the best regulated household, another hand was responsible for what appeared on the screen. It was, in fact, our Man About Town who was made to pose as Lux Graphicus. Enough said on this point.

Readers of this page will notice that this year it has been severely practical. It is the practical side of moving picture making in which I am chiefly interested. I have helped make pictures both in Great Britain and the United States. Nothing is at present of such great interest to me as the practical side of a branch of work which is in process of development—or, I should say, in process of evolution. For the making of the picture is like the making of the business—still in the making. Picture-making, in fine, has not yet been reduced to the state of a definite formula. The reason for this is that at present it reposes very largely upon impractical or inexact knowledge.

My readers know that I am very fond of the parallel between stationary photography and moving picture photography. I think we in the moving picture field can learn from the lesson of the stationary photographic field. Let us take the manufacturing end of matters. I am old enough to remember the time when the great photographic manufacturers started in. This was about the time of the gelatine era, that is in the early eighties. They began tentatively and amidst very humble surroundings. Thep ivot of modern photography is the gelatine process, that is the incorporation of bromide of silver in dry gelatine. Before the gelatine era you had to immerse a film in wet collodion and nitrate of silver and expose and develop the wet sensitized film. This, as the reader knows, is termed the Wet process, and is still extant. It was a personal process—troublesome, messy, awkward and slow.

Then came the incorporation of the sensitized silver salt in gelatine. The mixture was coated on glass; then dried. So you exposed the dry plate and developed it far more readily than the wet plate. And the dry gelatine process made photography practicable in the commercial sense, and as it exists to-day. But for years after the dried gelatine process became popular, exact knowledge on the technical and manufacturing ends was difficult to obtain.

Manufacturers started especially in the old world, in a very small way. Technical difficulties were encountered. The films fogged; they would not stay on the glass; they were spotty; they would keep, etc, etc. I have many old photographic readers, both in this country and across the Atlantic, and I know that they will bear me out in what I say, namely, that between the years 1880 and 1885, modern photography was in the experimental stage just as moving picture work to-day is largely experimental. Definite and exact information was difficult to obtain. Manufacturers and others groped their way along just as they are groping their way to-day.

Of course some of my friendly critics will take exception to what I am saying, but I claim to know what I am writing about. To repeat, I made moving pictures a dozen years ago, so whatever I say is based upon actual experience. Speaking generally, we have not got down to proper methods of exposure in moving picture negative making. We have not got down to the best methods of development, either of the negative or of the positive. Tinting and toning are not perfectly understood. Optically, too, we have still far to go. In short, the entire photographic technique of the picture is still only dimly comprehended by the great majority of picture makers. Of course there are exceptions to this rule both in this country and abroad. I am speaking generally. I am taking the trade as I know it here and abroad.

One thing, in particular, has caused me almost to weep when going through American film factories—for I have not seen an English factory for four or five years—that is, the enormous waste of raw stock by incorrect exposure and faulty development. The waste that goes on in some of these establishments if prevented would have very largely added to the profits of these concerns. It is possible by proper exposure and development of both negative and positive film to stop the ruinous waste that goes on in many moving picture factories. But this can only be done by proper knowledge of technique, by the application of the scientific method which is, after all, only common sense knowledge.

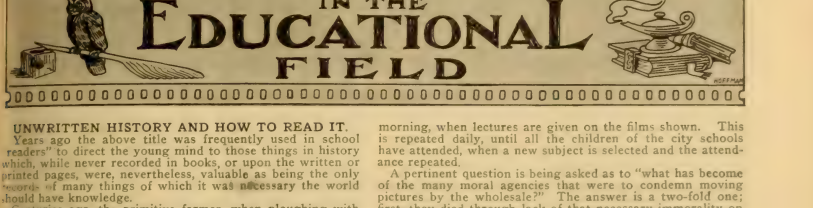
I write this page this week by way of a plea for closer attention to what I will call picture economics and the making of the picture in its photographic aspects. In these and other pages recently, a vast deal of attention has been paid to the scenario end. As to the scenario we have all sorts of writers, authorities and self-constituted authorities. Some people have written about the scenario who have no more idea of how a scenario should be written than the man in the moon. Then again, we have "authorities," self-constituted and otherwise, on acting. Much of this stuff has made me smile. Nobody seems to have especially addressed himself to the technique of the photography of the film. When the average critic criticizes a picture he merely says that the photography is good or is bad, as the case may be. This remark applies to nearly every writer in every journal, trade and theatrical. Not one of them tries to help the manufacturers by pointing out that the picture may be over or under exposed, improperly developed, tinted or toned. Is this because these people do not know? I maintain that no man has a right to sit down and criticise a moving picture unless he has something more than a superficial knowledge of the entire work of the making of the picture. Your ideal critic should be at any rate, a photographer, both theoretically and practically. Most of the critics I have met have never taken a photograph in their lives. The form of criticism they write is not at all helpful to picture progress, simply because they are ignorant of the essentials and fundamentals of what they are criticising. Let us have increased attention to the technique of the picture and technically qualified writers writing about what they understand.

"PROPAGANDARY IN THE PICTURE HOUSE."

In The Moving Picture World two or three weeks ago there was a semi-humorous article with this heading. It predicted the time when the moving picture theater might be seized upon by propagandists of any and every kind for the purpose of furthering the causes they have at heart. Well, this state of things has come to pass. We read in our "New York Times" one day last week that an enthusiastic lady suffragist has captured a downtown moving picture theater, where she is showing lantern slides and talking the virtues of suffragism to large audiences. We are not going to say whether this is a step in the right direction, but it is a straw which shows the direction of the wind. Consider, now, the enormous power which might be wielded in these houses. Five million people attend them daily; 20,000,000 to 25,000,000 people visit them every week; that is, roughly, one-third of the population of the United States. Every propagandist, suffragistic or otherwise might achieve great results by getting his cause illustrated by means of lantern slides, etc., before this mighty public. We have seen what the tuberculosis exterminators have done in the matter. Now come the suffragists; after this, in all probability, other social reformers will avail themselves of the moving picture theater for doing their best, according to their lights, to advance the cause of humanity.

MEMORY RESTORED BY MOVING PICTURES.

Mervin Hitchcock, son of the principal of a military academy at San Rafael, Cal., near San Francisco, says that the sight of a moving picture actress making a feigned fall from a horse at a San Francisco moving picture theater, restored his memory which he had lost in a similar accident. A week preceding his view of the picture he had been thrown from his horse. He was treated for concussion of the brain and quickly dismissed from the hospital as cured. He continued in a half dazed condition, however. Telling of his restoration at the theater, he said: "The whole performance appeared as of a dream. Then came the part where the girl is supposed to fall from her horse. In an instant everything came back to me. It was like waking from a deep sleep. I feel sure that the similarity between the girl's accident and my own restored my memory."



UNWRITTEN HISTORY AND HOW TO READ IT.

Years ago the above title was frequently used in school readers" to direct the young mind to those things in history which, while never recorded in books, or upon the written or printed pages, were, nevertheless, valuable as being the only records of many things of which it was necessary the world should have knowledge.

Centuries ago, the primitive farmer, when ploughing with his oxen, would turn up pieces of hard stone, which, upon close examination, would prove to be flintstone—one, shaped into a point, showing him that his forefathers tipped their arrows with these hard, sharp points to make them more effective in either hunting or warfare. Another would be wedge-shaped, with a long, sharp edge, revealing the axe head of ancient usage. Thus are we able to read that which could not be written. In other places, rude pictures drawn upon soft stone, and allowed to harden into the "hieroglyphics," which became the historians of their days—possessing a value so inestimable that without them even to-day we should not be able to record the world's history and development.

In a higher degree this same process continues. The progress and history of to-day is not confined to books. Generations yet to come will learn much from that which was never written. Education is developed in many ways other than that of language, and in many instances language takes a second place in the impartation of knowledge. The picture, whether scratched in Assyrian clay, or cut into Egyptian stone, served its worthy and noble purpose. It mattered not if the library was housed in pyramid or catacomb, its illustrative records proved well-nigh eternal. In mediæval and modern times the picture has filled an all-important part, sometimes supplementing, and at other times being supplemented by the library. In this connection it is interesting to note that the leading incidents of the Bible are recorded in the picture galleries of the world; so that (says an authority) if all the books in the world were destroyed the Bible incidents could be reproduced from painting and sculpture. Much of the history of almost every nation is found in the illustrative rather than the written account. Indeed, poor indeed would our civilized humanity be without its unwritten records. The living picture, with its life portrayals, speaking with that new language which at once appeals to all the faculties of the reader, is the marvel of all these things.

Sublime, indeed, is the contemplation of the history to be recorded without words, and yet, in a language that speaks to eyes, ears, head and heart, the living picture is the crown of the ages, the greatest recorder of the past, and the greatest teacher of the future. It is said that in degradation there is a bottomless pit. Surely, then, in cultude, there are topless heights, in the climbing of which the picture is of invaluable aid. If it is possible that the future holds a period in which the usefulness of the picture will be transcended, it would seem that such a state is beyond present comprehension. But even then, in that marvellous age, they will still be reading, like ourselves, that which has never been written, the cinematograph having been the medium of their education.

EDUCATIONAL.

"Meanwhile England looks on—and yawns."

The above quotation is found at the end of an article written by an English authority on cinematography, describing the progress made in other countries, in contrast to the lack of progress in his own country. It may be that the writer is not quite fair in his criticism, as England, though conservative, usually "gets there," where educational matters are concerned. While America has been commended for its progress there is no doubt there are places (not a few) in all parts of the United States, where it can as truly be said that they are "looking on and yawning."

In Hamburg, the Board of Education decided that cinematography should form a part of the ordinary education received by the children of the city. Arrangements were made with the proprietor of a theater for the use of his place every morning, when lectures are given on the films shown. This is repeated daily, until all the children of the city schools have attended, when a new subject is selected and the attendance repeated.

A pertinent question is being asked as to "what has become of the many moral agencies that were to condemn moving pictures by the wholesale?" The answer is a two-fold one; first, they died through lack of that necessary immorality on which alone they could feed to live. In the second place the many boards of education now becoming interested, together with the higher standards required by the public, have combined to make the picture more valuable not matter to what branch of art is is applied. It is almost impossible to read a daily newspaper now without finding a reference to the fact that either some notable scholar or lecturer, or some board of trustees or education, are giving cinematography serious consideration. Under these circumstances it is not surprising that censorship is becoming a thing of the past. Education is culture and culture is its own censor.

A NEW PROFESSOR.

A few months ago there appeared in these pages an article entitled "A New Profession." It was therein shown that the operator of the future would be a man of education and ability, rather than a mere user of an instrument. A striking fulfilment of this prediction has recently occurred, when in Brooklyn the associate of Burton Holmes, of "Travelogue" fame, was not permitted to operate the machine through "technical inability." It seemed an unnecessary hardship for this man, himself an inventor of attachments to moving picture machines, to be disqualified because of the lack of certain knowledge in applied electricity. It goes to show, however, that a "Professor of Cinematography" is a title in the near future. The ability to use, lecture upon, and to lecture with the cinematograph, is becoming one of no mean order. With such a striking example as that given above it is apparent that a future of importance is coming to this applied science.

THE "MAKE-BELIEVE" INDIAN.

Children revel in the "make believe," but only when the real is impossible. In generations to come, long ages after the real American Indian has passed into history, pictures of this most interesting race of people will be enjoyed. It will be a gift to the distant future as it is to-day to produce the "make-believe" Indian. But the question arises, should not the Indians of to-day be real? A company of Indians who recently saw some of these reproductions most justly resented the untrue, unreal and unfair representations of themselves and their habits. Truthfulness in picture has previously been advocated in these columns, and it is well that this timely and authoritative protest should come. While we still have the real Indians with us, why cannot thoroughly representative films be produced, making them at once illustrative and historic recorders of this noble race of people, with their splendid physique and physical powers? It is to be hoped that some of our Western manufacturers will yet produce a series of films of REAL Indian life, doing so with the distinct object in view that they are to be of educational value, both for present and future use. Such a certified series will be of great value.

The popularity of the motion picture in educational work has again been attested through the adoption by the Board of Education, of the city of Chicago, of a motion picture equipment to be used in the nine school centers under the direction of Prof. Voorhees. The first entertainment of this nature which the school board will offer to the children and parents will be given this week in the Fallon School at Wallace and 42d streets.

The Board of Education looked into the matter of selecting an outfit with the utmost care, having appointed a special committee under the direction of Mr. J. D. Shoop, Superintendent of Schools, and they finally adopted the motiograph motion picture machine as being the best adapted to their work and the machine on which the committee divided unanimously.

PROFIT BY THEIR EXAMPLE.

Last October, when I criticised the moving picture theaters in Freeport, Ill., it had a curious effect on the several managers in that city. The Lyric manager "got sore," the Superba manager "raved," but the Majestic manager said nothing, smiled grimly, and started to make the improvements as suggested in the write-up. Last Saturday I had occasion to stop off in Freeport again, and the changes made on "picture row" were indeed noticeable. The Superba is in charge of a new manager, Mr. Malone, who is endeavoring to give his patrons the very best in the picture line. Besides the regular Independent releases, he is also giving his patrons an added attraction in the shape of Travelogue slides, and his full house on Saturday showed plainly that the public appreciated that sort of entertainment. The Lyric was showing the best of the licensed makes, the music has been greatly improved, and the interior enhanced with added decorations; here too, the house was playing to good business. But the Majestic surprised me. Here, just a few months ago, was a store front theater, poorly lighted, sans decorations, and equipped with a graphophone to furnish the music. On Saturday I saw a "New Majestic"—a new front with a spacious lobby has been put in, and the interior has been very prettily decorated and lighted.

"IL TROVATORE" BEGINS LYRIC REFORM.

It has been commonly remarked among Springfield, Ill., patrons of the photoplay that if any musician could give a satisfactory accompaniment of the picture it probably would be the pianist at the Lyric, commonly known as Loper's. Lovers on the film who have been hoping for appropriate settings have been cheered by the melodies which rippled forth for comedy reels but they resented the intrusion of light music upon pathos and tensity. At a production of Essanay's "The Unpardonable Sin" the piano help-ed interest the audience in the thrilling struggle and played fairly well at other times. This was encouraging enough to bring people next day when the bills tacked in the lobby, announced that "Il Trovatore" would be given. This was one of the best performances given in Springfield. I saw the film at one of the first runs in the afternoon when the crowd is smallest, but it could not be said that the Pathe version of the story went unappreciated even by the younger folk, who seemed inclined to more frothy music. Musical criticism with the World representative is non-technical and he believes that he is as easily satisfied as the average attendant at moving picture shows. The score of the opera as given at Loper's is in harmony with the pictures, and greatly enjoyed by the patrons. The drummer however failed to get the clash of the swords with his attempts upon the triangle.

Just why the Lyric has installed the male singer of coarse songs, that have been frowned upon by the censors is a puzzle. Not a word of commendation for this feature has been heard while, on the contrary, considerable criticism is offered by the public. Droves of high school girls have the Lyric habit which is reason enough for a non-objectionable entertainment. The projection here has never been the least bit weak and with this good film service and more care on the music the proprietor apparently could command a clientele from the best circles of society. F. H. M.

SUCCESS OF THE PARK THEATER IN BROOKLYN.

The policy adopted by Mr. Germain, proprietor of the Park Theater, of Fifth Avenue and Fifteenth Street, Brooklyn, to conduct a thorough moving picture house at once attractive, clean and satisfying to the best families of the community, has proved eminently successful. Seldom can one find such crowds nightly thronging a moving picture place as one finds here, and to the credit of the management it must be noted that there is no shortening of the programme or hurrying of the pictures. A wise trust to the honor of the people to pass out at the end, making room for those waiting, is extremely creditable. Monday night of this week was a Vitagraph night. A representative from the Vitagraph Company gave an interesting talk on the objects of that company in its desire to produce and present most acceptable entertainments. Mr Maurice Costello, long a favorite in the picture, appeared in person, and gave a brief talk on his experiences, to the delight of the audience. Another most interesting feature was a timely observance of the Lincoln holiday, by showing upon the screen epigrams of the strong moral value from Lincoln's speeches; the audience was especially appreciative of this innovation, and the proprietor is to be commended for his thoughtfulness. There can be no doubt that his well deserved success is largely due to this desire to give his patrons the best possible evening's entertainment.

ON THE ROAD.

Kokomo, Ind.—Mr. G. Schwenger has secured a lease on a very desirable location in the city of Kokomo, and has let the contract for the building of a modern moving picture theater. Mr. Bohman, an old road man and an experienced operator, is associated with Mr. Schwenger in this enterprise. The equipment as well as the building will be modern in every respect, the very latest machines, indirect lighting system, and a Mirror Screen will be installed.

Church in a Picture Theater.—For some time past, the pastor of the First Methodist Episcopal Church, of Los Angeles, has been conducting noon meetings in Clune's Broadway Theater. These services have been instrumental in attracting the busy business man to church. The program consists of several selected films of religious interest, choir selections, and a short address by the pastor. These impromptu talks have been popular, and, it is understood, will be conducted throughout the season. Admission is free.

Buffalo, N. Y.—Addressing the National Municipal League, of this city, Mr. John Collier, of the National Board of Censorship of New York City, pointed out, not only the immediate benefit of moving pictures, but the wider beneficial effect upon the whole motion picture world, of using the school buildings as moving picture theaters.

St. Paul, Minn.—Board of Health is getting ready to start its spring crusade against the house-fly, by using the "Fly Pest" film, as a means of education.

Marion, Indiana. Thomas Ladd, manager of the Starette Theater, states that with twelve first-run Independent releases a week, and the combination of good projection and a tastefully decorated lobby, he is getting the business, despite the fact that the season is backward.

San Antonio, Texas.—Gaston Melies and the Melies Stock Company are canning many "Western dramas" hereabouts for spring and summer consumption. The Melies Company, unlike other dealers in canned goods, are not ashamed to print the contents on the label, and their output is guaranteed under the pure brain-food act of umpty-six.

Macomb, Ill.—The Family Theatre (Independent) has been enjoying a good run of business. Manager M. J. Myers is to enlarge the place by adding a balcony with a seating capacity of 200. The decorations are in red and green, with gold and silver trimmings. Special attention has been given to the system of ventilation, an important point overlooked by too many theatre managers.

Yonkers, N. Y.—Mr. Hamilton opened his beautiful newly built theatre, the "Palace," on Tuesday the 7th. The "Palace" is a model for all moving picture exhibitors to follow. It is as fireproof as any theatre can be made, the decorations are most beautiful. The ceiling represents a sky with cloud and star effects. Moving pictures and illustrated songs are the attractions, no vaudeville. On the opening night all those present marveled at the beautiful dissolving effects produced by The "Monarch Dissolver" furnished by C. B. Kleine.

Muskegon, Mich.—By the purchase of the Temple Theater in Muskegon, Mr. Carl Ray has practically secured entire control of the show business in that city. Plans are being drawn for the enlargement of the Temple, which will give it a seating capacity of 1,200. Work will be started in the near future. Besides the Temple, Mr. Ray owns three of the remaining four theaters in the city, two of which use Independent releases. One of these is called the Theater Beautiful, and it is certainly in keeping with its name. The interior is a work of art with the exception of the ceiling, which is a bit out of harmony with the rest of the surroundings. The side walls are paneled off, and in each of the panels hangs a beautiful oil painting, over which is attached an incandescent lamp, arranged in such a manner that the light gives a good effect to the picture and at the same time lights up the theater with a soft mellow light. One of the pictures which especially attracts the art lover is the "Spring Idol." This painting was formerly the property of a Russian ambassador and was secured at a cost of $2,700. Another one of special interest is the "Tragedy of the Desert"; this was formerly the property of Mrs. Marshall Field, and cost $2,200. F. P. B.

FIGHT PICTURES COMMON NUISANCE?

Upon the plea of County Attorney Venable, that exhibition of the Johnson-Jeffries' fight pictures was a violation of the state law, and the exhibition itself was a common nuisance, District Judge Frank M. Bailey, at Chickasha, Okla., granted an injunction against the production in that city.

Oral Examinations.—Mr. Fred. W. Gregory, St. Louis, Mo., writes: "I would like to have your opinion as regards the matter of oral examinations. I understand that practically all the boards of moving picture operator examiners in various cities conduct oral examinations only. Do you think this kind of an examination is right, proper or fair?"

Well, Neighbor Gregory, I suppose I will get myself in trouble answering your query. No, I do not think an oral examination right or fair. Licensing of operators or any other craftsmen presumes in advance the authority to refuse the applicant the privilege of working at his trade, profession or calling, if he be found incompetent, or if there is question as regards his competency. Withholding the right to work is a very serious matter—a very serious matter, indeed—and every safeguard should be thrown around that kind of authority. The trouble with the oral examination is that it places the applicant in an absolutely helpless position. He may claim his examination was not fair, but he has no method of proving what the examination was. He may say that certain questions were unfair, or that he answered certain questions correctly. He has no method of proving his assertion. It is simply his word against that of the examiner, and in 999 cases out of 1,000 the word of the examiner would be taken. To sum this whole matter up briefly, I very much doubt if an oral examination would stand the test of the courts. That is to say, I doubt if any Supreme Court would hold that a municipality or State had the right to refuse the citizen opportunity to earn his living at his chosen profession or calling unless his incompetency be shown by written examination of which there could and would be competent record. The holding of written examinations, however, would very largely increase the labor of the examinations, and very largely increase the inconvenience to those examiners and to the applicants. As a rule, I think the examiners intend to do the right thing and conduct examinations fairly. Injustice may be, and doubtless is, occasionally done, but where this is the case I believe it is seldom or never intentional. Generally, the examination of operators has been foisted upon the electrical department of the various cities almost invariably against the will of the department, and it is really surprising that they have managed as well as they have and created such a small amount of friction.

Up-to-Date House.—Mr. E. G. Henson, the "Rex Theater," Charlestown, W. Va., writes: "Tuesday, February 15, will see the opening of our new $25,000 modern house seating 900, lower floor and balcony, latest style opera chairs, decoration scheme in green and mahogany. Programme of three reels and illustrated song. Five nights a week we will show pictures only and the sixth night will be filled by a first-class road production. No vaudeville at all; therefore, the ones who predict failure for pictures shown will talk differently. If theaters costing real money are being built for the picture game alone, it stands to reason that the said game is here to stay. Our orchestra consists of ten pieces—not the 'turkey and straw' or 'over the waves' kind, but real musicians who play the pictures. Those who know have paid us the compliment of saying our show is just a wee bit better than most of the photoplays. Our employees are uniformed and we are giving the public amusement they never would or could have enjoyed if the picture plays had not come into existence. We use two Edison machines, 80-foot throw and 14-foot picture.

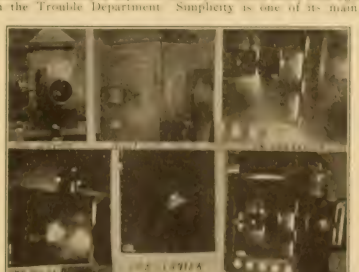
"I noticed in The World recently an article about trademarks appearing in the different scenes. That was a wise thing to spring. Those trade marks may or may not be necessary, but they certainly do not look right. In days gone by, when pictures were only pictures, it was all right, but at this stage of the game, when we make every effort to have the picture real, try to have the music suit the picture, and to have our projection all that it should be, a trade mark keeps the fact constantly in the mind of the public that after all they are only looking at a shadow—a picture. It seems to me that the one best bet for the film manufacturer just now is paying very, very close attention to little details, which, though perhaps slight, tend most decidedly to mar the picture as a whole."

Glad to hear, Neighbor Henson, that you have such a beautiful little theater all ready to open. The very best wishes of "The Moving Picture World" go with you. Your remarks are timely. Your letter speaks for itself, however, and requires little or no comment.

Ghost Elimination.—Mr. Harry Dobson, Toronto, Can., contributes the following: "Noting several queries regarding ghost on the screen, I write to set forth my own remedy for that trouble, understanding that what I mean by 'ghost' is a blue spot in the picture. My remedy is one No. 10 condenser used with a No. 7 or No. 6. I had trouble on a throw of 80 feet, picture 11 by 15, D. C. 220 volt, 40 amperes, ⅝ Electra carbons. I can now place a carbon 3½ inches long in the bottom of the Edison B lamp and get a spot 2 inches across. These condensers can be bought from Mr. Redpath, manager of Charles Potter's Opticians, 84 Yonge Street, Toronto, at a cost of about $1.50, and I will guarantee that with their use the ghost will disappear. Try them yourself and be convinced. I am the tall one standing third from the end on the right side of that photo on Page 301, February 11 issue. The union is doing very well, having been established about fourteen months. We have about 25 members, in the best picture and vaudeville houses here. The scale for an eight-hour day, six days a week, is $15—rather lower, I think, than it should be for good, reliable men."

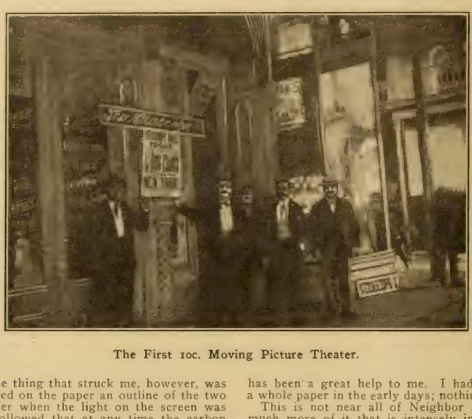
You certainly have sprung a new one on me, friend Dobson. I do not know just what to say about the condenser stunt, but pass it along to those who are having ghost troubles, with the recommendation that it be tried out. You did not say which lens you used in he front and which behind, but experimenters can readily determine this point by trying it out. I thoroughly agree with you that $15 per an eight-hour day is altogether too low. However, you will no doubt be able to gradually increase the scale a little at a time, provided you establish the fact that your members are reliable, painstaking, competent operators, and to this end I would heartily recommend to your organization the establishment of demonstration and study rooms in which should be kept all books and periodicals bearing upon the art of projection, as well as such mechanical and electrical appliances as you are able to procure. The editor of this department has had much experience in the organized labor field, and offers this advice: In building up your wage scale, build slowly, but always be building. Let excellence of performance go hand in hand with the demand for increased salary. Remember that a labor organization is nothing more or less than a business organization, and to meet with the greatest degree of success it must be conducted strictly along business lines. Do not stand for injustice from your employers, and on the other hand, never seek to work injustice on them.

Arc Projector.—From Carl W. Rumsey, Lafayette, Ind., comes the following: "Enclosed find money order for Handbook. The attached photos show an apparatus which permits the operator to adjust his carbons accurately without eye strain. The idea is superior to that advanced some time ago in the Trouble Department. Simplicity is one of its main



features. Its working parts consist of a ground glass plate on which is projected an image of the carbons, a small rectangular-shaped tube of glass with one end enclosed, a convenient bracket for fastening to lamp-house door. The ground glass plate is fastened to the open end of the tube at an angle of 45 degrees, and at the other, or closed end, is a very small hole, through the lamp-house door, in direct line with the crater. This hole projects an inverted image of the carbons on the ground glass."

We are indebted to you, Neighbor Rumsey, for submitting the idea, accompanied by such excellent photographs. The photographs of the lamp-house and the arc projection are in themselves unique and altogether out of the ordinary. The idea is, as you say, very simple and of unquestioned value. In this connection, I would like to say that while in Washington I saw the condenser lens arc projection stunt, mention in the Department some time since, exemplified. A pinhole was punched in the back side of the lamp-house, and at proper distance (dependent in distance to wall) away was placed a condensing lens, which, in conjunction with the pinhole, projected a perfect image of the arc and carbon points on a white sheet of paper placed, in this instance, on the wall about 4 feet away. The thing that struck me, however, was that some one had traced on the paper an outline of the two carbon points and crater when the light on the screen was perfect. It naturally followed that at any time the carbon points conformed to the tracing on the paper the arc would be in the right position, and barring flaws in the carbon, the light perfect. It was the best thing of the kind I had ever seen. Neighbor Rumsey's scheme, however, will be of distinct value in operating rooms where there are more than one machine, because in such cases it will be impossible to use the condenser lens idea, for both machines at least.



The First 10c. Moving Picture Theater.

Ancient History.—Mr. W. A. Reid, Atlantic City, N. J., writes as follows: "I have been in the business since 1896 and believe I had the sixth or seventh machine to leave the Edison works. On page 177, January 28 issue, I see where Mr. Robert Grau says he saw the first moving pictures that were revealed to American theater-goers at Keith's, one evening in July, 1894. I presume he meant July, 1896, as Koster & Bial's, at Thirty-fourth street, had the New York City rights, paying, I believe, $500 per week to Messrs. Raff & Gammon, of 43 West Twenty-eighth Street, who had the selling of State rights. If my memory serves me right, the first public exhibition of moving pictures projected on a curtain in American was down near the 'Edison Vitascope,' the date, April 23, 1896, if I am not mistaken in this matter. Mr. James H. White, of the Edison Company, can set you right, as he operated one of the two machines, which were the spool-bank beater type. Mr. Keith had machines in his Providence, Philadelphia and Boston houses, which were called the Edison Vitascope, and I saw the first performance at Boston, Mass., early in May, 1896. I was in New Orleans when Mr. Keith imported the first Lumiere Cinematograph, and I believe the operators who came with them were receiving $75 per week for their work. I left for New Orleans with Messrs. Wainwright and Rock, the present Wm. T., of the Vitagraph, and I think the above firm (meaning Wainwright & Rock) should be given the credit for being the first to open a 10-cent moving picture show. First, they opened up a place, calling it the 'Vitascope,' doors opened at 10 a. m to 3 p. m., and at 6 p. m. to 10 p. m., located at 623 Canal Street, New Orleans. We opened this place Sunday, July 28, 1896. I say 'we;' well, by this I mean I was the operator. Our first performance consisted of five films, as follows: (1) Brooklyn Bicycle Parade, by Edison; (2) The Duel, Lumiere; (3) The Kiss, May Irwin and John C. Rice, by Edison; (4) White Wings Parade, by Edison; (5) Trilby Dance, by the Sisters Leigh, by Edison.

"The people simply flocked to the place. We had closed a four weeks' engagement at the West End, a summer resort seven miles from New Orleans. We opened to over 8,000 people, and the next Sunday 12,000. All I have said can be verified by Mr. Rock or James H. White. I have nearly all the data in my scrap book. After being in the business since 1896, I have not learned it all, and the Trouble Department has been a great help to me. I had trouble enough to fill a whole paper in the early days; nothing like it now."

This is not near all of Neighbor Reid's letter. There is much more of it that is intensely interesting, and which I should like to print, but what is a man to do with letters stacked up all around him? We all thank you, Friend Reid, for the interest reminiscenses of the old days, and I am sure they will be of great interest to our readers everywhere. I may add that the above was verified by Mr. W. T. Rock, of the Vitagraph Company. There was a 25-cent house in New York City which antedated the above by about one year. It used an "Idolascope," or "Idaloscope." Herewith is a picture of the first 10-cent house in America. The man at extreme right is Mr. Rock; next him is Mr. Wainwright, while leaning again the wall is Mr. Reid. The films named were each supposed to be 50 feet long, but only measured 40.

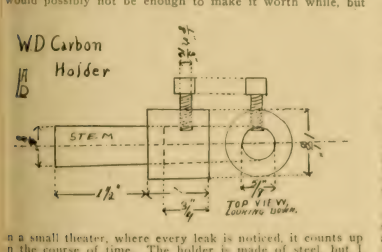
Circuit Breaker.—Mr. Chas. W. Mitchell, Brooklyn, N. Y. writes: "It occurs to me that an entirely practical and proper protection to moving picture arc lamp would be a circuit breaker in addition to fuses. The breaker should be adjusted to operate sooner than the fuse. For the protection of motors, generators and other electrical appliances, the circuit breaker is rapidly replacing the fuse. With a breaker, there is no question as to 'which fuse is blown.' The breaker springs open the same as a knife switch and may be closed again instantly, the arcing being eve less than is at present in switch action. Delays in moving picture theaters are often caused by blown fuses. These delays would be largely obviated through the use of a circuit breaker. True, the breaker costs considerable, but it would soon pay for itself in the saving of fuses. Electrical departments having jurisdiction would have to be consulted. I feel, however, they would favor the installation of circuit breakers."

I would have to think that matter over a little, Friend Mitchell. Certainly, the circuit breaker is a very valuable safety appliance for use under certain conditions. I would like to hear from our readers as to what they think of this proposition. Personally I am at first glance inclined to think the circuit breaker would not be very satisfactory for use on projection arc lights, but that is merely a first impression. I will think the matter over in detail. Meanwhile, let us hear from our readers.

Poor Operator.—Denison, Tex., writes: "Enclosed find check for Handbook. We have just opened a new place and have an operator who claims eleven years' experience, but he is not producing the goods by any means, though we are paying him $5.50 per week over the local scale. I know a good picture when I see it, but can not tell a man how to make it, and think the Handbook ought to help some. I am writing the Powers people (as we have a new Powers No. 6) regarding projection lenses. The ones with the machines seem blurred in spots. Any information you can give will be thankfully received. Would also like to know your personal opinion on the ——— in comparison with others. Would prefer you do not publish this letter, but answer personally, if possible. Our picture seems unsteady. No flicker, but moves about two inches up and down on the screen; throw, 85 feet; 9 by 12 picture. Success to the Trouble Department and the Moving Picture World."

In this connection I wish to say that I have the names of many operators located all over the country, all of whom claim to be, and I believe, are, first-class men. Managers desiring a good operator will be furnished addresses upon application. As to the lenses, possibly they are spotted with oil on the inner end. Are you sure they are perfectly clean? Do not take any one's word, but remove them and see. That "burred in spots" sounds to me like oil. As to the article you wish my personal opinion upon, I would prefer not to express it more than to say that they are very expensive, and while some have invested and are hugely pleased with the investment, others who have purchased have regretted it. As to the movement of the film, you will have to describe it a little more definitely. Does it move up and down two inches systematically four times every revoltion of the crank? If so, the intermittent sprocket shaft is sprung, or the intermitten sprocket itself is not true. Possibly, also, the head of the machine rocks slightly under pressure of the crank. Be sure you have it fastened very solidly. Describe the movement more carefully, and I can then offer you intelligent advice. Letters are only replied to personally when a fee of from $1 to $10 is enclosed, the necessary amount varying with the amount of time and labor involved.

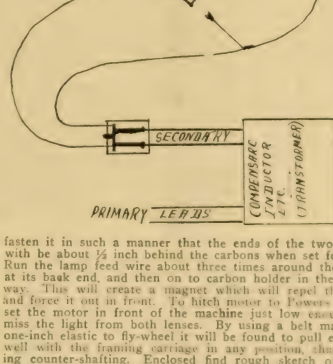
Another Carbon Holder.—Mr. L. A. Davis, Perry, N. Y., writes: "Enclosed find drawing of a contrivance of my own invention which I think may be of use to others. It is a carbon holder, in which stubs of carbons may be used. I had perhaps 200 stubs from two to three inches long. They had been accumulating for some time, and I devised this method of using them. I have been using stubs for my lower carbons for some time, and I get about three-quarters of an hour more light from each stub, burning them down to about one inch, or just so I could get hold of them with the pliers. In a large house, doing a big business, the saving would possibly not be enough to make it worth while, but



in a small theater, where every leak is noticed, it counts up in the course of time. The holder is made of steel, but I suppose brass or copper would be as good or better. It is easily made, and cheap, costing but 50 cents. I leave it in the lower carbon jaw all the time, changing the stubs before they get too short to get hold of. This particular holder is made for ½ carbons, but, of course, it can be made for any size. The lower, or stub end, should be made the same size as the carbon, otherwise, the carbons will not line up properly."

Many thanks to you, Neighbor Perry, for the idea and the sketch. Your argument, however, that things would not be noticed in a large house is not good. A leak is a leak, regardless of whether the house be large or small, and the idea can be applied in the big theater as well as in a small one. The part marked "stem" is clamped in the carbon jaw of the lamp, the same as a carbon. The sketch shows a top and a side view.

"From an Old-Timer."—From a city more than a mile above New York (although 1,500 miles west) comes the following: "I have found innumerable 'tips' in the Department, but have only just thought that my little 'wrinkles' might be of use to brother operators. I am an Englishman, and was the fourth man to exhibit pictures publicly in England. (This certainly is our week for old-timers—sort of ancient history review.—Editor.) So I can fairly say I am an old-timer. However, it is wonderful how much even the old-timer may learn from your Department, if he is only willing. Well, here goes for my chunk of knowledge. To tie a machine down solid use two turn-buckles from an old-fashioned 'buck-saw.' To hold an arc in front of carbons on A. C., adopt the flaming arc principle by making a horseshoe core, which should be large enough to go outside the lamp;



fasten it in such a manner that the ends of the two poles with be about ½ inch behind the carbons when set for use. Run the lamp feed wire about three times around the core at its back end, and then on to carbon holder in the usual way. This will create a magnet which will repel the arc and force it out in front. To hitch motor to Powers No. 5 set the motor in front of the machine just low enough to miss the light from both lenses. By using a belt made of one-inch elastic to fly-wheel it will be found to pull equally well with the framing carriage in any position, thus saving counter-shafting. Enclosed find rough sketch of wiring which I have found very successful in operating two lamps for dissolver from one compensarc or transformer. You will notice that by throwing the single pole, double throw switch to "A," the upper lamp is cut out, while by throwing it to "B" the lower lamp is cut out. Of course, before opening the switch the carbons of the lamp not burning must be frozen. I expect to install a rotary converter to-morrow, and if you think it will be of any use I will send you my opinion of it in a week or so. Why not print a list of ways by which a manager can tell the difference between the operator and the crank turner. Enclosed find $1.50 for the Handbook."

Your letter came almost as a message from home, for I certainly have had some good times in your town, and I still carry (as a keepsake) an annual pass to the "Carbonate." Now, don't laugh! Many thanks for the ideas. A. C. users might experiment carefully with that magnate proposition. I have used it, and it does the work all right, but my experience is it renders the arc very delicate and hard to handle. Still, it is worth a trial, and perhaps many will like it. As to the dissolver stunt, I do not think I quite get you on that. You certainly do not mean that you put out one of the lamps every time you change a slide, yet that is

what it looks like. If you can get any dissolving out of that kind of an arrangement I do not exactly see how you can do it, but pass the thing on to our readers for investigation and comment.

Editor Corrected.—Mr. carl L. Gregory, New Rochelle, N. Y., writes: "You say in answer to 'A Few Questions,' February 18 issue, 'A projection lens focuses at any distance and a clear picture may be projected within an inch of the lens.' No lens, projection or otherwise, will focus at a distance less than its focal length, nor will any projection lens give a sharp focus within a inch of a lens unless under the two following extremely probable conditions, namely: That the projection lens is of less than one-inch focus, i. e., throws a picture greater in length than the distance from machine to screen, or that the distance from the optical center of the lens to exterior lens surface, plus 1 inch, be greater than the focal length of that lens. Having been an appreciative reader of your Department since its inception, I trust you will pardon my kicking about so small a matter, yet one likely to add to the confusion of the operators who are struggling with their first lessons in optics."

Mr dear Mr. Gregory: If you will keep moving the screen toward the machine as far as you can get a sharp definition, and then remove the lens from the machine head, and while moving the screen closer move the lens farther away from the aperture, you will find that you can focus the picture when the screen is within any distance greater than its back focus; but when the screen is right up close to the lens the lens may be quite a long distance from the aperture, say 10 to 12 inches, with a 2½ back focus lens. I have performed this little stunt and found it to be the fact, and what one sees with his own eyes one is very apt to believe. I should not have said one inch, however; you are right there.

Short Range Projection.—Hudson, N. Y., writes: "In a new theater having a stage depth of 35 feet, would it be practical to set at the rear of the stage and throw through the curtain thing at the proscenium? In other words could we get sharp definition that way? With a 14 by 18 picture, thrown 60 feet from the front of the house, we have good, sharp, clear projection. The picture would remain the same size, projecting from the rear. If the stunt is practical, what kind of a curtain should we get?"

The thing could be done, Hudson, but I do not think the results would prove very satisfactory. In the first place, I know of no available screen other than ground glass through which the audience would not see the bright lens spot. You might tilt the machine so that the orchestra audience would not get it, but the people in the balcony would. If you only have a stage depth of 35 feet, then you would have to take off at least 4 feet from the rear wall to the lens front, leaving you actually 31 feet projection. This would require a lens but little more than 2 inches E. F. With such a lens, unless it be a specially made article, ground with great care, it would be almost impossible to get sharp definition. As a matter of fact, I would not advise you to try it. Stick to the front of the house and get as long a throw as you can, is my advice.

Shutters.—Londonville, O., writes: "Will you kindly tell me why the shutter is off when the framing lever is clear up? When it is down the shutter time is perfect."

Presumably you have a machine, the shutter of which travels with the carriage, which places it in different relation to the aperture every time the framing lever is moved. Set your shutter exactly right when the framing lever is midway of its travel and then the ghost will scarcely be noticeable at either extreme of the framing carriage travel.

Unique Question.—Mr. S. J. Bowers, Nevada, Ia., writes: "I am a reader of The World, and simply could not get along without it. I find the Trouble Department very instructive. I now have a bunch of trouble of my own, as follows: I am going to move my theater into a room having a 12-foot ceiling. I wanted to drop the floor into the basement at the rear instead of making an elevated floor, but the owner refuses to let me do it. Can I have a special lens made to project a picture only 6 feet high and about 10 or 12 feet wide? From the curtain to the back row of chairs will be about 75 feet. Will have about twenty-five rows of chairs and 15 feet between the front row and the curtain. Would a picture 6 feet high bring out the same effects? How wide ought it to be when 6 feet high? Could people see the picture well from a level floor at a distance of 75 feet from the curtain? In case you advise elevated floor, how much elevation would you have. Also, size and height of picture you would run? Aisles will be on both sides and none in the center."

No, Friend Bowers, you cannot get a lens to throw a picture such as you suggest. The relative height of the picture, as compared with its width, is governed entirely by the aperture plate, and that could not be materially changed, because the film picture itself is ¾ by 1 inch. There is no practical way to accomplish what you desire. You can, however, project a picture 6 feet in height, and the width of the 6 foot picture would be approximately 8 feet. It is figured out as follows: As 11 is to 15 so is the height of the picture to its width. The only really practical thing for you to do, however, would be to drop front (screen) end of the floor down into the basement, getting all the slope you can; 5 feet in 75 would not be any too much. I am afraid if you build up the rear end of that floor it will be pretty hot in there in summer. If you run a 6 by 8 picture you could leave the floor level back for, say 25 feet, and then make a raise of between 3 and 4 feet in the next 50 feet. The picture will be in proportion all right, but it will, of course, be small for that size room. On the other hand, that small a picture can be made very brilliant, and, if properly done, might prove fairly satisfactory. A 75-foot level floor would not do at all, in my judgment.

Wire Guages.—St. Louis, Mo., asks: "Dear Mr. Richardson.—Another operator and I have had an argument concerning wire-guages. He claims that none of the standard guages are accurate. I claim they are. Who is right?"

It depends, St. Louis, on what you mean by accurate. Any standard guage is reliable enough for use by the operator. None of the guages are accurate when it comes down to close measurements, however. This by reason of the fact that they are affected by change of temperature and by wear and erosion. Large companies in buying wire do not go by a standard guage, but order by actual diameter, measuring with a micrometer caliper. With these people wire is tested down to the thousandth part of an inch—a thing impractical to do with anything except some form of micrometer.

Inspection.—Florida (name of town suppressed to not embarrass writer) writes: "In the house where I am running we have seven four-bladed ceiling fans, two 16-inch desk fans, one ¼ h. p. motor, 29 16 c. p. lamps and 4 60-watt Tungstens and the projection arc all fed by a No. 6 wire, and A. C., at that. The plant was inspected recently by a S. E. Tariff man, and the only fault found was that the transformers was too close to the wall."

The current used, aside from the projection arc, will probably be a little in excess of 20 amperes. The arc probably don't consume to exceed 20 amperes from the line, though it may be more than double that at the arc (you use a transformer, I see). I believe you have made an error in your figures, Florida, as, according to this, the No. 6 is not overloaded. I have not figured it closely—merely a rough, mental calculation; but it is not far from right. If you were using a rheostat it would be another story. Sixty amperes (though a 50-volt arc taking from 110 through a transformer) is only about 20 amperes from the line. In figuring, you must remember that the A. C. arc voltage is considerably lower than the D. C., since the arc is much shorter. Remember, also, that the arc wattage must equal the wattage taken from the line, plus some slight loss in the transformer. Taking the arc voltage at even 40, then 40 x 60 amperes equals 2,400 watts at the arc. The line voltage is 110, therefore, 2,400 divided by 110 (neglecting transformer loss, which should not exceed from 2 to 3 %) gives the amperage taken from the line, or, approximately, 22. In proof the amperes on line and lamp sides, when multiplied by the line and arc voltage, respectively, must give the same result.

Scenarios.—New York City writes: "Every scenario writer should give you credit for starting a needed discussion anent the plagiarism or outright theft of manuscript and ideas from scenario writers. I read your reply to St. Paul with much interest. You may think him wrong, but I most emphatically do not. I am a German, and have written several successful scenarios for old country manufacturers, and supposed I might do the same for American companies. I wrote a certain house, supposed to be one of the best, and was requested to submit work for consideration. I did so, and the first was returned. That was all right, as any house most certainly has the right to purchase or to return MSS. Shortly thereafter, however, in the Moving Picture World I found the same house advertising a picture, to be released in two weeks, the closing scene of which was almost exactly a duplicate of one of the scenes of a scenarios I had submitted to that house two weeks before. I wrote them concerning it, but received no satisfaction at all, they claiming the film to be from a scenario by an author living in a small town in England. Another time I read in the Moving Picture World of a new release of the same concern, the title of which was almost a duplicate of one attached to one of my submitted scenarios. The plot was built around an idea I used in the said scenario. The MSS. had been returned. Now, what is your opinion of this, Mr. Richardson? Don't you think that if an idea is good enough to be built around it is good enough to be paid for?"

Yes, New York City, I most decidedly do! But that merely

brings up the proposition, 'Did they steal the idea?' It must be remembered that where so many scenarios are submitted there is naturally much duplication of ideas. I don't propose to say that the companies are innocent. I do say, however, that for a large company to deliberately steal a scenario, which they could purchase for from $10 to $25, seems ridiculous on the face of it. At least, that is the way it appeals to me. If scenarios brought a couple of hundred dollars, or even, one hundred, I could understand there might be temptation to plagiarize, or even steal them outright.

Elects Officers.—Moving picture operators, L. U. 154, I. A. T. S. E., Seattle, Wash., has elected the following officers: President, H. E. Cawthorn; vice-president, Harry Clark; treasurer, C. C. Farmer; recording and financial secretary, Thos. Kennedy; business agent, Chas. Doyle; sergeant-at-arms, G. A. Smith; press agent, L. L. Goldsmith; trustees, Jay Haas and Harry Clark; examining board, Harry Bennett, C. C. Farmer, Thos. Kennedy and Harry Clark. The union expects to give a ball in the near future. We wish the new officers success, at the same time reminding the members at large that officers can only succeed in their work through and by the co-operation and assistance of the members themselves. Send us a programme of your ball.

Operators May Join.—Mr. F. P. Stephens, Clifton, N. J., writes: "Am not operating at present, but read the Department as closely as though I were in trouble myself. I took to operating five years ago, but found the business all shot to pieces by the incompetents, who worked for next to nothing, though claiming to be experts. I finally gave it up as a bad job and went back to electrical work. Operators should get the idea out of their heads that they cannot join a union unless there is one in the town they happen to be working in. Join the operator's union nearest to you, even though hundreds of miles away, and the other craftsmen in your town will then stand by you. Let us see, now, how many isolated operators can say to Mr. Richardson 'I am a union man.' Mr. Richardson will be glad to see that in your letters and it will induce others now outside the pale of organization to get in. Let us see how many will be able to, within the next six months, post in their operating room a card reading, 'I am a union operator.'"

Yes, Mr. Richardson will be glad to see you in the operator's union, for he believes in organization. It is the order of the day, from bank president to ditch digger. Get into the band-wagon, gentlemen, and move with the crowd. Join the union nearest to you, is my advice.

Asbestos Mill Board.—Morton W. Dennis, Norwich, N. Y., writes: "What is abestos mill-board? Where can it be procured? What is its cost? Will it pass inspection by the Board of Fire Underwriters of New York State for the construction of moving picture booths?"

Asbestos mill-board is an asbestos preparation in the form of flat sheets of varying thickness—⅛, ¼, ½ inches, etc. It is both fireproof and non-conducting (insulating). It may be head from the Johns-Manville Company, whom I have had send you description and price lists. Your fourth query I now have up with the National Board of Fire Underwriters for a ruling, which will be published as soon as received.

Resistance Wire.—Birmingham, Ala., writes: "Dear Mr. Richardson—Will you kindly give me the composition of resistance wires used in rheo-tats and oblige?"

F. A. C. Perrine, in "Conductors for Electrical Distribution," says: "Intermediate between the alloys of a constant character (patent nickel) which may be used for resistance standards, and those only valuable for very high resistance (German silver, platinoid, rheotan, etc.) lie a series of nickel-steel alloys. Possibly when the properties of these alloys have been investigated with sufficient care, and their constants and permanence determined with exactness, it will be found that they may be used in standard resistance where they may supplant the other materials as thoroughly as they have already supplanted German silver as a simple absorber of energy. No assay of these alloys nor formula for their constitution is at hand, and it is probable that the ingots are not especially made for use as wire, but that the wire bars are cast from furnace heats run primarily for the manufacture of armor plate or steel shafting. These alloys are sold under trade names such as 'Krupp Wire,' 'Superior,' 'Iaia,' 'Climax,' 'Advance,' etc."

You will thus see, Birmingham, that the "Climax" and other rheostat wires in common use are nothing more or less than nickel-steel—practically the same as that cast for armor plate.

Various Things.—Washington, D. C., writes: "Will you please furnish me the following information? 1. I see that the Edison Company uses a dye which looks like a blueprint on some of their films. Is this done by blue coloring, or in the printing out process? 2. In a British catalogue a 'Maltese cross projector' is spoken of. What is meant? 3. What firms make moving picture cameras in America, and what are their addresses?"

I am not very familiar with the processes of film manufacturing, but as I understand it, the color referred to is produced by a bath of analine coloring through which the film is run. It is not done in the printing. 2. When the Britisher speaks of a Maltese cross projector, he means a cam and star type of intermittent, the same as is used on the Edison, Mutograph, Powers No. 5, Standard, etc. 3. C. W. Jenkins, Washington, D. C.; Bianchi-Columbia Phonograph Co., Tribune Building, New York; Mapes-Jones Co., Park and Tremont Avenue, The Bronx, New York.

Low Salaries.—South Bethlehem, Pa., write: "In this part of the State the maximum wage to experienced operators is $12. I note in your Handbook, recently purchased, you state that operators can be had for as little as $10. Ten dollars is a big—indeed, a very big—price to be paid for operators in this neck of the woods. Very few receive $12, and they, as well as the lower-priced men, clean the theater, distribute circulars, keep the fires going, run errands and perform other duties too numerous to mention. The operators' above referred to work six days a week, from 1 to 11 p. m. Evening jobs only pay from $4 to $6 a week. A married man of large family who worked as machinist for seventeen years on government work accepted a position as 'operator' for $5 a week evenings. Can you beat that? I write this that brother operators may know the conditions prevailing in and around this part of the country."

If the conditions set forth are as stated, then it is nothing less than disgraceful. There is not much use, however, in commenting on such a state of affairs more than to say that expecting to get good projection on any such basis as that is nothing more nor less than foolish. You can not buy brains for $10 a week, or $12, either, and the real operator not only must possess brains, but also the ability to use them. The sooner managers wake up to this fact the better for themselves and the business at large. I would suggest to managers down there that they insist on their operators wearing whiskers. In addition to the duties above enumerated, they could then be made to serve as a scrub rag or door mat.

Large Spot.—"I am using a Powers No. 5 machine with compressed gas for light. The spot at the gate is 3 inches in diameter. Whether I move machine backwards or forwards seems to make no difference. I believe I am losing a lot of light which ought to go through the lenses. I am using 4½-inch condensers. Is there no way of condensing light to a smaller spot?"

Yes. Move your light farther back from the condensers. The spot is made large by moving the light nearer the condenser and smalled by pulling it back. I am inclined to believe, however, you are using only one condenser lens. If this is so, you must install another lens.

EVERY MANAGER SHOULD BE AN OPERATOR.

A theatre manager, all the way from Missouri, writes that he is very much interested in the Moving Picture World and its various departments. He says that the Trouble Department receives his closest attention, but he wonders at the patience of the Editor in answering numerous simple questions which the writers could solve for themselves with a little effort. He says that he is not an operator, but he took a course of study in an operating booth, so as to qualify himself to relieve the operator in case of emergency, and partly so that he could be certain at all times that his operator was doing his best with the material at his command. He says that managers and operators would be relieved of fifty per cent. of their troubles if they would renew their machine heads once in a while, as they do not last forever; all of which is sensible advice.

He also touches upon another subject, which is referred to at greater length on another page of the World this week, under the heading, "The Open Market." He says his motto is, "Pay for what you want, and you can get it," which he finds hardest to apply to the film service. He says that he frequently boosts the pictures in advance from the manufacturers' announcement, and when he gets them he finds that his crowds are disappointed. So, as he concludes he may have the best machine, best light, the best operator, but it is all of no avail, unless he can have pictures to project that are worth while. All of which are obvious truths and food for reflection.

In England, the government is being approached upon the question of special laws compelling the use of cinematographic instruction, so great has grown the faith of its supporters, that they desire schools to immediately insure its benefits.

NESTOR FILMS — MADE BY DAVID HORSLEY

NESTO

"Rarely Equalled—Neve

Scene from "The Professor's Romance"

No matter how good your program may be, you can make it better by getting this well conceived, artistically produced, magnificently staged, splendidly acted and perfectly photographed comedy-drama.

Get the "Professor's Romance"; show it with the *best pictures* of any leading make, and you, also your audience, will agree that it *beats them all.*

Release o

March

PROFE

ROMA

990 Feet of

Flavored

: ONE :
NESTOR
A WEEK!

IF IT'S A
NESTOR
IT'S GOOD!

We call your attention to the fact that there will be *no cold co*
Unless you have already placed your order, you should *lose no time*

DAVID HORSLEY, German Savings

FILMS

passed—Often Imitated"

NESTOR MADE BY DAVID HORSLEY FILMS

dnesday
11

OR'S
CE

Humor
tos

DNESDAY
IS : : :
TORDAY!

FAYS TO
GET : :
E TORS!

ROUGH-HOUSE YOUR EXCHANGE
For This Wonder Picture Of Military Life
"In The Commissioned Ranks"
For Release Wednesday, March 8th, 1911

Scene from
"In The Commissioned Ranks"

is fascinating picture
w Get this winner

building, 4th Avenue and 14th Street, New York

LICENSED.

"The Ransom of Red Chief" (Edison).—A boy story that makes the audience laugh with, not at, the boy from beginning to end. The order of things relating to a ransom is reversed, and the father of the kidnapped boy asks $25 for taking the boy back, instead of paying money to get him, as most fathers would do. All the complications which arise are quite as humorous as that, and before the film ends the people who see it will be ready to declare that it is one of the most interesting and funny boy films they have yet seen.

"Grandmother's War Story" (Kalem).—A narrative of the civil war which affords Miss Gene Gauter ample opportunity to display her versatile powers. The story is simply told of the work of a spy, and is so plain that it cannot be misunderstood. With it is interwoven a love story, which is really the basis of grandmother's tale. The setting is picturesque—in fact, it is typical of the South, where the scenes are laid. The audience retains its interest from beginning to end.

"A Western Courtship" (Pathe).—A picture by the American Company purporting to represent a Western courtship and marriage. It is such a travesty upon anything of that character that could possibly have happened that it almost ceases to be interesting. Perhaps it may be said that picturesque characters are always interesting, but when they perform such absurdities as are here repeated, they cease to be interesting and become merely silly.

"The Axolotl" (Pathe).—A valuable educational film, representing the life history of an axolotl—a frog-like animal of peculiar structure. The development from the egg is clearly shown and forms a marvelously attractive biography of a little known animal. The photography is good, and the different stages of growth and development are so plainly shown that it can be understood without explanation.

"Catherine Howard" (Urban).—A picture which is really the reproduction of an old drama based upon the marriage of King Henry VIII. to Catherine Howard. Various complications are shown, which end in her punishment. It requires a good knowledge of English history to comprehend this story.

"Fisher Folks" (Biograph).—A love story told of the fisher folks in a picturesque village near the sea. It is the tale of a love that is born to conquer and the love that is born of a true heart, and clearly points out the difference between them. The coquette loses, though there are lapses on the part of the man that almost break the heart of his wife. The ending of the story is pleasant, showing the little family united and free from the machinations of the flirt. It is one of those domestic stories, filled with dramatic interest, because it depicts what actually occurs in human hearts. The setting is picturesque and affords numerous glimpses of an interesting fishing village.

"Getting Even" (Lubin).—How a man succeeded in getting even with a restaurant keeper. The fun begins when the proprietor discovers that his place has been advertised as a free lunch establishment and the guests file out without paying.

"Schultz Has Smallpox" (Lubin).—He really has a small box, but because he pronounces it wrongly the people flee from him as from the plague. Some amusing complications occur before the difficulty is finally cleared up.

"Billy and His Pal" (Melies).—Every boy has his ideal of what manhood is, and this one, like many another, selected a cowboy. But unlike many, he is enabled to do his pal, as he proudly terms him, a very great service. The result is that the cowboy grasps the little fellow's hand and thanks him personally, which makes him quite the happiest youngster in all that region. Filled with delightful touches and some situations that are sternly realistic.

"The Buccaneers" (Selig).—A thrilling sea tale of the time of pirates and the way they ravaged the seas. The captain and his wife are bound and carried away in the conventional way, but before the pirates can accomplish their purpose a man-of-war heaves in sight and the tables are turned in a thrilling way. The pirates are punished in summary fashion, while the unfortunate man and woman are freed from their unfortunate and dangerous predicament. There are plenty of thrills and plenty of situations that will remind the audience of the stirring tales of the old Spanish Main. Clearly they liked it, too.

"A Stage Romance" (Edison).—A play within a play that will excite the interest of the audience to the highest pitch. There is no question about this. As the love story slowly unfolds, the villain lays his trap for his rival and then falls into it himself, to use homely parlance, the interest of the audience becomes intense. Happily, however, the tragic result does not follow. But the dramatic strength of the picture is maintained throughout. Then there are peeps into that romantic world of the stage with which very few are acquainted, with some scenes representing the first rehearsal in progress with all the staff busy. It is all attractive and holds the interest from beginning to end.

"The Lost Ribbon" (Kalem).—A Western love story, bearing with it some of the atmosphere of the plains and mountains. The difficulty is to realize that some parts of it are not real, so well is the photography done. The love story that runs through it, the cowboys careering like mad to the cabin which the Indians have attacked, and the fight that follows, are excitement enough for one film. It is all well staged and well acted, with an appreciation of the verities that has made the picture well worth while, even though somewhat melodramatic in temper.

"Whiffles' Double" (Pathe).—A somewhat rough comedy based upon a very striking resemblance. Poor Whiffles loses everything—girl and all—in the melee, and all because another turned up in his absence who looked like him.

"A Boy's Vest" (Pathe).—While this picture is well enough acted to tell its story, some in the audience might question whether it represents an event which might really have occurred. That is coming to be more than ever before a point of consideration with the audience. They like to see pictures that reproduce scenes and incidents which might really have happened, and frequently in direct proportion as this done does the interest of the audience develop. This might have occurred; but the whole proposition seems somewhat questionable. In a way, the material appears wasted.

"When the Light Waned" (Vitagraph).—A love story, in which the principal interest is supposed to center around an artist who goes blind at his work, and is cared for by his sweetheart, but is really developed in the acting of Jean, a very intelligent dog. Some of the outdoor scenes are good, but the impression of the entire picture is somewhat commonplace.

"The Cattleman's Daughter" (Essanay).—A love story with a rival mixed up in it and a daughter turned out because she dared love a poor man instead of accepting the rich man her father favored. Then come reverses, with the young wife almost at death's door and the young man out of work. A safe robbery, discovery of the young man as the thief, his arrest, but before he is taken away the sick woman comes from another room. The sight softens her father's heart and all is peace afterward. Not much drama, but a straight story which can be easily understood. It will appeal to the hearts of most people in the audience.

"Saul and David" (Gaumont).—A Biblical picture, showing Saul and David at the time the evil spirit came upon Saul and he hurled his javelin at David with the intention of killing him. The characters illustrate the Bible text, following the original very closely and affording a concrete interpretation of the narrative. It will help materially in making the story as seen in the Bible real.

"At the End of the Road" (Gaumont).—A detective story, depicting how a girl followed some counterfeiters to their lair and succeeded in securing information which led to their arrest and release of her brother from custody. Some of the scenery is attractive, and there is some interest in the girl's work, but the picture does not rise to dramatic heights in any instance.

"Lieut. Scott's Narrow Escape" (Pathe).—A Western story with some thrilling riding and other acts which will hold the audience from beginning to end. The interpretation of plains life, representing cowboys and Indians, is, perhaps, quite satisfactory, and probably will allow many to acquire fresh impressions of what has become heretofore rather hazy. The picture contains nothing really new, even though it tells the Western story in a different way from what some of the others have done.

"The New Stenographer" (Vitagraph).—A comedy based upon the liking which three men developed for a certain stenographer. Of course, they got a rather severe lesson before they finished, but there is much humor in it. Stenographers may resent the allusion to certain phases of their profession, which are much talked about in the funny papers, at least. It contains no especially interesting features. It merely tells an amusing story.

"The Diamond Star" (Biograph).—A story of a domestic tragedy which separated two people, and for a time seemed likely to cause even more trouble, but the fates were kind, and a beautiful diamond star, intended for an inamorata is given to wife by a little girl, and reconciliation follows. Like all domestic stories of this character, this picture has a considerable degree of interest, but there is something of a sameness which in a way has the effect of creating a feeling that possibly the subject has been overworked.

"The Test" (Lubin).—Tells the story of how a girl discovers that her two lovers hold quite opposite views regarding the treatment to be accorded to the poor. The kindly disposed young man gets the girl, and the gentleman who ordered them away is forgotten in the happiness of the newly engaged pair.

"A Soldier" (Pathe).—Tells in a graphic way how a soldier goes to see his sick mother, even though leave of absence is refused, and how she is nursed back to life and health by physicians provided by the kind-hearted officer. Then the young man is pardoned because of the tearful pleadings of his fully-recovered mother. The last scene is one of the most pathetic which has been seen on the screen in weeks, and represents the highest type of silent emotional acting.

"A Buffalo Hunt" (Pathe).—A graphic illustration of a buffalo hunt in India. The wild buffalo is a dangerous antagonist and makes his strength felt upon all occasioins where self-protection makes it necessary. This is a good picture of the methods adopted to secure the buffalos.

"The Padre" (Selig).—The life story of a baby found by a kind-hearted priest and brought up at the mission as his own son. Interesting and picturesque California scenery, which includes a mission, mountain scenery, a desert and other features which are characteristic. The story is worked out with care. The actors have performed their share with fidelity and graphic strength, while the photographer has chosen his scenes with skill and discretion.

"The Rival Sculptors" (Edison).—One of the most artistically conceived and beautifully staged productions of the month. It is a story of ancient Greece in which love and sculpture are acceptably interwoven, making a picture which tells a good story well and at the same time maintains the highest standard of pictorial art. One of the most attractive scenes is where the girl, discovering the ruin of the statue takes its place herself, afterward showing the wicked sculptor that she knows what he has done. This is a dramatic climax which makes the heart interest strong and allows the development of the pleasant ending. With all the mechanical features admirably cared for the picture will please any audience, not alone by its excellence as a story, but because of its interesting pictorial features.

"Their Wedding Gifts" (Essanay).—A warning couched in the form of a humorous story, for the benefit of those who have received many duplicate wedding gifts and desire to exchange them. Not everybody would run into the clutches of the law, but these unfortunates did and the film tells the story of their misadventures in a humorous fashion.

"Just as the Clock Struck Nine" (Essanay).—A humorous film, illustrating the adventures of a wife afraid to stay alone and suspecting her husband of all sorts of treachery. Dressed in her husband's clothes she is taken by him for her lover, while he is taken for a burglar when he returns and attempts to enter by a window. Ultimately all the tangles are straightened out and the story develops an interesting ending.

"The Plot That Failed" (Gaumont).—A story of a French outlaw, marked on the shoulder with the fleur de lis as used to be the custom there. His sister betrays his true social condition when he attempts to make love to an heiress and meditates assassination to help him consummate his plans.

"Pictures in Chemistry" (Gaumont).—A series of handsome views showing how certain substances form their crystals. One of the most interesting phases of motion picture work is here developed. What actually requires hours to perform is here shown as completed in a few moments. Few who see this probably have much conception of the way crystals are formed, but this picture will explain it to them very plainly.

"A Tale of two Cities" (Vitagraph).—The first of a series of three reels adequately reproducing Dickens' famous story. It is unnecessary to go over the story. Probably most who will see the picture know its main features at least. The first reel takes the audience up to the seizure of the peasant girl and the killing of her brother, her death, the visit to Dr. Manette to be a party to the crime, which results in his arrest and imprisonment in the Bastile and the consequent sufferings in a dungeon. The story is complete in itself, but the other two reels which go with it complete the story as Dickens wrote it. Probably most readers have formed some conception of the appearance of the different characters. In this picture they undoubtedly have an adequate reproduction of the story, with the principal personages faithfully depicted. The staging is little short of sumptuous. There is shown a care in the attention to details which stamps the picture as an unusually faithful reproduction and affords opportunity for those who have read and loved Dickens in the books to see his story move before them, much, perhaps, as it moved before him during its composition. Without being an expert upon Dickens, it seems safe to say that this production of one of his most famous stories will go down in motion picture history as one of the most notable of photoplay productions of the beginning of the year.

"Mr. Bumptious, Detective" (Edison).—A travesty on detective work which shows this capable humorist to the best and the mistakes he makes in locating a young woman who wasn't missing at all are sufficient to supply food for laughter. The closing scene, showing Bumptious with his feet in hot water endeavoring to kill the effects of a cold, is funny in its absurdity.

"The Open Road" (Kalem).—A story of a Gypsy girl who, after years in the home of a man who brought her up as his own daughter, finds the call of the wild is too strong and she chooses a Gypsy lover and the open road again. It is another form of the story which is frequently told about the call of the blood, and is interesting as showing what certain traits in human nature will do, even though they are apparently overcome with other influences.

"Hubby's Troubles" (Pathe).—Another version of the oft-told tale of too much mother-in-law. Hubby has a variety of troubles and gets led home by the ear by his Nemesis. Then comes a series of funny scenes, then he develops a tendency to suicide.

'Indo-China, Province of Laos" (Pathe).—An interesting picture of the land and the people, showing many of their customs and manners and depicting some of their most picturesque scenery.

"The Golden Sickle" (Urban).—An excellently photographed film showing the result of a love match between a hunter and a Druid priestess. The oracles are consulted and the young man is sentenced to death. But the priestess cleverly prevents the execution of the sentence, and they go away together, much as lovers have done since the beginning of time.

"Felling a Smokestack" (Urban).—A graphic illustration of how a huge chimney was thrown down in England. It is a thrilling moment just as the tall structure topples ready to fall flat along the ground.

INDEPENDENT.

"The Three Proposals" (Champion).—Not every girl has three proposals. And all in one afternoon, too. So the picture presents this as a novelty. After she receives them the fortunate young woman falls asleep and dreams, and that dream was her undoing. It frightened her so that she decided to remain single, and years afterward she is shown with her cats and her parrot, ruefully examining the fragments of the formerly prepossessing. This is a good comedy, with features about it which attract because of the keenness of the satire. The photography is clear, too, which helps in the interpretation and increases the enjoyment of the picture.

"Coals of Fire" (Atlas).—A story of an elopement which contains some situations developed in the Nestor good fields. The mix-up of elopement, hidden and found gold, closing with the climax of saving the young man's father from suicide must be accepted as the story.

"The Light Beyond" (Nestor).—Interesting as a love tale. The author disposes of the two men very summarily, however. But the main point is the husband of the young woman does not return, and she, after some years of waiting, is discovered by her former sweetheart. That makes a pretty story of what begins in gloom. The little girl is an interesting and winsome character, and will help to hold the attention of the audience. The photography is good, like all the Nestor films, possessing those striking characteristics which make the Nestor outdoor films notable from an artistic viewpoint.

"Three Men" (Reliance).—A love story in a Western setting, depicting the wavering fortunes of Nell, a beautiful girl beloved of one who abuses her. The Indian is quite the most attractive of the characters. The way he steadily awaits certain death merely to allow the girl and her lover opportunity to escape, is one of the best things done on the screen in some time. But it is usual for the Reliance to do good, and while the character of the subject does not offer the best opportunities, it is sufficiently individual to lift it quite out of the rut-

Nell is an attractive character, and received applause where the film was seen. There are weak points in the photography, but not serious enough to injure the film materially.

"A Hero of '76" (Rex).—The first release of any producer is always awaited with much interest. It may be interesting to know that from a business standpoint this release has been one of the marked successes of the year. Long before the release the exchanges were receiving premiums for booking it and any manager who booked it early, could have sold out at a good profit any time previous to the release. Moreover, these premium bookings extend some time into the future. Undoubtedly this interest is justified. The picture is all the producers claimed it would be before it was released. It is a most beautiful picture ever put on the screen, and while it may not be based upon an actual occurrence, it is something which might have happened, and, therefore, does not transcend the probabilities. That a girl should voluntarily offer her life in the manner shown to save that of Washington, gives the picture a strong dramatic and romantic interest, and the acting is quite up to the standard required to maintain the unities. Staging has been attended to with great care and costuming, and settings are historically accurate. It would be difficult to offer suggestions for improvement. The release previous to Washington's Birthday, but during the season while the thoughts of a large number of people are turned toward him, adds interest to the film and assists in making it of more than ordinary importance. The photography is clear most of the length of the film, only here and there a weak spot is noted, and possibly that is due to an uneven current. As a whole, the picture is satisfactory. It tells a dramatic story clearly, its setting is historically accurate, and the actors have become imbued with the spirit which is plainly manifested in the film. Managers have evidently made no mistake in bidding up the price. They will find it a superior attraction.

"In the Land of Cactus" (American).—A Western drama abounding in thrilling situations and good photographic reproductions of Western life and scenery. There is a swing to some parts of it which is thrilling, and carries the audience forward with a rush of the life the picture represents. The photography of American films has improved of late, and is, all things considered, among the best of them now. Recent releases have all been particularly clear and artistic.

"The Convert" (Imp).—A sad story, well filled with dramatic situations, which are interpreted by sympathetic actors. It is the old story of a girl going to a convent because she believes her lover dead, and his return after it is too late for her to return to the world. There is a pathetic impression rendered by this picture which lingers long after the picture itself has disappeared from the screen. Disappointment of this kind appeals directly to the heart, and so well is the interpretation done in this picture that the eyes of the audience involuntarily fill with tears. It must be said, however, that while it may be dramatic to harrow up the feelings in this way, it is better to alleviate it somehow before the picture closes. Otherwise the memory is not altogether pleasant.

"Her Birthday Surprise" (Yankee).—Tells the story of the jealousy of a wife when her artist-husband was reported to be closeted with a strange woman all day. Ultimately, the door of his studio is broken down, when they find to their chagrin that it is a portrait of his wife he was painting, and the woman was one of the domestics whom he pressed into service as a model. As an exhibition of unreasoning jealousy the picture is a success.

"A Warrior's Squaw" (Bison).—A picture representing some phases of life upon the plains, and indicating in interesting glimpses the life of the Indians. The photography is clear, and the acting of the Indians is well executed.

"Pictureland" (Imp).—Dreams, as shown in this instance, may exert a beneficial influence. The girl was fortunate to dream what would happen to her rather than be compelled to go on and experience it. Perhaps the young man was equally fortunate that something occurred which changed the current of his sweetheart's thoughts and sent her back to him. The scene of the wedding supplies a pleasant ending to this heart picture.

"A Lifetime Penance" (Yankee). — A graphic relation of what a man felt when he killed an employee and carried the secret for years. The scene where the dead man's son appears and asks for work in his office is strongly dramatic, and the murderer displays all the characteristics of fear in his countenance and his acting. Then comes the expiation, so far as that is possible. The whole picture appeals to the audience quite as interestingly as any the company has offered in some time.

"The Heart of a Warrior" (Eclair).—A well-told tale, but without much dramatic strength. The last scene, where the man gallantly charges a company of the enemy to save his false love and her family, is exciting. It is a bit dramatic when he returns the locket he has carried for years as evidence of his constancy. The story is clear, the acting is good and the sceneic effects were well cared for.

"A Hospital for Small Animals" (Eclair).—Good illustrations of a hospital for the treatment of small animals in Paris. All the features which go with a hospital are present, and the picture tells the entire story. It is interesting because it is quite out of the ordinary.

"The College Spendthrift" (American).—A story of a misspent youth and a striking illustration of what comes afterward. The picture is dramatic in its appeal and holds the attention of the audience from beginning to end.

"His Father's House" (Nestor).—A well pictured story of every-day life, with its smiles and tears, its light and shade. Rather than give up the girl he loves he quits his father's house and marries her. Later his happiness is made complete by the advent of a baby girl, who, through a chain of interesting circumstances, finally meets her grandfather and brings about forgiveness and reunion. The child-actress in this film is clever and winsome, while the player impersonating the old man does some excellent acting.

"Broncho Bill, the Brave Cowboy" (Lux).—A drama supposed to represent occurences in that wild and wooly portion of the country known as the West. The love story starts out well, but runs against strong opposition when Bill trounces the girl's father, but afterward there is a change when the cowboy catches this same father with money which he has stolen. However, these are only incidents. The love story ends well after a more or less exciting course, which seemed at times to threaten shipwreck.

"Matilda Lovestruck" (Lux).—A comedy presenting a condition of affairs which should appeal irresistibly to love-sick maids and youths. Not every man is as coy as this one, but perhaps he might be under the same provocation. It is an admirable travesty upon the actions of some lovesick couples.

"Corinne in Dollyland" (Solax). — A pretty child's picture, telling a clear story of the adventures of a little girl that wasn't allowed in the moving pictures and helped a little boy she saw crying by giving him her coin. Then she trudged home and played with pretty toys until she fell asleep and dreamed of Dollyland. It is a reproduction of what a little girl would be likely to do under similar circumstances, and is, therefore, unusually interesting. The nearer the producer can get to life in these pictures the more popular the films will become, and this little girl is an excellent reproduction.

"Checkmate" (Thanhouser).—A somewhat complicated love story filled with exciting instances. Self-inflicted wounds send a rival to prison for a long term, but the girl works two clever ruses and succeeds in convincing the baron, and also in securing the release of the imprisoned man.

"The Life of a Muschik" (Great Northern).—Apart from the story contained in this film it is instructive because it graphically depicts the life of the oppressed Russian peasant. The home life is shown, and some of the barbarisms to which they are subjected are represented. It gives a clearer insight into what actually occurs in Russia than many books could do.

"The False Alarm" (Great Northern).—A lively comedy, showing how the unfortunate individual attempted to escape from his mother-in-law, who announced her intention of paying them a visit. The many funny situations developed will afford amusement enough for the time.

"Beneath Southern Skies" (Powers).—A complication of events represented as occurring in the South during slavery times, with one or two love stories interwoven, an auction sale, which included a number of slaves, and a murder to make it more thrilling. A photograph furnishes the proof which convicts the murderer. There is no particular dramatic feature in the story, but it has so many thrills that it is interesting. The Powers Company has interpreted it well, which will insure for it success with the public.

"The Way of the Red Man" (Bison).—An Indian story which, while it has some effusion of blood, is interesting because it exhibits graphically the way of the Red Man under certain conditions. The elemental passion of jealousy influences one man, but he expiates his crime at the hands of the executioner. The scene with the girl, holding her dead lover, is more pathetic than is usual with Indians. The Indian burial is interesting and shows how they dispose of their dead, with the accompanying ceremonials.

"What Would You Do?" (Powers).—Illustration of an embarrassing situation in which a young man was placed by the mistake of a messenger boy who delivered a pair of trousers to a young woman instead of the flowers that were intended. The close of the picture is a very lively bit of comedy.

"THE SIGN OF THE FLYING A"

AMERICAN RELEASES

TWO REELS EACH WEEK—MONDAYS AND THURSDAYS

Release of Monday, Feb. 27th.

"The Sheriff's Sweetheart"

A Western story equal if not superior to our recent Western success, "The Mission in the Desert." An extremely original story—astoundingly realistic background—and acting second to none. A masterpiece of the best Western producer in the moving picture business.

Release of Thursday, March 2nd.

"College Chums"

A college story of friendship, love and jealousy. Original in plot, treatment, and production. Photography that is clear—flawless—perfect. A Feature film in all that the name implies.

$200 In Cold Cash

There is still time for every Independent exhibitor in America to extend to his patrons an opportunity of winning this $200.

The biggest advertising proposition for the exhibitor ever promulgated. Write the Contest Editor at address below for particulars.

Coming! "The Harem Skirt." A Typical Comedy Guaranteed. A Screech from Start to Finish.

AMERICAN FILM MANUFACTURING CO.

Bank Floor, Ashland Block, Chicago, Ill.

CAUTION INVESTIGATE BEFORE YOU BUY—NOT AFTER. Examine carefully construction—quality of material—workmanship—finish—and last—pictures. Pictures to continue perfect must be projected perfectly at all times by a Perfect Machine.

THERE IS NO LIMIT TO THE LIFE OF THE MOTIOGRAPH.

IF YOU COULD GO THROUGH OUR FACTORY and see how carefully each part of the MOTIOGRAPH is made you could no longer wonder at the fast growing popularity—Among PARTICULAR Users—Of The MOTIOGRAPH.

THE MOTIOGRAPH IS ECONOMICAL—The big saving comes after you buy.

THE MOTIOGRAPH CONSTRUCTION—Is superior—You can prove it.

THE MOTIOGRAPH WORKMANSHIP—Is the best—Results prove it.

THE MOTIOGRAPH PICTURE—Is the best—The Pictures prove it.

ENTHUSIASTIC USERS in all parts of the World—Attest to the SUPERIOR QUALITY OF PICTURES AND WORKMANSHIP AND CONSTRUCTION.

Manufactured and Jobbed by

THE ENTERPRISE OPTICAL MFG. CO., 564-572 West Randolph Street, Chicago, Ill.

AGENTS IN ALL PRINCIPAL CITIES.

"For Washington" (Thanhouser).—A suitable picture for Washington's birthday, proposing to tell the story of who informed Washington that the Hessians were in condition to be easily captured at Trenton. The patriot maid is well acted and her part in this interesting episode is so clearly portrayed that there can be no misunderstanding. She is represented as giving them with drink and then informing the Americans that they could be captured. Whether the story is true or not, and it might be, it has an element of plausibility which adds to its interest and serves to emphasize the intense patriotism which influenced people of both sexes and all stations in life during the Revolution. There can be no mistake about this. The story is so well told that the audience is held almost spellbound in places as the reel moves through the changing scenes. It is admirably done, staging, acting and photography combining to make an exceptionally attractive picture of this patriotic subject.

"Redeeming Angel" (Ambrosio).—The story of a little girl who pleads so successfully for the release of a thief that he is given food and afterward work. The acting of the child when she is making her appeal is the principal feature of the drama.

"Tweedledum Is Shy" (Ambrosio).—A comic showing the results of Tweedledum attempting to flirt with a handsome young woman. The difficulty he gets into will serve as a funny warning for lovers similarly inclined.

"The Old Man and Jim" (Champion).—James Whitcomb Riley's famous poem rendered into pictures. The scenes described in the verses are reproduced with a succession of thrills which hold the interest of the audience at the highest pitch. There are the resistless charges, with Jim leading, and the waving of the flag while standing on the pile of slain, and then the death scene, with the vision of Washington and Lincoln and Liberty standing between. All is worked out with such an appreciation of the spirit of the piece that it would be difficult to conceive anything more interesting or thrilling. Almost every one admires an exhibition of bravery, and here the picture shows it in strikingly clear scenes. The work has been well done by the actors and equally well done by the photographer.

"His Father's House" (Nestor).—The story of domestic difficulties, beginning with the separation of a daughter from her father, then the separation of her daughter from her, and the adoption of her own grandfather, ultimately resulting in the reunion of the whole family. The picture is well acted and there has been an attempt to develop pictorial effects well worth seeing, while the story is clearly told and develops interesting situations. The reputation of the house for a good grade of work will not suffer by this film.

"Souls Courageous" (Reliance).—A war picture which will attract attention because it has mixed with it that eternal triangle, the men and the woman. The love tale is quite the most absorbing and develops some interesting and rather unexpected complications before it ends. But the girl succeeds in preventing the man from fighting against his country and promises to marry him as he breaks his sword across his knee in a dramatic scene. The photography is fairly well done, though there are weak places, which might have been due to the projection apparatus.

FIGHT PICTURES.

An Interesting Gaumont Release.

The Jeffries-Johnson fight pictures, are, we read, still being shown to enthusiastic audiences in Paris. Now and again we have tidings that in other countries, interest in this film has not entirely waned. This is all the more surprising now that, after cool reflection, everybody has agreed that the fight itself, fake or not, counted for very little, and, moreover that the pictures as such were of no particular order of merit.

There is no doubt that good fight pictures will always be popular with the majority of us just as good fights themselves are and will be. By good fights, we mean contests in which the combatants are evenly matched and the fight is well and fairly fought to a finish, or at least, a definite conclusion. Fighting is a primal instinct with the human race. Most of us are fighting all our lives, and have to fight to live, one way or another.

We saw a very fine fight picture this last week. It is so good that we hope many thousands of our readers and the general public will see it. It is a Gaumont picture of a contest between two British lads, Welch and Driscoll, who fought at Cardiff, in the West of England, for a purse of £2,500, say $25,000. We are not experts in this matter but the men belonged it seemed to us, to the light-weight class. The Gaumont Company secured pictures illustrative of the whole of the contest. The pictures are on two reels, and they supply a very good and exciting little entertainment. Five rounds are on one reel and five on the other. You are taken through the preliminaries of the contest at the ringside. Then the men enter the ring and fight scientifically, not brutally, five well and evenly-contested rounds, before the eyes of thousands of spectators.

The second reel depicts the second series of five rounds. So evenly matched were these fighters that the issue hung in double fight up to the conclusion, and then the fight was only decided on a foul. Driscoll, in the last few moments of the fight, lost his head and fouled his opponent. The referee, thereupon, jumped into the ring, stopped the fight and gave it to Welch.

This fine fight picture is being handled by the Solax Company, of 147 Fourth Avenue, New York City, who are disposing of it by State rights and otherwise. It should prove a popular picture wherever shown, because, as we have said, it illustrates a good fight by means of clever photography, which, in parts, shows the contestants of very great size.

It is commonly supposed in this country that prize fights of the better kind have gone out of favor in the British Isles. This is not the case although the old country of recent years has not produced any champions of international standing, mainly, we think, from lack of inclination. Still, with sufficient encouragement, we have no doubt that Mr. Johnson might attract an opponent from the British Isles who could put the colored man out of business.

PICTURE INSTRUCTION IN CANADA.

Not long ago the Maryland, (Man.,) Sunday school installed a moving picture machine at a cost of nearly $300. If there was ever any doubt as to the wisdom of this undertaking that doubt has been completely dispelled. The interest in the school, as well as attendance is increasing, which is partly attributable to the popularity of the machinie.

One Sunday, toward the close of the school, the first of three sections of the Passion Play, covering the childhood days of Christ, was thoroughly enjoyed by all present. A new record of attendance was also established, the number present being 515. It is the plan to run the famous play in sections.

During the week a moving picture entertainment is held, when the church is crowded to the doors, chiefly with children.—**Winnipeg, Man. "Free Press."**

Marquette, Mich.—Manager L. T. Dorsey, of the Bijou took his entire staff out to the Penitentiary one Sunday recently and treated the inmates to an excellent program of three songs and three reels of carefully selected pictures. The entire audience and the management voted it the best entertainment they ever had. Such thoughtful consideration of the unfortunate or misguided brother man deserves the highest commendation.

PROVISIONS OF DALLAS LAW.

The ordinance introduced in Dallas, Tex., providing for the regulation of moving pictures has the following provisions:

Sec. 1. For a license fee to be listed in numerical order with the full name or names of the person or persons conducting, operating or maintaining the show.

Sec. 2. The license to be granted upon the condition:

(a) That all pictures shown shall first have been approved by a consor committee, whose decision will be final, and who may exclude any "calculated to corrupt the morals of youth, indecent, low or vulgar, calculated to provoke racial prejudice or create disorder or reasonably calculated to cause disturbance of the peace."

(b) That the places of exhibit shall be kept well ventilated and in sanitary condition, approved by the City Health Officer.

(c) That the show places shall be maintained in strict compliance with the building code and subject to the examination at any time of the building inspector, the city electrician or the chief of the Fire Department, or their agents.

d) That no immoral, indecent or vulgar conduct is to be permitted in the place, nor persons of low moral character permitted to enter. If, in the judgment of the Censor Committee a policeman is necessary to keep order, such policeman shall be kept at the expense of the proprietors of the establishment.

(e) Notoriously immoral or drunken persons shall not be allowed to enter or remain in the place.

(f) All laws of the State and ordinances of the city are to be rigorously obeyed.

Sec. 3. The term "picture show" is defined to mean "a place devoted exclusively to the displaying and exhibiting of moving pictures" with a second definition to include such places also "giving vaudeville or theatrical performances in connection therewith."

Sec. 4. All such shows shall be subject to the criticism of the Censor Committee at any time, and upon condemnation shall be immediately stopped by the proprietor.

Sec. 5. The Mayor may appoint three citizens, one of whom shall be the Police and Fire Commissioner, as ex-officio chairman, to be the Censor Committee, the two citizens besides the commissioner to hold office during the pleasure of the Mayor, serving without compensation.

Sec. 6. Violation of the ordinance subjects to a penalty of fine not to exceed $200.

Sec. 7. Creating an emergency.

No mention is made in this act of the plan for maintaining well-lighted places. This is to be urged by the ladies in another act.

F. H. M.

EDISON CELEBRATES SILVER WEDDING.

Thomas A. Edison and his wife celebrated their silver wedding at Llewellyn Park, N. J., on the evening of February 23. The gathering was informal, and was limited to members of the family and a few personal friends. Mr. Edison, as usual, worked in his laboratory until his friends came and carried him off to the affair, that was gotten up to remind him of the days when his heart was tender but his work was tough. Mr. Edison is only 64 years old, but don't say we told you.

The Bonita Theater, Tampa, Fla.—The accompanying cut shows how well the design succeeds in giving a tropical and inviting appearance to this popular house. The Bonita is one of a chain of seven theaters in the South, which, through competent management and the high-class character of the programs, are meeting with increasing popularity and a steady advance in patronage. A. N. Waters, manager, is well

qualified for his duties, having been connected with theater and amusement enterprises on the road and in Denver, Colo., and has built and operated theaters in Greensboro, N. C., and Greenville, S. C. The second theater of the chain is in Ybor City, Fla., and the third at Norfolk, Va.

THE SCENARIO; THE PRODUCER.

Of late, much has been said on the question of scenarios, and the poor writers, who try to make a living by preparing dope for the producers, have been blamed for the mediocre pictures shown on the screen. When I say "poor writers," I do not mean the brainless ones, but the men and women, who, with bright and clever ideas, try to make a living. The idea of asking literary men, who command high figures, to write for the motion pictures, is ridiculous, as the producers are not looking for correct English—not even for good spelling—they are looking for an original idea on which they can build a good picture.

The producer is really the guilty party, the one responsible for the poor productions. He may make a masterpiece from a very poor scenario, or he may produce a rank picture from a high-priced manuscript. Producers vary in their ability to give mute expression to the words, just as pianists vary in their ability to interpret the sentiment of a piece of music.

As an illustration, I wish to relate a personal experience: A few years ago, while boarding with a private family, the lady of the house decided that it was time for her daughter to learn music, and, after taking lessons, she purchased a piano. The first day that the piano was installed in the parlor, the neighbors were invited, and a Miss Nellie was asked to play something. Miss Nellie played a selection from Faust. Talk of jackass music! If Miss Nellie worked on the nerves of the visitors by butchering Gounod's great work, she, at least proved, by her hammering on the keys, that the piano was a solid instrument, capable to stand the strain of the most violent rag-time music.

She was applauded. She had to be applauded.

Other persons were invited to the piano, and, I myself, could not refuse testing the qualities of the instrument.

I don't know why I started to play the very same selection of Faust, but I gave it the proper expression. Although I was applauded, the joke is, that Nellie's mother came to me and asked for the name of the selection, as she wanted her daughter to study "such a fine piece," as she called it. I was badly embarrassed, and I had to confess that what I had executed on the piano, was the same selection of Faust rendered by Miss Nellie. Needless to say, that I was rewarded with a stony stare.

It is the same with the scenarios. If the producer does not know how to bring out the proper effects from the lines of the writer, he will ruin the reputation of the very best writer, while another producer can make a masterpicture from a very crude idea.

I formerly wrote and sold many scenarios, yet in many cases I was very thankful to the manufacturers to conceal my name, as I would have been ashamed to see myself advertised on a screen with a poorly produced picture. A producer should not be a mere clerk, but an artist, in his line of work. He should be like the sculptor, who, when given an idea, takes his clay and models his subject. The producer should not require good English phrases, nor small details. It is for the scenario writer to say how many spoons and forks are to be required in a scene.

A manufacturer returned one of my manuscripts once, with a note that he would not consider it, unless I gave a correct list of the props, including forks and spoons, and his offer was $5 for the scenario with the list of props. As I could not consider such a generous offer, I mailed the said scenario to another manufacturer, and received in return, a check for $15, and this, without his asking for a list of spoons and forks.

If a producer must be told the props needed in a picture, if he has to be told of every small detail, he is not an artist, he is not a man with the necessary qualifications to work from the scenarios of the most popular authors. Words do not count in motion pictures.

On December 20th, the Edison Company released "The Police Force of New York City." I did not read the scenario, but I have good reason to believe that the writer of the scenario never said that the man working in the warehouse should jump in the water, nor that the burglar should stop and wait for the dog to come for him. Most likely the scenario writer said: "Through the open door of a warehouse, on the pier, we see a man lifting bags of flour. He is weak, tired and, while lifting a bag, he loses his balance and falls in the water. We see the Police-boat coming to his rescue." The producer shows us the man dropping a sack, walking to the edge of the pier, spring up, and jump backward in the water. We also see many persons on the pier, but they all remain still, not the least excitement, no one ready to rescue the poor fellow, as if the producer was raising his hand and voice, "Stay there, fellow, do not move; do not spoil the action of the police-boat." In another scene we see a policeman and his dog hiding themselves behind some bushes. The burglar drops from the window, he looks around and waits for the dog to come to him. Surely, the scenario writer never gave such details, and no scenario writer would like to see his name on the film, or be accused of such blunders.—J. M. B.

Scene From "The Vindication of John."—Champion.

SEEING IS BELIEVING.

By Jane Elliott Snow

"I feel so disturbed and troubled," said Mrs. Brown, as her neighbor, Mrs. Jones, stepped in for a morning call.

"And why disturbed and troubled?" asked Mrs. Jones.

"Oh, it's all on account of so many moving picture shows—'photoplays' they call them now. They seem to be everywhere, and the children are crazy to go to them."

"Is that all?"

"Yes; but isn't that enough?"

"I don't think they are suitable places for anyone to visit, let alone the children."

"Have you ever visited one?"

"No, I never have, and I don't intend to."

"How about the children?"

"They have been a few times, but they teased so hard I just had to let them go."

"That's strange. Why there are the Fields, they let the children go to the photoplay every little while as a reward for well doing, both at home and in the school.

"The Hayses have just returned from Mount Clemens, and they said about all the amusement the town afforded was the photoplay, a new play every day and all pretty good."

"Is that so, and did respectable people go to them?"

"Certainly; what kind of people do you think go to Mount Clemens"

"Oh, invalids, I suppose! People with rheumatism and other diseases. And some say that hard drinkers go there to get their systems cleared of alcohol."

"What folks say is not always reliable, but the Hayses thought they met some pretty nice people there. Then another thing I've learned, and that is that the photoplay is an excellent amusement for the deaf. Why, you know Cousin Lide? For years she has been shut out of all sources of amusement because of her deafness. If there was a concert, it did her no good, because she couldn't hear. It was the same with the theater, and the church services afforded her no comfort because of her affliction. But one day she happened to go to a motion picture show, and since then she goes often and finds great pleasure in so doing. As an amusement for the deaf, there is nothing can excel the photoplay.

"There was old Mr. Ely, who, you remember, was quite deaf for years. He wrote to his son, who was living in Denver, that he was so lonesome since he had become deaf; couldn't converse with his family, and didn't like to go out in company at all. The son wrote and said:

"'Father, you just go to the moving picture shows; they'll make you forget all about yourself. You may be deaf, but you are not blind, and you can enjoy the photoplays quite as well as though you could hear.'

"Well, the father went, and since then he goes often and his family are all pleased that he has found something to make life pass pleasantly."

Mrs. Brown listened in amazement to all this talk. This was a new phase of the question. The moving pictures a deversion for invalids, for the deaf—that's all so strange.

She had thought of the places where the photoplays were given as close, stuffy, dark places; places where only bad boys and girls gathered; where the plays themselves were silly, questionable. Then the very cheapness of the plays made her fear them. Nothing good surely could come out of them. No five or ten cent show could be worth anything.

But Mrs. Brown was not devoid of good sense, and after listening to Mrs. Jones's edifying talk, she concluded she had better go and see for herself. So the two neighbors set a time and place to visit the photoplay.

Fortunately, for both concerned, they chose a good place, where the air was good; where the room was partially lighted and where the plays, three in number, represented the scenic, the educational and the humorous. In the latter there was much running, jumping, and scrambling, all of which caused the grave Mrs. Brown to indulge in a smile.

The entire process of wheat growing and harvesting and its transformation into flour and bread were thrown upon the screen, and lastly, there was a fine trip through the Swiss Alps.

It was a great treat, all for five cents, and Mrs. Brown returned home with views very much altered about the business of the photoplay.

FIVE CENT THEATER TEACHER.

Indiana Educator Says It Is A Great Institution.

A feature of the Indiana state conference of charities was a discussion of The Child and the 5-Cent Theater. This took place at the juvenile charities round table.

John A. Lapp, legislative reference librarian at Indianapolis, told of an investigation made of the theaters in Indianapolis by the agents of the Children's Aid Society. On the night the investigation was made the attendance of children was about three thousand five hundred. It is estimated that about ten thousand children visit these shows in the course of a week.

Mr. Lapp was opposed to abolishing the moving picture show. He regarded it as one of the greatest institutions ever produced for good, and he believed that it should be regulated so as to produce educational pictures instead of sensation. He said he hoped the day would come when every church, every club, every institution for the betterment of the child and the adult would have a moving picture show, and he thought the matter should be taken up by the schools and these pictures used for educational purposes.—*Indianapolis News.*

Letters to the Editor

Cleveland, February 17, 1911.

Editor Moving Picture World:
125 East 23d Street, New York, N. Y.

On Monday evening, February 13, we, in co-operation with the local Anti-Tuberculosis League, under whose auspices the exhibition was given, exhibited the five reels of the "Life of Moses," a vitagraph issue, at the Euclid Avenue Christian Church, this city. The projection was accompanied by a well-prepared Biblical lecture, delivered by the Rev. Dr. H. M. Cook.

The performance was well attended, there being approximately 450 persons present, a goodly number of whom were clergymen and ministers of this city. All told, 270 ministers were invited. To say that the entire audience was enthusiastic does by no means express their appreciation in the superlative degree. A prominent layman, after witnessing the exhibition, made the remark that in his estimation this subject, shown to both children and adults, would do more in a spiritual way than a whole year of sermons.

Although no one derived any special benefit, either monetary or otherwise, from this exhibition, it, nevertheless, had its object, and the results will ultimately be that the men of the cloth are going to take a different stand toward motion pictures, at least in this city. It will remove, to a great degree, the narrow-minded, parched and prejudiced opinion held by a good man clergymen toward motion pictures and moving picture theaters. Yours very truly

THE LAKE SHORE FILM & SUPPLY CO.,
E. MANDELBAUM, President.

Eureka Springs, Ark., February 12, 1911.

Editor Moving Picture World:

In looking over The World, I notice that the producers are "enjoying" the rainy season in Southern California. Now, while not posing as "authority," I think some of them have overlooked a good bet in not investigating this little city, located in the heart of the Ozark Mountains (hills). Most every variety of picturesque scenery is offered within a radius of twenty miles. The atmosphere is very clear—in fact, our average of clear days per year is 209, against Los Angeles with 171. As to climate, there has not been over five days this "winter" when "shirt sleeves" were not the prevailing mode. As I write, at 10 a. m., the sky is void of clouds, and the thermometer registers 72 degrees in the shade. We are not troubled with mud; one-half hour after the heaviest rain it is dry under foot. Our water is the purest on the face of the globe; we are one-half nearer civilization (meaning New York) than Southern California, besides having other advantages. I am of the opinion that it would be a wise plan for some enterprising producer to look us over and see what we have to offer in the lines mentioned. I shall be glad to answer any questions relative to Eureka Springs that I am able to. I must congratulate you on the strides The World is making. Looking over my files of two years ago I can hardly realize it is the same paper. More success to you. Yours,

WILL CARLETON,
No. 3 Howell Avenue.

Sandusky, Ohio, Feb. 1, 1911.

Editors, Moving Picture World.

Dear Sirs: I would like space in your paper to comment on Reliance and Bison films. The pictures of both are good and clear, and they have capable actors, but there are so many defects in the running of the films that an operator has to have his hand on the frame lever from the time the picture starts until it is finished, framing up and down 12 to 15 times in each reel. I have refused to run any more of them and think every exhibitor using Independent films should do the same until they put their pictures in first-class condition.

Yours very truly,

Charles Rearr.

HE CATERS TO THE CHILDREN.

Brooklyn, N. Y., February 12, 1911.

Editor Moving Picture World:

Dear sir:—In reply to your editorial, "Is Kid Business Worth Bidding for?" I can say positively that it is. During my career as manager of a moving picture theater I have entertained many children in my place, and do not believe that they have a tendency to drive away adults. Most of the children who patronize my place come in the afternoon, when there are mostly women and children. About 85 per cent. of my audiences during the daytime consist of women and children. The noise of children does not then drive away adults; nor does it in the evening.

I run a ten-cent house in a refined neighborhood, and cater to refined people. I do not see how a manager can turn away children, as their money materially helps to defray the expenses of the house. Can you tell me why we should not admit "the kids?" When a youngster in my house becomes boisterous I tell him to keep quiet. If this has not the desired effect, I gently take him to the street.

I think that it is an injustice to the children not to let them attend a moving picture show, where an entertainment of innocuous subjects are projected. I think that justice to the moving picture business and to the children is done when they are admitted into a good theater.

The laws restricting children under a certain age from attending picture shows ought to be repealed, or modified considerably. I trust that you will give this letter space in your valuable paper, as I want every manager of picture houses to know my views toward letting children see moving pictures. Yours very truly, D. KEIZER,

Washington Street Theater.

THE TECHNIQUE OF THE PICTURE PLAY.

344 Fifth Avenue, Brooklyn, N. Y.

Gentlemen—A few days ago I picked up at random the issue of January 21 last. The article, "The Technique of the Picture Play," by George Rockhill Craw, appealed to me, particularly for the common sense way in which the author handles his subject. Under the sub-head of "Few Scenarios Worthy," he hits the nail squarely on the head. There are several others of us who believe that the author should be accorded recognition. The fact that recognintion is given only to those writers whose places in the literary world are already secure, has a tendency to keep many a clever scenario under lock and key. It 's all right to give recognition to Rex Beach and Emile Zola, and others of like caliber, but how about Bill Jones down at Bird Center?

A certain war drama (motion picture) came to a certain Indiana theater and proved a hit. The plot was good, the action brisk and the producing company had given it a good interpretation. The house manager was especially pleased with the piece, and for his own satisfaction wrote the producers, asking the names of certain actors, and, incidentally, asked who was the author. His surprise was genuine and pleasureable when the answer came that the actors were So-and-So. "The author, we find, is a fellow-townsman of yours, Mr. So-and-So." This fellow-townsman, "Mr. So-and-So," proved to be the drummer in this particular theater. You can imagine the manager's surprise. His drummer had sat there and drummed his own picture, put the shots just where they belonged, worked the "long roll" at just the proper place, and made the "noise" fit exactly as it should be, but afraid to open his mouth that he was the father of the thing. Had he claimed authorship to it his friends (?) would likely have run fingers along noses and looked at him sidewise and murmured: "Poor chap, such a pity he's batty!"

The woods are full of embryonic scenario artists. They can evolve plot, but cannot clothe their plat in a dress of English that will make it marketable as a story. They need recognition. It is their due. And when this recognition becomes universal there will be a boost in scenarios, both in quantity and quality, as Mr. Craw says. Give the author credit for what he does. If it's rotten stuff we'll know who has a swift kick coming; if it's good, he is entitled to the honor of having produced it. Very truly,

CARL ANDERSON.

Spencer, Ind.

Machines Repaired

SO THEY WILL LAST

Refer to back cover for prices on repairs etc.

PAT. APPLD FOR — INDESTRUCTIBLE — DUPLEX — SUPERIOR

E. W. LAVEZZI
3042 N. Ashland Ave., Chicago

WANTED—A REAL MOVING PICTURE MAN.

I want a man who is pre-eminently fitted to supervise a line of picture shows now running in a large city outside of New York City. Must be a man who recognizes the value of the pictures above everything else. Must understand vaudeville without regard to what the lessees agent wants to hand him, and must work with the ultimate object in view of dispensing with this feature.

We will provide an unlimited supply of educational, industrial and scenic films to draw from and will procure anything he needs in this line.

Must have the ability to catalogue same for church, Chautauqua and school exhibitions. The catalogue of the largest travelogue and lecture slide firm in the world is his to draw from as auxiliary to the films. Will have full control over every manager and other help in connection with seven shows now running and he must necessarily be a practical man in this line.

Show me you can handle this proposition and I won't dicker on your financial recompense. Address "Confidential"

MOVING PICTURE WORLD.

HENRY BELMAR

Dramatic Director

POWERS PICTURE PLAYS

Author and Producer of the following Photoplays :

The Cattle King of Arizona	**The Call of the Heart**
The Angel of His Dreams	**A Gamble with Love**
Beneath Southern Skies	**Come Back to Erin**

Can use short cast scenarios of every description.

HENRY BELMAR, 2779 Webster Ave., New York City

YANKEE FILMS

MONDAY, March 6,

"Angel Of The Bowery"

A Salvation Army Drama

FRIDAY, MARCH 10,

"The Senorita's Sacrifice"

Spanish World-Tour Film

YANKEE FILM CO.

344 East 32d St. New York City

FILM EXCHANGES

The Stern Rewinder No. 3 is guaranteed to be the strongest and speediest rewinder made. All exhibitors like them and the demand is great. Price is so reasonable that you can not afford to be without them. Send in a sample order. We also have ready for shipping 25,000 reels knocked down. Prices on application.

THE STERN MFG. CO.

109 North Tenth St. Philadelphia, Pa.

Orders and letters in the trade.

H. F. HOFFMAN

Lecturer of Special Releases

New York City and Vicinity

Care Moving Picture World

Telephone 1344 Gramercy

Lecturing Buffalo Jones Pictures Now

STORIES of the FILMS

ESSANAY.

TAMING A TYRANT.—Bill Dobbs is a bully and is making life miserable for his wife and daughter. Edna is a winsome lass and it is Dobbs's hope to some day sell her to Zeke Hazlitt, his nephew. Edna dislikes Zeke and spends as little time with him as possible. Mrs. Dobbs is a meek and submissive wife and mother and her husband, but writes to uncle Peter for advice. Uncle Peter is a sea captain and when he receives his answer he plans to decide upon a plan which he feels will prove beneficial in the moral education of his brother-in-law. Whoever time some second mate, Jack Hastings, is dispatched with a note to Mrs. Dobbs, who is instructed to inform Dobbs that the sender is a second cousin of her husband, whom she has not seen for fifteen years. The scheme works beautifully. Dobbs, instead of being the master of his house, is cowed by the strapping, big first mate, and made to do all the menial home work, much to the amusement of his wife and daughter. Zeke, unwelcome suitor to Edna, is given a lesson in the art of making love and then told to make himself scarce. After a few days of this when sailor Jack decides that his supposed step-father has had enough of the bitter medicine he proposes to Edna and she accepts. The photoplay ends with the confession that Jack is not Mrs. Dobbs's son, and Dobbs, thoroughly subdued, is condemned to a life of real usefulness in making the house-work lighter for his truly worthy spouse.

ON THE DESERT'S EDGE.—Kate Shaw, a Western girl, has an admirer in Ed Sawyer, an undesirable citizen of the town of Larkin. Because of her great fear for him she countenances his nefariousness, but when Sawyer gets into trouble in a gambling hall she gladly directs young Hal Morley, a deputy sheriff to the trail Sawyer has taken, along the rocky ledge of the Mojave desert and it is in this great waste that Sawyer endeavors to hide himself. Morley tracks the bad man and goes out to battle for said blind and runs across the bad man when he is at a serious disadvantage. Sawyer has the young deputy's affection and after a fight, knocks Morley on the head with the butt of his pistol, leaving him for dead. Sawyer continues on his endeavor to make his way home stumbles over a cliff, rolls to the bottom and is severely injured. Kate goes out to search for Morley and finds him at the bottom of the cliff. She, conducts him home, bandages his cuts and goes out to procure food for him when she hears Sawyer returning. He discovers Morley in the house and endeavors to choke Kate to death, but is prevented by Hal, who has recovered slightly from the blindness. Realizing that they are over their their lives, Kate and Morley become engaged.

THE LITTLE DRUDGE.—Upon the death of his father, Ray Payne, a young country boy, decides to seek his fortune in the city and tenderly bidding his mother and little sister, Mary, goodbye, he leaves them in poverty, the latter having met with some success in the city. Ray proposes to the daughter of his boarding house keeper and is engaged to marry her. They are married and but rarely settled in their little flat when Ray receives news of the death of his mother. He goes to his home town and returns with his sister, Mary. It is then that he discovers the hopeless nature of the woman he has taken all of the hard work on the little girl and gives her tasks to do, work of a nature which overtaxes her strength. A climax comes in the life of the one through the carelessness of her taskmaster, is nearly asphixiated by escaping gas from the kitchen range. The incident awakens Ray to a realization of his wifes unkindness and after a scene some she leaves the house. Ray decides his little sister is his best, promising that in the future he can will enjoy life.

THEIR WEDDING GIFTS.—Jack and Jennie are married. Examining their presents, they are surprised when they find that the gifts run chiefly to clocks and banks. Each of the couple has all of the same variety. After the last guest is gone a messenger boy brings a telegram, which, upon being opened, reveals another clock. The couple turn to their friends to have them exchanged, seems easy enough, but when they send in the card they decide to make the exchange themselves. For each receives a bunch of bills instead of lamps and clocks they drive to a pawn shop where they make known their desires, but a clerk who has just entered, points out a column in the morning's paper regarding the robbery of a downtown jewelers by a man and woman wearing auto goggles. Jack and Jennie quite fill the description and the proprietor loses no time in calling a policeman and both being taken to the police station, followed by a hooting mob, Jennie's father comes to the rescue, but is unable to effect their release until the real crooks are captured and brought in.

JUST AS THE CLOCK STRUCK NINE.—Tony Costello, an Italian fruit dealer, has just married. For three months nothing short of existence until one night Tony is detained at his shop past his usual hour of home-coming and Maria suspects the worst. Left alone Maria begins to fear burglars. Maria is ingenious and finally devolves the really clever plan of masquerading as a man, believing that no burglar would enter where there was a man in the house. This she does by appropriating her husband's clothes and has just finished her disguise when Tony comes home. She thinks him a burglar, he thinks her his wife's lover. He finally breaks down the door and enters to kill the betrayer of his home, but it is not long after that the mystery is cleared.

THE OUTLAW AND THE CHILD.—Dan Warrington, an outlaw, is captured by the sheriff, after the former had held up a stage coach, and is sent to jail. After the sheriff has placed his captive safely behind the bars he is left alone welcomed by his little daughter, a child of five. Not long after the sheriff is notified of the escape of Warrington, and proceeds to the scene of the crime and finds the body of the outlaw. The sheriff leaves the little girl at home asleep, but an hour later the little one awakening finds her father gone, and in naivety for his welfare determines to go out and find him. Taking a dolly in her arms she wanders out of town and into the desert, unmindful of the dangers in her path. In the meantime the sheriff and his posse are down in a spiritd pursuit of the escaped bad man, who succeeds in eluding them. Darkness falls and they give up the hunt and the sheriff returning home finds his little daughter gone. The alarm is soon spread and a search party, headed by the sheriff, starts out to seek the lost baby. The little girl by this time has become lost in the desert and is unable to find her way home, and sometimes, under the torrid sun, she sinks into the burning hot sands, only to rise again. Warrington, who sacrifices the water in his canteen to save her life, he then carries her back to her father's door, but the exertion has been too much for the man and he lapses off into an unconsciousness from which he is never revived.

MELIES.

MY PRAIRIE FLOWER.—Bob Ford, a young college graduate and a man-about-town, self-willed and wild, who tries his father's patience and generosity to the limit, is finally, in a fit of sudden hait by the old gentleman and sent out West with a letter to a friend of his father's in Texas and prove to his father that he is not a hopeless renegade.

Bob arrives in Texas with his valet, whom he tells to take his place and pretend that he is Bob while he, Bob, will pretend to be the valet. Mr. Jones has a very beautiful daughter, for whom her father feels some anxiety about coming in contact with the wild element. Meeting and seeing Bob, fearing that she will fall in love with him. Jenkins, the valet, presents the note from Bob's father to Mr. Jones, who is deceived in the Mr. Ford's son, while Bob is treated as the valet.

The "story" about the ranch Jay plans to put Jenkins through a course of training in the way they do it would do credit to a "dusing box." Bob runs against what he takes to be a gangster, who has the reputation of being a "bad man," in a fight and tries to put on "call over" the tender foot. But he meets his match, for he wants to fight like a man, to put down his gun and put up his fists. They get busy, Langdon is put down and out, and loses his reputation as a terror. From that time on, Bob is one of the most popular men on the ranch. They fall in love with Flora, and Flora doesn't object.

From this point on, Bob has easy sailing and, when his father comes to visit him at the ranch, he is delighted to find his boy in good shape and a man among men. And, of course, when he learns that Bob is engaged to Flora Jones.

LUBIN.

DOBBS THE DAUBER.—Dobbs was a janitor. Circumstances made him a painter. Being forcibly ejected from a saloon, he, finding some brushes and palettes thrown after him, he immediately started on a painting career. On automobiles, store windows, signs, and anything he could get paint on. He was quite satisfied with himself, but the owners of the automobiles, store windows and signs did not share this view of his art. It wasn't long before they were all on his trail. Then the police joined them. Dobbs had a merry chase of it. The automobile Police Patrol was catching up with him when he discovered a haystack and then continued his flight. Still they gained on him. So over a fence went Dobbs, followed soon by the people and the police. Many fences were passed. Finally, wrecking almost everything in his path. His pursuers were close behind. Dobbs had a brilliant idea. He dropped from a rear window. Ran into the police. The police were there too and he dropped right into their arms.

NAN'S DIPLOMACY.—Ralph Thurston liked excitement. His wife liked to stay at home, so Ralph was very much delighted when he received a letter from a former sweetheart of his, Mae Sharp, announcing that she was going to pay them a visit. Mae was an accomplished pianist and a brilliant conversationalist and Ralph anticipated a glorious time. All went well after Mae came until Nan became angry at being neglected and playing "second fiddle" as it were. Then Nan's cousin, Bob Jones arrived to pay them a visit. Between them Bob and Nan hatched a plot to get rid of Mae. Nan feigned insanity and proceeded to turn the house upside down. The doctor came and Bob took him into the plot. The doctor told Ralph that his wife must have complete rest, so Mae went to bed. Then it was up to Mae to do a housework and a terrible mess she made of Nan couldn't even boil potatoes and in this ingenuity Ralph didn't find much comfort in the fact that she could play the piano and converse brilliantly. Nan seemed to get worse. She was chase her husband out of the room with every appearance of wild frenzy. Finally Nan, in order with Bob, chased Mae from the house. The Ralph sought means to restore her sanity. I suggestion her knitting for a present of wash she had always been very fond. It had a wonderful effect. Nan was restored to sanity. Ralph was overjoyed and they lived happily ever after.

VITAGRAPH.

A TALE OF TWO CITIES (Part I).—In France in the Year 1757, there was a great conflict between wealth and poverty—in other words, between the aristocrats and the people. At Paris, St. Evremond was a leader of the privileged few, who had respect or consideration for the rights of the "common people." The Marquis seizes young peasant girl and kills her brother who tries to defend her. He endeavors to force his attentions upon the girl, who dies from the abuse and treatment she receives from a vassals of the Marquis. A celebrated French physician, is called in, and when he beholds the cause of the girl's death he denounces the Marquis. He is hurried to the Bastille and is imprisoned without trial. During his imprisonment his home is wrecked by order of the Marquis, and his infant daughter, Lucy, is taken to London by his faithful servant, Defarge. Lucy passes her youth in the guardianship of Mr. Lorry, and she becomes a ward of Tellson's Bank.

Dr. Manette, during his imprisonment in the Bastille, writes a document denouncing the Marquis and all his family, calling upon the people to avenge his wrongs. He is put to work as a shoemaker in his cell; his imprisonment is a living death and he soon loses his reason and his identity.

A TALE OF TWO CITIES (Part II.)—Eighteen years after Dr. Manette's imprisonment, Mr. Manette has grown to young womanhood and, unknown to her, she is very much admired by Sidney Carton, a young barrister employed by Tellson's Bank. Through her purity of soul and delight of her character, he is made conscious of his own moral deficiencies and he resolves to make a desire to gain her respect and friendship. Through the influence of Carton, Darnay, a former servant of Dr. Manette, Lucy learns to her father is still alive. She loses no time in going to Paris, where she is received by Defarge's wife. Lucy finds in the garret of Defarge's workshop, engaged in mind numbing toil, the old remember his daughter, but gradually recollects.

Charles Darnay, grown to manhood, is filled with disgust at the deeds of Evremond and the oppression of the people, renounces his title and goes to the estate of the Marquis to live.

Lucy, returning to England with her father, becomes acquainted with young Darnay, who is a passenger on the sam boat. The Marquis incenses at his nephew, sends hirelings to London, who soon after leaving a spy and an escort to Anglet. Darnay is arrested and acquitted, the Marquis' emissary cannot distinguish Darnay from Carton, the two closely resemble each other. Darnay becomes engaged to Lucy, her father learns to his intense distress of the relationship of the Marquis, but does not reveal this knowledge. If Lorry tells Carton of Lucy's engagement and the young attorney declares his love for her. He declares that he ever will remain her and he to speak a word that will cause her grief would gladly down his life for their happiness.

A TALE OF TWO CITIES (Part III).—The Revolution in France is Kindling. A mob storms the old Bastille Evremond is in charge. The fall swears vengeance and the same night steals to the Marquis' chamber and kills him. This is the beginning of the end. The people rise in all the fury. With cries of "Down with the Bastille have overpowered the jailer and become masters written by Dr. Manette against Evremond and all his kin.

In London, living in peace and happiness with his wife Lucy, Darnay received a letter from a old servant, who has been imprisoned by the Revolutionists, and he calls upon Darnay to save him from the accusation of being in league with the aristocrat returns to Paris to help his servant's life is arrested as being an aristocrat. Dr. Manette, Lucy and their daughter go to Paris to plead in self known as the prisoner of the Bastille and to the infuriated populace that the young man is a descendant. They endeavor to save Darnay and return to his wife, who is overjoyed.

Whom, however, the people learn that Darnay is a nephew of the Marquis, they rearrest Darnay and condemned him to the guillotine.

Sidney Carton now puts in his appearance. He bribes the jailer, gains access to his friend's cell tries to persuade Darnay to change clothes with him and let him take his place. Darnay refuses but Carton, who has provided himself with chloroform, applies it to the prisoner's nostrils and while he is unconscious, changes garments with him calls the jailers, has them carry Darnay to the carriage, which he, Carton, has in waiting. So

gray is restored to Lucy and her father; they help make their way to London, while Carton is seen to the guillotine and suffers the death penalty, a willing sacrifice for the love and friendship he bore Lucy and her husband.

KALEM.

PRISCILLA AND THE PEQUOT.—Priscilla, the daughter of John Brandsomb, a Puritan settler, hears faint knock on the cabin door. Stepping outside she finds Ponus, a Pequot Indian, who has been shot, injured by a bear. Helping him into the house, she binds up his wounds. The Indian, about to depart, tells Priscilla he will some day repay her kindness. A month later Ponus warns Priscilla that King Philip has again incited the Pequots to an uprising against the whites. This timely warning permits the settlers to reach the nearby town house, where, after a sharp conflict, the attack of the Indians is repulsed.

THE OPEN ROAD.—Jack Darwin, a wealthy senior finds Zora, a pretty little gipsy girl, and all years old, who has strayed from her camp and become lost. Darwin takes Zora to his home and adopts her. As the pretty gipsy girl grows to womanhood Darwin falls in love with her. One day Zora visits a local gipsy camp and has her fortune told. While being paid for her services the gipsy fortune teller recognizes a birthmark on Zora's arm and declares her to be a daughter. Darwin, when called upon for an explanation, tells how he found the little wanderer and took her home.

Becoming fascinated with the gipsy life Zora decides to join them, and despite the pleadings of her adopted father chooses the "Open Road."

MEXICAN FILIBUSTERERS.—Our story opens in the office of the Mexican junta in a Texas town not many miles from the border, presided over by M. Olivercr, supposedly the agent for the Sierra American Fruit Co. Pedro, a young Mexican attached to the junta, is in love with Blanca, the agent's daughter.

Arrangements have been made to run a quantity of arms and ammunition across the line to the Mexican insurgents. In loading a freight car for the contraband every parrigal in Mexico takes his cost and works with a will, all except Pedro, who is cooling on the scene and finally ceases working but Monte, upbraids the lazy lout and threatens to strike him. This arouses the revengeful spirit of Monte, he breaks away and advises the American authorities that the Mexican filibusters are attempting to rush fire arms across the border. Although compelled to act on information furnished by him the Secret Service men are discovering the traitor and look upon him with contempt. In the meantime Blanca, who detested Monte's contemptible treachery, watches for an opportunity to report the affair to the American Secret Service. Quickly returning to the junta where the ammunition is being loaded she tells the Mexican of the train ordered to start immediately. The Secret Service men arrive on the scene just as the train is pulling out. Then follows a thrilling chase, in which Lieutenant Brown's daring feat of uncoupling the engine and underneath the ammunition and the transport is seen dashing across the border make a thrilling ending.

SAILOR JACK'S REFORMATION. Sailor Jack is the terror on his home leave spending more time on saloons who have been on a long voyage and most usually ends in a brawling affair. Now, after having achieved fame as a sailor and a career whose record has subdued and tamed many of the wild spirits of the sea, Jack addresses under the influence of liquor, impressed by the strong appeal of Captain Agnes. Jack's reformation and is induced to go to the mission hall where services are to be held. Jack attends the gathering and falls in love with Agnes. Despite pronouncing her as only a month interview Agnes promises to wed. A few months later a wedding follows Jack's backsliding and needle stepped in the friendship between Agnes and Lieutenant Landers of the Salvation Army. Jack, learning the group rendezvous to accept Agnes' decision and spends the night drinking and the next morning is a very sorry sight. When he reaches the mission he finds Agnes with Landers. Realizing that in Agnes he has been his wife he mounts up his rated energy, and as soon as possible he and Agnes become Jack's long trip being ended he seeks Agnes and his wife has been constantly awaiting him. With a glad cry Agnes throws herself into his arms as the curtain descends on a happy reconciliation.

SELIG.

THE SEMINOLE'S SACRIFICE. An English officer and an Indian Squaw. Commander of the garrison fort forces him to marry her or lose his life. Knowing the Seminoles punished the whites if the Indians must with defeat or severe turn to the verge of starvation, Evan General from offers treasonable amounts, if time will allow her to his camp in from their Chief. Her father, Red Bird, watches refusing to do the best for the band of the people he made the sacrifice of his own free will and unfettered by bonds of love Evan himself to the pale face general.

THE EYE OF CONSCIENCE. Harold Burton, a fiscal employee of the Las Vegas Mining company, Mexico, is in a quandary and sorely perplexed, owing to a letter from his wife, who in sympathizing with him in his struggle for fortune. The Superintendent is dangerously sick and is lying on a cot in the office. Burton believes him dead, is tempted to steal the contents of the safe, the pay-roll, and go back to civilization, but the ever watchful eye of conscience awakes in him the bitter pangs of remorse and finally quells him. In his ambitions for a purer and nobler manhood restoration is made, and Harold Burton is happy in the thought of conquered temptations.

We not only make Plans and build

Theatres and Vaudeville Houses

We also build

MOVING PICTURE THEATRES

We have built over 60 Theatres the last 5 years which are all ORIGINAL in Construction, Design and Decorations

BIOGRAPH.

THE LILY OF THE TENEMENTS.—Here we find a youthful toilet at a sewing machine causing the loss of her poor old mother and friend. She receives a most welcome letter from Ireland and her lonely gives them plans final settlement having made up the sum of their cherished savings. The owner of the tenements calls for payment, and being a man of unconscionable pernicious efforts on the results of misfortune and her refusing to aid and even to pay and her own pretend of loss, liquidate all that he supposed to be due. Her plans are spent but are poor and refused against this he recognizes herself. After the scene has been remaining of the dead and the tenement pioneer, but she has no longer needs from that. Within a month the tenements. Upon the owner's return to collect the rent he is met by an order to keep from collapse. This was to the father's daughter, who had been the cause of the death. He will receive nothing for the loss. Incensed that the owner dares to confine his interest, he returns to the tenements and is arrested by his determination. He finds himself alone with girl to whom he promises marriage and agrees to make a sacrifice of himself. She, however, is seen to give her decision next day. He has not left when the owner calls. He is met by the girl, who tells him that she has decided to marry him and has come to beg for money and things which to pay her rent. At the office one month later we see Mr. Rumpleton seated with the poor girl's petition and in further argument as to the terms of the lease. Mr. Rumpleton is in an investigation, but becomes alarmed and seated with his father entirely and tells her he will be. Mr. Rumpleton's father, who is also present. The poor girl at the entrance to go a point of the gift, and for the owner to obtain the option. The girl's only repugnance to agree to pay money that she with no moral scruples for the future owner. Mr. Rumpleton, the owner's son, and Harold Burton, and their discussion his father. Within a little girl two forever. Hastening out in possession confronted by the old lady's and grateful parents, and promising to protect the girl for all time to come will allow, as per plight he has aroused in him almost lost.

THE HEART OF A SAVAGE.—Into a camp of peaceful Indians fires a gang of white men. Several of the Indians are killed and wounded, but two escape one of the wounded Indians is driven through fear further away from the Indian village and falls exhausted in the side of a spring. One day some time he and there is a prospector and his family of a wife and small girl child. The prospector having departed for his claim the wife goes to the spring for water and sees the Indian prostrate before it. She sees at once he is suffering and in need of aid which she at once administers. Meanwhile, the other wounded Indian has made his way to the village and told the story of the assault. Look Spot thorn by the things and now is aroused against all whites. The first Indians arrive that he for war dance is proclaimed to and gathering on danger to which his home is the cause of it with him. Then the prospector returns to his home, he seems himself surrounded by the women who is alone with his wife. Finding it impossible to escape the prospector and his wife resolve to make the best of a bad situation and arming themselves with rifles and ammunition they prepare to defend themselves against the attack of the savages. The wife and arriving it should be remembered that the prospector and his wife are not in the position, where

EDISON.

MR. RUMPLETON'S DETECTIVE.—The famous detective Mr. Rumpleton is seen in his office at his own residence. Among the callers are the father of a young lady, whose daughter has been kidnapped by a gang of thieves, headed by Gordon Scott by the name of Gordon Scott. Mr. Rumpleton promises to find the girl and bring her back to her parents. Upon the arrival of the girl at the house of the gang, where

she is employed as a stenographer. He manages to gain access to the asylum, but once inside he finds it difficult to get out. However, he finally escapes in his shirt sleeves and contracts a severe cold on his way home. Hastily he dons another suit and rushes to the boarding house to report the whereabouts of the missing lady, only to find that the stout lady was not the missing one after all and, incidentally, that the young lady reported to be missing was none other than his constant hoodoo, the chewing gum girl, who has absented herself for a few days and has turned up safe, sound and sarcastic as usual.

THE PRICE OF VICTORY—In the South of France lived old Dumbet, the keeper of an inn, and his son, a young man of violent views, like father a royalist, the son an enthusiastic patriot.

One day Jean Dumbet returned to the inn after weeks later the lad returns to the village dressed in all the wonderful trappings of a drummer boy, full of life and patriotism, and thinks the old man bids him farewell.

The news of the battle reaches the village, the old gray-haired father goes forth to search for his son. Back to the inn the heartbroken father brings his dear dead son and silently and sadly the silent widow figure upon the table, and placing two candles at his head, sits alone in the silent watches of the night beside the dead.

The Emperor and his staff stop at the inn for a few moments to write home dispatches heralding the news of the victory. Small wonder when the man of destiny calls for candles, as that he may see to write, that the old innkeeper brings them up. To this means the Emperor and the dead drummer boy are brought together, the father, filled with hatred, springs upon Napoleon with an upraised knife, but the Emperor almost abstractedly brushes it aside, and in a manner which flashes to his defense, quietly places the Cross of the Legion of Honor upon the dead boy's breast and silently continues his writing of the note for which he died, thus doing all that lay, even in the power of the Emperor, to pay reverence to this simple little drummer boy.

THE IRON MASTER.—The story is laid in France and deals with high society. The principal character, the Iron Master, is a strong, true character of sterling worth who is deeply in love with Claire De Beaulieu, the daughter of a noble but impoverished neighbor to his estate, while she in turn is fondly devoted to Gaston, the Duke De Bligny, and also engaged to Jacques De Mervier, a gentleman of wild habits and eventually loses all his fortune at the gaming table. The first scene becomes known to Moulinet, a "financier," who has more money than manners and whose one desire is to marry his daughter into high society. Being in a position to know of Claire's financial state, he acquaints the Duke of her entire loss of fortune, and then offers to buy off all his debts if he will marry his daughter. This the Duke consents to do, and Claire, becoming acquainted with the fact, is so deeply humiliated that she, upon the spur of the moment, accepts the hand of the Iron Master in marriage.

On the wedding night he learns of the true state of her heart. He is overcome with anger but for the Iron Master's life and almost forfeits her own instead. It is needless to say that the Iron Master wins her love.

URBAN ECLIPSE.

COMRADES.—A thrilling story of the devotion of two soldiers to one another until one loses his life in battle. The other at great risk carries the dying music message to his old father, and while there finds an opportunity to further serve his dead friend by giving his life for that of his comrade's father.

GAUMONT.

PAGANINI AND THE COUNTESS BEATRICE.—A story of the life of Paganini, the famous violinist. He is secretly loved by the Princess Beatrice, whom count Ingri courts in vain. The musician prefers his violin to the Countess. Beatrice learns of Paganini's weakness for gambling and she supplies money to be used against him in order to win his violin from him. Paganini loses to her messenger, who returns the instrument to the Countess. Paganini, following him, arrives to find Beatrice in possession of his precious instrument. Enraged, he attacks her, is arrested and thrown into prison. The Countess sends his violin to him and plans his escape. In a series of exciting incidents we watch her plans materialize.

MATRIMONIAL EPIDEMIC.—In which old uncles and aunts are so impressed by the ardent love of a young couple that they too return in spirit to the spring time of life and become exceedingly coquettish and flirtatious.

The love germ finds lodgment and develops to laughable proportions and finally conquers a trio of fond couples.

LAFONT AND POLA'S LAST FLIGHT.—The ascending mechanical bird majestically wends its way through the air currents and is seen as but a speck in the heavens, when a mishap causes the machine to drop. The unbroken fall allows the speed to increase until there appears to be only a streak of black descending from the skies, and with a tremendous crash machine and human cargo strike the earth.

PATHE.

JEALOUSY FOILED.—Waldron, who is a cashier in a bank, gets a note from an old friend asking him to meet him at the bank to take out of the safe to loan to him until the next morning. This Waldron does, and Carleton, who is the bookkeeper and a rejected suitor of Waldron's sister, sees the act, later he steals the letter and accuses Waldron of being a thief. Things look black for Waldron and the president of the bank has him arrested. Ten years elapse and Carleton has become a wealthy man and has fallen in love with his stenographer, not knowing that she is the daughter of the man he sent to jail. Jack, who loves Jack Lawton, who is playing the stock market. Stocks are on the rise and Lawton can make a large amount of money if he can obtain $2,000 to cover his margins. In order to get this from Carleton, Lawton forges the endorsement of his note for the amount. Carleton suspecting the nature as a forgery, but loans him the amount and when the note comes due he is disappointed, but Carleton refuses to give up the note and tells him that the next day he will swear out a warrant for his arrest. Lawton goes to the office to see the girl he loves. Alone in his room Lawton contemplates suicide, but when he is about to shoot himself he discovers Waldron, who, recently released from prison, has become a thief in earnest. This turn of affairs changes Lawton's mind and he saves him from disgrace in the nick of time. How this is done is best left for the film to tell as it would spoil its interest.

MAX MAKES MUSIC.—Our old friend Max is seen ambling down the street on pleasure bent, when he is stopped by an admiring friend, who gives him a magic flute. All who hear the music from the instrument cannot help dancing. From here Max can imagine the result. Puppy dogs dance the sailors' hornpipe, and a group of sweet girl graduates so view the performance for a moment, fall under the mystic spell and—do they dance? Well, yes! On he goes turning sorrow to joy, making every one laugh. He finally finds himself in this film, which ends with Max in bed piping away on his flute and chairs, tables and bed do a can-can around the room.

OH! YOU CLUBMAN.—Mr. Clubman, who has a most charming wife, doesn't appreciate his home somuch as he should, spending many evenings at the club. Mrs. Clubman remonstrates each time and Hubby promises to remain home, but can't resist a clubman! One fine night he has a note from a friend announcing a session at the club, and he goes, but pretends to be very well. Now this is at 8 P. M., and at 2 A. M. he is seen making his unsteady way homeward. Now comes the fun. In the mean time Mrs. Clubman has doped out a scheme by which she hopes to cure her spouse of his clubbing proclivities. She dresses in an old suit of her husband's, she awaits his homecoming in mask and old slouch hat and a big revolver in hand. When he comes in very promptly throws up his hands at the supposed burglar's ominous display. What happens after he was cured of his bad habits is best left to be told by the film itself.

SAFELY DEFEATED.—Robert of Normandy is in love with the daughter of the Duke of Messina and they are secretly betrothed. Satan, however, wants the girl for himself and Robert causes much sorrow and trouble. When Robert fights a duel Satan changes his face into many horrible masks and when Robert is at the point of death he transformed into frogs, lizards and the like. Finally, as the power of freedom from such annoyances Satan tries to bargain for Robert's soul, but he refuses. The marriage occurs, and as the couple leave the church Satan again appears and attempts to drag Robert down with him to eternal darkness, but the fearless fellow seizes and waves aloft the crucifix and Satan disappears forever.

Independent Film Stories.
AMERICAN.

STRATEGY.—Jack Merrill was prosperous. He possessed, but did not wholly deserve the love of his patient little wife and daughter. His estrangement was seditiously fanned by one which should have been beautiful and attractive to Jack did not mean to him what home implies to the well regulated mind.

The club, with its poker game and convivial highballs, occupied the evenings that should have brought happiness to the wife and baby, who loved and longed alone. Yes, Jack was selfish.

One night, while keeping the lonely vigil, her heart aching with her husband's neglect, the wife resorts to strategy in the hope of regaining her loved one. She writes a brief note.

Jack:

Your drinking and late hours are more than baby and I can endure. We have gone never to return.

ALICE.

At 3.00 a. m. Jack arrives at his home in a rather unsteady condition. On his library table he discovers the note. Its contents dawn slowly upon his liquor benumbed brain, and as he reads at last the full import, his grief is beyond control. Alice secretly observes him from behind the portieres and feeling that his punishment has been sufficient, sends baby in to relieve the situation. Baby clasps her papa's knees just as he is about to fire a bullet which would relieve his life. His hand is stayed. "Where is mamma" he asks. Baby points to the bedroom. "Mamma is dead, papa is playing a little joke on dear eh? Yes. Well, you go and tell mamma I want to see her." Baby runs out of the room to do Jack revolves the matter in his mind and determines to turn the tables. He frees the gas in the air and fills the room. Then he kneels by his side and sobs over the prostrate form of loved one.

The wife gains her point. Jack's awakening is complete. He gathers his dear ones to his bosom and home is home at last.

RELIANCE.

A PLAIN TALE.—A young music composer having a hard struggle. Unknown to him, his wife writes stories which she offers to magazine editors. She is followed home by a wealthy man who feigns sympathy and offers her money. (a delightful comedy bit ensues), and she ordered of the house by the indignant woman. The offering of the money was overheard by another as part of the temptation to cause no time in forming the husband, who meanwhile has become famous by the sale of his music, plans a surprise for her husband by laying in a stock of groceries and buying him a new overcoat. The basket full of groceries, and he sets out to find the man who dropped the card, has secured a wrong description. In the wrong the address given he meets the rake and follows him to the publishing office, where he sees his wife waiting, and is overjoyed to hear her plain and contemptuously arraign the man for the trouble he has caused. Ashamed and remorseful, he hurries home only to find the basket of food for an accepted opera. He, in turn, plans a surprise for his wife and as he enters the door he dons the overcoat which he had refused to wear and when she enters he begs her forgiveness which she readily grants.

REX.

THE STORY OF A PRAYER RUG.—To York the land of mystery and mysterious romance there are no more fascinating cities more wonderful in the eyes of occidentals. Amongst them is a "prayer rug" upon which the household kneel when contemplating its prayers.

Old Hamid has just finished weaving a "prayer rug" and his daughter, Elmas, feels her own heart of the event. In the shade of a grove, where the warm sun and blossoms of the sunny land about them, she plays at their own love. This is the same the world over, and love is the life of the young.

Accidentally, one day while getting water at a well, Elmas is discovered by the Pasha, who desires to make her queen of his harem. He feels her home and offers to buy her from her father but the offer is refused.

He returns later, Elmas disappears. Sorrowfully the father apprises Elmas' sweetheart of the loss. The latter determines to investigate and rescue Elmas, and, disguised as a rug peddler he gains entrance to the harem. Amongst the sortment he takes with him is the "prayer rug" which he knew Elmas would recognize sight and desire. So when Elmas' attendants departed from the harem with his rugs on back he had concealed in the packed little film

He arrives at her abode before departing and after clasping her in his arms, he points the sun, the oriental symbol of happiness, ceases of love.

THANHOUSER.

STAGE STRUCK.—A country girl becomes infatuated with her attractive setting, and the hotel work and bad hotels soon tax her strength. We playing at one-night stand in a little town. company is treated to a square meal by a few persons young drummer who is greatly attracted by the company's pretty leading lady.

The company get into financial straits, and to their baggage seized. Entirely without funds to start by walk to the next town. "Walking ties" is a new form of exercise for our hero and half way on the journey she begs the company to go on without her, as she is too weary sick to continue. Sitting alone and weeping bitterly on the steps of a forlorn little railway station, the girl is surprised to see, getting off train, her former acquaintance, the drummer. He sees upon buying her a ticket for home and starting her off at once. The girl is welcomed to home by her father and when a few weeks later she receives together an offer of a New York

...ment and an offer of marriage from the young ...mer—she decides to accept the latter, and to ...r in the future as—just a wife.

...E LITTLE MOTHER.—A poor widow who ...esents her two children, one a baby and the ... a girl of six, by scrubbing, weakens under ... hard work, and finally dies. Marie, the ...ttle mother," anxious that her home may not ...ken up, calls on one of her mother's em...yers and requests that she be given a chance to ... the dead woman's place. The artist, a ...ssy, good-hearted man, pleased with the child's ...ple, haughtily employs her, and makes her be...ve that she is really doing all the "chores." ... artist's kindness, much to his surprise, brings ...to remembrance one thousand fold. Some of his ...ists plots to fleece him. She calls at his studio, ...ps in his arms, and when her confederate ...es in with a policeman, she makes charges ...h lead to the arrest of the innocent artist. ...st as the policeman is leading her benefactor ...y, the little scrubwoman sees what is happen...ing. She follows the party to the police station, ...s afraid to enter. When the "complainant" ...n her husband come out, the child is impressed ...ith the fact that they seem to be on the best of ...rms. Her suspicions are aroused, and she "shod...s" them like a regular detective.

...o crook would ever imagine that a little girl, ...ushing a baby carriage was a "Sleuth". This ...e certainly did not, for when they meet a ...iend in the park, they stopped to tell him how ...t had successfully arranged to "trim" a rich ...rt, never doubting that he would pay liberally ...o save the case dropped.

...e little girl, from her place in hiding heard ...e story. So the girl found a policeman, and ...old him about it. And the policeman went with ...er hiding place, and heard enough to war...ra him in making what he afterwards described ...s a two hander collar." The adventuress and ...er confederate were haled to the police station ...nd locked up, while the artist was set free in a ...ew.

Released

Tuesday, Mar. 7th.

When Masons Meet

A Comedy

Imagine the comedy when a real Mason meets two who think they are masons because they wear the emblem. It is one continuous roar for 450 feet.

2 on 1

The Bandit's Surprise

A WESTERN COMEDY-DRAMA

that has twelve scenes of good acting.

Synopsis elsewhere in this paper

2 on 1

John Robins, who is infatuated by her and induces her to elope with him to New York. Bob, a clerk in the office, admires and secretly loves Mary, prompted by jealousy, phones Mrs. Robins, informing her of the deception of her husband. She makes an appointment with Bob and they follow the runaway couple, catching them and confronting the husband in the corridor of one of New York's leading hotels. The wife entreats Robins to go home with her, which he finally does, leaving the girl alone in a strange city. Mary, on discovering that she is being deserted, and learning that Robins is a husband, is heart-broken, realizing the mistake she has made and she is miles from home without a friend. She is heard crying by the girl in the next room who comes in and tries to cheer her. Suddenly she hears strains in the adoining room playing "Home Sweet Home." It brings back a memory of her own home and they who are waiting for her. She starts from the room and is met by Bob, who at last has found her and who is just about to knock entreating her to come back to the arms of her mother once more in the dear old Home Sweet Home.

A GAMBLE WITH LOVE.—This intensely interesting drama is laid in the region of the town now known as Goldfield, Nevada. Mary, the daughter of an old miner is in love with a young easterner. She in turn is madly loved by a gambler. The miner dies and the father's dying request is that the gambler take care of Mary. In the meantime the easterner has been summoned home. Months elapse, the gambler has intercepted the letters and continues to make ardent love to Mary and eventually wins her consent and they are married, although he is twice her age. Several years elapse. A sweet-faced child blesses their union. Prosperity? No. The gambler never wins. It is nearly midnight and Mary's husband has not returned from the game. She is seen sitting beside the cradle gazing earnestly at the photograph of her first love. Suddenly a bearded stranger opens the door, removes his false beard and the one who had occupied her thoughts stands before

Powers Picture Plays

Tuesday Saturday

...e result is that there is now a "scrubwoman" ...ho during the afternoon is employed in the brogerage office of ... artist, and the future of the "little mother" ...nd her baby are assured.

POWERS.

...E CALL OF THE HEART.—The name of ... is a very large figure in the working art ... is photoplay. Jane Smith, a slum worker, and ...s Smith, a blind street singer, coming in for ... share of trouble. The will of Robert Smith ...ontains a very peculiar clause, offering Five Mil...ion Dollars to his daughter Jane who has been ...ost a great many years, providing she marries within one month after she is found. A shrewd lawyer plans to put over a singer and ...ake the fortune. By accident he meets the ...ld street singer and is overjoyed to learn that ...is client is Jane Smith. Meanwhile Jane, the ...lum worker, has been deluged with offers of mar...iage, without admirers taking it for granted ...hat she is the advertised for heiress. The blind ...irl is sheltered and protected by a couple of in...ident actors, the youngster of the pair falls madly ...ver with her. Many attempts are made to ...ake the blind street girl away from her compan...ons and series of thrilling scenes follow each other in rapid succession. Love interest is sustained ...hen introducing of a novel method both tender ...nd pathetic. Through the slum worker's efforts ...he blind girl recovers her sight and incidentally ...er fortune. The young author's consistency is re...ewarded, Jane Smith, no longer the blind street ...inger, offers to share her fortune with the man ...ho watched over her so tenderly during the dark ...ays of her hapless life, proving the truth of the ...old proverb, "Cast thy bread upon the waters." ...his play will long be remembered by your patrons ...s one of the features of the year.

...OME SWEET HOME.—Mary Vernon, a stenog...apher, is employed in the brogerage office of

Released

Saturday, Mar. 11th

A Gamble with Love

A Comedy-Drama

A Western story without chases and every foot full of tense dramatic action.

THE Exchanges furnish two Powers a week

Do you get BOTH?

The Powers Co.

241st St. and Richardson Ave. New York City

Good Stories Wanted

her. A struggle is going on within the bosom of the gambler's wife. The man she loves urges her to flee with him. The baby in the cradle holds her back. Suddenly the door opens and the husband bars the exit. The dramatic scenes between these people will surely please the spectator. Mary decides to remain steadfast. The young man's better nature shows itself and with a hearty "God Bless You," on his lips he passes into the night.

WHEN MASONS MEET.—Betty Kimble has three lovers and has great difficulty in trying to decide which to choose for a partner for life. She receives a letter from her uncle telling her that if she does not marry a man who is a Mason that he will ignore her in his will. Carl Fisher, one of the suitors, happens to be a Mason and he has always been Betty's favorite but she is in a quandary as to what excuse to offer the other two and humble them. She then hears the letter that she has received from her uncle. Both the deadline reader has still time for action. They become Masons and hasten to the nearest jewelry store and purchase Masonic badges. They shortly afterward arrive at the house and with great display point to the emblem which they wear and humorous complications arise as each one thinks the other is playing some kind trick on him. Both the suitors after watching the two supposed Masons, inquires what they are trying to do. Each proudly points to his emblem. Carl assumes them of being impostors and shows them the emblem which a real mason would wear and walks out of the room with Betty.

THE BANDIT'S SURPRISE.—Fred Burton, a yearly broker of cottage graves in Nevada with the intention of purchasing a ranch, he is mistaken for the general manager of the Great West ern Railroad and dolloped by "Black" Jack and his gang and held for ransom. Young Burton calls at the Mexican ranch and while explaining the nature of his call to Miss Merton, Black Jack and

his going overboard him and he is saved and Miss Mackie has taken a great fancy to young Brown, and urges the Sheriff to reconsider the affair and besides, the Sheriff has a great deal of liquor at liberty. The Sheriff is soon a prey to Morpheus. While he slumbers Ned and Brown escape and one of the crew of the good Wycomb is let by, removes him for reasons unknown. Burton and Miss Mackie fall in love and they subsequently happy husband of Dorothy Dix and Bertram becomes the idle partner of the entire Westcott gang.

IMP.

TRACKED.—Ray Barret, a forger, is sought by Bellows, a detective. Barret finding his father's former housekeeper, Mrs. Dunsmore, calls to see her, but she refuses to admit him. He is finally brought to the mansion by the sound of his father's voice and finds him dying. Barret is accused of the murder by Dunsmore and his wife. The prisoner is taken to the police station in a closed carriage and escapes by the window. He goes to the home of Lester Dunsmore as Vanderbilt and finds employment in domestic service.

On his arrival Barret is taken ill and is cared for by Dunsmore and his wife. On becoming convalescent he admires the wife of his benefactor and is seized with a violent passion for her. He revives her by accompanying him on a horseback ride. She succumbs and he then forges a letter to her husband, telling her that he no longer loves him and has gone with another man. The ruse, unsuspecting, is brought to the attention of the coroner and Barret appears in his true colors, seizing her and throwing her across his horse gallops away.

The mother of Mrs. Dunsmore finds the note and summons Dunsmore by servant. Dunsmore is shown the note and he follows, in company with a servant he sets out to be avenged. They find Barret at bay and he is attacked by the servant and disarmed by Dunsmore. The plunder will not listen to his wife The compromising situation explains. He gives the note as a means for his life by extracting all the cartridges in his revolver but one. Then splashing the cylinder around commands the destroyer of his happiness to shoot. In turn each snaps the hammer until it is Dunsmore's turn to try the fifth shot with uncertainty of the death of Barret. Barret finishes, proves himself a craven coward and begs for the life. Dunsmore allows him the miserable boon and then with his servant gives chase. Barret runs, but finally falls exhausted and is captured. Dunsmore is about to run him through with his machete. Balfour, the detective, who has followed Barret to China, providentially arrives on the scene and saves the life of Barret. He explains Barret is a forger. The detective is shown the note and, to the satisfaction of the husband, points the note to Dunsmore as a forgery. Barret, brought to a sense of meditation confesses and the household returns to the wife he has wronged and is forgiven.

Barret is led away, and the story closes with the planter taking his faithful wife in his arms, begging her forgiveness for ever doubting her fidelity.

THE MESSAGE IN THE BOTTLE.—Lieutenant Shannon a handsome young officer of the United States army, bids farewell to his sweetheart, Louise Sherman, and takes passage on a battle ship to join his regiment. We see him on the deck of the ship waving farewell to his friends as the craft steams majestically away.

The boat is shipwrecked and the young officer drifts ashore on a raft on the north coast of Africa. Exhausted and almost famished, he manages to beach his frail craft and then, stripping a sash from the handkerchief which he has used as a signal, he writes on the canvas, puts the message in a bottle and corking the receptacle, tosses it into the sea, breathing a prayer that it may be found by friends and that he may be rescued. Staggering under his strength almost spent, he falls exhausted on the rocks to be captured by members of a tribe of cannibals and half carried to their king. His presence among the savages at first provokes curiosity and hostile demonstrations but he is spared and his coming is hailed with delight.

Later recognizing his prowess in battle, he is crowned as a leader. At the head of the tribe, he engages an invading faction in battle and distinguishes himself, returning to the king with a report of victory, carried on the shoulders of admiring members of the tribe, the fight having been a decisive struggle in which many natives participated.

The young lieutenant has so ingratiated himself into the affections of the natives that the dignitary wishes to reward him, and offers Shannon the hand of his daughter in marriage. The young white man is averse to any such arrangement, but he consents, when the request is accompanied by a stern command.

In the meantime the message in the bottle has been found by some of Shannon's friends while bathing, and they lose no time in fitting out an expedition to search for him. They arrive on the island just as the wedding ceremony is being performed. It is an elaborate affair. The warriors are all in attendance in their wild fantastic garbs, hideously naked war-like in their love ornaments. Most are drinking the Fuego-African war dance with Shannon and the dusky maiden kneeling before the white chief. He is interrupted by the arrival of officers and sailors of a gun boat together with Louise Sherman, who recognizes Shannon and rushes to his arms. He is overjoyed to see his friends and sweetheart.

As the ship's entire crew goes from the island, bearing the native officer, the dusky maiden who was to have been his bride, stands immovable, pissed out of luck, arms extended, bidding him a sad farewell, heartbroken.

NESTOR.

THE PROFESSOR'S ROMANCE.—Professor Wilkins remembered his college chum, John Bonnycastle, Jr., and Eva Edgar with a delightful affection, and while he highly appreciated the honor the judge conferred in appointing him guardian of Eva Hammond, it was with misgiving that the Professor learned his friend intended having Eva with him until his return from abroad.

Harold Bonnycastle was then a young Miss of seventeen arrived with her maid, husband of the little girl to the Professor's home, but expected.

Her appearance was the signal for an outburst of merriment on the part of his friends, Tom, Dick, Harry and the maid, and the quiet bachelor rapidly transformed his sitting room into a child's playhouse.

Eva's sweetheart, George Bedlow, had pocketed the only "grown-up" picture she had, so when the Judge ordered a photograph mailed to her guardian, Eva promptly forwarded the one taken several years before—hence, the Professor's mistake.

A few weeks, however, found Professor Rudolph Wilkins quite a domesticated man with his household, but also altering his appearance at his ward's suggestions, and actually vieing with the boys for Eva's company.

One evening, after the Professor had presented Eva with a big bouquet, greatly to the amusement of his friends, and triumphantly marched her off to dinner, George Bedlow appeared. Gleefully the boys undertook to impress upon Harold Eva's love, Rudolph." Then, after working him up into a jealous rage, stole softly out to await their friend's return.

Indeed so effectively did they do their work that, upon Eva's return, Harold refused to permit her to listen to an explanation until she indignantly sent for the Professor.

Delighted that gentleman hurried down, only to find the young people so busily engrossed that they did not even notice his appearance.

Hurriedly the learned Professor turned to his room, snatched up the half-finished letter to Judge Hammond, asking his permission to court Eva, and tore it into shreds. Then, with one glance in the mirror, he ripped off his high collar, angrily and resigned that he should have been guilty of such folly.

GREAT NORTHERN.

THE RIVAL SERVANTS.—A young girl leaves home to go to attention in a big city as a domestic servant. She receives advances from the son of the family, who turns out to be an inveterate gambler. In a gambling den which he frequents he one night loses all he has. Reaching home in the small hours of the morning, he goes on the sideboard a valuable piece of jewelry, which his mother has left there. The temptation to steal it beset him and he succumbs. The new domestic performs the usual household duties in the room the next morning, and when the family arrives and the jewelry is missed she is promptly accused of the theft. The son though present, allows her to be arrested for the crime of which she is innocent. About this time the gambling den is raided. Here there was a maid who has pawned the jewel on behalf of the thief. She is arrested and, finally been in communication with the pawnbroker and have her description. He is summoned, and recognizes her as the girl who pawned the jewel, and she, to save herself, denounces the real criminal, upon whom judgment is speedy.

CHAMPION.

THE VINDICATION OF JOHN.—Pressing creditors and large losses at the gaming table are greatly depressing to Harold Brown, the bank clerk, but some new arrangement is made by which he escapes.

The great new bank vault had been newly installed and the combination was known only to John, who copies it in his book and gives it to the treasurer. Harold notes the blotting of the written combination. At the opportune moment he secures it and arresting in his room easily reads it by holding it before the mirror.

That night the safe is opened and a large sum is extracted. The combination, providentially says to some but the treasurer and John, the poor boy is suspected, apprehended and confined in jail to await trial. His mother, believing in John's innocence, accomplishes his escape in a basket incident and his soon on his way Westward to await proof of his honesty.

With the flight of time he becomes a valuable ranch hand and the favorite of all, including Helen, the daughter of Rancher Case. He is also to tell his wealthy and eager girl of his love. When he suddenly confesses his position as a fugitive from justice. He dare not ask this girl to share his misery.

Harold Brown, the actual looter of the bank's cash, pays his debts, and resigning his position, boards a train for the West—to spend the summer in leaving a good time. He rapidly sinks to the lowest strata of existence in the Barrooms and from one of which he is bodily ejected, staggering about, sick and disgusted, he is overcome and is discovered by a returning body of cowpunchers of Case, lying in the road. Some gallop off for a doctor while others carry him to a deserted shack. John arrives from the ranch with the doctor and is surprised to find his old desk mate in such wretched a condition. Bending over the form, he is thrilled with happiness at the broken, muttered confession. Then comes the removal of stigma to his name. John is released from custody and is interested and to that little girl, who, smiling through her tears, looks up into the face of her vindicated lover. John.

SOLAX.

A COSTLY PLEDGE.—Lucy Martin waits in her cosy home wearily for her husband. Finally John arrives. He has imbibed not wisely but too well. Lucy upbraids him for his weakness, but finally breaks down into a burst of passionate tears. Repentant and anxious to spare his wife, tells her that he will never do it again. Finally John offers to sign a pledge, which he writes at a table, supported by Lucy. The pledge John never to take another drink and provides that should he break it he will pay his wife, as forfeit, the sum of five hundred dollars. Several weeks pass—poor John, thirsty and weakening, resents his wife's plan to take her self-denying town for a visit to her folks and immediately after her departure heads for the nearest saloon for a longed for drink. In the meantime Mrs. Robbins, one of John's friends, receives an intimation of his temporary lapse and decides to expect. He meets John, coming out of the saloon, who tells him of his wife's absence and the two plan to "take in the town" together. John buys a bell-boy outfit and his friend the costume of a red cross nurse. Both invites Robbins to make his house their headquarters during the absence of his wife and the two proceed there, stopping on the way at numerous drinks. The morning after the ball, the two friends are found attired in their respective costumes—with oh, such heads and well-formed resolutions to "never again." A ring at the door bell attracts their attention—then look out of the window—horrors, the wife is there, vigorously ringing the bell and waiting admittance. Consternation reigns. Finally John has an idea. His friend is attired as a nurse, so will sing sick and thus gain his wife's sympathy. Robbins, the supposed nurse, admits Mrs. Martin. Fun fast and furious follows but the young wife finally detects the imposition and makes John pay the penalty—a cash fine of five hundred dollars.

YANKEE.

THE SENORITA'S SACRIFICE.—From some Spain comes the story of a Senorita's sacrifice. The story of a love which went for naught and could only be shown in silence.

It has to do with a young American whose sojourn in Spain was marred by an encounter with brigands who left him for dead. Pinpinas, a pretty Senorita, while gathering flowers along the mountain side, discovers the wounded Yankee and brings him to her home. Here there is much need of nursing. We leave the film to tell what followed.

Suffice it to say, there's a surprise in store on only the standpoint of a story but photography as well.

ANGEL OF THE BOWERY.—There's plenty of material for good dramas in the Salvation Army. Almost every soldier in this vast organization could tell a story of heart-throbs, of hopes and aspirations, of storms and distress, which would suffice to make a drama dramatic. "The Angel of the Bowery," is famous in song and story all over America.

She was a Salvation Army lass whose father had died a drunkard. She loved a chap in the

Do You Need Money? THEN GET ON OUR LOCKED-REEL SERVICE That Gets It

No. 44 North Ninth St. PHILADELPHIA PROJECTION CO. Philadelphia, Pa.
and work in the corner WE BUY 30 REELS EACH WEEK

e town but the boy's mother would not coun-
nce a union between her son and a drunk-
n daughter, so the girl went to New York
became a Salvationist.
ttie did she know she would later meet her
sweetheart in a low Bowery dive, where he
finally drifted after leaving his mother in
, and started on the downward path. But
never faltered when her duty called,
at what transpired afterward must not be
. Suffice it that there was a wedding at the Barracks
n he admitted, however, and it was attended
ome rank and file of the army.

LUX.

JACK'S LUCKY HORSESHOE.—Within the sil-
country lanes Jack wanders in search of work.
homestead he cottage and every landsale
he wanders wearily. Finally he, in turning
heavy hearted from a farmhouse where he
sought employment, his foot strikes against
horseshoe which he picks up and places in his
. The farmer's daughter, Mary, has been
rested spectator of the incident and she draws
father's attention to it. Thus Jack is called
and finds employment. Now Bill, the head
hand, is in love with Mary and does not like
advantage. His many cunning tricks to dis-
of the new hand, however, fail. One day he
the girths of Jack's horse and places a thorn
its saddle. This leads to the villain's ruin,
for, when Jack is thrown from his horse, a
boy comes forward and exposes the plotter.
chief enemy is now removed from Jack's path
crown his lucky horseshoe brings him a bride
y a good situation.

THEIR HONEYMOON.—Jones has just got
ied and departs for the honeymoon on spoon-
ound. A kind friend telegraphs the proprietor
e hotel at which they will stay, that they
sent on suicide. In alarm the hotel people in-
the police and then every effort is made to
rent their being alone. Things get worked up
very high pitch before the kind friend is dis-
osed and the kind friend is in hospital yet.

AMONG THE EXHIBITORS

Ismath Falls, Oregon.—Mrs. Grant Lincoln
ened the Iris Moving Picture Theater here to
ublic.

Rochelle, Iowa.—Mr. J. P. Brodeerson has pur-
ased the Pastime Theater here from Messrs.
and Wright.

Carol, Ill.—Mr. George H. Waters is making
rangements to open a new moving picture thea-
in the Metcalf Building.

Leminster, Mass.—Another moving picture thea-
is soon to be opened in this town, which will
ocated in Merchants Block on G. F. Wheeler
roperty. The theater will be able to seat
out 400 patrons.

Lima, Ohio.—A contract for a moving picture
ter in West Broad Street, near Avendale, has
awarded to E. O. Jones by Dr. W. E. Edmiston.
ding will cost about $16,000.

Luing, Mich.—S. K. Butterfield, owner of
everal theaters in several cities in this state,
ased the Bijou Theater here from D. J. Rob-
and will convert it into a moving picture and
ic theater.

Pierson, N. J.—Another new showhouse,
ded especially for moving pictures, will soon
ready for ruling located between the new
ffices at 208 Main Street, which will be under
e superintendency of Mr. Joseph M. and William
. The front elevation shows a beautiful
ction in Byzantine style of architecture and
ty-five feet by 125 feet deep. The
e is estimated at $16,000.

New Brookfield, Mass.—The Star Theater opened
ts doors a few days ago and drew a full house. The
mission fee is 15 cents for gentlemen and 10
ents for women and children. The location of
e theater is in the old Union Church Building
ndows seat about 500 patrons. The proprietors,
ssrs. Gilmore, claim that this house is one of
e largest in the State, estimating at $4,000.
ictures are changed three times a week.

Fort Richmond, Va.—The Victoria Moving Pic-
e Theater here has opened under the man-
ement of Mr. J. A. Kendall, formerly of the
ew Charlottesville, Va. This theater has a
tal capacity of 400 and is running Independ-
ts.

Des Moines, Iowa.—The Family Theater here has
opened under the management of Mr. Mr. J.
Swain. The admission will be five cents.

Cowden, Ohio.—Mr. J. W. Swain has incor-
ated a company for $10,000 to erect and op-
ate up-to-date theaters in Central Ohio, to be
ated at 7 South High Street. He expects to
his building upwards of about seven hundred
and business record of Mr. Swain has been
of the most prosperous ones.

Sparta, Wis.—Mr. Dudley Cheney has sold the
and Gem Theaters to Mr. Charles P. Trux,
will conduct them on the present lines for
. He intends to inaugurate new features,
probably introduce vaudeville at the Unique.

Oregon, Iowa.—The Liberty Theater, which has
under the management of Mr. Frank Howell
ast year, has been sold to J. McWilliams,
will remodel and enlarge the theater.

Arcadia, Cal.—The management of the new
Orange Moving Picture Show at Santa Clara Avenue, states that the theater will not be able to open for a week or so yet.

Philadelphia, Pa.—Mr. Samuel Schultz has been awarded contract for a new moving picture theater at 755 South Third Street for the B. F. Miner Company.

Plattsmouth, Neb.—Messrs. C. L. Peck and H. N. Hilderand are making arrangements to open a new moving picture theater here.

Sun Prairie, Wis.—F. A. Kleiner and B. B. Cobbare are making arrangements to open a new moving picture theater here.

Lima, Ohio.—L. G. Berger is making arrangements to open a new moving picture theater on North Main Street which will be known as the Lyric Theater.

Dixon, Ill.—Messrs. Henry Clopine and Arthur Angelmier are making arrangements to open a new moving picture theater here.

Lima, Ohio.—Mr. L. G. Berger is making arrangements to open a new moving picture theater on North Main Street which will be known as the Lyric Theater.

Davenport, Iowa.—Mr. Charles Berkell is preparing to open a new moving picture theater at 428 Brady Street.

Mahanoy City, Pa.—Mr. Owen Altoff, the new proprietor of the picture show formerly managed by J. S. Quirk, has installed a brand new Model B Edison machine.

Iowa Falls, Iowa.—The Lyric Theater here has been sold by G. B. Ohle to Edward Chamberless for $1,500.

Lockport, N. Y.—The management of the Hodge Opera House has inaugurated a policy of high class moving pictures, latest and most popular illustrated songs and refined musical numbers, both vocal and instrumental. The Simpson Amusement Company, who has taken over the lease of the Opera House, has had success in presenting amusements of a character and promise to give the amusement loving public of Lockport the benefit of their experience. This company is now successful in operating large moving picture and vaudeville theaters in Auburn, Syracuse and Rochester and intends to add the town of Lockport.

Boston, Mass.—Work on the new theater, which is to be managed by Lieber & Company, of New York, and with the main entrance in Eliot Street, near Tremont Street, has already been begun, and according to the contract the house should be complete by August 30. The property is numbered 129 Eliot Street, and extends through to Van Rensselaer Place. The entrance is twenty-five feet in width and seventy-five feet deep, the theater covers an area of 108 by 709 feet.

Ornamental
Theatres
PLASTER RELIEF DECORATIONS
Theatres Designed Everywhere
Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs
The Decorators Supply Co.
2549 Archer Avenue :: CHICAGO, ILL.

WANTED

Experienced men to book picture show attractions. Answer stating all.

ATTRACTION
601 Schiller Bldg. CHICAGO, ILL.

To Exchanges

ORTHO FILM CO.
2726 W Division St. Chicago, Ill.

Write and get our ADVERTISING SLIDE PROPOSITION
and make money between reels. Slides are best guarantee for large advertisers by us. Let us know yours.
Independent Ad. Co., 141-147 West 45th St., New York

Licensed Release Dates

BIOGRAPH.

Feb. 2—Three Sisters (Dr.) 997
Feb. 6—Heart Beats of Long Ago (Dr.) 997
Feb. 9—Priscilla's Engagement Kiss (Com.) ..997
Feb. 13—What Shall We Do With Our Old? (Dr.) 994
Feb. 16—Fisher Folks (Dr.) 998
Feb. 20—The Diamond Star (Dr.) 996
Feb. 23—His Daughter (Dr.) 997
Feb. 27—The Lily of the Tenements (Dr.) 996
Mar. 2—The Heart of a Savage (Dr.) 991

EDISON.

Jan. 31—The Toy Out (Dr.) 995
Feb. 1—Rumptious as Romeo (Com.) .....
Feb. 3—Selling Old Master (Dr.) .....
Feb. 7—The Doctor (Dr.) 1000
Feb. 8—Two Valentines (Com.) 1000
Feb. 10—His First Confession (Dr.) 990
Feb. 14—The Rajah (Dr.) 1000
Feb. 15—The Ransom of Red Chief (Dr.) ....
Feb. 17—A Stage Romance (Dr.) .....
Feb. 21—The Rival Sculptors (Dr.) 990
Feb. 22—Mr. Bumptious, Detective (Com.) 990
Feb. 24—The Prize of Victory (Dr.) 1000
Feb. 28—The Iron Master (Dr.) 1000
Mar. 1—The Rival Candidates (Com.) .....
Mar. 3—The Writing On the Blotter (Dr.) .....

ESSANAY.

Feb. 4—Carmencita, The Faithful (Dr.) 995
Feb. 7—A Woman's Votive (Com.) 566
Feb. 7—Ten Words For Twenty-five Cents (Com.) 425
Feb. 11—The Bad Man's Downfall (Dr.) ..1000
Feb. 14—Getting Sister Married (Com.) .....
Feb. 18—Cattleman's Daughter (Dr.) .....
Feb. 21—Their Wedding Gifts (Com.) 580
Feb. 21—Just as the Clock Struck Nine (Com.) 412
Feb. 25—The Outlaw and the Child (W. Dr.) ..1000
Feb. 28—Taming A Tyrant (Com.) 1000
Mar. 4—On The Desert's Edge (W. Dr.) .....
Mar. 7—The Little Drudge (Dr.) .....

GAUMONT.
G. Kleine.

Feb. 18—Saul and David (Bib.) 128
Feb. 18—At the End of a Clue (Dr.) 858
Feb. 21—The Plot That Failed (Dr.) 815
Feb. 21—Pictures In Chemistry (Sc.) 175
Feb. 25—Paganini and the Countess Beatrice (Dr.) 998
Feb. 28—Matrimonial Epidemic (Com.) 813
Feb. 28—Lafont and Pola's Last Flight (Sc.) ..185
Mar. 4—The Tramp's Find (Dr.) 680
Mar. 4—Forbidden Cigarettes (Com.) 335

KALEM.

Jan. 25—The Secret of the Still (Dr.) 950
Jan. 27—Puritans and Indians (Dr.) 970
Feb. 1—The Sheriff's Niece (Dr.) .....
Feb. 3—The Trail of the Foman Charm (Dr.) 1005
Feb. 8—Little Sister (Dr.) 970
Feb. 10—The Broken Trail (Dr.) 1000
Feb. 15—Grandmother's War Story (Dr.) 975
Feb. 17—The Lost Ribbon (Dr.) 1000
Feb. 22—The Open Road (Dr.) 995
Feb. 24—Priscilla and the Pequot (Dr.) 925
Mar. 1—Sailor Jack's Reformation (Dr.) 1005
Mar. 3—Mexican Filibusters (Dr.) 1000

LUBIN.

Jan. 30—His Bogus Uncle (Com.) 1000
Feb. 2—Age vs. Youth (Dr.) 1000
Feb. 6—A Double Elopement (Dr.) 960
Feb. 9—The Petticoat Sheriff (Com.) 1000
Feb. 13—The Show-Girl's Stratagem (Dr.) 1000
Feb. 16—Getting Even (Com.) 1000
Feb. 16—Schultz Has the Smallpox (Com.) 400
Feb. 20—The Test (Dr.) 1000
Feb. 23—Dobbs the Dauber 1000
Feb. 27—Man's Diplomacy 1000
Mar. 2—Woman's Curiosity 400
Mar. 2—Father's Birthday Ring 600

MELIES.

Jan. 19—Changing Cooks (Com.) 980
Jan. 26—How Mary Met the Comedians (Dr.) 980
Feb. 2—Only a Sister (Dr.) .....
Feb. 9—Tony the Greaser (Dr.) 980
Feb. 16—Billy and His Pal (Dr.) 1000
Feb. 23—My Parisle Flower (W. Com.) 980
Mar. 2—In the Hot Lands (W. Dr.) 960

PATHE.

Feb. 15—A Western Courtship (Dr.) 715
Feb. 15—The Axolotl (Indus.) 286
Feb. 17—Whiffle's Double (Com.) 499
Feb. 17—A Boy's Will (Dr.) 1000
Feb. 18—Lieut. Scott's Narrow Escape (Dr.). 984
Feb. 20—A Soldier (Dr.) .....
Feb. 20—A Buffalo Hunt (Sc.) 236
Feb. 22—Hubby's Troubles (Com.) 672
Feb. 22—Indo-China—Province of Laos (Sc.) .321
Feb. 24—Who Killed Max (Com.) 680
Feb. 24—An Escape of Gas (Com.) 302
Feb. 25—The Changeling (Dr.) 1000
Feb. 27—Max Makes Music (Com.) 403
Feb. 27—Pots, Pans & Poetry (Com.) 531
Mar. 1—Oh! You Clubman! (Com.) 965
Mar. 3—Satan Defeated (Dr.) 750
Mar. 3—Around Constantine, Algeria (Sc.) .. 290
Mar. 4—Jealousy Foiled (Dr.) 1000

SELIG.

Feb. 2—The Curse of the Red Man (Dr.) ....
Feb. 6—Too Much Mother-In-Law (Com.) ....
Feb. 9—Thelma (Dr.) .....
Feb. 13—The Survival of the Fittest (Dr.) 1000
Feb. 16—The Buccaneers (Dr.) 1000
Feb. 20—The Padre (Dr.) .....
Feb. 23—The Seminole's Sacrifice (Dr.) .....
Feb. 27—The Eye of Conscience (Dr.) .....
Mar. 2—The Outbreak (Dr.) 1000

URBAN-ECLIPSE.
(G. Kleine.)

Feb. 8—On the Border of the Forest (Dr.) .. 895
Feb. 8—Canadian Iron Center, Port Arthur, Ontario (Scenic) 110
Feb. 15—Catherine Howard (Dr.) 1005
Feb. 22—The Golden Sickle (Dr.) 882
Feb. 22—Felling a Smokestack (Sc.) 113

VITAGRAPH.

Feb. 4—A Queen for a Day (Com.) .....
Feb. 7—The Deluge (Dr.) 978
Feb. 10—The League of Mercy (Dr.) .....
Feb. 11—At the White Man's Door (Dr.) .....
Feb. 14—Consuming Love (Dr.) .....
Feb. 17—When the Light Fled (Dr.) .....
Feb. 18—The New Stenographer (Com.) .....
Feb. 21—A Tale of Two Cities. (Part 1.) (Dr.) 1014
Feb. 24—A Tale of Two Cities. (Part 2.) (Dr.) 1013
Feb. 25—A Tale of Two Cities. (Part 3.) (Dr.) 994
Feb. 28—Captain Barnacle's Courtship (Com.) ..
Mar. 3—Bertha's Mission (Dr.) .....
Mar. 4—Mummy's Ghost (Dr.) .....

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, February 27.

Biograph—The Lily of the Tenements (Dr.)..996
Lubin—Man's Diplomacy 1000
Pathe—Max Makes Music (Com.) 403
Pathe—Pots, Pans & Poetry (Com.) 531
Selig—The Eye of Conscience (Dr.) .....

Tuesday, February 28.

Edison—The Iron Master (Dr.) 1000
Essanay—Taming A Tyrant (Com.) 1000
Gaumont—Matrimonial Epidemic (Com.) 813
Gaumont—Lafont and Pola's Last Flight (Sc.)..185
Vitagraph—Captain Barnacle's Courtship (Com.)

Wednesday, March 1.

Edison—The Rival Candidates (Com.) .....
Kalem—Sailor Jack's Reformation (Dr.) 1005
Pathe—Oh! You Clubman (Com.) 965
Urban—(Title Not Given) .....

Thursday, March 2.

Biograph—The Heart of a Savage (Dr.) 991
Lubin—Woman's Curiosity (Com.) 400
Lubin—Father's Birthday Ring 600
Melies—In The Hot Lands (W. Dr.) 960
Selig—The Outbreak (Dr.) 1000

Friday, March 3.

Edison—The Writing On The Blotter (Dr.) ....
Pathe—Satan Defeated (Dr.) 750
Pathe—Around Constantina, Algeria (Sc.) 290
Kalem—Mexican Filibusterers (Dr.) 1000
Vitagraph—Bertha's Mission (Dr.) .....

Saturday, March 4.

Essanay—On The Desert's Edge (W. Dr.) .....
Gaumont—The Tramp's Find (Dr.) 680
Gaumont—Forbidden Cigarettes (Com.) 335
Pathe—Jealousy Foiled (Dr.) 1000
Vitagraph—Mummy's Ghost (Dr.) .....

A "W" before the words drama or a comedy specifies that it is a Western drama or a comedy.

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

SITUATIONS WANTED.

WANTED.—Good operator would like position anywhere in Vermont. Non-drinker and reliable. Pathe and Powers machines. Reasonable offer accepted with reliable people. F. A. ANTONIOTTI, Box 138, Montpelier, Vt.

WANTED.—Position as operator or manager. Five years' experience. Strictly sober and reliable. Gilt Edge references. Wide Awake, Pleasant preferred. Address, Manager, Comet Theater, Peabroke St., Bridgeport, Conn.

THEATER FOR SALE.

FOR SALE.—Moving picture theater, the only picture house in a town of 5,000 population, seating capacity, 400. Good location, good reasons for selling. Address, S. A. M., care of Moving Picture World.

FOR SALE.—A profitable Moving Picture and Vaudeville Theater in Grand Forks, North Dakota. Reason for selling, death in family. Write for particulars. Manager, UNIQUE THEATER BEAUTIFUL, Grand Forks, N. Dak.

FOR SALE—Moving picture theater in a Massachusetts town of 100,000 to 125,000. Best location in the town, on the main street and at an important transfer point. Seats 700, all on ground floor. T. & D. M., care Moving Picture World.

FOR SALE—One of the largest Moving Picture and Vaudeville Theaters in Washington, D. C. P. O. Box 279, Washington, D. C.

FOR SALE.—Moving Picture and Vaudeville Theater. Good location and business. Address 1137 J. Street, Fresno, Cal.

EQUIPMENT FOR SALE.

FOR SALE—I will sell my new Edison Exhibition Style Machine complete for $100.00. Never been used. T. Mitchell, 4024 Lexington Street, Chicago, Ill.

FOR SALE.—Excela Soundograph, good as new. Have no use for it. Cost $150.00, will sell for $50.00. S. G. SMITH, New Lexington, Ohio.

FOR SALE.—Underwriters Model American Projectograph, used but few weeks, cuticle shutter. $85.00 cash. Write quick. Manager, Comet Theater, Pembroke, St., Bridgeport, Conn.

FOR SALE.—One Regina Cortina Large Music Box, suitable for Moving Picture Show. Play twelve pieces (Automatic Change). I use one in my Theatorium instead of piano and it does the good business. Will be a bargain or trade for Opera Chairs. The above instrument can be worked by inserting nickel or without. EDWARD C. SAKS, Mansfield, Pa.

MISCELLANEOUS.

WANTED.—Three or four hundred second-hand opera chairs. Must be cheap. FRANK E. NEW, Windsor Hotel, Phoenix, N. Y.

WANTED.—350 second-hand opera chairs in first class condition. State price and condition. Fairal Opera House, Ferrale, B. C., Canada.

WANTED.—To buy, five-cent show. Must have good location. Or will buy fixtures separate. J. R. KOENIG, 419 Madison Street, Fort Wayne, Ind.

HAND COLORED SLIDES made from any clipping, photo negative. Finest work guaranteed. Reasonable prices. Write for samples. Artists, lettering included. Photo Specialty Co., Knoxville, N. Y.

AMONG THE EXHIBITORS.

Philadelphia, Penn.—A new moving picture theater is being planned for 1332 South Fifth Street, which will be under the management of the partnership of Messrs. Lashner & Friedman and cost about $12,000.

Burlington, Wis.—The Fenn Building, recently vacated by the Crystal Theater, has been leased to J. P. Converse, of the Pastime Theater, who expects to open for business within a week.

Green Bay, Wis.—The Empire Theater, which was owned by Mr. Henry Easler, has been moved to Brill, where he will open it.

Duluth, Minn.—The Elco Theater, which has recently been fitted out by Mr. E. T. Sandberg, has opened. It is a picture show and promises to be a success.

Islip, N. Y.—The management of the picture show in the Opera House has installed a Powers Compensarc.

Colville, Wash.—Mr. George H. Bartlett will soon open a moving picture theater in the Reynolds Building, Main Street.

Biddeford, Me.—Mr. Frank X. C. Cote has taken a five years' lease on Hanlon's Hall on Adams Street.

Sturgis, Mich.—Mr. C. J. Crosby has completed the Crystal Theater, which has a seating capacity of 500, and will put on moving pictures and vaudeville. The Paris Theater is also being remodeled and enlarged.

THE PHILADELPHIA FILM EXCHANGE, 934 Arch St., Philadelphia
The largest Independent Exchange in the East. The house where you can get quality and a square deal. We buy the entire output of the Sales Company. A trial will convince you. Open day and night. Call, write or phone.
Baltimore Office 610 East Baltimore Street Baltimore, Md.

National Film Mfg. & Leasing Company

Enters the market fully aware of the many difficulties confronting any effort to break in upon conditions existing in the business as now organized. Its plans have been conceived with a view of establishing an equitable relation between all factors: the factory, the Exchange and the Exhibitor. We believe the interest of the public in pictures needs protection; our plans are formulated with an eye to the public's interest needs and demands, from factory through to exhibitor. Every step taken by this organization will emphasize this thought—*THAT THE RIGHTS OF THE PUBLIC IN THE PARAMOUNT ISSUE IN PICTURES.* Our several staffs are composed of men fitted mentally and by training to serve this issue and are imbued with the purpose of demonstrating the power of pictures, as an Educator—We have no words of criticism for our predecessors, this is an issue for the public.

We have a program in which quality will not be wanting, and in which will be preserved all the higher values of pictures. This program we mean shall win recognition everywhere, and to that end we shall have a voice in the presentation of that program, as the business of our Exchanges will be mutual with that of ourselves. We propose to invade the entire territory and wherever we find a competent Exchange, to interest that Exchange in our cause. We propose that our Exhibitors shall handle our program upon novel and distinctive lines, that the public interest, which is the support of all worthy efforts, shall be conserved.

We are ready to start with a complete program.

We will contract with existing Exchanges or establish new ones as quickly as possible.

We are amply protected with patents, thus assuring the necessary protection to all our connections.

The Exhibitor, whose business has suffered so largely in the past because of blind indifference to his needs by the manufacturers, will find in our organization a department devoted to the study of this important part of the business, wherein suggestions, and counter suggestions, will be accepted and given.

Negotiations are under way for contribution from some of the leading literary men of the country, and our scenario department will be in the hands of a man of recognized literary and dramatic ability.

We have in contemplation the presentation in pictures of some of the leading Stars of the American stage, and have now in preparation some spectacular productions which will rank with the best produced in the art.

National Film Mfg. & Leasing Co.

INCORPORATED

12 East 15th Street New York City, U. S. A.

Controlling patents covering every branch of the industry

EXCHANGES

Write for our Plans and Program. Address Dept. A

EXHIBITORS

Send in your name for our mailing list. Address Dept. B

Independent Release Dates

AMERICAN.

Feb. 9—On the Installment Plan (Com.).....500
Feb. 9—Too Much Aunt (Com.).....420
Feb. 13—A Quiet Evening at Home (Com.).....1000
Feb. 16—In the Land of Cactus (Dr.).....1000
Feb. 20—The Cottage Sweethearts (Dr.).....990
Feb. 23—Strategy (Dr.).....980
Feb. 27—The Sheriff's Sweetheart (W. Dr.).....800
Feb. 27—The Steamer Spotters (Com.).....1000
Mar. 2—College Chums (Dr.).....975
Mar. 6—Hypnotism by Hypnotist (Com.).....675
Mar. 6—Memories (Dr.).....375
Mar. 9—The Rich and The Poor (Dr.).....1000

ARTO.

Jan. 25—Irish Hearts (Dr.).....
Feb. 1—His Great Sacrifice (Dr.).....
Feb. 8—Kelly, U. S. A. (Dr.).....
Feb. 15—Coals of Fire.....

CHAMPION.

Feb. 1—Judged by Higher Power (Dr.).....
Feb. 8—At Double Trouble Ranch (Dr.).....950
Feb. 15—Her Inner Self (Dr.).....950
Feb. 22—The Old Man and Jim (Dr.).....950
Mar. 1—A Western Girl's Courage.....950
Mar. 8—The Vindication of Jean (Dr.).....950

COLUMBIA.

Dec. 24—The Cattlemen's Feud (Dr.).....
Dec. 31—Trapped (Dr.).....
Jan. 7—Queen of the Prairies (Dr.).....

ECLAIR.

Feb. 13—Mr. Fuddlewunk is on Strike (Com.)..522
Feb. 15—The Elixir of Bravery.....424
Feb. 20—The Heart of a Warrior (Dr.).....683
Feb. 20—Hospital for Small Animals (Spec.)..280
Feb. 27—"Dumeb" (Dr.).....595
Feb. 27—Bobbie of the Bomb (Com.).....370
Mar. 6—King Phillip The Fair and the Templars (Dr.).....975

GREAT NORTHERN.

Feb. 4—The Criminal Chief's Capture.....
Feb. 11—Found Again (Dr.).....
Feb. 18—The Life of a Cowgirl.....
Feb. 18—The False Alarm.....
Feb. 25—His Great Duty (Dr.).....
Mar. 4—The Rival Servants (Dr.).....

IMP.

Feb. 9—The Mirror (Com.).....500
Feb. 9—When the Cat's Away (Com.).....500
Feb. 13—Her Darkest Hour (Dr.).....1000
Feb. 16—The Convert (Dr.).....1000
Feb. 20—Pictureland.....1000
Feb. 23—Artful Kate (Dr.).....1000
Feb. 27—A Manly Man (Dr.).....1000
Mar. 2—Armor Manufacturers in Cuba (Edc.)...500
Mar. 2—The Dynamitiers (Com.).....500
Mar. 6—Tracked (Dr.).....1000
Mar. 9—The Messenger in the Bottle (Dr.).....1000

LUX.

Feb. 3—Back to the Old Homestead (Dr.).....944
Feb. 10—The Orphan's Friend (Dr.).....711
Feb. 10—That Horse Ran (Com.).....272
Feb. 17—Bronco Bill, the Brave Cowboy (Dr.)..639
Feb. 17—Matilda Lovestruck (Com.).....272
Feb. 24—A Child's Prayer (Dr.).....554
Feb. 24—Matilda Chased (Com.).....554
Mar. 3—Jack's Lucky Horseshoe (Dr.).....530
Mar. 3—On Their Honeymoon (Com.).....440
Mar. 6—Annie of the Bowery (Dr.).....
Mar. 10—The Senorita's Sacrifice (Dr.).....

NEW YORK MOTION PICTURE CO. (Bison.)

Feb. 7—The Half Breed's Plan.....
Feb. 10—The Salted Mine (Dr.).....
Feb. 14—A Deputy's Honor.....
Feb. 17—A Warrior's Squaw (Dr.).....
Feb. 21—The Way of a Red Man (Dr.).....
Feb. 24—Fate of Joe Dere (Dr.).....
Feb. 28—A Warrior's Faith.....
Mar. 3—Owanee's Great Love.....

ITALA.
(By N. Y. M. P. Co.)

Feb. 9—John Milton (Dr.).....
Feb. 11—Foolshead at the Kinematograph.....
Feb. 16—Fatal Charm.....
Feb. 18—Who Will Eat the Turkey?.....
Feb. 25—Little Souls.....770
Feb. 25—Foolshead Present .....
Feb. 25—Havana Cigar .....
Mar. 2—Nini's Doll .....
Mar. 4—Cato and the Flag.....
Mar. 4—Foolshead More than Usual.....

AMBROSIO.
(By N. Y. M. P. Co.)

Feb. 1—Tweedledum Tries Winter Sports.....500
Feb. 1—The Enemy from Sea Side Bathing....500
Feb. 8—The Secret Cavalry 500
Feb. 8—Tweedledum as a Detective.....500
Feb. 15—The Menace .....
Feb. 22—Redeeming Angel .....
Mar. 1—Tweedle Dum, Aviator .....
Mar. 1—War of the Cossacks.....

NESTOR.

Feb. 1—The Bridal Trail (Dr.).....1000
Feb. 5—The Transgressor (Dr.).....1000
Feb. 15—The Light Beyond (Dr.).....1000
Feb. 22—His Father's House (Dr.).....998
Mar. 1—The Professor's Romance (Com-Dr.)...990
Mar. 8—The Old Commissioned Ranks (Dr.).....

POWERS PICTURE PLAYS.

Feb. 14—A Trip Through Mexico (Scenic)....
Feb. 14—An Unforeseen Combination (Com.)..
Feb. 18—Beneath Southern Skies (Dr.).....
Feb. 21—What Would You Do (Com.).....
Feb. 25—Across the Mexican Border (Dr.)....
Feb. 28—The Call of the Heart (Dr.).....950
Mar. 4—Home Sweet Home (Dr.).....950
Mar. 7—When Queens Meet .....
Mar. 11—The Outside Surplice.....
Mar. 11—A Gamble With Love .....

RELIANCE.

Feb. 4—The Command From Galilee.....900
Feb. 8—The School Ma'am's Courage.....900
Feb. 11—The Little Avenger.....
Feb. 15—Three Men (Dr.).....
Feb. 18—Souls Emancipated.....
Feb. 22—A Plain Tale .....
Feb. 25—Ever The Avenger .....
Mar. 1—The Trump Card .....
Mar. 4—From the Valley of Shadow.....

REVIER.

Jan. 4—For Better Or Worse (Dr.).....
Jan. 11—The Gooseneck Claim (Dr.).....
Jan. 18—For the Child's Sake (Dr.).....500
Jan. 18—You Try It (Com.).....500

REX.

Feb. 16—A Heroine of '76 (Dr.).....910
Feb. 23—The Story of a Prayer Rug (Dr.).....
Mar. 2—By the Light of the Moon.....

SOLAX COMPANY.

Feb. 3—Ring of Love (Com.).....
Feb. 10—Mixed Pets (Com.).....
Feb. 17—Corinne in Bullshead (Com.).....
Feb. 24—Love's Test (Dr.).....
Mar. 3—A Costly Pledge (Com.).....
Mar. 8—Out of the Abyss (Dr.).....

THANHOUSER.

Feb. 10—The Norwood Necklace (Dr.).....
Feb. 14—For Her Sake (Dr.).....
Feb. 17—Checkmate (Dr.).....
Feb. 21—For Washington (Dr.).....1000
Feb. 24—A Newsboy Hero (Dr.).....1000
Feb. 28—The Little Mother (Dr.).....
Mar. 3—Stage struck (Dr.).....
Mar. 7—The Mummy (Dr.).....1000
Mar. 10—The Spirit Hand (Dr.).....1000

YANKEE.

Feb. 10—Was She Justified (Dr.).....
Feb. 13—Condemned to Death (Dr.).....
Feb. 17—Her Birthday Surprise (Com.).....
Feb. 20—The Life-Line (Dr.).....
Feb. 24—The Woman Who Dared (Dr.).....
Feb. 27—All for Gold (Dr.).....
Mar. 3—The Abduction of Parson Jones (Com.)

CALCIUM GAS

Compressed in drums ready for operation for Moving Picture Shows where electricity cannot be had. **Absolutely pure gas. Prompt shipments, freight or express.**

WRITE FOR OUR TERMS

Complete stock of repair parts for machines and supplies.

ERKER BROS. OPTICAL CO.

604 Olive St., St. Louis, Mo

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, February 27.

American—The Sheriff's Sweetheart (W. Dr.)..2
American—The Silence System (Com.).....2
Bison—Tracks (Dr.).....2
Reliance—Beware of the Bomb (Com.).....3
Imp—A Manly Man (Dr.).....1
Yankee—All for Gold (Dr.).....

Tuesday, February 28.

Bison—A Warrior's Faith.....
Champion—The Call of the Heart (Dr.).....9
Thanhouser—The Little Mother (Dr.).....

Wednesday, March 1.

Champion—A Western Girl's Chance (Dr.).....9
Nestor—The Professor's Romance (Com.-Dr.)..9
Reliance—The Trump Card.....
Ambrosio—Tweedle Dum, Aviator .....
Ambrosio—War of the Cossacks.....

Thursday, March 2.

American—College Chums (Dr.).....9
Imp—Army Manufacturers in Cuba (Edc.)..5
Imp—The Dynamiters (Com.).....5
Nestor—The Bell .....
Rex—By the Light of the Moon.....

Friday, March 3.

Bison—Owanee's Great Love.....
Lux—Jack's Lucky Horseshoe (Dr.).....
Lux—On their Honeymoon (Com.).....44
Solax—A Costly Pledge (Com.).....
Thanhouser—Stage Struck (Dr.).....
Yankee—The Abduction of Parson Jones (Com.)

Saturday, March 4.

Powers—Home Sweet Home (Dr.).....950
Great Northern—The Rival Servants (Dr.).....
Reliance—From the Valley of Shadow.....
Italia—Cato and the Flag .....
Italia—Foolshead More than Usual.....

A "W" before the words drama and comedy specifies that it is a Western drama or a comedy.

In Corresponding with Advertisers Kindly Mention Moving Picture World.

Important to Exhibitors and Operators

Can you afford to ruin that new machine for which you paid a good price, by using cheap oils. Take no chances and oil your machine with

ONE DROP OIL

One Drop Oil is scientifically compounded and has a heavy rich lubricating body, is fireproof, will not burn, smoke or smell.

Ask your Exchange for One Drop Oil and Bull Dog Cement

If you want to make patches that will never come apart

Use BULL DOG FILM CEMENT
Sticks any kind of films

To introduce our goods to exhibitors we make the following offer, good until April 1st:

6—25c. Bottles Bull Dog Cement
6—25c. Bottles One Drop Oil
} $2.00, prepaid.

THE ONE DROP OIL CO.
4059 North 47th Ave. Chicago, Ill.

To Exchanges: We furnish Bull Dog Film Cement in gallons for inflammable and N. I. films.

EAGLE FILM EXCHANGE

WE BUY the entire output of the Independent manufacturers. Ask about our Three-locked reel system.

Posters free. Prompt service. Day and night service Write, wire or phone

143 NORTH EIGHTH STREET, PHILADELPHIA, PA

C.W. Bradenburgh
CINEMATOGRAPH FILMS

28 N. 8th St. Phone Market 331 Philadelphia, Pa.
Code: Brad-films Phila. Code: A.B.C. 5th Edition

SALES LIST

...Code will give date of consignation and parcel delivery, on which express charges ... When ordering state title and maker, also ... number.

T. Travel. E. Educational.
TR. Trick. Topic. Topical.

FILMS AT TEN DOLLARS PER REEL.

...A Woman's Treachery (Eclair).
...Kidnapper to Rescuer (Eclair).
...Redeem (Eclair).
...Conspiracy (Cines). C.A.—Capricious monument (N. Y.).
...Constantly Suspected (Lux).
...Country Girl's Peril (Pathe).
...Faces Friend-T-Troihattan.
...Brave Enemy (Lux). C.—Interrupted Rendezvous (Cines).
...ight in the Act (Hepworth).
...g Anarchical Attempt (G. N.). C.—Dr.'s Monkey ...
...the Prohibitory Age (Hepworth). C.—Dinner of ... (Eclair).
...Jockey's Daughter (Eclair).
...and Temptations (Eclair).
...Cook Gets Good Legacy (Eclair).
...between Two Loves (Vesuvius). C.—Jockey's Bad ... (Cosmos).
...Artistic Sickness. C.—Diversions (Hepworth).
...es Violins (G. N.).
...Doubtful Servant (Walturdaw).
...ession of a Statue (Lux).
...ethful Trick Death (Bioscope).
...and the Bandleader (G. N.).
...of the Terror (Cosmos).
...Kidnapper's Plot (Eclair).
...Dear Departing Friends for Life (Hepworth).
...end of the Erring Jew (Eclair). C.—Pals ... A Mix.
...Cines. C.—New Sign of the Globe Hotel (Itala).
...Clumsiest Treasure Seekers. C.—Bear in a Flat ...
...ver of His Youth. C.—How Father Minded Baby (Hepworth).
...me Industries (Hepworth). C.—Cupboard Courtship (Hepworth).

VERY GOOD ITEMS AT $20 PER REEL.

...Carmelite—Sisters Can't Stop (Eclair).
...the Wilderness (Ambrosio).
...the Streets (Cines).
...Queen's Son (Itala).
...ights of the Shoots (Itala).
...Cowboy's Safe (Imp).
...'s Baby Boy—The Butcher Bill (Hepworth).
...Fighting Parson (Nestor).
...Hunchback Salesman—A Beggar's Ride (Lux).
...aughter's Devotion (Cines).
...Landlubber (Nestor).
...Dead Powers).
...Rose & The Brigands (Clarendon).
...the Dales (Itala). Faithful.
...Carousing Shaw! (Dusko).
...Heir of Chosen Court Castle (Eclair).
...the Cross (Ambrosio).
...in the Iron Mask (Cines).
...for Love (Itala). The Bubble (Itala).
...Sensation of the Time. A Game for Two (Imp).
...Governor's Daughter (Thanhouser).
...and Romeo (Imp).
...Hero of Holland (Thanhouser).
...the Fall of the Eagle—Theatre of Phenomena (Eclair).

GAIN LIST AT A CONDITION—WITH POSTERS GRATIS AT $15 PER REEL.

...John Halifax Gentleman (Thanhouser).
...The Revolving Doors (Imp).
...Adventures of Gerald and Percy (Imp).
...The Poor Student (Imp).
...A Brave Western Girl (Bison).
...The Woodsman (Nestor).
...Alaska Western Rod (Powers).
...Value Beyond Price (Thanhouser).
...Jap Van Winkle (Thanhouser).
...Peppermint Joe in a Stone (Bison).
...Comedy Ave Maria (Ambrosio).
...Queen of the West (Yankee).
...The Schenk Poisoning Case (Amer. W. W. Co.).
...An Imaginary Elopement (Imp).
...Who Runs the Way—Reliance).
...Son of the Prince and the Actor (G. N.).
...Woman Hater (Powers).
...A Windy Day—A Chinese Marksman (Itala).
...Mistress and Maid (Thanhouser).

SEE THE PICK OF THE SALES COMPANY SITE OFFERED. NO "AMATEUR JUNK" IN STOCK. COLD COPIES, BRAND NEW GOODS WITH POSTERS, ALWAYS ON HAND.

WRITE FOR SPECIAL PRICES.

...TLES MADE ON EASTMAN STOCK, 50 PER ... ANY FILMS NOT LISTED PLEASE MAKE INQUIRIES FOR, AS THE ABOVE IS ONLY A SMALL PART OF OUR STOCK. ALL FILMS ARE INSPECTED BY US BEFORE RELEASED. NO SCRATCHED OR WORN OUT FILMS OFFERED. ALL FILMS SENT C. O. D. WITH PRIVILEGE OF EXAMINATION ON RECEIPT OF EXPRESS CHARGES. AGENTS WANTED. SPECIAL SURRENTING RATES TO EXCHANGES.

Here's the Truth In a Nut Shell:

I honestly believe that I have the BEST, the VERY BEST film service organization today in existence. I KNOW that no other concern continues to grow as steadily as I do. I have given the problem how to please exhibitors closer study than anyone else I know of. Everybody in the Laemmle offices, from the office boy up, is working with me hand in hand to make this business still more successful.

Buying more than others—giving closer attention than others—being absolutely on the square with each and everyone of you—looking after the little details as much as the big ones all the time—wouldn't it be mighty strange if I weren't

The biggest and best film renter in the world

SLIP ME THAT LETTER

CARL LAEMMLE, President

The Laemmle Film Service

Headquarters:
196-198 Lake Street, Chicago

4th Floor, Sykes Block
Minneapolis, Minn.

1517 Farnam Street
Omaha, Neb.

FOR SALE—A number of good moving picture houses at bargain prices. Write direct to my Minneapolis office.

NEW ENGLAND EXHIBITORS

Can furnish nice Independent service of less than twenty-five day and commercial.
Prompt personal attention.

THE PARK FILM COMPANY
1188 Main Street, or Bridgeport, Conn.
W. M. Leighton, Prop.

Incandescent Lamps
For Theatres, Parks and Shows
Clear, 6 Cents Colored, 7 Cents
SAFETY ELECTRIC CO.
15 Michigan Ave., Chicago, Ill.

NEW FIELD BIG MONEY EASY WORK

Why don't you think up plots for Motion Picture plays? It's easy, pays up to $50 a week for good work. Men and women. We teach you and help sell plots. Demand unlimited. Send for particulars.

ASS'D M. P. SCHOOLS
908 Chicago Opera House Bldg. CHICAGO

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad. last week? Well, don't look it up. Just write for our

Booklet 15018

Fort Wayne Electric Works
1402 Broadway
FORT WAYNE, INDIANA 733

Sound Effects

In Picture Machine Theaters it is very essential that the imitations and sound effects are of the kind that can be depended upon. We make only practical and serviceable imitations that will give the exact reproduction of the original. We also manufacture Chimes, Tympani, Bells, Xylophones, Drums and accessories.

LEEDY MANUFACTURING COMPANY
1055 E. Palmer St., INDIANAPOLIS, IND.

MR. OPERATOR

You Want to Make Some Extra Money

SO DO I

Write Me for Particulars at Once

Give me your exact voltage, cycles, make of machine, length of throw, size of picture and make of carbons. If you have a current saver state make. I will do the rest. Address Department W.

J. H. HALLBERG
36 East 23d Street New York City

Money Makers for you. Think of the people passing by or out of your place that would drop another nickel or dime. Many styles. Catalog No. 34 tells all.

KINGERY MFG. CO.
CINCINNATI, O.

FOR BLANK LEADER, ANY KIND
Write to
WASTE UTILIZATION CO.
227 E. 150th St., New York
TO EXCHANGE. Send for sample bottle Stikwik Cement

"SILVERLIGHT"
Aluminum Motion Picture Curtain
Extraordinary Features Are: Permanent Brilliancy Economy, Flexibility Non-cracking, Safety, Strength. Send for circular. Dept. M
Ralph J. Gelsen Supply Co. 84 Wabash Ave., Chicago

For Rent
1000 Reels of Film
$1.00 per day Each
WRITE IMMEDIATELY
Alamo Film Exchange
Maison Blanche Building, Canal and Dauphine Streets New Orleans, La.
You pay express charges both ways.

Drummers This high grade Orchestra Drum direct from factory to you for $10.00

Shell-3x14-Solid Maple
Shell-3x15-Rosewood or Walnut
10 Rods, Kangaroo Heads Send U.S. Money or Express order. If you wish C.O.D. send sufficient to guarantee Express charges.
E. P. ZEIDLER DRUM CO. Dept. F. **CLEVELAND, OHIO.**

St. Patrick's Day SOUVENIRS

No. 1. Metal Shamrock, long pin	$ .75
No. 2. Silk Spun Shamrock, Fancy Gilt Harp	1.50
No. 3. Silk Bow Shamrock, Gilt Harp Pin, fancy	2.00
No. 4. Satin Ribbon Rosettes, 3 Colored Buttons	5.00
No. 5. Shamrock, Red Rose Center and Pin	1.15
No. 7. Large Fancy Silk Bow and Horseshoe Pin	3.00
No. 11. Cupid Bisque Doll, Shamrock Spun Silk, Celluloid Button & Green Hat. Any One Seen Kelly	2.00
No. 25. Button and Streamers	2.00
Buttonhole Irish Flags, gross lots only	1.25

Large Catalogue FREE. Sample line $1.00.
No goods C. O. D. Money order must be in full.
NEWMAN MFG. CO., Cleveland, Ohio

THIS IS IT
PRICE'S MIRROR CURTAIN
IT ROLLS UP
Clears the picture
Gives greater depth
The price is reasonable
Sent on approval
ELGIN MIRROR CURTAIN CO.
ELGIN, ILL.

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices — Best Work — DON'T DELAY but write to-day.
THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

At Last

it is possible to secure comfortable, even illumination throughout a theatre without a brilliant light in range of vision.

¶ The **Eye Comfort System** of Indirect Illuminstion is a notable success in the lighting of Moving Picture Houses.

¶ Theatres in all sections of the country installing this inexpensive and very desirable electric lighting system.

¶ You are undoubtedly interested in this important matter.

¶ Write us for full information. Our engineering department, on receipt of particulars, will furnish, free of expense, report and recommendations.

Sold by Electrical Trade Generally
WRITE TODAY
National X-Ray Reflector Co.
227 Jackson Boulevard
CHICAGO, ILL.

Annual Subscription Moving Picture World $2.00

THE ONE BEST SOUVENIR
S. R. O. EVERY NIGHT
5c. EACH
$5.00 Per Hundred

This beautiful Souvenir Spoon is guaranteed Solid Silver Plated French Gray Finish and the latest design. Write today for sample and 3 plans that will fill your house to capacity.

UNITED STATES FACTORIES CO. MANUFACTURERS **40 Dearborn Street, Chicago**

Corcoran Moving Picture Tanks

Develop your films to perfection. Save Time and Reduce Your Expenses by using a "Corcoran Film Development Tank." All up-to-date houses are now installing the "Corcoran System."

SEND FOR PRICE LIST No. 4.

A. J. CORCORAN, Inc.
No. 15 John Street - - - N. Y. City

Imitators will always trade on the reputation of the best

"AGFA METOL"

has many imitations, but none near enough to warrant your discarding "AGFA." Quality uniform and of a guaranteed chemical purity.

ASK

BERLIN ANILINE WORKS, 213-215 Water Street New York

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

The House of Quality and Satisfaction

MR. EXHIBITOR :

If you are desirous of *finding out how to improve your present service and increase your daily attendance* call and have a confidential chat with us. If you are unable to call, drop us a line.

W. E. Greene Film Exchange
INCORPORATED
228 Tremont Street, Boston, Mass.
Telephone 3790 Oxford

GENRE MOTION SLIDES

THE SLIDES THAT MOVE

GENRE TRANSPARENCY CO.
507 North Clark Street Chicago, Ill.

SAVE MONEY
and use our
Program Board

with Interchangeable Porcelain Letters

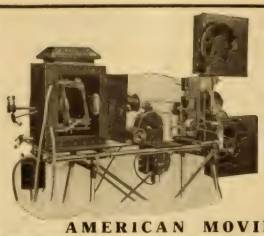
Make your own Program

You cannot afford to be without one.

Announcements quickly changed. Prices and full particulars on application.

Agents Wanted.

THE CAMBRIDGE TILE MFG. CO.
COVINGTON, KY.



THE "STANDARD"

The Machine That Gives Results

FULLY GUARANTEED

The complete intermittent movement can be taken out and adjusted by loosening four screws. All parts are interchangeable, and if any parts should prove defective during the life of the machine we will replace them at our expense. Why take a chance on some old-time machine?

AMERICAN MOVING PICTURE MACHINE COMPANY
101 BEEKMAN STREET - - - - - NEW YORK

Atlas Disinfectant

IS MADE IN TWO FORMS Odorless or Perfumed

1 gallon cans $1.50 per gallon
5 " " 1.40 " "
10 " " 1.30 " "

F.O.B. PHILA., PA.

Superior in quality to any disinfectant on the market

Ask your exchange for a circular or write us direct.

ATLAS SUPPLY CO.
Manayunk, Philadelphia, Pa.

We'll Make Every Night Saturday Night

That's just what we are doing for hundreds of Moving Picture Shows, and we can do the same for you.
Our **"BIG FOUR" RECEIPT PLAN** will **PACK** your house every performance, give you a lasting advertisement and make a friend and patron of **EVERY** show-going person in your community.
WRITE NOW and let us tell you about the "Big Four" Crowd-Getter. Address Dept. M-5

BUSINESS MFG. CO.
Fort Wayne, Ind.

Ornamental :: Indestructible
Fire Resisting

THEATRE AND STAGE FRONTS
ARTISTIC CEILINGS

Designs Suitable to Any Building. Blue Prints, Suggestions and Estimates Free. Ask for Our Design Book M.

The Kanneberg Roofing and Ceiling Company, CANTON OHIO

See What They Say About

SILVO KURTAIN KOAT

Pottsville, Pa., Dec. 8, '10.

Please ship C. O. D. one can of Kurtain Koat, as I have used the other can and found it to be the greatest thing I ever saw.

Kansas City, Mo., Dec. 17, '10

We have examined Mr. ———'s curtain and have nothing but praise for the results in comparison to other curtains.

$6.00

and following directions will give you the same results as above. One can covers 350 square feet. Order from your exchange or C. O. D.

KURTAIN KOAT CO.
2109 W. LAKE STREET CHICAGO, ILL.

Were YOU One of the Many

who realized that our "circuit proposition" was a winner for the country exhibitors? If you have delayed answering, get in touch with us IMMEDIATELY. Don't let your competitor "slip one over on you." Full, detailed particulars and latest 1911 catalogue on receipt of postal. Take the initiative and boom your business.

Yours for a perfect service,

CHICAGO SONG SLIDE EXCHANGE
Sixth Floor, Portland Block
107 Dearborn St., Chicago, Ill.
Dept. 1

WHY SEND TO EUROPE FOR

FILM PERFORATING DIES

When we can make them for you?
High-class repairing and alterations on Foreign Machines.

THE A. DEWES COMPANY
249 Centre Street, NEW YORK
'Phone, 2351 Spring

READY FOR DELIVERY—Moving Picture World
BOUND VOLUME No. 7
July to December, 1910
TWO DOLLARS, EACH, $2.00 Express charges collect

MOVING PICTURE SUPPLIES
and Accessories of All Kinds
Send for Catalogue
AMERICAN MOVING PICTURE SUPPLY CO.
110 Fourth Avenue New York City

To the Trade

We are now prepared to manufacture films for educational and advertising purposes. We go anywhere on request. Printing and developing our specialty.

Write for particulars
Demonstrations free of charge

Educational Mov. Picture Mfg. and Adv. Co.
F. W. Hochstetter S. Robinson, Prop.
2726 W. Division St. 408 Smithfield St.
CHICAGO, ILL. PITTSBURGH, PA.

The J. C. Coghlan Company

41 Union Square West NEW YORK CITY
Broadway and 17th St.

Second-hand Independent Films, all makes, 60 and 90 days old

The largest dealers in new and second-hand Association and Independent Films in the United States.

SECOND-HAND FILM
$5.00 per reel upwards

CAMERAPHONE FILM
new, with two sets records

All goods shipped subject to examination and partial acceptance on receipt of deposit covering express charges.

Complete lists sent free upon request

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
German Savings Bank Building
147 Fourth Avenue. NEW YORK CITY

Mr. Exhibitor—Do You Cater to Both Sides of the Street?

To catch the eye of the passerby on either side you need a finishing touch to your outside display. We offer our

DURABLE ATTRACTIVE **3 x 12 Ft. DISPLAY BANNERS** WITH THE TITLE IN 14 TO 20 in. LETTERS

As the best and cheapest way to get Mr. and Mrs. Passerby's trade.

HERE ARE THE REDUCED PRICES:

6 BANNERS PER WEEK $5.75 PREPAID EAST OF MISS. RIVER
(Formerly $6.00 plus charges)
90c. extra for each banner in excess of 6

6 for $6.50 Prepaid to points West of the Mississippi
SINGLE BANNERS, postpaid (in U. S.) $1.15 (formerly $1.35)
SPECIALS TO ORDER (prepaid) 12 ft. $1.70, 15 ft. $2.00, 18 ft. $2.30

FOR EITHER LICENSED OR INDEPENDENT SUBJECTS | **The B. B. SIGN CO., Cleveland** | SPECIAL PRICES IN QUANTITIES TERMS: Cash with order

SPECIAL ROLL TICKETS

The Big Ticket. Any Printing Any Colors

5,000	$1.25	20,000	$4.50	50,000	$7.50
10,000	$2.50	25,000	$5.50	100,000	$10.00

Get the Samples Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2

The Kauffman Manufacturing Co.
ASHLAND, OHIO

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill.
Branches in all leading cities

CHEAP
STEEL FRAME
THEATRE CHAIRS
ABSOLUTELY NON-BREAKABLE

Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs
Also seating for Out-of-door use.

Address Dept. W.

STEEL FURNITURE CO., GRAND RAPIDS, MICH.
New York Office: 150 Fifth Avenue

The Automatic Theatre Chair

It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre Chair.
If you have not seen our latest models, investigate.
Write today for circular A.

THE HARDESTY MFG. CO
Canal Dover, Ohio, U. S. A.

FILMS FOR SALE. 50 Reels of Films
$8 to $16 per Reel
Second-hand one pin Edison machine, $100.00
Mayer Silverman, 105 4th Ave., Pittsburg, Pa.

Opera and Assembly Chairs

Most popular priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO
Lexington Ave. and 43d St. - New York, N. Y.

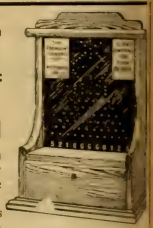
The
Independent Film Exchange
of Pittsburg, Pa.

The Pioneer Independent Exchange of Western Pennsylvania buying the output of the Sales Company.

We have a few choice runs that we can let out at reasonable prices. Write us.

INDEPENDENT FILM EXCHANGE, Inc.
A. S. DAVIS, Manager
415 Ferry Street, PITTSBURG, PA.

WE WANT



ONE THOUSAND
Moving Picture Men

to operate PREMIUM pin machines and get rich, or if already so, to get more wealth. Why not you? PREMIUM pin machines have become an institution in every candy store. By placing a machine in your retailer's store you will monopolize his trade and squeeze out competition.

Mr. Flint of Mo. writes: "Kindly accept thanks for introducing me to a gold mine."

Ten machines will support you. Fifty machines operated will prove a mortgage lifter to you.

We make them out of Oak or Metal.

Percentage of winners arranged so that from every twenty dollars deposited in the machine twelve dollars will be your profit. If so advised, will make it still more.

Write to-day for exclusive territory to

PREMIUM VENDING COMPANY
56-58 WALNUT ST. PITTSBURG, PA.

Uniforms Stylish Nobby Cheap

Coat and Pants like cut $ 11½ as low as $7.50. Caps, $1.00.

Send for our catalogue of Uniforms and Caps, samples of cloth and prices before ordering elsewhere.

R. W. STOCKLEY & CO.
810 West Walnut St., Philadelphia, Pa.
Mfrs. of Uniforms and Equipments

WURLITZER
Automatic Musical Instruments

Concert Pianorchestra

They do the work of expert musicians and reduce your operating expenses.

Wurlitzer is the world's largest manufacturer. We supply the U. S. Government with musical instruments. Write for big, new 84-page catalogue showing the only complete line of self-players, from a small electric piano to an automatic orchestra representing 35 musicians. Easy time payments.

THE RUDOLPH WURLITZER CO.

CINCINNATI, 117 to 121 E. 4th; NEW YORK, 25 and 27 W. 32d (bet. B'way and 5th Ave.); CHICAGO, 266 and 268 Wabash Ave.; PHILADELPHIA, 1835 Chestnut; ST. LOUIS, 912 Pine; CLEVELAND, 206 Prospect Ave. S. E.; COLUMBUS, O., 57 E. Main.

NEW SLIDES
For the following Songs—JUST OUT

Take Me Back to Baby-land.
Going Back to My Old Girl.
My! What a Funny Little World This Is!
In Winter.
When the trees are dressed in crimson and in gold.
King Chanticleer.
Killarney, my Home o'er the Sea.
Dancing Starlight.
Broncho Nell.
For Killarney and You.
My Country Has First Call.
Mandy Lou.
Dolores.
The Best Place of All.
The Moon Swings Low
Springtime Brings Roses and You.
You're the Sweetest Girl in All This World To Me.
Moonlight. Dear.
We've Kept the Golden Rule.

De WITT C. WHEELER
120 W. 31st St. New York City

OPERA CHAIRS

The Latest in Seats | GET OUR PRICES Before You Buy Largest Variety Lowest Prices | The Best in Seats

GEO. W. BENNETT
744 West 5th Street
CINCINNATI OHIO

Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

Correspondence Course. Special rates to the trade. Send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00.

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

HAVE GOOD MUSIC

Singers, Pianists, Trap Drummers and Orchestras. Guaranteed Artists Always on the Wire.
AMERICAN THEATRICAL SINGERS AGCY.
39 Dearborn St., CHICAGO, ILL.
Hilliard Campbell, Mgr.

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE 75 CENTS

Also latest cue music (series 1910) for 10 parts and piano, $1.00.

1-4 discount on both numbers.

CLARENCE E. SINN
1501 Sedgwick St CHICAGO, ILL.

CLEAN YOUR FILMS WITH
The MORTIMER FILM CLEANER
It does the work while the operator is rewinding the film. Send for the Booklet.
MORTIMER FILM CLEANING CO.
Fidelity Building Portland, Maine

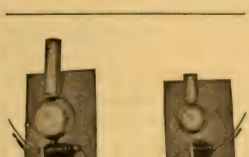
MISFIT UNIFORMS

50 Per Cent. Less than MANUFACTURERS' COST

Blue Coat, Pants and Cap for $6.00

In a large Uniform business there is a small percentage of Misfits. These become dead stock, and we now intend to force them into cash; by taking one-half our cost or less. We have Braided Blue and Gray Dress Coats which cost us in the shop as much as $12.00. We will sell them from $3.50 to $6.00. Let us figure with you.

The Geo. B. Donavin Co.
Columbus, Ohio, U.S.A.



* OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic. Including resonators, magnets and keyboards, $75.00.

J. C. DEAGAN
3800 3810 N. Clark St. CHICAGO, ILL.

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE
57 and 59 Dearborn St., Chicago

BIO CARBONS

Let us show you how to get better results

In nine theatres out of ten, better results may be obtained without increased cost simply by a careful selection of Carbons.

It is a well-known fact among Electrical Engineers that a different size of Carbon should be used for every different current, and a different *grade* for each voltage, if the *best results* are to be obtained.

In moving picture work the range of voltage at the arc is from 26 to 55 and the range of current is from 15 amperes to 65 amperes.

Before the introduction of the BIO Carbon practically only one size and grade was used. Consequently only those exhibitors who happened to have the particular conditions suited to this size and grade were getting perfect results. The rest—a big majority—were simply getting results that *seemed satisfactory* because they never had the opportunity to see anything better.

Thousands of exhibitors have availed themselves of our services and are now getting better results than they had ever believed possible. Send us the *stubs* of the carbons you are now burning and we will make a complete report on their suitability for your purposes and send samples of *proper carbons* free of charge.

Charles L. Kiewert Company

39 Cortlandt St., New York

Largest importers of Flaming Arc Lamps and Carbons in America

Have You Tried the Acme?

IT'S the only place in New York where you get a square deal and get what you pay for.

We can furnish any class of service you desire and ship anywhere.

Send for prices.

ACME FILM CO., Inc.

12 East 15th Street New York

The Chautauqua Film Exchange

Get Ready to Use the BEST Service.
Releases Begin Soon

Write to-day for our list and terms

356 Dearborn Street - CHICAGO, ILL.

Annual Subscription to Moving Picture World, $2.00

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

is the only Substitute for Electricity for projecting Motion Picture or Stereopticon Views and is the

Only Satisfactory Portable Outfit

because it operates by **WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE** and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in **SQUARE CAKES is most Satisfactory** for the production of **Oxygen Gas.** Send for particulars.

For Sale by Dealers.

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph Street, CHICAGO

Save Tickets

AND

Eliminate Choppers

at the entrance to every
Theatre and Amusement Place

GET THE COUNT WITH

JONES DUPLEX CHECK GATE

and you GET all the money

Ask us to send you further details

JONES CHANGE REGISTER CO.
INCORPORATED
18 BROADWAY NEW YORK CITY

H. A. Mackie

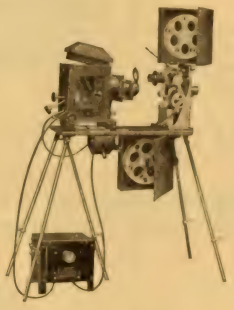
Asbestos Booths

All Sizes.

Mackie's Automatic Stereopticon
Advertising Machine.

Mackie's Home Moving
Picture Machine.

Mackie's Post Card Projector.



DEALER IN

EDISON MACHINES

AND PARTS. ALL MODELS.

Mackie, Agent for Mirror Screens.

Mackie's Repair Department
on Premises.

Repairs to all makes of machines
promptly executed.

Mackie sells and uses genuine parts
only for all machines.

HARRY A. MACKIE

853 Broadway, New York City

CORNER OF 14th STREET

"Mirror Screens" Glass Curtains "Transparent Screens"

Daylight Pictures

Perspective and Clearness.

Rests the Eyes

New Process of Manufacturing makes them more perfect and more wonderful than ever.

We can tell you how to pay for one in two weeks by increased receipts.

CURTAIN OR WHITE WALL GLASS CURTAIN

Are you required to throw your picture from the rear?

Our new **TRANSPARENT SCREEN** has the world beat.

Nothing like it on the market.

Be the first in your city.

Like the "Mirror Screen" it is a Joy and Money Getter

Address all communications to

MOTION PICTURE SCREEN CO.

SHELBYVILLE, INDIANA

"ARCO-B"
BIOGRAPH CARBONS

ARE made expressly for Motion Picture Work. Are of the Highest Grade. Are Sold at right prices, commensurate with High Quality. Are Carried in stock by the leading Film Exchanges of the Country, and are Imported Exclusively by us.

¶ "Just as good as Arco-B" is the statement frequently made. A complimentary acknowledgment of the High merit of

ARCO BIOGRAPH CARBONS

¶ Insist upon getting the genuine article. Each individual Carbon bears our trade mark. - - - - - - - - - - - - - - - - - -

L. E. FRORUP & COMPANY, Importers

232-234 GREENWICH STREET NEW YORK

Vol. 8, No. 10 March 11, 1911 Price, 10 Cents

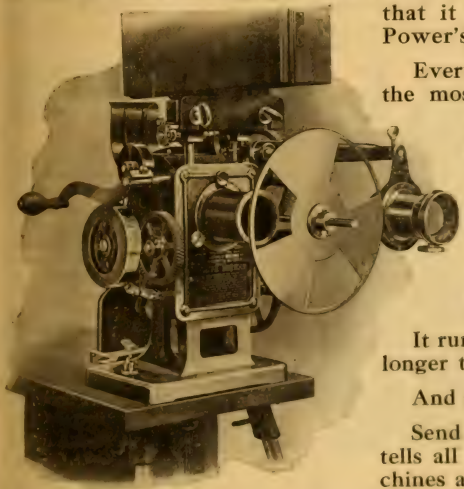
THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

THE PROOF

Fifteen Hundred users have sent us enthusiastic endorsements of our No. 6 Cameragraph. What better evidence can you ask that it "Pays to Purchase a Power's."



Every user is a "rooter" for the most reliable moving-picture machine on the market—Power's No. 6. Why? Because:

It gives an absolutely steady picture.

Is the most substantially constructed projecting machine made.

It runs smoother, quieter and longer than any other machine.

And a few other good why's.

Send for Catalog G, which tells all about our picture machines and current savers.

NICHOLAS POWER COMPANY

For thirteen years the leading makers of moving picture machines

115-117 Nassau Street New York

STILL Insisting **STILL Insisting** **STILL Insisting**
ON

THE THANHOUSER?

TWO-A-WEEK

RELEASED TUESDAY, MARCH 14

See the "Thanhouser Twist!"

HIS YOUNGER BROTHER

is the story of the artifice of a girl employed in her brother's behalf, and the twist comes when you find that her efforts weren't needed. For the brother was not the spotless man his sister presumed him to be, but the discovery came at the windup of her struggle to place the blame elsewhere. Her sense of devotion to him leads her to try hard to fasten the guilt on a man of stainless character and when she learns how mistaken and misguided was the effort, she makes reparation by taking the man's name for her own and joining with him to save the erring brother from further sin.

No. 193. Code Word, Hither.

RELEASED FRIDAY, MARCH 17

A Splendid "Thanhouser Classic"

ROBERT EMMET

makes a subject of actual historical importance, one that stamps the motion picture as an absolute educational force. As such it will add tone to your place and go far to refute the local Picture Pounders. You have in this a reel that will teach more about the momentous Emmet period in Irish history than hours among the text books. This fifteen-minutes-of-film really describes Emmet's part in Ireland's great fight better than all the lengthy discourses of the Patrick's Day orators. It is remarkable for its wide appeal. Not only will the Irish-American enthuse over the stirring tale it tells, but the lover of liberty everywhere will feel its appeal, the student of history (we all are, nowadays) will like it for the history in it, and the lover of love stories will like it for the entrancing love story that it is.

No. 194. Code Word, Emmet.

The Thanhouser News the "Exhibitor's Guide," sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Drop a card to PUBLISHER, THANHOUSER NEWS, NEW ROCHELLE, N. Y.

The Thanhouser Photoframe consisting of portraits of the famous Thanhouser "Stock," framed in solid oak, mission finish, 34 inches in width and 44 inches in depth, with glass and easel (6 feet high) GOES TO YOU FOR $3.50 with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling THE GREATEST LOBBY-DISPLAY BARGAIN EVER KNOWN.

For System's Sake address Art Dept.

THANHOUSER COMPANY

NEW ROCHELLE NEW YORK

UNEXCELLED PROGRAM

EVERY MONDAY
AMERICAN—American Film Manufacturing Company
EDLAIR—Edlair Film Company
IMP—Independent Moving Pictures Company
YANKEE—Yankee Film Company

EVERY TUESDAY
BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY
AMBROSIO—New York Motion Picture Co.
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
MENTOR—David Horsley
RELIANCE—Carlton Laboratories
SOLAX—Solax Company.

EVERY THURSDAY
AMERICAN—American Film Manufacturing Company
IMP—Independent Moving Pictures Co.
ITALA—New York Motion Picture Company
REX—Rex Moving Picture Mfg. Company

EVERY FRIDAY
BISON—New York Motion Picture Company
LUX—E. Prieur
SOLAX—Solax Company
THANHOUSER—Thanhouser Company
YANKEE—Yankee Film Co.

EVERY SATURDAY
CAPITAL—Capital Film Co.
GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
RELIANCE—Carlton Laboratories

CONSEQUENCES

They are the final result, the last analysis.

In our battle for the right to trade, we have stood by our guns, and each well aimed, carefully-planned shot has brought—consequences.

At this moment we are feeling these consequences in the good, healthy condition of the Sales Company. We invite exhibitors to share in it—there's sunshine enough for all, no toll exacted. The portal to real independence is through this

Unexcelled Program

Motion Picture Distributing & Sales Company

111 E. 14th St., New York City

ALWAYS
Forging Ahead
WITH A HIGH STANDARD OF QUALITY FILMS

THE ONE BEST BET

Release for Saturday, March 4th

The Rival Servants

A strong, dramatic production that will not fail to make a vivid impression because of its clever and realistic portrayal.

Release for Saturday, March 11th

The Son of the Executioner

A beautiful feature film with a wealth of detail that will win the admiration of every audience. Many thrilling scenes, magnificent costumes, perfect photography and effective tinting and toning.

Exhibitors: You cannot possibly afford to miss a single Great Northern release as they are drawing cards, every one of them. SEE SYNOPSIS IN THIS ISSUE.
ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

Great Northern Film Co., 7 EAST 14th STREET, NEW YORK
All Films Sold Through Sales Co.

Put This in Your Pipe

THERE are several film exchanges which would rather drink poison than patronize the "Imp" Company. It is a matter of personal spite, envy, bitterness, jealousy, hatred. Your exchange may be one of those. If it is not giving you

TWO Imps EVERY Week

there's a nigger in the woodpile somewhere. Find out! If your exchange is not giving you TWO IMPS EVERY WEEK, do one of two things:

(1)—Write to them every day till you get what you want. Or—

(2)—Try another exchange.

"THE SECRET OF THE PALM"

(IMP Release of March 13) "Made in Cuba"

Here's a thriller—full of action—exciting from start to finish—get it for your next "IMP night" and notice results.

A Spaniard, goaded to desperation, attempts to ruin a rival on account of unrequited love.

He fastens a crime on the ranch foreman, and then brings about his own death in a sensational manner by a fall from the topmost branches of a palm tree.

The wrong is righted—but—see the film.

"THE FISHER-MAID"

(IMP Release of March 16) "Made in Cuba"

Mr. Exhibitor:—

Nine hundred and ninety-six feet of thrilling drama with "Little Mary" in nearly every foot of it. (Do your booking right now).

One of the greatest fishermen's stories ever attempted.

The Fishermaid, jealous of the sister of her sweetheart, drifts away to the open sea seeking to end her life in solitude.

Her lover discovers the mistake and goes to the rescue, finding her body tossed by the waves. The thrilling rescue, the resuscitation of the girl, and the subsequent reconciliation, has heart gripping interest all the way through. But what's the use.

Cold type can never begin to tell this story—get the picture.

Independent Moving Pictures Co. of America
102 W. 101st St. New York
Carl Laemmle, Pres.
All "Imp" Films Sold Through the Sales Co.

It's Neither Bull-headed Luck Nor Accident

That I am doing the MOST SUCCESSFUL film rental business of the day. No, siree!! It's because I have gained the absolute confidence of you exhibitors. It's because my square, honest, upright dealing with you for the past five years is bearing fruit. It's because I'm "doing things" all the time—doing them for you—the exhibitor—and for the betterment of the whole moving picture industry, and lastly, it's because I have always given you your money's worth—and sometimes more. I don't want your business unless you honestly believe I deserve it. I don't want it if you are doubting my sincerity. If, on the other hand, you believe in me—if my word carries any weight with you—then, and then only, do I ask you to give me a chance to figure with you on your film service—**and on the basis of quality only.**

CARL LAEMMLE, President

The Laemmle Film Service

Headquarters:
196-198 Lake Street, Chicago, Ill.

4th Floor, Sykes Block
Minneapolis, Minn.

1517 Farnam Street
Omaha, Neb.

The biggest and best film renter in the world

SolaxSolaxSolaxSolaxSolaxSolaxSolaxSolaxSolaxSolax

Solax

Wonderful Jump to Popularity
Everybody is Talking About Them

Wednesday and Friday

"OUT OF THE ARCTIC"

RELEASED MARCH 8th

A MASTERFUL PIECE of WORK **A HOUSE JAMMER**

The crying demand from all parts of the country is for
COMEDY and SPLIT REELS

Solax Supplies the Demand

In their Release of FRIDAY, MARCH 10th,

"Put Out" and "Caribou Hunting in Canada"
(Comedy) - - - - Split Reel - - - - (Scenic)

The SOLAX comedians appear at their best in this screaming, rib-cracking, original comedy, while our picture of "Caribou Hunting" has never been surpassed for scenic beauty and general educational value.

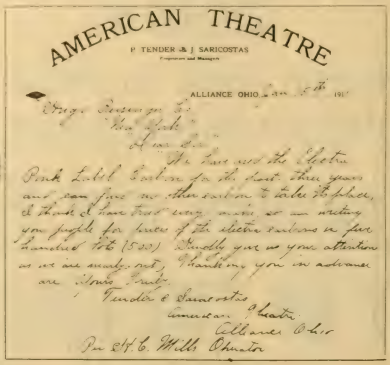
Remember! All Our Films Are Tinted and Toned Throughout.

Solax Company
147 Fourth Avenue - - - - NEW YORK

SolaxSolaxSolaxSolaxSolaxSolaxSolaxSolaxSolaxSolax

Eventually, you will be convinced of the superiority of

"Electra" PINK LABEL Carbons Why Not Now?


AMERICAN THEATRE

P. TENDER & J. SARICOSTAS

ALLIANCE OHIO

Dear Sirs:

We have used the Electra Pink Label Carbons for the last three years and can find no other carbon to take its place. I think I have had very many of our writing people for users of the electra carbons in fact hundred per (100) Kindly give us your attention as we are ready out, thanking you in advance are Yours truly

Tender & Saricostas
American Theatre
Alliance Ohio

Per H. G. Mills Operator

ELECTRA

•TRADE MARK•

ELECTRA

•TRADE MARK•

SOLE IMPORTER

11 BROADWAY **HUGO REISINGER** NEW YORK CITY

ECLAIR FILMS

THE FILMS OF PICTORIAL QUALITY

Combining Perfect Photography with Popular Plays

RELEASE OF MARCH 13th

"An Unforseen Introduction"

A Graceful Comedy
Vivacious and Mirth-Provoking

"A Day of Storms"

A Real Joker
One You Can't Afford to Miss

ECLAIR FILM COMPANY

NEW YORK: 31 East 27th St. CHICAGO: 35 East Randolph St.

ATTENTION, EXHIBITORS

A New Independent Exchange for Philadelphia

1. We wish to announce to the trade that we have opened an Independent film exchange at 23 N. 9th Street, Philadelphia, Pa., and that we offer exhibitors of the city and surrounding territory an

EXCEPTIONAL UP-TO-DATE FILM SERVICE

2. We are buying the output of the Motion Picture Distributing and Sales Co., and we can guarantee for every week the entire output of the Imp, Thanhouser, Reliance, Bison and American manufacturers.

3. *We have absolutely no dead stock on hand. All our films are new.* Think of the great advantage of dealing with a *new* exchange, to be able to secure clean, new films of almost any subject desired.

4. We have a triplicate checking system and we furnish you with a typewritten list of your daily program so you can file same and at all times have a record of your past exhibitions.

5. We can book you on a definite date from date of release.

6. We furnish posters with every reel, also a ten-foot banner for the feature reel.

7. We invite you to our offices to inspect our system and our examining department. We thoroughly examine and put in first-class condition every reel before leaving our place and therefore assure you of no broken sprocket holes which tend to wrench your machine and spoil your show.

8. Come and see us and let us quote you OUR price, or write, wire or 'phone.

Exhibitors Film Service Co., 23 North Ninth St. Philadelphia, Pa.

THE CHAMP STAMP

Champion Films Must

BE ON YOUR PROGRAM

Partake from Your Exchange

List this CHAMP to-day.

"The Girl and the Oath"

It is purely and simply Great

Released March 15th, 1911

Note:— Get our "Photos"

Champion Film Co.

MARK M. DINTENFASS, Gen'l Mgr. :: 12 East 15th St., New York City

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** EVERY FRIDAY

INDEPENDENT EXHIBITORS AND EXCHANGES

IF YOU WANT Quality and Variety, Artistic Productions, Clean and Clever Comedies, Stirring Dramatics, Popular Programs, Pleased Patrons, Perfect Pictures, **BE SURE YOU** specify and take no substitute for the weekly release of

LUX FILMS

Released, March 10th, 1911

BILL IN LOVE AGAIN
COMEDY—432 Feet

JONES' REMEDY
COMEDY—524 Feet

There is enough comedy in this split reel to send all the ladies in your audience into hysterics and to make the men roll off their seats. Do not take our word for it, however, but see it for yourself.

SEE OTHER PAGES FOR SYNOPSES AND PAST RELEASES

GET LUX **The World's Best—Bar None** **GET LUX**

R. PRIEUR

10 East 15th Street 'Phone, 3427 Stuyvesant **New York City**

Sold only through the Motion Picture Distributing and Sales Company

What Expert Operators Think of

Bio Carbons

We extract the following from a letter from R. C. Groh, 330 Wyoming Street, St. Paul, Minn.:

> "The Gaiety Theatre of St. Paul has been using the 'BIO' since last summer. They do a tremendous business because their pictures are so bright and clear. WITH 'BIO' CARBONS YOU DON'T NEED A MIRROR SCREEN. You can print that in any paper and sign my name to it."

You notice that users of BIO Carbons don't express themselves in milk and water language. They are up to the neck with enthusiasm.

We value the "BIO'S" reputation for superlative excellence far more than the few extra dollars we might make by selling a "just-as-good" or "just-a-little-better" carbon.

Send us $1.50 for a sample 50 5-8x6 Cored "BIO" Carbons, prepaid to your door. You'll be as enthusiastic about them as we are.

CHARLES L. KIEWERT COMPANY,

LARGEST IMPORTERS OF FLAMING ARC LAMPS AND CARBONS IN AMERICA.

39 Cortlandt Street, New York
114 Huron Street, Milwaukee, Wis.
15th and Pine Streets, St. Louis, Mo.
309 Carson St., Pittsburg, Pa.
195 Fremont Street, San Francisco, Cal.
58 Plymouth Court, Chicago, Ill.

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY • 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $2.50. Foreign Countries, $3.00. Post Paid.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3⅛ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.
TIME DISCOUNTS: 10% one months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 160 Washington Street, (Post Building, Chicago). Telephone, Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 8 MARCH 11, 1911 No. 10

The Open Market—II

Our article of two weeks ago on the subject of "The Open Market," has attracted, we learn, considerable attention. We have not heard any single one of our arguments in favor of an open market seriously controverted. Everything ranges itself on the side of opening the market to the high grade quality moving pictures, whether made in this country or abroad. It is axiomatic that the court of last appeal in this, as all other matters, has an indestructible right to select that which it desires to buy. In other words, the freedom of the public, the purchaser, is or should be inviolable.

* * *

We said in our former article that the present system of restricting the market also restricted quality. So it does. Here is an instance which we have deduced only this very week. Mr. W. G. Barker, of the Barker Motion Picture Company, Ltd., sends us an illustrated pamphlet descriptive of one of the most remarkable films ever made. This is a film of the Shakespearean play: "Henry the VIII," especially enacted by probably the finest dramatic company just now in England, or indeed in any part of the world, Sir H. B. Tree's His Majesty's theater company. "Henry the VIII" was produced by Tree on a scale of unparalleled magnificence. Tree is doing for the stage today what Irving used to do; so that the American reader can probably locate his position in modern histrionics.

* * *

Barker is making a great success of this film play in England. There are thousands, probably hundreds of thousands, if not millions of people in this country who would be glad to see this film in this country, but under present conditions, it is impossible for them to do so. The Patents Company licences have to be reckoned with on the one hand; the Sales Company on the other. It is the policy of these two concerns to as far as possible exclude the imported product.

* * *

Outside these two trusts, then, Mr. Barker must twiddle his thumbs. He cannot find a market. So, metaphorically speaking, he stands down at the Cunard Pier with goods to sell which the people in this country want to buy, but between him and his would-be purchasers stands a barrier stretched along Fourteenth Street.

Now let us apply the *tu quoque* argument. Supposing Mr. Selig or Mr. Laemmle made a very fine film; is there anything to prevent him getting that film on the English market? Absolutely nothing! As we write this paragraph we take up the Kinematograph Weekly for February 9th. What do we find in it? Advertisements of Vitagraph, Biograph, Lubin, Imp, Powers, Nestor and other films. And among the manufacturers we name are those who are opposed to the open market in this country. They do not want an open market *here*, but they want it across the Atlantic. Is this consistent? We do not think it is. Sauce for the Goose is sauce for the Gander.

* * *

This question of the open market which is of considerable interest in the film world, is also, it seems, of equal, if not greater, interest outside. As we hinted in our first article on this subject, capital has its eye upon the moving picture field. By capital, we mean money in the large sense. It has hitherto been possible for the man of comparatively small capital to gain admission into the Independent moving picture field. So far, however, the larger capitalist with control of hundreds of thousands, of millions, has not come into the field. But now we are privy to the fact that he is prepared to do so. There has been talk in our pages and elsewhere for some time past of a third party. The third party, in a sense, has made its appearance—but it is chiefly on paper. It has not attacked the problemin the only possible business-like way, that of the manufacturing end on a grandiose scale. It is, however, probable that in a short time there will be one, if not two, large concerns commencing operations in the making of moving pictures on a large scale. The best available plants, acting talent, technical talent, scenario writing talent will be employed. With all this, the problem of getting well made moving pictures on to a closed market will remain for solution. No doubt the problem will be solved in a satisfactory manner, because it is difficult in these times, to stand against weight of money.

* * *

At present the market is closed on the one hand by certain adjudicated patent rights, and on the other by a business organization. Nobody can pretend, however, that either of these sides is strong enough to withstand

the stram of competition of quality. It would be by quality, and quality only that any new entrants into the American moving picture field would make headway. The time has gone by when we, or anybody else with knowledge of the business, would welcome the small, but ambitious capitalist into the moving picture field. He would harm himself, as well as the trade, by his abortive efforts. He has done so in the past, he would do so again. We have a double duty to perform in this respect. One is to point out the desirability of the open market. We think that the grounds we have alleged are sufficient to uphold our contention in this respect. Then, again, there is the broad matter of welcoming healthy competition. We certainly are of the opinion that the best made moving pictures of the world, be those pictures made here or in any other country, have a moral right to be present on this market. As we have pointed out before, by the present policy of exclusion, some of the best pictures that are made do not find their way on to the American moving picture screen. We think they should be there. When we learn of the probability of capital, brains and ability entering the manufacturing field, we consider it our duty to encourage it. We are decidedly of the opinion that there is plenty of room in the American moving picture field for all these, and we desire to invite and welcome them into the American moving picture business.

Silhouetted Moving Pictures

Probably not 2 per cent. of our readers could tell offhand what we have in mind when referring to silhouetted moving pictures. Fewer still no doubt could tell the origin of the word "silhouette." Let us give it. "Silhouette" was the name of an ingenious Frenchman, who many years ago, by the aid of a pair of scissors and a sheet of black paper, immortalized his name. For a few cents, or rather we should say, sous, he cut out profile portraits of sitters. These pictures were soon called after the originator's name, Silhouette. The name silhouette survives today in various forms of graphic art, where you get a black outline against a light ground. The word silhouette, in fact, has passed into literary currency. For example: Coming up New York Bay towards evening we speak of the "silhouetted outlines of the New York skyscrapers," etc., etc. Then, again, the draughtsmen who illustrate the popular press, are said, in some senses, to make silhouette pictures when they produce those amusing black bodied caricatures in outline.

The silhouette photograph was, and is, fairly popular among many amateurs and a few professionals. We can recall at least one professional studio where silhouette photographs are made for business purposes. The modus operandi of making silhouette photographs is roughly this: You pose your sitter against a translucent background with a matted surface. A stippled, or a frosted window, one of ground glass in fact, answers very well as the background. Only diffused light is supposed to pass through the window. You must exclude all front and side lights from the sitter. He must, in fact, be seen by the lens to be just a dark shadow. The object of the photographer is merely to impress his outline on a sensitized plate, the main part of the figure being unrelieved black. These silhouette photographs, however, are chiefly objects of curiosity and interest. There is no great demand for them, they merely excite the interest of novelty among those who do not realize what a number of interesting variants are produced by photography.

The silhouette moving picture may probably receive some impetus from a recent release of the Rex Company. Here many of the figures are shown just as detailless shadows with sharp outlines. Some interesting moonlight effects appear in this Rex release, which is called: "By the Light of the Moon." We are not sure whether other makers have adopted this plan of making moving pictures. If they have not, probably they will, as many quaint effects can be obtained by silhouetting the characters.

We refer to this little variation of moving picture technique for the purpose of emphasizing a point often made in these pages, that moving picture makers have at hand greater opportunities for varying the kind of picture they produce, than they seem to be aware of. An occasional release *en silhouette*, offers scope for the cultivation of the comic side of moving picture making. So far as we can judge, in making silhouetted moving pictures, the same principles are availed of, as in making silhouette still photographs. You expose against a translucent matted surface, and shut off all light from the front and sides of the picture. But we do not pretend to speak with certainty on this point. Possibly some of the Independent manufacturers who sadly need the element of novelty in their releases, will make one or two of these silhouette or shadow pictures. If cleverly done, the exchanges would, no doubt, welcome them, and we are sure that the public in the moving picture theaters would like them.

WILLIAM ("BILL") STEINER IN BERMUDA.

This little cut shows William Steiner, of Yankee film fame, disporting himself amongst the bananas in Bermuda, accompanied by Mrs. Steiner. It will be seen that they hardly wear a worried look. We are informed that some very excellent Yankee pictures have been made in Bermuda. Two companies are at work there, and the pictures will shortly be released. Mr. Steiner returns to New York in the course of a few weeks.

"OLD ED HOWE" ON PICTURES.

"Old Ed Howe," the philosopher of the Atchison, Kan., Globe whose Sunflower Philosophy has given him a national reputation remarks:

"Our theory is that any one who is misled by a picture show is too easily led to make much of a stand on anything."

Value of the Moving Pictures for Advertising

By Horatio F. Stoll.

It is doubtful if any form of entertainment has ever taken possession of the general public as quickly and as completely as have the motion pictures. In every city, practically, of the civilized world, moving pictures are being shown to crowds of spectators daily, and every one, large and small, rich and poor, alike, seem to enjoy them thoroughly.

A few years ago, imperfect films, showing foreign scenes, famous people and elaborate street pageants and festivals were projected at the leading vaudeville theaters, and were looked upon as something truly wonderful. Today, the photographing process has been perfected, the art of throwing the pictures on the screen has been simplified, and the cost of projecting them has been so minimized that every little hamlet in the United States, no matter how remote, is able to boast of its moving picture shows.

From a financial standpoint, the success of the moving pictures has also been remarkable. A writer in the American Review of Reviews, estimates that the chief combination of manufacturers produce 20,000 feet a week of new films, of which, perhaps, an average of eighty copies apiece are made.

The middlemen or "exchanges" pay manufacturers $9,000,000 for films, while the former rent at about $18,000,000 a year to the actual exhibitors or showmen. They, in turn, collected nickels and dimes in 1909 at their 10,000 ticket windows, amounting to $57,500,000. And these audiences unmbered more than 2,250,000 souls per day—three times the audiences of all the regular theaters in America put together.

The enterprise of the moving picture men is marvelous. Nothing seems to be too difficult for them to accomplish, and expense is apparently a side issue. They are constantly on the alert for something novel, that will amuse and attract, and as a result, when a nickelodeon or moving picture theater is entered, the spectator never knows just what surprise is in store for him. One day you are "delighted" with Colonel Roosevelt's hunting experiences in the jugles of Africa, another time you are amazed at the daring flights of the birdmen at Los Angeles or Rheims; while on still another evening you behold the solemn funeral procession of King Edward VII.

We are only just beginning to realize the many uses to which the moving picture can be put, for example: Some months ago, in Paris, Dr. Doyen, the famous French surgeon, whose methods sometimes have been criticised as flamboyant, but whose skill as an operator never has been questioned, created a sensation by introducing in his lecture, a series of moving pictures, showing an operation for appendicitis. Each successive detail of the delicate operation was vividly depicted, and as the pictures were flashed on the screen, Dr. Doyen kept up a running commentary which left nothing to the imagination of the French students. These pictures will no doubt soon be shown in colleges in the United States and other countries, since the films can be multiplied indefinitely.

Moving pictures have also been used in crusades of various kinds to influence public opinion. The other evening I saw a very effective story picture, intended to impress upon people the necessity of securing pure milk for their children. Scenes reproducing unsanitary and filthy methods of preparing milk for city consumption were introduced and a strong dramatic plot worked up. It told of a baby's life endangered by milk obtained from the dairy of its mercenary grandfather The examination, by a physician, showed the old man that his milk was full of death-dealing germs, due to the careless methods employed in his dairy. Impressed with the narrow escape of his beloved grandchild, the aged dairyman resolved to take the advice of his son-in-law and install a sanitary dairy The whole story is graphically handled, and serves as a splendid argument for clean milk.

The Los Angeles Chamber of Commerce appreciates the value of moving pictures as interesting colonists. At the Alaska-Yukon Pacific Exposition, at Seattle, last summer, they attracted much attention with a series of pictures showing an ostrich farm. The lecture room was always filled when these views were announced, and as they were projected after the speaker had pointed out the resources and advantages of the land of sunshine, fruit and flowers, they served an excellent purpose—that is, to attract a crowd and enable the speaker to send home his forcible arguments in favor of Los Angeles and its tributary country.

These ostrich pictures proved so popular everywhere, that they have since been elaborated into a very interesting film called "Southern California Industries." It opens with a glimpse of thousands of fluttering pigeons on the great pigeon ranch, located in the outskirts of Los Angeles. Then comes a novel tropical alligator garden, and finally the famous Cawston ostriches. You see them feeding, resting, having their feathers plucked, and being ridden by daring caretakers. The film closes with a close-range picture of a charming Southern California belle, smiling coquettishly over a large fan made of rich feathers. Her huge picture hat is covered with costly willow plumes, and about her shoulders is carelessly thrown a fluffy boa, made of specially selected feathers. The combination appeals strongly to the women who gasp with envy as they behold the beautiful array of costly feathers.

Many of the subjects handled by the picture men seem to be especially intended for the gentle sex. A few days ago, at the Emporium, San Francisco's largest department store, I witnessed a novel display of Parisian styles which were breathlessly followed by the women who filled the darkened room. The picture showed the entrance to a Paris racetrack, the arrival of motor parties, and splendidly equipped vehicles of every kind. The grand dames, the demi monde, the hoi polloi were all trailing their skirts over the sweeping lawn, or watching the races from the grandstand. The gowns and hats were chic and bewilderingly beautiful. I heard one woman exclaim, as she hurriedly departed: "I am going to run over to the art department for a few minutes, and then I'm coming back to see the pictures again, after the intermission. They're great. I want to study the gowns more carefully, for one can scarcely grasp the details in one sitting. I'm looking for pointers, and I saw half a dozen gowns that were dreams."

There are many subjects of this kind that have a world-wide interest, and that is the value of the moving pictures—they speak no individual tongue, but a universal language, and can be appreciated as much in Rio Janeiro, Cairo or Pekin, as they are in Berlin, Paris or New York.

America and England exchange films on a large scale, while Italy, France and Germany have especially enjoyed those dealing with our beauty spots, notable people and the Wild West life or Indian pictures. Germany also welcomes many of our humorous films, for they seem to be singularly lacking in creating comic pictures. Of course, all our light, fluffy material is not suited to them, for conditions and customs are so different that in many cases they are unable to understand or appreciate our humor.

Consul General Robert P. Skinner tells of a very amusing American picture recently exhibited in Hamburg, which failed to draw forth even a smile. The subject dealt with was the typical American noon-day slice of pie, but nobody knew what pie was, nobody knew the American habit, very few understood the various signs exhibited in the picture, all in English, and the humor of a chase across the city for a piece of fresh pie, failed to touch anyone.

Much has been written about the mechanical side of the picture production: how the camera takes the little postage stamp pictures at the rate of 16 to the second; how the films are developed, the scenes fastened together and finally made up into a 1,000-foot reel, which will take about 20 minutes to be shown; how the different scenes are taken at different times and different places, and welded together into a complete whole; how the end of each topic is manifested not by the dropping of a curtain, but by the flashing of a printed announcement of the new scene upon the screen.

In addition to the taking of a series of pictures, showing the extent and importance of California's viticultural industry, I had a good chance to study the care necessary to achieve good results Everything must be worked out in advance, so that there is absolutely no possibility of anything going wrong We studied the vital features of our industry, mapped out a sort of scenario, and submitted it to the photographer, who told us what was practical and what was not. His selection of scenes suggested an entire blue print, of the superfluous material of a manuscript. The photographer also gave us the tempo, so to speak, for in the moving picture scenes, it is often necessary to condense in a minute what it ordinarily takes five minutes to perform.

Industrial pictures are easy enough to get suitable backgrounds and light effects, but it is often difficult to get laborers, who do not realize the workings of a moving picture camera, to be merely themselves and act naturally. They

usually work a little and then stop and await instructions. If you shout at them to keep going they often act as if they had been struck with a bullet, and begin to work furiously. One stupid person will often spoil the whole excellent effect achieved by a dozen intelligent employees who know what is expected of them.

We were very anxious to get some pictures at Asti, showing the Italians picking grapes, but we happened to arrive there when they were scattered in small numbers throughout the large vineyard, and it was necessary, therefore, to be content with Japanese, who were working near at hand. It was explained to the Jap foreman that at a given signal the pickers were to carry their boxes to the end of each row of vines and pile them one on top of another. The foreman, who had spent many a leisure hour in nickelodeons, was intuitive and quick, and grasped the idea in a moment. All the men and women seemed delighted to have pictures taken and after stationing each one in his proper place so as to be within range of the camera he announced that we could proceed.

The machine was properly adjusted and focused, and when the signal was given the Japanese went about their picking, working hurriedly, but acting naturally, as if no pictures were being taken. They were asked not to look at the machine, and they followed their instructions to the letter.

Down in Fresno county, at the Wahtoke vineyard, it was planned to snap a number of Chinese laborers, as they looked very picturesque with their large, flat, sun hats and their peculiar gourd water bottles slung over their shoulders. The foreman refused absolutely to help. "My boys get paid by the box; they no want waste time taking pictures," he remarked, and as his decision was final, there was no use parleying with him longer. A close-range view was needed to show how heavily the vines bear, the dexterity of the pickers' hands and the peculiar little cutter used in separating the bunches from the vines.

"All right," the foreman was told, "we won't bother you about the other boys, but will you let us take a picture of yourself picking?"

The Chinaman agreed. He cut away the leaves, exposing to view the full bunches of grapes and knelt in position ready to pick as soon as the signal was given.

When he was told to "pick like h——l" he worked as if his life depended upon it, and the grapes fell into the basket with such rapidity that it was soon filled to the brim. One of the operators bemoaned the fact that the Chinaman's sun hat covered his face, and suggested that he be asked to push it back. But the Chinaman intended that the picture should be natural and showed his good judgment by remarking: "You heap big fool. No can pick grapes quick and look at you. I no want to cut my fingers off. This knife plenty sharp."

There are often little incidents that occur in the taking of pictures that are purely accidental, but help out the atmosphere wonderfully. Following the picking we photographed the hauling and showed two sturdy men lifting

PATHE STOCK COMPANY—OPERATING AT LOS ANGELES, CALIFORNIA.

Left to right back row: Willis, House, Snow, Hart Hoxie, 'Curly," Davis, Pockets: Second Row: Peters, Joseph De Grasse, Characters, Irvin Hay, Characters, Frank Biggy, Ridgay, K. Breed. Third Row: Red Wing, Indian leads, Virginia Chester, Ingenue, Bessie Eyton, leads, Miss Austin; Front row: Chas. K. French, character leads, assistant manager. James Young Deer, manager and producer.

the boxes from the ground upon the wagon which was to carry the grapes to the winery. With the regularity of machines they grasped the boxes, gave them a good swing and landed them on the wagon without the least apparent effort. The driver in turn piled them on top of one another so as to get as many boxes on the wagon as possible. As he lifted one of these boxes, the bottom gave way and there was a perfect shower of white berries, which clung to the wagon and dropped over the side on the ground. This little accident proved very effective when reproduced on the screen, for it gave the eye something to consider besides the boxes, which followed one another in rapid succession.

In photographing a large cooperage plant at Fresno an amusing bit of side business was also unconsciously introduced. It was arranged to take a panoramic view of the immense yard showing about 5,000 barrels. In the foreground, the various departments were to be represented by workmen so that the spectator might get a good idea of the different stages in the manufacture of a barrel from the time it is a bunch of staves until it comes out a finished barrel. As the camera swung around from the warehouse across the railroad tracks to the manufacturing plant, it was planned that several heads of the department should come into the picture, instruct the various employees, point to novel features and wind up in front of the steaming plant and engage in conversation.

Inasmuch as they were not familiar with the working of the machine, they walked too rapidly. The operator did not notice this until two-thirds of the amount of film allotted to the subject was exhausted. Then he called to one of the men to get into the picture. It so happened that he was at the farthest end of the yard with about 200 barrels between him and the other men who had arrived at the steaming plant. Quick as a flash, the unanxious foreman jumped on the nearest barrel and hastened to reach the others. But the barrels were wobbly and his progress reminded one of Eliza crossing the ice in "Uncle Tom's Cabin." Presently as he neared his goal he lost his balance, and after a struggle to save himself, went down and out of sight between two barrels. The expression on his face and the look he let loose as he gathered himself together and brushed off his clothes, as well as the mirth of his amused friends, who roared with laughter, are plainly discernible in the picture. This accident invariably gets a laugh when it is shown, for somehow people are always amused when a person slips awkwardly, even if the resultant fall ends serious-ly.

A pathetic incident, on the other hand, was the photographing of the plant wizard, Luther Burbank, and his aged mother, Mrs. Olive Burbank, who only the other day died at Santa Rosa at the age of 98 years. In order to attract attention to Santa Rosa it was arranged to have a series of moving pictures taken of the famous botanist, who kindly agreed to walk about his garden pointing out the unusual flowers and trees that grew there. Incidentally it was planned to have his aged mother, assisted by her faithful nurse, Miss Swanson, come out into the garden, seat herself in a rocker and admire a bouquet of flowers created by her gifted son. The kindly old lady was very gracious about posing for the photographers and entered into the spirit of the thing with great enthusiasm. She followed the instructions carefully and upon being seated took the flowers from the nurse, handled them fondly, breathed in their fragrance and then, looking straight into the camera, smiled sweetly. The little scene ended when she placed the flowers on her lap and engaged in conversation with her nurse.

Mrs. Burbank expressed a keen desire to see the pictures, but unfortunately her strength failed rapidly after they were taken and she was unable to have her wish gratified.

Industrial views of this kind are considered the best kind of advertising, for it enables prospective colonists in the Eastern cities to see exactly what the Pacific Slope has to offer. Of course, the camera can be made to lie and the pictures can be faked to a certain extent, but the general truths and facts are all there. A San Franciscan, who recently visited the enterprising little town of Ashland, Oregon, had a rather amusing experience in this connection. When he alighted from the train, he found the depot deserted and as he walked to his hotel, he was surprised to find everything quiet and lifeless. "However," he said, "when I turned into the main business street, I saw a strange spectacle. The street was deserted just as the residence streets had been, except for a stretch of two blocks. The part of the street comprised in those two blocks would make our busiest street look lonesome. Autos, carriages, farm wagons, delivery wagons, horsemen, perambulators and wheelbarrows made two congested lines of traffic in the street. Half the packed thoroughfare was moving in one direction; the other half was headed the opposite way. The sidewalks were crowded. People scooted into and out of stores; merchants bowed at their doorways, even babies and dogs caught the enthusiasm and added to the general activity. Children, enough to fill a schoolhouse, were hurrying along the sidewalks of those two blocks. Then I bumped into a fellow I knew.

"Why, what in the name of all that's funny is happening in this town?" I yelled. "What's the whole country trying to do a footrace on that two blocks of street for?"

"Why, the good people are simply doing their patriotic duty," replied my friend. "The Chamber of Commerce is having a moving picture of the main business street made to be used in showing the world what sort of a town we have here, and every man, woman, child, dog and cat that calls this place home is doing his best to help the picture."

Good industrial films are welcomed at conventions, fairs and public meetings, for they add interest and variety to any program. But if advertisers or Chambers of Commerce desire to have their pictures run over a definite circuit of nickelodeons, they must pay for them according to the manner in which they are treated. Five hundred feet are usually used. The company that handles the California district gives one hundred feet of film to you gratis and the other four hundred feet are photographed at the rate of $1.25 per foot. It takes about ten minutes to project the pictures, for which you must pay at the following rate: Story film, in which your industry or business is casually introduced in a story, which has a distinct plot, $25 per month; industrial film, treated broadly and devoted entirely to the workings of a large manufacturing plant, or the life and resources of a particular section or community, $50 per month; pure advertising film, where you come out boldly and make your announcement so plain that all who run may read, $75 per month. The minimum contract is usually for six months and during that period, the pictures are shown for from three to seven days in every city and town in California.

There are similar circuits throughout the East and I am firmly convinced that before long, a large advertiser will be able to have his goods brought before the American people through moving pictures more thoroughly and in a shorter time than through any other medium.

A NEW FILM EXCHANGE IN PHILADELPHIA.

The Exhibitors Film Service Company is the name of a new independent film exchange in Philadelphia. J. E. Moyer is general manager. Mr. Moyer is well known among the trade, having for a umber of years been connected with the Lubin Film Service. The Exhibitors Film Service Company was opened the 6th of March, and is centrally located a few doors from Market Street, occupying a suit of commodious and spacious offices at 23 North Ninth Street.

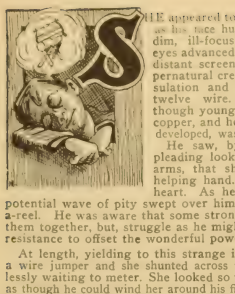
In an interview with a representative of the Moving Picture World Mr. Moyer emphasized the intentions of his firm to spare no expense and to use every effort in making the Exhibitors Film Service Company the model and up-to-date film exchange of Philadelphia. "We are buying the output of the Sales Company," said Mr. Moyer, "and we can satisfy any demand, even the most pretentious, in a first-run film service. Exhibitors should appreciate the fact that we haven't an old reel in the house, and all our stock is brand new. Furthermore, we shall take special pains to keep our films in the most perfect condition. Our examining department is a feature. Every inch of film is thoroughly inspected and put in first-class condition before being shipped out to our customers, which means time and money saved for the man that runs a show. We have also a triplicate checking system, and none of our customers will have to suffer with repeaters, as we furnish a typewritten list of his daily programme for him to file, so as at all times to have a record of his past exhibitions. There are many other features we have incorporated to operate this exchange on modern business principles, and," concluded Mr. Moyer, "we are here to do business, and mean to get it."

The Moving Picture World congratulates Mr. Moyer on his manly enterprise and the very high standard of business policy outlined on the programme of the Exhibitors Film Service Company.

We wish to call the exhibitors' attention to the advertisement of the Atlas Supply Company of Manayunk, Philadelphia. A sanitary theater will be appreciated by the patrons and the price quoted on these accessories is so low that the expense is only a trifle. The Atlas Supply Company will furnish either the perfumed or the odorless disinfectant to suit each individual taste. We might suggest to try a sample of each to ascertain which form will be the more agreeable or better adapted.

The Operator's Dream

By H. F. Hoffman.



SHE appeared to him as a purple ghost, as his face hung out of the coop. A dim, ill-focused image with filmy eyes advanced from the depths of the distant screen. A woe-begone, supernatural creature without much insulation and as slim as a number twelve wire. Haggard she was, though young, with hair of stranded copper, and her body, though underdeveloped, was sadly over-exposed.

He saw, by the sadness of her pleading look, and her outstretched arms, that she was begging for a helping hand. He had a solt-cored heart. As he gazed at her a high, potential wave of pity swept over him, and his brain was all a-reel. He was aware that some strong magnet was drawing them together, but, struggle as he might, he did not have the resistance to offset the wonderful power.

At length, yielding to this strange influence, he threw her a wire jumper and she shunted across to where he stood aimlessly waiting to meter. She looked so wan and thin it seemed as though he could wind her around his finger, and then again re-wind. But her pretty smile was the magic that changed her from a shadow to a ray of sunshine. He at once became gallant in his manner. Bowing low, he brushed the flies off the fly-wheel and bade her be seated upon it.

Then he thought to himself: "Perhaps the Fates have sent her to me. Has it come my time to take-up the single man's burden, or shall I shutter out of my heart? Her voltage is low, but she does not seem to be grounded in the ways of the world. I know I can help her. I would like to developer and put her on my circuit," so he began to plier with questions. "Tell me, wan maid, who are you and whence have you come?" She smiled as he gazed, and spoke to him with a sweet metric voice: "I am the ghost of a Nickelodeon that died from a short circuit in the bank-roll, but now I have come to you and I am at your service."

"Ah!" said he. "'Tis well, fair maid, and I'll protect you; come, will you trust in me?" For answer she nestled into his arms and lifted her pleased face to his, as he left a positive print of a kiss upon her facial aperture.

"Lead and I will follow," said she, "even to the end of the line."

"But wait," said he, "you are weak. You need a tonic. I will go and fetch you a toning solution, after which we will go and eat, drink and be merry, for to-morrow we may dye."

Our hero made his exit, and in an hour he returned with a normal load and a bottle of Eastman's emulsion. She drank this to give her strength, while he stood by, gallantly waiting to conductor to the feed wire.

They were a happy pair as they sauntered forth from the gloomy auditorium. Together they followed the street main to the Main Street. As they walked along 110 Volts went by on 60 cycles, riding tandem, on their way to an outing. "Those are friends of mine," he explained. "Some time I'll introduce you; I'm sure you will—oh, my, what's the matter? Are you ill?" he cried in alarm, for she was getting very limp. "No, I'm not ill," she smiled, "only a little faint, that's all." "Are you hungry, dear?" he asked. "Well, not exactly," she replied, "but I'm dying for something to eat." "Very well," he answered, "here we are now; this is the place." They turned into a fashionable rathskeller known as Noah's Arc.

With the taste of food the poor creature appeared to take on a new life. It gratified him to be the one to rescue her from a death by starvation. He watched her in silence as they ate, and he noticed that she grew more beautiful with every mouthful. They enjoyed a delightful meal of comedy cutlets, non-inflammable celluloid eggs, kosher scenarios with soubrette sauce, pate-de-foyer-grass, scrambeled plots with fixing salts, friccasseed fol-de-rol, planked slapsticks, fire-proof croquettes and scalloped films. The dish of the day was censored frog's legs en drape, served on Agfa dry plates. For desert they had leading-lady-fingers, served with first-run peaches and dynamo juice en tasse.

The service fluctuated, but the food touched the spot. She was beginning to expand and she no longer looked to be the emaciated creature she had been. He noticed the close connection she was making with the Swiss cheese with sprocket holes. The amount of stewed current she consumed caused him to vibrate, and he admitted to himself that she was no economizer, although he was willing to take a chance. She had eaten more than her carrying capacity and was so swelled up that they had to give her some mica wafers to condenser. But there was a great change for the better. One who had known her an hour before would never have recognized her.

"Now," he exclaimed in admiration, "you look like a new creature, but you need some better clothes." She was changed, indeed, and now, instead of the ghost-like figure that she once had been, she had become a radiant beauty. She really did need clothes, for she had come to him, as said before, without much insulation.

"Dearest," he ventured, quite timidly, "pray accept this trifling token of my esteem. It will gladden my heart if you will take this money from me and buy yourself a costume befitting your great beauty. It will please me, and I know it will——" He hesitated, for she gave him a look of scorn that would have withered an obelisk. He had made the mistake of his life. She wasn't that kind of a girl.

110 VOLTS WENT BY ON 60 CYCLES, RIDING TANDEM

"I am sorry I came in contact with you," she cried, suddenly, with contempt. "How dare you offer me your filthy money? I may need clothes, but I don't need them so badly that I have to accept gifts of money from men, although you may loan me some if you like." She would accept nothing from him as a gift. He even reversed the Bible in her favor by pointing out that it is more blessed to receive than to give. She remained true to her early teaching, so he lens her a thousand dollars to transformer into a lady.

"Oh, thank you, kind sir," she said, "how good you are!"

"Tut, tut," he replies, "a mere bagatelle."

"Now," she smiled, "you stay here and read your Upper Magazine while I go shopping. Since you insist upon my having better clothes I will do the best I can with the small sum you have loaned me. Don't you go 'till I come," she said, and departing, allowed him to kiss her facial receptacle once more. Ah, that kiss; that fatal kiss! Ooey such a kiss, for it made him her slave!

After a wait that seemed like ages to him, she returned, a resplendent and wonderful creature. She had changed from a ghost to an angel. Bedecked in her new finery she was more divine than when he saw her last. As he gazed at her he realized that his heart was lost. He was in love.

"Darling, I love you," he cried, falling upon his knees. "Say that you'll be mine and I will go at once and buy a little ohm out in Ampere, N. J. There we can live happily ever after. If you will be the light of my life I will be your power-house, and I promise to keep you always lit-up."

She did not seem to hear him. Instead, she stood admiring her reflection in a mirror, and he was out of her thoughts. She was attired in a yellow pine dress with asbestos trimmings, lined throughout with sheet iron and padded with hot air. It was a pretty design, with non-adjustable buttons arranged in series, and neatly stuck on with

film cement. She had bought herself some switches to match her stranded copper hair, that hung in pretty inducing coils about her shoulders. From her neck hung an incandescent necklace, tucked into an electric belt, the whole effect being topped off with a multiple hat and rubber gloves.

"You look so pretty," he exclaimed, with pride. "Let me kiss you again on the face plate." She looked at him coldly through her finder, but made no reply. She sat cam and fanned herself with a gently oscillating fan, as though she had never met him.

"What means this coldness, fair one? I love you madly," he breathed, looking earnestly into her large push-button eyes, but all he got was a stony stare. "I was hoping you would be my wife," he faltered, throwing himself in despair at her feet. "Give me some hope, I beg of you, dearest one! Will you marry me?"

"You have asked a positive question," she answered, "to which I must make a negative reply."

Watt had he done to extinguisher love? He was froze by her North polarity and he did not understand.

"You will not even kiss me," he lamented, "after all I have done for you? Do you consider that a fair exchange?"

"No," said she, "a fair exchange is one where they do not soak you first-run price for second-hand junk."

"Have a care, woman! Do not trifle with my feelings! Remember, that you were not such a Tungsten when I first met you."

"You need not insult me sir, even if that is true. I wouldn't marry you because you are nothing but a crank."

"Then why have you ground me like this? You have allowed me to love you forty horse-power, and after getting what you wanted, you return it with this four-candle-power efficiency. Woman, you have deceived me!"

"You wrong me. I have not deceived you, and now that you have accused me, I will tell the truth. I loved you up 'till the moment I left to buy the clothes. I had barely left Noah's Arc when I realized that I was being followed. I was being followed by a MAN—a man who had always had a strange electrical power over me. He came up and spoke to me and in that instant I realized that I had always loved him. I am sorry, for you have been so good, but I can be only neutral to you now. Even the pretty things I am wearing I bought to please him. He went with me and made me buy the outfit I have on."

"Aha!" screamed the dupe. "I see it all clearly now. You have a false alternating system. You have been alternating between that man and me! By your own words you have told me who you love. You are in love with Peeko, the fire inspector! Now I know why he has been hanging around. He selected your clothes, did he? It is for his eyes that my good coin has gone to buy you these pretty things you have on? Well, mark my word, false woman, you will suffer! Now that you are his slave you will not see him much. He will come around to see you only about once a year, and then he will look you over with contempt. He will walk away without a word of praise, while you weep bitter tears. Nay, he will even find fault with you and tell you your pine dress, asbestos trimmings and multiple hat are out of date. What say you to that, vain creature?"

She replied with a hiss, like the sputter of a carbon. Shocked into a high-tension, his brain was filled with shooting star-wheels and his eyes began to flicker. He was going mad. Unable to hear her taunting hiss he seized her, crying, "Curses on you. I will have my revenge! You must die! You shall not leave this place alive!" He dragged her back to the operating room, threw her upon the switchboard and prepared to cut-out her lights. He stood poised with murderous knife raised aloft, ready to make the fatal plunge. Just then somebody pulled the main switch and he felt himself falling—falling—in darkness. Downward—downward—he knew not where, until he struck upon a corrugated wooden floor. At the same time he heard a husky, satanic voice calling out: "All out—car ahead!"

LOS ANGELES NOTES.

By Richard V. Spencer.

(Pacific Coast Correspondent of The World.)

Selig.—Mr. Boggs (director), Mr. Bosworth, and several members of the company have gone to the Yosemite Valley to take a series of pictures. They expect to return in about a week. Last year the company spent several months in the same vicinity, getting what was afterward declared to be, the finest pictures of American scenery ever taken in connection with dramatic work.

Selig Gets Fire Pictures.—Los Angeles was recently visited by a disastrous $250,000 fire. The fire broke out at 8 o'clock in the morning in the Byrne Building, Third and Broadway, in the heart of the business district. The fire was a three alarm one calling out the entire available city fire fighting equipment, there being eighteen engines at work at the worst stage of the fire. The Selig Company were notified early and were soon on the scene with a camera and several members of the company. Excellent views were secured of the arrival of the apparatus, pictures of the big crowds before the police succeeded in forming fire lines, firemen at work, etc. During the progress of the fire, Miss Hart a member of the Selig company mounted to the third story of the burning building and was "rescued" by another member of the company in a dramatic manner. A fitting story will probably be written around the fire scenes, or on the other hand, the scenes may prove one of a series that the Selig company have made arrangements with the city officials to take of the city fire department in drill and action. Whichever way is chosen, the film should be of interest to firemen all over the country.

Essanay.—The Essanay company are putting on several Indian plays. Several of the Banning Reservation Indians have been summoned to the Essanay studio near Redlands to take part in the pictures.

Mr. Gilbert Anderson, producer of the Essanay Western Company at present working near Redlands, motored down to Los Angeles recently and visited the Selig, Pathe, Biograph, Kalem studios, reviving old friendships and making new ones.

Bison.—Mrs. Bertha Blancett, member of the Bison company, and champion woman broncho buster of the world, added new laurels to her enviable record at the recent broncho busting exhibition held here. Side-winding, vanishing, plunging broncos, ridden with grace and skill by Jim Jeffries," the bucking bull, was led out and there were many laughable attempts to ride him. A prize of a hundred dollars offered to any outside rider who had the nerve to try to ride the club's prize bucking broncho "Cyclone," hero of a hundred bucking battles, went unclaimed. Pony Express races, cowboy quadrilles, trick horse drills, cow girl races, and numerous other interesting events were held. The most interesting events were taken by the Bison company in motion pictures.

California.—Mr. Duhem, director, has returned from San Diego without his war pictures. Mr. Duhem reports that by the time he reached the boundary the headquarters of the Comic Opera Revolution had shifted some sixty miles and fifty miles to the southward, and with automobiles at fifty dollars per day, and none to be had, he was forced to give up the case and return to civilization.

Among Los Angeles Exhibitors.

Clune's Pasadena Theater.—Mr. W. H. Clune's Pasadena theater will open March 1st, instead of February 15th as had been planned. The delay is due to the slow installation of the heating system. The theater when completed will be the third in a chain of first class houses that Mr. Clune is erecting throughout Southern California.

Another New Theater.—The Architectural Engraving Company have prepared plans for a one-story and mezzanine picture theater building, 41x80 feet, to be built at South Park Avenue and Forty-fifth street for J. L. Hill of Monrovia. The building will have cement floor, pressed brick front, composition roof, galvanized iron cornice, ornamental plaster decorations, etc.

Exterior of Selig Polyscope Company's Studio at Edendale, Los Angeles, Cal.

Startling Statistics.—A local theatrical statistician with a penchant for figures has figured out that 22,000,000 paid admissions are received at Los Angeles theaters annually. Los Angeles has a permanent population at this writing of approximately 350,000 and added to this in the winter are some 150,000 tourists. Added to this are 150,000 in suburban towns and cities within a radius of thirty miles. A big percentage of these people, it must be remembered, are of the wealthy and well-to-do middle classes who are the best patrons of the drama in any city. There are ninety-five moving picture houses in the city. These vary from a "hole in the wall" to the modern picture palace, such as the Clune Broadway, or the Hyman. Of the ninety-five, sixty-five are suburban and the other thirty in the business districts. Vaudeville and the legitimate report packed houses and investigation verifies their claims. Many of the downtown picture theaters are packed to the doors every night, rain or shine. Among the stock houses, three, four, five, eight and even ten week runs are given to worthy plays. Last year, Broadhurst's, "The Dollar Mark" ran for ten weeks to packed houses. Lee Arthur's new play, "The Fox", has just completed a five weeks' run in Burbank stock. "The Campus," a musical comedy local premiere, is now in the middle of its eighth week and is still running strong. If Philadelphia, Boston, or Pittsburgh gives a stock combination of three weeks it is a miracle in the dramatic world. "Why?" Mr. Othenian Stevens, Dramatic Critic on the staff of the Los Angeles Examiner, gives the following reasons:

"First: Los Angeles is a pleasure loving city, in that it loves pleasure of the right type. The citizens are an out-of-doors people. There are summer days when hundreds of thousands are at the beaches. Also because the weather permits theaters to keep open the year round.

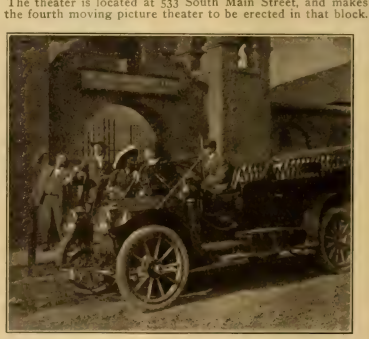
Secondly: Because the theaters are clean and respectable, and because the major portion of Los Angeles' population consists of well educated, refined people.

Thirdly: And by some considered the most important reason of all, because Los Angeles through its clean form of entertainment has wiped out the "Hoodoo" of city disgrace without knowing it. When Los Angeles was carefully combed a few years ago, the submerged tenth eradicated, and the noisy wine halls forced out of commission, people, who had frequented such places, turned to some other form of entertainment. They wanted to go somewhere to spend the evening. It was not long until they found pleasure in visiting the theaters. The result was that hundreds of young men and women, who had found enjoyment in visiting wine halls, found greater enjoyment in theaters, a form of entertainment kept clean by the city authorities. But whatever the cause, Los Angeles is enjoyinig the greatest theatrical prosperity of its history, and ranks first in the world in proportion to its size in patronizing clean forms of entertainment. Nearly every week sees a new theater permit taken out, and in spite of it the public cannot get enough amusement. To quote an incident. Last year the Fred Thomson Scenic Railway Co. built a roller coaster at Venice, a local seaside resort. The structure represented an investment of $45,000. In the remarkably short time of THREE WEEKS, the investment paid for itself and how many times it has paid for itself since, nobody but the managers know. Suffice it to say that four more similar enterprises are under way for the coming season.

W. H. Clune is manufacturing his own flashers for his electric signs on his various houses. The sign that he now has building by his own men for his Pasadena house will contain double flashers and is being manufactured in a private workroom in the rear of the Clune exchange. Mr. Clune's electricians are said to be the only electricians west of Chicago that are capable of doing this kind of work.

Something Big Coming?—Mr. Clune has lately been in consultation with Oliver Morosco and John Cort, coast theatrical men of international note. If these men decide to enter the moving picture field, money will flow like water in the race for exhibiting supremacy. Mr. Clune and Mr. Hyman are both spending hundreds of thousands of dollars trying to outdo each other in erecting picture palaces.

Woodsley.—The theater being erected for Mr. Woodsley, formerly proprietor of the Optic, is rapidly approaching completion. The house will be first class in every particular. The theater is located at 533 South Main Street, and makes the fourth moving picture theater to be erected in that block.



Entrance to Selig Studio, Los Angeles.

Scene from a picture soon to be released, entitled: "United by Moving Pictures." Left to right: George Hernandez, Robert Leonard, Eugenie Besserer, Hobart Bosworth.

BOSTON.

Manager F. H. Deering, of the new Back Bay Theater, Dartmouth Street, corner of Columbus Avenue, states that his house is doing extremely well since its reopening. The house is drawing a considerable number of ladies and children, especially at the afternoon performance. The house is in better condition now than when it was closed some months ago, as many needed alterations have been made.

Local moving picture theaters all reported the very best of business on Washington's Birthday. The Beacon and Old South Theaters advanced admission rates from ten to twenty cents, with a corresponding increase in the length of the performance.

The Back Bay, Bowdoin Square and Scenic Temple all ran continuous performances on the twenty-third.

Local licensed exhibitors remarked the fact that their releases showed no picture especially adapted for the holiday, while their independent competitors were featuring the Thanhouser picture, "For Washington," to the limit.

The Bowdoin Square Theater will show the Buffalo Jones picture on Monday, March 6. At present none of the local Boston houses have exhibited this film.

The Tremont Temple has become a regular mecca for lecturers, professors and others who deliver special lectures on foreign countries accompanied by motion pictures. Practically every day some lecturer comes along with a travel talk aided by "beautiful illustrated slides and fascinating moving pictures." As these engagements are often lengthened owing to good local reports, the public evidently is acquiring a taste for this special moving picture work. And the admission prices usually range from ten to fifty cents.

"Silver Satin Screens" and "Light House Pictures" are being featured in the lobbies of some of the local houses. However, the nearest that these houses come to showing mirror scenes, etc., is a coat of aluminum paint on the screens.

Several exhibitors, both of licensed and of independent films, were seen about town with serious faces. The cause for this unusual fact seemed to be due to the advertisement in The World of February 25, in which the National Film Manufacturing and Leasing Company announced their incorporation. "As one New England exhibitor stated: "It looks like a third party—ah—hum!" Exhibitors with grievances, either real or fancied, with their present film service (of which there are many, it seems) are now awaiting with some eagerness more complete details of this company. Local exchanges looked wise, but said nothing, when asked what they might know of the matter. In consequence, The World will be opened with unusual interest by certain exhibitors on Monday mornings. HENRY.

NEW ENGLAND NOTES.

On Thursday, February 23, a meeting of the directors of the Worcester Amusement Company was held, at which a reorganization of this corporation was effected. Edward W. Lynch, president of the company, will resign from his office, and will also tender to the remaining directors his shares in the corporation which was a controlling interest. In return for the stock, Mr. Lynch is to receive three theaters devoted to moving pictures and vaudeville, which have been operated by the company. Walter M. Leslie, of New York, is both vice-president and general manager for the Worcester (Mass.) Corporation, which is a large operator of theaters of all descriptions.

In a recent issue of The Moving Picture World the World's New England representative wrote of a moving picture and vaudeville house erected in Brighton, Mass., which was unable to procure a license, owing to considerable local opposition by the church. Alderman William H. Woods, who was principally interested in this house, went before the Committee on Mercantile Affairs in Boston on February 24. Mr. Woods charged that licenses for moving picture theaters in the Brighton district of Boston were used as rewards for political service. Alderman Woods also argued for a bill permitting appeals to the district police from the decision of the Mayor in the matter of such licenses. Mr. Woods also declared that he cared nothing so far as he is personally concerned, knowing that the present Mayor of Boston would never give him a license, but that he asked for the legislation as a matter of fair play to a widow who has invested a large portion of her money in this house, and is not permitted a license. Mr. Arthur L. Spring, for the City of Boston, opposed the bill as a matter of policy; he stated that no man can administer the affairs of so large a city as Boston without hurting the feelings of some people, and that, as regards the bill spoken of by Alderman Woods, it was just as well to allow present conditions to continue. The World's New England representative has positive knowledge that the chief reason for the refusal of the license by Mayor John H. Fitzgerald was due to the insistent efforts of certain Brightin clergymen against it, rather than from any political reasons. This matter was carried to the Mayor's office some months ago by both the clergy and the promoters of the Brighton moving picture theater. Although an executive may personally have no objections to a theatrical license being allowed, yet, as an executive, he cannot act adverse to the clergy, who are politically important, as they often can influence their parish to vote for the candidate favorably viewed by them.

Messrs. Cooney & Wallson, of Pittsfield, Mass., have completed their plans for the erection of a picture and vaudeville theater to be erected in that city, and expect to start operations by early spring.

George W. Graham, the new manager of the Palace Theater, Fall River, Mass., was the first to introduce daylight pictures in Fall River. The innovation has been successful, according to reports.

The Sheedy-Donovan Theater Company has been incorporated to own and lease theaters, and to engage in a general amusement business, with a capital of $5,000. M. R. Sheedy, A. L. Smith and J. H. Donovan, of Woonsocket, R. I., were the incorporators. Mr. M. R. Sheedy, or "Mike" Sheedy, as he is generally known, is one of the most active New England theatrical men engaged in operating moving picture and vaudeville houses. "Mike" Sheedy operates several "pop" vaudeville and picture houses, and is also identified with vaudeville booking agencies. Sheedy's Brockton theater is one of his best known houses.

Providence, R. I., in its present legislative sitting, has introduced a bill, which, if enacted as a law, will forbid the proprietor of any theater not on the ground floor, whose seating capacity exceeds 400, to permit a greater number of persons than that for which there is seating capacity to enter the theater. The bill has been referred to the Committee on Special Legislation for consideration.

The new Lawrence theater, Lawrence, Mass., was burned on February 18, with a loss of about $8,000. This house has been playing pictures and vaudeville, but on February 16 changed its policy to a stock company. The change evidently was the "hoodoo" over the house, as it burned two days later. The cause of the fire has not been ascertained.

The Colonial Theater, Lowell, Mass., will open Monday, March 6, playing moving pictures and vaudeville.

Plymouth, Mass., has a new theater devoted to licensed pictures and illustrated songs. The theater is using three reels of new pictures and two commercial reels.

Edward Morrill, general manager of the Bradley Theater, Putnam, Conn., presented the proceeds of his performances of moving pictures and vaudeville on February 23 to the Firemen's Association of that city.

After some minor delays the new Scenic Temple, Pawtucket, R. I., was opened to the public February 18. Mr. William Bradstreet, who operates a score of moving picture theaters throughout New England, is backing this house. The Scenic opened to packed houses with five reels of licensed pictures, a six-piece orchestra, and four acts of vaudeville. The house is large and first-class in every way, and should be a winner. HENRY.

IN THE MISSISSIPPI VALLEY.

The William Foster estate has sold the Grand Opera House, Des Moines, Ia., to Elbert Getchell, owner of the Princess and two other theaters, for $100,000.

A. G. Miller, of Girard, who operates a moving picture show in the opera house in that city, has purchased an interest in the amusement company of Gardner & Leonard, which operates a number of photoplay theaters.

G. H. Miller, former proprietor of the Crystal, Tuscola, Ill., has leased the Gebhart block, Decatur, Ill., and will open a moving picture and vaudeville show. The room is being remodeled at an expense of $1,200, and when finished will seat 450 persons.

Walter Davidson, of Havana, Ill., formerly singer at the Savoy, Springfield, is now with the Star Photoplay Theater, Lincoln, Ill.

Edwin Alpin and Robert Nichols have dissolved partnership at Farmington, Ill. Nichols retaining the Nichols, and Alpin opening a new picture show in the Grand Opera House.

Alterations are being made in the Town Hall, Camargo, Ill., including the installation of a stage, which will make it available for show purposes.

E. F. Newcomb has purchased the Burwell Opera House at Gibson City, Ill., for $8,000.

Herbert J. Lamb, of Jerseyville, Ill., has purchased a moving picture theater at Roodhouse, Ill.

The North Shore Theater Company, Chicago, has been incorporated with a capital stock of $7,000, to do a general theatrical and amusement business. Incorporators—Charles A. Selleck, Fred D. Silber and F. O. Havens.

The York Theaters Company, of Chicago, has been incorporated with a capital stock of $2,500, to do a general theatrical and amusement business. Incorporators—William J. Strange, George Henry, Mark

H. H. Tuggle, who was manager of the Colonial Theater at Springfield for a short time preceding its closing, has gone to Rock Island, Ill., where he will manage the Colonial. Mrs. Tuggle accompanies him as musician. Mrs. Tuggle is a graduate of the Wesleyan College of Music and is a capable pianist.

"The Midland Electric Theater wishes to secure a good vaudeville troupe of prank players and singers," says an advertisement from Midland, Tex. Certain trap-drummers under our observation are recommended as masters of the pranckings.

T. C. German, of Springfield, Ill., owner of several small town shows, was forced to suspend his work of exhibition at Athens because of an epidemic of scarlet fever. German is now operating several nights each week at Riverton, Delavan, and has announced that he will open at Greenview.

A balcony for singers and electrical chiming bells operated from a keyboard are features of the remodeled Liberty Theater at Peoria, Ill.

Moving picture shows at Dunlap, Ill., it is announced, will be suspended while a revival at the Methodist Church is in progress.

The Family Theater, Macomb, Ill., will raise the side walls and roof to allow the addition of a large balcony.

John Vance, of Quincy, Ill., has purchased the Orpheum, a picture show, at 616 Hampshire Street, Quincy, Ill., of W. O. McMahan, and having secured a five-year lease on the Urban Building, will remodel the entire structure.

The Vaudette, Springfield, Ill., has running water in a sanitary looking outfit conveniently near the entrance. This place has a tendency to run its fans every now and then, even if it is winter—something that is much appreciated by many of the patrons. There was an improvement in the class of songs sung here at the last visit of the World representative. The same thing was true of Loper's Lyric, in Springfield. The ballads here were cleaner than some the Capital City has been enduring, and they were as well, if not better received by the audience.

Green walls with red panels and other decorations, and ceiling of tan, are announced as features of the renovation of the Crystal Theater, at Paxton, Ill., in addition to the installation of 275 mahogany opera chairs.

Harold Crosby, formerly of Keokuk, Ia., succeeds Mrs. Archie Powell as singer at the Collonade Theater, Quincy, Ill.

"Do you attend these shows on Wednesday and Saturday nights? Then you know what real life is," is the latest assertion of the New Berlin (Ill.) Tribune, which likes the Wall Street Theater, of that village.

H. Van Gestel has opened a moving picture show in the Tripp Building, Belvidere, Ill.

Ten business men at Fort Dodge, Ia., are said to be behind a movement to build a handsome theater devoted to motion pictures and vaudeville. Option on a site has been secured.

The Columbia Theater, St. Louis, Mo., is now showing films in a lighted theater.

"All union employees" is the plan of Manager Harvey, of the Nasawan, Decatur, Ill., according to his announcement. The public is informed that any song desired will be sung on two days' notice.

The military parade, upon the occasion of President Taft's visit to Springfield, February 11, was the only occasion requiring the attendance of the majority of the visitors, and the photoplay houses reaped the benefit. A tour of the theaters in the afternoon showed most of them lining up the patrons outside.

Cannon and Freeze are giving a picture show Wednesday and Friday nights of each week at Edinburg, Ill.

Winkler's Theater, 1404 Main Street, Fort Worth, Tex., advertised the pictures of Ben Hur simultaneously with the performance of the big spectacle in a theater of that city.

Miss Anna Lannan, of Lincoln, has purchased the half interest of A. Marcucci in the Star Photoplay Theater at Lincoln, Ill. Eiler Jones, who owns the other half, will continue as manager.

The Virginia Amusement Company of Evansville, Ind. has been incorporated with capital stock of $3,000 to conduct theaters. The incorporators are J. Hamburg, Phillip Skora and Phillip Raphael.

Operators in Springfield, Ill. are talking of a union as the city is not organized. A scale of $18 a week will be demanded. In most of the theaters the projection apparently is worth this amount.

The Film Advertising Company of St. Louis has been incorporated with capital stock of $4,500. The incorporators are A. F. Rupenthal, Frank M. White and Fred A. Etroback.

F. K. Kiefner of Terre Haute, Ind. has purchased the Orpheum Theater at Casey, Ill. from George Spencer.

The Casa Blanca Amusement Company of St. Louis has been incorporated with a capital of $100,000. The incorporators are W. H. Richardson, John F. Albers and W. A. Fortner.

It has always impressed me that The Grand, Springfield, Ill. would be a good place to show plaintive pictures exclusively. There is a wonderful whir from the operating room not unlike the wailing of the wind on a cheerless day. This exponent of the Independents, still made at the last visit, a feature of the girl who whistled the chorous of the song. This house apparently would profit very much by appropriate music.

F. H. M

FUNERAL OF ARCHBISHOP RYAN.

Interesting Film By Lubin.

Dr. Ryan, the Roman Catholic Archbishop of Philadelphia, who recently died was extremely popular throughout the world. Had he lived it was thought by many, that he would have received the Cardinal's hat. His funeral gave the opportunity for an extraordinary display of ritual. All Catholic ceremonies are marked by great solemnity. The passing of a Prince of the church affords opportunity for great magnificence of ceremony. To do honor to Dr. Ryan in his obsequies, there was present a wonderful gathering of Catholic dignitaries. There were six Archbishops, led by Cardinal Gibbons of Baltimore, and the Apostolic Delegate, Dr. Falconio, who represents the Pope in the United States. Thirty American Roman Catholic Archbishops and more than 700 priests from various parts of the country also attended. The Cathedral was crowded with laymen of every creed assembled to pay tribute to the memory of a great churchman, a great citizen and a great man. It is estimated that round the four sides of Logan Square, where the Cathedral is situated, 25,000 people waited for hours to witness the passing of the procession.

The film gives a good idea of the appearance of the various grades of the Catholic Hierarchy in their official robes. To quote from a sympathetic newspaper account:

"There were the archbishops, whose flowing purple robes stood out in rich contrast with the deep crimson of the monsignori. In a temporary throne, opposite the vacant draped throne of Archbishop Ryan, sat Archbishop Falconio, dressed in the picturesque, fur-trimmed gray robe of the Franciscans of high rank, attended on either side by Monsignori Kiernan and McCort, as chaplains."

"The last of the distinguished prelates to enter was Cardinal Gibbons, clad in the brilliant red silk robe of his station, preceded by acolytes and followed by trainbearers, and by his two chaplains, Monsignori McDevitt and Sinnott."

"As priests and prelates wound their way, two abreast, out of the main doorway of the edifice and around Logan Square, the face of the dead Archbishop was revealed to thousands through the glass sides of a hearse as it was drawn slowly over them by four black horses. Heads were uncovered as the hearse encircled the square, with the van of the procession keeping pace with it. From the windows and roofs of the houses overlooking the scene hundreds of other persons caught a parting glimpse of the familiar features of the Archbishop whose death had filled all with profound sorrow."

"When the hearse finally returned to the front of the Cathedral the remains of the Archbishop were carried back into the Cathedral and lowered into the crypt beneath the main altar, where his predecessors, Arshbishop Wood and Bishops Egan and Conwell, already repose."

The solemn funeral of a Catholic Archbishop is, of course, a rare occurrence, as a number of these exalted dignataries is not great. Consequently, this film may fairly be regarded as one of extraordinary interest, especially when we come to consider the high personal esteem in which the late Dr. Ryan was held.

The picture is, we understand, of great photographic excellence. There are something like 12,000,000 Roman Catholics in the United States. To this large body the picture, therefore, makes a direct appeal. Even so, it also appeals to other sections of the community, because Dr. Ryan was a great American. It is fitting that the passing of a great American should be illustrated by means of suitable moving pictures. Such an event as the funeral of Dr. Ryan forms part of American history.

NEW ENGLAND PICTURE PERSONALITIES—No. 2. GEORGE IRVING APPLEBY.

By Henry.

The World's New England representative has chosen Mr. George Irving Appleby, general manager of the Star Theater, Boston, as the second exhibitor to be written of under the heading 'NEW ENGLAND PICTURE PERSONALITIES," as he is well and favorably known to the trade hereabouts, and stands for the advancement of the picture.

Manager Appleby broke into the theatrical business in 1898, when he connected himself with Mr. H. Price Webber, proprietor of the Boston Comedy Company. To quote Mr. Appleby: "I played 'lit parts' in that company, as it was almost my first bow to the stage." In 1900, after two years with the comedy company, Mr. Appleby went with Mr. Charles Atkinson, a Boston producer, who at that time was offering "Miss Petticoats." Mr. Appleby remained two years with this organization, the first of which found him playing a role in the show, and the second year saw him a stage manager for the same production. In 1902 Mr. Appleby toured the Middle States and Canada with the Harkins Comedy Company, playing repertoire.. After one year with this organization he was able to obtain quite an important role in the "Proud Prince" with Mr. E. H. Sothern. After one season with Mr. Sothern Mr. Appleby played a part in the "Mountain Climber," which was headed by Mr. Francis Wilson. These engagements took Mr. Appleby down to 1905, when he became affiliated with the J. J. Flynn Amusement Company as general stage manager for the productions of this concern. Mr. Appleby remained with J. J. Flynn threeyears, during which time he drew considerable favorable comment toward himself by the able way in which he managed and staged the "Vision of Venus," a play which was extremely successful at that time. In 1908 Mr. Appleby became general manager of Sheedy's Brockton Theater, a large house devoted to "pop" vaudeville and pictures, and remained there one and one-half years. In 1909 Mr. Appleby was induced to return to the J. J. Flynn Amusement Company to manage and superintend Sabtra Park, Taunton, Mass. After a trip with the "Broken Idol" and with the Boston Opera Company, Mr. Appleby accepted the offer to take charge of the Star Theater, Boston, succeeding H. F. Campbell. Mr. Appleby has proven himself an exceptionally able and astute manager while at the Star, and has proven that a successful moving picture theater manager must have varied experience before undertaking his duties.

George Irving Appleby.

Manager Appleby was the first moving picture manager in Boston to contract for a film service from the General Film Company, which called for eight first-run reels weekly, with a Monday and Thursday change. Mr. Appleby stands for clean ideas regarding lobby advertising, is discriminating in his choice of pictures and generally believes in a "glorious future" for the business. Under his management the Star has been unusually successful, and has a name for being a clean, high-class picture and vaudeville house.

JACK BINNS VS. VITAGRAPH COMPANY.

Just as we were going to press the jury announced their verdict, awarding the plaintiff $12,500 damages. Jack Binns, an Englishman, who was the wireless operator on the ill-fated steamer Baltic, who sent the famous C. Q. D. message, sued the Vitagraph Company of America for $50,000 damages for impersonating him by an actor and using his name in a film made by them in March, 1909, entitled "C. Q. D., or, Saved By Wireless." In this film Binns' name and fame was adequately presented, but as Binns was not consulted in the matter, he claimed that his feelings were injured $50,000 worth. The Vitagraph Company has appealed to the judge (Justice Greenbaum) for a stay, and will appeal the case.

THE SIZE OF THE PICTURE.

As far back as we can remember theatrical managers tried to present the players and the scenic effects in their natural sizes and shapes, and as correctly as possible. It remained for the motion pictures to upset all the old traditions and to present the plays in a distorted manner. Why? Because the exhibitors do not know any better they do not seem to have any thinking power and they always shield themselves behind this stupid answer: "The public demand it."

One exhibitor, who inquired the price of a mirror screen, gave such ridiculous measurements for a short throw that I asked him why he wanted such a large picture—a picture to show the figures one-third over their natural sizes. His answer was the same old story: "The public demands a large picture." No, Mr. Exhibitor, the public does not ask for a large picture, as the films have already enough defects without having to magnify them with a large picture. Perhaps an old man or an old woman, sitting in a rear seat, and with weak eyes, may have said: "Why don't they show a larger picture?" and Mr. Exhibitor, taking this remark as a general demand of the public, is willing to displease a whole audience.

I believe that the distance between the last seats of the galleries of the Grand Opera of Paris, of Covent Garden or London, of the La Scale of Milan, of the Metropolitan Opera House of New York, and of many more theaters, is longer than the longest throw of any moving picture machine in Paris, London, Milan, New York, etc., they do not add three or four feet to each actor to make them appear larger on the stage to please a few persons with weak eyes. Why should the moving picture show us actors from one-fourth to one-third larger than life size, when the opera and play have satisfied the public for generations with actors life-size?

There is no reason for large pictures, except to magnify the defects. If persons with weak eyes would do as when they go to the opera house, viz., take a pair of opera glasses with them, the moving picture managers would not tell us that the public demands large pictures. My own experience is that I enjoy much better a picture when seen at one of the manufacturer's show rooms, because there the short throw and small screen show the pictures under life size.

Well, the exhibitor is not the only one to blame, as the manufacturer is also guilty. There is nothing more absurd on the part of a manufacturer, nothing which destroys the art and beauty of a scene more than showing us greatly enlarged faces of the leading actors. The manufacturer does not care if he shows us the leading lady wearing the same dress for five years. No, such details do not concern him; all that he wants is to show us how she can twist her mouth and roll her eyes. In too many cases these enlarged pictures show all the defects of the make-up; but the manufacturer does not worry at such small details, as his ambition is to show us how his actors can roll their eyes.

Many beautiful scenes are marred by showing these enlarged figures, with the head touching the very upper part of the frame, and the feet missing. Some pathetic scenes, some love scenes, etc., would be far better without enlarged figures, as the surroundings, either in furniture or natural scenery, would give depth to the picture and add some charm, some closer resemblance to the natural.

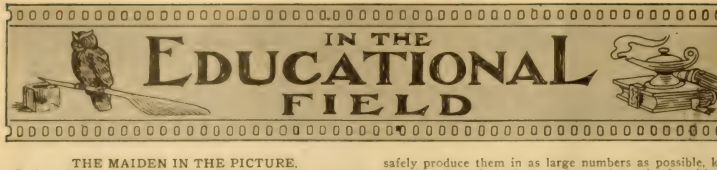
With so many of our managers wishing to give a big show in a few minutes, the operators often have to run a full reel in ten minutes, and you know what this means. Bad action on the screen. If to this you add a large picture, you naturally magnify these bad actions and make the actors appear as if they were mechanical toys.

The greatest success of motion pictures over the regular playhouse is that they show natural scenery, real water falls, trees, gardens, etc., instead of painted scenery. Yet with all these advantages to please the eye some manufacturers are willing to ruin the effects to show us what they call facial expression.

J. M. B.

AMERICAN HISTORY IN FILM.

American manufacturers, with few exceptions, have produced any films of a truly educational nature. The most notable exception is the Edison Company, who issued several which are still exciting national interest, and which have a lasting value. Now they announce a series showing the most important events in American history from the landing of Columbus to recent times. To add interest a story will be woven around the principal characters, but which will not overshadow the historical value or accuracy. The series will be issued at regular intervals, and besides being of great interest to the public, may ultimately find their way into the schools, where they will greatly facilitate the dry study of history.



THE MAIDEN IN THE PICTURE.

It is quite time that attention should be drawn to the maiden as she appears in all the pictures of to-day. When we say "all the pictures" we mean ALL for there is no difference in any make. One of the beautiful characteristics of the true maiden is her natural bashfulness, her genuine coy nature and retiring disposition. In love-making, nature with all its passion and fire is governed by laws, the true lover is a man and a gentleman, never in his life is his conduct more decorous than when trying to win the young lady of his choice; the maiden, while coyly receiving these attentions, even encouraging them, loses both self-respect and becoming dignity if she appears eager or in any degree bold; the kiss of plighted troth is almost sacred in its tenderness, and cannot be desecrated by rudeness and vulgarity; this hour of true love is one surrounding itself by all the highest and best laws of true and natural refinement. In the picture all this is changed; the lovers are free and bold; the maiden is too often too forward and plays her part with many advancements; the tender embrace becomes a hug, and the gentle kiss is changed to one of the vulgar "soul kiss" variety, showing an unhealthy experience rather than an innocent one.

Often when the lovers meet they rush at each other with outstretched arms, hug and kiss in a most unseemly manner, only pardonable in the meeting of a long-parted and well-related couple. The educational effect of this is extremely unwholesome; this is a place where a board of censors cannot comment; neither can education or nature direct; but truth and purity must be real. To the credit of the French makers it must be said that this outrage does not exist; the kiss on the hand or the forehead are the forerunners of a more ardent affection and intimate relationship.

Are the Americans more bold or vulgar than the French? Are these portrayals evidences of a national nature? We hope not; as if so, American customs suffer in the comparison. When it is remembered that the class of picture in which these scenes occur are most popular, and that they are seen by millions of young people, it is a matter of serious regret that they should be looked upon and probably imitated by them.

Education is not only in the realm of the technical and moral, but it reaches into all that is highest and best in life; actors and film-makers must be told, and they must remember, that they are teachers of a varied and wide order; if they teach that which is wrong they are responsible for much mischief, and deserving not only of criticism but censure; if they teach that which is right they shall receive both praise and commendation.

NOT YET GOOD ENOUGH.

Because of the many complaints from educational authorities to the effect that they have found the films of the moving pictures inadequate for true and thorough educational purposes, the writer determined by as wide and thorough examination as possible, to ascertain the real cause of this complaint. In the first place, evidence was sought as to the possibility of finding any pictures or subjects which had proved satisfactory. It is interesting to note that there are such, but at present they are limited to two or three classes—the scenic, those of natural history and the scientific. In each of these both satisfaction and pleasuer are found.

Looking for the causes why these subjects fill their educational requirements, it is found in the fact that they are in every case undisturbed by the scenario writer, stage manager or actor. In the scenic it is impossible to do otherwise than picture the real and the actual; this also may truthfully apply to the natural history series, where, no matter how varied or in what country, the fact that they are real is itself apparent; and by the addition of a few names or a few descriptive words, their whole objective is most satisfactorily fulfilled. In the scientific also, the illustrations are of facts and realities, and if any errors or faults exist they are to be found in the science itself and not in the reproductions.

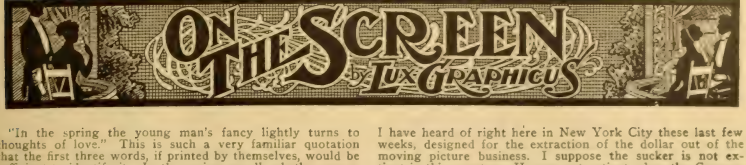
As the above-mentioned subjects are self-satisfactory there is every warrant and encouragement for manufacturers to safely produce them in as large numbers as possible, knowing that there is both a market and a school waiting for them free from criticism.

In all other subjects there are evidences of weakness, inefficiency and insufficiency which it is hoped this article may prove effectual in causing their removal, or a great blow will be dealt to the future of educational films, as there can be no doubt (and the subject must be dealt with plainly) there is not at present a truly satisfactory series at the disposition of those who wish to use them. The writer has tried and tested all that came within his reach and found them absolutely unsuitable for any purpose other than those of an ordinary exhibitive nature, especially when applied to teaching or truthful lecture or explanatory purposes. If an expletive word is necessary the writer has tried to use and follow in a didactic manner everything in the way of an educational film, and finds them unequal to the demands legitimately required of them.

The most conspicuous and glaring inefficiencies are in those of a Biblical and religious nature, probably because this is the largest and most difficult field; consequently, requiring the greater care and thoroughness. As it is manifestly wrong to point out an error without suggesting a remedy, where one is possible, so it would be wrong to declare the failure of the educational picture without showing wherein it fails, and wherein it may succeed. It is no disparagement of any firm to say that as at present constituted they are not large enough, neither have they scope enough to deal with such large problems; in a word, the subjects are too big for them. They have been trying to squeeze down and into their own limitations that which would admit of no such pressure, and in undertaking them they are attempting that which is beyond them in their present environment. America itself is not big enough to reproduce scenes which alone can be taken in Palestine. No scenario writer can improve upon the history already written, any departure from which spoils it and renders it untruthful. No actors or their supporters, if of Western and modern ideas, can expect to cope with the characteristics of an ancient and Oriental people. The life, manners and customs of the Saxons, Latins and Greeks are as diverse as the Poles, and no one can try to imitate the other without producing a burlesque or a farce.

It is a painful experience to view the presentation of any Biblical picture now before the world. Some of these pictures may have been produced under the supervision of competent advisers, but the crudities of the scenes are excruciating to the last degree. It will be far better from the standard of truth and the pleasure of seeing an approximation of the real, that the pictures now before us should die out rather than that any reproduction should cause them to carry their burlesque imitations into the minds of the rising generation. It is worth while making it clear that this applies to every subject appearing up to this date, so that no maker shall feels that this criticism is for "the other fellow;" at the time of writing there is no Biblical picture worth anything more than the passing pleasure which may be derived from a look at anything that appears on the screen. From the standpoint of that which comes under the heading of this department of the Educational Field, they are worse than useless.

In other subjects these crudities are not so manifest, their chief fault being incompleteness and lack of truthful detail. The remedy alone lies in larger scope, greater thoroughness, more competent instruction and supervision; evidently capable authorities are not used in sufficient force in preparation. The "making of pictures" seems to be the dominant characteristic of the manufacturer. In conclusion, it may be well to suggest to the makers of films of the class and nature of those referred to in this article, that they remember that their "factories" must become universities, their scenario writers must be professors of the highest order, their "plants" are seats of learning, and above all their students are numbered by the millions, and the instruction must be of the highest and most perfect order; and any filmmaker who does not aim to fulfil these requirements should not adulterate the world with productions not only valueless but harmful and misleading; we are looking for and impatiently expecting a new and worthy type of educational film.



"In the spring the young man's fancy lightly turns to thoughts of love." This is such a very familiar quotation that the first three words, if printed by themselves, would be sufficient to identify it. In the spring we all, whether young or old, do many things besides turning to love. We wake from our period of hibernation and look forward to the future with renewed hope, vigor and enterprise. Just as the flowers bloom in the sping, so do we mortals, in a sense, bloom, and become fragrant with new ideas. Chiefly for the annexation and accumulation of that elusive integer known as the $. For yea, verily, are we not all out for that same $?

Spring being here, or nearly here, may account, I suppose, for the sprightliness, not to say, the fecundity of the moving picture mind in giving off ideas with regard to the future of the business. These last few weeks I have listened to so many schemes with the moving picture as a business basis, that, frankly, my mind occaionally whirls with the magnitude of interests involved.

For instance: There are my friends down there on Fifteenth Street. I mean the National Film Manufacturing and Leasing Company. They have certainly succeeded in one thing, namely, getting themselves talked about. I hope that neither they nor anybody else will think me unfriendly or hostile in hazarding the remark that their intentions are bold and picturesque. I wish them success. So far we have no really national concern in the moving picture business. There is room for one if it is carried out on NATIONAL lines. There is always room at the top, and on broad general principles, Messrs. Clapham & Company have a right to try and get at the top. Distinctly so!

But what is this merely "National" Company compared with one in course of inception, of which I am apprised? This is said to be international in its scope. It proposes to be not merely content with the moving picture trade of the United States, but to make an effort to get that of the remaining parts of the world. I quote literally from my information. It is a scheme of international importance and scope, and behind it there are all the fabled millions of Wall Street.

Oh, those fabled millions of Wall Street! When I was a humble dark-room worker at the ill-fated Cameraphone Company, the guiding spirits of that concern gently talked to me of the 10, 20, 30 and even 40 millions, if required. In the innocence of my heart (for 700 days ago I was vastly more ignorant of the moving picture business than I am now) I believed all this stuff. But alas and alack! Those same fabled millions never materialized. Desolation has reigned on Eleventh Avenue, though I hope and believe Friend Porter will lighten the gloom.

And there is more to tell about these March visions of moving picture Eldorados. Kinemacolor, according to the Allentown formula, has hardly caught on. But it again is to be taken in hand by the distributors of superfluous millions. Wall Street is said to be at the back of the new condition of affairs. I write this paragraph in no unfriendly or carping spirit. I want to see Kinemacolor, as I said many months ago, successful in this country, and if Wall Street finance can make it successful, I mean in the scientific sense, then my blessings be on Wall Street.

Do you think I have completed my catalogue of March phenomena? Oh, dear no! Within the last few days at least seven separate individuals have solemnly assured me that they have invented the only practical non-infringing cameras in existence, which will put the Patents Company out of business. Think of it! Count 'em! Seven of them! One inventor gently asks for the trifling sum of a half million dollars for his non-infringing camera!

Then comes my friend, William Friese Greene, still lingering in the land of the dollar—a possible magnate for some millions of them. Here's Greene with the color process and other ideas, and round him are, or were, capitalists having the potentiality of profiting by his inventions. I hope they will.

Now, reader, I am quite serious in writing this. I have not my tongue in my cheek. These are some of the schemes I have heard of right here in New York City these last few weeks, designed for the extraction of the dollar out of the moving picture business. I suppose the sucker is not extinct in this country. He was not extinct when the Cameraphone Company was about, when the Film Import & Trading Company made its bow, when the Cinephone Company was here in the land.

I suppose he is still extant in this very month of March, and I suppose he will again lose his money in that cheerful American fashion, which is the admiration of the world. Commend me to the denizens of this country for taking chances! One of the most successful business men I ever knew was an American man who was never happy unless he was taking chances, i. e., gambling. He was known to many of the Atlantic liner captains as a man who would bet on almost anything that was mentioned. He distinguished himself on one trip by backing a flea that he caught to jump further than a flea which a fellow passenger caught. I do not know how this bet was settled, but I do know that my friend made two or three fortunes in London. Then he returned to this, his native country, and lost every cent in land somewhere out West or Southwest. Had he been living he would surely have gambled on the moving picture. Which brings me to the point of this page of gossip. This: That it looks to me as if the picture had reached that stage of development when it is likely to become a mere counter in the hands of Wall Street and other gamblers.

THE ELDER AND THE DEACON.

Said the Elder to the Deacon: Have you noticed how our youth
Are less rapt in their devotion
Since those pictures set in motion
Have distracted their attention from the everlasting truth?

Said the Deacon to the Elder: I have noticed that our kids
Are now talking less of ball games,
And much less, in fact of all games,
Since the all-alluring picture to their infant fancy bids.

While it's true all games are sinful, all diversion just the same,
Leading downward to perdition,
Closing ears to admonition,
And thus offering obstruction to our own religious game;

Should the pictures be anathema, in this, our holy ire?
Have you never thought of fighting
The horn'd person we're indicting
With an element he thrives in, which the scientists call fire?

I take notice, said the Elder, of your learned hint, and say
I'll be with you in unfolding
And religiously upholding
Your "homoeopathatic" very practicable way.

So the Elder and the Deacon gave the subject gravest heed,
And they ordered up an outfit
Which could not with any doubt fit
The hitherto unthought of adolescent pressing need.

And it filled it in such measure that the wandering kids came back,
Bringing others that had never,
Or, at furthest, hardly ever,
Seen the inside of a show, or of a church, the more alack!

But the most surprising feature of the victory thus won,
Was that older wandering sinners,
And backsliding glory-winners
Came back to former graces on a Marathonic run.

H. J. Hoffman.

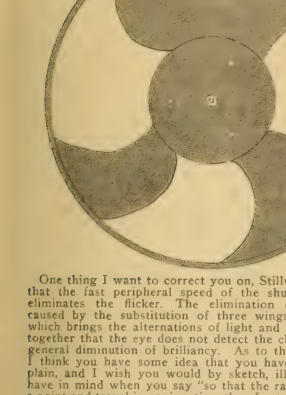
Fusewire Alloys.—Mr. John S. Gorham, St. Louis, Mo., writes: Down here we think a lot of the Trouble Department and its editor. Projection in this city, as I believe is the case everywhere, might be considerably improved. The difficulty has heretofore been that we have had absolutely no avenue of knowledge open. What little projection lore there was in existence was widely scattered and so deeply buried that to the average man it was unavailable. Knowledge of electricity as applied to projection was in the same boat. I firmly believe, Mr. Richardson, that it is largely, if not entirely due to the articles and books you have written that we owe such advancement in projection knowledge as has been made. Your answers have been almost uniformly excellent, and in a remarkably large percentage absolutely correct. Personally I have no use whatever for the man who says he never makes a mistake, I have even less use for the critter who, while unwilling or unable to do a thing himself (some of them are trying to do something now, but NOT until long after you set the ball rolling and practically forced the issue upon them) is eternally looking for errors in and trying to belittle the work of those who were first to come forward and do their best. I notice you are being subjected to this sort of annoyance and regret to see it. Pay no attention to it, Friend R., you are doing a splendid work. Don't be switched off by the biting of fleas. I have your handbook and, while it contains a few errors, such as might be expected in a new work as a whole I consider it worth ten times its cost. I believe any manager or operator would be the gainer by purchasing the handbook were the price ten dollars instead of one and a half. Those who criticise your book should mend their own fences for I have tabulated more than fifty mistakes and misstatements in the series of articles on electricity now running in the paper so industriously engaged in slandering your work. And now will you please give me an alloy suitable for fuse wires. If possible give melting temperature also."

I certainly appreciate your kind words and your loyalty, neighbor Gorham. You have expressed a great deal in a few words. Your statements and inferences are correct. The editor of this department does not, and never has laid claim to "Knowing it All." He has never made the least claim to perfection. To the best of his ability he has set forth, for the benefit of others, such things as he believes he does know. He is absolutely the first one in the projection field to have done so. He has opened up a channel for the exchange of ideas by and between operators and managers, scattered hundreds and even thousands of miles apart, which, principally, constitutes the value of the Trouble Department. He has forced others to attempt the same thing, apperently very much against their will. I have told you what Richardson has **NOT** claimed I will now tell you what he **DOES** claim: That he is absolutely the **FIRST** one to give any intelligent instruction in projection as applied to motion pictures. That he is a **PRACTICAL OPERATOR** who has largely tested out his theories in practice. That while he has made mistakes (who would not in so new a field) he has at least not hidden his light under a bushel, occupying a dog-in-a-manger attitude. Moreover (whisper) some alleged "experts" have made just as many errors as has he, while others talk in language the average operator can no more understand than he can understand Greek. In certain quarters the editor of this department has been criticised because he frankly admits he does not know it all and is sometimes mistaken. He has also been criticised because he does not try out everything, but submits many problems to his readers for experiment instead. He does this, not for the reason that he does not wish to make the experiments, for he would really enjoy it, but for the very simple reason that the day is not long enough to allow it. He works now on the average from 8 A. M. till nearly midnight and even then is unable to keep up with the work which demands his personal attention. Please understand that these explanations are most decidedly **NOT MADE IN ANY SPIRIT OF APOLOGY.** The editor of this department has nothing whatever to apologize for. The proof of the pudding is in the eating and although thousands of the handbooks have been sold, there has not yet one single purchaser intimated dissatisfaction with the book. On the other hand more than a hundred enthusiastic letters have been received as well as many hundreds of others commending the work. The Department readers are satisfied, if their letters count for anything, so of what account are the "flea bites?" One other thing I must speak of, and I am done, viz: one letter from an old operator (published in this paper during the illness of its owner as sub-editorial by mistake) informs us that all operators who seek information from a "trade paper" are either fools or knaves. This is mere drivel and nonsense. The man who penned those lines is the fool and knave, if any there be in that connection. What IS a "trade paper?" It is a paper which **SERVES ALL BRANCHES OF THE TRADE,** isn't it? Isn't improving projection "serving the trade?" Isn't it helping the manufacturer to popularize his product? Isn't it helping the actor? Isn't it helping the film exchange, the exhibitor, the Motion Picture Patents Company and the Sales Company? Doesn't the doctor, the lawyer, the architect, the mason, the carpenter, the electrician and every other craftsman and professional man discuss matters pertaining to their trade or profession through the columns of their trade or professional magazine? Are they fools or knaves for so doing? This same writer says "let the exhibitor pay the price and his projection will be properly attended to," or words to that effect. This statement merely shows the writer to be ignorant of the situation. Only a very limited number of **REALLY HIGH-CLASS MEN, WELL AND THOROUGHLY VERSED IN EVEN THE LIMITED AVAILABLE KNOWLEDGE OF PROJECTION, ARE TO BE HAD.** Taking the 10,000 more or less motion picture theaters now in existence, together with probably half as many more places where films are shown, I very much doubt if to exceed one in every ten houses could be supplied with such an operator as described above. More than this, under present conditions were the exhibitor to be obliged to pay $35.00 to $50.00 per week for such a man (they cannot be had for less) it would force out of business several thousand small town theaters, thus depriving the people in those small communities of the photoplay form of amusement. Of course raising salaries would improve matters very much—that we freely concede. In fact we have said that long ago. And now, St. Louis, I must apoligize for using your letter as the excuse for all this, but one thing just naturally led to another until the whole thing is set forth.

As to fuse wire alloys: there are several, three of which are as follows: Bismuth and lead 20 parts each and mercury 60 parts. Melts at 20 degrees C. Tin and bismuth 50 parts each. Melts at 160 degrees C. Tin 80 parts, Bismuth 20 parts, melts at 200 degrees C. Others are available but I believe these would serve.

Outside Shutters.—Mr. C. Henningsen, Stillwater, Minn., writes as follows: "It is with pleasure that I comply with your suggestion (page 363, Vol. 8). I am always glad to give the 'boys' the benefit of what little observation I may have made in the line of improvement of the ART of the business. The nine-inch outside shutter I attached to my Edison is a three-wing shutter, made of stiff cardboard painted black, and it works fine. I inclose a full-size sketch thereof. Anyone wishing can make one of a piece of iron, using a sharp chisel, a hammer and a wooden block. We put it on the new shaft, using the hub and set screw of the old shutter, as well as the plate thereto. We used three little brass bolts from old electric light fixtures to fasten the shutter to the plate. Mr. Hardinge did that job in five minutes. It cost nothing but our time; the satisfaction was ample payment. It was so simple that I quite forgot to menion it in my description last week. The old shutter traveled 15 inches each revolution, while the new makes 30 in the same time, and, as one old-timer said: 'It forgets to leave a flicker on the curtain.' It runs so fast that the eyes cannot detect any flicker. My old Edison lamp used to break from two to five condensers per week. It has reformed, and has not broken one in three years, though used every night at the Gem by Mr. Hardinge. This is how I changed it: I took a school ruler, put a piece of thin wood on the end with two small nails, went where the sun shone freely, put the flat of the new condensers (one at a time) on the ruler, in line with the sun's rays, to measure the focus;

one is 7 inches, the other 5½. I put the 7-inch one next the carbons, so that the rays would meet at a point and travel in conjunction, then I set them in the frame and turned them until the rays came to the same point, right in focus; in that way I cut out the ghost on the curtain; in other words, the condensers must be adjusted so they send a single spot through the object lenses, or there will be trouble on the curtain. Do not take this as a scientific discourse. I have attempted to make my idea as plain as possible, and give it for what it may be worth, to the neighbors."



One thing I want to correct you on, Stillwater, and that is, that the fast peripheral speed of the shutter is not what eliminates the flicker. The elimination of the flicker is caused by the substitution of three wings instead of two, which brings the alternations of light and darkness so close together that the eye does not detect the change except in a general diminution of brilliancy. As to the condenser idea, I think you have some idea that you have not made quite plain, and I wish you would by sketch, illustrate what you have in mind when you say "so that the rays would meet at a point and travel in conjunction, then I set them in the frame and turned them until the rays came to the same point, right in focus." I think quite probably you have some valuable idea, provided you can set it forth in a little more understandable form. To make working pattern of the shutter just enlarge it in proportion to 9 inches in diameter. It runs with belly side of blades cutting the light.

Another Answer.—Delaware (name of town suppressed by request) contributes the following: "Some time ago I had precisely the same trouble Mr. Charles Catt describes on page 420, February 25th issue. I found the trouble lay between the intermittent tension roller and apron. Should the roller extend too far back on the sprocket it will cause the film to catch on the teeth when leaving the sprocket. Again, should the apron incline backward at the sprocket it will cause practically the same trouble. I would suggest that Mr. Catt adjust these parts carefully, and I feel sure that it will remedy the trouble. I have discovered a metallic curtain coating which has given surprising results. If Brother Burbaker, or other parties are interested, and it is not too much trouble, you may give my address to anyone asking for the same and enclosing postage."

We are indebted to you, Delaware, for your explanation of Neighbor Catt's trouble. Since receiving your letter I have examined the make of machine in question and find that what you describe could very well take place, though I do not remember having encountered that particular trouble.

A Few Remarks.—Mr. Eugene Cook, Adrian, Mich., writes: "I have been operating for something like ten years in several States and many houses, changing my location sometimes merely for the added experience. I have been in trouble many times, but always managed to wiggle through with the assistance of other operators. Before calling for help, though, I always tried to figure things out for myself. I have never asked you for advice, though I may some time, as I do not know it all and do not ever expect to."

Glad to hear from you, Friend Cook. You are wise in realizing that neither you nor anyone else knows it all. It is said that a little knowledge is a dangerous thing, and it is true, but it is, perhaps, even more dangerous to imagine one knows it all. The man who is well posted, but is aware of the fact that he has yet many things to learn, is in position to advance, while the man who imagines he has reached perfection will never get any further. Talking things over with other operators and exchanging views and ideas through the Trouble Department, adds to one's knowledge and to the knowledge of the profession in general. Therefore, the value of such intercourse is beyond dispute.

Film Exchange Practice.—Iowa (name of town suppressed by request) writes: "I would like a little information through the Trouble Department as regards the relation between an exhibitor and his exchange. Is it necessary for an exhibitor to take any films which the exchange happens to send? Shouldn't an exchange be able to supply certain films asked for? That is to say, couldn't an exhibitor make a list of desired subjects and have the exchange send them instead of the first thing that comes to hand? Also, could an exchange book a certain film for an exhibitor on a definite date? I would not be without the World and the Trouble Department for most anything I could mention."

As regards your inquiry concerning film exchanges, Iowa, the items named depend largely on two things: First, the kind of service you have contracted for; second, the spirit of accommodation on the part of the exchange. So far as the booking of films for definite dates is concerned, it is an exceedingly difficult thing to do. You must take into consideration the fact that the films are shipped from exchanges all over the surrounding territory. Now, supposing this to be March 1 and you want to run three reels of the new Vitagraph "Tale of Two Cities" on March 15. The exchange agrees to let you have them on that date. You proceed to advertise. Now, supposing on March 10 the exchange ships those films to a customer 200 miles away to be used one day. The customer, however, after he sees the films, wishes to and does retain them two or three days instead of returning them as he should. The exchange has acted in good faith, so far as it could, but you cannot get the films on the 15th. You curse the exchange for it, whereas the fault lies in another exhibitor, who has not done the right thing. The exchange, in order to make certain of your getting those films, would have to hold them in anywhere from two or three days to a week prior to your date, to avoid any possibility of disappointing you. This would mean either the loss of the rental on the films for all of that time, or that you would have to pay the rental for the time they were idle, as well as for the time you used the films. Do you see the point? As regards the general proposition of film service, there is only one way to buy service, and that is according to release dates. You no doubt keep all copies of the Moving Picture World on file. If you do not, you most certainly ought to. If you do, you are in position to know on what date any given film was released. Now, supposing you propose to use four films, changing three times a week. You go to the exchange and say that you want one film not more than five days old, one film not to exceed ten days old, one film not to exceed fifteen days old, and one film not to exceed thirty days old. Draw up a contract setting forth that at any time a film is found to be older than the time agreed upon you shall only pay half rate for that particular film. For that kind of a contract you will probably have to pay a somewhat higher rate than you pay for the ordinary slip-and-verbal agreement the average exhibitor has with his exchange. You can, however, be in a position not only to demand what you pay for, but to get it, or else pay only half rate. That is a common sense, businesslike way to purchase film service, and it is the only common sense way there is at doing it. The writer has managed a film exchange doing $1,800 worth of business per week, and he knows the amount of bunkair and the downright rankness there is in the film business. The average exhibitor buys his service as first run, second run, third run and commercial. The second run means anything under 15 to 20 days old, third run is a joke and commercial is a very bad joke. Apply business methods to buying film service, and while you may have to pay some advance in price, you will, nevertheless, be the gainer. Incidentally, it is not so certain that you will have to pay in advance if you meet on a businesslike agreement along the lines hereinbefore set forth, informing the exchange manager that it is either that kind of an agreement or nothing.

Send Them In.—Mr. Lester L. Conrad, Patterson, Cal., writes: "Find enclosed check for the Handbook. Let the good work of the Trouble Department go on. Am now working on some diagrams that I will submit for your approval in the near future. I am also trying out a few things and may have an interesting letter in a short time."

All right, old man. I will expect to hear from you in the near future, and will be glad indeed to receive the diagrams and result of your experiments.

Why, Indeed?—A certain publication recently asked, editorially the question, "Why, in the name of common sense, if operators wish to know something about their machine, don't they write to the machine manufacturer?" For the benefit of the questioner, let it be known that operators have discovered the fact that through the Moving Picture World their questions are answered in such manner that they can be understood, whereas, the usual answer from the manufacturer expends ten lines in trying to convince the operator that there really isn't anything at all the matter, and that nothing could possibly be the matter with "their machine," and two lines to an alleged answer to the operator's question, the said two lines being couched in language it would require that one be a civil engineer to understand.

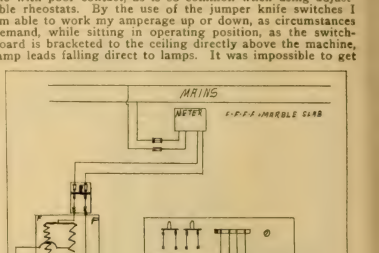
Travel Ghost.—Princeton, N. J., writes: "I am running a latest model Edison machine with two wing shutter. When I frame clear up there is travel ghost in the right-hand bottom corner, as you look at the picture from the audience. When I frame clear down the travel ghost changes to the top left-hand corner. I have tried moving shutter blade both ways, but when I get it out at the bottom it is worse at the top, and vice versa. I do not think it can be gotten out at all; the shutter must not be large enough. The picture is fine with the framing lever central. I have a 4-inch E. F. projecting lens on a 58-foot throw, D. C. 110, pulling 40 amperes, one 7½ and one 6½ condenser. What condenser would you advise me to use, and how may I tell what size condenser is best? Is there any table for finding the required focal length. I certainly should like to know, as with the two I am using it is necessary to keep a very large spot to get a good picture. My projection lens is perfectly clean, as are also the condensers. The lenses are the ones which came with the mahine."

You are right, Princeton. If you have correctly described the effect then the blade of your shutter is not wide enough. You can remedy this by riveting on a piece of metal, making the blade somewhat wider; say ¼ inch or so. I would suggest, however, that you make an outlined sketch of your shutter and send same to the Edison Company, Orange, N. J., describing the effect, and asking for a shutter with wider blade. You might try two 7½-inch condensers with that 4-inch lens. They possibly would give better results than the 6½ and 4½ you are now using; before doing that, however, try pulling your lamp-house back as far as it will go; also be sure that everything is in perfect line from the arc to the front lens of the objective. No, so far as I know there is no table such as you ask for. Theoretically the E. F. of condenser and objective should be the same, but that is impracticable.

..Galvanized Wire.—St. Joseph, Mo., inquires: "Will you please tell me what size of ordinary galvanized wire will carry the following amperages: 16, 26, 30, 35 and 45? Also, can you tell me the number of watts that will be absorbed per meter of a given size wire?"

The best authorities I can find, St. Joe, give the diameters of the wires you require as follows: An ordinary galvanized wire 120 mills in diameter will carry 16 amperes of current; 162 mills in diameter, 26 amperes; 175 mills in diameter, 30 amperes; 193 mills in diameter, 35 amperes; 205 mills in diameter, 45 amperes. But it must be understood that there will be considerable heat produced in forcing these amperages over the above-named sizes of wire. It will be observed in the above that the result does not depend on the material of which the wire is composed, on account of the fact that the absorption of energy is inversely in proportion to the square root of the specific resistance, though the resistance of one foot of any given wire will vary directly as the square root of the specific resistance. For instance, it will require 3½ times as many amperes to heat a copper wire of given diameter as will be required to heat an iron wire of equal size, this being due to the difference in the resistance of the wires, the energy used in overcoming the resistance being the same in each instance. The above is by authority of Mr. D. K. Morris in an article on "Construction of Resistances," written for "The Electrician," London, Vol. 33, page 107. As to your second question, I do not think I quite understand it. However, the authorities say that any given wire 20 mills in diameter will absorb one watt per meter; 40 mills in diameter, 2 watts per meter; 54 mills in diameter, 3 watts per metier; 80 mills in diameter, 4 watts per meter; 104 mills in diameter, 5 watts per meter. I do not know whether this is what you want or not, but if it is not you will have to make your question more clear.

Several Things.—Mr. M. M. Maddern, Willows, Cal., writes as follows: "Although this is my first letter to the Department, I have my troubles. By the assistance of the Department and the Handbook, together with personal application on my own part, I have so far been able to master the situation. Following the sketch of Friend Hepburn's motor rewind, published in the Department recently, I built one, and must say it works fine. Have added a circuit breaker which starts motor when brake shoe is applied to reel, and stops motor when released. Thanks to all parties concerned. Am submitting for your inspection and criticism a sketch of the way I have my 110 volt alternating current hooked up. I believe this would be prohibited by the underwriters in some places. However, the scheme works fine. I have no trouble with poor contact, as is so common when using adjustable rheostats. By the use of the jumper knife switches I am able to work my amperage up or down, as circumstances demand, while sitting in operating position, as the switchboard is bracketed to the ceiling directly above the machine, lamp leads falling direct to lamps. It was impossible to get



knife switches here to answer the purpose, so I took parts of other switches and made one. You will note the contact end of each knife is mounted on a contact blade, so that no matter which division is cut in the current will pass over this blade to the lamp."

I see no reason, Friend Maddern, why your device should not be approved by the underwriters, provided, of course, the rheostat, coils, switches, etc., were properly protected. The thing really amounts to an adjustable rheostat in a very excellent form. So far as I am concerned, I would not hesitate to recommend it, provided, as I have said, it be properly installed. By properly installed, I mean that the rheostat switches, etc., be of such capacity and design that when switches No. 4 and No. 1 are closed, thus giving the maximum supply of current, neither the coils or anything else would be overloaded. I do not know, of course, whether you mean to use two long coils of resistance wire, as shown, or merely use that as an illustration, intending to really use regular rheostats connected in multiple. But whichever way it might be done, the thing is all right if, as I have before said, properly done. It might, of course, in some cities be prohibited by local rules or laws.

Carbon Setting.—Mr. Fred. L. Sineral, Clarksburg, W. Va., writes: "Enclosed find check for Handbook. I have read what others have had to say about setting carbons straight up and down, but I find I can get the best results by setting them as per sketch. (Sketch shows practically the D. C. setting.—Ed.) I tried setting them straight up and down, but light wasn't good and the picture was full of ghosts with black and blue streaks across it. With the lamp angled as shown and the bottom carbon a trifle advanced over the top one, I get a good, clear light. I have a few questions to ask, but will wait for the Handbook, and probably will find them answered therein. If not, will write again. I thank you cordially for all the information received through the Moving Picture World."

Your letter, Friend Sineral, requires little or no comment. As far as the carbon setting is concerned, I have a great many letters saying practically the same thing. I have tried the up-and-down set myself long ago, and have never been able to get good light with it, nor do I know of anyone who has.

Operators.—Fort Smith, Ark., writes: "I wish to know if you furnish operators to theaters?"

I do not, Fort Smith; but I can furnish you the names of a number of operators who I believe to be first-class men. Some of them are located not far from your neck of the woods.

Poor Light.—Nebraska (name of town suppressed by request) writes: "Being a constant reader of the Trouble Department, I feel privileged to ask for information. We have our own lighting plant and are doing our best to please the people. Up to date we have succeeded. Of late, however, we have been bothered to some extent with our light. Although our dynamo is run at the same speed every night, some nights the light is poor and we cannot get a clear field. Sometimes I think probably the carbons are to blame for the poor light, but whether this is so or not I do not know. We have a Motiograph No. 2, 65-foot throw, picture 8 by 11. Can you locate the trouble and suggest a remedy?"

You say your dynamo runs at the same speed all the time. How do you know this? Have you a reliable volt meter, or have you tested your armature shaft with a speed tester? If your volt meter is reliable and it registers the same all the time, then the trouble is not in the dynamo. This is the first thing for you to find out. The trouble does not lie in the carbons, unless the difference is caused by setting them wrong. I am inclined to believe from what you say that the voltage is not held up uniformly all the time. You must remember that a drop of from 4 volts will seriously affect your light. Possibly the dynamo belt is slipping. But until I know that the voltage is constant, there is no use in speculating as to what might be. If you positively know the voltage remains constant, write me again and I will go more deeply into the matter.

Has Ideas.—Mr. C. J. Riley, Burlington, Vt., writes, submitting sketch of a Powers No. 5, to which he wishes to attach outside shutter. He says: "This is a very poor diagram of a Powers No. 5, but will give you some idea of what I wish to try. I am one of the boys who have a lot of ideas and have tried some of them out successfully. For instance, I have a new carbon jaw which I have used three months seven hours every day, and have had no trouble of any kind. If you wish I will send you a sketch of it."

We will, of course, be glad to receive sketch of your carbon jaw, Neighbor Riley. On page 809, October 8, 1910, issue, you will see a photograph of the Powers No. 5, to which Neighbor Craig, Operator Lyceum Theater, Seattle, Wash., shown quite clearly and is practically the same as your sketch illustrates. There is no doubt but what the shutter will work all right, but it will be more or less in the way on that side of the machine.

Resistance.—One who signs himself "Electro Resisto" (New York City) contributes the following: "Noting that there is considerable inquiry as regards the action of resistance on A. C. and D. C. circuits, I take the liberty of using your space for the enlightenment of those who are in the dark on this subject. First, let us treat the subject from the D. C. end by finding why a rheostat is used in conjunction with the arc lamp. If we were to take a D. C. arc, the resistance of which is about 1⅝ ohms, and connect the same to 110 volt D. C. supply wires, we would have, according to ohms law $\frac{110}{1⅝}$ which equals 61 amperes flowing across the arc at 110 volts' drop. Now, with an arc having 110 volts' drop across it, we would have a light that would be spluttering and spitting and hard to control. Also, an arc having 61 amperes flowing across it would, in most cases, be a violation of the underwriters' rule (not if the wires and appliances are big enough.—Ed.). Laboratory tests of the voltage of the arc show it to be at its best between 45 and 65 volts, 45 volts being the better, with 25 amperes flowing through the arc. If we subtract 45 volts (active voltage of the arc) from 110 volts, the supplied voltage, we would have 65 volts in excess of that required. To get rid of this excess voltage we shall have to cut in series with the arc a suitable resistance to give us 25 amperes at a drop of 65 volts, which is the useless voltage. We shall now proceed to find out, according to ohms law, what the resistance of the rheostat should have to be to give 25 amperes at 65 volts' drop. Ohms law says to find the resistance, divide the voltage drop by the current required, which gives us $\frac{65}{25}$, which equals 2⅗ ohms, the resistance of the rheostat. Now, let us figure out the resistance of the arc: $\frac{45}{25}$ equals 1⅘ ohms. Now, we have a total resistance in the circuit of 2⅗ plus 1⅘, or 4⅗ ohms. Ohms law says to find the current, divide voltage by resistance, which gives us $\frac{110}{4⅗}$ or 25 amperes across the arc. To find resistance, divide voltage by amperage, $\frac{110}{25}$ gives 4⅖ ohms. To find voltage, multiply amperes by resistance, 25 times 4⅖ equals 110. Now, let us turn to the A. C. end. We will still require a 45-volt drop across the arc at 25 amperes on connecting up our rheostat and arc lamp to 110 volt 60 cycle A. C. circuit and striking the arc (if our rheostat has its resistance units wound inductively, that is to say, spiral-shaped, like a door spring, as in the Powers, Edison and Underwriters' rheostats), we do not get as good a light as on the D. C., for the following reasons, which I shall endeavor to explain in non-technical terms. In all A. C. circuits (of which the rheostat is part) that are wound inductively, or spiral-shaped, we have self-induction or inductive resistance set up which hampers the flow of current and prevents it from rising to the same value as would direct current with the same voltage. That is, they act, with A. C., as additional resistance in the circuit by setting up a counter E. M. F., or voltage, in the opposite direction, thereby causing a choking or bucking effect in the rheostat. By cutting out one or two coils in the rheostat you will secure a current of 25 amperes across the arc, the same as on D. C. The reason for cutting out one or two resistance coils is this: The rheostat has a given ohmic resistance of 2⅗ ohms when used on D. C. but when used on A. C. it has this ohmic resistance plus an inductive resistance (set up by counter E. M. F.—of about ⅕ ohm). As this inductive resistance cannot be cut out, we shall have to cut out its equivalent in ohmic resistance, which is one or two coils, according to the type of rheostat used. If you should happen to get a non-inductive rheostat (such as the Standard or Ward Leonard) with the coils wound non-inductively, that is to say, zig-zag, not spirally, it will work the same regardless of the kind of current or frequency used. I trust I have made myself clear, and if my slight knowledge of the electric arc will enlighten the one who desires further information regarding the use of transformers, economizers, compensars and choke coils, I am at your service."

I have given the above more to promote discussion than anything else. I do not agree with some of the writer's deductions. Conceding that where wires are wound spirally, using A. C., there is self-induction set up, still, practical rheostat men—manufacturers—claim the magnetic kick in a 25 ampere spiral coil rheostat is only sufficient to cause about ½ volt drop. As to the proposition of burning a projection arc on 110 volts with only the arc resistance, the thing is not impractical, as the writer intimates, it is impossible from the fact that during the time the carbons are in actual contact in striking the arc there would be (aside from the slight line resistance) no resistance at all; hence a dead short circuit. During this time there would be, supposing the fuses to be large enough, sufficient amperage to enormously overload the wires—a thing not allowable under the code. Glad to have the other articles, however.

Turning Sprocket.—Sioux City, Ia., asks: "Is the teeth of the intermitten sprockets of all three of my machines are somewhat undercut. Is it permissable to turn them around, thus presenting the opposite side of the teeth to the film?"

Yes, Sioux City, you may prolong the useful life of your sprockets by reversing ends, but be sure the old pin-holes bring the sprocket teeth in exact line with aperture tracks after reversal, or else drill new holes. The undercutting is caused by the pull of the film against the teeth. An alleged critic recently "corrected" me in this by stating that it was the "friction" instead of the pull which did the damage. What would the friction be but for the pull?

New Theater.—Mr. Geo. C. Knox, Johnstown, Pa., writes: "Mr. George Panagotacos is about to install a new picture and vaudeville theater here in Johnstown. He is also the proprietor of the Stadium Moving Picture Theater, which he will continue to operate. Location of new house is considered best in the city. The seating capacity will be between 900 and 1,000. Ground is already broken, and he would like to hear from supply houses, decorators, manufacturers and film supply houses. The house when completed will represent an outlay of $50,000."

Glad to hear of the installation of so expensive a house in Johnstown, and sorry to know it is not to be for pictures alone. You will, no doubt, receive plenty of literature from various supply houses, decorators, chair manufacturers, etc. If not, I would respectively refer you to the advertising pages of the Moving Picture World, in which will be found the ad-

dresses of any number of the people you wish to get in touch with. Mr. Panagotacos' address is 505 main Street, Johnstown, Pa.

Transformer.—California (name of town suppressed) writes: "We are thinking of putting in a transformer, stepping the voltage (110) down to about 40 volts, using no rheostat. Do you think it would work? Would it blow a fuse if there were no resistance in series with the arc? What would a transformer like that cost? We also have trouble with our stereo. slides being out of focus in the lower right-hand corner."

There are a number of transformers made for the purpose you descibe. I shall have two or three of them send you literature concerning them. These transformers are designed to work without resistance, except that offered by the arc itself. Their cost is from $50 to $75. They last almost indefinitely, but, of course, can only be used on alternating current. As to the stereo, slide trouble, it might be due to several things. First, see that your condensing lenses are perfectly clean and that they set square with each other. Second, see that your slide carrier is square with the condensers. Third, examine your objective lens carefully and see that there is no trouble there. Fourth, see that the center of your objective lens is level with the center of the condensers and that the objective and condenser lenses set approximately square with each other.

Three Wing Shutter.—Mr. B. H. White, Manager Newport Opera House, Newport, Ark., writes: "Enclosed find check for Handbook. To say I am an interested reader of the Trouble Department is expressing it mildly. With its assistance I pride myself that the Newport Opera House puts on as good a picture as could be expected with the class of films we run, namely: 60-day Association reels. I have an Edison machine and am thinking of attempting the installation of a three wing shutter, as outlined by some of the operators in the Department. Would you advise the attempt? And do you think it to be an improvement over the old two wing shutter?"

Most certainly the three wing shutter is a distinct and decided improvement over the two wing, provided the shutter be properly proportioned. You do not say what model your Edison machine is. If it is the late Model "B", I believe the Edison Company will be able to supply you with a three wing shutter which can be put on without sending the machine to the factory. I am not sure of this, but I believe it is the fact. If you have an exhibition model ma- a three wing shutter which can be put on without sending the machine to the factory. I am not sure of this, but I believe is is the fact. If you have an exhibition model machine, then I believe you would have to make your own shutter. I could not offer advice in this matter without knowing something of your ingenuity and ability as a mechanic. I think, however, before attempting that particular stunt I would write one of the operators who have installed these shutters, asking that they send outlined sketch of the shutter, which I am sure they will be glad to do when you will enclose postage. Later, you will find sketch of a three wing shutter such as you want in another part of this week's department.

A Newsy Letter.—Mr. James Martin, Spencer, Ia., writes: "Enclosed find money order for Handbook. I am a constant reader of the World, having derived therefrom much valuable advice and information. I have been operating in this state and Minnesota for the past four years, but am continually learning something new in regard to projection. Salaries around here are very low and very few card men are to be found, though we hope for betterment in the not far distant future. I have been experiencing considerable trouble with condensing lenses. I trust the Handbook will put me right, but if not you will hear from me shortly, with request for information through the Department. Now, for a little news as regards exhibitors. Deaver & Sheehan have purchased the Unique Theater of this city from Mr. Wm. Cornish and have rearranged the house, making it the neatest in this locality. The Lyric Theater, of Estherville, Mr. C. Steddman proprietor and manager, has just installed a new Standard machine. The Magic, at Algong, Mr. Fargo proprietor and manager, has just put in a new Motiograph. Mr. Angle, of Cedar Rapids, is to open a picture theater in Ft. Dodge, using the equipment from the Princess Theater, Cedar Rapids, the front of which was recently destroyed by fire. The operating booth and front of the Gem Theater at Forest City, Ia., was destroyed by fire a week ago; no one seriously hurt, though the operator received a few slight burns. The booth of the theater at Alden, Minn., was destroyed by fire, February 4th; loss unknown. If room can be given me in the Trouble Department I will send complete instructions for making a type slide for advertising purposes, one that I have never seen made by any other operator or manager. They are very simple and make an attractive slide, far more so than those made with pen."

Many thanks for the news notes you have sent in, Neighbor Martin. We shall, of course, be glad to have more at any time; also the description of the slide you speak of.

Square Deal.—Oskaloosa, Ia., writes: "Find enclosed money order for Handbook. I am trying to learn to be a first class operator, but do not believe I can learn it from the operator here, as he either cannot or will not explain how he does anything. He is one of the kind that do not believe in schools for the operator, or anything of that sort. Would you please tell me what a course at the Taylor School would cost? I take great pleasure in the Moving Picture World each week.

It is, of course, very discouraging to the young man who is trying to learn a trade or profession to be up against the manager sort of a man who doesn't believe in learning anything himself, and does not believe in telling anybody else anything that he may happen to know; also one who doesn't believe in instruction books or instruction of any kind. If he is correct, then we might as well throw our libraries in the Atlantic Ocean and drive all the school teachers out of the country. As to the correspondence course in Mr. Taylor's school, I believe he charges only $5 fo rit, and it certainly is worth that amount of money. You must understand, however that the regular correspondence courses, such as for instance one of the ourses of the International Correspondence School gives, costs anywhere from $40 to $75 or $80. You cannot expect anything very complete for $5. All I would care to say is that I would consider it well worth that amount of money to the man seeking to learn.

Doesn't Explain.—Mr. Geo. Proux, Saginaw, W. Saginaw, Mich., writes: "Enclosed find sketch of a scheme which I thought might be of service to operators, assisting them to thread up more quickly, especially with a dark film, or during a song."

I hold the sketch and description for further information, Friend Proux. What I cannot make out is where you intend locating the lamp. Is it to be in front of the lens so as to throw light through to enable the operator to frame his picture properly? Or, is it simply a scheme to illuminate the operating room without bothering to turn on the lights with ones hand? Your description and sketch is quite clear, but I could not judge of its value without first knowing in just what way you propose using it.

Pittsburg.—From Pittsburg, Pa., comes a letter signed "Pittsburgh Operator," which certainly does hand the moving picture game of that city a terrific wallop; also, the License Board of Pittsburgh is lambasted. If the charges contained in the letter are true, there is certainly urgent need for a whole lot of fixing in the smoky city. Unsigned letters of this kind will not be printed. Moreover, I will not print that kind of a letter without proof of the facts. I should like to hear from Pittsburg, and if conditions are as described in the letter at hand, they will most certainly be given publicity in the Department. All I want to know is, does that letter contain absolute facts? If Pittsburg has an operator's union I will be glad to forward the letter to its president for verification.

CHICAGO FOR THE CONVENTION.

Chicago, the home of conventions, is starting to wake up at the prospect of a moving picture convention. If Chicago cannot offer the ocean waves and the boardwalk of Atlantic City, it is the most convenient city, being a great center easily reached from the East, West, North and South, and Chicago has a reputation for big things. Though Chicago can offer the best hospitality, big hotels, etc.—in fact, everything to make a convention a grand success—Chicago does not seem to be the ideal city for a reunion of moving picture men, unless the Chicago exhibitors decide to make quick improvements to their theaters. We have not in Chicago a single theater that can be called an ideal moving picture house, to be taken as a model. Sure, we have the Orpheum, the very best house to show first run pictures, with the most appropriate music and sound effects; but as the Orpheum was not built for moving pictures the picture can never be shown there at its best. The Lyric is good, but it is small and no better than what we find in other cities. Madison Street, in the loop district, offers us four houses with no special attraction, except poor music, bad curtains and a lot of cheap vaudeville. Another house in the loop is the Majestic, the well-known moving picture "chaser," and if we should invite the convention to visit the Majestic 95% of the members would run away and give up motion pictures for good. Let us hope that if the film men and exhibitors have the coming convetion in Chicago that the Chicago exhibitors do something to impress the visitors. J. M. B.

HERBST FULL LIGHT SCREEN.

Our representative was present at a demonstration, a day or so ago, of the Herbst Full Light Picture Screen. This took place at the New York Roof Garden, New York City, at about 2 P. M., when the afternoon sun was coming in strong at the southwest corner of the roof garden. This sun, coming through the windows, made a very strong factor against the projection of any picture. In fact, it was one of those sun glares that causes one to turn the eyes away from it. Through the north windows there came the usual soft north light, which, while not as strong as the sun glare from the south, was sufficient to enable anyone to read a newspaper in any part of the roof garden.

With this obstruction, or sunlight opposition, a picture was projected on a white screen, through the new Herbst machine, the throw being 93 feet from the machine to the curtain. We were looking at it with a very critical eye. Possibly, if we had not come there for critical purposes we would have watched the pictures and gone away with the idea that they were just as good as any pictures we ever saw projected. By this is meant that most people, when they look at a moving picture, do not take into consideration anything about extraneous light that may be diffused about an auditorium. The public, as a whole, knows very little about projection, as a fine art or a science. They judge only by the results, and, therefore, it is our intention to judge the Herbst Full Light Screen only by the result.

The result, as stated above, is that the Herbst apparatus projects a picture which equals, in a lighted auditorium, most pictures which you see in a thoroughly darkened auditorium. This result is brought about by definite principles of projection and with special machinery. There is no buncome or scientific secrecy about the Herbst process; it is a machine which you can see sitting in the operator's booth, alongside the regular projection machinery. There is no mysterious way of shading the house lights or of painting the screen, nor is it necessary for one man to install it alone. It is a simple proposition. The exhibitor buys the machine and installs it himself. It is not necessary to have a special wizard come on from New York with the magic "know how" and a lot of other occult stuff that attaches to some of these secret installations of daylight screens.

The Herbst Full Light Screen is just exactly what it claims to be—a full-light picture screen that is not affected by house lights or diffused daylight in any way. Everything is in plain sight. There are no great secrets visible to the eye, at least. It is something tangible and which no doubt will be an immediate success.

"HENRY VIII." ON THE SCREEN.

Last week we referred in tones of commendation to a British made motion picture which we think will be popular with this public. It was a fight picture. The Solax Company are, we understand, likely to put this fight picture on the United States market. We would like to write even more approvingly of a recently made English film, illustrated particulars of which we have just received from W. G. Barker, of the Barker Motion Picture Photography, Ltd., London. This is a film of "Henry VIII."—not a made-up studio picture, but a film photograph of the actual play as it is being staged at the present time at His Majesty's Theater, London, by Sir Herbert B. Tree and his company. In this play there are four great scenes, including Cardinal Wolsey's palace and Westminster Abbey. The principal speaking parts are enacted by thirty of the leading actors and actresses in Great Britain to-day. Mr. Bourchier played Henry VIII.; Sir Herbert Tree played Cardinal Wolsey; Miss Vanburgh, Queen Katharine, and Anne Boleyn is played by Miss Laura Cowie. The cast is full of names well known on both sides of the Atlantic.

Mr. Barker was successful in getting Sir Herbert Tree and his company, scenery, effects down to his studio; in fact, the entire production was shipped from theater to studio. So the film was made. We gather from our trans-Atlantic contemporaries that the picture is a great success. It is unique in the fact that it is good for all time, for the stage characteristics of the leading British actors and actresses are preserved in a moving picture.

We refer to this film in another article headed, "The Open Market," published elsewhere in this week's paper. We would like to see the picture here, and we hope we shall. We might mention that Mr. W. G. Barker himself will shortly come from England to the United States probably on business connected with this film and other matters. Such a picture, of course, is of great dramatic value, and also of some educational interest, for it teaches by means of the film some momentous periods of English history preceding the great reformation.

Airdrome and Picture Theatre Managers

make new patrons for your Theatre, increase your business by offering them a brilliantly lighted theatre, and be the first one to install in your City the

Herbst Full Light Picture Machine

not a curtain, not a sizing on a curtain, not a glass screen, but an Independent machine

Demonstrated on the N. Y. Theatre Roof Garden

the best money getter for the moving picture man, and absolute safeguard against loss of life through fire, stampede or other causes, and endorsed by Press and Clergy.

FOR TERMS

WRITE, WIRE OR CALL **THE PAT CASEY AGENCY**

Putnam Building, New York City

NESTOR FILMS — MADE BY DAVID HORSLEY

NESTO

"Rarely Equalled—Never

IF IT'S A NESTOR
IT'S GOOD

TREAT YOUR PATRONS

By Treating Yourself To
The BIGGEST MONEY-GATHERER
and
The Greatest Foto-Military-Drama
Ever Produced

"IN THE COMMISSIONED RANKS"

RELEASED WEDNESDAY
March 8th, 1911

LENGTH, 978 FEET

ORDER IMMEDIATELY! FIGHT FOR IT, if you must, BUT GET IT! GET IT!

COMING!
Wednesday, March 15th, 1911
"WAS IT WORTH WHILE?"
A Film with a question mark,
But Absolutely Unquestionable.

IT PAYS TO GET
NESTOR FILMS

Scene from "IN THE

DAVID HORSLEY,

JOIN OUR

FILMS

urpassed—Often Imitated"

NESTOR FILMS — MADE BY DAVID HORSLEY

MSSIONED RANKS"

L.NG LIST!

"IN THE COMMISSIONED RANKS"

is a vivid, faithful portrayal of military life as found in America to-day. The plot is clearly and concisely brought out in a succession of soul-stirring scenes, which hold the onlooker breathless from beginning to end. Critics everywhere have sung the praise of this military picture, apostrophizing it as the *best-acted and finest photographed film ever made.*

The story deals with an army officer and his wife, and last, but not least, a big-hearted, festive colonel. The couple have an only child, a winsome little girl, whom the father worships. The mother, however, seems to lack the mother instincts, for she gives more time to parties, receptions and balls than to her babe. Of course the colonel is always on hand to play the gallant's part. The child becomes ill; grows rapidly worse and dies, while the father is away on duty and the mother enjoying herself at a ball. The bereaved father, mad with grief, blames his wife for the irreparable loss; and a tragedy is about to be enacted between the sorrow-laden pair, when the manly old colonel takes a hand. So diplomatically does he manage the situation that, after a scene pregnant with ineffable pathos—well, the climax is capped, and—*Get the Picture and See for Yourself!*

147 4th Avenue, New York

A. L. W., Washington. "I have only been playing for pictures about five or six weeks and want to tell you how helpful I find your page in the MOVING PICTURE WORLD. I think the work is fascinating, but am handicapped by lack of music to fit certain pictures. I have obtained all the selections you have mentioned from time to time, and as I notice others ask you for a list of names, I am going to do the same and I will gladly pay you whatever you ask." (There is no charge whatsoever for this service. Just enclose a stamp for postage, and don't get impatient if you do not get an immediate response, as I have many requests of this kind to answer.—C. E. S.) "I have no music suitable for heavy drama where there is agitation, despair and frantic haste all through the picture. Short passages are not so difficult. Stealthy, pursuit, mystery, hurries, good Indian music, heavy marches and music descriptive of different nationalities, nautical and Rube scenes I am in need of. Other needs will no doubt come to my mind later, but for the present I will be glad of suggestions along the foregoing lines. We run the Independent and Ambrosio films. What in your opinion is the best collection of patriotic songs of the different nations? I have a few, but, for instance, I needed something to fit a Japanese soldier kissing the flag and swearing allegiance to his ruler, and had nothing to play that was suitable."

In the first place, for one who has been playing the pictures for only five or six weeks, you seem to have a very comprehensive idea of music required. I have sent a brief list, which I hope will be of some service to you. The Japanese Triumphant March mentioned therein might have been useful in the last mentioned picture. As to collections of national and patriotic songs, there are many on the market all pretty much alike. I do not care to recommend any one in particular.

Alabama. "I have been reading your page each week with a great deal of interest. Beg to state that I am using music with my pictures, and the musicians I employ are very good, but they have one fault; that is, they are not capable of selecting appropriate music for the pictures. I would like to have you send me a list of music. If there are any charges, just mention them and I will forward a check without delay. Don't you think you could work up a profitable business among the musicians or managers of theaters by selecting each week appropriate music for each picture released. As I understand it, you see the pictures several days or weeks before they are released, which would give you ample time to prepare your list and mail it. I myself would be willing to pay $1, $1.50, or even $2 per week for appropriate music to fit each release. I don't mean for you to furnish the music, just state what music to use and when to use it. Think this matter over and let me have your views on same. In case you use this letter, please don't mention my name or even city, as my musicians read your page every week. I would hate for them to know the contents of this letter, as they are doing the best they know how. As I said before, they are good musicians, but they haven't had the experience in playing for the pictures. We use Association films."

I have prepared a small list of various numbers selected from different catalogues, which will be found useful in picture work. It will be mailed to anyone enclosing postage, without further charge. It must be understood that this list does not purport to cover the entire field of music necessary to this line of work, as that is almost unlimited. It embraces novelettes, sentimental and pathetic, national, characteristic, comedy, grotesque, etc. These have been tried, and proved satisfactory if used intelligently, and can be ordered through your local dealer. As to the last part of your letter, I take it for granted that a correspondent has no objection to the publication of his communication unless he stipulates it, when, of course, it shall be regarded as confidential. What interests one is very apt to interest others, and for that reason I like to insert the most essential parts of letters received. Your list will be forwarded in its turn. Many thanks for your kind appreciation.

Wellsville, Ohio. "I take the liberty of writing you from being a regular and careful reader of the MOVING PICTURE WORLD, which paper I admire very much in the position it takes. Along about Easter season we contemplate showing the best make of the 'Passion Play,' and I would like to know if I could secure appropriate music to run through the entire three reels. We expect to have violin and piano. I would also appreciate any information upon this subject and would thank you for a list of music sent to correspondents as per WORLD of Feb. 18, 1911."

The required list will reach the brother before he reads this. Carl Fischer's catalogue contains some very fine standard *religiouso* music for orchestra, which is effective with violin and piano. They include "March Pontificale," "Lord, God of Abraham," "Priests March," "Ave Maria," "Hearken Unto Me," "Sanctus," "To God On High," "Love Not The World," "Funeral March from Saul," "Holy City," "The King Of Love My Shepherd Is," and others; the catalogue numbers are respectively 258, 299, 502 and 560. I do not know of any music especially arranged for the "Passion Play," but I would suggest that in accompanying these pictures you avoid all suggestion of the lighter forms of religious music, such as "Gospel Hymns" and Salvation Army songs. While not wishing to discredit these songs, I believe they are not severe enough for the story of the "Passion." "The Palms" and "Holy City," although modern in character, are dignified, and may be used as a relief from the more classic numbers. I would also earnestly advise Wellsville and others who contemplate showing these pictures to procure a cabinet organ, unless they are already provided. The small cost is amply offset by the added value of your music.

Indiana. (Mgr. E. B.) "I take the liberty to write for a little information. We have started a little theater here with a seating capacity of 275. Our front is all white, made by the Chicago Decorative Company, and presents a beautiful appearance when lit up at night. We have strong competition, there being three other houses here running Licensed films. We are using Independent films and we and our patrons are well pleased. We have a new Powers No. 6 and our light and projection are well nigh perfect. The other shows run one new reel each day and carry one over, while we run two new reels each day. We have a very capable singer, Miss Frances Worth, of Indianapolis, and a fine pianist, Miss Ethel Kolmorgan, of this city. Miss Kolmorgan is a pianist of great ability and improvises music for the pictures with taste. On last Saturday we had the great Reliance picture 'The Vows,' and during the last scene where the young man is brought back to the church by his sweetheart, Miss Worth sang 'The Rosary' (Nevins) behind the screen, accompanied by Miss Kolmorgan on the organ, and Mr. Karl Kurtz (an efficient drummer) on the chimes, and the effect was beautiful and very much appreciated. We are very particular about trying to put on the effects at our place and we spare no trouble nor expense to properly do them. For church chimes we have hung up behind the screen various sizes of seamless steel tubing, six feet in length, suspended by heavy gut, and the tones are deep and sonorous and very appropriate for church scenes; and this brings me to the purpose of this letter. Will you kindly send me a short list of organ music of more or less *andante* movement that would be appropriate to use on like occasions? Of course, we have many beautiful themes for the piano—'Shubert's Serenade,' 'Traumerei,' 'Gottschalk's Last Hope,' 'Morris' Meditation,' 'Blumenlied,' etc., but what we want is some short high-class little melodies that can be used in the ordinary church scenes that are occasionally depicted on the screen. On last Saturday we showed to over one-sixth of the entire population of the town, and that in the face of the fact that there are three other picture shows here, and the church people with a special production of 'Esther' were playing at the opera house."

I don't happen to have the particular music asked for in my catalogues, but I will look for something to meet the correspondent's needs and forward it. He evidently knows what he wants, and judging by his letter he goes after it and gets it—including business. Speaking of chimes, I once experimented with the steel tubes; but with indifferent success, as they are exceedingly difficult to tune properly. I had better luck with brass tubes, but they are expensive and I found that, considering time, trouble and the waste in experimenting, it was about as cheap in the long run to buy them ready made; that is, if you want a good set of chimes in tune with the orchestra. One doesn't have to buy a whole octave—two or three will be very effective. Have you tuned yours, or do you just produce a general big-toned bell effect? The writer says he is located in a town of about 7,200 inhabitants; yet apparently he is able to find competent musicians. Is he unusually fortunate, or does he just go after them and get them?

"Drummer," New York, says: "In February 11th MOVING PICTURE WORLD you say, 'in straight dramatic pictures sound effects should be made to imitate as nearly as possible the real sounds which would naturally be heard in a real scene such as the pic-

ture portrays.' And in the same issue you give suggestions for music to the picture 'Father Love' and say 'Do not introduce baby cries in this picture.' The picture shows a crying baby in several scenes. Now, if you are supposed to 'imitate as nearly as possible the real sounds such as would naturally be heard, etc.,' why not imitate a crying baby when the picture shows one? Don't you think you are inconsistent?"

Not at all. It is true I did say both of the things you mention. I also said in one or two previous issues "don't try to get a laugh where none is intended." The average audience nearly always contains one or two who will laugh at a baby cry, and this will be enough to spoil a serious scene. If you used this effect in the picture "Father Love," it's dollars to doughnuts you got a laugh whether you intended to or not, and if my memory serves me right, the scenes in which this occurred were anything but hilarious. Use a little judgment.

Mrs. A. P. D., Nevada City, in the course of her letter says: "I would also like to add a few words of praise for your articles on 'Play for the Pictures.' You cannot imagine how they have already helped me. I followed to a dot your suggestions for playing to the picture 'The Golden Supper,' and have received praise for my music from every one. I hope your articles are continued, for I know they are appreciated by every reader of the MOVING PICTURE WORLD."

This letter reads good to me just as it stands, so I won't add any comments. Come again; I like to hear it.

ALL FOR GOLD. (Yankee).

1. Agitato till thrown out; subdue till change.
2. Mysterious till change.
3. Intermezzo or waltz till letter is shown.
4. Agitato till change.
5. Neutral till change.
6. Pathetic till title "Robbed."
7. Agitato softly (through four scenes) till title, "Frank Tells About Handkerchief."
8. Light allegretto till "The Panic."
9. Semi-agitato bordering on the mysterious till son enters office.
10. "Heart's Ease," "Spring Dreams" or any semi-plaintive till end.

THE OPEN ROAD. (Kalem).

1. "Come with the Gipsy Bride" (6/8 chorus from "Bohemian Girl") till Gipsies stop to make camp. Then
2. "In the Gipsy's Life You Read" (same opera) till young man (Darwin) is seen coming down road. Gradually diminish till change.
3. In a Shady Nook (light allegretto) till "14 Years Later."
4. Waltz till change, "Zora Meets Some of Her Own People."
5. Gipsy Love Song (from the "Fortune Teller") till camp scene.
6. Moments Musical (or some gipsy march) till gipsy and girl enter.

In the Gipsy Life (same as No. 2) till change.

8. Gipsy Love Song till camp scene.
9. Same as No. 2 till fortune teller discovers marks on girl's arm.
10. Agitato till girl turns from Darwin to gipsy.
11. Gipsy Love Song till title, "Zora Chooses the Open Road." Then "In the Gipsy's Life," etc., to end of picture.

MAX MAKES MUSIC (Pathe).

1. Lively till after handbill is shown. When merchant plays flute:
2. About four bars of reel for dance.
3. When Max plays for soldiers "La Sorella" till all off.
4. When he plays for girls, first time, "break;" second time, same.
5. Third time, slow cake walk till all off.
6. Eccentric for drunken men till Max enters; when he plays:
7. "Waltz Me Around Again Willie" till all off. Then:
8. Mysterious-pizzacato (staccato).
9. Short agitato for knockdown.
10. When Max plays, slow reel till both exit.
11. When he plays for dog, slow reel. (Any old reels or dances will answer, such as "Turkey in the Straw," "Chicken Reel," or "Arkansaw Traveler." Play them rather slowly and married.)
12. When he plays while in the bed, lively "Rag March" till finish. "Fill-in" ad libitum.

THE SANITARY THEATER.

Of most essential importance in the management of a theater is the absolutely sanitary condition of the auditorium—this with special regard to the average five-cent theater, with its continuous flow of people and generally insufficient system of ventilation.

The five-cent theater is a breeder of crime, according to the "societies" and certain picture inimical newspapers; the bachteriologist probably would say a breeder of microbes, and of the two camps fighting for the welfare of the people, the doctor is no doubt the more justified.

The sanitary condition of the average five-cent theater certainly could be vastly improved, especially so in New York City. Taking in some of the tenement districts on the lower East Side, the picture show is by no means an improvement to the surroundings. Some of these places are perfectly filthy, with an air so foul and thick that you can almost cut it with a knife. The floor is generally covered with peanut shells, and as there is no stove to spit on everybody spits on the floor. Imagine this in the summer time, and epidemics o fvarious kinds raging in the crowded districts. No wonder the societies and health authorities try to bar children from the moving picture shows!

There is no excuse whatever for such conditions, and to permit a constant exposure of the public to disease. The justfied criticism of the health authorities may prove disastrous one of these days. Should a malignant epidemic strike New York City, and these conditions prevail, the result might be a wholesale closing down of theses germ factories. Then, as usual, everybody would have to suffer, as our reformers very seldom discriminate, particularly so in case of the five-cent theater, which institution always has been a nail in the eyes of some people.

The only way to overcome this evil is the employment of a reliable disinfectant. Every theater should be thoroughly disinfected every day either with a sweeping compound or a spraying solution. There are many of these preparations in the market, and some of them are advertised in the columns of this paper. The colorless disinfectant is generally the most effective, but the perfumed is preferred by many exhibitors on account of its aromatic color. I have heard people in the audience complain, though, on account of the strong odor which, no doubt, with some individuals, will produce a headache, as would any strong perfume. But this is only exceptional. The majority of people will like a refreshing disinfectant sprayed around the aisles during the intermissions. Exhibitors would do well to advertise the fact on the curtain that the auditorium is thoroughly disinfected several times a day. People will no doubt appreciate such a solicitude by the management. G. F. v. H-s.

All over the world there is nightfall.
But never the "Fall of a Knight" like this.

THE FALL OF A KNIGHT

RELEASED THURSDAY, MARCH 9th

Something away from the "usual thing." A screaming comedy from the beginning to the end. A film, we know, is going to pack your house.

GET IT it's a REX

REX MOTION PICTURE COMPANY, 573-9 Eleventh Avenue, NEW YORK

LICENSED.

"A Tale of Two Cities" (Vitagraph).—The second part of the three reel release of this great story. This film introduces Lucy, Sidney Carton, the hero of the tale, De Farge and Darnay. The scene changes from the turbulence of Paris to the quiet, homelike attractions of London. The complications which beset these characters are faithfully reproduced. Of course, it must be understood that it is impossible to reproduce everything that is described in the book, but the selections have been made with care, and are indicative of a thorough understanding of the necessities of the story. The main features are sufficiently emphasized to serve as a guide in carrying the audience along, and their knowledge of the story itself will supply any deficiencies. Toward the last there are rumblings from Paris, with its unrest and turbulence, but the main feature of the picture is the quiet of the homes of London and the development of a portion of the love story which is included. It seems safe to say that those who see this film, in conjunction with the one which was released before, and the one to follow, will acquire a new impression of Dickens and will appreciate more fully than ever before the importance of the motion picture as showing the beauties of a good story. Managers will do well if they use these films together, though each one tells a story by itself, which has its interest.

"Tale of Two Cities" (Vitagraph).—The third and closing film in this series of remarkable reproductions. This picture takes the audience to Paris and shows them the mob at work destroying property and murdering Royalists and all suspected of being in sympathy with them. The story is followed closely in the main, the principal scenes being shown in strong contrast to the quiet, homelike scenes of the former film. It is here that Carton displays the act of heroism which will forever make him one of the greatest characters in fiction, the sacrifice of his life to save Darnay, who has been arrested and imprisoned because he is a relative of a Royalist, and will ultimately suffer upon the guillotine. The scene when the condemned prisoners are going to the guillotine in the tumbril cart, and Carton comforts the poor little seamstress condemned to die with him, is dramatic, and holds the attention so closely that the audience sits with tense nerves throughout the scene. But, after all, even though the turbulence of the murderous mob constitutes the theme of the picture, the closing scenes, where Carton dies for his friend lifts it above the ordinary level and makes it one of the greatest pictures of the month. The three should be shown in conjunction. In that way the story unfolds itself in consecutive order, and the connection is clearly perceived. The Vitagraph people have performed a notable achievement in presenting this story in such excellent form. It is a year when Dickens is being studied and considered more than for a long time, and such a contribution as this is a help, not alone to students of Dickens, but to the thousands who have, for one reason or another, perhaps, lost sight of his marvelous faculty for story telling.

"The Outlaw and the Child" (Essanay).—A story which has for a background the great Mojave desert of California. The principal character is a little girl, scarcely more than a baby, daughter of the sheriff. She is found by an outlaw whom the sheriff is pursuing and taken to her father's home. The terrible sufferings of the desert are too much for the man and he succumbs before he can be aided. The ending is commended. It never seems quite right for a sheriff to break the laws by allowing an outlaw to escape, as has been represented in some cases, merely because he performed some service for which the official might have felt indebted to him. This ending is more satisfactory. The sheriff is left under no obligation and the outlaw is removed from society which he menaces.

"The Changeling" (Pathe).—The story of a child left with a nurse, replaced by another. The end shows the mother of the substituted child marrying the father of the child that died. There isn't much in it to make it even interesting let alone holding the attention in any important degree. The mechanical work is good, but that is about all that can be said for the picture.

"Paganini and the Countess" (Gaumont).—A tale of the great violinist and some complications that arose through the passion which a Countess had for him. The latter part of the film is taken up with telling, in a rather interesting way, her endeavors to assist him in escaping from prison. It is one of those old-time love tales, with some adventure and much intrigue.

"His Daughter" (Biograph).—This picture has something of the spirit and character of the old Biograph stock company's work. It is a story of love which did not have to be thwarted to make it flow true. The girl's father is depicted as a despicable wretch, which he undoubtedly was, but the steadfast honesty of the young man in not only remembering his sweetheart, but in accepting her after he discovers that her father is a villain, is an episode that increases the interest of the film considerably. It is, perhaps, as good a love story as has been told by this company in some time, and the actors have caught the spirit of it so that it is interpreted with a clarity which leaves no room for misunderstanding. The staging is up to requirements and the photography could scarcely be improved.

"Dobbs, the Dauber" (Lubin).—A comedy representing the fool work of a janitor who has painting thrust upon him. The principal objection to his work is that he selects automobiles, pianos and similar things upon which to give evidence of his genius. This leads to a slap-stick ending which is both fast and furious, with the unfortunate individual tumbling eventually into the hands of the police as he jumps from a window.

"My Prairie Flower" (Melies).—The lively story of a young college scapegrace who is sent West to make a man of him. The latter encounters in the rough work among the cowboys and others around the ranch. A little deception in impersonation is practiced at the start, but this helps, not alone in the telling of the first part of the story, but in the love tale which develops afterward. The scene where the young college man whips the terror is characteristic and cannot fail to thrill the audience.

"The Seminole's Sacrifice" (Selig).—An Indian story beginning with the sale of an unfortunate squaw as a slave to a white trader, developing through an Indian uprising and ending with a marked display of the nobility of character of a chief, who, scorning the fetters of the officers, appears before the commanding general, free and unattended, to offer up his life as a sacrifice to save his people. The display of nobility of character on the part of the white general is quite as marked. He accepts the chief's hand and bids him go back to his people and lead them in the right way. It is a picture which arouses the emotions and causes unusual interest.

"The Price of Victory" (Edison).—A film that Carnegie should secure to assist in disseminating his peace propaganda. It represents an episode supposed to have occurred in the Napoleonic wars. And it gives in dramatic fashion the horrible side of war. The young man torn away from his old father and sent to battle to be killed. Then the search of the old man for his son's body. The weary struggle to get it home and the lone vigil by the dead. The Emperor appears, seeking rest and light with which to write the message of his victory to be sent to Paris. The old man attempts to kill him, but is prevented, and the climax—the Emperor placing the cross of the Legion of Honor upon the dead boy's breast. It is difficult to describe a picture of this character so as to convey the information intended, but it is perhaps sufficient to say that few pictures of recent months have been better conceived and rendered. The actors have interpreted the idea with precision, while the staging has been done with careful attention to details, and the photography is superior in every way.

"Priscilla and the Pequot" (Kalem).—A story of Colonial times, which derives its principal interest from the represen-

"THE SIGN OF THE FLYING A"

Dott Farley and Jack Campbell in "Hypnotising a Hypnotist"

Scene from "The Rich and the Poor."

AMERICAN RELEASES

TWO REELS EACH WEEK—MONDAYS AND THURSDAYS

Release of Monday, Mar. 6th.

"Hypnotising a Hypnotist" with "Memories"

"Hypnotising a Hypnotist" is undoubtedly as funny a farce comedy as the most discriminating exhibitor could desire. Dott Farley is particularly funny in her characterization of the old maid. The fun is fast and furious—the denouement extremely funny. "Memories" on the same reel is a short subject that is both quaint and original.

Release of Thursday, March 9th.

"The Rich and The Poor"

A film dealing with the never-ending conflict between capital and labor. The scenes of the tyranny exercised by the scheming and villainous capitalist over his employees do heart rending, but the eventual victory of the young foreman more than offsets the previous impression. This film will be acclaimed by the workingman as a timely and effective production and will prove a drawing card in any theater.

COMING

"The Harem Skirt"

The funniest funny film released in a twelve-month.

Write for our lobby display propositions—a display to suit every purse.

Get on our Mailing List for "FILM FACTS."

ALL Independent Exchanges Buy AMERICAN FILM.

AMERICAN FILM MANUFACTURING CO.

Bank Floor, Ashland Block, Chicago, Ill.

YANKEE WEST INDIES FILMS

Steiner's World-Tour Series

MONDAY, March 13.
"The Test of Love"
A story of woman's loyalty

FRIDAY, MARCH 17.
"His Double Treasure"
A tale of two great finds

YANKEE FILM CO.

344 East 32d St. New York City

OPERATORS, MANAGERS

Make your own film cement. Will patch both non-inflammable and inflammable. Will send formula for $1. Address

OTTO BOONE Elwood, Indiana

Care Superba Theatre

ALL RECORDS BROKEN

For a clear, sharp and flickerless picture. Improved Silent Gears, Action and Movement

$12.00

Satisfaction guaranteed. Testimonials furnished.

E. W. LAVEZZI

3042 N. Ashland Ave. Chicago, Ill.

tation of the character and manners of early days in the colonies. A Puritan maiden befriends an Indian, and he in turn warns her of an impending attack upon the settlement. The Indian method of fighting is clearly shown, and there is animation to the scenes in which the stockade is attacked. The whole story is redolent of the characteristics of both Puritans and Indians.

"Who Killed Max?" (Pathe).—A slap-stick comedy in which the house is wrecked and disturbance is created all along the line. As a rough house it is a success, but otherwise it has few claims to serious consideration.

"An Escape of Gas" (Pathe).—A comedy which represents more destruction than even the ordinary slap-stick variety is usually credited with. The house is wrecked and water is allowed to flow all over it from the bath-room. These pictures do not appeal to the public as they did formerly. In the theater where this was seen there was scarcely a laugh throughout.

"The Lily of the Tenements" (Biograph).—A story of what befalls some of the girls unfortunate enough to live in the tenements. Often they are forced, as was almost the case in this instance, to sacrifice themselves to secure the wherewithal to live. The graphic way in which this is represented here made a deep impression upon an audience, even in New York, where the thing is so common that a considerable proportion of the population wink at it as a necessity, and let it pass. The happy ending for the poor girl, following the denunciation of his father by the young man, is dramatic, but, unfortunately, few instances of this sort actually occur. The value of this picture will be in depicting the life history of some of the poor whose meed of trouble is too much sometimes for them to bear.

"Nan's Diplomacy" (Lubin).—A comedy which is built around a domestic misunderstanding that might have led to serious consequences. Perhaps other wives should bring wandering husbands to their senses in the same vigorous way. The insanity dodge has been worked in about everything else. It worked well in this, according to the picture. And the acting is excellent.

"Max Makes Music" (Pathe).—A comedy representing Max playing upon a magic flute which sets everybody and everything within hearing to dancing, and the dances are as varied as the individuals who perform them.

"Pots, Pans and Poetry" (Pathe).—The humorous story of an Irish cook who believed she had the divine afflatus and could make poetry or music at will. Some fun is extracted from the experience through which she goes in discovering her mistake.

"The Eye of Conscience" (Selig).—A simple story of a robbery. The dramatic strength lies in the gradual awakening of the conscience and the effect it has upon the thief. As the enormity of his crime is borne in upon him stronger and stronger he becomes a nervous wreck, startled at every little noise, and nearly going insane when he discovers an eye looking at him from the transom. Investigation discloses that it is only the eye of a mask, but the effect was quite the same as though it had been the eye of a person. It was the eye of conscience. The closing scene is different from some of these stories, showing the thief returning the money without detection. It is a film of unusual power and contains some of the best acting of the week.

"The Ironmaster" (Edison). — The famous French society drama, "The Ironmaster," transferred to the screen with no loss of its original strength. The Edison players have interpreted the various scenes quite as effectively as they have ever been interpreted upon the stage. All the original beauty of the play has been retained, while the silent drama affords opportunity for certain delicate touches in working out details impossible when upon the stage. The character of the young woman is admirably developed and the Ironmaster is a man of whom almost anyone might be proud. The staging and costuming have been supervised with care and are accurate even to the details and the work of the actors is performed with discretion. Altogether it forms an excellent picture which will be thoroughly enjoyed by almost any audience before whom it is presented.

"Taminig A Tyrant" (Essanay).—An interesting comedy representing the way a husband was tamed into submission and taught to treat his wife and daughter correctly. The young man who conducted the taming operation made love to the daughter successfully, but even though it was ultimately disclosed that the tamer was not what he pretended to be, the effects of his work remained. The tyrant husband was gone forever.

"A Matrimonial Epidemic" (Gaumont).—A lively comedy representing the effect of the love making of a young couple upon the sensibilities of several couples well along in years. The influence was so potent that they all go away and get married. The fun is in the scenes which lead up to this altogether desirable ending.

"Lafont and Pola's Last Flight" (Gaumont).—A sensational aviation film representing the crash of a flying machine with its passengers. The scene makes the audience catch its breath, so realistic does it appear.

"Capt. Barnacle's Courtship" (Vitagraph).—A comedy presenting Capt. Barnacle in the role of love maker with a pretty girl as the object. The girl objects and the brilliant way she adopts to outwit the captain and her designing Ma and get the man of her own choice supplies sufficient comedy to consume a long film. It doesn't get dull any of the way, and there is a laugh at the end when the captain discovers that he is attempting to marry the desired bride's brother. The piece is well staged, well acted and in most of the scenes the photography is good. Some of the interiors appear to be a trifle underexposed. The vagaries of an uneven current are sometimes responsible for apparent underexposure, and perhaps that was true in this case.

INDEPENDENT.

"Artful Kate" (Imp).—The second of the company's Cuban releases, and, not to make invidious comparisons, is probably considerably better than the first. There is the dash and spirit of the soldier, combined with the lively flirtation which is popularly supposed to be a part of the life of the Spanish or Cuban girl. The young soldier is later nonplussed with the indisputable evidence of his perfidy in the hands of his fiancee. But after the storm subsides a bit they make up and are unmindful of the rocks upon which their bark was almost wrecked. The picture is interesting in that it depicts Cuban manners and customs with close attention to the real truth, and there is a spirit shown by the actors which helps wonderfully in the development of the picture. Sometimes the pictures seem to almost talk in their strength and the excellence of the acting. The photography, too, leaves little to be desired. The company deserves congratulations upon producing such a good film.

"The Fate of Joe Dorr" (Bison).—The story of a young man who went wrong in the wild country of the West and was shot by a spring gun set by his father. The delineation of the rough character of the Western people is accurate, and the story is filled with the rough pathos which often accompanies the lives of those who make the frontier of civilization their home.

"A Child's Prayer" (Lux).—A touching story, representing a family in abject poverty, requiring the necessities of life, which is helped by the prayer and action of a winsome child. The pictures of children are always interesting, and in this instance the acting of the little one is unusually good, principally because it is so natural and unaffected.

"Matilda Chased" (Lux).—A comedy which includes a chase made funny by the presence of a considerable number of sandwich men. The picture is lively enough and numerous amusing situations are developed, but it is a bit rough to suit some patrons.

"Love's Test" (Solax).—A change from the ordinary run of pictures which show a young man or woman representing themselves as losing their fortunes to test the affections of their lovers or sweethearts. Both conceive the same thing here, and the beauty develops in the bluff both put up in attempting to live in Poverty Row. As may be imagined, there is a good deal of fun in this, though its development requires considerable space. It would be better if it were condensed somewhat. It is difficult to stretch a comedy through a long film without having it thin in places, and that condition prevails here to some extent.

"The Woman Who Dared" (Yankee.)—An excellent detective story, showing the famous girl detective in one of her most fascinating unraveling acts. It is mysterious up to the last scenes, when the solution is given. It is one of the best of this series and cannot fail to interest a large number who enjoy good detective stories. There is an interest which never flags from the time the picture begins until the last scene has disappeared from the screen. Acting, staging and photography have been maintained at a high standard of excellence.

"Strategy" (American).—A story that begins tragically, works out in a dramatic manner and ends with humor and laughter. The tale is told with directness that is worth emulating, and is interesting enough to hold the attention of the

audience, while there is sufficient heart interest to keep the audience watching for the developments of the next scene. The stage manager and photographer both did their work well.

"Little Souls" (Itala).—A story acted by children which possesses dramatic qualities of a high order and develops a strong degree of interest among the audience.

"Across the Mexican Border" (Powers).—A love story of the Mexican border, in which the triangle includes a Mexican who intends to buy a girl who is already in love with an American soldier. The story is concerned with detailing the complications which arise before the young couple escape across the border into America. The acting and scenery are both good, while the mechanical work has been well done.

"Foolshead's Presents" (Itala).—Another of those Foolshead films which have made so many people laugh in the past. The trouble lately has been the pictures have been far too silly to please. This is better than some of its predecessors and need not suffer for the same reason as the others have done.

"Havana Cigar" (Itala).—A well photographed and interesting film. The mechanical work has been done with care and the result is a pleasing picture.

"His Great Duty" (Great Northern).—A strongly dramatic story, cleverly and sympathetically acted by players from the Royal Theater at Copenhagen. The work is so well done that criticism is unnecessary. As the story unfolds the audience becomes more and more absorbed in its narration, and this attention never flags throughout the running of the film. The photography is remarkably clear, offering a satisfactory improvement over some films which have been shown earlier in the season. The picture composition and the way it has been carried out cannot fail to please any audience.

"Ever the Accuser" (Reliance.)—A well-balanced and well-told story of the effects of an accusing conscience. The sympathy of the audience is early enlisted for the girl so hopelessly and unjustly entangled in the net of circumstantial evidence. The climax, when, as she tells her story in court, the real murderer rushes in and dramatically confesses, telling the story of his visions, supplies a fitting ending to this excellent production. The appearance of the spirit of the uncle and the death of the murderer constitute a scene which will never be forgotten. The acting is unusually good, even for the Reliance Company, and the photography is an improvement over some of the former films produced by the same company. A steady improvement, indeed, is noted in all departments of this company's work.

"Checkmate" (Thanhouser).—A somewhat complicated love story filled with exciting romances. Self-inflicted wounds send a rival to prison for a long term, but the girl works two clever ruses and succeeds in convicting the baron and also in securing the release of the imprisoned man.

"Her Birthday Surprise" (Yankee).—Tells the story of the jealousy of a wife when her artist husband was reported to be closeted with a strange woman all day. Ultimately the door of his studio is broken down, when they find to their chagrin that it is a portrait of his wife he was painting, and the woman was one of the domestics whom he pressed into service as a model. As an exhibition of unreasoning jealousy the picture is a success.

"A Warrior's Squaw" (Bison).—A picture representing some phases of life upon the plains, and indicating in interesting glimpses the life of the Indians. The photography is clear and the acting of the Indians is well done.

"Story of A Prayer Rug" (Rex).—A well worked out play, dealing with that mysterious land of Turkey. It is a love story and details how a young man rescued his sweetheart from a harem and spirited her away. The fact that it is difficult to escape in Turkey doesn't particularly injure the interest of the story itself, though it may raise a question of probability in the minds of those who consider conditions in that country. However, as a love story in strange and altogether interesting surroundings it has its uses and the audience plainly liked it. Perhaps that is, after all, the vital test. If the audience is pleased critics can allow any discrepancies to pass unnoticed. But the probabilities should be maintained. All will agree with that postulate.

"A Plain Tale" (Reliance).—A simple, homely story, depicting how an unfortunate woman was bothered by a rake, but maintained her dignity. Then came success to herself and her husband, which allowed of a complete reconciliation and a return to happier circumstances. It is not a strongly dramatic production, but it illustrates conditions which might occur in almost any household and plainly indicates what might happen under certain circumstances. The meddling busybody is in evidence and the result indicates what possibilities there are in the detailing of petty gossip of the character shown here.

"The Sheriff's Sweetheart" (Amerjcan).—A realistic Western picture with a background that will give a new idea of the West, or of some parts of it and will develop fresh impressions of what the scenic effects in certain localities are like. The acting is of the best, in harmony with the subject and depicting faithfully the characteristics of the people represented. It will rank with the best Western releases of the month. The character of the sheriff is an admirable piece of acting and deserves commendation. The other characters fill their respective parts with ability.

"The Silence System" (American).—A short, snappy comedy which tells an interesting story and at the same time gives the audience something to laugh about. It is worked out in the best manner of the company.

"Punch" (Eclair).—A story of poverty, detailing how a mother stole a Punch to gratify a sick child and how the possession of the toy made the little fellow better. But even though the proprietor of the toy store from which the Punch was taken sends policemen, when he understands the situation he fails to prosecute and allows the child to keep the Punch. It is a tender story of mother love and is acted with discretion. It is in Marcel Lauzin's best vein and should not fail to satisfy any audience. The photography is unusually good, even for an Eclair.

"Beware The Bomb" (Eclair).—A snappy comedy illustrating how some officials were deceived twice, the first time without injury, but the second time to their undoing. The play is well acted and develops a number of laughable situations.

"A Manly Man" (Imp).—Another rendering of the eternal triangle developing interesting situations, and closing with a dramatic scene when the young man leaves his sweetheart and clings to his semi-savage wife. The old problems which have beset human hearts since the beginning of time are retold and in the telling they develop a strength not always noticeable in subjects of this type. The question will rise in one's mind regarding the advisability of the young man leaving his sweetheart and taking a wife in the wilderness, but having done it he closed the incident in the right way by sticking to her. The real problems of life are quite like the problems in this film therefore the picture should prove interesting to every audience who sees it.

"A Warrior's Faith" (Bison).—An excellent picture giving views of Indian life and customs not often seen. Further, it illustrates some of the dangers to which missionaries to Indians have been subjected in times past. There are some thrills when the stake is prepared and it looks as though a few were to be burned. The fight between two Indian warriors is realistic and well carried out. The setting is admirable and the photography is clear and even. The audience plainly liked it.

"The Call of the Great" (Powers).—A rather complicated narrative which deals extensively with the name of Smith. The principle factor is a will to a missing heir of $5,000,000 provided she marries within a month after she is found. The terms of the testament are complied with, though it is not without tribulations and disturbances galore. The play while somewhat complicated, as intimated, is still slightly underexposed in places, but perhaps in future copies the printer can overcome that defect.

"The Little Mother" (Thanhouser).—While this picture possesses some elements of improbability it is, nevertheless, interesting because it represents an unfortunate child triumphing over difficulties. The kind hearted artist also befriended her and was rewarded with being saved from ignominy and shame through the machinations of an adventuress and quite right to accept the little girl and provide for her comfort. The audiences made their feeling in the matter very plain. The acting is well done and the photography is clear in the main, only one or two weak places showing in the film.

MOTION PICTURE MANAGERS

Fake notices. Make your screen as bright as a moving picture at a cost not to exceed $4.00. Make your pictures stand out like ice and one half hour light, with no exposure, cutting down electric bills. Will not smoke or peel.

I will mail the Formula to you on receipt of $1.00

WM. INMAN 202 Madison St., La Porte, Ind.

STORIES of the FILMS

BIOGRAPH.

A DECREE OF DESTINY.—Kenneth Marsden, a young artist in fading health is so led to go South where the balmy air is conducive to a betterment of his condition. Acting upon this advice he leaves his club friends after a little good-bye spread and is seen in New Orleans, where he expects to find accommodations with an old-time friend of his mother. The old lady receives the son of her dear friend with open arms, but her two convent-bred nieces, Mary and Edith, are horrified at the thought of a man in the house. However, it isn't long after his arrival that he has made a decided impression upon the young ladies, but no more than they have impressed him. Kenneth is at a loss to know which of the two he cares most for, as they are both so gentle and artless. Still, he feels that Mary likes him for he reads her more clearly than Edith. Still he is impartial in his attitude towards them. Some time later, while out for a stroll, he is caught in a rain-storm and drenched to the skin. The old lady is prompt in her solicitude for his condition, and though she administers preventives he is stricken down with pneumonia and for a time his life is despaired of. The two girls are at once in the extreme of anxiety and when the time of the crisis arrives, Mary's disquietude becomes so intense that she goes and kneels before the little shrine of the Blessed Virgin in her room and prays for his recovery, vowing to consecrate her life to the church if her prayers are answered. While she prays there is a turn for the better in Kenneth's condition, and the doctor assures them that he will recover. A few days later finds him convalescent, and relating that Mary's quickening interest by love he is about to make his choice between the two sisters, and in fact he at first receives encouragement until she reveals to him her vocal recolls. This episode is witnessed by Edith, who goes to her room almost heartbroken, and upon going to the room finds Edith in tears and learning the cause, plans a subterfuge to send Kenneth, that the outcome is that the weddings take place, the spiritual and the material. Mary is wedded to the church and we witness this beautiful ceremony of a postulant receiving the veil, while Edith is wedded to Kenneth. The receiving of the veil is presented with absolute authenticity.

CONSCIENCE.—Howard Raymond with his wife and little child are spending a few days at their hunting lodge. The bad coffee furnished for the first breakfast occasions a slight quarrel between Howard and his wife. Her child, by unreasonably hurt his wife's feelings, he playfully placates them and in a joke points to the time of day, exclaiming "Better coffee, or you die!" At this point the maid and the child enter and in alarm think him in earnest in the heat of the excitement of Mr. and Mrs. Raymond. Laughingly he starts off on his hunting trip. He has barely departed when the maid discovers he has forgotten his game-bag, so the wife hastens after him with it, arriving at his side just in time to see his first charge at a deer. The wife giving him the bag, turns to go back, when she is shot and killed by a bullet from the gun of a hidden hunter who has mistaken her through the bush for game. Her cry startles the hunter from his retir

avenged. They write him to meet them at the mountain top and hide in a big barrel until they arrive. Max obeys and when they do finally come they quickly clamp the barrel top in place, and turning the barrel on its side, give it a shove and away it goes, landing finally in a swift stream. Here it floats rapidly along, over rapids and falls, and at last out to sea, and here Max breaks the top off and looks about him. In the barrel he finds a carrier pigeon placed there by the girls before they put the top on; so scribbling a note he fastens it on the bird which flies away to its home. Here the girls read the letter which thanks them for their courtesy and says that he's glad to be rid of both of them.

RED DEER'S DEVOTION.—The Station Agent at Coyote Junction has a charming daughter, May, who has her own troubles keeping the cowboys and loafers in their place. Once, when accosted by a big fellow, she is saved from his company by Red Deer, an Indian living near by. He takes the girl home and in their short walk falls in love with the "paleface lily." The next day May gives Red Deer her photograph, and following the custom of his people, to give gift for gift, Red Deer appears at May's home later with furs and blankets and a proposal of marriage. When he offers the latter Red Deer makes a quick exit through the window with May's daddy and a shotgun as a close second. May has become enamored, however, and decides to run away. This she attempts to do but, by a series of misadventures, falls into the hands of a bunch of desperadoes, chief of whom is the man Red Deer interfered with in the opening of the story. Red Deer also is captured. By a ruse both captives manage to escape.

UNDYING LOVE.—Folchetto, a troubadour attached to the castle of Count Raymond of Toulouse, falls deeply in love with Nelda, the niece of Count Raymond, who in turn has her own little love affair with the chevalier Bridonne. Nelda, however, obeys her uncle who desires her marriage with Folchetto, whom he raises to the rank of chevalier, and her poor little heart with the handsome chevalier Bridonne is, for the time, shattered. War breaks out to Austria, where Count Raymond has a great castle and his dependents on the estate send a message to the Count asking for help. Raymond selects Folchetto for the task, which he performs faithfully, returning victorious. On his return, however, he finds that his wife has found the attentions of Bridonne pleasant and he challenges him to a duel, in which he kills the chevalier. Nelda, crazed over the death of the man she loved, flags herself from a cliff into the sea. Folchetto became a monk and until the day of his death was haunted by the vision of his wife.

A LONELY LITTLE GIRL.—Mr. and Mrs. Marshall, having lost their only child, find home an empty place. One day Mrs. Marshall sees the little youngsters in an orphan asylum marching by and calling her husband, she goes to adopt one. They hurry away to the "Home" and find a beautiful little girl who appeals to their very souls and they take her home. The parting scene between the little girl and her brother, who is also in the asylum, is very pathetic. Some days later the foster parents of little Margaret notice that she doesn't seem well and are greatly worried. In her own room Margaret gets out her old rag dolly and lavishes her love upon it, turning aside from her new and costly toys. Finally, pining for her little playfellow of other days, she steals out of the house and starts for the orphanage, but loses her way and is found asleep by a mounted officer and returned to her adopted parents and put to bed. A big hearted physician, who is called in, diagnoses the case as one of lonesomeness and the little brother is brought. Now Margaret's recovery is rapid and in the final scene we see the happy children and their happier new parents.

URBAN ECLIPSE.

THE FURY OF A WOMAN SCORNED.—A finely staged story of the days of ancient Rome. In the opening scene the Emperor Justinian receives his victorious general, Belisarius, and shows favor. Belisarius makes his escape from the gay scenes at court, and hastens to his beloved Antonina, who is waiting for him. The Empress Theodora falls passionately in love with the handsome Belisarius and lets him know that she looks upon him with favor. He scorns her proffered love, and this retoff turns the passionate empress's love to hate. She blows two bravos to blind Belisarius with some powerful acid. Antonina hears of the plot, and while the bravos sleep, as they lie in wait for Belisarius, she substitutes some harmless liquid for the acid, and warns her lover. This he is emptied in Belisarius's face while he sleeps. He pretends he has really been blinded, waiting for an opportunity to leave the army and enjoy wedded happiness with Antonina. Dark days fall upon the State, and Justinian greatly misses the sage counsel of Belisarius. The people clamor for his return; he comes back to the Court, and denounces Theodora for her treachery. The wretched woman is hurried away to punishment, and Belisarius once more takes the helm of the ship of State.

SELIG.

THE OUTBREAK.—Two young women of a nearby ranch are riding, when seeing a man lying in the road, one of them dismounts and finds the man is dead. As she turns to tell her friend they are set upon by the Indians and are carried off.

A rancher, who has escaped the Indians, rides to arouse his neighbors. Coming to the girls' home he tells the news. Bob and Bill ride away and come across the man the girls had seen in the road. Bob discovers a comb belonging to one of them. They ride franticly back to the ranch, where cowboys and ranchers are now gathering. The two boys change horses and guide the band men accompanied by two Indian scouts. They soon overtake the marauding Indians. They leave their horses and follow on foot. They open fire on the Indians.

Taking advantage of an opportune moment, they gain the center of the camp and seizing the two Indians who are guarding the girls, hurl them into the river. The rest of the Indians commence firing, only to find themselves surrounded by a large posse. They jump into the water, and are shot by the enraged whites.

THE LITTLE SHEPHERDESS.—Maria, the little shepherdess, is tending her sheep on Italy when she receives a letter from a girl friend in America asking her to call her back and come to New York. She is delighted with the idea and is soon preparing to leave. Antonio, a national soldier and Maria's sweetheart, is disappointed in not having the chance to accompany her, but later and after the exchange of kisses sees her to join her.

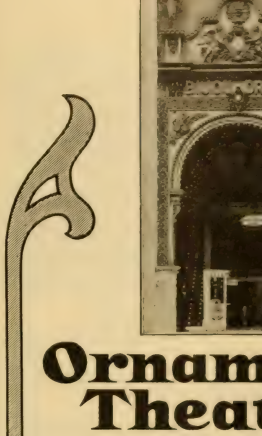
Upon arrival in New York she finds the husband of Maria, and to his disappointment, substitutes letters for those supposed to be from America telling her of the marriage of Maria to another. Driven by deception, the poor girl was put on to enjoy. Antonio arrives and finds his sweetheart in time to save her from the streets.

THE MEDALLION.—The story is laid in Italy during the 15th century, and centers around with the love and suffering of David, a great painter.

Unknown to David, his betrothed loves a brother in painting, and his shame is kept secret for the honor of the family. The brother, overcoming from his evil, goes to night to the sister's room, leaves, pending to another, and upon the finding leaves her suspicion, assuming her false, leaves her off, and she is too proud to let him the truth.

Years pass and David goes to a monastery to seek refuge from the world in seclusion. While there, he learns the truth. A great commotion at evening takes place in the monastery, and he sees his grief and hears them seek solace in praying a shelter place for the altar.

This he does, but is stricken to the heart. His castle on her way in chapel, sees him weak and ill, attending the Mass. She comes to the studio to the convent. There they come to understand each other, but too late.



Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.

2549 Archer Avenue :: CHICAGO, ILL.

Mr. MOVING PICTURE MAN

Drop a postal to AMBURE AMUSEMENT PREMIUM CO., Inc., **141 to 147 West 47th Street,** and learn of a proposition that will triple your day's business without a penny's expense on your part

GAUMONT.

THE TRAMP'S FIND.—Because of his honesty in returning a lost necklace to its owner, the hero wins a comfortable home for himself and two little waifs that he finds asleep in the street.

FORBIDDEN CIGARETTES.—The incidents that make a very interesting film revolve two youngsters, a boy and his sister, who "sample" their daddy's cigarettes.

That awful sickness, the result of a first attempt at smoking is their punishment.

THE BARBER'S DAUGHTER.—Maurice, a village gallant, after being properly punished by Louise, because of his impudence, wagers with the boys that he will steal a kiss from her.

He has no price coaxing or no gold or gaining his goal. She agrees to give him a kiss if he first allows her to cut his hair, and remove his beard and mustache. Maurice agrees, but decides ere long that he will gladly lose the wager.

THE AMBITIOUS BOOTBLACK.—WANTED—A negro page boy. Apply 76 Madame Blume. This is the sign a white bootblack reads, and decides to make up as a darky for the position. His troubles and joys will prove tremendously entertaining.

HIS FIRST SWEETHEART.—Visit your youthful days by seeing this clever enactment of Cupid's first effects upon young hearts.

The sweet maiden of our story is fortunately enabled to save his sweetheart's home from the vandalism of two bold robbers.

THE BEAUTIFUL DOMAINS OF TARN.—A trip along this famous tributary of the Garonne river in southwestern France. We ride about forty miles in boat, between wonderful cliffs and forest covered slopes.

MELIES.

IN THE HOT LANDS.—Nell, an independent and somewhat obstinate girl, receives an invitation to attend a dance. She asks her mother for money to buy a new dress. Her mother, a hard working woman, who has to toil early and late night, feels that her request involves an unnecessary extravagance and soon denies it. Nell answers her sharply and leaves in a sullen mood.

While working in the hot, broiling sun, the mother is overcome with the heat. The doctor is called and says that unless ice is produced within two hours, the mother's life cannot be saved. Nell determines to make amends for her harshness, mounts her pony and takes another horse as a relay, for she knows her journey will be away and rides like mad, secures the ice and returns upon her journey homeward.

She is attacked by a desperado, who steals her horse. Inspired with the urgency of her mission and the strength of her will to save, she starts out in the face of many obstacles, dangers and the distance to complete the journey on foot.

Dragging what remains of the ice and toiling under the burden, she reaches the door of her home with enough remaining strength to make her presence known, falling unconscious before the door step.

The door is opened and Nell with her precious burden is lifted into the house. The ice is applied to her mother's head and soon she recovers from the prostration and goes to Nell, who is suffering from the efforts she made to save her mother's life.

LUBIN.

VANITY AND ITS CURE.—John Hart and his wife Effie, were a fairly happy young couple. However, Effie was somewhat peevish and extravagant. These qualities finally led to a quarrel which resulted in Effie going home to her mother, Mrs. Jenkins, to obtain some advice and troubles. Now Mrs. Jenkins realized that there are always two sides to a question, so she called on her son-in-law and asked to have his side explained. After hearing it all, her sympathy was with John. She decided to cure her daughter. She told Effie that she could remain home as long as she liked. Then she discharged her hired girl and told Effie to do the work for her for board. Did result in Effie was weariness of body and soul and blistered hands. She then telegraphed for John to come and get her, but John wanted the cure to be complete and wired back that he was "too busy." Effie's mother had counseled her carefully, but by this time she was so desperate that she determined to return to her husband anyway. From an old trunk, she got the necessary railroad fare and made the trip in her old clothes. John received Effie's note which he read with a smile, and when she was again reinstated as mistress of his house and heart.

WOMAN'S CURIOSITY.—The postman handed little Willie a letter, which little Willie proceeded to lose. Then he went and told his mother, who was in a quandary to know what the letter could have been, so a search was started. A Chinaman was seen to stoop outside the house and pick up something. He was promptly overhauled, but was released when it was found that he had only picked up a laundry check. An old gentleman, in the park, stooped to pick up something and was almost driven to distraction by the time the searchers had satisfied themselves that it was not the missing letter. Other false scents were followed and many people inconvenienced and questioned closely before Willie found the letter and returned it to his mother, who had almost reached a hysterical condition. When mother opened the envelope she found that it contained only a gas bill. Then she had to be resuscitated.

FATHER'S BIRTHDAY RING.—Silas Scruggs was presented with a diamond ring by his wife. his daughter Sarah and his son Sam. Wearing it to his office, he accidentally drew it off and left it inside his glove. During the morning his daughter called with some photographs of Sam which she showed to her father. After she had gone, Mr. Scruggs also went out. When he returned, he surprised his stenographer, Maybelle Martin, looking at Sam's photograph. Now Maybelle had a feeling in her heart for Sam and didn't want Mr. Scruggs to see her examining the photograph, so she concealed it behind her back. A few moments later, Mr. Scruggs missed his diamond ring and remembering that his stenographer had concealed something when he came in, he jumped to the conclusion that it was the ring. He demanded that she show him the contents of her handbag. The young woman refused to do so and Mr. Scruggs suddenly entered the office. Then she refused to open her handbag because she had concealed Sam's photograph in it. When Mr. Scruggs discovered that night he told of the loss of his ring and of his suspicions of the stenographer. A few moments later, he found the ring in his glove. Now, Sam had a feeling in his heart for Maybelle too, and he quite evidently went to work and explained his father's mistake so well that he and Maybelle became engaged. The next day, however, morning Sam brought Maybelle to his father's office, where Mr. Scruggs had the double pleasure of apologizing and giving the young folks his blessing.

EDISON.

THE RIVAL CANDIDATES.—Both wifey and hubby are interested in local politics, but their views are so entirely different that both consider the other wrong. Hubby thinks that the only time when she tells him if women voted much of the graft would be eliminated from city politics. Immediately, hubby wants to know which women when she tells him if women voted much of the graft would be eliminated from city politics. Immediately, hubby wants to know which fashionable communities, police and fire boards, taxes, etc.

When the time comes for choosing a candidate for Mayor, hubby is nominated by his party. All seems to be going smoothly until wifey learns, until wifey is nominated on the opposition ticket, and then hubby gets cold feet.

Election day comes, you can see the adherents of each candidate working hard for votes. Hubby is working for his wife's election with them. When she smiles at a man, that's enough—with the women her gowns with more votes. It would not be right if he who wins out. That would spoil the interest of the film.

THE WRITING ON THE BLOTTER.—Through the thoughtlessness of a bank clerk, a man is falsely accused and sent to jail. His wife, who believes him innocent, secures employment as a stenographer, which becomes a source of trouble her husband's manager.

One day she becomes quite interested in a conversation he is having and thus finds out he is the criminal. She then lets it become known who she is, and the real thief is brought to justice.

Independent Film Stories.

AMERICAN.

THE SHERIFF'S SWEETHEART.—Out in the desolate desert towns of New Mexico, there is many an honorable citizen whose life is haunted by a past, which if read by others, would undoubtedly mean him a fugitive from his native heath and drove him into the wilds and open spaces of the far West. Even there, sometimes the law ferrets him out and drives him further and further from civilization, where there is a chance for reparation.

So it was with Dad Boulter, the much beloved old justice of Crazy Gulch. For years he has lived there with his daughter, the pride of the gulch, and then one day there came to him a letter from the East, warning him that the next mail would carry a letter appraising the community of his self-confessed crime and approaching the little western home, so acting upon an impulse of self-preservation, the justice buckled on his pistol and rode to the outskirts of the town, held up the stage and confiscated the mail bag. Then he fled into the mountains and the justice fled before the pursuit of the young sheriff and his posse.

It happened that the sheriff was betrothed to Nell, the daughter of the justice, and the strong struggle between love and duty when he realized who his fugitive was, makes an intense dramatic situation. The justice was wounded in the chase and staggering home by his horse, where his daughter bind his wound and hide him from the posse.

The loyal girl hid her father under a bundle of clothing and admitted the sheriff. Her ruse was a failure and the presence of the old man was discovered. It was apparently all up when the clever girl proposed that the father be allowed

NESTOR.

IN THE COMMISSIONED RANKS.—Jolly Col. Anderson was a big manly chap, but for all that he was something of a "spooney," and had never lost an opportunity of "dragging a feminine to a hop." Nor had gay, pleasure-loving Mildred Demarre ever lost an opportunity of attending one.

Still had she but dreamed that the captain spoke the truth when he insisted that their little Edith was really ill, nothing would have induced her to go. But the child had repeatedly assured her mother that she felt perfectly well, and Mildred flitted away happy and content.

Surgeon Blockwell had no sooner examined the little one, however, than he sent Private Wells in search of Captain Demarre, who was officer of the day, and instructed him to bring Mrs. Demarre home at once.

But no infuriated was the captain at what he considered the mother's neglect, that words passed between himself and Col. Anderson, and but for the interference of Captain Woods, might have resulted in blows. Instantly the colonel summoned Sergeant Kirby, his orderly, and the unhappy father was placed under arrest.

Without a moment's delay, kind-hearted Major Miller assisted the hysterical wife to her home. But alas, already it was too late! Little Edith had breathed her last.

Shocked at the tragedy, for which he felt in a manner responsible, Col. Anderson sent the captain, under guard, to his wife, instead of offering her the consolation of which she stood so sadly in need, however, the husband upbraided her so bitterly that a separation seemed inevitable.

Indeed, as soon as the little one was laid to rest, Mrs. Demarre packed her trunks and prepared to leave. Their mutual friends pleaded in vain; even on the day set for her departure. Col. Anderson called to bring about a reconciliation.

Here, he found the couple in a heated dispute over the child's little frocks and toys. But, succeeded, nevertheless, in getting them to promise that each would take half; then wisely slipped into the next room to await results.

With streaming eyes and loving hands, husband and wife grudgingly divided their little darling's things. Each held a memory of its own; each was so dear, so precious in the eyes of the bereaved parents.

At last her doll, the beloved companion of her childish joys and sorrows was disclosed. Hungrily they reached for the cherished toy, accidentally their hands met. For an instant the couple gazed into each other's eyes. Then suddenly the barrier was swept away! The wife clasped her arms about her husband's neck, while he gently and tenderly soothed her weeping.

GREAT NORTHERN.

THE SON OF THE EXECUTIONER.—The old executioner, nevertheless, feels a professional pride in his occupation, and designs that his son shall succeed him. Accordingly on the crown of his head is branded a cross such as his father wears. The young man, however, has a repugnance to this grim occupation, and he runs away to seek his fortune. However, no one will have anything to do with the man who bears the hated brand on his head, and the young man is at his wit's end to know what to do until a fellow traveler he renders some service, gives him a magic sword, with which he performs many deeds of valor and rescues a princess who is besieged by highwaymen. He is received at the palace and made much of. A devastating fire occurs there, accompanied by many thrilling scenes. The princess imperils her chosen maids is in danger of losing her life in the flames. The executioner's son goes to the rescue, but as he emerges bearing his unconscious burden, the cross off and the hideous cross is revealed. Instantly are immediately cries of execration at the thought that this "unclean" person has been in the confidence of the king, and the young man's life is in danger until the queen appears pleased for him. The king gets over the difficulty of the ignoble origin by making him a knight and he weds the princess.

IMP.

"THE FISHER MAID."—Paula, the fisher maid, meets her fellow as he returns from a fishing voyage, Ambrose Penten, the sweetheart of Paula, arrives and is greeted affectionately. Ambrose asks the girl to be his wife, she consents, and tells her father. The honest old fisherman is doubtful of the morals of Ambrose and his suspicions are confirmed when he sees his daughter's lover in the company of a woman of his own social set. The daughter is mercilessly summoned and locking through a gate, they see Ambrose kiss the girl.

Paula resolves to end her life and staggers to the beach, throws the oars out of a fishing boat and, seating herself in the boat, is washed out to sea. Her father noting her absence, procures a search, aided by the villagers. They discover the missing boat and the oars on the sand and Ambrose, missing his sweetheart, calls at the home of her father. He finally gathers from them that Paula, thinking him false, has gone to sea to end her life. He explains to the father, who fails unconscious.

Ambrose starts to find the girl, and is successful. Stumbling over rocks on an island, with the spray dashing over him, he finds Paula lying at the water's edge. He takes her in his arms and swims for the mainland, arriving at the home of the father, exhausted. Paula is revived. The face of Ambrose is the first one she sees when regaining consciousness. He tells her the supposed rival is his sister, and she is overjoyed.

The finale is a pretty scene, with Ambrose and Paula on the seashore. The latter maid has been transformed into a stylishly garbed woman. Ambrose draws her to him and with her parasol writes on the sand, "Mr. Wife."

"THE SECRET OF THE PALM."—Basil Alden is the foreman of the Candy fruit ranch in Cuba and also a favorite suitor for the hand of Bella, the daughter of the plantation owner.

The mother of Don Alvarez, an old time friend of Candy, sends her son to the region that the vicinity of her schoolmate of years ago. Don Alvarez sees Edna, and is smitten by her charms. He also sees Basil for the handsome foreman and plots his ruin. Basil is entrusted with the mail bag and rides away to the landing.

Count agrees Edna while scanning from the motorboat and that engage in a little tiff. The scene is broken in upon by the Spaniard, who steals forth and takes the mail pouch from Basil's horse. The rascals comes out for his theft is filed gone. Candy is accused of having robbed the mail pouch.

Don Alvarez decides to execute it in the topmost branches of a palm tree. Later, Don Alvarez receives a letter from his mother summoning his betrothed that she has sent him money in a former mail, and the villain discovers that it is in the sack that he has secreted in the tree.

Learning he is about to be executed Basil discovers Juan and Cecil. He hears his hard and false accusing with true the bag. He is found, untied and sent on the trail of the false Don and Cecil. The honest young fellow overtakes his rival to the ranch and Candy is summoned. Juan has picked up the mail bag and follows, meantime. Her entrance with the bag rouses the Spaniard to fury, with his dying breath, he confesses his crime absolving Cecil from all blame. Cecil is pardoned to the favor of Candy, and Juan is taken to his arms. Don Alvarez dies and the inference is, that Cecil is promoted from ranch manager to son-in-law.

BISON.

"OWANEE'S GREAT LOVE."—An Indian woman to whom Powerful Bear, a young warrior loves Owanee, a fair-faced maiden. The father of the girl for pecuniary has agreed to a marriage to accept without attending the Big Bear, but Owanee is surprised at the bridegroom and he and her lover arrange an elopement. Owanee visits the battleground at night and succeeds in finding the body of her lover. Her father gathers and friends for the attacking band and speedy sailing canoe and the Indians flee.

"A WARRIOR'S FAITH."—Indian custom is carried and made a matter. By custom a Medicine Man is required to marry. Upon some point of difficulty are taken between and are to be finished at the altar. The priest, consenting to consummate the rite of marriage. Red Eagle and Morning Star's guardians for the second and meet with a reception. Both young lovers are disappointed and the Medicine Man is soon found becoming aware and espouses the persons of Morning Star, the proceeding for which ceremony is meant to prove.

AMBROSIO

TWEEDLEDUM AS AVIATOR.—Tweedledum enters an aeroplane drawn by a team. Accessories are bundled about the fragments including pumps, a bicycle, a lawn mower, a sewing machine, and finally the machine operates. His first award flight ends when the lawn mower propellers through a roof and the finish down the latter and he emerges ends when the engine put him in a car.

ESCAPE OF THE VICTORY OF CAUCASUS.—A picked team of acrobats which performed startling feats on trapezes. Groups of two and six give thrilling exhibitions of gymnastics in pairs of twenty. Pedestals are placed off the ground at full ceiling, and altogether this subject forms a pleasing diversion from the ordinary program.

THEATRICAL ARCHITECT

FRANZ-CARL-KOENIG

OFFICE, STUDIO AND SHOPS 4912 TO 20 PARKSIDE AVE. PHILA.

We not only make Plans and build

Theatres and Vaudeville Houses

We also build

MOVING PICTURE THEATRES

We have built over 60 Theatres the last 5 years which are all ORIGINAL in Construction, Design and Decorations

Write and get your ADVERTISING SLIDE PROPOSITION and make money between reels. Slides are being placed for large advertisers by us. Let us hear from you.

Independent Ad. Co., 141-147 West 45th St., New York

Ambrosio is famous for these cavalry pictures, and this one compares favorably with previous efforts.

RELIANCE.

"TANGLED LINES."—Rosalind, a beautiful gypsy girl, is being baited by the town roughies, and in trying to escape falls and injures her arm. Dick Waite, appearing upon the scene, thrashes the girl's tormentors and takes her home to his mother, where she is tenderly cared for. Dick falls in love with Rosalind and she marries him, his aged parents approving of their new daughter-in-law. Some time later Dick, dabbling in chemistry, loses his sight by an explosion. Rosalind's wonderful voice has caused widespread comment, and she is visited by an operatic impresario, who develops her talents and presents her to the public. She makes an instantaneous hit, and is soon besieged by admirers. Her triumph in the metropolis and the wealth and luxury of her surroundings work a revulsion of feeling against her simple-hearted, stricken husband and his humble home, and listening to the fervid wooing of a wealthy young man, she decides to divorce Dick, and writes him to this effect. The next day, however, her accusing conscience brings a flood of memories, and she recoils in horror and remorse at her brutal action. Hoping to intercept the letter and prevent its receipt by Dick, she takes a fast train to the home town, to find that a mightier hand than the law has freed her from her bonds for the shock of her perfidy has broken poor Dick's heart and his lifeless form awaits her. Realizing the loss of Dick and his true, loyal love, she falls at his feet in a storm of tears and anguish.

LUX.

BILL IN LOVE AGAIN.—Bill, the comedian, becomes a sailor. He leaves his fond parents and goes in search of adventure and other species of

Released

TUESDAY

MARCH 14th, 1911

Come Back To Erin

A Real IRISH Picture full of COMEDY that will make you roar and laugh 'till you ache.

DON'T MISS IT

Synopsis elsewhere

flirtation which brought about an almost tragedy.

Just how she contrived to save the American's life at the risk of her own, and then proved her love for her Spanish sweetheart forms an excellent story which has been conveyed to film in a striking and original manner.

HIS DOUBLE TREASURE.—Imagine befriending an injured seaman and hearing from his lips the strange story of a buried treasure which had lain hidden for a great many years where even the old seaman who possessed a map of the location had not been able to find it. Then you begin to see an interesting plot with possibilities for many novel situations.

Upon the death of the seaman, the map was carefully gone over and sent to the nephew of the man, to whom it was bequeathed by the dead seaman, with minute instructions how to proceed with the search.

The nephew, fresh from college, was cruising about for his health, finally stopping off at Bermuda, where, fortunately, the map indicated the treasure might be found. Receiving his uncle's letter and instructions, he entered into the spirit of the quest for the excitement of the venture rather than in the belief that he would really find the hidden gold; but he little dreamed that a pretty girl and two murderous brigands would add to the excitement.

His experiences before locating the treasures were rather thrilling for a young college chap and the film is made to show them. That he lost the treasure the moment it reached his hands is also a part of the narrative, but the pretty girl through cleverness and bravery, not only saved his life but restored the treasure to him and you can guess what followed.

ECLAIR.

AN UNFORSEEN INTRODUCTION.—The young young Viscount is not anxious to marry; he is bored because tonight he is to meet the young woman his parents have chosen to be his wife! While out

Powers Picture Plays

Tuesday Saturday

trouble in disguise. One night, amid a terrible storm, his ship strikes a rock and Bill manages to save himself and reach an island. Before he is rescued from this island, he manages to fall in love with Princess Ohyonkiddo, a lady with a weakness for glass beads and a cannibal by profession. Bill persuades the royal personage to accompany him to his home in Flatbush and become his better fifty per cent. He then advises his parents that he will soon arrive with his intended. His parents are overjoyed at the prospect of seeing their "Little Willie" settle down, but they change their mind when he arrives with a parrot, who speaks excellent English and possesses a large vocabulary, a monkey, possessed of an insatiable thirst for knowledge, and a wife, with cannibalistic tendencies. Then the sport commenced and things reach a climax on the wedding day. Bill is finally prevailed upon to sell his intended to a travelling showman instead of marrying her. Heave ho! my hearties and that's what poor patrons will do if you only give them this chance.

JONES' REMEDY.—Jones wants to get married. He's got the time, he's got the place, and he's got the girl, but her pop won't let her, having had some experience himself in the matrimonial game. Jones, however, pays no heed to this friendly action, but determines to go still deeper into the realms of trouble and get married. How he does it is a secret, but still if I tell you keep it to yourself. He secures a powder and it makes everybody hustle when taken a dose. Paps and the whole What's-the-name family get on the hustle, and Jones gets married amid the condolences of his bachelor friends.

YANKEE.

THE TEST OF LOVE.—Carmencita, wild, carefree daughter of Spain, fair of face and with voluptuous form; the favorite dancer of Madrid's wine gardens, was fascinated by an American tourist and just to tease her lover, kept up a continuous

Released

SATURDAY

MARCH 18th, 1911

His Mind's Tragedy

A DRAMA

Full of intense situations and dramatic happenings that will soften the hardest heart.

Get Ready To Advertise

Ogallalah The Indian Play

The Powers Co.

241st St. and Richardson Ave.

New York City

walking, he notices a beautiful girl whom he loves at first sight; he immediately follows her, scheming some means for making his addresses to her. That evening, much the worse for his experience, he presents himself at the home of his bride-to-be —imagine his surprise when, by some odd chance, the young girl, just home from school, to whom he is forthwith presented, is none other than the young maiden whose beauty had attracted him earlier in the day and caused him so much agitation!

A DAY OF STORMS.—Jack has gone out without an umbrella! Before long a storm comes on and he is in a sad plight. He cannot wait until the rain stops, as he has a great many calls to make. In his dilemma, Jack seeks shelter under the umbrella of a passerby, but soon discovers that his company is violently objected to. Next he endeavors to take refuge under a shed, but there are already too many people there, and he cannot keep dry. Shoved out again into the storm, Jack rushes under a window hoping there to gain some protection from the elements. Alas! He leans too heavily against the sash, the window yields to his weight, and next moment Jack lands in a bath-tub with a mighty splash. Being pursued by a lodger, Jack is obliged once more to take refuge—this time in a baker's oven, whence he emerges dry—perhaps a little too dry.

CHAMPION.

THE GIRL AND THE OATH.—Amy and Helene are sisters. The boys on their father's ranch are about to commence the regular round-up, and are to be gone for almost a half year, for the boundaries of the old ranchman's lands are far between and his cattle number hundreds of thousands. Favorite among the boys is Tom, and this is true with the girls also, who are actually in love with him. However, Tom's love is bestowed on Helene.

As the boys, on this day, are bidding all good-by, Tom is upstairs being secretly wedded to

Helene by the parson, who had entered through the window.

Not long after the boys had left the ranchman is mortally stricken. Before passing away he confides to Amy that Helene is not her sister.

The cowboys return eight months later and preparations are made for a rousing welcome by the girls. Then Amy realizes the love of Tom for Helene. Amy enters the festooned room alone, despairing everything her hands clutched and crying aloud the sister who had succeeded, and proclaims to the crowd that Helene is not her sister.

Tom then acknowledges his secret marriage, whereupon Amy utters a shriek and falls into the arms of the boys.

Weeks after, upon recovering from her illness, Amy attempts to leave, but is intercepted by Helene, who finds a bit of news which turns her sorrow into joy. She will stay and help care for the coming child. Whereupon love is again awakened to her.

POWERS.

COME BACK TO ERIN.—An American lawyer arrives on a scene of a party of merry-makers assembled for the purpose of crowning Molly Bawn queen of the May. He is in search of the heiress to the Blarney estate. Squire O'Neill, who has been in possession of this estate for some time, was informed by letter to aid the American lawyer to find Molly Bawn. The squire realizing if the heiress is found he will have to give up possession of the estate. Knowing there is a will he connives to get possession of it. Molly Bawn's father is waylay the post boy who has been entrusted with the will with instruction to deliver it to Judge Bankside. Regan attacks the boy and secures the claimed mistress of Blarney Castle. Regan is overjoyed to find that he is not a murderer, the squire promises to restore to her one of the rooms of the castle, who in turn takes unto herself the Squire's cousin as her husband.

SOLAX.

OUT OF THE ARCTIC.—Helen Morris is loved by Dr. Hartley, and while she does not care for the Doctor, she is so urgently begged by her father to accept him that she frankly consents to do so. Later she meets Walter Hamilton, a young couple fall in love. The doctor surprises them during a secret visit, the young lovers are oblivious to all the world and start to uphold Helen for her faithlessness.

Hereupon Hamilton tells the doctor that she cannot become his wife and returns his ring. An arctic expedition is being quietly organized of which the doctor is the head, and he continues to urge Helen to accept him by signing on for the voyage.

When Hartley learns the news of Walter not to go. Walter tells her that it would be impossible for him to back out now. Helen then seeks Dr. Hartley and begs him to release her lover. The doctor consents. Helen finally swears him upon a crucifix that she wears that he will release her lover to her unharmed. The doctor takes this oath and the expedition departs.

We next see the members of the expedition on their ship in the Arctic. The ship is crushed by the ice and an explosion occurs. The doctor and Walter are the only ones alive. They remain there for some time. Finally they go south. Walter is seized by snow blindness and succumbs to the snow house within which they seek shelter.

Far south a fete is in progress. Among the fair we see Helen. Suddenly she faints. The scene in the northern wilds is before her gaze. Wildly she turns to her father and requests him to take her away. The family, acting upon Helen's insistence depart for the north, and we see them in the hot house. Walter is heard from the outside of the door and finally Walter—the former having carried the sick boy on his back the whole distance. He staggers in with his burden and falls prone upon the floor.

REX.

THE FALL OF A KNIGHT.

All over the world there is a fall, but never the fall of a night like this. Many times since knighthood was in flower and seen after it withered, many times and many evening knights have come to pedestals, whereupon they fain would climb down to the floor of earth, but which they have not done.

Her parents desire her to marry a nobleman, but she and a certain lie do not agree with the old folks' decision. The father inserts an advertisement in the newspapers inviting noblemen to call at his home for matrimonial and monetary purposes. An impecunious waiter reads the ad and at once determines to enter the lists in the role of a nobleman. He writes that he will call, and the two young people forthwith arrange for his call. The "nobleman" gets a bottle to permit him to don his clothes and assume his role position in life the "count" engages Biddy the cook to impersonate herself, the heiress.

The count makes his entrance and is entranced by the elevated Biddy. Things go well, when Biddy's brave, the traditional policeman, passing the window, sees the love scene and makes a hasty and formidable appearance. After a strenuous strife while the Count finds himself on the cold, unsympathetic pavement, where, a little later, the girl's parents, returning home, find him. With profuse apologies they escort him back to the house—where suddenly the girl's lover recognizes him as a waiter at a favorite restaurant. That settles it. For the second time, and with worse results, through the window we see a "knight-fall."

AMONG THE EXHIBITORS

Wilkes-Barre, Pa.—The Empire Moving Picture Theatre, on East Market Street, has been purchased by H. W. Clouser.

Weatherly, Pa.—Mr. John McCollus has opened a moving picture show at Park View. He has fitted up Holly's Hall, which has a seating capacity of 400, and is now doing a good business.

Youngstown, Ohio.—Announcement has been made here that Messrs. Walter Hanlein and Paul Fitch have secured the lease of Keith's and Champion Street, to Messrs. Feller and Shea, the present lessees of the Park Theater. The new management will conduct the theater for moving picture and vaudeville house.

New York City.—A new moving picture theater has been purchased on Third Avenue, near Allen.

Cleveland, Ohio.—J. Klein will erect a new moving picture theater at Broadway avenue and East 55th Street, which will have a seating capacity of 500. The cost is to be $10,000.

Belleville Falls, Vt.—Mr. Frank Pickett has sold his Union Hall Picture Theater to the Rosenberg Theater and Amusement Company. This company operates the picture shows at Bucklaud, Vt., and in Rochester, N. H., and one in Swanton, Vt.

Bradford, Pa.—Mr. Budd Gordon has purchased the Parlor Motion Picture Theater, at 437 Penn Street, from George W. Bernstiehn for $1,000.

Charlestown, W. Va.—Mr. Klausmeier is making arrangements to open a moving picture theater at 510 Lowell Street, to be known as the Pastime.

Oakwood, Mo.—W. J. Hall has given information regarding the establishment of a new moving picture theater in Oakwood.

Philadelphia, Pa.—John Kreelim has had plans prepared by Architects Stearns & Kastor for the erection of a new moving picture theater, at 2360 Kensington Avenue.

Iowa City, Iowa.—Fred Bowers is preparing to open a new moving picture theater at 8 Dubuque Street.

Johnstown, Pa.—George Panagotacos is planning the erection of a new theater here.

New York, N. Y.—The Kesler Lyric Theater Company has secured a new theater at Fifth Avenue and 116th Street.

Vancouver, Wash.—Messrs. Rice & Rutenber, of Portland, Ore., have leased the Star Theater from William Rasmus.

Mount Iowa.—Messrs. Arthur A. Heffner are making arrangements to open a new vaudeville and moving picture theater here. It will be known as the Grand.

Montgomery, Pa.—Frank Kelly has purchased the interest of his partner, Benjamin Shelly, in the moving picture theater here.

Portland, Ore.—H. E. Bruns will erect a new moving picture theater on Rose Avenue.

Allison Hill, Pa.—M. A. Keiner, of Harrisburg, will erect a new moving picture theater at 7 South Fifteenth Street.

Hutchinson, Kan.—C. B. Yost has sold his interest in the Elite theater here to Wayne Martin.

Venice, Cal.—Messrs. Ocean Park Co. will erect a new theater at the corner of Horizon Avenue and Ocean Front.

Portage, Wis.—The Peerless Amusement Company is planning to establish moving picture theaters throughout the city of Portage, Wisconsin.

Prairie du Chien, Wis.—J. McWilliam has purchased the moving picture theater here.

Brighton, Ill.—W. R. Hunt and Mr. G. Hunt are making arrangements to open a new moving picture theater here.

Hastings, Minn.—H. J. Lovejoy has sold his interest in the moving picture theater at Chicago Heights to Harry Baskerville.

Portland, Ore.—Architects Bennes & Hendricks have completed the plans and specifications for the erection of a new theater for the Keating & Flood Company, to be located at the corner of West Park and Morrison Streets.

Minot, N. Dak.—R. H. Emerson & Son are having plans drawn for the erection of a new theater here.

Grand Rapids, Mich.—Charles H. Miles has purchased the Temple Theater.

Williamsport, Pa.—Mr. Robert Hancock has let the contract for the erection of a new moving picture theater on Liberty Avenue to the Central Construction Company.

Ferest in the Theater Royal lease to C. J. Morey.

Grand Forks, N. Dak.—Joseph H. Singer, of Towner, N. D., has purchased the Royal Theater here.

Allentown, Pa.—S. B. Walker has purchased the Lyric Theater here from Mark Sanderowitz, of Siegfried.

Sterling, Ill.—R. T. Ingrill is contemplating the establishment of a new moving picture theater here.

Greenview, Ill.—A. W. Ackerman is preparing to open a new moving picture theater here.

New York, N. Y.—The Eighty-sixth Street Theater Company has secured a permit for the erection of a new theater at the corner of 86th Street and Third Avenue.

Topeka, Kan.—Paul Mulvane and J. W. Elliott are making arrangements to open a new moving picture theater here.

Buffalo, N. Y.—Louis Becker will erect a new moving picture theater at 969 Jefferson Street.

Martinez, Cal.—Mr. Joseph A. Kelly is planning the erection of a new vaudeville and moving picture theater here.

Longmont, Colo.—A. H. Buckley is preparing to start a new moving picture theater here.

Silver City, Iowa.—E. H. Zanders has purchased from George A. Pratt the Malvern Theater outfit.

Portland, Ore.—A. Ferrin has secured a permit for the erection of a new moving picture theater on Grand Avenue.

Philadelphia, Pa.—Messrs. Lashner & Friedman have commenced the erection of a new moving picture theater at 1511 Fifth Street.

Liverpool, N. Y.—George L. Gramer, of Syracuse, is preparing to open a new moving picture theater here at the Hall Block.

Estherville, Iowa.—Charles Howe is making arrangements to open a new moving picture theater in the Aiken Building.

Roseville, Cal.—Griffith & Cox have purchased from Mr. Ed. Owens the Roseville Theater here.

Martinez, Cal.—Joseph A. Kelly is planning the erection of a new moving picture theater here.

Rhinelander, Wis.—Mr. Frank Bellows is planning the erection of a new theater here.

Chicago, Ill.—The Consumers Film and Supply Company, capital, $2,500. Incorporators, George Apfel, W. W. Mackey and F. C. Beers.

Denver, Col.—The Pantages Theater Company, capital, $25,000. Directors, H. Lloyd Lent, Oliver T. Cowgill and H. P. Rowe.

St. Louis, Mo.—The Hendricks Amusement Company, capital, $10,000. Directors, Ben E. Wheeler and Frederick Hendricks.

Indianapolis, Ind.—The Star Theater Company, Capital, $1,500. Directors, Mr. Harry Platt, Sam D. Smith and Mrs. Jessie Smith.

Web City, Mo.—The Mystic Theater Company, capital, $5,000. Directors, Nora Wineland, Benjamin F. Arter and A. Gordon.

Chicago, Ill.—The Ottawa Amusement Company, capital, $25,000. Incorporators, Simon G. Gay, George H. Hudnutte and Reese C. Hirt.

Toledo, Ohio.—The Empress Amusement Company. Capital, $5,000. Directors, J. B. Gardner, Laughlin and John C. Reed.

Chicago, Ill.—The Cosmos Brennan Bean Co.

New Bedford, Mass.—Announcement has been made that Mr. C. A. Gallivan will erect a new moving picture and vaudeville theater for the north end of the city. It will be ready for opening by the early part of May. The location of this new enterprise is on Acushnet Avenue between Coffin and Phillips Avenues.

Omaha, Neb.—Mr. Charles Bush has rented for five years the second floor of Mr. Hadley's restaurant and will convert it into a high-class moving picture theater.

Fairbury, Neb.—The Majestic Moving Picture Theater on B Street has added vaudeville features to its program.

New Haven, Conn.—Theater managers in Waterbury and Hartford have written letters to the legislature asking for permit to exhibit moving picture shows on Sunday.

Norfolk, Va.—The Olympic, a new moving picture show, will open in Brambleton this week under the management of Mr. Charles T. Bland, who has recently managed the Dreamland Theater for several years.

Neenah, Wis.—Messrs. W. E. McCanna and H. B. Smith have purchased from the Western Film Company, of Milwaukee, the Majestic Theater in Appleton, one of the largest in the State and will convert it into a high-class moving picture and vaudeville theater.

Emmett, Idaho.—Mr. J. Meyers has bought the moving picture show of Mr. Larkin and will combine the regular performances at the old stand for the present, but will soon move to the I. O. O. F. Hall on East Main Street.

Newton, Iowa.—The Star Theater, which was owned by W. J. Shriver was sold to Mr. Andy Armstrong.

Cincinnati, Ohio.—Building permits were issued to Thomas Maloney for the erection of a moving picture theater at the northeast corner of Bunnel and Hillsdale Avenue, $6,000.

Duluth, Minn.—The Rialto Theater which for about two years has been conducted by J. F. Fulda, has been sold to Messrs. Lund and Gallagher.

Helena, Mont.—Helena is to have a new moving picture theater, Mr. W. J. Harding, of the Orpheum circuit, having secured a lease on the property now occupied by the Great Northern Express Company on the corner at the east of Grand Street. All of the latest improved films will be exhibited here.

Aitkin, Minn.—A new moving picture theater is being erected which will be located in the former home of the Aitkin Theater. It is known as the Oriental Theater and under the proprietorship of Mr. Frank Cannon.

Creighton, Neb.—The owners of the Green Theater building are remodeling it into a modern store to being converted into a moving picture theater, which will be under the management and proprietorship of Mr. L. F. McDonald.

Hayward, Wis.—Mr. H. E. Vance has bought an interest in the Unique Motion Picture Theater.

Licensed Release Dates

BIOGRAPH.

Feb. 9—Pinkelli's Engagement Kiss (Com.)..997
Feb. 13—What Shall We Do With Our Old? (Dr.)..994
Feb. 16—Father Forks (Dr.)..998
Feb. 20—The Diamond Star (Dr.)..996
Feb. 23—His Daughter (Dr.)..997
Feb. 27—The Lad of the Mountains (Dr.)..999
Mar. 2—The Heart of a Savage (Dr.)..991
Mar. 6—A Decree of Destiny (Dr.)..995
Mar. 9—Conscience (Dr.)..998

EDISON.

Feb. 8—Two Valentines (Com.)..1000
Feb. 10—His Final Confession (Dr.)..999
Feb. 14—The Rajah (Dr.)..1000
Feb. 15—The Ransom of Red Chief (Dr.)..
Feb. 17—A Stage Romance (Dr.)..
Feb. 21—The Rival Singers (Dr.)..999
Feb. 22—Mr. Bumptious, Detective (Com.)..999
Feb. 24—The Price of Victory (Dr.)..1000
Feb. 28—The Iron Master (Dr.)..1000
Mar. 1—The Rival Candidates (Com.)..
Mar. 2—The Writing on the Letter (Dr.)..
Mar. 7—Love and The Stock Market (Dr.)..
Mar. 8—A Night of Terror (Com.)..
Mar. 8—The Old Family Bible (Dr.)..
Mar. 10—How Bella Was Won (Com.)..

ESSANAY.

Feb. 7—Ten Words for Twenty-five Cents (Com.)..425
Feb. 11—The Bad Man's Downfall (Dr.)..1000
Feb. 14—Getting Sister Married (Com.)..
Feb. 18—Cattleman's Daughter (Dr.)..
Feb. 21—Their Wedding Gifts (Com.)..550
Feb. 21—Just as the Clock Struck Nine (Com.) 412
Feb. 25—The Outlaw and the Child (W. Dr.)..1000
Feb. 28—Taming A Tyrant (Com.)..1000
Mar. 4—On The Desert's Edge (W. Dr.)..
Mar. 7—The Little Drudge (Dr.)..
Mar. 11—The Romance on "Bar O" (W. Dr.) 1000
Mar. 14—Oh You Teacher (Com.)..1000

GAUMONT.
G. Kleine.

Feb. 25—Paganini and the Countess Beatrice (Dr.)..998
Feb. 28—Matrimonial Epidemic (Com.)..813
Feb. 28—Zafont and Polas' Last Flight (Sc.)..185
Mar. 4—The Tramp's Find (Dr.)..980
Mar. 4—Forbidden Cigarettes (Com.)..335
Mar. 7—The Barber's Daughter (Com.)..505
Mar. 7—The Ambitious Bootblack (Com.)..450
Mar. 11—His First Sweetheart (Com.)..560
Mar. 11—The Beautiful Gorges of Tarn (Sc)..415

KALEM.

Feb. 1—The Sheriff's Sister (Dr.)..1000
Feb. 3—The Trail of the Poems Charm (Dr.)..1000
Feb. 8—Little Sister (Dr.)..970
Feb. 10—The Broken Trail (Dr.)..1000
Feb. 15—Grandmother's War Story (Dr.)..975
Feb. 17—The Lost Ribbon (Dr.)..1000
Feb. 22—The Open Road (Dr.)..995
Feb. 24—Priscilla and the Pequot (Dr.)..922
Mar. 1—Sailor Jack's Reformation (Dr.)..1005
Mar. 3—Mexican Filibusterers (Dr.)..1005
Mar. 8—The Irish Honeymoon (Com.)..950
Mar. 10—The Mission Carrier (Dr.)..1000

LUBIN.

Feb. 6—A Double Elopement (Dr.)..990
Feb. 9—The Petticoat Sheriff (Com.)..1000
Feb. 13—The Shoe-Girl's Stratagem (Dr.)..1000
Feb. 16—Getting Even (Com.)..600
Feb. 16—Schultz Has the Smallpox (Com.)..400
Feb. 20—The Test (Dr.)..1000
Feb. 23—Dobbs the Dauber..1000
Feb. 27—Man's Diplomacy..1000
Mar. 2—Uncle's Curiosity..400
Mar. 2—Father's Birthday Ring..600
Mar. 5—Vanity and Its Cure (Dr.)..1000
Mar. 9—His Friend the Burglar (Com.)..1000
Mar. 13—The Actress and The Singer (Dr.)..1000

MELIES.

Jan. 26—How Mary Met the Cowpunchers (Dr.)..980
Feb. 2—Only a Sister (Dr.)..
Feb. 9—Tony the Greaser (Dr.)..980
Feb. 16—Billy and His Pal (Dr.)..1000
Feb. 23—My Particle Flower (W. Com.)..980
Mar. 2—In the Hot Lands (W. Dr.)..960
Mar. 9—The Snake in the Grass (Dr.)..980

PATHE.

Feb. 20—A Buffalo Hunt (Sc.)..336
Feb. 22—Hubby's Troubles (Com.)..672
Feb. 22—Indo-China—Province of Laos (Sc.)..821
Feb. 24—Who Killed Max (Com.)..
Feb. 24—An Escape of Gas (Com.)..802
Feb. 25—The Changeling (Dr.)..1000
Feb. 27—Max Makes Music (Com.)..403
Feb. 27—Pots, Pans & Pastry (Com.)..591
Mar. 1—Oh! You Gilhman! (Com.)..965
Mar. 3—Satan Defeated (Dr.)..750
Mar. 3—Around Constantine, Algeria (Sc.)..200
Mar. 4—Jealousy Foiled (Dr.)..1000
Mar. 6—Max Embarrassed (Com.)..600
Mar. 6—After the Boxing Bout (Com.)..375
Mar. 10—Red Cloud's Devotion (Dr.)..1000
Mar. 10—Undying Love (Dr.)..740
Mar. 10—Regatta on the Mekong River (Sc.)..220
Mar. 11—A Lonely Little Girl (Dr.)..1000

SELIG.

Feb. 13—The Survival of the Fittest (Dr.)....1000
Feb. 16—The Buccaneers (Dr.)....1000
Feb. 20—The Padre (Dr.)....
Feb. 23—The Scoundrel's Sacrifice (Dr.)....
Feb. 27—The Eye of Conscience (Dr.)....
Mar. 2—The Outbreak (Dr.)....1000
Mar. 6—The Little Shepherdess (Dr.)....
Mar. 9—The Medallion (Dr.)....
Mar. 13—The Code of Honor (Dr.)....

URBAN-ECLIPSE.
(G. Kleine.)

Feb. 15—Catherine Howard (Dr.)....1005
Feb. 22—The Golden Sickle (Dr.)....882
Feb. 22—Making a Smokestack (Sc.)....113
Mar. 1—Comrades (Dr.)....638
Mar. 1—Beauties of Sans Souci (Sc.)....362
Mar. 4—The Fury of a Woman Scorned (Dr.)..720
Mar. 8—Beautiful Wye Valley, England (Sc.)..300
Mar. 15—Redemption (Dr.)....508
Mar. 15—The Thames from Oxford to Richmond (Sc.)....472

VITAGRAPH.

Feb. 11—At the White Man's Door (Dr.)....
Feb. 14—Consuming Love (Dr.)....
Feb. 17—The Mummy and the Ghost (Dr.)....
Feb. 18—The New Stenographer (Com.)....
Feb. 21—A Tale of Two Cities. (Part 1.) (Dr.)....1014
Feb. 24—A Tale of Two Cities. (Part 2.) (Dr.)....1013
Feb. 25—A Tale of Two Cities. (Part 3.) (Dr.)....994
Feb. 28—Captain Barnacle's Courtship (Com.)....
Mar. 3—Bertha's Mission (Dr.)....
Mar. 4—Mummy the Ghost....
Mar. 7—The Wild Cat Well (Dr.)....
Mar. 10—Bridegroom's Dilemma (Com.)....
Mar. 11—Red Eagle (Dr.)....

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, March 6th.

Biograph—A Decree of Destiny (Dr.)....995
Lubin—Vanity and its Cure (Dr.)....1000
Pathe—Max Embarrassed (Com.)....600
Pathe—After the Boxing Bout (Com.)....375
Selig—The Little Shepherdess (Dr.)....

Tuesday, March 7th.

Edison—Love and the Stock Market....
Essanay—The Little Drudge (Dr.)....
Gaumont—The Barber's Daughter (Com.)....505
Gaumont—The Ambitious Bootblack (Com.)....450
Vitagraph—The Wild Cat Well (Dr.)....

Wednesday, March 8th.

Edison—A Night of Terror (Com.)....
Edison—The Old Family Bible (Dr.)....
Kalem—The Irish Honeymoon (Com.)....950
Pathe—Red Cloud's Devotion (Dr.)....1000
Urban—The Fury of a Woman Scorned (Dr.)..720
Urban—Beautiful Wye Valley, England (Sc.)..300

Thursday, March 9th.

Biograph—Conscience (Dr.)....995
Lubin—His Friend the Burglar (Com.)....1000
Melies—The Snake in the Grass (Dr.)....980
Selig—The Medallion (Dr.)....

Friday, March 10th.

Edison—How Bella Was Won (Com.)....
Pathe—Undying Love (Dr.)....740
Pathe—Regatta on the Mekong River (Sc.)....220
Kalem—The Mission Carrier (Dr.)....1000
Vitagraph—Bridegroom's Dilemma (Com.)....

Saturday, March 11th.

Essanay—The Romance on "Bar O." (W. Dr.)..1000
Gaumont—His First Sweetheart (Com.)....560
Gaumont—The Beautiful Gorges of Tarn (Sc)..415
Pathe—A Lonely Little Girl (Dr.)....1000
Vitagraph—Red Eagle (Dr.)....

A "W" before the words drama or a comedy specifies that it is a Western drama or a comedy.

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

SITUATIONS WANTED.

WANTED.—Good operator would like position anywhere in Vermont. Non-drinker and reliable. Pathe and Powers machines. Reasonable offer accepted with reliable people. F. A. ANTONIOTTI, Box 138, Montpelier, Vt.

AT LIBERTY—A-1 High Baritone singer. Illustrated or spel. Ten years' experience. Sober and reliable. References exchanged. Address, BARITONE, care Moving Picture World.

LADY PIANIST—Experienced, good sight reader, wants position, steady or substituting in moving picture theaters, Brooklyn or New York. Address, TILLOTSON, 1632 71st Street, Brooklyn, N. Y.

THEATER FOR SALE.

FOR SALE.—Moving picture theater, the only picture house in a town of 5,000 population, seating capacity, 400. Good location, best reasons for selling. Address, S. A. M., care of Moving Picture World.

FOR SALE.—A profitable Moving Picture and Vaudeville Theater in Grand Forks, North Dakota. Reason for selling, death in family. Write for particulars. Manager, UNIQUE THEATER BEAUTIFUL, Grand Forks, N. Dak.

FOR SALE—Moving picture theater in a Massachusetts town of 100,000 to 125,000. Best location in the town on the main street and at an important transfer point. Seats 700, all on ground floor. T. & D. M., care Moving Picture World.

FOR SALE—One of the largest Moving Picture and Vaudeville Theaters in Washington, D. C. F. O. Box 270, Washington, D. C.

FOR SALE—Moving Picture Theater seating 250. Fine business. Must sell account sickness. Town 12,000. Near Detroit. Address, M. L. FISHER, Wyandotte Theater, Wyandotte, Mich.

EQUIPMENT FOR SALE.

FOR SALE—I will sell my new Edison Exhibition Style Machine complete for $100.00. Never been used. T. Mitchell, 4024 Lexington Street, Chicago, Ill.

EQUIPMENT WANTED.

WANTED—200 second hand theater seats, American Seating Company's preferred. Please state width and cash price. Address, F. RUPERT, 702 Portage Ave., So. Bend, Ind.

WANTED—Powers No. 9 Head. Must be in O. K. condition and cheap. Address, OPERATOR, Gem Theater, South Bend, Ind.

WANTED—New Model Motograph lamp and house complete. Must be cheap for cash. Address, OPERATOR, Gem Theater, South Bend, Ind.

MISCELLANEOUS.

HAND COLORED SLIDES made from any clipping, photo negative. Finest work guaranteed, fifty cents, excellent for vaudeville artists, any lettering included. Photo Specialty Co., Keeseville, N. Y.

WANTED—To rent, by experienced moving picture man, Moving Picture Theater, Hall or Opera House. Address, H. A. E., care Moving Picture World.

"Rex"

Learn to say it.
To the Exchange Man

THE PHILADELPHIA PROJECTION COMPANY

WE buy thirty (30) new reels every week (ask the Sales Co.) and double copies of all the feature reels.
Let us give you a service that will insure your box office receipts.

4 North Ninth St. PHILADELPHIA, PA.

SPECIAL ROLL TICKETS

The Big Ticket. Any Printing Any Colors

5,000 . . . . $1.25 | 20,000 . . . . $4.60 | 50,000 . . . . $7.50
10,000 . . . . $2.50 | 25,000 . . . . $5.50 | 100,000 . . . . $10.00

Get the Samples — Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

CALCIUM GAS

Compressed in drums ready for operation for Moving Picture Shows where electricity cannot be had. **Absolutely pure gas. Prompt shipments, freight or express.**

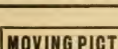
WRITE FOR OUR TERMS

Complete stock of repair parts for machines and supplies.

Erker Bros. Optical Co.
604 Olive St., St. Louis, Mo.

MOVING PICTURE MACHINES

Stereopticons, Slides, Accessories



CHAS. M. STEBBINS
1028 Main St.
KANSAS CITY, MO
Large Line of Edison Goods
Established 1896

FOR BLANK LEADER, ANY KIND
Write to
WASTE UTILIZATION CO.
227 E. 150th St., New York
TO EXCHANGES: Send for sample bottle Stikwik Cement

St. Patrick's Day SOUVENIRS

No. 1 Metal Shamrock, long pin	$ .75
No. 2 Silk Spun Shamrock, Celtic Girl Harp	1.50
No. 3 Silk Bow Shamrock, Girl Harp Pin, fancy	2.00
No. 4 Satin Ribbon Rosettes, 2 Colored Ribbon	5.00
No. 5 Shamrock, Red Rose Center and Pin	1.15
No. 10 Large Enamel Silk Bow and Horseshoe Pin	2.00
No. 11 Orchid Bouquet Pin, Shamrock spray Silk	2.00
Celluloid Button & Green Hat Any One Seen Kelly	2.00
No. 21 Button and Streamers	2.00
Buttonhole Irish Flags, gross lots only	1.25
Large Catalogue FREE. Sample bow $1.00.	
No goods C. O. D. Money order must be in full.	

NEWMAN MFG. CO., Cleveland, Ohio

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

The House of Quality and Satisfaction

MR. EXHIBITOR :

If you are desirous of *finding out how to improve your present service and increase your daily attendance* call and have a confidential chat with us. If you are unable to call, drop us a line.

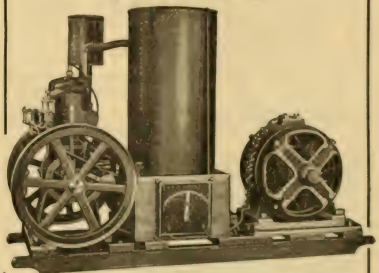
W. E. Greene Film Exchange

INCORPORATED

228 Tremont Street, Boston, Mass.

Telephone 3790 Oxford

Electric Light Plant Complete $210.35



Larger Plants at Proportionately Low Prices.

Including the celebrated DETROIT KEROSENE ENGINE and DYNAMO OF SUFFICIENT CAPACITY TO FURNISH CURRENT FOR YOUR ARC AND 10-16 c. p. TUNGSTEN LAMPS for illumination.

Total cost of operation from 5 to 25 cents per day. Gives you better light than you can buy. Gives you the same light in the afternoon as at night. Can be operated by a ten-year-old child.

CAN MAKE IMMEDIATE SHIPMENT.

DETROIT ENGINE WORKS, 406 Bellevue Avenue, Detroit, Mich., U.S.A.

THE ONE BEST SOUVENIR

S. R. O. EVERY NIGHT

This beautiful Souvenir Spoon is guaranteed Solid Silver Plated French Gray Finish and the latest design. Write today for sample and 3 plans that will fill your house to capacity.

5c. EACH

$5.00 Per Hundred

UNITED STATES FACTORIES CO. MANUFACTURERS 40 Dearborn Street, Chicago

MR. OPERATOR

You Want to Make Some Extra Money

SO DO I

Write Me for Particulars at Once

Give me your exact voltage, cycles, make of machine, length of throw, size of picture and make of carbons. If you have a current saver, state make. I will do the rest. Address Department W.

J. H. HALLBERG
36 East 23d Street New York City

Incandescent Lamps
For Theatres, Parks and Shows
Clear, 6 Cents Colored, 7 Cents
SAFETY ELECTRIC CO.
15 Michigan Ave., Chicago, Ill

Operators, Attention
Does your lamp work stiff? Use my Lubricant, and have it work easy. No smoke, no smell after applying, as it contains no oil. Keeps your lamp from getting rusty and carbon lamps from corroding. Have used it for ten years myself. Trial cake 25c.
W. A. REID, 31½ N. Penn Ave., Atlantic City, N. J.

Sound Effects

In Picture Machine Theaters it is very essential that the imitations and sound effects are of the kind that can be depended upon. We make only practical and serviceable imitations that will give the exact reproduction of the original. We also manufacture Chimes, Tympani, Bells, Xylophones, Drums and accessories.

LEEDY MANUFACTURING COMPANY
1055 E. Palmer St., INDIANAPOLIS, IND.

Cornet Only 15 Cents a Day

This great cornet, the world famous Lyon & Healy, American Standard Regent, will be sent you on approval, without a penny in advance. If you like it after 15 days' free trial, pay only 15 cents a day, or if you prefer, pay cash and we will allow you a liberal discount. Write today for a free trial and full information. Only $2, and cornet is yours. Write today for free trial and full information. Write today.
LYON & HEALY, 28-67 Adams Street, CHICAGO, ILL.

TRANSPLENDENCY
The only perfect amalgamation on the market
FOR MOVING PICTURE CURTAINS
It produces the brightest, clearest and absolutely perfect picture
Theatre fully illuminated during projection
One-third saving in your electric bill
Strictly guaranteed brilliancy
Permanent, cannot crack or peel
Operators and Managers wanted as agents
Write for circular
THE BENJAMIN-GENTER CO.
NEWB GH. N. Y.

"SILVERLIGHT"
Aluminum Motion Picture Curtain
Extraordinary Features Are: Permanent Brilliancy Economy, Flexibility
Non-cracking, Safety, Strength. Send for circular. Dept. M
Ralph J. Golson Supply Co. 84 Wabash Ave., Chicago

READY FOR DELIVERY
MOVING PICTURE WORLD
Bound Volume No 7
JULY TO DECEMBER, 1910
TWO DOLLARS, Each, $2.00 Express charges collect

NEW FIELD BIG MONEY EASY WORK
Why don't you think up plots for Motion Picture plays? It's easy, pays up to $50 a week for good work. Men and women. We teach you and help sell plots. Demand unlimited. Send for particulars.
ASS'D M. P. SCHOOLS
908 Chicago Opera House Bldg. CHICAGO

To the Trade

We are now prepared to manufacture films for educational and advertising purposes. We go anywhere on request. Printing and developing our specialty.

Write for particulars
Demonstrations free of charge

Educational Mov. Picture Mfg. and Adv. Co.
F. W. Hochstetter S. Robinson, Prop.
2226 W. Division St. 408 Smithfield St.
CHICAGO, ILL. PITTSBURGH, PA.

WURLITZER

55TH YEAR 55TH YEAR

Wurlitzer Piano Orchestra built in the front of the Gaither Theater, Cincinnati

The Leading Picture Theaters are Installing

Wurlitzer Automatic Musical Instruments

They furnish better music than musicians and cut out that great expense. 50 different styles. Call at nearest branch or write for big 84-page catalog

THE RUDOLPH WURLITZER COMPANY

CINCINNATI 117 to 121 E. 4th	CHICAGO 266 & 268 Wabash	NEW YORK 25 & 27 W. 32nd	PHILADELPHIA 1835 Chestnut
ST. LOUIS 912 Pine	CLEVELAND 206 Prospect	BUFFALO 701 Main	COLUMBUS, O. 57 E. Main

New Wurlitzer Store Opening Soon at Omaha, Neb.

INDEPENDENT
Exclusive
PROGRAM

FIRST RELEASE
MARCH 13th

COLUMBIA	CAPITAL
UNITED	FILM DE ART
COLONIAL	REVIER
COMERIO	CINES
MANHATTAN	

Communicate immediately with

A. G. WHYTE, Sales Agent
127 East 23d St. New York

The Film Triumphant

Greatest success ever recorded in the annals of Picturedom marks the enthusiastic reception of

The International Sensation

"The Truth About the Pole"

An Absorbing Story of the Arctics Enacted by

Dr. Frederick A. Cook

and a notable supporting cast

Coming direct from its record-breaking New York engagement at

HAMMERSTEIN'S MANHATTAN OPERA HOUSE

where 42,000 spectators saw in motographic drama the *hitherto untold story of the world's biggest conspiracy*, about which the Nation is now talking.

A Truly Remarkable Film

whose value is multiplied by the appearance in the production of *Dr. Cook himself, the most talked about and best advertised man in all the world.* A film which both friends and enemies of the explorer will flock to see.

Now Selling State Rights and Booking Big Events

Elegant line of Lithographs, Window Cards, Heralds, Cuts and Lobby Photos ready

Bids for State Rights and other mail matter should be addressed

North Pole Picture Co.

Mosler Building CHICAGO, ILL.

Independent Release Dates

AMERICAN.

Feb. 9—On the Installment Plan (Com.).....560
Feb. 9—Tom Mitch Aunt (Com.).....430
Feb. 13—A Quiet Evening at Home (Com.).....1000
Feb. 16—In the Land of Cactus (Dr.).....1000
Feb. 20—The College Spendthrift (Dr.).....960
Feb. 23—Strategy (Dr.).....980
Feb. 27—The Sheriff's Sweetheart (W. Dr.)...800
Feb. 27—The Silence System (Com.).....200
Mar. 2—College Chums (Dr.).....975
Mar. 6—Hypnotising a Hypnotist (Com.).....615
Mar. 6—Memories (Dr.).....375
Mar. 9—The Rich and The Poor (Dr.).....1000

ATLAS.

Jan. 25—Irish Hearts (Dr.).....
Feb. 1—His Great Sacrifice (Dr.).....
Feb. 8—Sally, U. S. A. (Dr.).....
Feb. 15—Coals of Fire.....

CHAMPION.

Feb. 1—Judged by Higher Power (Dr.).....
Feb. 8—At Double Trouble Ranch (Dr.).....950
Feb. 15—Her Three Proposals (Com.).....950
Feb. 22—The Old Man and Jim (Dr.).....950
Mar. 1—A Western Girl's Choice (Dr.).....950
Mar. 8—The Vindication of John (Dr.).....950

COLUMBIA.

Dec. 24—The Cattlemen's Feud (Dr.).....
Dec. 31—Trapped (Dr.).....
Jan. 7—Queen of the Prairies (Dr.).....

ECLAIR.

Feb. 13—Mr. Faddleway is on Strike (Com.)..522
Feb. 13—The Elixir of Bravery 424
Feb. 20—The Heart of a Warrior (Dr.).....683
Feb. 20—Hospital for Small Animals (Spec.)....286
Feb. 27—Punch" (Dr.).....595
Feb. 27—Beware of the Bomb (Com.).....370
Mar. 6—King Phillip The Fair and the Templars (Dr.).....975

GREAT NORTHERN.

Feb. 11—Found Again (Dr.).....
Feb. 18—The Life of a Mumbik.....
Feb. 18—The False Alarm.....
Feb. 25—His Great Duty (Dr.).....
Mar. 4—The Rival Servants (Dr.).....
March 11—The Son of the Executioner (Dr.)..

IMP.

Feb. 13—Her Darkest Hour (Dr.).....1000
Feb. 17—The Convert (Dr.).....1000
Feb. 20—Pictureland 1000
Feb. 23—Artful Kate (Dr.).....1000
Feb. 27—A Manly Man (Dr.).....1000
Mar. 2—Army Manoeuvres in Cuba (Edc.)....500
Mar. 6—The Dynamiters (Com.).....500
Mar. 6—Tracked (Dr.).....1000
Mar. 9—The Message in the Bottle (Dr.).....1000
March 13—The Secret of the Palm (Dr.).....1000
March 16—The Fisher Maid (Dr.).....1000

LUX.

Feb. 10—That Horse Did Run (Com.).....272
Feb. 17—Bronco Bill, the Brave Cowboy (Dr.).. 639
Feb. 17—Matilda Lovestruck (Com.).....272
Feb. 24—A Child's Prayer (Dr.).....534
Feb. 24—Matilda Chased (Com.).....534
Mar. 3—Jack's Lucky Horseshoe (Dr.).....530
Mar. 3—On Their Honeymoon (Com.).....440
March 10—Bill in Love Again (Com.).....432
March 10—Jones's Remedy (Com.).....524

NEW YORK MOTION PICTURE CO. (Bison.)

Feb. 14—A Deputy's Honor.....
Feb. 17—A Warrior's Sense (Dr.).....
Feb. 21—The Way of a Red Man (Dr.).....
Feb. 24—Fate of Joe Derr (Dr.).....
Feb. 28—A Warrior's Faith.....
Mar. 3—Owanee's Great Love.....
March 7—Dick Farrell's Pride (Dr.).....
March 10—Her Prisoner (Dr.).....

ITALA.
(By N. Y. M. P. Co.)

Feb. 16—Fatal Charm .....
Feb. 18—Who Will Eat the Turkey?.....
Feb. 23—Little Sonls.....770
Feb. 25—Foolshead Present .....
Feb. 25—Havana Cigar .....
Mar. 2—Nini's Doll .....
Mar. 4—Cato and the Flag.....
Mar. 4—Foolshead More than Usual.....
March 9—Nobility (Dr.).....
March 11—Foolshead Shooting (Com.).....

AMBROSIO.
(By N. Y. M. P. Co.)

Feb. 1—The Return from Sea Side Bathing....500
Feb. 8—The Savoy Cavalry.....500
Feb. 8—Tweedledum as a Detective.....500
Feb. 15—The Demon .....
Feb. 22—Redeeming Angel .....
Mar. 1—Tweedledum, Aviator.....
Mar. 1—War of the Cossacks.....
March 8—Prisoner of Caucasus (Dr.).....

NESTOR.

Feb. 8—The Transgressor (Dr.).....1000
Feb. 15—The Light Beyond (Dr.).....1000
Feb. 22—His Father's House (Dr.).....998
Mar. 1—The Professor's Romance (Com-Dr.)..990
Mar. 8—In the Commissioned Ranks (Dr.)....
March 15—Was It Worth While? (Dr.).....

POWERS PICTURE PLAYS.

Feb. 11—A Trip Through Mexico (Scenic)....
Feb. 14—An Unforeseen Complication (Com.)..
Feb. 18—Beneath Southern Skies (Dr.).....
Feb. 21—What Would You Do (Com.).....
Feb. 25—Across the Mexican Border (Dr.)....
Feb. 28—The Call of the Heart (Dr.).....950
Mar. 4—Home Sweet Home (Dr.).....950
Mar. 7—When Masons Meet.....
Mar. 7—The Bandit's Surprise.....
Mar. 11—A Gamble With Love.....

RELIANCE.

Feb. 11—The Little Avenger.....
Feb. 15—Three Men (Dr.).....
Feb. 15—Sons Courageous.....
Feb. 22—A Plan to Entrap.....
Feb. 25—Ever The Accuser .....
Mar. 1—The Trump Card .....
Mar. 4—From the Valley of Shadow.....
March 8—A Trick of Fortune.....
March 11—Ever the Accuser.....

REVIER.

Jan. 4—For Better Or Worse (Dr.).....
Jan. 11—The Cossack's Claim (Dr.).....
Jan. 18—For the Child's Sake (Dr.).....500
Jan. 18—You Try It (Com.).....500

REX.

Feb. 23—The Story of a Prayer Rug (Dr.).....
Mar. 2—By the Light of the Moon.....
March 9—The Fall of a Knight (Dr.).....958

SOLAX COMPANY.

Feb. 17—Corinne in Dollyland (Com.).....
Feb. 24—Love's Test (Dr.).....
Mar. 3—A Costly Pledge (Com.).....
Mar. 8—Out of the Arctic (Dr.).....
March 10—Out West .....
March 10—Caribou Hunting .....

THANHOUSER.

Feb. 10—The Norwood Necklace (Dr.).....
Feb. 14—For Her Sake (Dr.).....
Feb. 17—Checkmate (Dr.).....
Feb. 21—For Washington (Dr.).....1000
Feb. 24—A Newsboy Hero (Dr.).....1000
Feb. 28—The Little Mother (Dr.).....
Mar. 3—Stage struck (Dr.).....
Mar. 7—The Mummy (Dr.).....1000
Mar. 10—The Spirit Hand (Dr.).....1000

YANKEE.

Feb. 17—Her Birthday Surprise (Com.).....
Feb. 20—A Life-Time Penance (Dr.).....
Feb. 24—The Woman Who Dared (Dr.).....
Feb. 27—All for Gold (Dr.).....
Mar. 3—The Abduction of Parson Jones (Com.)
Mar. 6—Angel of the Bowery (Dr.).....
Mar. 10—The Senorita's Sacrifice (Dr.).....
March 13—The Test of Love (Dr.).....
March 17—His Double Treasure (Dr.).....

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, March 6.

American—Hypnotising a Hynotist (Com).....615
American—Memories (Dr.).....375
Eclair—King Phillip the Fair and the Templars (Dr.).....975
Imp—Tracked (Dr.).....1000
Yankee—Angel of the Bowery (Dr.).....

Tuesday, March 7.

Bison—Dick Farrell's Pride.....
Powers—When Masons Meet.....
Powers—The Bandit's Surprise.....
Thanhouser—The Mummy (Dr.).....1000

Wednesday, March 8.

Ambrosio—Prisoner of Caucasus (Dr.).....
Champion—The Vindication of John (Dr.).....950
Nestor—In the Commissioned Ranks (Dr.).....
Reliance—A Trick of Fortune.....

Thursday, March 9.

American—The Rich and the Poor (Dr.).....1000
Imp—The Message in the Bottle (Dr.).....1000
Itala—Nobility (Dr.).....
Rex—The Fall of a Knight (Dr.).....958

Friday, March 10.

Bison—Her prisoner (Dr.).....
Lux—Bill in Love Again (Com.).....432
Lux—Jone's Remedy (Com.).....524
Solax—Put Out (Dr.).....
Solax—Caribou Hunting (Sc.).....
Thanhouser—The Spirit Hand (Dr.).....1000
Yankee—The Senorita's Sacrifice (Dr.).....

Saturday, March 11.

Great Northern—The Son of the Executioner (Dr.).....
Itala—Foolshead Shooting (Com.).....
Powers—A Gamble With Love.....
Reliance—Ever the Accuser.....

A "W" before the words drama and comedy specifies that it is a Western drama or a comedy.

THEATRE SALES CO.
217 Dearborn Street, Bank Floor
CHICAGO, ILLINOIS
Long Distance Phone, Harrison 341
Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call. Make Known Your Wants

FOR SALE Edison, Power's one pin machines, new, $100; Model B, gasoutfits, $25; film, $5 to $25 per reel. If you rent film for me for six months, will give you a new machine free. Theatre at Waukesha and Portage, Wis., for sale cheap; doing good business. Will buy films, machines, Passion Play.
H. DAVIS, Watertown, Wis.

NEW ENGLAND EXHIBITORS
Can furnish nice Independent service of less than twenty-five day and commercial. Prompt personal attention.
THE PARK FILM COMPANY
1188 Main Street, :: Bridgeport, Conn.
W. M. Leighton, Prop.

The F. A. Film Cement
IT STICKS
Positively guaranteed to work on any film. It don't crack, dry up, or leave any coating on the emulsion; is fire-proof, and only requires about one-half as much as others.
Ask your Exchange for it.
Single bottle - - - 25 cents
Six bottles by express - $1.00
Send for our complete list of Film Announcement Titles.
French American Producing and Manufacturing Co.
918 Madison St., CHICAGO, ILL.

H. F. HOFFMAN
Lecturer of Special Releases
New York City and Vicinity
Care MOVING PICTURE WORLD
Telephone 1344 Gramercy

EAGLE FILM EXCHANGE
WE BUY the entire output of the Independent manufacturers. Ask about our Three-locked reel system.
Posters free. Prompt service. Day and night service Write, wire or phone
143 NORTH EIGHTH STREET, PHILADELPHIA, PA

G.W. Bradenburgh
CINEMATOGRAPH FILMS

233 N. 8th St. Phone Market 334 **Philadelphia, Pa**
Cable: Brad-films Phila. Code: A.B.C. 5th Edition

SALES LIST

TERMS: C.O.D. with privilege of examination and partial delivery, on receipt of express charges. When ordering state title and maker, also give second choice.

D: Drama. T: Travel. E: Educational.
C: Comic. TR: Trick. Top: Topical.

FILMS AT TEN DOLLARS PER REEL.

D—A Woman's Treachery (Eclair).
D—From Kidnapper to Rescuer (Eclair).
D—The Buffoon (Eclair).
C—Temptation (Cines). C—A—Capricious monument (G. N.).
D—Innocently Suspected (Lux).
D—A Country Girl's Peril (Pathe).
D—A False Friend-T.Trolhattan.
C—A Bitter Enemy (Lux). C—Interrupted Rendezvous (Italia).
C—Caught In the Act (Hepworth).
D—An Anarchical Attempt (G. N.). C—Dr.'s Monkey (Lux).
D—In the Prehistoric Age (Hepworth). C—Dinner of Lieutenant (Eclair).
D—The Jester's Daughter (Eclair).
D—Fatal Imprudence (Eclair).
D—Honesty Is Own Reward (Eclair).
D—Between Two Loves (Vesuive). C—Jockey's Bad Dream (Cosmo).
T—Beautiful Schleswig. C—Diversions (Hepworth).
D—Two Violins (G. N.).
D—Unfaithful Servant (Walturdaw).
D—Horrors of a Strike (Lux).
D—Faithful Unto Death (Bioscope).
D—Child as Benefactor (G. N.).
D—End of the Terror (Cosmo).
D—Nick Carter—The Kidnapper's Plot (Eclair).
D—Lazy Dick-D-Three Friends for Life (Hepworth).
D—Legend of the Erring Jew (Eclair). C—Pals (C. & M.).
T—In Peru. C—New Sign of the Globe Hotel (Itala).
C—Youthful Treasure Seekers. C—Bear in a Flat (G. N.).
C—Love of His Youth. C—How Father Minded Baby (Hepworth).
E—Stone Industry (Hepworth). C—Cupboard Courtship (Hepworth).

VERY GOOD FILMS AT $20 PER REEL.

The Carmelite—Sorry Can't Stop (Eclair).
Son of the Wilderness (Ambrosio).
Last of the Stuarts (Cines).
The Farmer's Son (Itala).
Delights of the Shoots (Itala).
The Time Lock Safe (Imp).
Father's Baby Boy—The Butcher Bill (Hepworth).
The Fighting Parson (Nestor).
The Honest Coachman—A Beggar's Ride (Lux).
A Daughter's Devotion (Cines).
The Tenderfoot (Nestor).
Legally Dead (Powers).
Lieut. Rose & The Brigands (Clarendon).
The White Lie (Itala).
The Convicting Shawl (Dunke). Faithful.
The Heir of Cloven Court Castle (Eclair).
Monte Cristo (Ambrosio).
Man in the Iron Mask (Cines).
Good for Evil (Itala). The Bubble (Itala).
His Second Wife (Imp). A Game for Two (Imp).
The Governor's Daughter (Thanhouser).
A Rural Romeo (Imp).
Little Hero of Holland (Thanhauser).
After the Fall of the Eagle—Theatre of Phenomenena (Eclair).

BARGAIN LIST A; CONDITION—WITH POSTERS GRATIS AT $35 PER REEL.

D—John Halifax Gentleman (Thanhouser).
C—The Revolving Doors (Imp).
C—Aspirations of Gerald and Percy (Imp).
D—The Poor Student (Imp).
D—A Brave Western Girl (Bison).
D—The Woodsman (Nestor).
D—A Plucky Western Kid (Powers).
D—Value Beyond Price (Thanhouser).
D—Rip Van Winkle (Thanhouser).
D—Cheyenne's Love for a Squaw (Bison).
D—Count's Ave Maria (Ambassy).
D—Women of the West (Yankee).
D—The Sabeah Poisonous Gase (Amer. W. W. Co.).
C—An Imaginary Elopement (Imp).
D—No Room On the Way—Reliance).
Kean or the Prince and the Actor (G. N.)
The Woman Hater (Powers).
C—A Windy Day—A Chinese Marksman (Italia).
D—Mistress and Maid (Thanhouser).

ONLY THE PICK OF THE SALES COMPANY STUFF OFFERED. NO "AMERICAN JUNK" IN STOCK. GOLD COPIES, BRAND NEW GOODS WITH POSTERS, ALWAYS ON HAND.

WRITE FOR SPECIAL PRICE.

TITLES MADE ON EASTMAN STOCK 2c PER FOOT. ANY FILMS NOT LISTED PLEASE MARK ENQUIRIES FOR AS THE ABOVE IS ONLY A SMALL PART OF OUR STOCK. ALL FILMS ARE INSPECTED BY US BEFORE SHIPMENT. LEADER AND SCRAP HELD FOR WORN OUT FILMS OFFERED. ALL FILMS SENT C. O. D. WITH PRIVILEGE OF EXAMINATION ON RECEIPT OF EXPRESS CHARGES. AGENTS WANTED. SPECIAL SUB RENTING RATES TO EXCHANGES.

The J. C. Coghlan Company
41 Union Square West NEW YORK CITY
Broadway and 17th St.

Second-hand Independent Films, all makes, 60 and 90 days old

The largest dealers in new and second-hand Association and Independent Films in the United States.

SECOND-HAND FILM
$5.00 per reel upwards
CAMERAPHONE FILM
new, with two sets records

All goods shipped subject to examination and partial acceptance on receipt of deposit covering express charges.

Complete lists sent free upon request

Holiday MATINEE To-DAY

MAKE YOUR LOBBY BRIGHT AND ATTRACTIVE BY USING

PAYNE'S SHOW CARDS
Write for circular

PAYNE SHOW CARD CO.
17 Dwight St. Springfield, Mass.

To Exchanges
Have your films redeveloped and renovated by the Hockstetter Process. Endorsed and recommended by leading Exchanges.

Also soften non-inflammable film and prolong the life of the reel. We are now prepared to install plants in your premises. Write for prices. Work done at our plant at 6oc per reel.

ORTHO FILM CO.
2726 W. Division St. Chicago, Ill.

LIGHT EFFECTS
Everything Electrical for Theatres, Parks, Productions and Vaudeville Acts.

UNIVERSAL ELECTRIC STAGE LIGHTING CO.

Kliegl Bros. PROPRIETORS
1393-5 Broadway, New York City

After he bought a Compensarc

When he used a Rheostat

Which Would YOU Rather Pay?

This man is on a 220 volt circuit and as his moving picture lamp only requires 35 volts at the arc, he formerly used a rheostat to reduce the voltage. Now he gets a cheaper, whiter, more intense unflickering light and his bill is only about 1/3 what they were before. The machine has three adjustments and the circuit can not break for even an instant in passing from one to another. No delays, no bother, no waste, no danger, no heat.

Send today for our 22 page booklet "Compensare vs. Rheostat." It tells you how you can get much better results at much less cost.

FORT WAYNE COMPENSARC
Now he gets a cheaper, whiter, more intense unflickering light and his bill is only about 1/3 what they were before. The machine has three adjustments and the circuit can not break for even an instant in passing from one to another. No delays, no bother, no waste, no danger, no heat.

Fort Wayne Electric Works, Fort Wayne, Ind.
1402 BROADWAY

Annual Subscription Moving Picture World $2.00

The Light That Never Fails

CINCINNATI CALCIUM LIGHT CO.
Established 1876.
Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled.
Agents for all makes of Moving Picture Machines
SEND FOR TERMS.
CINCINNATI CALCIUM LIGHT CO.
108 W. 4th St., CINCINNATI, O.

FIRST MONEY ORDER FOR $150
Takes either of these bargains: Powers' No. 5 complete (used less than two weeks). American Standard (never used).
Write us for our machine proposition.
THE "R" CO. 396 Broadway, Albany, N. Y.
The Motion Picture Machine Repair and Supply Shop.

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices — Best Work — DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

WE HAVE IT

We have secured the exclusive rights of the

NATIONAL PROGRAM

for New York City and adjacent territory beginning March 13th. We will buy their entire output. You can't obtain the National Program anywhere in New York except at the

ACME FILM CO. 12 East 15th St., New York

AT LIBERTY!

HENRY BELMAR

LATE DRAMATIC DIRECTOR
Powers Picture Plays
Reliable! Energetic! Resourceful!
PRODUCER, WRITER, REVISER, INVENTOR OF PHOTOPLAYS

Write, Wire or Phone
HENRY BELMAR,
2779 Webster Avenue,
Phone 3444 Tremont. NEW YORK CITY.

FILMS FOR RENT 1000 Reels—No Rain. Every subject complete 12 Reels per week, $12.
E. M. P. FILM SERVICE, Rooms 523-4-5-6, 225 Dearborn St., Chicago

THE ENTERPRISE MODEL B
Portable Calcium Gas Outfit
is the only Substitute for Electricity for projecting Motion Picture or Stereopticon Views and is the
Only Satisfactory Portable Outfit
because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.
"OXONE" in SQUARE CAKES is most Satisfactory for the production of Oxygen Gas. Send for particulars.
For Sale by Dealers.
MANUFACTURERS AND SALES AGENTS
Enterprise Optical Mfg. Co. 564 and 572 W. Randolph Street, CHICAGO

The Chautauqua Film Exchange
Get Ready to Use the BEST Service.
Releases Begin Soon
Write to-day for our list and terms
356 Dearborn Street - CHICAGO, ILL.

Atlas Disinfectant

IS MADE IN TWO FORMS Odorless or Perfumed

1 gallon cans $1.50 per gallon
5 " " 1.40 " "
10 " " 1.30 " "

F.O.B. PHILA., PA.

Superior in quality to any disinfectant on the market

Ask your exchange for a circular or write us direct.

ATLAS SUPPLY CO.
Manayunk, Philadelphia, Pa.

Floroda—The Perfumed Disinfectant

(5 years the standard)

1 gallon can, $1.45
5 gallon can, $1.40
10 gallon can, $1.20

f. o. b. New York

SPECIAL PRICES IN QUANTITIES

Also Manufacturers of
National Chlorides—Odorless Disinfectant.
Floorine—Floor Oil.
Anti-Dust Sweeping Compound.
Cedol Pine Oil Disinfectant.
Lustrolene Coal Tar Disinfectant.
Eucalyptus and Pine Drip fluids for toilet use.

Write for further particulars

FLORODA MANUFACTURING CO.
103 MAIDEN LANE NEW YORK CITY
Telephone John 1720

FOR LEASE

On Easy Weekly Terms
Original PICTURES Copyrighted

New York's Chinatown and Bowery

A complete work on the famous East Side, with its peculiar types, narrow streets, bustling throngs, crowded tenements, squalid lodging houses, tiresome sweat shops and all its lights and shadows.

Special Paper, Posters, Banners, Photographs, Street Advertising, etc.

A complete Picture Theatre Attraction

It will bear investigation

For terms and further information wire or write . . . .

CHINATOWN PICTURE CO.
601 Schiller Bldg. - - - Chicago, Ill.

WHY SEND TO EUROPE FOR

FILM PERFORATING DIES

When we can make them for you?
High-class repairing and alterations on Foreign Machines.

THE A. DEWES COMPANY
249 Centre Street, NEW YORK
'Phone, 2351 Spring

FILM EXCHANGES

The Stern Rewinder No. 4 is guaranteed to be the strongest and speediest rewinder made. All exhibitors like them and the demand is great. Price is so reasonable that you cannot afford to be without them. Send in a single order. We also have ready for shipping 25,000 reels knocked down. Price can't be beat.

THE STERN MFG. CO.
109 North Tenth St. Philadelphia, Pa.
Oldest and largest in the trade.

That Second and Third Reel Problem

Any exhibitor will accept a new reel of film, but how about a second and third reel? If your older reels are full of rain, what then? Our remedy cures films of that awful rainy habit.

Notify your customers that you are having your films renovated by

The New York Film Renovating Co.
(24 HOUR SERVICE)
12 Union Square, East New York

Don't Miss This Bargain

We have been fortunate enough to purchase a number of **New Imported 9 hour Flaming Arc Lamps,** D. C. and A. C., originally sold for $85.00, like cut.

Will close them out for

$37.50, FULLY GUARANTEED

The largest dealer in the country for Moving Picture Supplies and Machines.

WRITE FOR PRICE LISTS

Motion Picture Supply & Specialty Co.
46 East 14th Street NEW YORK CITY

TAYLOR'S THEATRICAL AGENCY.

THEATRICAL TALENT IN ALL LINES FURNISHED ON SHORT NOTICE

SINGERS, PIANO PLAYERS DRUMMERS, LECTURERS, CASHIERS, DOORMEN, MANAGERS AND OPERATORS

FREDERICK C. TAYLOR, PROPRIETOR

49 West 28th St., New York City.

READY FOR DELIVERY

Moving Picture World

BOUND VOLUME, No. 7.

July to December, 1910

TWO DOLLARS EACH, $2.00

Express charges collect

Moving Picture Men TAKE NOTICE

WE HAVE A NUMBER OF THE WELL KNOWN

10 hr. and 17 hr. **"STAVE"** A. C. or D. C.

FLAMING ARC LAMPS

which we will close out at from $20 to $35 each. These lamps have been rebuilt, and look and are equally as good as new.

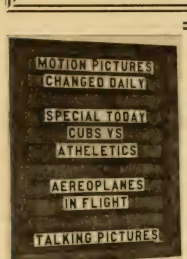
F.C.B. New York Net Cash, or 2% per cent. Cash, balance C.O.D.

We are the largest retailers and jobbers of Moving Picture Supplies in the country.

GET OUR PRICES

Motion Picture Supply & Specialty Co.

46 East 14th Street, NEW YORK



SAVE MONEY

and use our

Program Board

with Interchangeable Porcelain Letters

Make your own Program

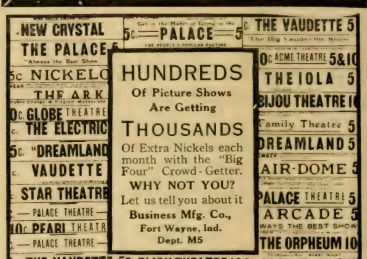
You cannot afford to be without one.

Announcements quickly changed. Prices and full particulars on application.

Agents Wanted.

THE CAMBRIDGE TILE MFG. CO.

COVINGTON, KY.



Mr. Exhibitor—Do You Cater to Both Sides of the Street?

To catch the eye of the passerby on either side you need a finishing touch to your outside display. We offer our

DURABLE ATTRACTIVE **3 x 12 Ft. DISPLAY BANNERS** WITH THE TITLE IN 14 TO 20 In. LETTERS

As the best and cheapest way to get Mr. and Mrs. Passerby's trade.

HERE ARE THE REDUCED PRICES:

6 BANNERS PER WEEK **$5.75** PREPAID EAST OF MISS. RIVER

(Formerly $6.00 plus charges)

90c. extra for each banner in excess of 6

6 for $6.50 Prepaid to points West of the Mississippi

SINGLE BANNERS, postpaid (in U. S.) $1.15 (formerly $1.35)

SPECIALS TO ORDER (prepaid) 12 ft. $1.70, 15 ft. $2.00, 18 ft. $2.30

FOR EITHER LICENSED OR INDEPENDENT SUBJECTS

The B. B. SIGN CO., Cleveland

SPECIAL PRICES IN QUANTITIES TERMS: Cash with order.

Corcoran Moving Picture Tanks

Develop your films to perfection. **Save Time and Reduce Your Expenses** by using a "**Corcoran Film Development Tank.**" All up-to-date houses are now installing the "Corcoran System."

SEND FOR PRICE LIST No. 4.

A. J. CORCORAN, Inc.
No. 15 John Street - - - N. Y. City

SONG SLIDES

Non-Breakable—Non-Inflammable

Colored Song and Announcement Slides
Patent Applied For

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold only by the **original inventors.** None others genuine.

NORTH AMERICAN SLIDE CO., 143 North 8th Street PHILADELPHIA, PA.

SONG SLIDES

No Matter Your Location
From Maine to California, Gulf to Canada

We will stand all loss in transit, and furnish the same service that we do the large theatres in this city. Bill and feature your songs, and then note results in your box office. Week's supply in one shipment. Write to-day.
Yours for a better service,

CHICAGO SONG SLIDE EXCHANGE
Sixth Floor, Portland Block
107 Dearborn St., Chicago, Ill.
Dept. I
PHONOGRAPH RECORDS FURNISHED

GUNDLACH
Projection Lenses

Will Improve Your Picture
[make it sharper and increase the illumination

TO ORDER, give the height and width of the screen, width of picture wanted and distance from lens to center of screen. State make of machine.]

A complete stock is carried by
NICHOLAS POWER COMPANY, New York
ENTERPRISE OPTICAL MFG. CO., Chicago
Every lens is sold subject to approval.

Gundlach-Manhattan Optical Company
808 Clinton Ave., So. Rochester, N. Y.

Genre Motion Slides

Novelty Slides (10 subjects) $1.25 Ea.
Double Metal Carrier with Genre Motion Slide attachment (good for any slides) . $1.50 Ea.
Motion Advertising Slides will be ready soon.
You will need a carrier all the time.

GENRE TRANSPARENCY CO.
507 N. Clark St. Chicago, Ill.

THE "STANDARD"

The Machine That Gives Results

FULLY GUARANTEED

You do not take any chances when you install one of our machines. If it is not exactly as we represent it, your money will be refunded in full. Should any defect EVER develop, it is OUR loss, not YOURS.

AMERICAN MOVING PICTURE MACHINE COMPANY
101 BEEKMAN STREET - - - - NEW YORK CITY

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2

The Kauffman Manufacturing Co.
ASHLAND, OHIO

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill.
Branches in all leading cities

CHEAP

STEEL FRAME
THEATRE CHAIRS
ABSOLUTELY
NON-BREAKABLE

Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs
Also seating for Out-of-door use.

Address
Dept. W.
GRAND RAPIDS, MICH.

STEEL FURNITURE CO.,
New York Office: 150 Fifth Avenue

The Automatic Theatre Chair

It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre Chair.
If you have not seen our latest models, investigate.
Write today for circular A.

THE HARDESTY MFG. CO
Canal Dover, Ohio, U. S. A.

FILMS FOR SALE. 50 Reels of Films $8 to $16 per Reel
Second-hand one pin Edison machine. $100.00
Mayer Silverman, 105 4th Ave., Pittsburg, Pa.

Opera and Assembly Chairs

Most popular priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave. and 43d St. - New York, N. Y.

The
Independent Film Exchange
of Pittsburg, Pa.

The Pioneer Independent Exchange of Western Pennsylvania buying the output of the Sales Company.

We have a few choice runs that we can let out at reasonable prices. Write us.

INDEPENDENT FILM EXCHANGE, Inc.
A. S. DAVIS, Manager
415 Ferry Street, PITTSBURG, PA.

WE WANT

ONE THOUSAND
Moving Picture Men

to operate PREMIUM pin machines and get rich, or if already so, to get more wealth. Why not you? PREMIUM pin machines have become an institution in every candy store. By placing a machine in your retailer's store you will monopolize his trade and squeeze out competition.

Mr. Flint of Mo. writes: "Kindly accept thanks for introducing me to a gold mine."

Ten machines will support you. Fifty machines operated will prove a mortgage lifter to you.

We make them out of Oak or Metal.

Percentage of winners arranged so that from every twenty dollars deposited in the machine twelve dollars will be your profit. If so advised will make it still more.

Write to-day for exclusive territory to

PREMIUM VENDING COMPANY
56-58 WALNUT ST. PITTSBURG, PA.

WE CAN HURRY

YOUR ORDER OUT.
STAFFORD Chairs excell all others.

HEAVY FIVE PLY
seats and backs.
The last-forever kind, that you are using long after you have forgotten the price.

STEEL CHAIRS TOO
We carry several kinds of good chairs in stock, all guaranteed.

ASK FOR CATALOG 305

E. H. STAFFORD MFG. CO.
CHICAGO, ILL.

UNIFORMS

FOR
USHERS, DOORMEN, &c.
We are originators of style and design
Catalogue "M" is ready
The Big House With Little Prices

RUSSELL UNIFORM COMPANY
128 W. 36th Street
NEW YORK
Five doors west of Broadway

NEW SLIDES

For the following Songs—JUST OUT

I'd Love to be Loved by a Girl Like You Yearning
Take Me Back to Baby-land.
Going Back to My Old Girl.
My! What a Funny Little World This Is! In Winter.
When the trees are dressed in crimson and in gold.
King Chanticleer.
Killarney, my Home o'er the Sea.
Dancing Starlight.
Broncho Nell.
For Killarney and You.
My Country Has First Call.
Mandy Lou.
Dolores.
The Best Place of All.
The Moon Swings Low
Springtime Brings Roses and You.
You're the Sweetest Girl in All This World To Me.

De WITT C. WHEELER
120 W. 31st St. New York City

OPERA CHAIRS

GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.
J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
German Savings Bank Building
147 Fourth Avenue, NEW YORK CITY

HAVE GOOD MUSIC

Singers, Pianists, Trap Drummers and Orchestras. Guaranteed Artists Always on the Wire.
AMERICAN THEATRICAL SINGERS AGCY.
59 Dearborn St., CHICAGO, ILL
Hilliard Campbell, Mgr.

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.
PRICE 75 CENTS
Also latest cue music Series 1910 for 10 parts and piano, $1.00.
1-4 discount on both numbers.
CLARENCE E. SINN
1501 Sedgwick St CHICAGO, ILL.

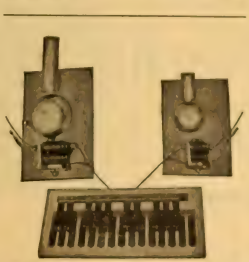
CLEAN YOUR FILMS WITH
The MORTIMER FILM CLEANER
It does the work while the operator is rewinding the film. Send for the Booklet.
MORTIMER FILM CLEANING CO.
Fidelity Building Portland, Maine

Opera Chairs

The Strongest Made
Most Attractive Designs
PERMANENTLY NOISELESS
More of our chairs used than all others combined
There Are Reasons
Large stocks constantly on hand, and we can make prompt shipments of rush orders
Write for Catalog V

American Seating Company

215 Wabash Avenue CHICAGO 19 West 18th Street NEW YORK
BOSTON PHILADELPHIA PITTSBURGH



OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboards, $75.00

J. C. DEAGAN
3800 3810 N. Clark St. CHICAGO, ILL.

FILMS FOR RENT

New Films High Class Service
The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It
Write Today for Terms
EUGENE CLINE
57 and 59 Dearborn St., Chicago

Operating manufacturing plants in the following cities:

WASHINGTON NEW YORK SALT LAKE CITY
MILAN ROME
PARIS LONDON

NATIONAL FILM MFG. AND LEASING CO.

To Exchanges:—

You are entitled to a reasonable profit.

Have you been making it?

Our plans insure it, by granting exclusive territory, thus eliminating destructive competition.

Contracts now being executed with desirable connections.

Address Exchange Department.

To Exhibitor:—

We advocate 10c. admission to picture shows. Our program and plans make this possible. We would appreciate the views of Exhibitors on this matter.

Fill in the coupon on this page and mail to us.

National Film Mfg. & Leasing Co.

INCORPORATED

12 East 15th Street New York City, U. S. A.

TEAR OFF HERE

National Film Mfg. & Leasing Company
12 East 15th St., New York

Exhibitors Department

I favor $\frac{5c.}{10c.}$ admission idea.

Signed.....

Name of Theatre..... .....

Save Tickets

AND

Eliminate Choppers

at the entrance to every
Theatre and Amusement Place

GET THE COUNT WITH

JONES DUPLEX CHECK GATE

and you GET all the money

Ask us to send you further details

JONES CHANGE REGISTER CO.
INCORPORATED

18 BROADWAY NEW YORK CITY

Mackie's Asbestos Booths
ALL SIZES

Mackie's Post Card Protector

Mackie's Automatic Advertising Machine

Edison Machines
ALL MODELS AND PARTS

Mackie's Home Moving Picture Machine

MACKIE, Agent for the "MIRROR SCREEN"

YOU ARE INVITED
to visit my demonstrating room, and inspect all home and professional apparatus, in actual use.

ALL REPAIRS EXECUTED ON PREMISES

Harry A. Mackie

853 Broadway New York
PHONE 2478 STUY.

"Mirror Screens" Glass Curtains "Transparent Screens"

Daylight Pictures

Perspective and Clearness.

Rests the Eyes

New Process of Manufacturing makes them more perfect and more wonderful than ever.

We can tell you how to pay for one in two weeks by increased receipts.

CURTAIN OR WHITE WALL GLASS CURTAIN

Are you required to throw your picture from the rear?

Our new **TRANSPARENT SCREEN** has the world beat.

Nothing like it on the market.

Be the first in your city.

Like the "Mirror Screen" it is a Joy and Money Getter

Address all communications to

MOTION PICTURE SCREEN CO.

SHELBYVILLE, INDIANA

"ARCO-B"
BIOGRAPH CARBONS

ARE made expressly for Motion Picture Work. Are of the Highest Grade. Are Sold at right prices, commensurate with High Quality. Are Carried in stock by the leading Film Exchanges of the Country, and are Imported Exclusively by us.

¶ "Just as good as Arco-B" is the statement frequently made. A complimentary acknowledgment of the High merit of

ARCO BIOGRAPH CARBONS

¶ Insist upon getting the genuine article. Each individual Carbon bears our trade mark. - - - - - - - - - - - - - - - - - - -

L. E. FRORUP & COMPANY, Importers

232-234 GREENWICH STREET NEW YORK

CAREY PRESS, N. Y.

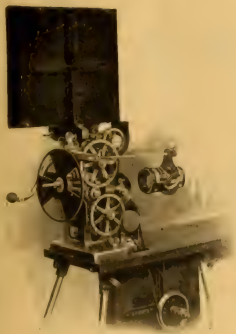
Vol. 8, No. 11 March 18, 1911 Price, 10 Cents

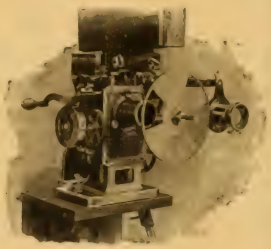
THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

POWER'S CAMERAGRAPH No.6





The Success of the Year

Flickerless Pictures
Steady Pictures

Guard against injuring or tiring the eyes of your patrons.

Heavy Gears
Thick Spindles
Wide Bearings

Insure long wear. Buy a machine which will stand a steady grind of many hours daily.

Rugged Intermittent Movement

Do away with your delicate star and pin wheel which requires such close, careful adjustment and wears out so fast.

Accessibility of All Parts

There is a distinct advantage in having all of the parts on the outside of your machine where they can be inspected or gotten at.

Absence of Noise

Don't give your patrons the idea you are running a threshing machine.

Evenly Balanced Movement

This will prevent vibration and consequent wear and strain, lengthening distance of easily projection.

Ease of Operation

These are some of the features that contribute to its popularity and enable us to give with each machine

An Unconditional Guarantee
for one year from date of purchase.

WRITE FOR OUR LATEST CATALOG G

NICHOLAS POWER COMPANY,

115 NASSAU STREET NEW YORK

"For thirteen years the leading makers of Moving Picture Machines."

"SILAS MARNER" IS COMING!

STILL Asking STILL Asking STILL Asking

THE THANHOUSER TWO-A-WEEK

FOR

RELEASED TUESDAY, MARCH 21

Another "Thanhouser 2-on-1."

DIVORCE

Is a well-plotted picture and a well-directed blow at the divorce evil. You will be gratified and surprised when you see how the home was saved. A doll did it! This may not sound reasonable, but it all looks logical on the screen and, indeed, the incident is taken from real life.

AND ON THE SAME REEL

Waiting at the Church

As a humorous description of a man's efforts to find the right wife, this will command laughs aplenty when it hits your screen. Especially will this "go" on a bill strong in drama. It depicts the wife-hunting experiences of a delightful dude and shows how he won out in the end—to lose out. How could he win out to lose out? Sounds queer, no doubt, but that's just what he did! And the picture proves it.

No. 195. Code Word, Vorce.

RELEASED FRIDAY, MARCH 24

A Noble Heart Beat Under His Ragged Shirt!

THE TRAMP

is a new thing in "Hobo" stories, one that throws aside the theory stamping him an out-and-out marauder, and shows him a man of honor who likes to rove but hasn't the money to do it in Pullmans. At least this holds good of one-half the knights of the road. Favored with wealth, they would be called globe-trotters. Minus gold (often because of motives that were too pure and too lofty to sanction the illicit, worldly ways of getting it) they are "bums," "hobos," outcasts whom "honest" men must shun, as, indeed, our hero was shunned.

No. 196. Code Word, Kniad.

The Thanhouser News the "Exhibitor's Guide," sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Drop a card to PUBLISHER, THANHOUSER NEWS, NEW ROCHELLE, N. Y.

The Thanhouser Photoframe consisting of portraits of the famous Thanhouser "Stock," framed in solid oak, mission finish, 34 inches in width and 44 inches in depth, with glass and easel (6 feet high) GOES TO YOU FOR $3.50 with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling THE GREATEST LOBBY-DISPLAY BARGAIN EVER KNOWN.

For System's Sake address Art Dept.

THANHOUSER COMPANY

NEW ROCHELLE NEW YORK

"SILAS MARNER" IS COMING!

UNEXCELLED PROGRAM

EVERY MONDAY
AMERICAN—American Film Manufacturing Company
ECLAIR—Eclair Film Company
IMP—Independent Moving Pictures Company
YANKEE—Yankee Film Company

EVERY TUESDAY
BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY
AMBROSIO—New York Motion Picture Co.
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley
RELIANCE—Carlton Laboratories
SOLAX—Solax Company.

EVERY THURSDAY
AMERICAN—American Film Manufacturing Company
IMP—Independent Moving Pictures Co.
ITALA—New York Motion Picture Company
REX—Rex Moving Picture Mfg. Company

EVERY FRIDAY
BISON—New York Motion Picture Company
LUX—R. Prieur
SOLAX—Solax Company
THANHOUSER—Thanhouser Company
YANKEE—Yankee Film Co.

EVERY SATURDAY
GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
RELIANCE—Carlton Laboratories

RETRENCHMENT

At the beginning of the struggle our adversaries gained *temporary victories*. They shouted these from the housetops and published them from one end of the land to the other.

BUT NOW

They are frantically importuning the exhibitor not to give attention to the most recent events in the patent litigation!

The shoe is on the other foot! They meekly acknowledge that it is *they* who are on the defensive.

The SALES COMPANY, however, pursues the even tenor of its way. Instead of neglecting *quality* in a fruitless quest for monopoly, we are pleasing our customers more and more every day with this

Unexcelled Program

Motion Picture Distributing & Sales Company

111 E. 14th St., New York City

SECOND TO NONE
IN THE FILM
QUALITY RACE
"Supreme in its Field"

NEW YORK · PARIS · LONDON

Release for Saturday, March 11

The Son of the Executioner

A beautiful feature film with a wealth of detail that will win the admiration of every audience. Many thrilling scenes—magnificent costumes—perfect photography and effective tinting and toning.

Release for Saturday, March 18

Between Love and Duty

A powerful dramatic film—splendidly enacted

Life and People Below the Equator

A charming travel picture of nomadic tribes in the torrid zone

EXHIBITORS: You cannot possibly afford to miss a single Great Northern release as they are drawing cards—every one of them.

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

Great Northern Film Co.

7 East 14th Street New York

All Films Sold Through Sales Co.

Paste This in Your Hat

FIRST—If you are not getting

TWO Imps EVERY Week

you are not getting what you pay for.

NEXT—If you are not getting

any IMPS FILMS at all

you are THE EASIEST MARK IN THE BUSINESS.

"Get TWO IMPS A WEEK or Quit Your Exchange!"

"IN OLD MADRID"

Release of March 20

Impetuous Spanish lover finds his affection returned. The mother establishes an espionage over the daughter. True love finds a way and girl companion disguised assists in clever deception. Lover carries sweetheart to rocks in roaring torrent and consent and blessings of parents is obtained in unique manner. A pretty love story of old Spain in which "Little Mary" appears in nearly every scene. Gorgeous settings and splendid photography—the Imp sort.

"THE PENNILESS PRINCE"

Release of March 23

A young German nobleman, reduced to poverty, seeks employment on Cuban tobacco ranch. Is loved by planter's daughter, whom he repulses, and is humiliated in revenge. Lowly sweetheart sacrifices luxuriant hair to provide him funds. Expected letter arrives announcing he has fallen heir to vast estates. He rewards girl, who has been faithful, by announcing her as his bethrothed. Cuban scenery that has made Imp films the talk of moving picturedom.

Independent Moving Pictures Co. of America
102 W. 101st St. New York
Carl Laemmle, Pres.
All "Imp" Films Sold Through the Sales Co.

This is not an Advertisement.

Mr. Man:

I'm too busy this week to write ads.—too busy putting on new customers.

Seems as though several dozen of you exhibitors had conspired—yes, *conspired* to "try me out." All right, gentlemen, suits me to a T. The more, the merrier. I confess I like this sort of surprise. I'm prepared to take—but hold on, I said this wasn't going to be an advertisement, and you know me. Slip me that letter soon.

Carl Laemmle,
The biggest and best film renter in the world
PRESIDENT
The Laemmle Film Service

P. S.—Don't forget that I carry in stock, ready for instant delivery, Powers, Edison and Motiograph Projecting Machines.

Solax Solax Solax Solax Solax Solax Solax Solax Solax Solax

TWO EVERY WEEK **Solax** **TWO** EVERY WEEK

WHY—is Solax BOOMING

—AND—

EXHIBITORS WILD OVER

WEDNESDAY THE FUNNY DAY

FRIDAY THE FEATURE DAY

—QUALITY—

GOOD COMEDY on WEDNESDAYS

We beg to annouce that in future our Wednesday release will be Fine Comedy. We have four splendid comedies already prepared which are going to make a stir among the theatres. We want you to feature them.

WRITE US FOR LOBBY DISPLAYS AND PHOTOGRAPHS OF OUR STOCK COMPANY.

RELEASES

Wednesday March 15	Friday March 17	Wednesday March 22
"A MIDNIGHT VISITOR" (COMEDY)	"THE HINDOO PRINCE" (DRAMA)	"CUPID'S VICTORY" (COMEDY)

Solax Company

147 Fourth Avenue - - - - NEW YORK

Solax Solax Solax Solax Solax Solax Solax Solax Solax Solax

ECLAIR FILMS

THE FILMS OF PICTORIAL QUALITY

Combining Perfect Photography with Popular Plays

RELEASE OF MARCH 20th

"CAIN"

A Forceful Drama—Superb in every Phase—Handling a Most Vital Problem with Infinite Skill.

"The Rock Climbers"

An Educational Production of the highest Order—A film that envelopes one in the Magic Spell of Travel.

ECLAIR FILM COMPANY

NEW YORK: 31 East 27th St. CHICAGO: 35 East Randolph St.

THE CHAMP STAMP

Very Much Alive

CHAMPS BRISTLE WITH ACTIVITY. HERE'S ONE

On the way
=TWO=
every 7 days

"The Payroll"

And Its Rock-lined Course

Released March 22nd, 1911

Note:—Ready, Champ "Photos"

Champion Film Co.

MARK M. DINTENFASS, Gen'l Mgr. :: 12 East 15th St., New York City

Rex Films

Where the Shamrock Grows

EVERYBODY HERE'S SEEN KELLY,
He with the Bonny Smile;
NOBODY YET HAS SEEN DANNY—
Danny from the Emerald Isle.

In the land "WHERE THE SHAMROCK GROWS," where hearts are as pure as the snows; where are romance and love, with the bright stars above, and the song of the bird can be heard.

In the land "WHERE THE SHAMROCK GROWS," and the river Shannon flows, is the scene of this film, and it certainly will fill-em, for Danny is the fellow who knows.

A Great Drama, well enacted and admirably executed, for it's a **REX**

See the Great **FORGE SCENE**

RELEASED THURSDAY, MARCH 16, 1911

P. S.—Ask the Sales Co. about the S. R. O. film.

Rex Films

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** EVERY FRIDAY

INDEPENDENT EXHIBITORS AND EXCHANGES

QUALITY WINS IN THE LONG RUN

GOOD—BETTER—**BEST**

Get the "World Best" Every Week

QUALITY
QUALITY
QUALITY

LUX FILMS

Released, March 17th, 1911

DOGS NOT ADMITTED
COMEDY—534 Feet

BILL HAS KLEPTOMANIA
COMEDY—380 Feet

With this pair of comedies you may have all the rest of your program the keenest kind of dramatic and educational subjects. There is enough hilarity in this reel to satisfy every audience—just good, clean fun that will appeal to all.

SEE OTHER PAGES FOR SYNOPSES AND PAST RELEASES

GET LUX **The World's Best—Bar None** **GET LUX**

R. PRIEUR

10 East 15th Street Phone, 342 Stuyvesant **New York City**

Sold only through the Motion Picture Distributing and Sales Company

"THE SIGN OF THE FLYING A"

COMING

"The Harem Skirt"

The funniest funny film ever released.

"The Penalty"

Release of Monday, Mar. 13th.

A sensationally dramatic exposition of the common results of gambling. An extremely interesting picture containing an original situation that will bring your audience out of their seats. The climax is particularly strong and the film points a moral that is more effective than a sermon. You'll be foolish if you do not write your exchange to book you this film "rush." There'll be a big demand for it.

"The Job and the Girl" with
"Do You Know this Woman"

Release of Thursday, March 16th.

"The Job and the Girl" is a pictured comedy of the adventures of a nervy youth. Warren Kerrigan in the character of the nervy one is a joy forever. If your audience has never had a real good laugh for a year you can guarantee this film will tickle them into a hearty roar. Get it. For your own good—get it. On the same reel "Do you know this Woman?" is a short comedy that gives Dott Farley an opportunity to show the stuff that laughter is really made of. She does it too. We honestly believe and know this split reel comedy will be acclaimed as a winner. Make your audience laugh. Get it.

COMING

"The Harem Skirt"

The funniest funny film ever released.

AMERICAN FILM MANUFACTURING CO.

Bank Floor, Ashland Block, Chicago, Ill.

START ON A SOUND BASIS

Get a machine that can DO the work—and do it now—and tomorrow—and for a good long time to come.

Let the idea about the original machine go.

BE MODERN—UP-TO-DATE—GET MACHINE WISE by installing the modern machine—THE MOTIOGRAPH.

This is a day of progress—Time keeps on coming and going—and old fashioned machines must be replaced with **THE MOTIOGRAPH—THE MOST DURABLE—SIMPLE—ACCESSIBLE** Motion Picture Machine on the market—and **THE MACHINE THAT PROJECTS THE BEST PICTURE.**

Manufactured and Jobbed by **ENTERPRISE OPTICAL MANUFACTURING COMPANY, 571 West Randolph St., CHICAGO**

AGENTS IN ALL PRINCIPAL CITIES

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $2.50. Foreign Countries, $3.00. Post Paid.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3⅛ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.
TIME DISCOUNTS: 10% one months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 160 Washington Street, (Post Building, Chicago). Telephone, Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 8 MARCH 18, 1911 No. 11

The Scenario School.

A school for scenario writers or rather for the teaching of the writers of scenarios, was inevitable. It has come and naturally we wish it success. In an article published last Fall we dealt editorially with this little problem, being instigated thereto by the receipt of many scenarios by writers who were unable to place them, and who asked our advise and guidance in the matter. We pointed out that the demand for scenarios is not so great as might have been imagined. We entered into a rough calculation which showed that in this country at any rate only about 60 or 70 scenarios a week were really required. In other words, the demand, the actual demand, for scenarios was no greater than that of two or three magazine which require short stories.

Our pages in late numbers and in our last volume were full of complaints as to the difficulty on the one hand of obtaining good scenarios, and on the other of placing scenarios. Exhibitors and others complain that the accepted scenarios or rather the stories of the films were lacking in freshness, originality and other features always to be desired in this kind of literary work.

The "cry of the rejected" is one which has been familiar for years in all kinds of newspaper and magazine work. You cannot please everybody in that business any more than you can in any other business. Mr. Louis Parker, the English dramatist who is meeting, just now, with such success in New York, is reported to have said that it was difficult enough for him to write a play; but far more difficult for him to sell it. If that applies to a man with a well established reputation in his branch of work, how much more closely must it apply to the people who write scenarios for the purpose of selling them to film makers? There always will be a great deal of disappointment in this and other kinds of literary work. "Each of us thinks his own Swan the whitest." The difficulty is to persuade the other fellow to entertain the same opinion. If we could all do that, life would be very different to what it is. But we cannot; and we never will.

Besides a school for scenario writing you have schools for novelists, dramatists, newspaper men and the like—in fact anybody who takes up the pen wherewith to make money by filling newspapers and magazines, by writing books, etc., etc., by writing plays, or by acting, can find a school for teaching them how to do this sort of thing. Whether the school succeeds or not, depends upon the aptitude of the individuals requiring the necessary instruction. Not everybody who thinks that he or she can write for a publication can really do so. Disillusion is bound to come sooner or later. But nobody will be convinced or persuaded to the contrary until this disillusion does come. The ranks of the disappointed and the rejected are therefore filled with people who would be more useful in taking up other kinds of work. The school to which we have given mention may accomplish some practical good if it will teach its students the formula or the technique of scenario writing. To a person of average intelligence it would not be a difficult matter to acquire these things; but even so, when the technique or the formula for the writing of a scenario has been acquired, it by no means follows that success is assured. The film maker has to be reckoned with. The film maker is just a plain man of business who buys what he wants or thinks he wants. He does not buy the best and produce the best according to many opinions; he just buys what will sell, what the public wants, or what he thinks the public wants. The measure of his success in this direction is the measure of his business success. He buys scenarios or plots that will help him to sell his films. That is what he is in the business for.

We have looked through a very large number of these rejected scenarios and if we made pictures we would not buy them. If we made pictures we should either write our own scenarios or keep a tame scenario writer on the premises. That is the simplest way. The demand for really high class scenarios is limited. Rostand's "Chantecleer" might look a very fine story in scenario form, but possibly it might not suit the producer. The producer is an important factor in this matter. He has to work with given materials and must fit his scenarios to these materials.

The scope for originality therefore in scenario writing is limited. Of necessity the old themes must be dealt with over and over again or altered or adapted to meet the exigencies of the case. The reason for this, we think, is obvious. The moving picture public of the world has not as yet been educated up to an acceptance or an understanding of anything unconventional on the moving picture screen. By "anything unconventional," we mean something like Chantecleer or the Pinero-Ibsen kind of plays. Over and over again in our past volumes we have given the formula for a successful moving picture. Let

us repeat it: A simple story, plainly told, well acted and well photographed. The scenario writer should bear in mind the first part of this formula. His scenario should embody a simple, easily actable story, which can be easily handled by a producer and his staff of actors and actresses. If the school for scenario writing teaches its students this elementary truth then some good will have been achieved.

The Edison Company alone amongst manufacturers have gone into the open market and paid well known novelists and story writers to tender them scenarios. Whether the experiment was a success the books of the company alone can tell. The other film manufacturers do not appear to have followed suit in this matter. There is no doubt that in the cost of the film only a relatively small sum can be afforded for the scenario at present, so that the time looks at present very distant when more than a hundred dollars will be paid for film scenarios. People who do work which commands anything like one hundred dollars for a moving picture scenario can probably earn more money at newspaper hackwork. In conclusion, it appears to us that there is no real demand for high class unconventional scenarios, because, first of all, the makers cannot afford to pay the prices, and then, the public would not appreciate the stories when they are presented to them.

Toning and Tinting as an adjunct to the Picture.

The high pressure under which some film manufacturers have to work to keep up their regular releases prevents them from giving to their product many artistic touches that would otherwise be done if there was an open market and the competition was on the lines of quality instead of quantity. Occasionally a reel is seen that is appropriately toned or tinted or both, and it is a relief to the eye and frequently brings applause to a picture that would have been passed in silence if in cold black and white. We have heard manufacturers remark when this subject was mentioned that the people were already getting enough for their money. Rather a narrow-minded attitude, is it not?

Toning, of course, is a considerable added expense, as the photograph has to be developed in black and white, carefully washed and then treated with other chemicals which alter the color of the silver deposit; also the work has to be done by skilled labor. Tinting alone is both simple and inexpensive. Where both are used together and in colors appropriate to the subject the result is almost as satisfying as hand coloring or natural color photography. We have in mind some Great Northern subjects that were double toned and tinted, and the impression conveyed was that we were looking at the actual scene. The same can be said of some of the Gaumont scenic films and an occasional Eclair.

* * *

Pathe, of course, leads the world in artificial coloring, and some of their mechanically colored films d'art rival the hues of Kinemacolor, although, judging from the records of the patent office, we expect soon to see stencil colored films from an American manufacturer. But pigment coloring is of course vastly more expensive than toning and the latter suffices in most cases. Tinting is sometimes used as a cloak for poor photography but the photograph must be perfect if it is to be toned.

Of the American manufacturers, Selig, Edison and Vitagraph occasionally send out toned pictures, in some of which the various scenes were different toned, appropriate to the subject. Lubin has also, lately, sent out some very finely toned and tinted subjects which have greatly helped to establish a new standard of quality for the Lubin product. Thanhouser, Nestor and others have shown that they have the knowledge and the facilities for this work and no doubt they have had pleasing comments from their customers when they, if seldom, departed from the black and white.

* * *

We were prompted to draw attention at this time to the advisability of varying the tones of the photograph by reading a letter which was received by the Rex Company from an exhibitor who said that he would always demand Rex films if they were as beautifully toned as the one he had just run. Without in the least detracting from the literary or histrionic quality of the Rex product, we have no doubt that the great and sudden popularity that this film has already achieved is largely due to the careful toning and tinting which, of itself alone, was enough to stamp this new product as the work of an old master hand.

So it is evident that the exhibitor and the public like a change from the black and white and will ask for the brand of film that gives them the colors; therefore the manufacturer who hides behind the excuse that "the people are already getting enough for their money" may wake up some day and find his patronage gone. As we have said before, toning is not a great expense, and if it is done right it does not lessen the brilliancy of the picture, but in the tinting process, in which the dye is applied to the whole surface of the film, it is advisable, nay compulsory, to dilute it to such an extent that there is just the mere suggestion of color.

The Color Question

Our London correspondent sends us a communication with regard to a new method of making moving pictures in natural colors, which, on the face of it, deserves more than passing notice. The inventor, Mr. Fulton, is a man whom we know to be experienced in photography, and that is why we pay particular attention to what our London correspondent says.

If we understand our correspondent aright, Fulton has applied the principles of reflection to the projection of moving pictures in natural colors. No practical details are forthcoming, but at the same time, we do not entirely discredit what has been said as to the possibility of such a process.

It is not generally known that some of the earliest photographs were made by reflection. Daguerrotype cameras were made over 60 years ago in which a reflected image of the original was finally received on a sensitive plate. The well known camera obscura is an instance of the viewing of reflected images of nature. Mr. Fulton's process, therefore, has some basis of reason in it. Obscure though it necessarily looks to us at present without details, one thing is tolerably certain, the exposure and development of the negative must be made in the usual way. It is possible, we presume, to make a very thin positive, and then transmit color through that positive, so as to get some sort of harmonious color effect on the screen.

This looks to be, at first blush, a rough outline of the Fulton process. While waiting more particulars, we wish it to be understood that we neither applaud nor condemn the little information that has been sent us. As we have said over and over again, there are many minds at work on this natural color problem and when the problem is finally solved, we shall probably be saying "Who'd thought it," or some similar remark.

The Open Market—III.

Readers of the two preceding articles under this caption will have perceived that we have based our advocacy of an open market in the making and marketing of moving pictures, chiefly upon qualitative grounds. On grounds of quality, we recognize that a majority of the licensed makers have a moral right to their presence in the market. Their pictures are of a uniform average of excellence, which entitle them to respect on technical and artistic grounds. And they please the public. Judged by results, they are what the public or a majority of the public wants.

But frankly, while we concede, as we conceded two or three weeks ago, that the licensed product as a whole had not gone back in quality, yet we think that these photographs are susceptible, speaking generally, of great improvement in several respects. Many of the licensed manufacturers are intelligent enough themselves to know this. They know that they have not yet given the public the very best they could. They know that constant progress is essential and that is why they are always putting out new features and redoubling their enterprise. On broad general grounds these manufacturers are worthy of a place in the moving pictue market, irrespective of the protection they enjoy by their association with No. 80 Fifth Avenue.

But what of the Independent manufacturers? We are only quoting the exhibitor in saying that several Independent manufacturers of moving picture films are hardly entitled to a place in the market in respect of quality of picture. We could specifically mention these pictures. Everybody is mentioning them. We, and the reader know, who the people are that we have in mind.

But we do not want "to knock" these people. We do not want to "destroy" them or any other manufacturer of inferior moving picture films, but we do want to bring them to a realization of their position. One way of doing this, and we think a just way, is to drive home the necessity of an open market, especially on the Independent side of the business. On the score of quality some of the Independent manufacturers have no right in the market. They are making bad pictures, very bad pictures, indeed. They are harming the Independent side of the business; they are harming the business generally. We think these people should either make better films, or go out of the market into some other business. If they cannot or will not make better pictures, then the market should be open so that these people do not act as a handicap to their business associates. This is why we want to open the market. We want to open it to pictures of quality, whether those pictures come from the newly formed National Film Manufacturing and Leasing Company or the Associated Motion Picture Patents Company referred to elsewhere, or from the licensed, or from any other side. We do not want a restricted market, because, as we show conclusively, a restricted market, divided between two factions, or even united in one faction, operates against the public by promulgating pictures of inferior quality. To reiterate: There are pictures on the licensed side which have no right to equal sales, a privilege which the restricted program invests them with. Equally so there are pictures on the Independent side which have no right to a place on the program. They are qualitatively bad, and being bad they have a bad influence on the business.

Clearly, then, it is our duty to insist upon the vital urgency of opening the market to quality. This we do in the interest of American manufacturers themselves. It is commonly said that the foreign markets are more profitable to the American moving picture maker, than the home markets. In other words, that he can sell outside the United States more copies of his pictures than he sells in them. The Vitagraph-Biograph-Selig picture is selling, we are told, more largely in Europe than in this country. We are very glad to hear this. We should like all the manufacturers to be equally successful abroad. But this they can not if they can't or won't make good pictures. Hence they stand in their own light and degrade the business in the eyes of the world.

We are not going to let this question of the open market end with this article. Some of our friends may not be pleased with what we are writing. We are sorry for this, but we consider it a matter of duty to write what we write. We have refrained in mercy from stating why certain pictures we have in mind have no right on this market, or any market. We hope that we may not be called upon to do so. Still we are prepared to speak out, if it is necessary. Meanwhile we insist that the attitude we take up in advocating an open market is for the good of the business as a whole. Opening the market to qualitative competition would be to the advantage of the public. And if the public is not advantaged, then, by the law of reflex action, the manufacturers will not be advantaged. So that, on the whole, our advocacy of an open market is in the interest of manufacturers themselves, a fact which we hope they will recognize.

The Associated Motion Picture Patents Company.

A New Film Manufacturing Concern

Just at the moment of writing, when widespread interest is being evinced in the moving picture field over the desire, expressed in our pages, for an open market in the business of making and selling moving pictures, there comes along quietly and unannounced a new company, which we are sure is destined to figure largely in the new condition of things, that the open market, when it comes and it is bound to come, will bring about. This is the Associated Motion Picture Patents Company, a New York State Million Dollar corporation with offices at 1482 Broadway, and a manufacturing plant in course of erection.

What is the Associated Motion Picture Patents Company? Briefly, it is a combination of successful business men, that is, men who have been successful in other branches of business, who have entered the motion picture field fortified by their successes in other businesses. These men are about to apply to the business of making and selling moving pictures, the same principles which assured their success in other branches of commerce. At the outset, let us say that the General Manager and Secretary of the Company is Mr. J. Alexander Leggett, formerly identified with the Vitagraph Company of America. Mr. Leggett was attached to the commercial side of the Vitagraph Company, and is well known for the successful handling of his work.

* * *

Though still in its preliminary organizing stages, the Associated Company, for such it will probably in future be known, has been exceedingly busy. To begin with: Let us assure the reader and the trade in general that a great part of its capital is paid up, to the bank, and that the other is easily available. It is a solid business concern, backed up by real names. It has already started on the business of acquiring patents which are of commercial value in the moving picture field. It would be premature to indicate the direction of its negotiations; suffice it to

say that we have personally satisfied ourselves that these are of a *bona fide* nature.

* * *

Here we will say that we think the formation of the Associated Company is to the advantage of the business as a whole. That is why we welcome it. The operations of the company include the erection of a special plant for printing from manufacturers' own negatives. The Associated Company intends to be a high class firm of trade printers, with a perfectly appointed factory of the newest and latest machinery and appliances, and the best technical help in printing, toning, tinting, etc., etc. The Associated Company lay themselves out to print for moving picture manufacturers, cheaper and better than these men can print for themselves. They invite printing from both licensed and independent manufacturers. They will print advertising pictures; educational pictures. They will print for individual persons, for anybody and for everybody. Their scheme is to produce perfect positives from whatever negatives are supplied.

Equally so, the Company intend entering the business of producing and releasing. With the enormous capital at their command they are in a position to engage the best available talent in the way of producers, actors, photographers. They propose sending out companies to various parts of the country, having the negatives made and releasing the positives in the ordinary way of business. They propose making industrial, educational, scientific pictures. Biblical subjects will also receive attention.

All their pictures will be carefully censored and nothing will leave the Associated Works, which is not of the highest excellence. If it is necessary in order to carry out this project to have half a dozen plants in various parts of the country, those plants will be erected. If it is necessary to further capitalize the company over and above the million dollar mark, the money will be forthcoming.

This is an important point which we desire in the interests of the business to emphasize. The Associated Company is no small mushroom concern, with a few thousand dollars at its command. It is, we have to again state, a solidly financed concern, backed up by business men of great reputation, determined to succeed in the making and marketing of the highest class moving picture which it is possible to prepare in the United States or any part of the world to-day.

* * *

The Associated Company is not entering the moving picture field tentatively or by way of experiment. It has some to stay and intends to stay. It has been quietly perfecting its organization for several months past. It not merely intends to have a share of the American market; it intends to have a share of the markets of the world. It is its object to secure this trade by one means, and one means only, that is by means of quality. The Associated Company releases will challenge comparison with the best made moving picture in the world, because they will be produced by the highest class talent available in the photographic, technical and producing ends. Quality, quality, quality is the slogan of the Associated Company.

The Associated Company has no politics; it is not out to antagonize any combination of individuals or any single individual at present in the moving picture business. The men at the back of the Associated Company have studied the field quietly and diligently for a long time. They have convinced themselves that there is room for the Associated Company's pictures. They have put down their money; they intend to succeed in their object, antagonizing none, interfering with none. The Associated Company has come into the business in response to a widespread desire for an open market. They intend to do their share in sustaining an open market by the only possible way, namely, by putting out none but the highest class pictures and by backing up their venture with plenty of money, experience, brains and enterprise. We have no doubt of the success of the Associated Company in this programme.

Sea Pictures.

The above is the title of an article that we have long had in mind. Just as we are about to write it, we find at our hand the March number of "American Photography," which, as many of our readers know, is devoted to stationary photography in its artistic and amateur aspects. The first article in this publication gives an account of the marine photography of F. J. Mortimer. Mr. Mortimer is a well known amateur photographer and Editor of an English publication of that name. This is the peculiarity and the distinction of his work. For years he has devoted himself to the photography of the sea. He is not the first to make a specialty of this kind of work, but he is, we think, the most successful. His field of work is in the southwest corner of England, that part of the British Isles first seen by the voyager from this side of the world. The coast is rocky and stormy, and gives opportunity for the making of not merely very fine photographs, but very fine paintings.

Mr. Mortimer's photographic life work deals with a tremendous subject. The sea, especially on the coast, is a thing of moods. It has infinite variety of form and aspect. As a subject it is popular with us all, whether in book, in poetry, in painting, in photography. We all love the sea. We love sea stories, sea adventures. The mysteries of the deep enthral us. The sea always interests us. In fact, to paraphrase an old saying, "If there were no sea, it would be necessary to invent one."

The enormous popularity of still photographs of the sea suggests to us that the makers of moving pictures might give us more sea subjects than they do. Now and again we get a drama enacted by the sea shore, but seldom, indeed, studies of the sea itself. Yet the subject is always fascinating. We observe that when a sea picture is shown on the moving picture screen, it vastly interests an audience. The sea tells its own stories. When it is placid, we know that calm sets upon its breast. When it is stormy, the imagination is excited by possibilities that beyond the dark scurry of the waves ships may be struggling and lives may be in danger. There is an infinite variety of waves, and wave forms. There are swells, combers, rollers. Sea spray, sea mist, sea fog are interesting to look at. The relationship between the sky and the sea is also an interesting subject for photography, for the sky is almost as varied in its effects as the sea.

Individual reputations in ordinary photography are many and varied. Here is a man whose reputation for sea photographs is world wide. Reputations in the production of moving pictures, that is, in the individualistic sense, are still in the making. If some clever moving picture photographer would take up the study of the sea with the moving picture camera, as Mortimer has done with the stationary camera, he would make a great reputation and he would make much money. Moreover, his pictures when shown on the screen would gratify many millions. As we have said before, we all love the sea and like to look at the sea itself, though mostly we must be satisfied by studying pictures of it. We hope this hint will be taken by the makers, and that we shall have more pictures of the sea than we have had so far.

A Unique Situation.

By Robert Grau.

NO greater illustration of the potency of the motion picture can be pointed to than to make observation of the meteoric rise and persistent uplift which characterizes the careers of the men who entered that field a few years ago.

The practically definite announcement that Marcus Loew is to absorb the William Morris theaters is perhaps the most important news of the last few years, and it is not to be doubted that the after effect will be momentous, if indeed it does not create a complete upheaval in the vaudeville and moving picture world. It must first be understood that William Morris has for more than ten years maintained, alone and unaided, a warfare against the allied vaudeville interests, better known as the United Booking Offices. Moreover, he has been their greatest menace, and during the last three years has been the only opponent with which the larger concern had to contend.

William Morris.

It has always been conceded in important vaudeville circles that the day when William Morris ceased to wage his battle, whether from defeat or compromise, the last vestige of what is known as "opposition" will have been cast into oblivion, and the eyes of the entire amusement world have always been intently fixed on the movements of this remarkable young man of whom Mr. Keith once said: "Morris is not to be counted out while he has a roll-top desk and one house to book for."

The "Moving Picture World" readers are, however, less interested in the new situation from a vaudeville viewpoint than from a desire to know what will be the effect on the moving picture industry, and, in a lesser degree, on what is known as "Pop" vaudeville. Mr. Loew has shown, up to this period, that while he is ambitious, and aims to raise the level of his theaters and performances, he is in no hurry to gratify the wishes of that element which is constantly predicting that he will turn all of his higher grade theatres into what is generally known as "Big time." He realizes that the great fortune he has accumulated has come from his grasping at the right time the opportunity offered by the great vogue of moving pictures. It is true that the addition of vaudeville acts became a necessity, but Mr. Loew is quick to see that the motion picture must be a vital, even a superior feature of his programmes, if he is to retain the tremendous patronage created gradually, for it cannot be denied that millions of new theatregoers have been attracted first by moving pictures and perhaps later were held fast by the addition of minor vaudeville acts.

But the serious phase in all these proceedings lies in the nature of the "deal" by which Mr. Loew is to absorb the Morris theaters, for while it seems certain that the United Booking Offices are factors therein, it is not believed that either Mr. Morris or Mr. Loew have removed from their possession the privilege of turning their houses into high grade vaudeville establishments.

Thus the situation is unique in that it brings about universal peace for some time to come and what is even more important, the utter abolition of the famous "black list," an embargo which served to make Mr. Morris' position tenable, and also has caused some of the most celebrated stars to appear in the low-priced theaters, for after they had appeared for a few weeks for Mr. Morris and were unwelcome with the U. B. O. people, they were forced to accept whatever engagements offered.

The entrance of William Morris, into the moving picture and "Pop" vaudeville field, is an event of vast importance, for he is the type of man who makes his presence felt in any surroundings, and he will prove an asset of very large dimensions, in fact his operations are extremely likely to be spectacular.

Marcus Loew.

The accession of such theaters as the American and the Plaza to Mr. Loew's already formidable list, is in itself a remarkable achievement. In five years this man has become not only enormously rich but his holdings are perhaps the largest of any single individual operating in the amusement world. If Mr. Loew can control his ambitions and refrain from activities which may mean his emerging into new and uncertain fields, then indeed is he likely to become the most interesting as well as the most powerful figure in the distinctly popular priced field of vaudeville combined with moving pictures.

BUFFALO JONES AT THE SPORTSMEN'S SHOW

One of the features of the Sportsmen's Show at Madison Square Garden is Buffalo Jones and his two associates on the African game hunting expedition, Messrs. Mears and Lowman. Colonel Jones is there with the moving pictures of his African hunt, entitled: "Lassoing Wild Animals in Africa." Mr. Jones is featuring these views in person, and we would advise exhibitors who live at no great distance from the Garden to see to booking this attraction for the coming week.

The demand for the Buffalo Jones pictures has not been what it should be, owing to the disappointment caused by the Roosevelt party. A few weeks ago in these columns we described the Buffalo Jones pictures in detail and asserted at that time that there really should be a luxury with the trade in order to get the best possible results with them. Exhibitors visiting the Garden will have the pleasure of hearing Buffalo Jones lecture these reels in person.

Carbon Setting for Projection Purposes.

By HENRY PHELPS GAGE, A.M., Cornell University.

Specially written for the Moving Picture World.

IT had always been my supposition that when using alternating current the best carbon setting would be the same as when using direct current; that is with the carbons tipped back from the vertical about 30°. The alternating arc when in operation usually looks like Fig. 1, which is a photograph natural size of an arc using 35 amperes alternating current under a pressure of 35 volts. Fig. 2 is a front view of the same. By a study of these pictures one would expect that as most of the light comes from the craters, some from the hot carbon ends, and but very little from the arc itself, most of the light would be thrown up or down and but little horizontally. Actual photometric measurements have shown a distribution of light as in Fig. 5, where the distance of the line from the center represents the candle power when measured in that direction from the center. The same thing may be shown by holding a paper in front of the arc. There will be two bright spots separated by a shadow. Fig. 4 is a photograph of this, the arc is just behind the cross.

Fig. 1. Projection arc lamp, using 35 amperes, 35 volts, alternating current side view, natural size.

If the carbons are vertical the least light will go along the axis of the lantern, that is towards the screen, and the result is apt to be a shadow in the middle of the picture. If the carbons are tipped back 30° the brightest light is in the direction of the axis of the lantern where it is wanted.

What I have said so far refers to an arc lamp trimmed with carbons in perfect alignment, the craters when operated on alternating current being flat and at right angles to the axis of the carbons, *side drafts barred.*

If the carbons are set vertical the natural drafts of air do not tend to push the crater to one side or the other. A condenser or other piece of glass put up near the arc will not disturb these air currents. Thinking that a side draft might change the position of the crater as it does when using a long direct current arc I tried placing the carbons horizontal.

Fig. 2. Projection arc lamp, front view showing crater.

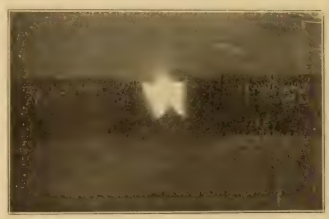


Fig. 3. Arc lamp with the carbons horizontal.

Here the upward air currents pushed the craters nearly to the top of the carbons (Fig 3), but they were still parallel to each other. That the craters are not at right angles to the axis of the carbons is merely an accident.

I know of no possible effect an alternating current transformer can have on the shape or position of the arc. A well designed choke coil will greatly reduce the power consumption, but that is another matter.

The "Blow magnet" principle used on flamming arcs, mentioned on page 427 of the March 4th number of this magazine can be used to hold the craters to the front of the carbons. This has three other effects. It raises the arc voltage, makes the arc noisy, and renders the arc delicate and hard to handle. If some enterprising manufacturer will take the trouble to make such a device and adjust it very carefully it might be made to work.

Now that the matter of carbon setting is being discussed I would like to say a few words about the best arrangement for direct current. With direct current practically all the available light comes from the positive crater; hence great care must be taken to hold the crater so it faces the condenser and to keep the arc long enough so the negative carbon does not cast a shadow. This is a perfectly general rule and applies to any type of direct current projection lamp.

The usual type of projection arc lamp holds the two carbons in alignment and tipped back about 30° as is shown in Fig. 1. When using direct current it is better to use a longer arc than this, which will enable the rising currents of air to carry the crater to the forward side of the upper carbon. This is illustrated in Fig. 2 of the article which appeared February 25, page 410. If the crater has a tendency to form anywhere else it will be necessary to "juggle things around" until it forms where it is wanted. A little experiment will show much quick-

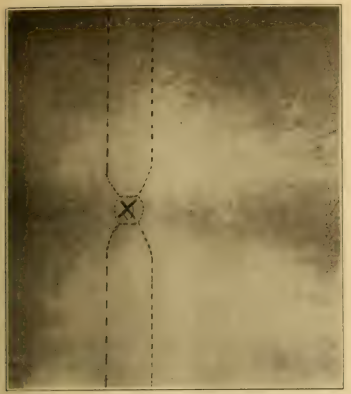


Fig. 4. Paper held in front of arc lamp. The dotted lines show the position of the carbons behind the paper. Note the shadow between the two spots of light from the two craters.

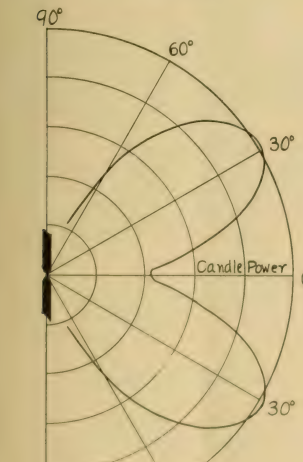


Fig. 5. Curve showing the distribution of light around an alternating current arc. With 55 amperes the outside circle is about 2,000 candle power.

er than many words can tell just how this is done; but the point is, to make the crater burn so as to face the condenser.

Another type of lamp, much used in stereopticon work but not often seen in moving picture equipment, is one which holds the carbons at right angles to each other. For many purposes, such as for use with a projection microscope, it is the only kind of lamp which does satisfactory work. With the right-angle lamp the positive crater can be made to form on the tip of the upper electrode. As the carbon burns back or feeds forward the arc always remains in the axis of the lamp and never needs centering. The right-angle lamp gives about 15% more light in the horizontal direction for the same current than does the inclined carbon lamp. It can be used with currents up to about 25 amperes before the "magnetic blow" effect becomes troublesome. This "magnetic blow" acts as if there were a strong blast of air blowing through the lamp. Practically, 25 amperes as an upper limit is not too low for good projection. Twenty-five amperes with a right-angle lamp should furnish 8,000 candle-power, more than one could get with 80 amperes alternating current. If 8,000 candle-power will not give good projection there is something wrong somewhere. That right-angle lamps are not used wherever there is direct current available is due mainly to the conservatism of the manufacturers.

The question of arc voltage as such need not cause much trouble. The arc voltage depends on the arc length, and it is the arc length that should be carefully watched.

In every case where resistance is used, either with alternating or direct current, hold the arc length so that as much as possible of the crater or craters shows in the forward direction. This can be seen by looking at the arc with a colored glass or other device. The power taken from the line depends only upon the amperage. The power which is not used in the arc is wasted in the rheostat, so it is better to use a fair arc strength and let the voltage come to what it will.

When using alternating current with a choke coil or an alternating current transformer the case is different. Here the power taken from the line is (practically) the product of the arc amperes times the arc volts. Now, while an increase in the arc length will increase the light, it will increase the arc voltage in greater proportion; hence under these conditions for the sake of economy it is better to use a short arc.

THE HANDLE TO HIS NAME.

By F. H. R.

At a banquet in Chicago, seated round the sparkling waters
While mutual admiration reached a hundred in the shade
Jack Harding rose and beamed upon the native who sat
beside him.
Who writes the weekly dope which scares the Western
licensed trade.

Said he: "Jimmie dear, I love you and desire to see you
prosper.
Though you cannot hope to shine without a handle to your
name.
'Doctor Eddie' seems to fit you, though 'E. P.' is rather
manly.
And 'D. C. E.' also suits, because it is your game.

"But may Jimmie, at this banquet, MAY unfold the proper
honors,
And fix you up with something out of ordinary run.
'F. M. O.' shall be your handle. 'What it stands for?' Shame
upon you!
Jimmie, boy, 'tis obvious 'F. M.' means 'Feed Me Oats.'"

"Gee-whiz!" Jimmie interrupted, "may I have a 'P' before it?"
"Not," said Harding, "would dishonor you before the other
mutts.
'F. M. O.' it is or nothing — for the three you are deserving
Five cents out 'P. F. M. O.' Who are 'Please Feed Me Oats?'"

Panic and Its Prevention.

The newspapers this week have had lengthy accounts of an unfortunate disaster in a Russian moving picture theatre. An explosion, a fire and a panic, led to the death of a hundred persons and the injury of many more. The true details of this unfortunate occurrence will probably never be known. We are sorry to perceive that the New York papers, with their usual alarmist tendencies, seem to have deliberately set about frightening the public by printing more or less unnecessarily sensational accounts of this regrettable affair, which everybody having the best interests of the moving picture business at heart, strongly deplores.

One of our contemporaries, saner than the rest, recalls the interesting fact that since 1896, when the picture first became popular (that is fifteen years ago), only two disasters of magnitude have occurred, a comparatively small percentage. One was the Charity Bazaar fire in Paris; the other that at Boyertown, Pa. Of course there have been many minor accidents in moving picture theatres, and other buildings, but on the whole we think that, as compared with other forms of entertainment, the moving picture is not very dangerous or danger-provoking. With regard to the Russian disaster, it is permissible to assume that it may have been caused by the readily inflammable nature of some junk films. Here, on the assumption that this theory is tenable, we would like to warn all exhibitors throughout the world from incurring similar risks. Film of this nature, which has been in long practical use, is more readily inflammable than other films.

There is a general aspect of this matter, suggested by the Russian disaster, which we have long had in mind and to which we think it desirable to defer. It is this: Exhibitors cannot be too careful in exercising all care in taking means to avoid any explosions, fires or panics, in their theatres. Primarily, of course, in the protection of the lives of the people who frequent their theatres; secondarily, for the due conservation of the business. Disasters of the Russian and Boyertown nature frighten people and work harm to the business. The moving picture business has reached such a condition of stapleness and stability that it would be a thousand pities if by carelessness, or other cause, the occurrence of preventable accidents should repel the public at a time when it is desirable the public should be attracted to the moving picture.

"THE PRIESTESS OF CARTHAGE."

I have talked "Open Market No. 2;" many persons have opposed my views on the ground that an open market would open the doors to too many would-be manufacturers, and that an extra crop of new manufacturers would bring a slump in the prices.

I am ready to wage that Mr. Gaumont is not afraid of an open market. Why should he be? He holds the market. Some manufacturers, very few of them, they can be counted on the five fingers of the hand, can produce some good work but certainly none of them can excell, at least at this time, "The Priestess of Carthage" of Gaumont.

With such work on record, the capitalist who, approached by a new prospective manufacturer, can say to his borrower: "Have you the nerve to tell me that you can produce a better 'Priestess of Carthage' and this with a meagre capital at your disposition? Such work requires a great experience, a little fortune to produce and a lot of time and hard work. You will have to show me what you can do before I invest any money in a moving picture manufacturing plant, as I am not going to risk my capital unless you can prove me that you can do better than Gaumont."

No words can be found strong enough to express the agreeable impression left after the exhibition of such a wonderful production. The acting surpasses the most sanguine expectations, the gorgeous settings and costumes are correct to the epoch, the colors are admirably distributed.

The story is as follows:

The City of Carthage is at war with Rome. In the Temple of Eschmoun, the priests and the people are gathered together to pray for victory. Bent on the immolated victims, the sacrificer gives the following oracle: "Arizath, the priestess of Tanit, must come; she is the only one who can save us."

Airzath comes. The oracle promises victory if she will obtain from the barbarian chief, Gersaken, the moonstone that he carries in his turban. Arizath dresses herself most beautifully and preceded by a slave goets to see Gersaken, who falls in love with her and promises to give her the talismen, but after the next day's battle.

Arizath takes leave of Gersaken, but in her way meets a young and rich suitor, who makes her remember that she promised to marry him. "Too late," she said. "I am betrothed." The lover swears revenge and at night introduces himself to Gersaken's tent to steal the precious talisman.

Arizath is on her house's terrace when Gersaken brings her the severed head of her former lover. The priestess at first feels disgust, but she consults Tanit and taking the moonstone, she throws the head into the void. Then she gives the warrior's sword to the purifying flames, and, in company with Gersaken, she goes to the temple to bring the famous moonstone, talisman of the future victories of Carthage.

It is a masterpiece if any film can be called by this name. It is art in every sense of the word.

I am sorry to say that while the best classes clamor for better statures, our exhibitors, several of them do not seem to understand art, do not appreciate good work but have still in themselves, the uncultured tastes of the push-cart men. They do not think that a pcture can be a good comedy, unless there is a woman lifting her skirts, when in the act of falling. Cannot consider a drama a good one, unless there is a repulsive sensational scene or climax. These men are the ones retarding the uplifting of the business and discouraging the manufacturers.

We find them everywhere. At Mr. Geo. Kleine's exhibition room they were there. While "The Priestess of Carthage" was on the screen, they were passing some absurd comments, in a loud voice, without any consideration for the persons wishing to enjoy such a rare master-piece. It would be too long to enumerate some of these foolish comments. I will mention one of them, to give an idea of how silly some of our exhibitors can be. A certain exhibitor thought that he would show his high intelligence by making the following remark: "I see no cowboys in this picture." Other exhibitors thought that it was proper to laugh at such a stupid joke. Such men should have been asked to leave the room. They could not appreciate art and good work.

Mr. Gaumont can feel safe, no matter if we have 200 new manufacturers willing to cut the prices to five cents per foot. Mr. Gaumont will always find enough lovers of good art to pay him his price. High art pictures will make money for the few manufacturers able to produce them and will ruin the manufacturers that cannot produce the quality. An open market means quality and not quantity.

Mr. Kleine cannot deny that quality talks louder than quantity. He remembers that a year ago, we had the hardest time to show the "Penitent of Florence" at the Orpheum Theater, because the owners of said theater, were opposed to Gaumont pictures, but as during the past year, Mr. Gaumont released so many master-pieces, the Orpheum had no more objection and the Gaumont films are shown there, week after week. Excellent quality won the Orpheum Theater to the Gaumont productions as will eventually be the case, when quality rules over quantity.

J. M. BRADLET.

Casper, Wyo.—The Temple Theater here has just completed extensive alterations including the installation of a Mirror Screen and a Motiograph machine. Now using Independent service through Wm. H. Swanson Film Co. Denver office. One of the best five piece orchestras in the State has been secured and a program of pictures and music equal to the best is the standard now set by the management of the Temple Company.

Creston, Iowa—The Comet Theater of this city was lately opened under the management of Mr. H. L. Tucker. The building is new and the location is all that could be wished for. The seating capacity is 600 and all of the seats are needed most of the time. The Motiograph is the machine used, in conjunction with the Mercury Arc Rectifier. The projection is first class and the music is just what it ought to be for moving picture purposes, with special attention to proper sound effects. The house is doing very well in the face of strong opposition.

INDIANS WAR ON FILMS.

Delegation at Washington to Protest Against Alleged Libels in Moving Pictures.

Washington, Feb. 17.—Members of the two Chippewa delegations from Minnesota and Indians from other sections have joined in an "uprising" against the moving pictures. They charge that the moving picture promoters, in order to get thrilling pictures of wild western life, have used white men costumed as Indians, in depicting scenes that are not true pictures of the Indians, and are in fact grossly libelous. The Indians are contemplating a call at the White House tomorrow to lay the case before President Taft, and may ask for congressional action looking to the regulation of moving pictures in which Indians are shown.

One of the protesting Indians said to-day that he had gone into one of the motion picture theaters here, where a picture was shown in which a young Indian graduate of one of the non-reservation schools was the chief figure. He was shunned by the members of his tribe upon his return to them, took to drink, killed a man and fled, but was killed after a long chase. This was denounced as an untrue portrayal of the Indian.

Among those who have signed the protest against presenting these pictures to be shown are: Rev. John Eastman, Even Tall Chief, Benjamin Casswell, George Walters, A. H. Bow, E. Shig, John Ottoby, Red Bird, Scott Big Buck, John Washee, Bird Chief, Jr., Big Billy, John W. Carl, B. L. Fairbanks, Joe Critt, Thomas Swan, Rev. Chas. T. Wright, James Bassett, Jay Dugee Won, A. Y. Oush, Big Chief, Thomas Bell, Walton Arnold, Woodworth Sage, Jesse Roulledge Gustave H. Beaulieu, Julius Brown, William Potter, Big Ben and Captain Joseph Rouleau.

THE UNUSUAL THING.

New film manufacturing concerns have flitted across the horizon with such meteoric effect that when a new light appears the question first arises, "How long will it last?" As we have said before, the brief life of most of these aspirants was due to the fact that they set out to do "the usual thing," and that in a very perfunctory manner. It was, therefore, refreshing to look at the third release of the Rex Company, "By the Light of the Moon," and see how an ordinary theme could be adeptly handled with such daring originality as to give it absorbing interest. The silhouette style of picture runs the entire length of the film, which is beautifully tinted, as all Rex films are. It is taking as well the ten-cent theaters as the two previous Rex issues, "A Heroine of '76" and "The Story of a Prayer Rug," which means they are meeting with success, which is phenomena to a new concern.

MORE COMEDIES.

Wisely reasoning that the superfluity of Western films proclaimed a dearth of that other feature line, good comedy, the Solax people have laid themselves out to shine in this capacity. Producer Melville informs us that they now have ten good comedies ready for early release, and Advance Agent Solax Magie, just back from a two weeks' trip among the exchanges, wears a broad smile. Solax films are evidently not hard to sell

GENERAL FILM ENTERS LOS ANGELES.

The smaller exhibitors throughout Southern California have prevailed upon the General Film Company to establish a branch at Los Angeles. The licensed product in that part of the country has heretofore been in the hands of men who are very prominently identified with the exhibiting end and the small exhibitor had more or less grounds for complaining of unjust competition. It is the opinion of the Moving Picture World that the distributing and exhibiting ends of the business should be run separate.

TALKING PICTURES THAT ARE MARVELS.

The very latest developments in moving pictures are this week offered to the attention of Quebecers. Manager Abel, at the Auditorium, having secured a real novelty for his great crowd of patrons. Quebecers have seen talking pictures before, but the present is something altogether different, and is little short of wonderful. The figures on the screen seem animated and full of life, and when they sing, whistle talk or play a musical instrument every movement and action tends to make the presentation as lifelike as it can be. The Auditorium was packed to its utmost capacity last night, and the enthusiastic applause which greeted this novelty everywhere showed that it had won a remarkable success.—Quebec Chronicle.

NEW COURT THEATER, KANKAKEE, OPENED.

Opening of the New Court Theater, Kankakee, Ill. which apparently bids fair to be one of the most successful photoplay houses in the Mississippi Valley was an event for nearly 3,000 persons Saturday afternoon and evening February 18. Frank M. Howell, formerly of Springfield, Ill. but now representing the Baldwin Piano Company on the Pacific coast, who is a gifted pianist gave several solo numbers but featured the accompaniment of the pictures. In addition Bruner's orchestra gave a program of twelve numbers with William Dwyer of Chicago as baritone soloist. The paneled ceiling of the vestibule is studded with tungsten lights and the woodwork is of golden oak with Lincrusta Walton panels, heraldic design and in ivory colors. The auditorium proper has heavy beamed ceiling of Louis XIV. design and is colored in ivory white and decorated in gold. The ends of the beams are supported by capped Corinthian pilasters finished in the same decorations as the ceiling. The walls are paneled, in colors of light buff, with light blue-grey fields and decorated in gold and brown with heavy cornered Romanesque design. The curtain screen is suspended in a heavy frame finished in maroon, gold and white and hung between pedestals on which rest beautiful Sago palms.

All wiring is in electric conduits insuring safety. The lamphouse is lined throughout with five-ply asbestos and covered with twenty guage galvanized iron, lapped one and one-half inches and nailed every half inch complying with the strictest rules of the underwriters. The ceiling is lighted with holophane disk lights with 100-watt tungstens. The side lights are ordinary carbon lights with fancy shades to which are hung three inch gold fringe.

Five sixteenth inch fans and an exhaust fan capable of throwing out 8,000 cubic feet of air per minute are run by small motors.

The Court will be handled by Zet LaRocque, manager, Miss Lillian Tanner, cashier and operator Van Dyssen.

SHOW CARDS IN THE THEATRE.

The show card wherever it is used, should be a great business puller. Much, after all, depends upon the show card. For there are show cards and show cards. Some show cards should not be show cards at all, while others are a credit to themselves and their originators. They are artistic, concise, and to the point. And a show card must be pointed. It must be strictly original in design, neatly and simply produced, and say what it has to say in the fewest words.

The Payne Show Card Company of 17 Bright Street, Springfield Mass., specialize in show cards for moving picture theaters. The Company's list is before us. This list includes a number of cards which they have ready for immediate shipment. There are eighteen separate show cards in this list. The cards are just the things for the moving picture house. You use them in your lobby; you use them in your house, and they do the trick for you. They get the business once they get it house, and they get it all the time. The Payne Company sends us a number of original testimonials which they have received. These come from moving picture theaters in various parts of the United States, and they testify to the fact that the Payne Show Cards are all that they claim them to be. We advise our readers to write to the Payne Company at the address given, enclosing a test order for cards. They are as cheap as they are effective.

NEW INDEPENDENT EXCHANGE FOR SOUTHERN CALIFORNIA.

Miles Bros., Inc., who claim to have the largest film exchange west of Chicago at 100 Turk Street, San Francisco, have opened up a branch at 411 West Eighth Street Los Angeles.

The Olympic, formerly Hyde & Beymer's and latterly the Court Theater, situated on Adams Street, between Fulton Street and Myrtle Avenue, Brooklyn, has been turned into a well-ventilated and moving picture theater as operated by Mr. Wesley Stoompoort of the Fourteenth Street Theater, Manhattan.

Herbold's Acme Theater at Palm Haven, Pa. is one of those progressive moving picture houses that believes in extensive advertising. They have out in front of their entrance cards, together with a number of attractive stereopticon slides and original paper, as well as two fans of the size of the ordinary one sheet paper. The effect is said to be very striking indeed. Mr. Herbold insists that the independent manufacturers have missed him greatly in the advertising work by keeping him supplied with descriptions of film issues and portraits of their well known star. These two attributes of the Acme Theater resemble the bottom plate of the bellowing goat as circulated by some of the moving picture manufacturers.

They say that prosperity or adversity comes in bunches. I know it. That is, I know it so far as the moving pictures are concerned. Up to a very recent date the Public Press (the daily, weekly and Sunday newspapers) ignored moving pictures and, like the vaudevillian of about six years ago, laughed at them. It would be my delight to dwell upon the subject and tell of what I heard. The pictures were always the tailenders." Some people used to call them "the drive-out." And, strange as it may seem to most of us, the very people who stood in front, on and about the stage at that time, are now the proprietors or managers of some of the largest moving picture houses in the country. Why is it? Ask these very people. If you believe all you may hear you may be misled.

* * *

I met a friend one day and he said he had been studying a case all the previous day and night; finally he took up a pen, but his thoughts failed. Step by step he pushed on, and finally the manuscript was put in the hands of the proper party. When the curtain rose there was vociferous applause, and upon the close of the performance the author of the piece was called before the curtain and forced to "bow acknowledgments." The production was an immense success. Eventually it went "on the road." Of course the author did not go with it. He remained with the white lights and commenced, in spare moments, writing another play. "The road" has many rugged and unpleasant spaces and the first-born of our author suffered. He was not there with his influence and affluence to help make the path an easy one—and the poor thing died.

* * *

That is history in repeated form. The author with influence and money has been able to stage his product in the city, but when the same influence and affluence deserted the "success" as it went upon the road failure stepped in and played her part. In both cases the Public Press had its hands. In the first it appplauded; in the second it condemned. But how much more fortunate was that poor (?) author than the deserving one who wrote a good manuscript for a good moving picture play. Poor thing! The press was against the moving picture business on general principles. If fault could not be found with the story, then some fault would be found with the photography, the management or the operator of the projecting machine. At last the moving pictures are dignified by the Public Press; at least they are receiving dignified, if not intelligent, consideration. Some of the editors and reporters still persist in stating that a certain number of lives have been sacrificed by the exploding of a stereopticon, or that the over-heated celluloid in a moving picture machine ignited the films with dire results. Investigation has shown that the parties responsible for such reports are new acquisitions from New Jersey cranberry bogs or New Hampshire maple forests. The reporters are gradually becoming educated to the real conditions and will soon be able to give the public the news as it should be served. We have confident hopes that when a torch is dropped accidentally into a bundle of tinsel on the stage the moving picture machine innocently reclining in the front of the house will not be blamed for the damage.

* * *

The latest report is that almost a hundred children perished in the destruction of a moving picture theater by fire in St. Petersburg, Russia, a few days ago. Eighty per cent of the papers stated that the catastrophe was caused by "an explosion of the moving picture machine." The other papers, among them the New York Sun, state that the fire originated from a can of petroleum which was ignited in some unknown manner, presumably by a carelessly thrown match. Whether or not this be true, there is a standing offer of a fortune to anyone who can prove that a moving picture machine ever "exploded."

* * *

Be that as it may. Let us come nearer home. One of the most remarkable scenes in a court house was that enacted a few days ago in New York City. The incident may be classed as the most expensive moving picture exhibition ever given since the birth of motion photography. The case on trial was that of John R. Binns, better known to fame as "Jack" Binns (the hero wireless operator on the steamship Republic, sunk off Nantucket by the steamship Florida) against the Vitagraph Company of America. Soon after the event ocurred, the well known moving picture manufacturing concern issued a picture entitled "C.Q.D." The picture was issued about March, 1909. In July of the same year Binns sued for $25,000 damages, claiming that his reputation had been injured by a fake representation of the accident showing what was purported to be his personal participation. At the time the suit was brought Binns was employed in connection with a side show at Luna Park, Coney Island, N. Y., under the management of Thompson & Dundy. The show was called "Saved by Wireless." Binns went on the first trial, but on appeal a new trial was ordered. The second trial took place in the Supreme Court of New York before Justice Greenbaum and at the opening of the case the lawyers for Binns increased the claim for damages from $25,000 to $50,000. The trial occupied about two days and the jury returned a verdict for Binns for $12,500 after deliberating about four hours. The Vitagraph Company will appeal. During the trial it was decided to have the "C.Q.D." film produced before the court and jury, and for the first time to my knowledge in this or any other country a moving picture exhibition was given in a court house. See how prophetic moving pictures are! I remember seeing a moving picture subject a year or two ago depicting a robbery. The opening scene, or one of them, was an exterior showing an Italian organ-grinder, with a monkey, stopping in front of a mansion. As the Italian played the organ, the monkey climbed to an open window and entered the mansion. At the same time some moving picture people entered upon the scene in search of material for a play. This was a sort of prologue. Later scenes of the film told of a young man being accused of robbery. Conviction meant the loss of a bride. But some thoughtful angel brought forth the organ-grinder, his "monk" and the moving picture people. The picture taken at the time was reproduced in court and showed how the monkey committed the theft and turned over the proceeds to its master. Of course the hero was cut loose, only to be tied up again, but in a much more pleasant manner. If I am not mistaken this was the first moving picture production showing a moving picture within a moving picture, and if I am not again mistaken, the Vitagraph Company was the maker of it. I should be pleased to be informed on this. Oh! by the way, I said the Binns trial afforded the most expensive moving picture exhibition on record. Perhaps I have not qualified this declaration. To cinch the matter I will say that after the verdict was rendered Mr. Albert E. Smith, the treasurer of the Vitagraph Company, was asked what is the thought of the outcome. Mr. Smith, I might say, is a condensed wit. He says little but speaks much, if the expression may be permitted. Replying to the interviewer he said: "I have nothing to say at the present time about the verdict, except that it is the most expensive moving picture show I ever attended."

* * *

In reply to many inquiriers, the address of the makers of the F 1.9 moving picture camera lens, referred to in our article of February 18, "Exposing Moving Pictures Indoors," is J. H. Dallmeyer, Limited, 25 Newman Street, W., London.

* * *

Mr. Ludwig G. B. Erb, formerly treasurer of the Powers Company informs us that he has perfected a non-infringing camera, which will be sent on the market in due course. Mr. Erb's plans for the future are, at present, indefinite, but he proposes, we understand, to continue in the moving picture business.

* * *

Mr. Charles Fuller, formerly associated with the Film Import & Trading Company, starts this week on a business trip through the entire moving picture field of the country. He is to proceed as far as the coast, visiting exchanges, etc., en route. Mr. Fuller is popular in the moving picture field; he is a very good salesman, and is liked. We have no doubt that his business trip, which is undertaken in the interest of a new concern in the business, will be successful.

THE CONVENTION.

Convention time approaches. "J. M. B.," in Chicago, is talking and writing about the subject. We, here in New York City, also have our eyes upon it. The American moving picture trade is, as the Irishman might remark, a collection of wandering atoms; there is no union, no unanimity; no common purpose animating the trade as a whole. The two factions of which it is composed at present bid fair to be increased by a third faction, a fourth faction, a fifth faction and possibly others. Factionism is rife; factionism is rampant. It is time this state of things was ended. The convention to be held next July at Chicago will probably be a valuable step toward erecting a representative body of the American moving picture trade.

At present there is no really representative body in the United States competent to deal with the situation as it at present exists. While I am writing these paragraphs the Kinematograph & Lantern Weekly lies before me. It contains a lengthy account of the second annual dinner of the Kinematograph trade held in London on February 22. There were over 300 film men at that dinner, representing all branches of the industry. It has taken two or three years to get the film men of the British Isles together. This dinner will probably precede an annual convention which is talked of on the other side.

Something of the same sort seems to be desirable in this country. Dinners, as such, count for very little, though we know that they are often the means of smoothing the path of business. What is needed is a business gathering of all the constituents of the American film trade.

* * *

It seems to me desirable that the convention should primarily be organized by the principal exhibitors of the country; that they should meet, discuss their needs and requirements; that they should exchange business views, and that thousands of men who have sunk so much money in the business, should have some say about the way in which that business is conducted. At present the exhibitor is voiceless.

If Chicago is a suitable centre for a great gathering of exhibitors, then let Chicago be chosen. For the same reason, if St. Louis or New York City, or any other place, be preferable, let that place be chosen. But do, please, this summer, let us have a really representative gathering of exhibitors drawn from all over the country. That is the first step will have been taken toward forming a really national body of representative men of the American moving picture trade. Where the exhibitor will go the exchange man will surely follow. So will the film maker. So will the makers of machines. So will the makers of all accessories which the moving picture man uses in his business. But the first step should be taken, I am convinced, by, for and on behalf of the exhibitors, who are the backbone of the business.

The convention should not primarily be a manufacturers' convention, nor an exchange man's convention; it should be an exhibitors' convention. I hope every exhibiting reader of these paragraphs will make up his mind to be present at the convention wherever it is held. Hitherto, all conventions that have been held have been organized by and dictated to by the exchange and manufacturing interests. We do not want a repetition of this blunder. The exhibitor has been ignored. The film service man had his opportunity several of them, in fact; but oh, what failures they were to accomplish anything for the good of the business!

The convention should be primarily an exhibitors' gathering, benefiting the three branches of the trade. It should give the exchange man an opportunity of getting in touch with exhibitors, whilst the manufacturer could also have a little say. The manufacturer is certainly an important factor in the business, but he is not the whole thing. Without the exhibitor and the exchange man he would be a very unimportant person, indeed.

* * *

The moving picture industry is still in the making. Its endurance relies upon the concentration of all parties concerned. Incidentally, the exhibitor should be given an opportunity of voicing his ideas on the question of the time that of the open market. I have not the smallest doubt that if a canvass was made of the exhibitors throughout the United States, it would be for the open market. This would give them a greater choice of films than they have at the present time. So probably would the exchange man. He clearly would be benefited by being able to buy what he chose, instead of under present circumstances, having to restrict to his choice of market.

The moving picture trade is the only trade of any magnitude in the country, which, at the present time, is without a representative trade body. This body could very soon be formed at the first convention. There is no reason why both licensed and independent manufacturers should not be invited to attend, and show their films; why all the manufacturers should not also be invited to exhibit their goods. There is no reason why the freedom of the exhibitor should not be made, at the first convention, the dominant note of the gathering.

* * *

At the London gathering to which I have previously alluded, there were several members of Parliament present, and they discussed legislation as it affects the industry across the Atlantic. Probably at the first moving picture convention in this country, State Senators or Representatives might be present, and some unanimity of state legislation might be agreed upon. At present laws as affecting the American moving picture business are diverse, and in many cases contradictory. It is surely desirable that they be harmonized.

I am advocating a moving picture convention simply in the interests of the business as a whole. Besides Great Britain, France has a representative body; in Europe, too, there is a movable congress formed to deal with moving picture matters. Progressive United States alone lags behind in this important matter.

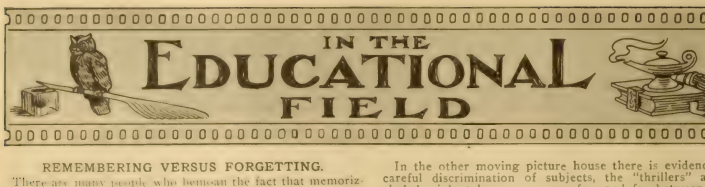
I perceive that our Chicago moving picture men occasionally get together in an informal manner. At a moving picture convention you could discuss these and other solemn subjects for the general good. But you can do something more; you could ask conundrums. For instance: "What is a license not a license" and "Is an independent made moving picture necessarily inferior to a licensed made moving picture?" and "What is the obligate to the film servant?"

* * *

The coming convention will give opportunity for the public display and demonstration of some unique and large display of non-inflammable cameras. There should be quite a dozen of these at the convention meeting at Chicago. On this ground alone the convention should be of distinct practical good. Much doubt seems to hang over the practicability of these non-inflammable moving picture cameras. At a convention they could be demonstrated.

An ideal condition of things would be the adoption at the first session of the convention of a resolution in favor of an open market, supported by representative moving picture exhibitors from all the States in the Union. The passage of some such resolution and the endorsement by the gathering of one or two really non-infringing cameras would mark two important steps in progress. Let us hope we shall see this state of things come to pass.

The present condition of things in the trade is glaring. It is ludicrous, that a really tremendous trade should be handicapped because human ingenuity is inimical to the best of preventing more than one kind of camera for the taking of the picture. That the public is tired of the restriction, that the exchange man, the exhibitor man and certainly every person of the public is not free to look at the best films or perhaps that it would like to see is also absurd. The absurdity of things would probably, I hope, be swept away by the first moving picture convention. I hope that I make myself clear here, and everybody who reads this will agree that the time when the abominable and antediluvian laws, framed will be swept away by the progress of enlightened Public Opinion, which is bound to result by means of a representative gathering of film men from all over the United States. Here's success to the first moving picture convention!



REMEMBERING VERSUS FORGETTING.

There are many people who bemoan the fact that memorizing is hard, poor memories, treacherous memories, mixed memories, what a host of difficulties surge about that precious memory! Young children find their earliest difficulties lie in memorizing; teachers find the course of tuition a hard one, tracing the hindrances of the uphill climb to those stumbling blocks various causes have placed in the pathway of the scholar's memory. "It is so hard to remember" has been the sigh of thousands in every walk of life. What a benefactor to the human mind would be the one who could reverse the old order—or disorder—and make forgetting hard and memorizing easy! The picture! The picture's the thing! Years ago the picture was discovered as an aid to the memory, as well as an illustrator and illuminator of the word, so that now one would be just as ready to blot out the memory as a human factor as to eradicate the picture from the books and walls of time. There is an old and evidently true saying that "in making many books there is no end, and much study is wearisome." How true! And the more the books the more wearisome the study; but, "lest we forget," not only have the books grown and grown beyond the memory—but the picture has grown and grown, growing ahead of the memory, until it has become the "living picture" unending, eternal. No longer is the picture confined to the page or the frame. It is continuous, running parallel with life and time, and as such it is doing in a surprising manner a two-fold work.

In the first place, the new picture is supplanting the book in a very large degree, and where it is not taking the place of the book it is supplementing it in an unlimited manner. This in the second place has revealed the welcome fact that as an aid to the memory it is supreme. Forgetting is rapidly becoming as difficult as remembering used to be. The picture and the memory are co-incident and co-eternal.

Words are hard to remember, pictures are hard to forget. What a wealth of learning and logic is stored in the uses of the picture. It is a strange truth that the eye is a more powerful aid to the memory than the ear, even as sight is more penetrating than sound. Thus added to its many and marvelous educational features this value as a memorizer is in itself one of the greatest blessings which the cinematograph has brought, making the picture with its teachings hard to forget.

A gentleman of some position in the educational world who recently saw some of the Pathe films illustrative of simple, every-day, scientific subjects, declared that "he had in five minutes seen and learned more than in the previous half century of his life." It should be noted that in this statement the films shown were upon subjects of which whole books had been written, only to be painfully read, soon forgotten and, consequently, valueless. The picture gave an instantaneous revelation, making a volume of explanatory words unnnecessary, and producing a non-forgettable impression.

A CONTRAST.

In a certain part of Brooklyn there are two moving picture places less than two blocks apart, owned by separate parties; they are, if anything, competitive, if not antagonistic. One is run upon the common plan of "anything goes that attracts the crowds," while advertising the "best films made" and "choicest illustrated songs," making it the "best moving picture place in the neighborhood." The writer thought a study of the situation might be interesting. The pictures selected are invariably of the more sensational or thrilling kind, a class so well known as to make special description unnecessary. The songs are always of the very "lovey-lovey" kind, "please repeat the chorus," etc, etc. There is a notable and conspicuous absence of any other class of film. It must, therefore, be concluded that these are evidently deliberately and carefully excluded. Doubtless the proprietor believes he knows his business and the public taste, also he knows (or thinks he knows) how to make the most dollars.

In the other moving picture house there is evidence of a careful discrimination of subjects, the "thrillers" are excluded, violent love scenes are few and far between—there would be still fewer if fewer were made—the most intelligent subjects are carefullly selected. Those to which good music can be given are preferable. Scenic, scientific, educational films are given a proper place and part. Little lectures or "talks" are occasionally given, or, if these are not so necessary, a few explanatory words are written on a slide and thrown upon the screen, the proprietor being obsessed of the strange idea (strange to some people) that that which is ambiguous to him may possibly be ambiguous to others, and believing that people enjoy intelligent pleasures he does his utmost to make them so. The illustrated songs are the best on the market—a very poor market—but such as at least do not offend or become questionably suggestive. What are the results and how are they measured? In the former place there is always "sitting room," and plenty of it. The class of people are the more morbid, listless type, incapable of showing any enthusiasm when that which is intelligent is before them, but aroused and alert with pistol shot, flashing lightning and roaring thunder or guns of battle, blood, thunder, tragedy and violent love accompanied by loud music, noise and excitement make a "good show." But those few empty seats and ample standing room show that the "crowds" are NOT there and the cash box knows its own secrets and keeps them.

In the other place, what a bright, alert class of people are present! Whole families of them; not a seat to be had—not even standing room. With positive truth born of necessity the screen periodically suggests that "for the sake of others will those who have seen all please pass out." With what results? Bright, intelligent pleasure. Not only have the people been entertained and pleased, they have learned something; they come and come again; they show the proprietor their appreciation, and he—his cash box has a dark secret to hide—says, "it pays me," and as long as you thus encourage me I am going to continue this way. What a testimony to the value of educational methods when applied to the moving picture business.

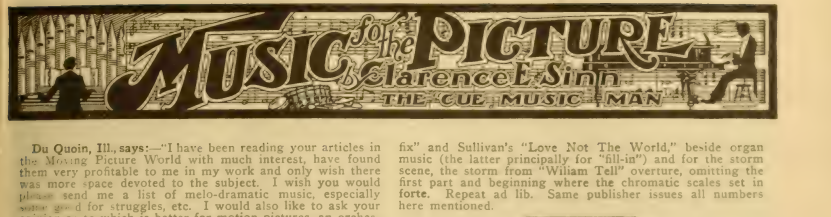
FILMS TO SHOW CANNING.

The moving picture film as an aid to the publicity campaigns of the National Canner's Association will be a fact if the recommendations made by Secretary Frank A. Gorrell, of Baltimore, at the convention in Milwaukee are adopted. So many cases of ptomaine poisoning are attributed to the use of canned goods that Mr. Gorrell urged the use of films showing in details the process of canning.

FILMS WITH A PURPOSE.

The great interest which the public displayed in the films, "The Man Who Learned" and "The Red Cross Seal," has shown the educational value of the picture in the care of health. Following these two successes the Edison Company announces another on the same lies, "The Wedding Bell," in which the danger of using articles of sweatshop maufacture is clearly brought out, together with a dramatic story contrasting riches and poverty. "The Wedding Bell" will be issued on March 17.

Germany has for many years been considered as leading in all kinds of educational advances. We learn from a foreign exchange that at a recent meeting of educational authorities a series of cinematograph films especially prepared for school purposes by the well-known firm of Ernemann, of Dresden, were exhibited. The science director of this firm, Dr. Julius Ane, gave an explanatory lecture with each film. The subjects shown included Agriculture, Poultry, Microscopy, the Silk Industry, Uses of Bamboo, Silver Mining, the Rise of Barbarini and certain biological films especially ordered by the Minister of Education for Saxony. The exhibition met with the warm approbation of those present, and similar ones are contemplated to be given in the immediate future in other large towns.



Du Quoin, Ill., says:—"I have been reading your articles in the Moving Picture World with much interest, have found them very profitable to me in my work and only wish there was more space devoted to the subject. I wish you would please send me a list of melo-dramatic music, especially some good for struggles, etc. I would also like to ask your opinion as to which is better for motion pictures, an orchestra that has to strictly stick to their music and render a selection, then stop awhile and render another, or the piano as we following the pictures in their action."

The required information regarding melo-dramatic music has been sent. As to the last part of your letter, I fear you haven't read my letters with so much interest, or you would have found your answer there. I am in favor of "working up the picture" always, whether the music be piano alone or orchestra. And working up the picture does not refer to the musical part alone; the sound effects are equally valuable in my opinion. As to the proposition advanced by Du Quoin there can be but one answer (if an answer is really necessary), and that is that an orchestra playing in the manner described is not working up the picture at all and therefore its product has no value as "Moving Picture Music." As given by the correspondent, the piano would be not only the better of the two—it would be the only one worth considering in the sense of moving picture music.

N. A. says:—"I have been reading your articles and find them very helpful. I am pianist at V—— Theater (name of town withheld) and have been in the business just one year. We have a three-piece orchestra; violin, clarinet and piano. We change pictures daily so it keeps me busy as I select all the music. Of course I have a great deal to learn about playing pictures, but it is a very interesting study and one which to me never becomes tiresome. I do not have an opportunity to see the pictures before we play them, but I always read a synopsis of each one which helps me a great deal. We have quite a library, as working in the same place a year and changing pictures daily we must have, but there is one class of music of which we have very little. Now what I want to ask you is to give me an idea what kind of music is suitable for heavy French dramas like "The Escape from the Tuilleries," etc., usually released by the Pathe Co. Now I do not want to trouble you for a list of titles as I guess you have enough of that to do, but if you will be so kind as to mention one or two I can find them for myself. I do not seem to find much difficulty with ordinary dramatic pictures, but these French and other foreign dramas puzzle me. However, I feel certain that after a few suggestions from you I will not have any further trouble. If you have already given titles of same in Moving Picture World I hope you will pardon me for asking, as I did not see them. I also want to ask if there is any very heavy music for such pictures as 'The Deluge" (Vitagraph), and what would you play for the storm scene of same."

It is certainly flattering to intimate that a few suggestions from me will eliminate all future troubles. I am afraid you overestimate my ability. However, I will do the best I can though I must limit myself to generalities. The drama, of a historical type, whether pertaining to France or any other nation, have a fair sprinkling of national airs. In the case of the picture mentioned, the "Marseillaise Hymn" or course will be included. "Mourir pour la Patrie" (Chant of the Girondins) can be used as a march (as original form) as tenderness for "allay" purposes and played slowly as a semi-pathetic. "Partout pon Sorra" makes a characteristic plaintive with the violin playing the melody and the piano a running accompaniment legato. For the dramatic music use the most serious you have to stock. Avoid ponderous "heavies" and light agitato or the long rests in the selections you have are the best. "Berliner gardin" (valse by Gillet), "La Cinquantaine" and "Royal Court Minuet Louis XIV" may sometimes be used to advantage though it all depends on the scenes. However, there are good numbers to have in stock. Published by Carl Fischer, N. Y. As to "The Deluge" it is prone to the religious class and must be treated like a religious picture. Mr. King's orchestra, Orpheum Theater, Chicago used "March Pontificale" (Pierne) "March" read fix" and Sullivan's "Love Not The World," beside organ music (the latter principally for "fill-in") and for the storm scene, the storm from "William Tell" overture, omitting the first part and beginning where the chromatic scales set in **forte**. Repeat ad lib. Same publisher issues all numbers here mentioned.

ARTISTIC POSTERS.

Great improvement has certainly been made in the posters issued by the various film manufacturers, and some of them are expending much money in this direction. In keeping with their films, the Rex Company have adopted a style of poster that is both novel and attractive. But the greatest novelty in this line is a poster just sent out by George Kleine for a scenic film, "The Beautiful Gorges of the Tarn." A scenic picture gives the litho artist much more latitude than a dramatic scene, and the very novelty and pictorial beauty of a scenic poster is such that we hope the responses will encourage Mr. Kleine to adhere to his bold innovation.

BUFFALO BILL PICTURES IN PHILADELPHIA.

Mr. B. A. Zerr, proprietor of the Crescent Theater, Reading, Pa., had as a special feature all last week the moving pictures of the Buffalo Bill Wild West and Pawnee Bill Far East show, booked a return date at the Crescent for another week later in the season. The Buffalo Bill pictures have not yet been exhibited in Philadelphia, or in that vicinity, and will not be released in that section until the advance forces of the Wild West show bill the Quaker City for Buffalo Bill's final engagement, which opens the middle of April. The film will then be exhibited in the Philadelphia theaters, and no doubt the pictures will be a special drawing card at that time on account of the announcement of the Wild West show playing in that city for its final engagement.

"THE TRUTH ABOUT THE POLE."

Much interest continues to center in the North Pole Picture Company's special film, "The Truth About the Pole," in which Dr. Frederick A. Cook appears as the principal acting character. The film subject, which was given its premiere at Hammerstein's Manhattan Opera House and excited theatergoers as perhaps no other moving picture has done previously, should prove an immense drawing card elsewhere if for no other reason than that Dr. Cook is without doubt the best advertised man in the world, and now that he offers as dramatic form, by means of the picture, the exposure of the North Pole "conspiracy" interest will be aroused, and both his friends and enemies will be eager to satisfy, if nothing else, their curiosity, and this will mean money for the exhibitor of these films.

Dr. Cook is now filling lecture engagements which should serve to prepare the various States for receiving the film production when bookings begin. Negotiations are under way for acquiring the Coliseum, in Chicago, and other large auditoriums in various cities for engagements of one week each. Dr. Cook will himself appear at these place, together with the film, giving a two hours' entertainment at standard prices.

Mr. H. E. Raver (Harry Raver) this week joins the North Pole Picture Company, especially for the purpose of exploiting the Dr. Cook picture. Mr. Raver promises to Chicago where he expects to remain for a period of three months. There is no doubt that Mr. Raver will be successful in his new enterprise, as he draws upon a very considerable experience as a showman. We are amused at those who wish Mr. Raver success. During his stay in New York City he has made many friends, he has many friends in the West and elsewhere. We foresee great things in the Cook picture in Mr. Raver's hands.

Incidentally, we hope the Mr. Wilbert Melville, the well-known producer for the Selig Company, accompanies Dr. Cook on his lecture tour. The present man is by far the most theatrical of the West feature film Cook pictures thus far in the course of time it will find its way into the smaller houses.

MORE ON THE OPEN MARKET.

Whether we want an open market or not, it is coming just the same. In fact, it is already in its first stages. The present market is partly an open one, not on the part of individual manufacturers trying to gain the favor of the public with good work, but on the part of several organizations fighting each other.

We have already four established organizations, with a fifth one on the eve of exploding their bomb, and several others looming up in the distance. Those already in the open are:

First—The Motion Picture Patents Company.

Second—The Motion Picture Distributing and Sales Company.

Third—National Film Manufacturing and Leasing Company.

Fourth—Associated Moving Picture Patents Company.

The fifth one is a surprise in store for many persons, and if the rumors prove correct, we will see a new organization composed of men of money and influence with a long experience in the service of the licensed ranks.

With four organizations in the field and several others looming up, we have practically an open market, with the difference that the exhibitors cannot deal with the manufacturers directly, but have to transact their business through various organizations. A real open market would permit the exhibitor to show Biograph with a Rex and a Cines, selecting his programme to suit his patrons, and not be forced to show an inferior trio from the manufacturers under one organization. So the moment we have a sort of open market, we may as well work to have a real open market and do the thing right and not in a sort of half-way measure.

The licensed manufacturers tried to capture the lion's share of the market, and for the last two years they have fought the independents on a question of patents. This litigation has been very annoying to the industry in general, and has taken from the manufacturers vast sums of money to pay the lawyers' fees—money that, if properly invested in the manufacturing plants, would have greatly helped to improve the productions and would have placed the cinematographic art in the place it should occupy to-day, in leading instead of following the great improvements made in the construction of theaters.

* * *

It is a fact that cannot be denied that while the exhibitors have done their very best to replace all of the old little dumps with first-class houses, while they have done all that ingenuity could suggest for the comfort and the safeguard of the spectators, the manufacturers have not followed the same pace, and, consequently, the manufacturers may be said to have retarded the progress of the industry by still producing films of mediaeval quality.

So, without a real open market, we are getting there just the same, and the only way to stop so many new manufacturers and capitalists from entering the field is for our present manufacturers (licensed and independent) to stop fighting on points that they cannot settle, put all their energy in their work, and use all the advantages they have at their disposal, viz., experience, capital and well-equipped plants, to produce the very best pictures, to declare an open market and to sell the pictures on their merits alone. An open market does not necessarily mean unrestricted and unlimited bidders for trade.

When capitalists realize that the present manufacturers are producing pictures that cannot be surpassed, they will not be so willing to sink their money in new manufacturing plants.

To-day it is an easy matter for a new manufacturer to get any capital he needs, as the capitalist is easily convinced of the fact that the present-day pictures can be greatly improved upon; but this would be a different story if the capitalist had the conviction that the present manufacturers are producing the highest class work

* * *

The details are not watched. The manufacturers are guilty of much carelessness. They show us a man lighting a lamp to hunt something in the yard or in the woods, yet the scenes in the yard or in the woods are taken in bright sunlight—no night effect. Let me cite an example:

"Oh, you Clubman." The whole story is supposed to take place during the night. The first scene is correct. The clubman returns at a late hour, the street is dark. Although the bedroom is unusually bright for a night scene, we will pass it over, as no window, no lamps are in evidence to show whence the light comes from. The parlor scenes are wrong. We know that it is night, as the lady points twice to the clock; first time it is 12.30 A. M., the second time it is 2 A. M. There is a lamp on the table, yet it is not lighted, as from under the shade we fail to detect the glow of light, but, on the contrary, everything is dark, a proof that the lamp is not lighted. The whole room is bathed in a bright daylight, coming through the window. This is a fact, as everything close to the window is brighter than in the remote corners. Same with the scenes in the vestibule and on the staircase. No lamps are in evidence, yet everything is as bright as in daylight, and the light seems to come through the glass panes of the entrance door, so as to indicate that while Mr. Clubman returns at 2 A. M. it is daylight outside. The worst is still to come. When Mr. Clubman runs out of his house to look for a policeman the street is dark; it is night; but when he falls into the hands of two rogues the street is shown in a bright sunlight, throwing heavy shadows on the sidewalk. Same when the clubman runs down the street and walks into a pool of water; but when Mr. Clubman wants to enter a cab the street is dark, once more it is night. Sunshine is once more in order when the clubman falls into the arms of an officer. Is it not laughable? And with this work the manufacturers hope to maintain a closed market.

* * *

I could cite innumerable other discrepancies, but why particularize? Is it not reasonable to believe that the capitalist who is approached by a bluffer, who tells him that he will not make such blunders, that he will not fool his time turning a man into a dog after eating a dog biscuit, that he will paint better clouds and better golden gates of heaven than the ones shown in the film where a divorced couple is refused admittance—is a capitalist be willing, after such arguments, to invest his money? The capitalist is no fool; he knows that better work can be done, so, when he is approached by a man with a smooth tongue, the capitalist does not see why his borrower should not make good, and he opens the strings of his purse.

If the productions were better it would be another story, as the capitalist would say to the prospective manufacturer: "I do not doubt your ability to do good work, but the pictures of to-day are high class, they are masterpieces, and I do not see that you could improve much on them. If it is a question of entering into competition, I fear that the odds will be against you, as it will take a long time and much money to beat the manufacturers of to-day, and the market is fully supplied." Capitalists are not fools, they are keen, they are willing to invest when they see a possibility, but when they realize that the ground is already well covered they are not so willing, and then want real profits, not mere proofs.

* * *

Although I do not like to mention personalities, I wish to use the name of Mr. Selig to illustrate the point. Any new manufacturer can produce an "O, You Skeleton"—a cheap affair, poorly acted, etc.—but it is not every one that can produce a "Thelma." Now, if Mr. Selig wanted to stick to his high-class work (and he can do it, because he has done it in the past, and because he is admirably equipped to do it), instead of falling into the vulgarities of the obscure new manufacturer, Mr. Selig would discourage the capitalists from throwing their money away.

Competition is the life of business, and when there is no genuine competition, the energy of the manufacturer is dulled. This has been proven. When some eighty licensed exchanges were in existence we had some competition, as the licensed manufacturers, to sell to the eighty exchanges, were trying their best to beat each other. But when the eighty exchanges were consolidated in one General Film Company the competition disappeared, and as long as the General Film Company was ready to take an adequate number of copies, good or bad, the licensed manufacturers had no more reason to work hard to make good productions.

Mr. Selig has recognized his error, and to judge by his latest releases, he has started to resume the good quality that had made a name for him. I sincerely hope that he will persevere in this direction.

What I have said of Mr. Selig is merely as an illustration and can be applied to all the licensed and independent manufacturers alike. All the manufacturers fail to see the future of motion pictures the capitalists can see what money can be made in the near future, and they are only too willing to invest as soon as they can find a man able to bluff them that he can do much better. If the present manufacturers want to avoid a forced open market all that they have to do is to open the doors willingly before these doors are opened by force.

As stated in my first article, an open market will stop the crop of new manufacturers and reduce the present number of producing plants. It will not be long before the exhibitors will tire of the present state of affairs, will put their heads together and claim their rights to be at liberty to show what films they think best for their patrons, and not be forced to show anything that is passed out to them.

J. M. BRADLET.

LOS ANGELES NOTES.

By Richard V. Spencer.

(Pacific Coast Correspondent of the World.)

Biograph.—H. A. Anderson, manager of the Biograph Company, is stopping at the Hollenbeck.

Local Romance.—A romance of interest to local picture folk has just come to light which sets at naught the modern theory that every feminine heart has its commercial value, in the announcement of the engagement of Sara Quinn Mack, known to the theatrical profession as "Queenie" Mack, and Art Acord, champion broncho buster of the Southwest, and a member of the Bison Stock Company. Involved in the romance was the usual "eternal triangle" with the third angle in the person of a real count—Count Albert Von Freye. The count is, of course, a wealthy man, and by reason of this showered Miss Mack with costly tokens of affection and attentions unending. A rival to the ardent count was Art Acord, known all over the Southwest for his dare-devil riding, and all over the film world by his work in the pictures. Miss Mack when the time came to choose between them, thrust aside the glitter of a title and wealth and gave her heart to a man.

According to Miss Mack, the count could not be brought to realize that his rival had outplayed him and won the prize. Finally, she alleges, the count procured a revolver and threatened her life unless she would marry him. Miss Mack informed Acord of the state of affairs, and when the two rivals met harsh words and threats of gun play followed. In the end the count retired as gracefully as circumstances would permit. The young couple have not yet decided on the date of their wedding. They plan to spend their honeymoon on a ranch in Lower California, the southern one may settle down to ranch life, until such a time as the lure of the footlights or moving picture camera becomes too strong to be resisted.

California.—Mr. Duhem, manager of the California Motion Picture Manufacturing Company, recently made arrangements with the San Diego Chamber of Commerce for an advertising film advertising the southern city. He will take a series of pictures of points of interest in San Diego and vicinity, including the recent aquatic sports held on San Diego Bay showing the yacht, power boat and other features of the regatta.

Indians Protest Against Indian Pictures.—A recent dispatch from the Northwest announces the fact that the reservation Indians of the Yakima country are registering strenuous objections with the Indian Bureau at Washington regarding the portrayal of Indian life in the films. President Taft has been appealed to and urged to help the redmen in their fight against the moving picture theaters and the alleged misrepresentation of Indian life as shown in the moving picture films. Indian Commissioner Robert G. Valentine has also been displeased by the popular Indian pictures and has promised to aid the Indians in every way possible to eliminate the objectionable features of Indian life portrayals. Delegations from the Shoshone, Cheyenne and Arrapahoe reservations have gone to Washington to take the matter up with the government authorities.

Selig.—It is reported locally that the Selig Polyscope Company have just signed a contract with Street & Smith, the publishers, for the exclusive scenario rights of all the stories appearing in the Street & Smith publications, of which the most prominent are the well known magazines Popular, Argosy, Ainslee's, People's Smith's, etc.

Local Indians are Tame.—Mrs. M. F. Lynch of Elmford, N. Y., has written the local U. S. Land Bureau for information, apparently picturing in fancy Southern California as being a very "wild and woolly" place, which is to be entered only in fear and trepidation. Her letter follows:

"Please send some information regarding land, cattle, hogs, soil, rainfall, crops, cold and heat. Also if the land is level or hilly, and if it is very rocky. Are the Indians unfriendly, and if so, do they ever bother the settlers at any time? And any other information."

The local register and receiver will inform her that the lady will be in perfect safety during her stay here; that at present no buffalo are browsing among the city's twelve and fourteen story sky-scraper colony, that there are no Indians here save those working for the moving picture studios, and most of them are college and university graduates and therefore warranted harmless. The lady, judging from her letter, has been a close student of Los Angeles made moving pictures.

Cupid Busy Again.—Jack Conway, leading man with the Bison Company, and Viola Barry, ingenue with the Earlier Stock Company, recently eloped to Santa Ana, a land "Gretna Green," and were married last week. They kept the secret four days before the marriage became public. The bride's home is in Berkeley, Cal. She is the daughter of J. Stitt Wilson, a prominent Socialist politician, and candidate for Governor at the last state election. Miss Barry began her dramatic career in England playing leads in Shakespearian roles in the English metropolis. On coming to Los Angeles several months ago she joined the Belasco Stock Company, and lately the Burbank Stock Company. The week of the elopement Miss Barry was playing the ingenue role in "Is Matrimony a Failure?" When asked whether it were or not, she replied: "So far I should say that matrimony was not a failure."

AMONG THE LOS ANGELES EXHIBITORS.

Tally.—T. T. Tally, proprietor of Tally's New Broadway Theater, has gone East on business.

Isis.—Messrs. Hogan & Jensen, proprietors of the Isis, have long been dissatisfied with their music. They have previously employed a pianist to accompany the pictures. Recently they have decided to install an automatic piano. The piano has been purchased and is now on the way from the Chicago factory.

New Theater.—H. L. Suydam, a local real estate agent, has leased for Harry Gray to P. F. Henry, of the south store in the three-story building to be erected on the northeast corner of Fifth and Ruth streets. The exterior of the building will be of white glazed brick. Opera chairs will be installed, and the building made into one of the most comfortable and progressive of the local "nickel shows."

Moral Wave Hits Long Beach.—A sudden wave of ultra-morality has struck Long Beach, bringing with it consternation for the moving picture exhibitors and other concessionaires on the Long Beach boardwalk. Among the latter are two musical comedy companies. The Long Beach Ministers' Association, on the rampage and threatens to close every show in town. No longer can the pony ballet appear in short skirts, let alone nights, and hosiery displays and high kicking are tabooed. To say that the show managers were astonished, would be to put it mildly. Chief of Police Moyer served notice that hereafter ankle skirts must be worn, and threatened, unless these orders be obeyed, that he would have a board of censors appointed who would pass upon every musical comedy and moving picture show in town. Notice was also served on the moving picture shows that all bar room, murder, suicide and other scenes which might be considered as having a bad influence on the youth of Long Beach, would not be permitted under any circumstances. This, the exhibitors declare, will cause them a lot of trouble, as many of the films presented, which contain some of these scenes, have already been censored by the National Censorship Committee before being put on the market. The Long Beach exhibitors are organized and will try and make a satisfactory arrangement with the Ministers' Association, and, failing a peaceful settlement of the matter, may take it into the courts.

Visiting Exhibitors.—Mr. and Mrs. James B. Clark and Mr. and Mrs. R. A. Rowland are staying at a local hotel. The party are from Pittsburg Pa., where Rowland and Clark conduct an exchange.

NEW ENGLAND NOTES.

A New One Sprung.

A certain New England exhibitor of licensed pictures became imbued with the idea that his film service was in dire need of changes. Accordingly, he paid a visit to his exchange. The General Film Company, of Boston, and made known his complaint. It was decided that he would have a change of films either daily, or, at most, tri-weekly, in place of the usual change on Mondays and Thursdays. Furthermore, it was necessary that his weekly charge for the service be reduced. Otherwise, said the independent exchanges would welcome him gladly into their fold. The fearless officers of the General Film Company listened respectfully to their customer's complaints and stated that they would confer with their next week. In a few days the exhibitor came to be answer. He received a startling surprise which came in the shape of the total number of paid admissions to his theater for several days. By way of comparison, the exchange had also to offer the paid admissions of nearby competing theaters. It seemed that the exchange had stated a number of men to keep account and keep an accurate account of those entering the theater. The figures said the exchange showed several things, among which were these: "You are doing more business than your neighbors, therefore you need no change of film service, and are easily able to pay our moderate rates. That the figures presented by the exchange were correct, the exhibitor soon found does not state. At any rate he has not increased his exchange since.

It has been noticed in the advertisements (sometimes in this very journal) inserted by independent manufacturers that, in their opinion, the day was approaching when the "hated octopus" would seize the most flourishing of the moving pictures throughout the country, and thus be in control of three branches of the trade. If so, surely there can be no more easy and accurate way of finding out just which theaters are those to be taken, than by having their exchanges take occasional "stock," as it were, of the theaters in their district, by the means which were employed by the Boston office of the General Film Company in the incident just related. However, such a proceeding seems very distant just now, and the above was written by The World's New England representative more as an illustration of modern business methods of ascertaining correct data, etc., than as a grim shadow of what may be. However, the incident is unique, and shows how carefully things are watched by those who need to be informed as to true conditions.

The Pastime Theater, Quincy Adams, Mass., was closed last week for using vaudeville, which was contrary to the license issued to this house.

The Gundlach Manhattan Optical Company, of Rochester, N. Y., are doing considerable advertising work throughout the New England States, and as a result, are installing quite a number of the projection lenses in the moving picture theaters hereabouts.

The Colonial Theater, Lowell, Mass., formerly operated by Mr. A. B. Marcus has been taken over by John Dovey, former owner of the Boston National baseball team. This house has a seating capacity of 1,000, and has the name of being prosperous. Mr. Dovey is using licensed pictures from the Boston office of the General Film Company and vaudeville booked from the Merrill Amusement Company, of Boston. The opening picture attraction under the new management was the Buffalo Jones reels. The picture proved itself to be a good opener for the Colonial.

Louis M. Boas, general manager of the Bijou Theater, Fall River, Mass., has installed daylight moving pictures. The Palace Theater, also of Fall River, has had the daylight pictures installed. Both houses report as pleased with the results of this innovation.

Several theaters at Pittsfield, Mass., devoted to moving pictures have raised their admission rates on Sunday evenings to 10 cents, owing to the large business on hand for these "concerts." All houses report that business well justified this advance.

Mr. McDonald, formerly manager of the Opera House, Holyoke, Mass., has left that theater and taken a position with the Nelson Theater, Springfield, Mass. Mr. Grossman, of Chicago, is to succeed McDonald at the Opera House.

In these columns of February 11, The World's New England representative reported the fact that Sheedy's theater, Brockton, Mass., was forced to cut out their vaudeville, which was used in addition to their picture programme, because the Brockton Musicians' Union declared that any theater using vaudeville must install a five-piece orchestra. The union has now decided that a three-piece orchestra will do, instead of five musicians. Accordingly, the house has placed vaudeville in the theater again. It can be stated that the house is finding patronage better with the return of the vaudeville, as Mr. J. J. Cahill is sponsor for that statement.

Lynch's Theater, Woonsocket, R. I., closed Saturday, March 4, and will remain dark for two weeks for alterations. Mr. L. Barber is no longer at this house as manager, and Mr. Lynch has not as yet chosen his successor.

BOSTON.

Bill to Suppress "Crime" Pictures.

On Monday, February 27 Boston was treated to a "little more of the same," when the Committee on Legal Affairs heard a petition of the Federation of Catholic Societies of the Archdiocese of Boston for legislation to further regulate theatrical advertising and production, so as to suppress pictures of the commission of crime on bill boards and in moving picture theaters. Henry V. Cunningham, who drafted this bill, claimed that the intent behind the production was what the court would have to pass upon. While the suppression of obscene matter had been properly regulated, it was believed to be advisable to eliminate making crime scenes prominent features. There was no opposition, as the bill was introduced without the knowledge of any of the trade. The World's New England representative in these columns has more than once given detailed attention to the fact that the posters and general advertising methods of several Boston moving picture houses were extremely low-grade, and liable to be productive of such bills as the one mentioned above. The nucleus of the matter is that these picture houses so misrepresent the story and general make-up of the pictures they exhibit, that, when judged by their lobby work, it is thought that the pictures themselves are obscene and immoral. In other words, perfectly proper and moral pictures are deliberately advertised and painted on banners in such a way to form the impression which was evidently on the minds of those framing the above-mentioned bill. If such measures as these are the only means to make these theaters reform, it is best that they should come, and that Boston clean house in this respect.

Buffalo Jones a Personality.

Anent the attention centered upon Buffalo Jones, because of the pictures released by the Patents Company, of which he is the chief performer, it may be of interest to write a few words of this man, as he is personally known to The World's New England representative. Buffalo Jones appeared in Boston in 1909 and 1910 and exhibited two reels of pictures, besides a quantity of illustrated slides, on which he personally lectured. This great hunter of our Western life, even at his ripe age, has the vigor and vitality necessary to lecture for twenty to twenty-five minutes on his pictures. This he did in Boston for two weeks steady, and repeated his story seven times daily. As Buffalo Jones himself states, "I'm not a born lecturer, but I interest my audience because they know I'm telling them the truth." And the audiences did believe Buffalo Jones, because the note of absolute sincerity was always his predominating characteristic while lecturing. To show just how much he loved his plains and the great West, the following incident will make the fact plain: While lecturing on his pictures in 1908 at the Star Theater, Boston, an illustrated song was sung immediately following Buffalo Jones' lecture, named "In the Land of the Buffalo." Although tired from his recent discourse, the plainsman, nine times out of ten, would join in the chorus with the illustrated singer and greatly aid the song. As he stated: "I just can't help it—I love it all so much." Buffalo Jones is one of the finest products of the West, and his personality will be a great aid to all exhibitors using the reels just issued. Buffalo Jones was largely instrumental in keeping the buffalo from total extinction in America, and the animal will keep Buffalo Jones' name remembered in after years. At just about the same time that he appeared in Boston, Buffalo Jones had lectured with his pictures before Yale University. The letter of the President of Yale, congratulating him on his personal accomplishments in general, and his pictures and lecture in particular, are one of Buffalo Jones' most prized mementos. Col. Roosevelt also landed the plainsman after viewing his pictures.

The World's New England representative, in the issue of this journal of January 28, noted that Mayor John F. Fitzgerald, of Boston, had introduced a bill into the Massachusetts legislature requesting that the power of revoking or suspending all theatrical licenses should be invested in the Mayor alone. On Thursday, February 2, the Committee on Legal Affairs gave this bill "leave to withdraw." Therefore, the matter of revoking or suspending these licenses will remain jointly in the hands of the mayor and the state police. Under these conditions, both parties must agree on the step before such action is taken. Local exhibitors take the point well that the bill has been "killed," as they feel more at ease under the condition than as if the power were vested in the mayor alone.

The Olympia Theater, Bowdoin Square, featured the Vitagraph's "A Tale of Two Cities" March 6, 7 and 8. The three reels were shown in their order, and were well received. Manager Joe Ruthe stated that the pictures were "good for the box office."

The Boston office of the General Film Company has opened a "toy theater," as it is called, at 657 Washington Street, room 19. Licensed exhibitors throughout the state congregate in this hall on Tuesday and Friday mornings to view current releases and to choose their picture programme. The new exhibiting room has seats for 50 exhibitors, telephone connection and all needed accessories. It is a distinct improvement over the former exhibiting rooms of the film company, who are to be commended for this move. (Whisper to New England exhibitors who commute: Be at 657 Washington Street on time if you do not wish to sit close up to the screen.) It seems that there is a great scramble for the back rows, in order to lessen the strain on the eyes arising from viewing ten or twelve reels of film run in quick succession.

F. Eugene Farnsworth has completed his lectures at Tremont Temple. Aided by moving pictures, Mr. Farnsworth gave some unusually instructive travel talks, which were very well attended, with a range of price from 25 cents to $1. The Boston press were unusually kind to these lectures, as can be seen from the following: "Pictures best ever presented at a travel talk in Boston."—Globe. "Wonderfully colored pictures."—Herald. "Remarkable photographs."—Post.

HENRY.

ST. LOUIS, MO.

Frank L. Talbot, head of the Crawford-Talbot Theater Company, of St. Louis, announces that he cannot at this time state the policy of the new theater, which is to be erected at Sixth and Walnut Streets. It may be a monstrous picture show house or a strictly vaudeville theater. Twenty-year rights have been taken on two lots, and upon this site it is said a theater with a seating capacity of 3,000 will be erected this summer. The building, according to the plans announced, will be four stories high, designed mainly to furnish an auditorium, while the extra stories will be used for stores and offices. It will cost about $100,000. The Crawford-Talbot Company is also said to have taken a sixteen-year lease on the site at 1517 South Sixth Street, now occupied by the Lyceum Theater. The company already has a lease on this ground, which has about four years to run, the new lease making a twenty-year term.

The Cornelius Amusement Company has been incorporated with a captial stock of $60,000, to take over the lease on the site occupied by the Lyric Theater, on the east side of Sixth between Pine and Chestnut Streets. John W. Cornelius, who built the theater last fall, and has held the lease, is the principal stockholder. Other incorporators are Rose Cornelius and Claude B. Ricketts.

The White City Park Company of Springfield, Mo., has been incorporated with a capital stock of $27,500. The incorporators are L. S. Meyer, C. R. Fulbright and E. J. Robinson.

St. Louis firemen are using moving picture theaters in their campaign for shorter hours. In various photoplay houses throughout the city the following slide is shown: "St. Louis firemen work 6,000 hours out of 8,000 every year. Other cities work 2,000 hours and get more pay. Boost your city firemen!"

The Washington Amusement Company, of St. Louis, has been incorporated with capital stock of $6,000. The incorporators are S. L., Louis and Bertha Solomon.

IN THE MISSISSIPPI VALLEY.

Winterwood & Wood, of Oelwein, Ia., plan a moving picture show for that place, it is announced.

Weiser & Schuster have opened a moving picture theater in Corzine's Opera House, Stonington, Ill., making two for that village.

H. A. Ford, who has been appointed manager of the new auditorium in North Chicago, Ill., will open a moving picture theater, giving matinee and evening performances daily.

Peter Jacobs, formerly chief of the Fire Department in Springfield, Ill., has opened a second moving picture show in Quincy, Ill., which is to be known as the Gem. The place contains 400 seats and a feature of the decorations is the mural paintings, sixteen in number. One of them reproduces the entrance to the Illinois Soldiers' and Sailors' Home in Quincy.

C. C. Stofer of Fremont, Ohio, has purchased the Orpheum, a five-cent moving picture show at Elkhart, Ind., from A. D. Jacoby.

I. N. Martin, of Bloomington, Ill., has purchased the Majestic moving picture theater on Vermilion Street, Danville, Ill., from A. L. Willis. The place will be remodeled and enlarged.

The Gary Theater Company, of Gary, Ind., has been incorporated with capital stock of $16,000, to operate a theater. The directors are Marcus Hieman, J. M. Finn and V. U. Young.

Moving pictures were the feature of an entertainment given by the Summer Social Guild Center in Minneapolis, Minn. This was the first time films were used in a social center meeting in that city.

Decatur, Ill., school authorities are so impressed by the fact that 2,000,000 persons attend moving picture shows every day that there must be something meritorious in them and are already considering their introduction into the schools for the study of history and other subjects.

This was the statement of Superintendent H. B. Wilson of the Decatur city schools before a meeting of the Congregational church brotherhoods, at which a symposium on "Amusements" was a feature.

The auditoriums of three school buildings were recommended for the exhibitions. Taking children to really excellent moving picture performances was suggested as a means of winning them away from harmful and mediocre exhibitions.

Otto Meister and F. J. Reis will build a T-shaped moving picture theater to cost $20,000 at 212-214 Grand Avenue, Milwaukee, Wis.

Articles of incorporation have been filed at St. Louis by the Gravois Theater Company with capital stock of $12,000. The incorporators are J. M. Dubbs, W. L. Denham and E. E. Huff.

The recently incorporated Casa Blanca Amusement Company of St. Louis has secured a permit to build a one-story building to cost $30,000 at 3626-3634 Olive Street, that city, on a lot 94x150 feet. The building is to be used for a moving picture and vaudeville show with bowling alleys in basement.

Trustees and the pastor, Rev. J. H. Sowerby, of the Baptist Church of Canton, Ill., have announced the discontinuance of the motion picture feature at the Sunday evening services of the church. The pastor states the action is not due to the agitation for the Sunday opening of the photoplay theaters, but it might assist the aldermen in deciding that it would be unwise to rescind the penalty clause in the Sunday amusement ordinance. The situation appears to be one of the most fertile for arguments as to the value of motion pictures and the reputation of the moving picture theater.

J. H. Wilburn and Dave S. Hexter of Ashland, Ill., have purchased the old Holiness church building in Ashland, Ill., and will remodel it into a theater, to be known as the Lyric.

The Berkson Theater Company of Indiana Harbor, Ind., has been incorporated with a capital stock of $3,000, to conduct a moving picture and vaudeville show. The incorporators are Isaac, Gus and Fannie Berkson.

John Berscheidt and Edward Brick of Aurora, Ill., will open a moving picture show at 28 N. Broadway, in that city.

The Vaudeville Theater Construction Company has purchased four irregularly shaped lots at Fifteenth and Montgomery Streets, St. Louis, Mo., and will erect a vaudeville and moving picture theater. With balcony, it will have a capacity of 1,500 and will be a part of the O. T. Crawford circuit.

Assemblyman C. F. Viebahn of Watertown, Wis., formerly a school teacher, is active in a movement in the Wisconsin legislature to urge the use of moving pictures for the education and amusement of pupils in the rural districts. The innovation probably will be recommended by the joint committee on education.

G. Melies, the producer who recently has been in San Antonio, Tex., visited Kerryville, Tex. It is reported that he was looking for a camp ground for the Star Film Company, now located near Hot Wells. He did not say, however, that he purposed to remove the ranch soon. William F. Haddock, director of the company, is quoted as saying: "Mr. Melies has been looking about for a location in case it becomes necessary to move the Star Film ranch, but no move will be made this season. We have a lease on our present quarters and being pleased with the place, are quite likely to remain here if we can renew the lease at its expiration. This is not at all certain, however, so we will have a place selected to which we can remove if it becomes necessary for us to leave our present ranch."

Apropos of the current topic of misrepresenting the Indian, Mr. Haddock says it is shown that when the Indian is portrayed as bad whiskey is blamed for his downfall and no attempt is made at deceit. F. H. M.

IN THE SOUTHWEST.

Moving pictures and slides of the trip of the Abernathy boys, who rode on horseback from Guthrie, Okla., into New Mexico, and from Guthrie to New York City, will be the feature of entertainments which it is announced, will be staged by John E. Abernathy, a United States marshal who is noted as a friend of Theodore Roosevelt. J. S. Darnell of Rock Island, Ill., is said to be negotiating with Mr. Abernathy, and will take part in the production. Films of a wolf hunt in the Cache Mountains and a reproduction of the Indian massacre on Signal Mountain, near Fort Sill, in which Quannah Parker, the famous Indian chief, who recently died at his home in Oklahoma, took part, will be one of the reels.

The presence of negro employees in a moving picture show operated exclusively for negroes at Eleventh and Main Streets, Fort Worth, Tex., was the cause of a row that took in that city. Bricks were hurled through the rubber office and a demonstration took place and more damage was done in other parts of the city than in the photoplay theater. The place it is said, is owned by a white man.

Following a decision of Judge Pope, at Beaumont, Tex., that moving picture theaters were not prohibited by the Sunday law, the photoplay houses in that county opened for business on the Sabbath and were well patronized by the citizens.

From dispatches announcing that Bishop John B. Morris of the Catholic diocese of Little Rock, Ark., has issued a pastoral letter to the clergy prohibiting children of the diocese from attending moving picture shows. The bishop, according to the new paper stories, claims that the shows have a tendency to demoralize the children.

WASHINGTON, D. C.

His recent visit of Mr. Frampton, studio manager of the Edison Company, proved one of benefit to this individual as well as to the local managers. He visited the various moving picture houses, the General Film Exchange, and mingled among those interested in this industry. He exchanged ideas with them as well as with the man on the street in reference to their faults and praises of the Edison films. The general sentiment was good words in favor of the photoplay of this company, but there was one rather general discordant note and that was against any more Bumptious reels. It has almost gotten to be a case of "Too much Bumptious" for both manager and public. Mr. Frampton expressed himself as having enjoyed his visit and appreciated the courtesies tendered.

Sydney Fabian Jacobson, well known in many cities for his connection with the moving picture business during the past ten years, is now general manager of the Crystal, where he has just brought into use the crystal screen to be seen in the Capital City. This screen makes the pictures much clearer and is not affected by any conflicting lights. This feature of the Crystal has already increased the popularity of this house, which has the reputation of being one of the leading Independents. Mr. Jacobson will be remembered as being with the Edison Company from 1900 to 1905, then with the Shepard's road shows, and for some time past as a much interested man in the moving picture business in Washington.

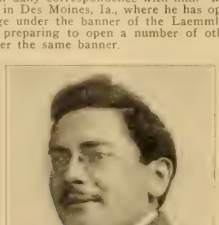
Mr. Jacobson has as his assistant of the Crystal Mrs. Marie Jacobson, who holds the reputation of being the only lady manager in the local moving picture houses. She can be seen about this theater every evening conducting the business as ably as her husband has done during the day.

During the recent conclave of the Boy Scouts in this city, Tom Moore, manager of the General Film Exchange, contributed to the entertainment of this body of young Americans by showing the film of the Boy Scouts of America. This was displayed while the boys were enjoying their banquet at the New Willard, and was thoroughly appreciated and aroused much enthusiasm.

The National Insane Asylum, of this city, St. Elizabeth's, is now using moving pictures for the entertainment of the inmates. The doctors find that it in no way tends to excite their patients, but provides them with a pleasure about which they do not have to think. Many of the films shown are of a geographic nature or comedy. These are being furnished by the General Film Exchange. W. H.

CHICAGO NOTES.

Mr. Julius Singer is absent from his desk at the Laemmle Film Service, but he is not gone neither forgotten, as his friends are in daily correspondence with him. Mr. Singer is now located in Des Moines, Ia., where he has opened a new film exchange under the banner of the Laemmle Film Service, and is preparing to open a number of other film exchanges under the same banner.



JULIUS SINGER.

There is no need to wish success to Julius Singer, as he is a man who makes friends wherever he goes, and is one of these progressive film men who know of no failure, but who work for a success and always win. Mr. Singer is badly missed in Chicago, as no matter under what circumstances you would visit the Laemmle offices you would always find Mr. Singer ready to greet you with a kindly smile.

No. 160 Washington Street has another great attraction for the exhibitors visiting Chicago. In the display rooms of The Moving Picture World Mr. J. C. Deagan has placed one set of his electric bells, worked by a piano keyboard. The twenty-six bells are placed all around the room, and when the keys are operated by a person with some knowledge of music the effects are so wonderful that the tenants of the building have to leave their desks and listen to the charming music. Mr. C. E. Sinn, of the Orpheum Theater, and the author of the music articles of The Moving Picture World, will gladly work the keys when visiting our display rooms, and the visitors present will realize how they can increase their gate receipts by purchasing one set of J. C. Deagan's bells. When worked properly by the drummer these bells will render better results than an expensive organ.

The Illinois Moving Picture Supply Company will open offices at 162 Washington Street, rooms 309 and 310, and will handle everything pertaining to a well equipped motion picture theater.

The Flashagraph Co. is opening a well equipped plant and offices at 507 North Clark Street, Chicago, where under the able management of Mr. Ben. Allann, so well known in the slide business, the new company will place on the market a high grade of advertising, announcement and special slides. Our best wishes to the new Flashagraph Company and its manager.

CINCINNATI.

The Auditorium Theater of Cincinnati has changed hands. It has been bought by the Queen Theater Company. They gave their first show last Saturday night under the management of Mr. M. A. Neff. This popular play house has been running as a ten-cent vaudeville and picture show. It has been the policy of the large theaters in Cincinnati to lease their theaters during the summer months for the purpose of running pictures and vaudeville, making them five and ten cent houses. This policy has been persued persistently, regardless of the injury of the business to the regular moving picture theaters.

Mr. Neff has taken time by the forelock and has bought the big Auditorium Theater located at Seventh and Elm Streets in Cincinnati, O., and has changed the policy of that theater from a ten-cent vaudeville house to a five-cent vaudeville and picture theater, giving special attractions on Sunday, Wednesday and all legal holidays. Mr. Neff proposes to give these big theaters, so-called five and ten cent vaudeville houses, a fight, and he has started in early in the season to show us that he means business. Three vaudeville acts and 3,000 feet of pictures for five cents is the biggest show in Cincinnati, and this is what the Auditorium is giving now for five cents with a change of pictures every day, and four changes of vaudeville a week. The policy adopted by the Queen Theater Co., managed by Mr. Neff, is for the sole purpose of trying to protect the regular picture shows, and to discourage the big theaters from opening, and any time that the big theaters will keep their doors closed and run only in their season, vaudeville and 3,000 feet of pictures will be stopped at the Auditorium at the price of five cents, but until then the fight will go on against the big interests.

Mr. A. F. Beck, of the Central Film Service Co., of Indianapolis, Ind., was in Cincinnati this week, made many friends, had a pleasant visit and secured several houses for his company. We understand Mr. Beck's company is now buying twenty-one reels a week. The weather has been very disagreeable the past week, and the attendance not nearly so good as desired.

CONNECTICUT.

Bridgeport is getting to be quite a center for moving pictures. There are eighteen places in this city of 100,000. Some of the exhibitors get their pictures from the local exchange and a number commute to New York every day.

The Comet Theater is now under the management of Mr. Merton Bundy, of Pennsylvania, and is doing a fine business. The Scenic has been sold by Mr. Flannery to Charles Hoffman, of New York.

The San Carolina Amusement Company, on Grand Avenue, New Haven, have opened with pictures and vaudeville.

Plans are being made here for a number of open-air shows around the State the coming season.

New Haven picture houses are watched very closely by Chief Coles, and if a poster is displayed showing a gun or knife he orders it covered.

"JOE" ENGEL, OF THE REX.

It is one thing nowadays to make a good moving picture, another to sell it. Offhand, we should say that the latter task is the more difficult of the two, especially having regard to the present condition of the market. But once in the market, the task is simplified, though all difficulties are not removed. Moving picture manufacturers have two sets of competitive conditions to deal with: The competition of quality and the competition of selling ability.

The Rex Company, as we made plain in our article two weeks ago, have overcome the first of these difficulties at the outset. They have made a good picture, and are making good pictures, which compete very well with existing high-class Independent products.

Now, as to the selling of the Rex pictures. Along comes genial, breezy Joe Engel with a satisfactory solution of the problem. Joe, who was christened Joseph some thirty years ago, represents the business side of the Rex enterprise, as Edwin Porter represents the producing side. Joe is succeeding as well in his branch of the work as Porter in his. Mr. Engel, for such we must sometimes formally style him, has been in the film business for about three years. He knows the exchange end of matters from A to Z. He has been in the manufacturing end about a year, a very large part of which has been devoted to the organizing of the Rex business. Nowadays he superintends the commercial side of the Rex concern, takes charge of the office end of matters, gets out the advertising and posters, sells the pictures and does all this so successfully that within a few weeks of releasing, the Rex picture is steadily making its way into the "forties." Good for you, Joe.

Hitherto, Mr. Engel has been in the background as regards newspaper publicity. He has been known to the few, to the untuated, as being identified with the Rex. It is now our pleasure to turn the full limelight of the Moving Picture World publicity upon him, so that he may be made known throughout the length and breadth of the American moving picture trade. We wish Joe success and we are persuaded he will achieve it.

It is not improbable that in the near future he may make a trip to London in the interest of the Rex films. He is such a good film man that he will be sure of a cordial reception across the Atlantic. Meanwhile, we want to get all out of him we can right here in this city. We want him to be successful for his own sake, for the sake of his company, and for the sake of the business in general. As we have said over and over again, the moving picture business is still a very youthful one, and it can do with many more men of the type of Joe Engel.

MR. ROBERT BOSWORTH.

The popular leading man for the Selig Company has turned author and producer for a change. Mr. Bosworth is the author of the recent Selig Indian drama, "Willie Boy." Willie Boy is a dramatization of a recent Southwest episode. Several years ago the original Willie Boy terrorized a county and led a small army of deputy sheriffs and type-writer carrying newspaper men a long, hard chase over some of the worst deserts and mountains of the southwest. The beginning of the story, in which Mr. Bosworth played the lead, showing the government Indian training school at Sherman Cal. Willie Boy is educated at the institution and returns to the tribe to accomplish what he believes to be needed reforms of tribal customs and ceremonies. One of the tribe falls ill and Willie Boy turns down the tribal medicine men for the modern medicine school. For this offence he is ostracised by the tribe. He falls in with bad companions and takes to drink to drown his troubles. In a burst of alcholic fury he commits a murder and is forced to flee to the desert mountains tracked by his own kind. There he is hemmed in and forced to commit suicide to avoid capture. Mr. Bosworth's death scene is a bit of photographic ghastliness rarely equalled in moving picture work. Mr. Bosworth, previous to his joining the Selig company, was known as one of the foremost legitimate actors of the Coast. Had it not been for his ill health, necessitating his choosing outdoor work, the moving picture world would never have known of him.

MME. PILAR MORIN.

Is it not a reproach against American moving picture makers that that fine artiste, Mme. Pilar Morin, is not now posing before the moving picture camera? She had a brilliant career with the Edison Company, which terminated, we believe, by mutual consent. Yet, in seeking other opportunities for the display of her wonderful talent, the admittedly finest artist in moving picture making is passed over. We think this is a slur upon the intelligence of American moving picture makers. Were Mme. Pilar Morin a resident in France, Italy, Spain or Portugal, she would surely be appearing in the pictures. It is only modern, ultra-progressive America that ignores the best available talent.

We write this apropos of certain references we have recently heard as to the wonderful success of the pictures in which Mme. Pilar Morin has appeared. These references come from all parts of the Old and New Worlds. That being the case, what are the American manufacturers about that they are leaving this fine artist out of their pictures at a time when all the talk is about the uplift of the dramatic quality of moving pictures?

PIERO CALZABINI.

Mr. Calzabini, whose clever work is attracting attention in the early Rex releases, has had a varied career in moving picture making. He is by turns cameraman and actor. In the latter respect, we believe, if given sufficient opportunity in the United States, he might rival the renowned Mr. Linder or Mr. Foolshead and other moving picture acting humorists. Mr. Calzabini figures prominently in the Rex "By the Light of the Moon."

Incidentally, we learn that Calzabini is a Count—an Italian Count. Now, here is an opportunity for moving picture makers to engage the services of a real live Italian Count. Enterprising Carl Laemmle, the other day, traded with Count de Beaufort, but at the risk of being accused of panning, this Count did not count for much. We will back Calzabini any day against de Beaufort. Calzabini understands his work, is a good workman and is an acquisition to any moving picture plant, whereas Beaufort was not.

MOVING PICTURE WORKERS' LOCAL NO. 442.

A charter has been duly granted the Industrial Union, Local No. 442, Motion Picture Theatre Workers of New York City. This charter guarantees the support of the new general labor organization known as the Industrial Workers of the World, which is a rival to the American Federation of Labor.

At present this branch of motion picture workers includes operators, doormen, pianist, performers, singers, specialists, usher, and, in fact, every one having business with moving pictures including exchange workers and clean managers. Later on when they are fully members of a certain kind of work in a city, they are entitled to have a branch of their own under that particular heading. Ten or more of these local branches will form a National Industrial Union of any one particular craft in the trade.

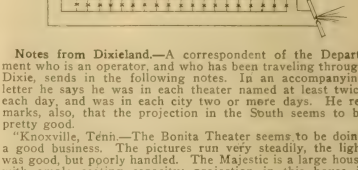
Two-wing Shutter.—Mr. Howard Johnson, Marissa, Ill., writes: "Enclosed find money order for Handbook. As this is my first letter, I shall trouble you with but one question: Does the N. Powers Lamp make and advise the use of the two-wing shutter on their No. 6 mechanism where 110-volt 60-cycle current is used? I am a constant reader of The World."

The Powers company makes a two-wing shutter for use with 60-cycle current, and you can procure one from them. At high speed, the three-wing shutter sometimes gets in synchronism with one side of the alternations of 60-cycle current. This is avoided with the use of the two-wing shutter.

Unique Question.—Mr. Leander L. Carr, Baker City, Ore., writes: "It is some time since I wrote you, but I am as ardent a reader of the Department as ever. I notice Lux Graphicus took a slam at you recently, and, while there are some things he says that will hold water, all right, at the same time there is a lot of room for argument. However, as such argument can do no good to operators or anyone else, as far as I can see, I am not going to take up your time in a lengthy harangue. I only wish to say that I think your endeavors are fully understood by all of those who have been following your articles during the past two years, and while there may be a few who benefit from the perusal of the Department who have no license to, there are thousands of others deriving genuine benefit therefrom at a minimum cost, and anything that outsiders or incompetents have learned I do not think will be counted against you when the last roll is called.

But what I really started to write about is this: Is a 50-foot volt D. C. generator a practical machine to use for projection purposes? If so, would any resistance be necessary? On 110-volt D. C., would it be practical to use the outside illumination of the theater for resistance, provided you use 50-volt lamps? How many 8 c. p. lights would be required for resistance, provided you use 30 amperes at the arc?"

So far as the first part of your letter is concerned, Neighbor Carr, it speaks for itself, requiring little comment. I might say, however, that there are thousands of manager-operators in the small towns to whom the employment of a really first-class operator, even though one could be obtained for all the thousands of such houses, would be entirely out of the question. It would be a financial impossibility, since the available possible business is strictly limited. These manager-owner-operators have had absolutely no opportunity to secure training in the manipulation of projection machinery and that which goes with it. Certainly I do not consider it a crime to have taught them how to improve their projection. But, as you say, there is not much use in arguing these propositions. I have no apologies or excuses to offer for anything I have done, and those who care to side with the destructive faction that offers nothing better, are entirely at liberty to do so. As to the 50-volt dynamo, it is not practical for projection work. A 60-volt dynamo, however, is practical, since there will then be a sufficient resistance cushion to enable you to handle the arc. As to the use of incandescent lamps for resistance, you have sprung a unique question in that. It would not be practical to use the regular outside illumination, for the reason that it would be extinguished every time you shut off your arc. I believe, however, it would be possible, and might even be practical, to install an auxiliary illumination system on the front of the theater, where, while acting as a rheostat or resistance for the arc, would furnish added brilliancy to the theater front at no expense whatever during the time the arc was burning. The only drawback to this would be that all the lamps would have to be wired in multiple, and that it would be necessary to use about 65-volt lamps, and I am not sure you could procure these. Given the 65-volt globes—16 c. p.—they would, I believe (I could not say certainly without looking the matter up) let through something like three-quarters of an ampere of current to the lamp, so that you would have to wire about 40 of them in multiple to get 30 amperes at the arc. The illumination furnished by these lamps would cost you nothing at all, since the energy would otherwise be consumed in the rheostat which they would displace. There would, however, of course, be considerable fluctuation in the brilliancy of the lamps, unless you held your arc very close to the same length al the time. I should very much like to see this scheme tried out. I really believe it is quite possible you have hit upon an idea that will put the waste energy heretofore expended in the rheostat to some practical use. The wiring would be as follows:



Notes from Dixieland.—A correspondent of the Department who is an operator, and who has been traveling through Dixie, sends in the following notes. In an accompanying letter he says he was in each theater named at least twice each day, and was in each city two or more days. He remarks, also, that the projection in the South seems to be pretty good.

"Knoxville, Tenn.—The Bonita Theater seems to be doing a good business. The pictures run very steadily, the light was good, but poorly handled. The Majestic is a large house with ample seating capacity; projection in this house is very good. The Crystal is one of the most popular houses in the city; projection is good; independent films are used in this house.

"Savannah, Ga.—In the Odeon the projection is very bad; travel ghosts galore; the bottom of the picture off the curtain about 4 inches. Projection in the Folly Theater is excellent; theater isn't yet completed, but when it is it will be the best in the city.

"Macon, Ga.—The Theatorium is one of the oldest houses in the city; projection very good.

"Athens, Ga.—This place has a population of about 20,000, with four picture theaters to its credit. The Lyric is a straight-forward picture house; a good business; projection is excellent. The Elite is a cozy little theater, enjoying good patronage; projection very good. The Majestic is the largest house in the city; uses a Powers No. 6 projector and the picture runs very steady, but the light is bad. The Crystal is the most popular house of that city; projection good.

"Jacksonville, Fla.—The best theater here is the Grand, which does a fine business under the management of F. Montgomery, the 'Moving Picture Man;' projection pretty good.

"Miami, Fla., can boast of one of the best photoplay theaters south of Jacksonville, the Arcade. It is a large house, and the pictures are well projected. The light is excellent and well handled.

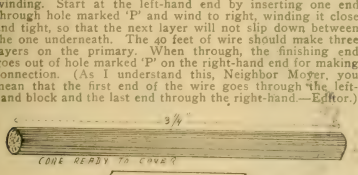
"Atlanta, Ga.—The largest house here is the Alcazar, in which the projection is very good. The Elite is a very large house, and the pictures are very well displayed. The Majestic, a small house, is always crowded; the pictures here are run very steady, but the light is bad; plenty of finger prints on the song slides. The Princess is one of the dirtiest and most unkempt houses I ever entered. The projection is simply awful, and the picture dances all over the screen; light very poor. The Alamo is the latest addition to Atlanta's photoplay theaters; the projection here was above the average; excellent light, well handled. In the Vaudette the projector has a hum similar to that of an electric fan. I do not know whether the fault lies with the manager or operator, but even when the house was only half filled the pictures were run at excessive speed—about 50 feet per minute. This, apparently, was the regular performance in that house, so, of course, the projection could not, by any stretch of the imagination, be said to be good. In the American the projection is good and the picture very steady; good light, well handled.

"West Palm Beach, Fla.—This place has a very nice little theater, the Bijou, in which the projection was excellent. This Dixie is doing a big business and the projection is to be commended.

"St. Augustine, Fla., has a combined vaudeville and picture house, the Jefferson, in which the projection is excellent."

We are obliged to you, Neighbor, for sending in these notes, which, while very brief, cover a good deal of territory. I am glad to know that in so large a percentage of cases you could pronounce "projection excellent."

Telephone Again.—Mr. H. A. Moyer, Waverly, Ia., writes: "On page 424, February 25 issue, I see a sketch of the telephone I sent in, and note that you ask for direction for making induction coil for same. All right, I'll do the best I can. Take soft iron wires, 30 gauge, if possible, though a little larger doesn't matter. Cut them 3¼ inches long; cut enough to make a bundle about 5/16 inch in size; make the bundle as round and compact as possible. Then, take a piece of thin cardboard the thickness of an ordinary blotter, and cut it so its edges will come together around the core thus made. Shellac it and put it over the core, leaving it to dry, or else bake in an oven until dry. Next, have blocks cut as shown in sketch, and insert each end of the core in one of the blocks, the core ends to be flush with the outside edge of the blocks. It is now ready for wiring. The primary wire should be 32 B. & S. gauge, single, silk-covered. It is sold by weight, and it takes ½-oz., or 40 feet, for primary winding. Start at the left-hand end by inserting one end through hole marked 'P' and wind to right, winding it close and tight, so that the next layer will not slip down between the one underneath. The 40 feet of wire should make three layers on the primary. When through, the finishing end goes out of hole marked 'P' on the right-hand end for making connection. (As I understand this, Neighbor Moyer, you mean that the first end of the wire goes through the left-hand block and the last end through the right-hand.—Editor.)



Next, take a piece of waxed paper, such as comes in cans of smoking tobacco, and drap it around the primary, winding so as to have three layers of paper, and then glue the edge down. Now, we are ready for the secondary winding. Start the same as with the primary, with end of wire out of small hole marked 'S.' For secondary winding use single cotton-covered wire, No. 36, B. & S. gauge. The secondary requires about 2½ ounces, or 200 feet, winding left to right, and close so that the next layer will not slip between the one beneath. When six or seven layers have been wound, take a piece of common writing paper and wrap three layers of paper around and then finish winding the rest of the wire, allowing finishing end to protrude through hole marked 'S.' in the right-hand block. Next, cover the hole with a piece of heavy paper and glue it fast, and the job is done. The winding is easily done on a turning lathe, or similar machine. The price of wire will be sent by any company that handles same. A good induction coil somewhat similar to the above can be bought of the Western Electric people of Chicago for about 50 cents."

We certainly are indebted to you, Friend Moyer, for your excellent description of method of making induction coil for telephone. With this added knowledge I believe anyone can construct the telephone shown on page 424. The block shown in the sketch is 1 inch square, by ¾-inch thick, with a 5/16 hole in centre for core, and very small holes for the two wires, one in each block. The blocks for both ends are the same.

A New Idea.—Mr. Jesse C. Long, Rochester, N. Y., contributes the following: "I have an idea for a new style of tension spring to be used on the Powers machine, and I desire to lay the same before you for consideration. Have two shoes made from tool steel, afterwards to be hardened glass hard. These shoes should a 2½ inches long, 1/16-inch thick and ¼-inch wide. In each of the shoes have a pin 3/16-inch long so placed that they will come opposite the holes in the door where the original springs came through. Next, put two flat straight springs of considerable strength on the back of the door, with screw holes in the middle to screw them fast in the same hole in which the screw went which fastened the original springs. Have screw holes in the end of the springs opposite the pins in the shoes and threads cut in the pins so as to screw the spring fast to the shoe. The shoes might be tapered from about ⅛-inch above the aperture on the side next to the film track to the top; also the shoes might be bracketed together with a light bar, thus holding same more rigid. I installed a three-wing shutter on Powers No. 5, getting the pattern from the Department. It cuts off considerable of the flicker. If the spring idea is worth anything I would be glad to have you work it out and patent it. If not, it may be published in the Department."

So far as the idea is concerned, Neighbor Long, I do not think it would be worth while trying to patent it. I happen to know that the Powers Company are just about ready to equip the No. 6 with a new style spring very similar to the one you have described, and even better, because it will allow the operator to adjust the tension by merely tightening or loosening two screws. The idea, however, shows decided cleverness on your part, and I have no doubt that such a spring will work very well indeed. I would favor the bridge across from one shoe to the other. There is no reason why this spring would not work equally as well on the Edison or most other machines, and I believe those using flexible springs will do exceedingly well to try this proposition out, no matter what their make of machine may be. The Department is indebted to you for the description of this spring.

Oil Trouble.—Mr. H. M. Boykin, Montgomery, Ala., sends in the following: "Enclosed herewith find check for Handbook. In looking over the Department, I notice where some operator was having trouble by reason of oil getting on his film. Will say that I had this same difficulty with my Powers No. 6, and after considerable experimenting I remedied the evil by taking off the prongs that keep the film from scratching on the apron and putting in its place a guide roller, which I made of sheet Metal. I trust this will be of value to operators using the Powers No. 6 with the old style carriage."

Many thanks of you, Friend Boykin, for the idea. What you mean, I suppose, is that you removed the stripper plate and in its place put on a guide roller. I wish, however, you would send a sketch of what you did, if possible. I do not exactly see what difference the substitution of a roller for the stripper plate would make as far as getting oil on the film is concerned. Possibly I have not grasped your idea. We await further explanations. The late model Powers No. 6 has a roller instead of a stripper plate.

Switch Installation.—Laredo, Tex., asks: "I had an argument here with an operator regarding the right way to place single and double throw knife switches. What are the underwriters' rules as regards the setting of switches?"

Laredo submits two rough sketches illustrating his idea. What he wants to know is, should the switch be placed on the wall so that the bars when pulled open will drop down or be raised up. I do not know, Laredo, that the code covers this point, and I cannot take time to look the matter up, since it is not necessary. Switches should always be installed either so that the bars swing sidewise or else drop down when opened. They should never be installed so that in pulling them open you raise the bars, since if the bars happen to be a little loose, or, in other words, work easily, the switch is then liable to fall shut, thus accidentally closing the circuit. This is correct, regardless of whether the point is covered by the code or not.

From Northland.—Mr. Fred W. Craig, Western Nova Scotia, writes: "I seem to have considerable trouble in getting my carbons set properly. Although set as close together as they will stand, they flame almost constantly and cause a shadow; light also jumps frequently. The picture will be as bright as might be desired one moment and suddenly becomes very dull without any warning. I use 110-volt current, about 30 amperes through an Edison rheostat, which is kept one inch from the highest, since on the highest contact it becomes very hot."

Really, Friend Craig, I hardly know what to say to you, since your statements are contradictory. You ought not to have much flaming of the carbons with only 30 amperes of current, if 30 amperes is really all you are pulling. I would suggest that you try some other make of carbon. You do not say whether your current is A. C. or D. C. Presuming, however, it is D. C., I would suggest that you should not keep your carbons too close together, since by so doing you will only cause an unnecessarily large amount of current without adding anything to the light. With 30 amperes your carbons should be separated quite considerable—almost be-

NESTOR FILMS — MADE BY DAVID HORSLEY

NESTO

"Rarely Equalled—Never

Scene from "WAS IT WORTH WHILE"

Brutus and Cassius said that Caesar was ambitious—too ambitious to live and—but, there; Roman history has nothing to do with "Was It Worth While?" Unless it be that the hero of this story happens to be inoculated with the germ of ambition, which causes him to do things that will interest and please you.

Get this well-rounded picture, for you are sure to find it worth while.

Release o

March

W

I T W

W H

1000 Feet of V

A Foto-D

: ONE :
NESTOR
A WEEK!

IF IT'S A
NESTOR
IT'S GOOD!

Keep Agoing! Stop On

JOIN OUR

IF HE'S A LEADING EXCHANGEM

DAVID HORSLEY, German Savings Ban

FILMS

urpassed—Often Imitated"

NESTOR FILMS — MADE BY DAVID HORSLEY

Wednesday
5, 1911

S
O R T H
L E ?

rh-While Film
aic Delight

WEDNESDAY
: : : IS : : :
NESTORDAY!

IT PAYS TO
: : GET : :
NESTORS!

To Get Every Nestor Release!
ALING LIST!

COMING! **Wednesday March 22d, 1911** COMING!

"COULD YOU BLAME HIM"

A Comedy Film of Unusual Merit

BOOK IT NOW! YOU NEED IT! GET IT!

Scene from "COULD YOU BLAME HIM"

, HE'LL GIVE YOU NESTOR FILMS!

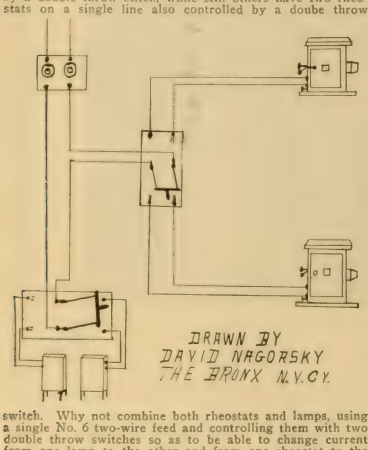
Building, 4th Avenue and 14th Street, New York

inch [illegible] cord, of course. It is D. C.? Are you sure that the pressure of the voltage does not fluctuate? That would account, of course, for your light dying down. However, not knowing what kind of current you have, anything I may say would be largely guesswork. Kindly write again, telling me whether the current is A. C. or D. C., and whether or not the voltage is constant. I then may be able to offer you some [illegible] advice. Last Sunday I had Captain Hanshaw, of the steam liner Albemarle, who hails from your city, at the house to dinner.

Oil Trouble Remedied.—Mr. C. Leo Smeltzer, San Francisco, Calif., writes: "Accept thanks for your kind letter. And now for a helpful suggestion to users of the Powers No. 6 old style carriage, with which some trouble was experienced through leaking oil casing. I had that trouble myself and made up a special lubricant for the oil casing. I combined a 5-cent can of vaseline with the same quantity of Auto-Transmission grease, and a like bulk of Monogram cylinder oil, melting the whole together in a large oil can with short, thick spout, using the lamp-house heat. When cold, the combination was a thick, creamy substance, but not a paste, and a little heat will help it run from the can. The oil casing full to the top will last several days, doesn't leak, and has effectually stopped the 'too much oil' trouble. I drilled a 1/16-inch hole in the top of the oil casing toward the front, which lets the lubricant enter easily. For grease, I use the Monogram oil straight. Later, if you care for it, I shall be glad to go into details as to how I get D. C. light from A. C. straight, using 35 amperes. My best regards to yourself and the boys of the craft."

Many thanks to you. Neighbor Smeltzer, for the oil tip, which will be of benefit to those experiencing trouble with the Powers old style oil casing. I have no doubt but what such a lubricant would be very good also in Pathe or any other intermittent oil casing, though it might make the machine run just a little bit heavy at the start of the day's run until it got warmed up. We shall, of course, be only too glad to receive details of the method of securing good A. C. light. Send it on, not "after a while," but right away, provided, of course, it is convenient for you to do so. The party of whom I wrote you says that while everything is taken at this time, he will keep the matter in mind, and I have no doubt but what they will hear from him in time.

A Unique Wiring Scheme.—Mr. David Nagorsky, New York City, submits the following: "In some of the drawings submitted to the Department, I have observed that operators have two machines hooked up on a single service controlled by a double throw stitch, while still others have two rheostats on a single line also controlled by a doube throw



switch. Why not combine both rheostats and lamps, using a single No. 6 two-wire feed and controlling them with two double throw switches so as to be able to change current from one lamp to the other and from one rheostat to the other? I would also suggest as an extra precaution that switches be fused. The accompanying diagram will speak for itself."

Your wiring scheme certainly is unique, Friend Nagorsky. At first glance I said: "That won't work," but after I had run a pencil around the lines I saw that I was mistaken. I submit it to the readers of the Department for their consideration, with the comment that I personally do not favor double-throw switches between machines. My personal preference is that each machine be wired entirely separate from and independent of the others. This for several reasons. In the first place, if you have two machines controlled by a double throw switch you are running a film with one machine, while your helper puts in a new set of carbons in the other. He should be able to light that lamp and burn a crater on the carbons while you are finishing up the reel in machine No. 1. He cannot do so, however, and you are obliged to start the second reel with new carbons, which means poor light until you get a crater burned. However, while the wiring scheme you submit is an oddity, it is entirely practical.

A Few Figures.—San Francisco submits the following: "Enclosed please find a few figures regarding variation of amperage with new carbons burning, and where the ammeter registers on a steady arc. I have the ammeter connected to my lamp switch and note the variations with changes of my rheostats. This may be of help to some of the boys and aid them to understand why their fuses blow after a few days' use, they being fused to the amperage ordinarily used. With two green carbons, 20 amperes normal, 48 amperes maximum; 45 amperes normal, 58 amperes maximum; 48 amperes normal, 61 amperes maximum. With upper carbons burned and lower carbons filed to a point, amperage goes up from 2 to 10 amperes, and if burning properly settles back to a normal pull."

I imagine, Frisco, you have some valuable data here, but I must confess myself unable to follow it; that is to say, I am not sure I understand just what you mean. Presumably, you wish to convey the idea that where 20 amperes is the normal pull, after the carbons have been heated and a crater burned, 48 amperes will be consumed when the arc is first struck with new carbons. If this is really what you mean, it is something that I certainly did not know. Where D. C. 45 amperes is the normal pull with the arc burning just barely long enough so that it does not "sing," the amperage will jump up to considerably above 50, if the arc is shortened enough to make it sing. That I have demonstrated several times with an ammeter. I wish you would come across with a little more detailed explanation. The data you submit, I believe, is of value, but you do not explain it enough. Please get busy with your pen again and go into this matter fully.

Information Wanted.—Shawnee, Okla., requests the following information: "Can the Edison Exhibition two-pin, remodeled to a one-pin mechanism, be removed from the regular wooden cabinet and placed in the latest cast-iron frame, making use of the outside shutter in the change? I thoroughly understand that the old take-up would have to be changed also, making use of the 'under-the-table' magazine. If this cannot be done, kindly state why. Our town contains about 13,000 population, and we have six shows, besides one under construction. Two run stock, two pictures and vaudeville, and two straight motion pictures. The new one intends running vaudeville and pictures, we understand. With one exception, projection here cannot be surpassed, if it can be equaled, in the new state, this exception using a Hot Air Rabbit's Foot Transformer. Wages here do not strike the $35 mark, nor do they go to the $8 figure."

The exhibition model mechanism can be changed into the Model B iron casing. You can buy one of the casings and do it yourself, providing the company will sell you the casing; also, the transfer being made, the company can readily install the outside shutter, but that would have to be done at the factory, I think. For a town of 13,000, you certainly are well supplied with amusement. The wonder is that they can all live and prosper. You made some reference to an article of page 369, February 18 issue, but I could not quite make out what you were driving at in this connection. It might be only fair to warn you that the Edison Company is, I understand, not at all favorable to changing the exhibition mechanism into the iron casting. Whether they carry this to the extent of refusing to sell iron casings to those desiring to change their mechanism, I cannot say.

Bad Business Policy.—Long Island (name of town suppressed) writes: "Kindly inform me whether it is against the law to run a moving picture machine on the main floor, locating it among the audience. The case in point is located outside of Greater New York, and is my competitor. If there is a way to prevent him operating under these condi-

tions kindly inform me. To whom should I apply to stop such procedure?"

I do not think, Long Island, there is any law to prevent the operation of a moving picture machine located as your letter indicates, providing it is inside an approved booth. At any rate, that is hardly the way to go about getting your competitor's "goat." It is a line of procedure which the editor of this Department would in no wise recommend you to follow. If there is only sufficient business to maintain one house, and you cannot get that business legitimately, you had better close up and give your competitor the field. By "legitimately," I mean giving a better show than the other fellow. Attacking a competitor along the lines you suggest savors of —well, it isn't the thing to do, to say the least. My advice to you is, don't bother about your competitor, but get busy improving your own house and your own programme to such an extent that business naturally comes to you instead of to your competitor. If, as I said, there is only business enough to maintain one house. Ordinarily, however, you are taking the wrong view entirely. As a general proposition, where there are two 5 or 10-cent houses, each house will do practically the same amount of business, as though the other were not in existence, provided, of course, both shows are really worth the money. Those who go to one also attend the other, and vice versa. In fact, in hundreds upon hundreds of instances, showmen who have been frightened by the advent of a competitor have been hugely astonished to find that after the opening of the competing house their own business was actually improved, notwithstanding the fact that the other fellow did an excellent business also.

Trouble With Film.—Mr. John Weiss, Pottsville, Pa., writes: "I notice in your issue of March 4 a carbon holder, the invention of Mr. L. A. Davis, Perry, N. Y. I wish to say that this idea is not new, as Friend Davis seems to think I have been using the same article for two years past, but, nevertheless, new or old, it is a good thing, and I can run two or three reel shows with some of the carbon stubs which were waste before. I made the holder I am using myself. I am having quite a lot of trouble with making patches in Bison and Reliance films. The cross lines on the films are at different places, in relation to the sprocket holes, in different scenes. In one scene the line is at the bottom of the sprocket hole, and perhaps in the next it is at the top, which makes the difference of one hole where the two scenes are joined, causing a jump of from 12 to 14 inches on the screen, which, of course, is a very bad showing on the part of the operator, who, naturally, is blamed by the audience, although he is not at fault. If you know how this can be overcome, I would certainly like to have the information."

Neighbor Davis sends in a piece of film illustrating the trouble. I have had a great many complaints on this score, and will proceed at once to take the matter up with the companies at fault and see if something cannot be done. The fault is due, I believe, to either carelessness or ignorance on the part of the printer or camera man. As to the holder, it doesn't really matter who invented it if it does the work, as it evidently does. LATER: I am assured by the Bison and Reliance people that the fault complained of positively will not occur again, the cause of the trouble having been eliminated.

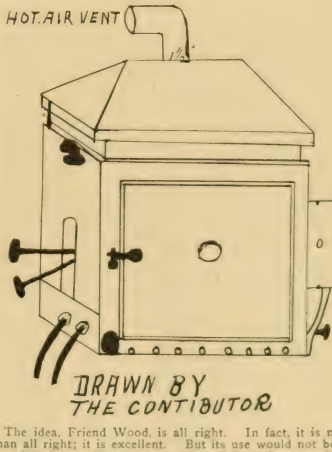
Good Advertising.—Mr. E. Graefnecker, San Francisco, writes: "Enclosed find copy of dodger we put out about twice a month. It certainly has proven a drawing card and a most excellent advertising stunt. Enclosed also find a small cartoon gotten up by me on the rabbit's foot hot air transformer. It might do some people good."

I had a good laugh over your cartoon, Frisco, but, really, what is the use? The rabbit's foot transformer has already had sufficient advertising through the columns of the Department. One part of the cartoon, though, I will have to print. In one corner of the drawing he says: "To get violet rays, secure some violets, scrape off the rays and lay them across the carbons. Use any old kind of hot air current." The cartoon certainly is a hot one, but we will let it go at that. The dodger spoken of begins: "We employ a union operator," and goes on to relate that the show lasts an hour and a half, and is the biggest and best in the city; that the house is absolutely fire-proof, flickerless pictures, etc., down to where the programme is given. In fact, it is a very well-gotten-up handbill, about 10 inches long by 5 inches wide.

Fireproofing Booths. On page 479, March 4 issue, Mr. Morton W. Dennis, Norwich, N. Y., asks what asbestos mill-board is, where it can be procured, what it costs, and will it pass inspection by the Board of Fire Underwriters of New York City for construction of moving picture booths? This question I was unable to answer. I, therefore, wrote the Electrical Department of the National Board of Fire Underwriters, asking them if there was any ruling in this connection, and asking, furthermore, if there was no ruling that one be made. I am just in receipt of the following reply: "Mr. F. H. Richardson, Editor, Trouble Department Moving Picture World, 125 East 23d Street, N. Y.: Dear sir—Due acknowledgment of your valued inquiry of the 14th instant has been delayed, as we have found it difficult to furnish the desired information owing to the proximity of the meeting of the Electrical Committee having in charge the discussion and settlement of all questions pertaining to National Electrical Code amendments. In view of the possibility of more definite specifications for the construction of moving picture machine booths which may, perhaps, be formulated at the approaching meeting above-mentioned, we feel that it might be well to avoid giving any decision upon the question raised in your letter at this time. Yours very truly, G. E. Bruen, Engineer and Superintendent Electrical Department."

The letter is self-explanatory, but the editor of this Department is now taking certain steps in this connection which he hopes will be to the lasting benefit, at least to some extent, of moving picture theater men all over the country.

Ventilation Scheme.—Mr. Chas. Wood, Dayton, O., writes: "Enclosed find sketch of the way I have my lamp-house fixed. I trust the idea will be of benefit to the Department readers. I haven't broken a condenser since I made this change. I simply placed 1½-inch elbow in the center of the top of the lamp-house."



The idea, Friend Wood, is all right. In fact, it is more than all right; it is excellent. But its use would not be allowed in large cities. As a matter of fact, there would be about as much danger of fire through any sparks which might issue from such a vent as there would be of setting the Pacific Ocean on fire with a box of matches. I haven't the slightest doubt but what the installation of such a vent would very largely decrease condenser breakage, and I would recommend its installation in any town where its use would be allowed by the authorities. It must be understood in this connection that simply because the authorities say a thing is not safe it doesn't at all follow that it really is not safe. As a general proposition, those who make the laws and rules governing operating rooms know very little about the subject with which they are attempting to deal, except in so far as concerns the electric wiring. The result of this has been the promulgation of a vast number of fool laws and "rules" which have added largely to the burden of the operator and manager.

Likes The World.—Phillipsburg, Kan., writes: "Enclosed find $1.50 for the Handbook, which I would like to have as soon as possible. I am a constant reader of The World, and like it very much, as I find it to be full of good sense."

Many thanks for your good opinion, Phillipsburg. We trust The World will continue to merit your approval in future as in the past.

Resistance.—Mr. John Houston, Des Moines, Ia., writes: "Can you give some simple method of ascertaining the resistance of copper wire any size? I would not expect such a rule to be absolutely accurate, since I know the purity of the copper, temperature, etc., enter into the question. It is some general rule approximately correct that I am after."

With the understanding that such rules are only approximately accurate, though near enough for small work, I guess I can fix you up, Friend Houston. Measure the diameter of the wire in mills (one mill is 1/1000 of an inch) and multiply the diameter by itself, which gives the circular mills the wire contains. Now, multiply the length of the wire in feet by 10.8 and divide the result by the circular mills. The final result will be the number of ohms resistance the wire will offer at ordinary temperatures. The above is by authority of Victor H. Tousley and Henry C. Horstman in "Modern Electrical Construction."

A Good Letter.—From Mr. W. B. Hamblen, Colfax, Wash. (New Ridgeway Theater), comes the following: "Would like to make a suggestion in behalf of Peoria, Ill. (page 420, Feb 25 issue), as regards his condenser trouble and light. A new No. 6 Power's machine was installed in the New Ridgeway Theater January 30, and I was placed in charge. I had the same trouble Peoria complains of. The manager was somewhat disappointed in the light at the start, but as I had operated for more than a year in another house in this town, he left it all to me. The machine was installed in a gallery with a 55-foot throw, the current coming direct from the main switchboard, A. C. 60-cyce, through a coil rheostat. The lenses sent with the machine were a 4½-inch projection lens and an 18-inch stereo.; condensers 6½ and 7½. The first trouble I discovered was that the springs in the condenser case did not hold the second condenser back in its proper place. Having remedied this, I lined up my machine as per the description furnished by Brother Kirk, of Galveston (page 421, Feb. 25 issue), except that I used a straight steel rod 3/8-inch in diameter, removing the lenses from both ends of the lens barrel. I found the front of the board was sprung, or "warped" a trifle, thus throwing the machine out of line, which, of course, I proceeded to remedy. I then got my old set of lenses, No. 2 and No. 2-A, making the picture 13 feet 3½ inches, but couldn't take out the travel ghost, or rainbow color. I began to change carbons, using Bio, Arco and Electra. Also used several focal length condensers, finally deciding 7½ back and front was best, though I didn't get my light correct. I finally set my carbons as per instructions in figure 33, page 88, of your Handbook, and now the only trouble is they must be correct as to the crater points all the time, squarely on each other. I trust this may assist Peoria and perhaps others. I should like to hear from Peoria personally, if he cares to write."

I do not think your letter requires much comment, Neighbor Hamblen. I have published it in full for the reason that there are things therein contained which may be of benefit to other operators in encountering similar experiences. Your shutter will have to be set very close with that short focal length projection lens. I think, however, that you will be able to eliminate all the travel ghost by close attention to the shutter setting. The Power Company has found it necessary, in a very few cases where a projection lens of exceedingly short focal length was used, to furnish a special type of shutter. This, I think, will not be necessary in your case.

Handbook a Help.—Mr. M. P. Williamson (the stenographer inquires if it is Moving Picture Williamson), Attica, Ind., writes: "I find the Handbook a great help. It explains many things for which I have heretofore been groping in the dark. I am using a Power's rheostat as per Figure 20, page 43, of the Handbook, on 110 volt D. C. If I cut in all resistance the rheostat doesn't heat to any great extent, but the light is weak. If I cut the resistance down I get a better light, but the coils get a bright cherry red. Could I get better light by connnecting the feed wire to both the binding post on the left of the adjustment lever and the outer binding post on the opposite side, connecting the arc with the inside binding post? Would this put the two divisions of the rheostat in multiple? If so, would the unequal number of coils on each side cause a greater amount of current to flow through the two-coil connection, eventually burning the coils. Could I get a better light by procuring another rheostat and connecting it and the one I have in multiple?"

The connection you propose would not work at all, Neighbor Williamson. Therefore, it is not necessary to take up space telling you why. The only thing for you to do is get another rheostat and connect it in multiple. I would suggest, however, that instead of another 25 ampere rheostat you get an 18 ampere rheostat, connecting it in multiple with the 25, which will give you an actual amperage of somewhere in the neighborhood of 33, since rheostats do not, as a rule, deliver their rated capacity after they have been used a short time.

OPERATORS TAKE NOTICE.—San Francisco is overrun with operators. I have already warned operators against piling into Frisco simply because conditions there are good. There are now in Frisco about three men to every job and, as President Woods says, about one operator gets off every train or out from underneath it. This is pure unadulterated foolishness. The union controls, absolutely, in San Francisco and naturally, while they are willing to do everything they can, they are not going to throw their own men out of jobs to furnish positions to strangers. Take this warning. Every job in Frisco is taken and there are now operators enough in that city to fill every job two or three times over. You cannot work in that city except by consent of the union, regardless of what you may offer to work for. Under these conditions, only a very, very foolish operator would head towards the "Golden Gate City."

Advice Wanted.—Texas (name of town suppressed) writes: "I will open an electrical theater in a park near this city about the first of April and would like to have a copy of your Handbook. I am not well posted in the business, though I hope to be, and my firends have got me rattled through a surplus of advice. One says buy one outfit, another insists that some other outfit is better and so it goes. Does it pay to have inductors, compensarcs and such things? I see many screens and others advertised. Which is best, cost not to exceed $25? My throw will be 65 feet, curtain 11 by 15, or 12 by 16, the house being 32 by 70. I wish you would kindly advise me, since by doing so I could make proper selection without giving offense to my friends."

Well, yours is rather a queer letter, Texas, and only a general answer can be given. As to machines, the only thing to do, if you cannot inspect each make, is to study the manufacturers' catalogues. See which is the best constructed; that is to say, which shows greatest mechanical excellence; which looks, taking all things into consideration, as if it would wear the best. Obviously I cannot recommend any make of machine. As to screens, I think you will hardly be able to get any of the patent screens for $25. If your appropriation for a screen is positively limited to that amount, I would suggest that you put up either a white plaster curtain or else use bleached bed-sheeting stretched perfectly tight. If you use sheeting make two curtains, putting up a clean one every two or three weeks and sending the dirty one to the laundry.

If the screen will be exposed to the weather you might use sheet metal, being careful to get the joints very smooth, painted with white lead, mixed 1/3 boiled linseed oil and 2/3 turpentine, to which just enough ultamarine blue should be aded to whiten it.

Union Wanted.—Superior, Neb., writes: "In the Tronble Department there is always something an operator can learn. I read it carefully every week. I have the Handbook and am here to say that it is a thing every operator should have. The prime reason of this letter, however, is that I wish to join some moving picture operators' union, but do not know where there is one I could get into. I can furnish best of references and have been in the business for four years, besides having run an electric plant for over a year. If you can tell me how to go about joining I shall be obliged."

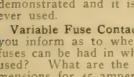
I do not know exactly where Superior is, but presume the Moving Picture Operators' Union nearest to you would be Kansas City. I have the address of this union somewhere, but it is buried in a mass of letters from which it might require hours to dig it. I would suggest you send a special delivery letter addressing it to the president of the Kansas City Moving Picture Operators' Union, Labor Headquarters, Kansas City, Mo., which may or may not reach its destination. This is the best advice I am able to offer.

Mercury Arc Rectifyer.—Mr. N. H. Gibbons, Lawrence, Kan., sets forth his troubles as follows: "I have a new Powers No. 6 machine; our current is A. C., 60 cycle. I also have a mirror screen and am troubled with flicker when the machine is run at just the right speed, using a two-blade shutter. When using the three-blade shutter there is considerable 'flaring' of the light. On a calcimined curtain the flicker caused by the two-blade isn't so noticeable, but on an aluminum screen, and also on my new mirror screen, the flicker is quite marked. If a mercury arc rectifier were used would the pulsating current give it the same effect? I am endeavoring to put up a flickerless picture and as the rectifier is said to be practical and costs less than a generating outfit, I would like to hear from you on the above question."

It is a fact, Neighbor Gibbons, that all two-wing shutters have a more or less objectionable "flicker" when projecting on a mirror screen. It is also a fact that all three-wing shutters will, at certain speeds, get into synchronism with one side of the alternations, thus producing the "flaring" of which you complain. The mercury arc rectifier will obviate all of this difficulty, since it changes the alternating into di-

rect, and you can then use your three-wing shutter, producing a flickerless picture on the mirror screen. The rectifier is beyond question a practicable machine. Its utility has been demonstrated and it is giving universal satisfaction wherever used.

Variable Fuse Contacts.—Boise City, Idaho, writes: "Will you inform as to whether or no fuse blocks for cartridge fuses can be had in which fuses for various voltage may be used? What are the Underwriters' requirements as to dimensions for 45 ampere cartridge fuses?"



As to your first query, Boise, such an appliance may be had as is shown by sketch. It is not, however, approved. As to the dimensions, the 45-ampere 110-volt fuse must have the following: Length over all, 3 inches; diameter of paper barrel, ½ inch; diameter of brass end-pieces (contacts), 13-16 of an inch; length of brass end-pieces (contacts), ⅝ of an inch.

Letters to the Editor

Jackson, Mich., Feb. 25, 1911.

Editor, Moving Picture World:

I would like to write a few lines concerning some of the posters manufactured now that do an injustice to the picture they represent. I do not say all for there are some that are taken from the scenes proper and are business getters, but there seems to be a good many excellent pictures coming out lately with posters representing actually the poorest scenes, such as death scenes, etc., which I find to be very poor drawing cards. I find a poster of such a scene or title to the same effect does not fascinate the passerby but turns away a good many when there is really an excellent show inside. I think there is a good chance for perfection in poster manufacturing. I have been in the picture business for a number of years, and for the past two years an exhibitor of Jackson, using posters since they came into vogue, and I think this matter of poorly represented pictures should be taken care of for the welfare of the exhibitor. When we are helped to progress so is the manufacturer. Yours respectfully, L. H. GARDNER.

DETROIT LIGHTING PLANT MAKING GOOD.

Beeville, Tex., February 14, 1911.

Editors, Moving Picture World:

I just read Washington's inquiry concerning light plants and wish to say: I purchased from the Detroit Engine Works a three horse-power engine and 60-volt, 30-ampere dynamo; have been using same for three or four weeks. I have given it all the hard service and long runs possible, and can say during my continuous service of the past six years with all kinds of electrical and engine equipments, this is the best of them all. Engine regulation as perfect as any steam engine I ever handled. It simply is a marvel. Dynamos never heat. The little outfit has never given me a moment's trouble. Simply start it and run two or three shows with no attention. I throw a 10 x 12 picture 48 feet. I use the shows on five gallons of gasoline, a little less than 10 cents per show. As to shock to engine generator, it has never affected either. A practical idea on any kind of equipment would be to use a hand controlled rheostat or place a couple of switches under the base of machine and cut out coils by twos until you get proper amperes. House lighting I have not tried. Will give it a test in a few days and let you know the results. I intend to illuminate the house when are to off; with arc on don't need house light. Yours respectfully, R. S. COLEMAN.

Manager Vendom Theater, Beeville, Tex.

EXHIBITORS, TAKE NOTICE!

There is an operator traveling around by the name of Frank Maisch who has a Boston and New York license, who has worked for me. Upon his pretext of being broke I advanced him $12.00 for a railroad ticket, and then to let him pay his room and board I advanced him a week's salary. Not liking the town (as he says) he worked to leave at once after securing his salary, which I agreed to allow him to do, providing he would return the portion of salary he had not worked out. Not being content with that, after the show Saturday night he deliberately loosened every screw on the machine and lamps he even took down as he is took the key to the operating booth with him, leaving (to be thought) the place broke down for Sunday matinee.

If Mr. Maisch will communicate with the undersigned he may have the pleasure of getting another free trip to Rock Springs, Wyo. It is a strange thing that an operator who is HONEST has not enough money to pay his railroad fare to a job nor his board and room when he gets there, can pay $32.00 for a railroad ticket three days later, to get away.

A little free advertising like this may help get such lazy, good-for-nothing men as this out of the way of worthy men.

For further information apply to, yours truly,

NATHAN OFFER.

"NOTHING BUT TRUST PICTURES."

To the Editor, Moving Picture World, Sir: I clip the following from your "esteemed contemporary" "The Film Index" of February 25th:

PICTURES AT GRAND OPERA HOUSE.

"The Grand Opera House, Carterville, Ga., opened Monday night, February 6th, with moving pictures, which will run every night except when a show is in the city. Manager McLendon will run **nothing but trust pictures,** such as the Biograph, Vitagraph, Selig, Lubin, Pathe Freres and others.

"Is it really the case then, that the various companies named are, after all, merely members of a 'trust'? I thought they were members of an Association of Manufacturers.

Yours, etc

Exhibitor.

[Of course there is no such thing as a "trust" in the moving picture business. According to Mr. Hoff there is only a "dominant interest." (sic.) The Independent Manufacturers represent, we assume, the sub-dominant interests. But—"trust!" Perish the thought! Ed. M. P. W.]

"THE TALKING PICTURE."

Editor Moving Picture World:

Just a few lines from the man who has entertained the greatest amount of people with talking pictures, as you will remember the personal conversation we had, which must be more than a year ago, and I have been keeping at it for the Gaumont Company, with always the same result—making a great hit with the Chronophone, and the cause has always been a financial success from the manager's box-office point of view. I have been up here in Canada since last November and exhibited the Chronophone (talking pictures) sometimes to between 30,000 and 35,000 people per week.

Unfortunately, I was taken sick three weeks ago, and that was the only thing that interrupted me in that work, and I wish you would report it in your pages, as I am unable to correspond, and am not able to do so to-day, as I am recovering gradually from a severe attack of pneumonia and pleurisy. Was it not for the fact that I am too weak I would have some quite interesting news to relate, which would be of interest to your readers, but I hope to be able to do so when I will be well again.

I am inducing, whenever I find some manager of a theater who is not subscribing to The Moving Picture World, to become a subscriber at once, and the last whom I so succeeded in getting was the manager of the Gem Theater here in Fredericton, N. B.

Inclosed you will find a newspaper clipping from Quebec, and if you can use same to any purpose I will be glad if you will do so, as the same are bona fide, and I can assure you are not written by the house manager, as the reporters of that city come to the Auditorium every week, as it is the biggest amusement place in Quebec and plays pictures and vaudeville, too. Let me tell you that while the talking pictures were there vaudeville fell into an insignificant small sphere, and they want them back as soon as they can get them.

I might also tell you the reason why the chronophone is meeting with such universal success is, that the company has made quite some improvements which insure greater reliability in operation, and the sound qualities of the machine are such that the ordinary direct diaphragm sound box has sufficient volume to fill a house holding 2,000 people and everybody anywhere in the house seems finding and hearing everything plainly. It is not necessary any more to resort to the unsteady one which always had a tendency to be at its worst when mostly needed, and as now that has it is very complicated to keep it in its proper condition.

In my next letter I will report to you a little more fully of climatic conditions which are so very much different to those in the United States that unfortunately will interest you.

Wishing your paper an everlasting success, which is fully merited, I remain, yours very truly,

C. E. HARTING.

Permanent address: Care the Gaumont Company, Ltd., of Canada, 69 St. Catherine Street West, Montreal, Canada.

AN INDIAN CRITICISM OF AN INDIAN PORTRAYAL.

Rochester, N. Y.

Editors, Moving Picture World:

I am a lover of Kalem products, but do you believe that five pioneers could drive away ten or twelve Indians with guns without the latter offering any resistance, and occasionally, dodging the butts of, their enemies' guns? Well! I don't—I think it quite improbable. I know the way of my people, and am sure they would resist. The picture I have in mind is "Robby and the Redskins." I have had several years of Indian life with my tribe in Colorado. Outside of this I find their portrayals of Indian life very accurate, and I doubt whether I have ever seen better acting than that of Elsie Joyce and another man who takes so many of their parts. Very truly yours, I. LEE.

SCARCITY OF EDUCATIONAL FILMS.

Editor, Moving Picture World:

Dear Sir: It is generally conceded by the church and State that the pictorial method of instruction is the most successful method of any ever introduced. Many boards of education in almost every State of the union are now introducing the moving picture, or life motion pictorial method, in schools. In parochial schools the management have likewise been convinced of the importance of introducing this superior method of instruction. The only serious objection raised against this popular demand for instruction, in all schools and churches, as a means of educational, as well as religious instruction, is that film manufacturers do not respond to the demand made by the public for a larger percentage of educational subjects adapted for such purposes.

Surely no board of education would be justified in presenting many of the subjects now being manufactured and placed on the general market for school or church instruction. The important question is, how shall this difficulty be overcome? There is a demand by the baser element for subjects which are brutal and most demoralizing in appearance and most degrading in effect. Subjects such as depict bank robberies, train robberies, human brutalities, bull and dog fights, duels and innumerable kindred subjects are unfit for public, or even private use. The question naturally arises in the minds of the film manufacturers as to which class they can best afford to cater to.

The writer is quite convinced that it will be greatly to the benefit of all manufacturers to end their catering to the lower element, and to supply the demand of the large majority of those whose object and ambition in life is to educate and elevate humanity rather than to degrade and destroy. The writer is convinced that whatever disrepute into which moving pictures may have been brought is by such improper subjects as have been placed on the market for the last ten years. They have destroyed perhaps half of the demand which otherwise would have been the result. The proper make and sale of subjects for which there is such a popular demand would more than regain the decrease of 50 per cent. caused by the manufacturing of demoralizing subjects.

The writer makes a specialty of furnishing the Passion Play and Life of Our Saviour, together with many other educational subjects, including the Life of Moses, lecturing with the same in churches, schools and moving picture houses, and is daily confronted with the following statement: "We are fully convinced, as never before, that the pictorial method of instruction surpasses all others, and that this method should everywhere be introduced in churches and schools; but the trouble is, we cannot obtain a sufficient number of fit subjects to put on." They say that, barring the Passion Play, Life of Moses and a few others for churches, we are at our wits' end. How, then, shall we introduce this method of instruction in all schools of the entire country, when only a few subjects adapted for school use are manufactured. Respectfully,

S. C. FREED.

46 East 14th Street, N. Y.

WHAT DO THEY WANT—FIRST RUN?

San Francisco, Cal., February 3, 1911.

Editors, The Moving Picture World:

Dear Sirs.—Please allow me space in your esteemed paper to answer some of the absurd statements that J. J. Robinson has written in his "Letter from the Philippines," where he criticises American film exchanges for untrustworthy business methods. Perhaps he is not aware that when Philippine exhibitors come or send to the States for film that the most they will pay in rentals, and even to buy, is $12.50 to $15 per reel, and to be out three months and over—that is, one month to go, one month to be used in Manila, and one month returning—and then some to get through the customs, the exchange to pay expenses one way, out of that price, as well as packing, bills of lading, certificates of origin, which all takes time and labor. There are several exchanges here as well as one I know of in Chicago that are sending film to the islands by every steamer, and not one of them has been paid a price that would pay them to send anything but junk. I will refrain from names, but will take one exhibitor in Manila. Nearly two years ago he came here to rent film, to be sent to his brother there, he to remain here, and the most he wanted to pay was $12.50. After the reels were there he wanted to keep them over the stipulated time, and was quoted a price—a very cheap one. This firm kept sending every month as they were ordered, and the rentals were not kept paid up, nor the reels returned. When the amount got near the $1,000 mark the firm asked to have the amount settled, and finally was compelled to tell the party unless the bill for over-rentals was paid they could not send any more reels. However, the party went to another exchange (trust, by the way), and they are sending the reels. This same party has not returned the film nor paid the over-rentals. Consequently, the firm sending the reels will have to resort to the law to get what belongs to them. Now tell me, how can the Manila exhibitors expect brand new film to be sent to them?

Why don't they do as the exchange man does here? PAY for the reels and get them in good condition. I am sure the manufacturer, will sell the new film in Manila as well as any other place, provided he gets the money.

I think if J. J. Robinson was to turn his pen at the ones that are responsible for the class of film that is going into Manila and get them to pay the price for it he would not have any cause to write to the Moving Picture World, or any other paper here, as I am told the same parties that get the film from here to send to Manila, get about seven times for it as what they pay here. I am sure if the exchanges here could do that they would all be manufacturers in a little while.

Of course, these films were made years ago—what you could rent here for, say $12.50 for three months—junk and film that is without title and without ending. I wonder what they would do if they paid the price they do in the States for first-class film. At least, they would not be without endings; but I have been in theaters here that are getting first run pictures and they had rainy pictures as well as some without titles and endings.

I am afraid your correspondent does not read all the moving picture papers or he would see that Manila is not the only place where they run JUNK. There are two sides to every story, and this is the other to his. E. J. C.

POWER'S CAMERAGRAPH MAKING GOOD.

Springfield, Mass., Jan. 27, 1911.

Nicholas Power Co., New York.

Gentlemen: I received your two No. 6 Cameragraphs in good condition. This latest machine is certainly a marvel in every detail of technical ingenuity, strength, smoothness of operation and mechanical construction.

In combination with the Herbst Process "Full-Light" and "Mellowstone" pictures, as exhibited exclusively in this city at the Nelson Theater, your No. 6 machines are producing marvelous results and a picture not only absolutely free from flicker but so steady that it appears like a photograph framed upon the wall.

Yours very truly,

CHAS. E. SCHNEIDER,

LONG LIFE RECTIFIER TUBE.

The serviceability of the mercury arc rectifiers now being extensively used for changing alternating current into direct current, for use in moving picture lamps, largely depends upon the length of life of the rectifier tubes. Mr. Sweeney, chief operator of the Photo Play House, Market Street, San Francisco, Cal., reports an example which is of interest to managers of motion picture theaters. He has been using a mercury arc rectifier for nearly a year, running it thirteen hours a day, beginning at 10 o'clock every morning. Up to the last report the rectifier tube has been operated for 4,200 hours without showing any deterioration in the quality of the service. Mr. Sweeney hopes to break the record with this tube and does not expect to use the extra tube he received with the apparatus, for some time to come.

CONEY ISLAND WAKING UP.

The old Imperial Theater at Coney Island is being transformed into an up-to-date moving picture theater by Mr. Henry Connors. The mechanical department will be furnished by J. H. Hallberg and will consist of one Motiograph and one Powers Cameragraph No. 6 with double dissolver attachment. A specially built direct current economizer will take care of the current.

George Halsted has opened a theater in Oswego, N. Y., which is equipped by Mr. Hallberg with Powers No. 6, and a Hallberg economizer.

IT DRAWS THE CROWD
Music is What You Want
See this midget, yet powerful folding organ, adaptable to any occasion, sweet, rich and full tone. Built strong and durable. It is a big helper.
Send for full description.
BILHORN BROS.
152 Lake St., Chicago, Ill.

LEADERS for Sale, perfect condition, in original package rolls of about 150 feet. Will be shipped C. O. D. subject to examination at the following prices: 1,000 ft. $18; 5,000 ft. $16; 10,000 ft. $14, per 1,000. Send for samples.
PERFECT LEADER COMPANY
Rochester, N. Y.

At Last

it is possible to secure comfortable, even illumination throughout a theatre without a brilliant light in range of vision.

¶ The **Eye Comfort System** of Indirect Illumination is a notable success in the lighting of Moving Picture Houses.

¶ Theatres in all sections of the country installing this inexpensive and very desirable electric lighting system.

¶ You are undoubtedly interested in this important matter.

¶ Write us for full information. Our engineering department on receipt of particulars, will furnish free of expense, report and recommendations.

Sold by Electrical Trade Generally
WRITE TODAY
National X-Ray Reflector Co.
227 Jackson Boulevard
CHICAGO, ILL.

Holiday MATINEE To-Day

MAKE YOUR LOBBY BRIGHT AND ATTRACTIVE BY USING

PAYNE'S SHOW CARDS
Write for circular
PAYNE SHOW CARD CO.
17 Dwight St. Springfield, Mass.

THE KLEINE

Carbon Holder

APPROVED MARCH 1st, 1911
By the Department of Water Supply, Gas and Electricity of New York City
Manufactured by
C. B. KLEINE
19 East 21st Street New York

Important to Exhibitors and Operators

Can you afford to ruin that new machine for which you paid a good price, by using cheap oils? Take no chances and oil your machine with

ONE DROP OIL

One Drop Oil is scientifically compounded and has a heavy rich lubricating body, is fire proof, will not burn, smoke or smell.

Ask your Exchange for One Drop Oil and Bull Dog Cement

If you want to make patches that will never come apart

Use BULL DOG FILM CEMENT
Sticks any kind of films

To introduce our goods to exhibitors we make the following offer, good only. Agent sells a one Bottles Ohio Drop Oil ... 1 pounds ... Bottles Bull Dog Cement 1 ... Bottle

THE ONE DROP OIL CO.
620 Jackson Boul. Chicago, Ill.

TO EXCHANGES

We furnish Bull Dog Film Cement in addition to inflammable and N. I. films.

SPECIALTY:
Prompt Shipments

Opera Chairs

The Wisconsin Lumber and Veneer Co.
Port Washington, Wis.

Managers & Operators

Make your own Film Cement for 5c. per oz. You can buy the ingredients at any drug store. Works equally well on inflammable and non-inflammable Film and has stood the test for two years. Guaranteed or money refunded. Formula, complete instructions, sent for one dollar, check or money order. Satisfy you.

I also manufacture the best and simplest Stereopticon Dissolving Shutter in the country, fits any lamp and lens.

Ready for shipment for only six dollars ($6.00). A bargain. Send for one at once.

JOHN F. METH,
509 E. Washington St., Springfield, Ill.

CALCIUM GAS

Compressed in drums ready for operation for Moving Picture Shows where electricity cannot be had. **Absolutely pure gas. Prompt shipments, freight or express.**

WRITE FOR OUR TERMS

Complete stock of repair parts for machines and supplies.

Erker Bros. Optical Co.
604 Olive St., St. Louis, Mo.

St. Patrick's Day SOUVENIRS

No. 1 Metal Shamrock, long pin ... $ .75
No. 2 Silk Rose Shamrock, Fancy Gilt Harp.. 1.50
No. 3 Silk Bow Shamrock, Gilt Harp Pin, fancy 2.00
No. 4 Satin Ribbon Rosettes, 3 Colored Buttons. 5.00
No. 5 Shamrock, Red Rose Center and Pin.. 1.15
No. 7 Large Fancy Silk Bow and Rosettes Pin 3.00
No. 11 Orchid Bisque Rose Shamrock Spun Silk 2.00
Celluloid Button & Green Hat And One Sheet Kelly ... 2.00
No. 21 Button and Streamers ... 5.00
Buttonhole Irish Flags, gross lots only ... 1.25
Large Catalogue FREE Sample Box $1.00
No goods C. O. D. Money order must be in full.

NEWMAN MFG. CO., Cleveland, Ohio

MR. OPERATOR

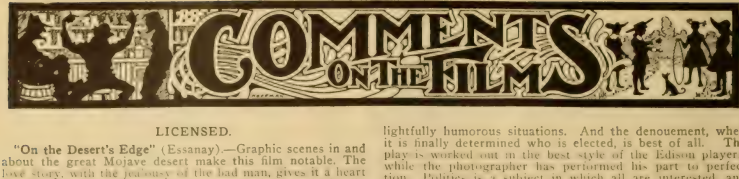
You Want to Make Some Extra Money

SO DO I

Write Me for Particulars at Once

Give me your exact voltage, cycles, make of machine, length of throw, size of picture and make of rectifier. If you have a current saver state make. I will do the rest. Address Department W.

J. H. HALLBERG
36 East 23d Street New York City



LICENSED.

"On the Desert's Edge" (Essanay).—Graphic scenes in and about the great Mojave desert make this film notable. The love story, with the jealousy of the bad man, gives it a heart touch which helps in the attraction, but it is undoubtedly true that the principal interest is in the desert scenes. The actors perform their parts well and the photography is excellent.

"The Tramp's Find" (Gaumont).—A pleasant story of a tramp who found a lost article and arranged it so two waifs received the reward. The story seems improbable, but is not unpleasant. In fact, there is always something interesting about seeing children relieved of their distress. This picture performs that to good advantage, and is, therefore, attractive.

"Forbidden Cigarettes" (Gaumont).—A humorous story, telling what two boys got for smoking cigarettes. The last scene, showing the father administering just punishment, will arouse unpleasant memories of similar experiences in the past.

"Jealousy Foiled" (Pathe).—A love tale which also involves a bank robbery and imprisonment for the crime. The complications which follow are almost reproductions of the original crime, and are acted with much sympathy and discretion. The heart interest is well developed, and the way the villain is ultimately foiled serves to make a thrilling denouement.

"Mammy's Ghost" (Vitagraph). A war story based upon the way a colored mammy drove away the Union soldiers seeking her master. Her strategem of working upon their superstitious fears while they were under the influence of drink worked admirably and accomplished her purpose.

"The Writing on the Blotter" (Edison).—A story of clever detective work by a woman whose husband was falsely imprisoned for a crime he did not commit. The story is clearly told and there is a convincing quality to the work of the actors. The wife of the wrongly accused man does some clever work in bringing the real criminals to justice and wins the applause of the audience.

"Mexican Filibusters" (Kalem).—A picture representing scenes in the late Mexican uprising. It is built around an attempt to run arms and other contraband across the border. Love and jealousy fill an important part in the play. The heroine, to help the man she loves, undertakes a very perilous bit of work in uncoupling the car containing the contraband and getting it across the border. The picture is somewhat melo-dramatic, but, nevertheless, holds the attention of the audience. It attracts more than ordinary attention because it depicts possible scenes in a disturbance actually in progress.

"Satan Defeated" (Pathe).—A picture with something of the flavor of Faust in that it tells the story of a man whose soul Satan wanted. It is worked out with care, and the man does not succumb to the temptation. At last he holds up the crucifix and Satan disappears forever.

"Around Constantin, Algeria" (Pathe).—An interesting scenes of a city founded by Constantine the Great, and still retaining much of its Moorish splendor. The viewpoints were chosen with excellent discretion, and the mechanical work was done better than with some of this class of pictures. It is a good addition to the list of travelogues which the Pathes have on their shelves.

"Bertha's Mission" (Vitagraph).—A humorous story dealing with the adventures of a society girl who thought she was chosen to reform the world. Her experience in making the attempt is, perhaps, a bit more strenuous than the average worker, but there is considerable truth in it, nevertheless. It emphasizes the fact that often these society workers fail utterly to get the viewpoint of the people they expect, and want, to help. This girl faithfully reproduces a type which has attempted much and has often failed in accomplishing what they undertook because of misunderstanding of the position of the party they expected to assist.

"The Rival Candidates" (Edison).—A comedy drama illustrating the possibilities of politics when women take a hand. The fun in this arises from the fact that a husband and wife are nominated for mayor upon opposing tickets. The exigencies of the canvas allow opportunity for some delightfully humorous situations. And the denouement, when it is finally determined who is elected, is best of all. The play is worked out in the best style of the Edison players, while the photographer has performed his part to perfection. Politics is a subject in which all are interested, and the theme of this picture insures a cordial reception for it everywhere.

"Sailor Jack's Reformation" (Kalem).—A photoplay with a moral purpose. It tells graphically the story of a sailor's wedding, his desertion of his wife through the influence of unreasoning jealousy, and his return to his senses. The acting is in harmony with the subject. The story is simple and directly told, while the accessories are illustrative of the subject.

"Oh, You Clubman!" (Pathe).— humorous skit detailing the story of a clubman who insisted upon leaving his wife alone evenings, and how she cured him of the habit. A supposed burglar gave him an awful shock, but it was sufficiently powerful to make him change his ways.

"Comrades" (Urban).—A picture detailing some of the horros of war. It is scarcely necessary to describe it. The subject is too disagreeable to be made more of than is necessary. Undoubtedly these grewsome occurrences are common in war, but why inflict reproductions of them upon motion picture audiences who want most of all to be amused? If the film has some moral purpose such representations are permissible; but for amusement alone few would select such scenes. The peace propaganda might profitably employ such pictures. They seem to have little use otherwise.

"Beauties of San Souci" (Urban).—Glimpses in one of the most famous and beautiful of the European parks. The photography is as good as Urban usually puts out in his outdoor pictures, and the selections of the viewpoints were made by an artist.

"The Heart of a Savage" (Biograph).—A story based upon the oft-repeated declaration that an Indian always fulfils his moral obligations, particularly those which are influenced by gratitude. In doing this, the Indian here represented gives his life. The picture of the uprising, the attempted warning and the misunderstood action of the Indian, ending with his tragic death, are events in a good Indian tale. The characterization seems to be good and there is a naturalness about the entire picture which appeals to an audience because it depicts what seems to be true human emotions.

"Father's Birthday Ring" (Lubin).—A comedy representing some of the interesting complications which arose through father losing his ring. He really pulled it off with his glove, but he thought the stenographer took it, because of her peculiar actions when he entered the office. That was for another reason, which developed later and supplies the heart interest in the picture. The story is well told, and there is much humor concealed about it, some of which escapes.

"Woman's Curiosity" (Lubin).—A comedy of the slapstock order, which is based upon the fact that a woman wanted to know what was in a lost letter. After all sorts of disturbances she discovers that it is only a gas bill.

"The Outbreak" (Selig).—An Indian picture developed in Selig's best style. It represents an Indian uprising and bears the marks of being correct. Like Selig's ranch and Western pictures, it has the atmosphere of reality and the characters perform their parts as they might be expected to perform them in real life. The picture is rather sanguinary, but maybe an occasional one like this will not be amiss. The scenic effects are natural and the photography has been cared for by a master.

"Love and the Stock Market" (Edison).—A story of the fashionable part of New York in conjunction with the Wall Street stock market. It concerns the love affairs of a woman and two men, both of whom wanted her. The young man could not have won in any other game than that directed by Cupid, but in his winning, his sweetheart taught him a lesson in stock deals which prevented his continuing in the business. The story is clearly told, there is a close connection between the scenes, which carry the spectator along logically, and when at the end the young man wins, the audience does not hesitate to express its satisfaction. Staging and acting are both good, while the photographer has performed his part with ability.

"The Little Drudge" (Essanay).—A domestic story representing the ill temper of a sister-in-law and her abuse of an unfortunate motherless girl. But eventually her perfidy is dissolved and the little girl is restored to her place in her brother's affections.

"The Barber's Daughter" (Gaumont).—A comedy purporting to represent the result of a wager that a young man would kiss a certain girl. It is hard to understand how a firm of such high standing would waste good material in preparing a film of this character. If it is funny at all, it descends of silliness, and that is never desirable in a motion picture. Good comedies are always desirable, but films of silliness like this have no place in the programmes of to-day.

"An Ambitious Bootblack" (Gaumont).—Purporting to be a comedy showing how a young man obtained work, namely, by blacking his face. The fun is supposed to appear when the black begins to run and it is discovered what the fellow has done. The audience didn't seem to consider it as especially funny.

"The Wild Cat Well" (Vitagraph).—The story of a clever villain who was foiled in his nefarious schemes and finally brought to justice. The principal interest in the picture lies in the settings, since the story is woven around an oil well and the scenes are laid in the oil fields.

"Hypnotizing a Hypnotist" (American).—A funny film which shows how a hypnotist was badly beaten by an old maid. The picture is funny and creates a good deal of sport before it is finished. The character of the old maid is admirably done, while the hypnotist will keep the audience in good humor throughout. The photography has been well done. Only slight under-exposure appears in one or two places. The setting is in harmony with the subject.

"Memories" (American).—A short film presenting a novel subject in a satisfactory manner. The actors interpret their parts with sympathy and the picture holds the interest of the audience without trouble.

"Tracked" (Imp).—A Cuban subject, whose interest is heightened by the admirable reproductions of tropical scenery. It is a story of villainy, which involves the apparent perfidy of a wife. While the tale unfolds with considerable claims to dramatic force in telling, the fact that the husband condemned the wife without a hearing goes unlike what actually occurs in real life. In isolated instances this might be true, but in a majority of cases the husband would at least hear the story without condemning first. The story is a bit mixed in places, but otherwise it moves forward without interruption. Photography is good and the actors perform their parts with credit.

"Angel of the Bowery" (Yankee).—A story of a Salvation Army lassie which begins unpleasantly, depicting the difficulties of a drunkard's daughter, but it ends with the girl and her lover united on the Bowery, where she has become a Salvation Army worker and he has fallen under the influence of drink. There is a wedding at the barracks. Perhaps this tells the story plainly enough. Those unfamiliar with such surroundings will acquire a reasonably accurate idea of the Bowery and some of its dives as it used to be. Such resorts have almost wholly disappeared these later years, but they have not lost their interest, and this picture will be a factor in showing them to persons outside of New York as they exist.

"A Decree of Destiny" (Biograph).—A love story woven around two girls and a man, and told with admirable clearness and pathos. One sister vows to devote her life to the church if the man recovers from a severe illness, fulfills her vow. The principal point of interest is the reproduction of the ceremony when a novitiate takes the vows. The scene here represented is authentic in every detail. Many will question the advisibility of placing it on the screen for the curious to see and criticize. It is considered by such persons too sacred for public presentation.

"Vanity and Its Cure" (Lubin).—An interesting domestic story of how a young wife was cured of extravagant habits through the assistance of her mother. It has no dramatic interest, but tells a homely tale in clearly understood scenes.

"Max Embarrassed" (Pathé).—Max has his troubles with two girls, but when they roll him down a mountain into a stream and out to sea in a barrel, he loses no time in conveying information to them that he is well rid of both.

"After the Boxing Bout" (Pathé).—A short film giving an illustration of what happened after the boxing bout was over. It is short and lively, which is its principal merit.

"The little Shepardess" (Selig).—A love story beginning with a girl tending sheep in Italy and ending with her wedding to her lover in America, after a jealous rival has attempted to separate them. There is little opportunity for dramatic work, but the story is clearly told and the end is present, both important considerations in holding the attention of the audience.

INDEPENDENT.

"A Western Girl's Choice" (Champion).—A lively Western comedy, having for its subject the difference between a Western man and an Eastern man, in a matter where bravery was required. The girl forgot her rough sweetheart for a time, but later learned the difference between the men and accepted the one with the noblest qualities, regardless of the money involved. It is a simple tale, clearly told, and abounding with those touches of human nature which make it interesting.

"The Professor's Romance" (Nestor).—Sometimes the man of books breaks away from his environment and attempts to make love. The professor did in this instance, but eventually he woke up. The telling of the story is well done and involves numerous little human touches that add to its interest and reveal the fact that those who represent the characters are human, too. The staging and photography are both of the quality that characterize Nestor films.

"Tweedledum—Aviator" (Ambrosio). — He succeeded in rising, all right, but he descended much too suddenly for comfort. The telling of the story of his mishaps forms an interesting story. There is much of humor in it, too.

"Escort of the Viceroy of Caucasus" (Ambrosio).—An interesting film showing the manoeuvres of a band of Cossacks, with their wonderful riding and their marvelous evolutions on horseback. The photography has been well done, excepting in one or two particulars, where the lenses were permitted to come too near the camera and too straight toward it. The background is quite in keeping with the subject and the entire picture is of the sort that will appeal to those who are interested in the curious life of some distant country.

"Tangled Lines" (Reliance).—The story of a Gypsy girl befriended by a young man who afterward marries her, and she deserts him when he is blinded by an explosion and she has gained triumphs in music. Too late remorse affects her and she returns only to find him dead of a broken heart. The picture closes with her sobbing at his feet. This is an intensely emotional picture, developing several interesting phases in character which are admirably reproduced. The part taken by Miss Marion Leonard gives her opportunity to display to advantage her emotional acting, always of a high order and never better than in this film. Indeed, it would be hard to suggest any improvement in this direction. While Miss Leonard's part is the principal one, the others do well and are careful in their work. In fact, it is hard to conceive of any improvement in the acting. The photography is not quite clear in some of the scenes, or, to be more accurate, in the parts of some scenes, but this is due to under-exposure, probably, and maybe might be remedied in the printing. It is not sufficient to cause any serious distraction, but the film is so near perfection otherwise that it shows more prominently than it otherwise would. The picture is excellent of its type, and the producer is to be congratulated upon its success.

"Army Manoeuvers in Cuba" (Imp).—An excellently photographed picture of the Cuban army in review. The picture gives the audience a pleasant thrill as the well disciplined and well uniformed body of men go through their manoeuvres before the superior officers. The picture is taken amid tropical surroundings, which add to its attractiveness, and the operations of the troops is so excellent that the scenes bring applause.

"The Dynamiters" (Imp).—A comedy drama which tells how an industrious chilman was initiated into an Anarchist lodge and chosen to set off the bomb which was to wreck a factory. He turns the tables by sending a dog to place it at their door. The resulting explosion is an outcome of devastation in which Jenkins shares to some extent.

"College Chums" (American).—A well-worked out drama of college life, love and jealousy which cannot fail to interest because of its excellent acting and its clear photography. The picture has been well chosen in all its processes, and wins the regard of the audience from the first.

"Nobility" (Italia).—A painting which attracts more than ordinary attention because of its excellent mechanical work and the fine staging of the scenes. The painting as well features worth considering. The picture seemed to please the audience where the writer saw it.

"Home Sweet Home" (Powers).—A variation of the old story of elopement with a married man, though in this instance the girl is saved suicide. The tale has little of dramatic interest in it though perhaps, because it tells a domestic story, it will appeal to the average audience quite as strongly as would a drama. The interesting feature is

received when the girl's lover takes her home and she is received with open arms by her family. It is a bit strange to see her disappear without as much as a greeting, still this may be done to emphasize the joy of the mother and sister to have the home again safe. The acting seems to be in harmony with the subject, but the photography is scarcely up to the standard.

"From the Valley of the Shadows" (Reliance).—A strong temperance drama acted by the stars of this company. Miss Leonard appears in either as a drunkard's wife and plays the part quite as successfully as she has played other emotional roles before. The drunkard is well acted, though there is a lack of vigor, perhaps, in some of the scenes where he is represented as being under the influence of drink. The wife's appeal to the saloonkeeper is a dramatic bit of work. He thinks of his own dead baby and induces the husband to go with him. There the scene worked out over the dead child's bier leaves scarcely a dry eye in the house. The pledge follows, and there is a reward in the smile of the poor wife when she hears of the change. The picture is meritorious and deserves the applause it receives. There is, however, room for improvement in the mechanical department.

"Toto and the Flag" (Itala).—A trick picture, representing the unfortunate Toto undergoing all sorts of troubles and creating many serious disturbances in his endeavors to hang out a flag. It is of a slapstick comedy order, and there is rather too much of the rough-house before it ends. The audience did not receive it very vociferously.

"Foolshead More Than Ever" (Itala).—The difference between this and other Foolshead pictures is the fact that Foolshead himself does more indescribable and altogether foolish things than he has in some of the others. It is about the same, with that exception, as many which have gone before.

"The Rival Servants" (Great Northern).—The story of a servant wrongfully accused of theft vindicated and the real thief brought to justice through the discovery of a servant elsewhere. The picture is not particularly dramatic, but the story has a human interest which will make it popular with any audience.

"Owanee's Great Love" (Bison).—An Indian story which contains a number of thrills that will appeal to the average audience as unusually good. The chief objection, if it is considered an objection, is that there is too much death in it. To kill both lovers and allow the girl to commit suicide is pushing it to the limit.

"Jack's Lucky Horseshoe" (Lux).—Not often does a horseshoe, however lucky it may be, have the beneficial effect shown in this comedy drama. Jack not only secures work after finding the shoe, but after a time he also secures a bride. The story is well told and the photography is clear and of good tonal values in most of the scenes.

"On Their Honeymoon" (Lux).—A new idea in honeymoons. The young people were heralded as wishing to commit suicide. Consequently, they were not alone for a minute. The effect of a combination of circumstances like this affords opportunity for a good deal of fun.

"Stage Struck" (Thanhouser).—What happened to a girl who got stage struck would not ordinarily interest an audience, but the little love story which is interwoven with this one saves the picture and makes it really interesting. The representation of the standard theatrical company is said by those who have been similarly situated to be extremely good.

"The Abduction of Parson Jones" (Yankee).—A roaring farce which has some elements of unusual interest. Whether it was an elopement or an abduction does not appear until almost the final scene. The working out is ingenious and holds the attention of the audience throughout.

"A Costly Pledge" (Solax).—John signed the pledge with a $500 dollar penalty attached. All went well until he fell from grace. Then his wife made him pay in full. The manner of the working out is interesting, and affords a full reel of fun. The subterfuge of the nurse and the sick man goes well for a time, but eventually the wife discovers the real difficulty and exacts the full amount.

"When Masons Meet" (Powers).—A humorous skit depicting what happened when two young men, to gain the hand of a woman, masquerade as Masons. The real Mason, already favored by the girl, speedily proves them imposters and walks away with the young lady. The peculiar signs they make supply considerable humor to real Masons.

"The Bandit's Surprise" (Powers).—A bandit starts out to capture a railroad president and succeeds only in getting a rather common-place individual. The aforesaid common-place individual gets a very desirable Western girl, however, and the bandit gets left.

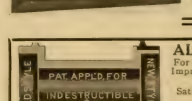
"The Mummy" (Thanhouser).—A picture that is funny because of its novelty. To see a mummy walk out of a case as a beautiful Egyptian Princess is sufficiently unusual to create interest, and this interest is increased when, after the young man has spurned her love, she forces him into the case and he becomes a mummy. The love tale in it is well sustained, and when the professor marries the princess and Jack marries the professor's daughter, it is quite evident that the happiness of the future is destined to surpass that of the past.

FILM MANUFACTURERS.

FOR SALE—Equipped manufacturing plant within New York City limits, consisting of 3 printers, 2 perforators, drums and tanks and power equipment, all ready to start up; rent and electric light, $100 per month; will sell to quick cash buyer for $2,500 cash. Don't write unless you mean business. Address F. M. G., care of Moving Picture World.

Motion Picture Theatre Handbook
For
Managers and Operators
PRICE $1.50
POSTAGE PREPAID
Moving Picture World
125 East 23rd Street NEW YORK

SAVE MONEY
and use our
Program Board
with Interchangeable Porcelain Letters
Make your own Program
You cannot afford to be without one.
Announcements quickly changed. Prices and full particulars on application.
Agents Wanted.
THE CAMBRIDGE TILE MFG. CO.
COVINGTON, KY.



ALL RECORDS BROKEN
For a clear, sharp and flickerless picture. Improved Star, Cam, Arbor and Sprocket
$12.00
Satisfaction guaranteed. Testimonials furnished.
E. W. LAVEZZI
3042 N. Ashland Ave.! Chicago, Ill.

FILM EXHIBITORS
We have a Lubin 1908 complete machine, as good as new. We guarantee this to be in perfect running order and give satisfaction; equipped with both lenses; price $65, including magazines etc. Will refund money if not satisfactory; privilege of examination; $5 on account with order. We have all kinds of moving picture supplies. List for the asking
ROYAL M. P. SUPPLY CO.
1346 Moore St. Philadelphia, Pa.

FILM TITLES 3 Ft. Lengths, 25c. | **Announcements** Made To your Order 8c. per ft.

[Printing, Developing, Etc., for the Trade

LOW RATES

NO ORDER Too Small Too Large **GUNBY** 199 3d Ave. New York

That Second and Third Reel Problem

Any exhibitor will accept a new reel of film, but how about a second and third reel? If your older reels are full of rain, what then? Our remedy cures films of that awful rainy habit.

Notify your customers that you are having your films renovated by

The New York Film Renovating Co.

(24 HOUR SERVICE)

12 Union Square, East **New York**

YANKEE FILMS

MONDAY, March 20,

"The Open Gate"

A story of land and sea

FRIDAY, MARCH 24,

"Love's Ebb and Flood"

How an abused wife finds the Harbor of Love

YANKEE FILM CO.

344 East 32d St. New York City

Floroda—The Perfumed Disinfectant

(5 years the standard)

1 gallon can, $1.45
5 gallon can, $1.40
10 gallon can, $1.20

F. O. B. New York

Also Manufacturers of
National Chlorides—Odorless Disinfectant.
Floorine—Floor Oil.
Anti-Dust Sweeping Compound.
Cedol Pine Oil Disinfectant.
Eustrolene Coal Tar Disinfectant.
Eucalyptus and Pine Drip fluids for toilet use.
Lavender Liquid Soap

FLORODA MANUFACTURING CO.

103 MAIDEN LANE NEW YORK CITY

Telephone John 1729

GENRE MOTION SLIDES

St. Patrick's Day Special

Irish Motion Slide - - - - - - $1.25
Genre Motion Slide Carrier - - - - 1.50

EVERY Theatre will have to have a carrier sooner or later

GENRE TRANSPARENCY CO.

507 North Clark Street Chicago, Ill.

See What They Say About

SILVO KURTAIN KOAT

Pottsville, Pa., Dec. 8, '10.

Please ship C. O. D. one can of Kurtain Koat, as I have used the other can and found it to be the greatest thing I ever saw.

Kansas City, Mo., Dec. 17, '10.

We have examined Mr. ———'s curtain and have nothing but praise for the results in comparison to other curtains.

$6.00

and following directions will give you the same results as above. One can covers 350 square feet. Order from your exchange or C. O. D.

KURTAIN KOAT CO.

2109 W. LAKE STREET CHICAGO, ILL.

FOR YOUR SPRING TONIC

Use Our Supreme Song Slide Service

Relieves that feeling of depression when checking box office receipts. Positively makes you forget that you have competition. Yours for an exclusive service.

CHICAGO SONG SLIDE EXCHANGE

Sixth Floor, Portland Block

107 Dearborn St., Chicago, Ill.

Dept. 1

PHONOGRAPH RECORDS FURNISHED

STORIES of the FILMS

URBAN.

REDEMPTION.—Conveying a moral in an interesting fashion, and somewhat for a very pretty setting, scenic and manner, setting in a beautiful garden, reserve a visit from grandmamma, who relies a present of a nice new doll for her little grand-daughter. The latter party is interrupted by a family man who brings with him a very small specimen of same. The young heroine the youngest and who can go, but can be, earning resentment nevertheless, takes the opportunity when the little girl ventures away to give her new doll a walk, to snatch from her the handsome toy. He finds a corner, sweeps and dismantles that the doll shows him the title of end-dress. Minds impressed, he takes the doll home again, and the little girl drins her tears.

THE THAMES FROM OXFORD TO RICHMOND.—Along the banks of the Upper Thames there is so much to charm the eye that the difficulty is to know what to include and what to omit. An excellent selection of the most characteristic scenes is given in this picture in less than one foot. Beginning with the principal sights of the University City of Oxford, we glide along the broad bosom of old Father Thames, lusting with delight the new beauties that meet our gaze at every bend. We call at Henley and Windsor, getting a magnificent view of the Castle from the river, and passing Hampton, disembark at Teddington before the city's smoke and grime come to mar our pleasure.

SELIG.

THE MAN FROM THE EAST.—Jack Manning is a young man, one year out of college. His father, recently died, leaving him a fortune. And as the father was a retired banker, Jack has nothing to keep him in New York with the exception of Elsie Dean, a rich banker's daughter. Jack is desperately in love with Elsie. He is a trained athlete—was captain of the football team at college. When he was seventeen years old his father took him to spend his vacation on a cattle ranch in the west. One of the cowboys took a liking to him and taught him how to ride and throw the lariat. So, at the first tiff with Elsie, Jack likes for the west—heralded as a tenderfoot, he is given a royal reception by the cowboys. Proving that a man's courage and daring can not always be judged from the clothes he wears. Elsie and her father visit the ranch, and leaves from Jack's self-commanding in a revival of their childhood love.

THE CODE OF HONOR.—The Code of Honor is a story concerning itself with the various forms of duelling current in Berlin, and is in a measure educational as well as pleasing in its dramatic sense.

All the details were carefully worked out and superintended by Lieutenant Wendt and Count Alberti, both of the German army, and great attention was paid to correctness of uniform as well as the prescribed forms of code. Uniforms in every case absolutely authentic.

A young nobleman whose eyes become strained through too close application to his books. Seated before one of the typical cafes that line Unter den Linden, he saves a young lady from insult at the hands of a military swaggerer, and purposely insults him by spilling wine upon him. Cards are exchanged and he calls upon his friend, Col. von Neuhoff, to act as his second. Von Neuhoff, in an effort to save his friend's life, endeavors to settle by slapping his face, and the Board of Adjudication in Affairs of Honor rules the duel the preference as his was the grosser insult.

PATHE.

MAX'S FEET ARE PINCHED.—Max is invited to the home of his sweetheart for dinner, and as he dresses he finds that his shoes are scarcely all that they should be, so he decides to invest in a new pair. Slipping out of the house in a pair of carpet slippers, he makes his way to the nearest shoe store, and after considerable time, gets a pair of shoes which the shoemaker assures him are a perfect fit. Although they are a trifle tight, Max decides to accept them and proceeds on his way. Every step brings its quota of pain, and finally to desperation Max takes off the shoe that hurts the worst and ambles along in his stocking feet. Arriving at his sweetheart's house, he slips his shoe on but suffers so much that it is necessary to take it off again. While at the dinner table, his sweetheart's pet dog runs off with it and Max is in a dilemma. Finally he fits a wine basket on his foot and gets along very favorably until the guests commence to dine. Just how Max accomplishes this stunt and how he regains possession of his shoe makes a most interesting film.

OH, YOU KIDS.—Willie and Tommy live in a little country place where the excitement which does so much to make up the life of the small boy is in large town is wanting. Consequently they have to dig up their own excitement, which they do most successfully. After harassing the cook, on a stifling hot day where the ground is covered with snow, until the poor domestic is wild with rage, they take their sleds and run if for the hill. At their way they manage to get a Chinaman and a Negro involved in a magnificent dispute, which ends on the public place. The arrival of the policeman spoil the boys at the same moment as the boys spot them and there follows a fine chase ending in the capture of the boys at the bottom of descent, however, is somewhat different, the Chinaman and the Negro, aided and the policeman going most of the way on their backs. The officers finally catch the boys by a clever ruse, in which a couple of enormous snowmen are used, and administer a well deserved spanking to both boys.

THE INVENTOR'S RIGHTS.—After years of labor, which has taxed his mental and his entire fortune in search of a discovery which, he believes, will be a great value to him, he culminates across the secret. Highly elated, he calls to him his wife and child, who, though in destitute circumstances, are happy in his good fortune. Hurrying to see the nearest manufacturer of any size, he offers his patent for sale, and being in desperate financial straits he accepts a mere trifle of what it is worth. Later, discovering how he has been duped, he attempts to take his life at the expense of his wife and is arrested and brought to trial. In a dramatic scene the whole story of his labor is brought out and vindication and happiness come to him rapidly.

THE SHERIFF'S DAUGHTER.—Ramirez, the bandit, falls in love with Lillian, the daughter of the Sheriff, though neither knows the identity of the other. Lillian then insists upon his calling at her home or discontinuing their clandestine meetings altogether. This Ramirez does, and while there sees a picture of the sheriff, whom he proves to be the sheriff. Realizing that the sheriff is on his trail for a deed of violence, he attempts to make his escape, but is surprised by Lillian and hides in a closet. A search leads to his discovery, but the daughter allows him to escape, after struggling with her father and he succeeds in getting out of the door but is badly wounded from the sheriff's revolver. Lillian finds and binds him wounded and alone, and disguising herself in his clothes starts out to find someone for help. She is seen by the sheriff and mistaken for Ramirez and shot. When the sheriff gets her home he is heartbroken and is willing to grant her anything. Lillian sends for Ramirez and in a most touching scene begs her father to let him go. The sheriff recognizes and frees Ramirez on the spot. The girl dies and the old sheriff, feeling that he has committed a crime to his country, lays down his authority and lets it fall upon the floor in abdication of all that he now has left to hold dear, his honor.

BIOGRAPH

WAS HE A COWARD?—Norris Hilton, a young novelist, is a successful author of western romances and leaves for a western ranch that is in need of funds. His refined clean-cut appearance rather amuses the ranch man and he is subjected to the spirit of a joke than anything else, but when introduced to the cantonments family he meets the pretty daughter and it is a case of love at first sight. This upsets the foreman who is sweet on the girl himself and he plainly shows by his manner on the tenderfoot hoping to drive him away or ridicule him before the girl. Hilton swallows all for the girl's sake, though naturally quick is the artless little ranch girl. As this has no effect the foreman, who is a coward at heart, endeavors with the effort to force him to fight, but personal combat is not his idea of bravery, and he refuses to fight. Finally the foreman goes to the extreme in his provocations. The girl, with her Western ideas, is awfully disappointed in him, and scorns him as a coward. This is elation for the foreman. However, there is the real kind of bravery and Hilton possesses that. A poor Indian is stricken with smallpox, and the gang would have thrown him into a ditch to die, had not Hilton come up and taken the poor fellow in his arms and carried him to a deserted shack, where he cares for him, bringing about a change for the step. Seeing the dead-line the gang has drawn and guarded. The next day the father of the girl is afflicted with the direst disease, and the boys are just as merciless with him as they were with the Indian—afraid to go near him—forcing him at the points of pitchforks and revolvers across the dead-line, where he is picked up and tenderly cared for by Hilton, who is now himself showing symptoms of the disease. Hilton, with the assistance of a doctor who has come from town, nurses the victims back to perfect health, but he has neglected himself in the care of them and, although cured is marked for life. The boys now realize what real bravery is and Hilton is regarded as the hero of the ranch. Of course, the girl has now no thought of scorn, she, despite his marked face, regards him as her hero.

COMRADES.—Our introduction to these gentlemen is while they are enjoying their sleep in the hay loft. The morning paper has fallen into the hands of Mack and an article in the paper's news interests him. It gives the intelligence that a member of Parliament is expected to be the guest of Mr. Franklin. Jack impersonates this gentleman and gets there first. Jack in his makeup has little difficulty in passing for the gentleman he is the M. P. and the Franklins his extreme in their efforts to entertain him, having a match with their daughter in view. Jack sees this and immediately makes up to the fair young lady. A splendid dinner is laid for the guest of honor. Fine wines, fine cigars, etc., fall to Jack, while poor Mack is allowed to play the part of Hannah in the farce. Mack's chagrin is becoming overwhelming and he loses control of his good nature when Jack is shown to his bedroom the same room as Mack's side. Mack revolts. So getting a ladder he climbs up to the window, and notwithstanding the objections offered by Jack he overtakes poodle Jack, however, denies him a place in the bed. At this moment the maid servant of the household arrives, and Mack hearing some one approaching sneaks under the bed. Jack is unceremoniously bounced before the maid, a chamber in the house, Mack waits until they have left the room before coming from the bed. He gets into the bed and decides to at least enjoy a peaceful night's sleep, while Jack is forced to pass the same time shivering below the window, clothed only as a high hat and suit of pajamas.

GAUMONT.

THE PRIVATEER'S TREASURE.—On the death of Daniel Hardy, Robert and Lillian, his son and daughter, face financial ruin, when a messenger arrives with the following:

"I, Thomas Wood, Privateer, declare that I called Daniel Hardy and sold his ship. I am stricken with remorse and hereby bequeath to his son and daughter the treasure buried by me in the Island of Loss.

"Read the document enclosed which will direct you to the spot.

"Thomas Wood, the Red Privateer."

Robert borrows money with which he equips a brig and sails in search of the treasure. During the voyage the captain, an adventurer, forms a plot to capture the riches.

The plot is foiled through the intervention of an honest sailor, who not only warns them of their danger, but aids them in the thrilling adventures which come in pursuance of his dishonest officer.

ROCKY CAVES OF FRANCE (Colored).—A scenic film of unusual photographic quality. It offers a few moment's visit to the Historic Grotto of Lanzon.

THE SWORD AND THE CROSS.—Albanus, the Prefect's son, meets and loves Fabiola, a beautiful Christian maiden. The Prefect would cheer Albanus, who seems ill and melancholy. The nobleman sends many entertainers to the youth. Albanus sees Fabiola and declares his love for her. She insists upon his becoming a Christian. Albanus becomes a Christian in order to win the fair girl. Fabiola, knowing the Potter also loves the Christian maiden and though an old man, declares his love. He rejected. Seeing his victory the Christians in order to avenge the attitude of Fabiola toward him. The cave in the hills, where the Christians are wont to hold their services. The last Hymn. The Roman soldiers, led by the betrayer Lysias, surround and capture the group of worshippers. Dungeon of the Amphitheatre. The prisoners, though maltreated, are cuffed to their beds. Fabiola's wedding. Fabiola dressed as the trial in which he is forced to condemn his own son. The Father's Forgiveness. The old man goes to the amphitheatre, where he finds his son has been crucified, as he had ordered.

EDISON.

LOVE AND THE STOCK MARKET.—There is a delightful heroine who is interested in a young chap whose one failing seems to be his passion for stock gambling. He knows exactly what he can afford. Another suitor of hers is a man of the world, of wealth almost equal to her own, and one whose worldly experience would naturally give him a pretty solid advantage over the boy in any game.

Early in the story we see the girl warn the boy against his propensity and try to elicit from him the promise to stop his operations with the stock market. A little later the older man sees an order which the young man has just made for the buying of some shares of a certain traction stock—S. Y. & B. He considers the time of putting the bee out of business.

The plan succeeds admirably and the boy is re-

THE PHILADELPHIA FILM EXCHANGE, 934 Arch St., Philadelphia
The largest Independent Exchange in the East. The house where you can get quality and a square deal. We buy the entire output of the Sales Company. A trial will convince you. Open day and night. Call, write or phone.
Baltimore Office **610 East Baltimore Street** **Baltimore, Md.**

duced to the verge of desperation. Both men tell of their acquaintance and the girl decides to take a hand in the game herself, and going to her own broker instructs him to buy K. Y. & E. until the market turns and climbs up again. He does so, and of course the young man is thus rescued and the older one put to confusion.

And then, and besides is able to tell her young friend that his stock speculations were not so successful as he thought—in fact that he is indebted for his success entirely to her own handling of the matter for him, by which manipulation she has acquired the title of the "great bull," although her transactions have been carried on entirely through the broker and without anyone else knowing save the "great bull" was. In this way she cures the boy of his infatuation, and of course she cures the boy of his infatuation, and of course when the other man learns who the "great bull" was and how his plans have been defeated, the only thing left to him to do is to gracefully withdraw from the case, which he does.

A NIGHT OF TERROR.—Two young men from the East while on a little prospecting trip in the Rocky Mountains seek shelter for the night in the old log shack which answers the purpose of an inn on that rough-and-ready country. It is conducted by a rather three looking but harmless man and his mulatto wife. The tenderfoot are received and are given two banks in the attic which to also used as a store room for hams and dried meats, which on such unsatisfactory and under such unfavorable conditions seems almost impossible especially for the more timid one of the two who, person and apprehensive of danger, sets up all night.

At four o'clock in the morning the landlord and his wife arise and kill two chickens for breakfast. "Have we got them both?" is the question asked by the man, to which the wife replies in the affirmative. The tenderfoot in the dingy attic above, hearing this is nearly frightened out of his wits.

A few minutes later the landlord goes to the attic for ham. The trembling tenderfoot seeing this form looking individual with a huge carving knife coming up the attic ladder, jumps to the conclusion that his last moment on earth has come. He hastily scrambles into his bunk and, pulling the blankets over his head awaits the slaughter of himself and friend.

After carving off a slice of ham the landlord calmly stands out of the attic and shortly after serves his guests for breakfast. Still trembling with fear the tenderfoot go to the room below, where they are served with roasted chicken and ham. Around what were leftover for their special benefit. It was droll to see them that their fears were groundless and that the terrible fate, so under a severe mistake after—a night of terror.

THE OLD FAMILY BIBLE.—Mary Brash and Ray Agnew are engaged to be married. Just before leaving his home to attend a ball with Mary Ray discovers that he has forgotten to remove the valuable papers from his pocket and being in a hurry and not wishing to go back to his room, he hides the papers in the most available place—the old family Bible—and hurries out.

At the ball he becomes insanely jealous of Clem Hanna, who pays very attention to Mary, and he accuses her of showing partiality toward Clem in allowing him to put his name on her dance program. After a number of dances Ray and Mary again meet and explain the misunderstanding and all is right.

The next day a book agent calls at the Carroll home. He explains to the servant that he is selling Bibles and now plan—he will take the old family Bible as part payment for a new one. The servant, thinking this a remarkable bargain, hands the book to the book agent, who, seeing him coming, hands it to Mary.

During the afternoon while the agent arrives at Mary's room and explains his plan showing her the old Bible he has taken in exchange on the account Mary is anxious to secure the old Bible that it belongs to. Tom's family and he at once formulate a scheme to get the Bible back. Tom will strike a bargain with the agent for the sale of the old Bible and succeeds award her treasure.

As the matter has not yet been settled the valuable papers are all safe and one day the servant girl, thinking she was wonderfully clever, explains that she exchanged it for the old family Bible. Tom at once realizes that he has put one over on Mary and Ray and hurries to the house to see Mary. Mary is overjoyed at receiving the papers and Ray is overjoyed at getting his consent to marry Mary.

Tom has by now quite embarrassed at meeting Mary agrees for reasons unknown to explain his original visit and has made up his mind to say nothing to the papers were safe in such. They both realize in this moment that Ray should have been and their love meeting remained unchanged, they are happily brought together,—thanks to the old family Bible.

Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The **Decorators Supply Co.**

2549 Archer Avenue :: CHICAGO, ILL.

ESSANAY.

THE FAITHFUL INDIAN.—Will Talbot, a miner, is severely injured in an explosion of dynamite on his claim and his life is saved through the aid of his faithful Indian servant. The Indian carries him to their shack and rides to town for the doctor. When the latter arrives he finds that Talbot has not only suffered severe fore burns, but seems to have also lost all knowledge of his identity, a species of insanity overcoming the result of a violent shock. The doctor and Talbot picking the bits of stone and powder from his patient's face. Going to his surprise he finds among the tiny particles a few grains of goldust. Talbot has made a strike! The scheming doctor plans to cheat the stricken miner out of his rich claim, but his inquiries from the Indian result in failure. Later the doctor returns with a following of town ruffians who endeavor to wring a confession from the Indian through torture. Incensed beyond by a cruel blow from the butt end of the doctor's revolver to rouse aid. His services restored. Single-handed he fights the baddies and after driving them into the cabin, fires the place, results in Talbot giving the faithful Indian a partnership in the valuable claim.

HANS MILLIONS.—Hans Schmidt starts up Jacob Schmidt's grocery and disbusiness in the changed because he use the groceries to make free to Hans. His sweetheart discovers. Hans has Hans left the house every Mrs. Schmidt sends in the prospect that Hans is a relative of rich spender the steel king of Essen, consumption lately deceased. Hans it is. Although is one of the heirs to the vast fortune. Inquiries follow. The faces of both the storekeeper and his wife fall their faces are long indeed. Hans finds the Spanish worried. Schmidt, incensed to see Hans took at any cost to his pride, goes to the young man's lodgings, and getting wise affectionately to the hack, drags him back to the store, where he is immediately married to Lena. It is not until then that he is apprised of his good fortune. As it is necessary for Hans to go to Germany to claim his share of the fortune Schmidt writes

[illegible] and after Hans steamer tickets for Lena and himself. A few weeks after Mr. and Mrs. Schmidt receive the following note: "Dear Mr. and Mrs. Schmidt—Dear Mother and Father: The berths of Lena [illegible] most satisfied, owing to the [illegible] debts and the fact that we are only one out of [illegible] our share is only one dollar. With love, Lena and Hans."

VITAGRAPH.

THE WILD CAT WELL.—Frank Hunter is trying to win the affections of Jessie Farnsworth, but to no avail. Jessie's father and Frank Farnsworth, a local business man, who was owned considerable property and [illegible] Jessie's hand. Frank agrees to invest it. Following Farmer Farnsworth [illegible] Hunter's machinations, and finds to [illegible] property [illegible] [illegible] [illegible]

sickens and he doesn't a second pass at pants and finds it impossible to wrestle a pair. He thinks up the idea of having the legs of his trousers sent to his dressmaker, pants on his fresh event and looks at Page.

He goes to the church, is married but during the wedding feast, at the home of his bride, the bridegroom in his costume is discovered, and he goes on the wedding with his bride to his fathers-in-law and the guests. He escapes from the scene dressed in his wife's picture, to whom he explains the situation on his disconsolate. Mrs. Gold promises some time a pair of trousers, enabling him to remove to his wife and to continue the festivities with his friends and guests.

RED EAGLE.—Ditto, an Indian princess discovers a red eagle and tells her father and Brave Heart, her lover. The latter tells her that the one who kills the red eagle shall marry his daughter.

Jim Smith, a half breed, admires Minn. She despises him and he tries to overpower her.

Brave Heart, taking his bow and arrow, shoots one to kill the bird. He sees it perched on a cliff, shoots the arrow and the bird falls dead, thereby breaking the baleful charm. The young brave succeeds with the dead eagle to the wigwam of Minn's father and claims the princess as his wife.

A week after their marriage, they are living in their own wigwam, when again appears the dead eagle's mate. Jim Smith follows the girl to her own home and while she is engaged in laughing, he takes off his coat, throws it over the eagle and tears her struggling away. Making his way to the edge of a cliff, he climbs up the jagged side with Outta, tied hands and feet, in his arms, making a most perilous descent, until he reaches a projecting ledge and lays the unconscious princess down.

Brave Heart kills the red eagle's mate and as it falls down the cliff it passes Smith, who startled, loses his balance and falls in a lifeless mass on the rocks below, beside the gurgling rapids. Brave Heart looks over the cliff, sees Outta, makes his way down the steep side of the precipice and when he reaches her, removes her bonds, clasps her to his arms and raises his eyes toward Heaven in gratitude and thanksgiving to the great Father.

MELIES.

THE SNAKE IN THE GRASS.—Margie, of the "Flying B" ranch, knew what it was to run across a snake in the tall grasses, although she did not realize that there are people who, like snakes, conceal themselves until they are ready to sting. Consequently, when a well-looking tenderfoot asked to become a boarder at the "Flying B" Margie favored him, though her father was suspicious.

Margie is soon smitten with the stranger, much to the chagrin of Jack, the foreman, with whom Margie had previously been very friendly. Jack does not get ugly over the matter, but keeps his eyes open. He knows that the man is out for "Texas Ed," a desperado, and he soon observes that the sleek tenderfoot keeps a villainous snapper of hardware under his belt.

Finally the day for cattle shipping comes, and all know that there will be a large amount of money at the ranch house after the sale. The tenderfoot now becomes even more tender than before.

The cattle are rounded up and shipped, and Margie's father deposits the money in the old family chest. The tenderfoot, who sits up late to read an innocent novel, observes this, and is seen giving mysterious signals from a certain window.

Jack is watching, however, and just as a desperate gang thinks it has the ranch held up, Jack and the punchers are on the job with big guns, and after some exciting times the tenderfoot is revealed as "Texas Ed," the bandit, and snake in the grass.

It is needless to say that Margie has learned her lesson and takes immediate steps to square herself with Foreman Jack.

KALEM.

A WAR TIME ESCAPE.—At a party Mrs. Allsed announces her daughter Millie's engagement to Sir Dunrae. A few days later war breaks out between the North and South. Richard Millbeck's brother casts his lot with the Confederacy, while her sweetheart, Jim Turner, believes his duty lies with the North. Three years later Richard is ordered to the enemy's camp to secure information. Disguised as an escaped Union prisoner he gains admission to the camp and secures important documents. The loss is discovered by the Union officers. Jim Turner, in charge of the regiment, is detailed to pursue the unknown spy. His search leads Richard, who has been wounded while crossing the lines, seeks protection in his sweetheart's home, which happens to be within the field of action. Jim, pursuing the fleeing Confederate, recognizes Millie's brother, who through the courage of the ladies of the household, successfully escapes.

After the war Jim Turner returns to the South to claim Millie his sweetheart. At first she refuses to forgive him for having fought against her people, but through the influence of Richard, her brother, they decide to forgive and forget.

THE DIVER.—This remarkably interesting film gives a graphic insight into the work of the professional diver. We see him adjusting his suit, putting on and marking fast the metal and brass helmet, also the operation of the air pump which conveys air to the diver when under water. We see the diver slowly and solemnly descend, the diver to the river's bottom, and the method by which submarine is planted and the spectacular feat of blowing up a wreck in St. John's River. The son of a professional diver is one of great danger, to portray a character which requires a man of nerve.

We believe this film will prove of great interest to all patrons of the motion picture theater.

THE HUNTER'S DOG.—Hunting about to go on a hunting trip, takes a nap and has a dream. What occurs during this dream causes Rosenfeld to present a beautiful dog to his better man, eschewing all liquors and Welsh rarebits.

LUBIN.

THE ACTRESS AND THE SINGER.—A young tenor and his friend, a music director, were very "hard up." One day the tenor went and sang for the phonographic records. It was a pleasant way to pass hours. A celebrated prima donna happened to be in the next room and heard him sing and fell in love with his voice. She gave a glimpse of him as he left the place and her good opinion became very valuable. It was the beginning of many visits which grew found and took home with her. The prima donna was not able to forget the young tenor and finally she left her magnificent apartments at the house where the tenor lived and in which the two friends' finances were growing worse and worse. One morning they had nothing with which to buy breakfast. The two friends were startled by a ordered breakfast brought to their rooms. The waiter is mistaken for the apartments of the young men. Of course, the young man pounced upon the breakfast and fairly devoured it. Just then, the prima donna herself appeared, pounded in vain upon their door. Before long the prima donna heard what had become of her breakfast. She was finally able to get in touch with the very poor and longed more than ever to help them. Finally the tenor manager that she had discovered a real star for the leading tenor role in her new opera. There was rejoicing when the young man received a letter and when he called on the great manager. There he met the prima donna and she was overjoyed to see him. There he signed a contract not only to join the vaudeville with hers in opera, but to join his heart with hers in life.

HIS FRIEND, THE BURGLAR.—Tom Dayton was very anxious to get away to the club, but Mrs. Dayton's mother-in-law refused to visit that night. He sent a note to his friends at the club telling them that he would be delayed by his better half, and asking them to maneuver in some way to secure his release. It so happened that shortly after the note was received by the club members dressed up in the burglar's costume and armed with a jimmy, repaired to the Dayton home, where he climbed in the window and gave a secret club signal to the members present at once. Dayton was not slow to "catch on." He sneaked into the room, put a large cardigan vest full of flowers into the burglar's arm and told him to beat it. Then he proceeded to do the "there" act, yelling "help, murder, or fire" and similar commands. He ran after the thief with great courage and absolute fearlessness. Mrs. Dayton screamed, and calling after Dayton to mind the wise injunction not to let the burglar kill him, he continued in the pursuit. The burglar led his pursuer quickly to the clubhouse. When the detectives took up the trail they had no difficulty in finding the club. They entered. The joke was explained to them and the anxious Mrs. Dayton was notified that her husband had captured the burglar.

MANDY'S SOCIAL WHIRL.—Mandy Hawkins received a letter from an employment office in her home town notifying her that her application for a position as maid of all "work had been received and that she should come to a certain address in the city where she would be employed. Mandy put on her best clothes and departed for the railroad station.

Now, it so happened that Joe Blackton, who had just become engaged to his employer's stenographer on a visit to his parents, who also lived in the city. It also happened that Miss Jordan was to take the same train as Mandy. On the way to the station Miss Jordan lost the letter of introduction which Joe had given her to his parents.

Mandy found it and put it in her pocket. Arriving in the city the simple-minded Mandy drew the letter out of her pocket and presented it to some people who were waiting in a large touring car. By mistake she gave them the letter which Miss Jordan had lost instead of the one from the employment office.

The folks could hardly believe that their son had been attracted by such a crude girl as Mandy, but they knew that Joe would arrive in the evening, and decided to make the best of things until he arrived. Mandy was entertained royally with automobile rides, a big dinner and so on. She was just about deciding that being a maid of all work was the finest position in the world when Joe arrived, accompanied by his fiancee.

The explanations were made. The old folks were satisfied with their son's choice. Mandy showed her letter from the employment office and went to work in earnest.

Independent Film Stories.

THANHOUSER.

HIS YOUNGER BROTHER.—A young clerk employed in a department store weekly yields to the temptations of city life, and squanders some of the money entrusted to his care. He is found out, of course, and is thrown by his employer. He arrives at his home and passes into under cover of night. In his efforts to hide his disgrace from his loving sister and mother he makes himself a slave to the victim of a pistol, and is being surrounded to prison for the sins of his employer.

The sister believes him, as sisters will, and forms a daring plan to save him. She decides to disguise herself as a lady, secure employment with the broker, and discover his secrets. Then she will free her darling brother.

Part of her scheme is successful. She lands the job, and wins the broker's confidence. Against one evil day by day finds it harder to keep on hating him. He is kind hearted, charitable and considerate, not at all what she had expected him to be. The broker even goes so far as to decide to free the young embezzler. He reads with her in the letter that gives the young man a chance to retrieve his folly, and the girl leaves prison. Full of gratitude he accompanies his daughter and a friend to the prison to commits all his wrongdoing. The new clerk's intent with terror. She realizes that the broker was unjustly accused and that her brother had lied to her. Overpowered by emotion, her condition finally causes her to faint, and the broker has to see his sister he loves gazing sorrowfully at him, and realizes that the sacrifice she has made in a misguided effort to "clear" a bad man deserves a better lad.

The brother's cry of recognition gives the broker his first clue to the truth. He realizes that the bright boy who has recently come into his employ, was no other than the sister of his former clerk. The discovery of the whole case follows the brother and sister to leave the office with one of the broker's friends. When they leave gone, he sends after them a note informing her that that he is to have a fresh start as the broker's agent in Brazil, and that the embezzler's sister will consent she can fill his old position. For the broker realized that the supposed boy had found a place in his office it never thought would be pierced by cupid's arrow.

ROBERT EMMET.—Robert Emmet, although he died at the age of 25, made a record that has always keep his memory green among his countrymen. Since his execution his heart was set on freeing Ireland from English rule. He entered Trinity College and made a brilliant name for himself there. He was expelled for complicity in a recovery of his affiliation with the United Irishmen.

He spent several years in exile, during which period he was constantly under official surveillance and effort to save him, he was executed in Dublin.

The pathetic love story of Emmet and Sarah Curran is one of the most beautiful that will never be forgotten by their countrymen.

ECLAIR.

CAIN.—Jack and Peter are both employed at the farm of a widow, whose daughter, Nellie, is in love with Jack, and has obtained the consent of her mother to their marriage. Peter becomes jealous when he learns of the betrothal and wounds his rival. Nellie becomes prostrate with grief. Time passes and Peter thinks he may now risk asking for the hand of Nellie. But she has not forgotten, and he meets a final and angry refusal. This proves too much to bear, and he resolves to leave the place. It chances that the widow and her daughter see Peter on the road to the railroad, and are horrified at his ghastly face and wild demeanor. Upon being told of them, he falls on his knees, confessing and imploring forgiveness they bid him die if he would have freedom. He turns toward the lake and in a moment more he is in his watery grave.

THE ROCK CLIMBERS.—This film affords a wonderful appreciation of the Pyrenees, we visit the most famous peaks of this world-renowned range of mountains, following the guides as they clamber up hazardous cliffs, and down deep, seemingly bottomless chasms. We are afforded ample opportunity to observe the dangers travelers undertaken by the guides, and the skillful and praiseworthy manner in which they handle their charges.

POWERS.

HIS MIND'S TRAGEDY.—Dr. Edwards, of Rockaway Cliff, L. I., is entertaining friends at dinner and is unexpectedly called to the city. En route he is struck by an automobile and taken to the

THEATRICAL ARCHITECT

OFFICE, STUDIO, AND SHOPS 4912 TO 20 PARKSIDE AVE. PHILA.

We not only make Plans and build

Theatres and Vaudeville Houses

We also build

MOVING PICTURE THEATRES

We have built over 60 Theatres the last 5 years which are all ORIGINAL in Construction, Design and Decorations

bandits, from which he is later dismissed. After his release he becomes apathetic of Ed Edwards in Big Frank, the burglar. His wife and daughter having spent their savings in his vain search for him are taken in by friends and cared for. By some strange co-incident Big Frank, the burglar comes to this very house and starts to ransack the apartments. Mr. Williams has not yet returned for the night and hearing a noise enters the room in search of the same. He encounters Big Frank, the burglar, and in the struggle Mr. Williams disarms him and strikes the burglar on the head. Big Frank slowly comes to himself, but in the struggle he has lost his mask and stands revealed. Mr. Williams recognizes his old friend, speaks to him, but Big Frank merely stands amazed. Mr. Williams brings forth Mrs. Edwards and their child and standing the little girl in front of Big Frank she recognizes him and putting out her arms calls him "Papa." This brings back the past and he regains his complete memory. His wife comes to him and clasping each other in their arms there is a joyful reconciliation.

SOLAX.

PUT OUT.—Going away upon business Scroggins bids wife a fond goodbye. Returning to the room after her husband's departure, Mrs. Scroggins finds Mary, the maid, engaged in a flirtation from the window. The manner with whom Mary has been flirting determines to see the fair lady who has invited his attentions, and so securing a ladder she climbs in through a window.

Mrs. Scroggins coming into the room is amazed and alarmed to find an intruder in the room. The maiden, supposing that Mrs. Scroggins is the girl with whom he has been flirting, begins to make love to her. Hearing a noise outside, Mrs. Scroggins runs frantically through the house and coming finally to the kitchen, finds Mary engaged in a quiet tete-a-tete with a lusty plumber who has come to fix the pipes.

The plumber readily consents to come to the assistance of Mrs. Scroggins. The two women remain in the kitchen while the plumber goes to dispose of the intruder. In the meantime Scroggins, who has missed his train returns to his house. The maiden hearing his approach, secretes himself. Scroggins and the plumber entering the room at the same time, collide. The plumber, thinking that Scroggins is the one to be evicted, promptly proceeds to throw him out of the window.

CARIBOU HUNTING.—This film shows the great northern wilderness in all its autumn beauty. The scenic views in this film are absolutely without a peer, the tinting and toning is wonderful, and the beautiful scenes depicted give an accurate portrayal of the grandeur and beauty of the virgin forests.

RELIANCE.

A TRICK OF FORTUNE.—Discouraged and despondent over his failure to secure employment, and without funds, Harry Wilson decides to end his life. His remaining assets are a ticket for a small town and some small change, and wishing to make his exit from the world as quickly as possible he utilizes the ticket, and goes to the little hotel. A capitalist has been expected in town on a factory site, and Wilson is suspected as being that gentleman traveling incog. This suspicion is confirmed by the initials on his suitcase, which coincide with those of the suspected individual. Harry has a royal time and is wined and dined by the land agents. At first he tries to convince them of their error, but they refuse to believe him and wink knowingly. In the meantime the real capitalist has arrived and upon being pestered engages Harry to carry out the deception further. While the agents are interviewing each other themselves and unsuccessfully leaving Harry in distraction with their attentions, the mystified visitor seeing the tract he wanted at a low figure, and thus the denouement takes place. The wrath of the land sharks and the quick change of allegiance of the hotel employees from Harry to the new idol is most laughable and cleverly acted. Harry is handsomely rewarded and with a new lease of life and rejuvenated courage starts back to the city to manfully fight Life's battle.

IN OLD MADRID.—Don Gomez writes a letter to the parents of Zelda, a young Spanish girl, forgetting his inability to pay them a visit, but sends his son Jose, instead.

Jose arrives and is immediately smitten by the charms of Zelda. Zelda indulges in a little flirtation. Her mother inaugurates a system of espionage that is very inconvenient for the lovers. They are surprised by the duenna-like mother and are driven to desperation.

Zelda has a girl friend about her age who resembles her and is attired to represent a clever counterpart of Zelda. The mother walks in the garden accompanied by Zelda. Seating herself on a bench, she commands the girl to please be-side her. Finding the vigil rather tiresome, the older woman lapses into a state of drowsiness and the companions of Zelda beckon her to join them.

So clever is the disguise of Rosa that Jose is deceived and he kisses her. The father of Zelda discovers the act and hastens to the mother to inform her of the love Zelda is making beside his wife on the bench. Exhausted, the guardian falls asleep, and Rosa exchanges places with Zelda, who joins her lover.

Jose induces Zelda to accompany him to the seashore. He gathers the girl in his arms and wades across a stretch of water, and they take a perilous position on the rocks.

A search is instituted and Zelda and Jose are discovered on the rocks. Jose has a scheme which he quickly imparts to Zelda and they acquiesce. The irate parents see the daughter and her lover. Jose is firm and threatens to throw Zelda into the roaring torrent, unless the parents consent to their immediate marriage. The agonized parents relent. The obdurate parents have been outwitted by the scheming lovers.

THE PENNILESS PRINCE.—Prince Gustave, a young German nobleman, attends from a vessel at Havana, Cuba, to claim a bewitched ——.

He sends an advertisement in a paper that funds are awaited on a banking establishment and he applies in person for the job as the office of the company, plumber.

Jose, the daughter of the governor, is to the office now and is immediately infatuated with the fair young foreigner, whose use takes to business. Prince Gustave is indifferent to her and the fame of a seasoned woman is assumed.

Prince Gustave is given a position as porter in the office and on the governor's return, the titled bankrupt has become one of the most trusted employees on the plantations. The secrets of their interest and our business are soon known to rivals from the office and put him to manual work on the plantation among the tobacco stalks. There he again meets buleros and there is a mutual affectionate.

Jose mails Gustave a letter informing him his presence is required at the office of the tobacco farm. There he meets some betting over prince and buleros in the tobacco field. He set boo-coth Zelda for the needle fondle.

Buleros visits the office of a lawyer in this and shortness for matrimony consents, marrying from the same notary engaged next door. He goes to Gustave, who is surprised, and astonished. Gustave visits the consent and he tells that nothing can be done for him, and refuses pleads and returns to the tobacco fields, but never receives a visit from his representative for many, who informs him of the death of his many brother, and that he now owns not, his own is left to the estate of the father. The deed of the consent is witnessed by Jose and now Gustave finished pleased to find that all his losses and tales from that he is a titled nobleman with vast resources. Jose is an attendant. She takes to him a smile and he goes to see the prince, but he meets not his wife to the tobacco farmers, and takes her to the [illegible] [illegible] [illegible]

Walter's arrival sowed the seed of discord, for Eva's preference for Ray's handsome chum soon became apparent and a serious breach occurred, which was gradually widened through the use of repose, by Esther Williams, a friend of Eva's, who sends an anonymous communication to Ray, appraising him of the fact that Walter had proposed to Eva and was accepted.

Walter, loyal to his promise to Eva, marries her. His trend and desires did not point to a commercial or professional life, so he drifted into Wall Street with a fortune left him by his parents. He soon finds himself a victim of frenzied finance and drifts into absolute poverty through one final investment in a worthless mine.

Ray, who had drifted westward, smarting under the lash of a disappointed love, after engaging in various ventures, finally purchased some mining interests, which developed into fabulous dimensions and made him a multi-millionaire.

While seated in his library, Ray picked up a newspaper from a convenient table and scanned its columns. An expression of surprise followed by sadness diffused his countenance. The paragraph he had read divulged the fact that Walter, old-time chum and met with reverses and had been reduced to abject poverty.

He immediately sought his broker and investigation discloses the fact that Walter holds large interests in a mining property with great possibilities; but lack of funds had retarded its development.

Ray comes to the rescue, but does not disclose his identity, until the deal is consummated. When he is finally recognized by Walter the fact that latter is inclined to resent his interference, until called to his sense of duty by Eva, his wife.

HYPNOTIZING A HYPNOTIST.—A certain learned professor took up the study of hypnotism. In a sanitarium he found a lot of likely subjects, and without their knowledge or consent, placed them all under his spell. After satisfying himself of his ability to hypnotize, he brought them back to a normal state of being, and finding themselves

Released

TUESDAY, March 21st.

2 on 1

Just Kids AND A Trip About Christiana

2 on 1

A corking good **Comedy** and enough **scenic** and **educational** to be interesting.

Hundreds of Exhibitors have requested **Comedy** and **Scenic.**

HERE IT IS

12 minutes of laughter and **7** minutes in foreign climes.

Synopsis Page

in many undignified positions, fall on the professor and almost beat him to a pulp. They leave him helpless and an easy prey for his landlady, an unattractive spinster. She found the volume on hypnotism which he has been studying, and as soon as she spies the helpless professor, resolves to try an experiment on her own account. She places him in an hypnotic trance and to make assurance doubly sure, leads him to a justice of the peace. She takes her newly wed spouse to their home, where she tries to bring him back to his original condition, but is unable to, so she decides all the edicts of the code and resorts to a bed slat.

She beats him back to life again, shows him her proof of claim on his heart and home, and he swallows the bitter pill. Then for to his unwilling arms and decides to make the best of what must be endured.

BISON.

HER PRISONER.—Bud, a rejected suitor, tries to force his unwelcome attentions upon Mattie. She throws a pan of soft dough over his head, and later, her sweetheart, Ned, thrashes Bud. In revenge he waylays and shoots Ned, who staggers back to the house. As he is being cared for by Mattie and her folks Bud peeks in the window. The girl grabs Ned's gun, and jumping on a horse pursues Bud, captures him at the point of the revolver, and turns him over to the sheriff. She then takes her place at Ned's bedside and becomes a gentle nurse.

DICK FARRELL'S PRIZE.—Dick Farrell and his chum, Frank, camp in the west on a vacation. Tiger are treated as a joke at first by the forest communities, but make friends after showing their mettle. Dick incurs the enmity of Slick Pete after beating him in a physical encounter, and, later, Slick Pete escaping after successfully holding up a stage coach surprises Dick and captures

Released

SATURDAY, March 25th.

OGALLALAH

The Greatest Indian Play ever made. A broad assertion but we mean every word. We stake our reputation on this picture.

Feature, Advertise and Yell OGALLALAH

The Tale of an Indian's Love

Demand Demand Demand

OGALLALAH

Special Music for the Picture

WRITE US

The Powers Co.

241st St. and Richardson Ave.
New York City

him. He effects a thrilling escape with a girl prisoner and is pursued. In the conflict that follows the robbers are captured by the posse. Dick himself vanquishing Slick Pete. Dick wins the hand of the girl as a reward for rescuing her.

AMBROSIO.

THE PRISONER OF THE CAUCASUS.—A Russian officer is captured by the Circassians, and is brought to the village as a festival is being held, where feats of prowess and strength are being performed. A Circassian maid falls in love with the handsome officer, and when the men leave gone forth to meet the attacking Russians she releases him from prison, and he escapes by swimming across the river. Unable to endure life without him, she finds oblivion beneath the waves.

CHAMPION.

THE PAY-ROLL.—Chas. Wilson, on his way back to the ranch with the payroll for the boys, is suddenly stopped by highwaymen. The cowboys of circle C ranch, returning from a spree, dash down upon the surprised outlaws. Headed by Wilson, they chase the outwitted bandits into their very home. The wife of the leader of the gang is mortally wounded by a shot fired from Wilson's gun.

Feeling that he is indirectly responsible for the death of the mother, Wilson promises to adopt and take care of her baby girl. Wilson's wife also swears to be a mother to the child.

Sixteen years later Kate, the adopted girl starting out for a canter through the woods, is kidnapped. Upon the failure of Kate's return home at her accustomed hour, Wilson goes in search of her. Discovering her horse riderless, he follows the trail that soon leads him to the kidnapper's cabin. Stealing into the place, he is horrified in discovering that the man is Kate's own father. He makes known the truth to both of them, and gives the girl her privilege of choice between himself who has taken care of her, and the man who had deserted her. Without a second's hesitation, the girl leaves the cabin under the protection of Wilson.

NESTOR.

WAS IT WORTH WHILE?—Since the hour he entered the law firm of Robert Eldridge as a junior clerk, Ned Fosters's dream had been to one day become a partner of the old gentleman.

Partly through his own industry, and partly through Helen Eldridge's influence over her father, Ned had progressed step by step, and now that the young man had won the girl's consent to an early marriage, he felt that his dream to be taken into the firm would soon be realized.

His country sweetheart, Lucy Abbott, was forgotten, and within a few weeks Helen might have become his wife, had not his brother, John, read the announcement of their engagement, and hastened to the city in the hope of recalling Ned to his senses. But the young man stubbornly declared he had now gone too far to withdraw; so, in anger and desperation, John hastened to the Eldridge home to be told by Helen that she would give Ned up at once. Were she sure he really loved another.

This was all that John asked. Immediately he despatched a letter to Lucy, telling her to take the first train; so that the next day when his brother called upon Miss Eldridge, it was Lucy who greeted him.

From her place behind the screen, Helen was not long in ascertaining the true state of Ned's feelings. John had spoken the truth, and although more difficult than she believed. Ned was given back his ring and awakened to the wrong he had so nearly done to both.

TUESDAY SATURDAY

Powers Picture Plays

2==EACH WEEK==2

YANKEE.

THE OPEN GATE.—A seafaring man of middle age had been paying attention to a young lady for a number of years, and finally mustered up enough courage to propose. This is accepted, with the stipulation that he will forsake his convivial companions, his pipe and tobacco. These conditions seem difficult to fulfill. Armed with the best set of resolutions ever adopted, he sallies forth to prepare for a six months' cruise.

Meeting a number of cronies, who congratulate him upon his successful wooing, he is enticed into a saloon, to drink a toast to his fiancee; they load him to the guards and while in this condition, an idea occurs to him that it would be quite proper to pay his sweetheart a final visit and pinning a five dollar bill on the window frame, he opens the sash and it looks as if "Love's Young Dreams" is over.

We see him next day starting for his vessel full of "remorse and regret"—those tuneful companions depicted upon his countenance. His little cabin mate, the parrot, is greeted with words witnesses of the betrothal, which makes his regret more poignant.

Twelve years later the captain returns from his voyages to find that his early love is still true and has left the "open gate." The young couple have grown up and are engaged to be married—he is timid, however, and afraid of losing the key to the house—he makes himself known to his nephew, who endeavors to adjust matters, and assures him that the sweetheart of yore is the sweetheart of to-day. After several laughable incidents the old couple are seen coming from church, as the young couple start to enter upon the "open gate of matrimony—they sail down life's stream together.

LOVE'S EBB AND FLOOD.—Neglected and abused by her husband, May Sommers has submitted to the indignities heaped upon her as only a good and loyal wife can, when he brutally drives her from home—broken-hearted, she sought peace and happiness in the waters of the sea.

But fate had other designs for her future and she is rescued by the son and daughter of a wealthy planter. In his family she is cared for and after a long convalescence is induced to remain as a companion to the planter's invalid daughter. Her past was forgotten, care and tenderness restored the girlish beauty that she possessed at the time of her marriage.

Thrown into daily companionship with the son of her benefactors, there could be but one outcome—love—and the very opposite of her first affection and asked her to become his wife. May does not endure her terrible secret, and allowed her suitor to think that his love was returned and accepted. So time passes, until May's husband appears upon the scene as a soldier. The father of the daughter of the family in which his wife has found a home.

May's wayward her husband and threatens him with exposure unless he takes his departure, and said with rage at his interference, this brute beats and clashes his wife whose life is perhaps saved by the timely arrival of her admirer.

At her husband's sight of his wife's vengeance, but meets his just deserts. Being unfamiliar with the neighborhood, he loses his way in the night and falls over a cliff where the tide happens to flood next morning. A very keen May's knowledge the reward he so long waited for.

REX.

WHERE THE SHAMROCK GROWS.—Her foster father thinks her losing his money is the only event that she marry within six months after his death and if she fail to do so, the money goes to the society's treasury. So when Rex comes to woo between the girl and the stately young blacksmith, he is up to strive between the two lovers. When he learns that the managing of the two has already been announced for an early date, his desire to interfere with their happiness is complete.

He shadows the girl and learns the faithful helper of the blacksmith, understands and resolves to foil the villain. So disguised as an old hag, he ventures into the lower where she is held, fascinates the keeper with whiskey and makes his way to Nora. Disguising clothes, the girl effecting an escape and Barney substituted in the role of the prisoner.

By the aid of the nephew, determined to force her to consent to a marriage. At last Barney consents and the nephew immediately escorts him to the church, only to see Nora and the blacksmith leaving, already made one.

LUX.

BILL HAS KLEPTOMANIA.—Poor Bill is a kleptomaniac, even on his own home, and in consequence he robs himself, being quite unable to curb the situation. His affliction is well-known to his wife and accordingly she follows him out of doors and requests two plain clothes detectives to follow him, and pay for anything he steals. The detectives set off in pursuit. Bill heads them in a book dance, for they have to compensate a soul-keeper, a blind dealer, a horse with a sulfid. Bill having stolen the baby's bottle, secured sleep keepers etc. Finally Bill, who has stored the stolen goods in his large overcoat, tricks the detectives, and steals the pocketbook from the tall man. The loss is quickly discovered, and Bill is captured and dragged to the station. Here he is searched, and a huge number of articles are brought to light. To add to Bill's misery, his wife appears and proceeds to give her erring husband a most business-like punishment.

DOGS NOT ADMITTED.—Jones finds a stray dog and takes it home. His landlord is a grouch and objects to animals, and Jones has to leave his comfortable apartment and search for a new home where dogs are tolerated. He finds a new retreat and with it a good idea to make the dog barter yell "stung." He and a regular army of dogs and places collars round their necks bearing the address of his late landlord. Several gentlemen in a hotel lobby find the barking and thinking there is trouble. Broom dogs, whose dogs and soon hitch their dogs to the same railing. Some on the end of a piece of string. They are when a man is lonely God sends him a dog, but nevertheless knows how what to do if they want it to ruin dogs.

GREAT NORTHERN.

BETWEEN LOVE AND DUTY.—A soldier dealing with a doctor's substitution for a dancer his wife's daughter's husband and the startling episodes resulting. The doctor, on being summoned by his wife, in his tenacious attempts stumble, and is saved by the timely arrival of a patient, the doctor and wife are brought together after a long and severe seen them commencing their lives anew.

LIFE AND PEOPLE SOUTH OF THE EQUATOR.—A charming travel subject depicting the life of nomadic tribes in the Lands Zone.

AMONG THE EXHIBITORS

Chicago, Ill.—Mr. P. D. Houze has sold his two big picture theater to Mr. Robert Roth.

Burlington, Wis.—The management of the Crystal Moving Picture Theater have moved from their old quarters to the Brown Building.

Wareing, W. S. and **Wood K. Bowers,** proprietor of the Snyder House, has purchased the old Thestorium formerly occupied by C. B. Cowles, and will convert it into a moving picture theater.

Stevens Point, Wis.—A new picture theater is being planned for this section which will run vaudeville and pictures.

Centralia, Wash.—The Washington Hotel, one of the best in the county, owned by Centralia capitalists, is being converted into a high-class vaudeville and moving picture theater, which will be under the management of Mr. Ed. Hall.

New Albany, Ind.—The Victoria Moving Picture Theater on East Market Street between Vincennes and Bank Street has been purchased by the Fehr Brothers last Saturday, and is the latest of the chain of moving picture theaters now owned by them in the Fall cities by M. Switow, and is considered as one of the handsomest and most attractive places of its kind in this section.

Courtland, N. Y.—Messrs. Fred Tanner and George Ripley have purchased the Wonderland Motion Picture Palace.

Red Bank, N. J.—The Geran Building on Front Street has been leased to a moving picture company who will convert it into a moving picture theater.

Salem, N. J.—A new moving picture theater is being erected in Swedesboro, which will be under the direction of Aaron L. Miller.

Cleveland, Ohio.—Cleveland has 240 moving picture theaters.

Bryan, Texas.—Messrs. Fulman & Lang have leased the Harrison Building and will open it as a moving picture theater.

Milwaukee, Wis.—A. Wasserwait is planning the erection of a new theater on Third Ave.

Norfolk, Va.—Captain Charles T. Boland, is making arrangements to erect a new moving picture theater at 319 High Street, which will only run the best of moving pictures.

Boston, Mass.—The Olympia Theater, No. 6 Bowdoin Square, has been leased by a large theatrical syndicate, who will convert it into a moving picture and vaudeville theater, which will be able to seat about 600 or more persons.

Dayton, Ohio.—Mr. George H. Heiser is completing arrangements for the erection of a new moving picture theater on East Third Street.

Trenton, N. J.—Mr. Hall has opened a new moving picture theater on Front Building on Water Street, which will be known as the Bee.

Waverlon, Iowa.—L. Doppenberger has purchased the Casual Moving Picture Theater here and took possession.

Darby, Pa.—Architect Charles B. Oelschlager, of Philadelphia, has completed the plans and specifications for the erection of a new theater for the Darby Amusement Co.

Findlay, Ohio.—Messrs. Ford & Chapman are making arrangements to open a new moving picture theater here.

Ord, Nebr.—Michael Lee has purchased the Ord moving picture theater and taken possession.

St. Louis, Mo.—C. W. Crawford is planning the erection of a new vaudeville and moving picture theater, to be located on Fifteenth Street.

Berkley, Ca.—Ehel B. Judd has decided to open a new moving picture theater at 2107 Chatuck Ave.

Helena, Mont.—W. J. Hartung is planning the erection of a new vaudeville and moving picture theater on Main Street, near Grand.

Camden, N. J.—The Camden Amusement Company is planning the erection of a new vaudeville and moving pictures theater at 260 Broadway.

Bowman, N. Dak.—The Jewanland Opera House, owned by Mr. Shaw, was completely destroyed by fire.

Topeka, Kan.—Jr. G. J. Mokvane is considering the advisability of establishing a new moving picture theater here.

Anaconda, Mont.—Paul Noble has leased the Imperial Opera House, formerly occupied by Jones, and taken possession.

Covington, Ind.—C. Payne of Indianapolis, has purchased the Family and Globe moving picture theaters here.

San Diego, Cal.—Sol Hartley is making arrangements to open a new theater at Grand Ave. and Lima Street.

Joliet, Ill.—The picture theater has been reopened by the Lake brothers, and is now enjoying its fifth week of prosperity under the management of Hubby Lake. The house is now being operated by the Nonpareil Amusement Co., of Joliet.

Lake Linden, Mich.—The Lake Linden Theater is having a very large business since the change in management has been made.

Albany, N. Y.—A new moving picture theater is being erected by Mr. Hart Lake, which will be the first ever established in this town. It will be under the management and proprietorship of Messrs. Edwards & Gilmore, of Gloversville.

Cortland, N. Y.—Cortland is to have a third moving picture theater. Mr. H. H. Howard has purchased John H. Rand's interest in the Star Theater and has secured the services of Wesley H. Crego to manage it. Mr. Howard has a store in Wells Block and Tompkins Avenue and will convert it into a moving picture theater, which will be ready to open about November 15th.

Columbus, Ohio.—Mr. W. L. Jamison was awarded the contract for the erection of a new theater building at 17 South High Street for the Pastime Theater Company.

Schoharie, N. Y.—The management of the moving picture theater in the Union Block is having their picture palace remodeled and enlarged. A beautiful new front is being put in.

Hazelton, Pa.—A new moving picture theater is being erected in Freeland, which will be under the management of Mr. John Mesaville.

New York City.—The Arnold Realty company will alter the two story brick estate at 1640 East 230 Street into a high-class picture palace.

Shenandoah, Pa.—The new picture theater under the management of Mr. Harry Heard is progressing here and are now doing a good business.

Ellsworth, Wis.—Manager Wolff, of the local moving picture theater, has purchased his show and is moving it to River Falls.

Waterford, N. Y.—Moving pictures and vaudeville theater which is under the proprietorship of Mr. Proctor, will soon close, according to the rumor.

Elgin, Ill.—Moving pictures are being shown here to entertain 500 patients in the large Sayre Hospital.

Point Pleasant, N. J.—The New Moving Picture Theater here was leased for season 1908-09.

Dayton, Ohio.—Mr. Sherry A. Limmer has opened a moving picture theater on Richard and Madison Streets.

Dover, N. J.—The management of the Ritz Theater here has decided to open exclusively for the use of moving pictures and will cater to moving pictures and illustrated songs.

Lewiston, Me.—The Empire Theater here has announced a moving pictures and vaudeville theater under the management of Mr. Sawyer.

Rutland, Mass.—A new hall was constructed in Rutland in which the Irving Forrey Company, on Union Street, opened on Oct. 6 and 7. H. H. Rice, Sawyer & Porter, of Boston, who will create an opera house grade moving picture and vaudeville theater.

Exhibitors Take Notice

Keep your machine in condition and cut down your repair expenses by using

Stay On Oil

25c. half pt. can. Cost Compound, 25c. 3 oz. can. 35c. per can postage prepaid

STAY ON OIL CO.

46 E. 14th St., New York City

Licensed Release Dates

BIOGRAPH.

Feb. 16—Fisher Folks (Dr.).....998
Feb. 20—The Diamond Star (Dr.).....998
Feb. 23—His Daughter (Dr.).....957
Feb. 27—The Lily of the Tenements (Dr.).....998
Mar. 2—The Heart of a Savage (Dr.).....951
Mar. 6—A Decree of Destiny (Dr.).....995
Mar. 9—Conscience (Dr.).....998
Mar. 13—Comrades (Com.).....998
Mar. 16—Was He a Coward? (Dr.).....994

EDISON.

Feb. 17—A Stage Romance (Dr.).....
Feb. 21—The Rival Sculptors (Dr.).....990
Feb. 22—Mr. Bumpitous, Inebriate (Com.).....980
Feb. 24—The Price of Victory (Dr.).....1000
Feb. 28—The Iron Master (Dr.).....1000
Mar. 1—The Rival Candidates (Com.).....
Mar. 3—The Writing on the Blotter (Dr.).....
Mar. 7—Love and The Stock Market (Dr.).....
Mar. 8—A Night of Terror (Com.).....
Mar. 8—The Old Family Bible (Dr.).....
Mar. 10—How Bella Was Won (Com.).....
Mar. 14—At Bar for the Life of a Lady (Dr.).....990
Mar. 15—The Department Store (Com.).....625
Mar. 15—Baby's Bell (Com.).....375
Mar. 17—The Wedding Bell (Dr.).....

ESSANAY.

Feb. 14—Getting Sister Married (Com.).....
Feb. 16—Gettleman's Daughter (Dr.).....
Feb. 21—Their Wedding Gifts (Com.).....580
Feb. 21—Just as the Clock Struck Nine (Com.) 412
Feb. 25—The Outlaw and the Child (W. Dr.).....960
Feb. 28—Taming A Tyrant (Com.).....1000
Mar. 4—On The Dessert's Edge (W. Dr.).....
Mar. 7—The Little Disciple (Dr.).....
Mar. 11—The Romance On "Bar O." (W. Dr.) 1000
Mar. 14—Oh You Teacher (Com.).....1000
Mar. 18—The Faithful Indian (W. Dr.).....1000
Mar. 21—Hans' Millions (Com.).....1000

GAUMONT.
G. Kleine.

Feb. 25—Pagaoul and the Countess Beatrice (Dr.).....998
Feb. 28—Matrimonial Epidemic (Com.).....813
Feb. 28—Lafont and Pelot Have a Fight (Sc.).....185
Mar. 4—The Tramp's Find (Dr.).....680
Mar. 4—Forbidden Cigarettes (Com.).....355
Mar. 7—The Barber's Daughter (Com.).....505
Mar. 7—The Ambitious Bootblack (Com.).....450
Mar. 11—His First Sweetheart (Com.).....650
Mar. 11—The Beautiful Gorges of Tarn (Sc.).....415
Mar. 14—The Sword and the Cross (Dr.).....840
Mar. 14—Breakers In the Mine (Com.).....
Mar. 18—The Privateer's Treasure (Com.).....860
Mar. 18—Rocky Caves of France (Scenic).....110

KALEM.

Feb. 10—The Broken Trail (Dr.).....1000
Feb. 15—Grandmother's War Story (Dr.).....975
Feb. 17—The Lost Ribbon (Dr.).....1000
Feb. 22—The Open Road (Dr.).....995
Feb. 24—Priscilla and the Pequot (Dr.).....925
Mar. 1—Sailor Jack's Reformation (Dr.).....1005
Mar. 4—Mexican Filibusters (Dr.).....1000
Mar. 8—The Irish Honeymoon (Com.).....950
Mar. 10—The Mission Carrier (Dr.).....
Mar. 15—The River (Scenic).....565
Mar. 15—The Hunter's Dream (Com.).....385
Mar. 17—A War Time Escape (Dr.).....980

LUBIN.

Feb. 13—The Show-Girl's Stratagem (Dr.)....1000
Feb. 16—Getting Even (Com.).....600
Feb. 16—Schultz Has the Smallpox (Com.)....400
Feb. 20—The Test (Dr.).....1000
Feb. 23—Dobbs the Dauber.....1000
Feb. 27—Man's Diplomacy.....1000
Mar. 2—Woman's Curiosity.....400
Mar. 2—Father's Birthday Ring.....600
Mar. 6—Vanity and His Cane (Dr.).....1000
Mar. 9—His Friend the Burglar (Com.).....1000
Mar. 13—The Actress and The Singer (Dr.)....1000
Mar. 16—Mandy's Social Whirl (Com.).....1000
Mar. 20—Her Artistic Temperament (Dr.)....1000

MELIES.

Feb. 2—Only a Slater (Dr.).....
Feb. 9—Tony the Greaser (Dr.).....980
Feb. 16—Billy and His Pal (Dr.).....1000
Feb. 23—My Parisle Flower (W. Com.).....980
Mar. 2—In the Hot Lands (W. Dr.).....990
Mar. 9—The Snake In the Grass (Dr.).....980
Mar. 16—The "Schoolmarm" of Coyote County (Dr.).....980

PATHE.

Feb. 27—Pots, Pans & Poetry (Com.).....531
Mar. 1—Oh! You Clubman! (Com.).....996
Mar. 3—Satan Defeated (Dr.).....750
Mar. 3—Around Constantina, Algeria (Sc.)...200
Mar. 6—Jealous Fatted (Dr.).....1000
Mar. 6—Max Embarrassed (Com.).....
Mar. 6—After the Boxing Bout (Com.).....375
Mar. 8—Real Deaf's Devotion (Dr.).....1000
Mar. 10—Undying Love (Dr.).....740
Mar. 10—Regatta on the Mekong River (Sc.)...220
Mar. 13—A Lonely Little Girl (Dr.).....1000
Mar. 13—Max's Feet Are Pinched (Com.).....480
Mar. 13—Whittles' Courtship (Com.).....500
Mar. 15—Oh, You Kids! (Com.).....620
Mar. 15—The Pasdi Brothers (Scenic).....295
Mar. 17—The Inventor's Flights (Dr.).....780
Mar. 17—Pepper Industry In the Malay Mountains (Ind.).....190
Mar. 18—The Sheriff's Daughter (Dr.).....1000

SELIG.

Feb. 23—The Seminole's Sacrifice (Dr.).....
Feb. 27—The Eye of Conscience (Dr.).....
Mar. 2—The Outbreak (Dr.).....1000
Mar. 6—The Tribe's Shepherdess (Dr.).....
Mar. 9—The Medallion (Dr.).....
Mar. 13—The Code of Honor (Dr.).....
Mar. 16—The Man From the Mast (Dr.).....
Mar. 20—Her Words Came True (Com.).....
Mar. 20—One Hundred Years After (Dr.).....

URBAN-ECLIPSE.
Richard Klein (Sec.).

Feb. 15—Catherine Howard (Dr.).....1005
Feb. 22—The Golden Sickle (Dr.).....882
Feb. 25—Spilling a Story (Sec.).....113
Mar. 1—Comrades (Dr.).....638
Mar. 1—Beauties of Sam Souci (Sc.).....362
Mar. 8—The Fury of a Woman Scorned (Dr.).1720
Mar. 8—Beautiful Wye Valley, England (Sc.)..300
Mar. 15—Redemption (Dr.).....508
Mar. 15—The Thames from Oxford to Richmond (Sc.).....472

VITAGRAPH.

Feb. 18—The New Stenographer (Com.).....
Feb. 21—A Tale of Two Cities. (Part 1.) (Dr.).....1014
Feb. 24—A Tale of Two Cities. (Part 2.) (Dr.).....1013
Feb. 25—A Tale of Two Cities. (Part 3.) (Dr.).....994
Feb. 28—Captain Barnacle's Courtship (Com.)..
Mar. 3—Bertha's Mission (Dr.).....
Mar. 4—Shamus's Ghost (Dr.).....
Mar. 7—The Wild Cat (Dr.).....
Mar. 10—Bridegroom's Dilemma (Com.).....
Mar. 11—Love Conquers (Dr.).....
Mar. 14—Betty Becomes a Maid (Com.).....
Mar. 17—An Aching Void (Dr.).....
Mar. 18—Daddy Long, or His Wife's Husband (Com.).....

THIS WEEK'S PROGRAMME OF LICENSED FILMS.

Monday, March 13.

Biograph—Comrades (Com.).....998
Lubin—The Actress and the Singer (Dr.).....1000
Pathe—Max's Feet Are Pinched (Com.).....489
Pathe—Whittles' Courtship (Com.).....500
Selig—The Code of Honor (Dr.).....

Tuesday, March 14.

Edison—All for the Love of a Lady (Dr.).....990
Essanay—On You Teacher! (Com.).....1000
Gaumont—The Sword and the Cross (Dr.)....840
Gaumont—Breakers In the Clouds (Scenic)....155
Vitagraph—Betty Becomes a Maid (Com.).....

Wednesday, March 15.

Edison—The Department Store (Com.).....625
Edison—Baby's Bell (Com.).....375
Kalem—The Diver (Scenic).....565
Kalem—The Hunter's Dream (Com.).....365
Pathe—Oh, You Kids! (Com.).....600
Pathe—The Pasdi Brothers (Scenic).....295
Urban—Redemption (Dr.).....508
Urban—The Thames from Oxford to Richmond (Scenic).....472

Thursday, March 16.

Biograph—Was He a Coward? (Dr.).....994
Lubin—Mandy's Social Whirl (Com.).....1000
Melies—The "Schoolmarm" of Coyote County (Dr.).....980
Selig—The Man From the East (Dr.).....

Friday, March 17.

Edison—The Wedding Bell (Dr.).....
Pathe—The Inventor's Flights (Dr.).....784
Pathe—Pepper Industry In the Malay Mountains (Ind.).....190
Kalem—A War Time Escape (Dr.).....980
Vitagraph—An Aching Void (Dr.).....

Saturday, March 18.

Essanay—The Faithful Indian (W. Dr.).....1000
Gaumont—The Privateer's Treasure (Com.)....860
Gaumont—Rocky Caves of France (Scenic)....110
Pathe—The Sheriff's Daughter (Dr.).....1000
Vitagraph—Davey Jones, or His Wife's Husband (Com.).....

A "W" before the words drama and comedy specifies that it is a Western drama or a comedy.

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

HELP WANTED.

WANTED—An experienced scenic artist for moving picture studio. Address, M. D., care of Moving Picture World.

WANTED—First class, absolutely experienced motion picture photographer with very best motion picture machine tripod, and complete equipment to take motion pictures, to travel western America, May and June. None but of years of experience will be considered. Address, F. R. R., care of Moving Picture Brothers, Minneapolis, Minn.

WANTED—A No. 1 moving picture operator, with practical experience in electricity, understanding Standard and Powers No. 6 machines. No drinker or cigarette fiend need apply. Advise salary expected, experience, etc. Address, B. L. & Co., P. O. Box 267, Mankato, Minn.

WANTED—Strictly high class operator (no crankers, boozers, or chasers) for evening work in New York City, for coming Summer. Must be reliable and licensed. Also orchestra of piano, violin and drummer for sound effects. Prefer Union people of the very highest ability and experience in picture work. State salary and where working. Address, "QUALITY," care of Moving Picture World.

SITUATIONS WANTED.

AT LIBERTY—Experienced piano player. Would like position in first-class moving picture show. Address, MISS KATHRYN HUGE, Peru, Kansas.

AT LIBERTY—March 20. First class operator. Will go any place. New England or New York State. Address, P. O. Box 948, Providence, R. I.

THEATER FOR SALE.

FOR SALE—Moving Picture Theater, seating 200; paying business. Write for particulars. Other business requires owner's time and attention. Address, Box 852, Quincy, Ill.

FOR SALE—Moving Picture Theater seating 250. Fine business. Must sell account sickness. Town 12,000. Near Detroit. Address, M. L. FISHER, Wyandotte Theater, Wyandotte, Mich.

FOR SALE—Quick. Moving Picture Theater. Population 20,000. Average net profit daily, $15. Run seven days weekly. Owner desires to go on road. Quick, $6,000 cash takes it. Licensed service only. Address, E. J. MYRICK, P. O. Box 1076, Missoula, Mont.

FOR SALE—Prettiest moving picture theater in the State of Wisconsin in thriving city of 11,000; doing good business. Good reason for selling. Address, Western Film Exchange, 309 Enterprise Building, Milwaukee, Wis.

EQUIPMENT WANTED.

WANTED—Powers' Number Five machine, complete. 14 reels of film for sale, or trade (for machine). Acme Motion Picture Co., Calumet, Mich.

EQUIPMENT FOR SALE.

FOR SALE—Sixty cycle hundred and ten volt Ft. Wayne Compensarc, used three weeks. Johnson Amusement Co., Pigeon, Ohio.

WANTED—New Model Motograph lamp and house complete. Must be cheap for cash. Address, OPERATOR, Gem Theater, South Bend, Ind.

MISCELLANEOUS.

WANTED—Custer's last stand or fight, and slides of same. State condition, length and price. Address, B. W. M., care of Moving Picture World.

HAND COLORED SLIDES made from any clipping, photo negative. Finest work guaranteed, fifty cents, excellent for vaudeville artists, any lettering included. Photo Specialty Co., Keeseville, N. Y.

WANTED—To rent, by experienced moving picture man, Moving Picture Theater, Hall or Opera House. Address, H. A. E., care Moving Picture World.

Do You Need Money? THEN GET ON OUR LOCKED-REEL SERVICE That Gets It

No. 44 North Ninth St. PHILADELPHIA PROJECTION CO. Philadelphia, Pa.
and work in the corner WE BUY 30 REELS EACH WEEK

Trust Not Him That Hath Once Broken Faith-*Shakespeare*

We solicit a trial order on our unparalleled service. If we don't fulfill every promise we make, we won't expect your continued patronage. We have the films, system and everything else that goes with high grade service.

Write for prices and catalogue.

ACME FILM COMPANY, Inc.
12 EAST 15th STREET - - - - NEW YORK
Exclusive licencees of the National Program for New York City

FILMS FOR RENT 1000 Reels—No Rain. Every subject complete 12 Reels per week $12.
E. M. P. FILM SERVICE, Rooms 523-4-5-6, 225 Dearborn St., Chicago

NEW ENGLAND EXHIBITORS
Can furnish nine independent service of less than twenty-five days and commercial. Prompt personal attention.
THE PARK FILM COMPANY
1188 Main Street, :: Bridgeport, Conn.
W. M. Leighton, Prop.

FOR BLANK LEADER, ANY KIND
Write to
WASTE UTILIZATION CO.
227 E. 150th St., New York
TO EXCHANGES. Send for sample bottle Stikwik Cement

AT LIBERTY!

HENRY BELMAR
LATE DRAMATIC DIRECTOR
Powers Picture Plays
Reliable! Energetic! Resourceful!
PRODUCER, WRITER, REVISER, INVENTOR OF PHOTOPLAYS
Write, Wire or Phone
HENRY BELMAR,
2779 Webster Avenue,
Phone 3344 Tremont. NEW YORK CITY.

THEATRE SALES CO.
217 Dearborn Street, Bank Floor
CHICAGO, ILLINOIS
Long Distance Phone, Harrison 341
Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call. Make Known Your Wants

"SILVERLIGHT"
Aluminum Motion Picture Curtain
Extraordinary Features Are: [illegible]
Non-crushing, tubes, corners, [illegible]
Ralph J. Golsen Supply Co. 84 Wabash Ave., Chicago

THE ENTERPRISE MODEL B
Portable Calcium Gas Outfit
is the only Substitute for Electricity for projecting Motion Picture or Stereopticon Views and is the
Only Satisfactory Portable Outfit
because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.
"OXONE" in SQUARE CAKES is most Satisfactory for the production of Oxygen Gas. Send for particulars
For Sale by Dealers.
Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph Street, CHICAGO

Drummers This high grade Orchestra Drum direct from factory to you for $10.00

Shell-3x14-Solid Maple
Shell-3x15-Rosewood or Walnut
19 Rods, Kangaroo Heads Send U.S. Money or Express order. If you wish C.O.D. send sufficient to guarantee Express charges.
E. P. ZEIDLER DRUM CO. Dept. F CLEVELAND, OHIO.

Sound Effects
In Picture Machine Theaters it is very essential that the imitations and sound effects are of the kind that can be depended upon. We make only practical and serviceable imitations that will give the exact reproduction of the original. We also manufacture Chimes, Tympani, Bells, Xylophones, Drums and accessories.
LEEDY MANUFACTURING COMPANY
1055 E. Palmer St., INDIANAPOLIS, IND.

NEW FIELD BIG MONEY EASY WORK Why don't you think up plots for Motion Picture plays? It's easy, pays up to $50 a week for good work. Men and women. We teach you and help sell plots. Demand unlimited. Send for particulars.
ASS'D M. P. SCHOOLS
908 Chicago Opera House Bldg. CHICAGO

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make [illegible] attractive. Electric signs or anything special in the theatrical line. ¶ Ideas developed—Low Prices—Fine Work—DON'T DELAY but write today.
THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

Independent Release Dates

AMERICAN.

Feb. 16—In the Land of Cactus (Dr.)....1000
Feb. 20—The College Spendthrift (Dr.)....900
Feb. 23—Strategy (Dr.)....980
Feb. 27—The Sheriff's Sweetheart (W. Dr.)....800
Feb. 27—The Shimoso System (Com.)....200
Mar. 2—College Chums (Dr.)....975
Mar. 6—Hypnotizing a Hypnotist (Com.)....615
Mar. 6—Memories (Dr.)....375
Mar. 9—The Rich and The Poor (Dr.)....1000
Mar. 13—The Fountain (Dr.)....
Mar. 16—The Jest and the Quest (Com.)....
Mar. 16—In The Room This Woman? (Com.)....

ATLAS.

Jan. 28—Irish Hearts (Dr.)....
Feb. 1—His Great Sacrifice (Dr.)....
Feb. 8—Kelly, U. S. A. (Dr.)....
Feb. 15—Coals of Fire....

CHAMPION.

Feb. 15—Her Three Proposals (Com.)....950
Feb. 22—The 9th Man (Dr.)....950
Mar. 1—A Western Girl's Choice (Dr.)....950
Mar. 8—The Vindication of John (Dr.)....950
Mar. 15—The Second Sin (Dr.)....950
Mar. 22—The Pay Roll (Dr.)....950

COLUMBIA.

Dec. 24—The Cattlemen's Feud (Dr.)....
Dec. 31—Trapped (Dr.)....
Jan. 7—Queen of the Prairies (Dr.)....

ECLAIR.

Feb. 27—"Punch" (Dr.)....595
Feb. 27—Romance of the Bomb (Com.)....370
Mar. 6—King Phillip, Jr. Pale and the Tempiara (Dr.)....975
Mar. 13—An Unforeseen Introduction (Com.)..470
Mar. 13—A Day of Storms (Com.)....450
Mar. 20—Cain (Dr.)....700
Mar. 20—The Book (Timbers (Scenic)....195

GREAT NORTHERN.

Feb. 18—The False Alarm....
Feb. 25—His Great Duty (Dr.)....
Mar. 4—The Rival Servants (Dr.)....
March 11—The Son of the Executioner (Dr.)....
Mar. 18—Between Love and Duty (Dr.)....
Mar. 18—Life and People South of the Equator (Scenic)....

IMP.

Feb. 20—Pictureland....1000
Feb. 23—Artful Kate (Dr.)....1000
Feb. 27—A Manly Man (Dr.)....1000
Mar. 2—Army Maneuvers in Cuba (Edc.)....1000
Mar. 2—The Dynamiters (Com.)....500
Mar. 6—Tracked (Dr.)....1000
Mar. 9—The Message in the Bottle (Dr.)....1000
March 13—The Secret of the Palm (Dr.)....1000
March 16—The Fisher Maid (Dr.)....1000
Mar. 20—In Old Madrid (Dr.)....1000
Mar. 23—The Penniless Prince (Dr.)....1000

LUX.

Feb. 17—Matilda Loresence (Com.)....272
Feb. 24—A Child's Prayer (Dr.)....534
Feb. 24—Mattlda Chased (Com.)....354
Mar. 3—Jack's Lucky Horseshoe (Dr.)....520
Mar. 3—On Their Honeymoon (Com.)....440
March 10—Bill in Love Again (Com.)....432
March 10—Jones's Remorse (Com.)....524
Mar. 17—Dogs Not Admitted (Com.)....534
Mar. 17—Bill Has Rheumatism (Com.)....380

NEW YORK MOTION PICTURE CO.

(By N. Y. M. P. Co.)

Feb. 14—A Deputy's Honor....
Feb. 17—A Warrior's Squaw (Dr.)....
Feb. 21—The Way of a Red Man (Dr.)....
Feb. 24—Fate of Joe Dorr (Dr.)....
Feb. 28—A Warrior's Faith....
Mar. 3—Gwanee's Great Love....
March 2—Dick Farrell's Pride....
March 10—Her Prisoner (Dr.)....
Mar. 14—Starlight the Squaw (Dr.)....
Mar. 17—Sacrifice of Silver Cloud (Dr.)....

ITALA.

(By N. Y. M. P. Co.)

Feb. 16—Fatal Charm....
Feb. 18—Who Will Eat the Turkey?....
Feb. 23—Little Souls....770
Feb. 25—Foolshead Present....
Feb. 25—Havana Cigar....
Mar. 2—Nadi's Doll....
Mar. 4—Cato and the Flag....
Mar. 4—Foolshead More than Usual....
March 9—Nobility (Dr.)....
March 11—Foolshead Shooting (Com.)....
Mar. 16—A Dog and Two Mischeases....986
Mar. 18—Foolshead in Solree (Com.)....
Mar. 18—Toto on the State (Com.)....

AMBROSIO.

(By N. Y. M. P. Co.)

Feb. 1—The Return from Sea Side Bathing....500
Feb. 8—The Savoy Cavalry....500
Feb. 8—Tweedledum as a Detective....500
Feb. 15—The Demon....
Feb. 22—Redeeming Angel....
Mar. 1—Tweedledum Aviator....
March 1—War of the Cossacks....
March 8—Prisoner of Caucasus (Dr.)....
Mar. 15—A Coward (Dr.)....

NESTOR.

Feb. 15—The Light Beyond (Dr.)....1000
Feb. 22—His Father's House (Dr.)....998
Mar. 1—The Professor's Romance (Com-Dr.)..990
Mar. 8—In the Commissioned Ranks (Dr.)....
March 15—Was It Worth While? (Dr.)....
Mar. 22—Could You Blame Him? (Com.)....

POWERS.

Feb. 28—The Call of the Heart (Dr.)....950
Mar. 4—Lone Sweet Home (Dr.)....950
Mar. 7—When Masons Meet....
Mar. 7—The Bandit's Surprise....
Mar. 14—Gamble With Love....
Mar. 14—Come Back To Erin (Dr.)....
Mar. 14—His Wife's Tragedy (Dr.)....
Mar. 21—Four Kids (Com.)....
Mar. 21—A Tale About Christiana....
Mar. 28—Englishish (Dr.)....

RELIANCE.

Feb. 11—The Little Avenger....
Feb. 15—Three Men (Dr.)....
Feb. 18—Souls Courageous....
Feb. 22—A Plain Tale....
Mar. 1—The Trump Card....
Mar. 4—From the Valley of Shadow....
March 8—A Trick of Fortune....
March 11—Over the Hill....
Mar. 15—Come Unto Me (Dr.)....900
Mar. 18—At Swords' Points (Dr.)....
Mar. 22—When Rod Turned Gray (Dr.)....

REVIER.

Jan. 4—For Better Or Worse (Dr.)....
Jan. 11—The Gooseberry Claim (Dr.)....
Jan. 18—For the Child's Sake (Dr.)....500
Jan. 18—You Try It (Com.)....500

REX.

Feb. 28—The Story of a Prayer Rug (Dr.)....
Mar. 2—By the Light of the Moon....
March 9—The Fall of a Knight (Dr.)....958
Mar. 16—Where the Shamrock Grows (Dr.)..959

SOLAX COMPANY.

Mar. 8—Out of the Arctic (Dr.)....
March 10—Put Out....
March 15—Cecilian Hunting....
Mar. 15—A Midnight Visitor (Com.)....
Mar. 15—The Little Heiress (Dr.)....
Mar. 22—Cupid's Victory (Com.)....

THANHOUSER.

Feb. 21—For Washington (Dr.)....1000
Feb. 24—A Newsboy Hero (Dr.)....1000
Feb. 28—The Little Mother (Dr.)....
Mar. 3—Stage struck (Dr.)....
Mar. 7—The Mummy (Dr.)....1000
Mar. 10—The Spirit Hand (Dr.)....1000
Mar. 14—His Younger Brother (Dr.)....1000
Mar. 17—Robert Emmet (Dr.)....1000
Mar. 21—Divorce (Dr.)....
Mar. 21—Waiting at the Church (Com.)....
Mar. 24—The Tramp (Dr.)....

YANKEE.

Feb. 17—Her Birthday Surprise (Com.)....
Feb. 20—A Life-Time Penance (Dr.)....
Feb. 24—The Woman Who Dared (Dr.)....
Feb. 27—All for Gold (Dr.)....
Mar. 3—The Abduction of Parson Jones (Com.)
Mar. 6—Angel of the Bowery (Dr.)....
Mar. 10—The Serpent's Sacrifice (Dr.)....
March 13—The Test of Love (Dr.)....
March 17—His Double Treasure (Dr.)....
Mar. 20—The Gate (Dr.)....
Mar. 24—Love's Ebb and Flood (Dr.)....

READY FOR DELIVERY
MOVING PICTURE WORLD
Bound Volume No. 7
JULY TO DECEMBER, 1910
TWO DOLLARS, Each, $2.00 Express charges collect

THIS WEEK'S PROGRAMME OF INDEPENDENT FILMS.

Monday, March 13.

American—The Penalty (Dr.)....
Eclair—An Unforeseen Introduction (Com.)....470
Eclair—A Day of Storms (Com.)....450
Imp—The Secret of the Palm (Dr.)....1000
Yankee—The Test of Love (Dr.)....

Tuesday, March 14.

Bison—Starlight the Squaw (Dr.)....
Powers—Come Back To Erin (Dr.)....
Thanhouser—His Younger Brother (Dr.)....1000

Wednesday, March 15.

Ambrosio—A Coward (Dr.)....
Champion—The Girl and the Oath (Dr.)....950
Nestor—Was It Worth While? (Dr.)....
Reliance—Come Unto Me (Dr.)....900
Solax—A Midnight Visitor (Com.)....

Thursday, March 16.

American—The Job and the Girl (Com.)....
American—Do You Know This Woman? (Com.)....
Imp—The Fisher Maid (Dr.)....1000
Itala—A Dog and Two Mischeases....986
Rex—Where the Shamrock Grows (Dr.)....959

Friday, March 17.

Bison—Sacrifice of Silver Cloud (Dr.)....
Lux—Dogs Not Admitted (Com.)....534
Lux—Bill Has Rheumatism (Com.)....380
Solax—The Hindu Prince (Dr.)....
Thanhouser—Robert Emmet (Dr.)....1000
Yankee—His Double Treasure (Dr.)....

Saturday, March 18.

Great Northern—Between Love and Duty (Dr.)
Great Northern—Life and People South of the Equator (Scenic)....
Itala—Foolshead in Solree (Com.)....
Itala—Toto on the State (Com.)....
Powers—His Mind's Tragedy (Dr.)....
Reliance—At Sword's Points (Dr.)....

A "W" before the words drama and comedy specifies that it is a Western drama or a comedy.

To Exchanges

Have your films redeveloped and renovated by the Hockstetter Process. Endorsed and recommended by leading Exchanges.

Also soften non-inflammable film and prolong the life of the reel. We are now prepared to install plants in your premises. Write for prices.

Work done at our plant at 6oc per reel.

ORTHO FILM CO.
2726 W. Division St. Chicago, Ill.

To the Trade

We are now prepared to manufacture films for educational and advertising purposes. We go anywhere on request. Printing and developing our specialty.

Write for particulars
Demonstrations free of charge

Educational Mov. Picture Mfg. and Adv. Co.

F. W. Hochstetter S. Robinson, Prop.
2726 W. Division St. 408 Smithfield St.
CHICAGO, ILL. PITTSBURGH, PA.

EAGLE FILM EXCHANGE

WE BUY the entire output of the Independent manufacturers. Ask about our Three-locked reel system.

Posters free. Prompt service. Day and night service Write, wire or phone

143 NORTH EIGHTH STREET, PHILADELPHIA, PA

G. W. Bradenburgh

Cinematograph Films

233 NORTH EIGHTH STREET
PHILADELPHIA, PA.
Phone Market 334.

Cables: Bradfilms Philia.
Codes: A. B. C. 5th Edition.

Bargain List A1 Condition

Lest We Forget Behind. Than. $25.
Mysterious Island. Selianc. $25.
Mysterious Mormon. Than. $25.
A Tiff at the Piano. Bosun. $25.
Mary's Doll. Yankee. $35.
Love and Law. Thane $25.
Sherlock and the Detective. Champion. $25.
The Poacher. G. N. $35.
Christmas Letter. G. N. $25.
Thin Dark Line. Reliance. $35.
Upper Sandhurst. Americus. $35.
Lucky Teddy Bear. Imp. $35.
Her Home Mistake. Americus. $35.
Looking Forward. Than. $35.
Miss Bunny's Daughter. Bison. $35.
Inspector Remedy. Nestor. $35.
Little Ned's Tobacco. Imp. $35.
Why the Upper Girl. American. $35.
Jane Johnson in Training. Special make. $35.

The following Reels at the Rate of $30 per Reel:

A Child's Judgment. Imp.
The Woman Hater. Powers
Sin Rums the Way. Reliance.
Wild Flower and the Rose. Than.
The Revolving Doors. Imp.
The Poor Student. Imp.
A Fight for Millions. Yankee.
John Halifax. Than.
Regeneration. American.
Value Beyond Price. Than
Western Justice.
A Brave Western Girl. Bison.
A Plucky Western Kid.

The following Reels at the Rate of $20 per Reel:

The Carmelite. Eclair.
Son of the Wilderness. Ambrosio.
Boy's Half Holiday. Pathé.
Man in the Iron Mask. Cines.
After the Fall of the Ragie—Theatre of Pheumerous
Bobby's Baby Boy—Butcher's Bill Hepworth.
The Last of the Stuarts. Cines.
Fighting Parson. Nestor.
A Daughter's Devotion.
Good for Evil. Italia.
The Farmer's Son. Italia.
The White Lie. Italia.
Loyalty Dead.
Adhemar, Duchess of Guesa. Italia.
The Latter Hope of Holland. Than.
A Game for Two. Imp.
A Royal Romeo. Imp.
The Black Hand. Pathe.
The Time Lock Safe. Imp

FILM HIRING DEPARTMENT

5000 ft. of best films at lowest trade rates with extra subjects, releases A 1 condition, $25 per week. 12 reels $9.00 per week with posters.

Three Shipments Weekly.

We have films in our hiring department no other exchange is able to buy.

Titles made at the rate of nine cents per foot. Any films not listed please make inquiries for in the above as I have a small part of most films. All films supplied by us include an agreement not to exhibit in areas not allotted. All films sent C. O. D. with privilege of examination on receipt of express charges. Agents wanted for England, Italy, Germany, India and Japan.

Used Extensively

BY THE

UNITED STATES GOVERNMENT

THE ROYAL

Standard Typewriter

The Simplest, Strongest and Most Practical Typewriter made

$65.00

ROYAL TYPEWRITER CO.

Royal Typewriter Bldg. NEW YORK

21 Monroe St., Chicago, Ill.

THE J. C. COGHLAN CO.

Broadway and 17th Street
New York City.

SECOND-HAND FILM NEW FILM

CAMERAPHONE FILM WITH NEW RECORDS

The Largest Dealers in New and Second Hand Film in the United States

Association and Independent

One Vote ...	$25.00
Tobacco Boss Fights Anti-Cigarette Law ...	25.00
Jane Johnson in Training ...	25.00
The Confederate Cave Reel, 1 ...	25.00
The Confederate Cave Reel, 2 ...	25.00
Saved from the Tide, 1,000 ft. ...	15.00
The Suicide Club, 1,000 ft. ...	10.00
Caught on Labor Day ...	10.00
Why Mary Went Home ...	10.00
The Hand of Time, 1,000 ft. ...	10.00
The Livingston Case, 1,000 ft. ...	10.00
In the Navajo's Power, 1,000 ft. ...	10.00
Great Train Robbery, 1,000 ft. ...	10.00
The Call, Biograph, 1,000 ft. ...	10.00
Indian's Adopted Daughter, 1,000 ft. ...	10.00
A Hundred Dollar Bill, 1,000 ft. ...	10.00
Mystery of a Diamond Necklace, 1,000 ft. ...	10.00
Running After a Helmit—Juggins Motor Scatter ...	10.00
Miraculous Fluid—The Prodigal Son..	10.00
Championship of England Won by a Fault, 1,000 ft. ...	10.00
Romance of Old Madrid, 1,000 ft. ...	15.00
Artful Art—The Miser, 1,000 ft. ...	10.00
Love of a Gypsey, 1,000 ft. ...	10.00
The Girl and the Outlaw ...	10.00
Quick Change Mesmerists, Magic Table ...	10.00
The Orphan, 1,000 ft. ...	10.00
Bridal Couple Dodging the Camera, 1,000 ft. ...	10.00
Dog Circus, 1,000 ft. ...	10.00
The Parcel Post Bandit—Burning of Stagecoach ...	10.00
The Burglar Cow's Heart ...	10.00
How to Pan Reels ...	5.00
The Wrong Bag, Barney Reese's Trouble ...	5.00
The Terrible Kids, 1,000 ft. ...	5.00
A Run Out the Mowers, 1,000 ft. ...	5.00
Orgies of Herodias, 1,000 ft. ...	5.00
The Dark Mystery, Can Crime a Scientist ...	5.00
Daddy Has Grown Quarrelsome, 1,000 ft. ...	5.00
Curtains Deceptions, A Woman's Plan ...	5.00
No Answer and Divorce—Love and War ...	5.00
Misadventures of a Bear—Funny Scenes ...	5.00
The Diamond Thieves—Chasing to New Mexico ...	5.00
Hooligan Incited Against His Will, ...	5.00

SPECIAL

Pathe's Hand Colored Passion Play, A. 124 Scenes ...

TRAVELLING SHOWMAN'S OUTFIT

Electric Transforming Motor Mechanism Complete ...

Harmonium Organ and Music Ready for Use ...

Show Proclaiming ... Sent of Film Exchange

Conditions and Solicitors Wanted

ALL GOODS SHIPPED SUBJECT TO EXAMINATION ON RECEIPT OF EXPRESS CHARGES

COMPLETE LISTS SENT FREE UPON REQUEST

The Chautauqua Film Exchange

Get Ready to Use the BEST Service.
Releases Begin Soon

Write to-day for our list and terms

356 Dearborn Street - CHICAGO, ILL.

TAYLOR'S THEATRICAL AGENCY

THEATRICAL TALENT IN ALL LINES FURNISHED ON SHORT NOTICE

SINGERS, PIANO PLAYERS DRUMMERS, LECTURERS, CASHIERS, DOORMEN, MANAGERS AND OPERATORS

FREDERICK C. TAYLOR, PROPRIETOR

49 West 28th St., New York City.

TELEPHONE 1405 MADISON SQUARE

SPECIAL ROLL TICKETS

The Big Ticket. Any Printing Any Colors

5,000 . . . . $1.25 20,000 . . . . $4.60 50,000 . . . . $7.50
10,000 . . . . $2.50 25,000 . . . . $5.50 100,000 . . . . $10.00

Get the Samples Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

THE HOME OF IDEAS — B B — TRADE MARK

BANNERS BRING BUSINESS AND WE CAN PROVE IT

CUT OUT THIS AD AND MAIL IT WITH A DOLLAR ANY TIME BEFORE APRIL 1st, AND WE'LL SEND, POSTPAID, ONE OF OUR 3 x 12 FT. BANNERS FOR ANY SUBJECT, LICENSED OR INDEPENDENT. GIVE MAKER'S NAME, RELEASE DATE, TIME YOU WANT IT—WE'LL DO THE REST.

This offer good till April 1st only.

¶ Remember that our banners are not cheap printed affairs but durable, attractive, hand-made signs, with air-brush (raised effect) work such as you would pay $2.00 to $3.00 for elsewhere. Can be mailed or packed with the film and have eyelets in the corners to facilitate hanging.

SINGLE BANNERS, **$1.15**, POSTPAID (IN U. S.), formerly $1.35
ON STANDING ORDER OF 6 PER WEEK **$5.75** PREPAID EAST OF MISS. RIVER **$6.50** WEST OF MISS. RIV.
(Formerly $6.00 plus charges)

90c. extra for each banner in excess of 6. Terms: Cash with orde

B. B. SIGN CO., Cleveland, Ohio

WURLITZER

57TH YEAR 55TH YEAR

Wurlitzer Piano Orchestra built in the front of the Gaither Theater, Cincinnati

The Leading Picture Theaters are Installing

Wurlitzer Automatic Musical Instruments

They furnish better music than musicians and cut out that great expense. 50 different styles. Call at nearest branch or write for big 84-page catalog

THE RUDOLPH WURLITZER COMPANY

CINCINNATI 117 to 121 E. 4th — CHICAGO 266 & 268 Wabash — NEW YORK 25 & 27 W. 32nd — PHILADELPHIA 1835 Chestnut
ST. LOUIS 912 Pine — CLEVELAND 206 Prospect — BUFFALO 701 Main — COLUMBUS, O. 57 E. Main

THE ONE BEST SOUVENIR

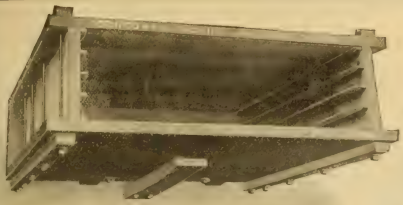
S. R. O. EVERY NIGHT

5c. EACH

$5.00 Per Hundred

This beautiful Souvenir Spoon is guaranteed Solid Silver Plated French Gray Finish and the latest design. Write today for sample and 3 plans that will fill your house to capacity.

UNITED STATES FACTORIES CO. MANUFACTURERS 40 Dearborn Street, Chicago



Corcoran Moving Picture Tanks

Develop your films to perfection. **Save Time and Reduce Your Expenses** by using a "**Corcoran Film Development Tank.**" All up-to-date houses are now installing the "Corcoran System."

SEND FOR PRICE LIST No. 4.

A. J. CORCORAN, Inc.
No. 15 John Street - - - N. Y. City

Atlas Disinfectant

IS MADE IN TWO FORMS Odorless or Perfumed

1 gallon cans $1.50 per gallon
5 " " 1.40 " "
10 " " 1.30 " "

F.O.B. PHILA., PA.

Superior in quality to any disinfectant on the market

Ask your exchange for a circular or write us direct.

ATLAS SUPPLY CO.
Manayunk. Philadelphia, Pa.

WHY SEND TO EUROPE FOR

FILM PERFORATING DIES

When we can make them for you?
High-class repairing and alterations on Foreign Machines.

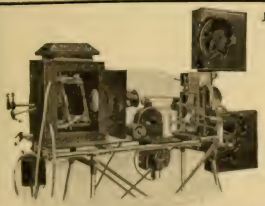
THE A. DEWES COMPANY
249 Centre Street, NEW YORK
'Phone, 2351 Spring

Write for Catalogues and Prices

OPERA CHAIRS
MACHINES
CURTAINS
SUPPLIES
UNIFORMS
DECORATIONS

For Motion Picture Theatres

ILLINOIS M. P. SUPPLY CO. CHICAGO, ILL.
162 Washington Street, Suite 309-310



THE "STANDARD"

The Machine That Gives Results

FULLY GUARANTEED

When you put a "Standard" in your booth you do away with trouble, at least as far as your machine is concerned. Never lose the loop, and the picture it projects cannot be equalled.

AMERICAN MOVING PICTURE MACHINE COMPANY
101 BEEKMAN STREET - - - - NEW YORK CITY

"ELECTRA"
PINK LABEL
CARBONS

KNOWN AROUND

THE WORLD

Sole Importers

HUGO REISINGER
11 Broadway New York City

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

The House of Quality and Satisfaction

MR. EXHIBITOR :

If you are desirous of *finding out how to improve your present service and increase your daily attendance* call and have a confidential chat with us. If you are unable to call, drop us a line.

W. E. Greene Film Exchange
INCORPORATED
228 Tremont Street, Boston, Mass.
Telephone 3790 Oxford

National Exclusive Program

WEEK OF MARCH 13th

MONDAY
REVIER
Madame Cherry
ROYAL
Missing Heiress

TUESDAY
COLUMBIA
A Terror of the Plains
CINES
Tears

WEDNESDAY
UNITED
Faded Violets
FILM D' ART
Death of Barbarossa

THURSDAY
COLONIAL
The Federalist
REVIER
The Breach

FRIDAY
ARROWHEAD
With the Aztecs
COLUMBIA
The White Mustang

SATURDAY
CAPITAL
On the Potomac
COMERIO
Peter the Hermit

Distributed by A. G. WHYTE
36 East 23d Street New York City

NATIONAL
FILM MFG.
AND
LEASING
CO.

Dreams and Realization

We Have Crossed the Bridge

Exclusive Service an Accomplised Fact.

The details of organization have been accomplished and we are prepared to begin releasing March 13th.

The work of launching a new program is a big task; the flood of correspondence calling for information has been, and is being answered just as rapidly as possible.

We are mindful of your right to know the whole story, and are appreciative of your request for it. To those entitled to know (the exchanges and exhibitors) the answer is being given. Our pictures will best answer your questions, however, and we feel that the passage of each week will more firmly mark the strength and purpose of the movement.

The exclusive program as shown by our correspondence is endorsed as the logical solution to your troubles.

Exhibitors, send in your name for our mailing list. Address Dept. B.

National Film Mfg. & Leasing Co.

INCORPORATED

12 East 15th Street New York City, U. S. A.

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2

The Kauffman Manufacturing Co.
ASHLAND, OHIO

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill.
Branches in all leading cities

CHEAP
STEEL FRAME
THEATRE CHAIRS
ABSOLUTELY
NON-BREAKABLE

Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs
Also seating for Out-of-door use.
Address
Dept. W.

STEEL FURNITURE CO., GRAND RAPIDS, MICH.
New York Office: 150 Fifth Avenue

The Automatic Theatre Chair

It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre Chair.
If you have not seen our latest models, investigate.
Write today for circular A.

THE HARDESTY MFG. CO
Canal Dover, Ohio, U. S. A.

FILMS FOR SALE. 50 Reels of Films
$8 to $16 per Reel
Second-hand one pin Edison machine, $100.00
Mayer Silverman, 105 4th Ave., Pittsburg, Pa.

Opera and Assembly Chairs

Most popular priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave. and 43d St. - New York, N. Y.

The
Independent Film Exchange
of Pittsburg, Pa.

The Pioneer Independent Exchange of Western Pennsylvania buying the output of the Sales Company.

We have a few choice runs that we can let out at reasonable prices. Write us.

INDEPENDENT FILM EXCHANGE, Inc.
A. S. DAVIS, Manager
415 Ferry Street, PITTSBURG, PA.

WE WANT

ONE THOUSAND
Moving Picture Men

to operate PREMIUM pin machines and get rich, or if already so, to get more wealth. Why not you? PREMIUM pin machines have become an institution in every candy store. By placing a machine in your retailer's store you will monopolize his trade and squeeze out competition.

Mr. Flint of Mo. writes: "Kindly accept thanks for introducing me to a gold mine."

Ten machines will support you. Fifty machines operated will prove a mortgage lifter to you.

We make them out of Oak or Metal.

Percentage of winners arranged so that from every twenty dollars deposited in the machine twelve dollars will be your profit. If so advised will make it still more.

Write to-day for exclusive territory to

PREMIUM VENDING COMPANY
56-58 WALNUT ST. PITTSBURG, PA.

Uniforms Stylish Nobby Cheap

Coat and Pants like cut $ 11½ as low as $7.50.
Caps, $1.00.

Send for our catalogue of Uniforms and cap, samples of cloth and prices before ordering elsewhere.

R. W. STOCKLEY & CO.
810 West Walnut St., Philadelphia, Pa.
Mfrs. of Uniforms and Equipments

The Best Uniforms

For the money

Natty Up-to-Date Styles

For Employees of Moving Picture Theatres

Write for illustrated catalog and samples of cloth.
Free on application.

D.KLEIN&BRO.
927 Market Street
PHILADELPHIA, PA.

NEW SLIDES

For the following Songs —JUST OUT

I'd Love to be Loved by a Girl Like You
Yearning
Take Me Back to Baby-land.
Going Back to My Old Girl.
My! What a Funny Little World This Is!
In Winter.
When the trees are dressed in crimson and in gold.
King Chanticleer.
Killarney, my Home o'er the Sea.
Dancing Starlight.
Broncho Nell.
For Killarney and You.
My Country Has First Call.
Mandy Lou.
Dolores.
The Best Place of All.
The Moon Swings Low
Springtime Brings Roses and You.
You're the Sweetest Girl in All This World To Me.

De WITT C. WHEELER
120 W. 31st St. New York City

OPERA CHAIRS

GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
German Savings Bank Building
147 Fourth Avenue, NEW YORK CITY

HAVE GOOD MUSIC

Singers, Pianists, Trap Drummers and Orchestras. Guaranteed Artists Always on the Wire.

AMERICAN THEATRIC L SINGERS AGCY.
59 Dearborn St., CHICAGO, ILL.
Hilliard Campbell, Mgr.

Three treatments guaranteed for. We make the same offer to you. Why hesitate to call on longer loathing

THE MORTIMER FILM CLEANER

Grab it quick. First come first served. Plenty of advertising matter. Send the coupon.

FIDELITY BUILDING
Portland, Maine

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE 75 CENTS

Also latest cue music series 1910 for 10 parts and piano, $1.00.

1-4 discount on both numbers.

CLARENCE E. SINN
1501 Sedgwick St CHICAGO, ILL.

Film Announcement Titles

Any of the following Announcements sent by mail upon receipt of price:

That's All, Good-Night—15 ft.
Hand Colored Trick Film..... $2.00
(Same Black and White) 1.50
Entire Change of Program To-morrow—10 ft.
Hand Colored 1.00
(Same Black and White) 1.00
We thank you for your patronage and ask you to call again—30 ft.
Hand Colored 3.00
(Same Black and White) 2.00
Next Show in Five Minutes—10 ft.
Hand Colored 1.50
(Same Black and White) 1.00

Will the Ladies Please Remove Their Hats so Others Can See? 20 ft.
Hand Colored, Trick Film - $3.00
(Same Black and White) - 2.00

Send for price on our F. A. Film service

French American Producing and Manufacturing Co.
918 Madison St., CHICAGO, ILL.

OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, nameplate and keyboards, $75.00.

J. C. DEAGAN
3800 3810 N. Clark St. CHICAGO, ILL.

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It

Write Today for Terms

EUGENE CLINE
57 and 59 Dearborn St., Chicago

Time is Money

There is no way you can employ your time to better advantage than in finding out how to get more for your money.

A few moments spent in testing Bio Carbons will go a long way toward improving your present results without spending more money—in fact, you can *save* money at the same time, because Bio Carbons last from 25% to 40% longer than the ordinary sort.

Buying Carbons without insisting on the Bio is just like selling gold dollars for seventy-five cents—just 25% thrown away.

Bio Carbons are sold, not for the highest price we think the customer will stand for, but for the lowest price consistent with quality.

We wish especially to call attention to the fact that, on account of the wholesale nature of our business, we are unable to handle retail business as economically and satisfactorily as local dealers, and users of Bio Carbons will be able to buy to better advantage from their film exchanges than direct from us. We will, however, sell direct to all customers who cannot obtain Bio Carbons otherwise.

CHARLES L. KIEWERT COMPANY,

LARGEST IMPORTERS OF FLAME ARC LAMPS AND CARBONS IN AMERICA.

39 Cortlandt Street, New York
114 Huron Street, Milwaukee, Wis.
309 Carson St., Pittsburg, Pa.
58 Plymouth Court, Chicago, Ill.
195 Fremont Street, San Francisco, Cal.
15th and Pine Streets, St. Louis, Mo.

ATTENTION! EXHIBITORS

Stop--Look--Listen

WE ARE BUYING EIGHTEEN REELS PER WEEK FROM THE START

The cream of the Independent output as handled by The Motion Picture Distributing & Sales Company.

Mr. Exhibitor We want your business. We need your help. You need ours. We are in a position to furnish you any service you may desire. Look at the following service from which you can select:

3 reels first day from release	3 reels sixth day from release
3 reels second day from release	3 reels seventh day from release
3 reels third day from release	3 reels eighth day from release
3 reels fourth day from release	3 reels ninth day from release
3 reels fifth day from release	3 reels tenth day from release

And so on to thirty days and thereafter.

Don't hesitate, but write, wire, 'phone or call immediately, as these bookings are rapidly being taken up by the wide-awake exhibitor, who can readily see what the future has in store for him. Beware of any monopoly which may cause your ruin. Be independent and be your own boss. Book the service needed by you. Remember the dollar is your best friend, and it is up to you to see that you get what your dollar pays for.

A Word to the Wise is Sufficient.

Open for Business March 6th, 1911

MR. J. C. MAYER, Mgr., Formerly with Lubin Film Service Co.

THE EXHIBITORS FILM SERVICE CO.

23 NORTH 9th ST., PHILADELPHIA

Save Tickets

AND

Eliminate Choppers

at the entrance to every
Theatre and Amusement Place

GET THE COUNT WITH

JONES DUPLEX CHECK GATE

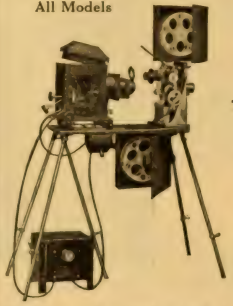
and you GET all the money

Ask us to send you further details

JONES CHANGE REGISTER CO.
INCORPORATED
18 BROADWAY NEW YORK CITY

EDISON KINETOSCOPES

All Models



NONE GENUINE WITHOUT THE TRADEMARK

Holds the Record for Durability

Beware of Imitations

Supplies and parts in stock for Edison and all other machines

Get my prices before purchasing elsewhere

Expert Repair Department

under the management of Otto Brautigam
ALL REPAIRS GUARANTEED

Opaque Projectors For Home and Professional Use

Asbestos Booths Approved by National Board of Fire Underwriters

Automatic Projectors For Advertising Window Display

Mirror Screen Superior Brilliancy of Picture Demonstrated

YOU ARE INVITED

to visit my demonstrating room and inspect all home and professional apparatus in actual use.

Harry A. Mackie

853 Broadway New York
PHONE 2478 STUYVESANT

"Mirror Screens" Glass Curtains "Transparent Screens"

Daylight Pictures

Perspective and Clearness.

Rests the Eyes

New Process of Manufacturing makes them more perfect and more wonderful than ever.

We can tell you how to pay for one in two weeks by increased receipts.

CURTAIN OR WHITE WALL GLASS CURTAIN

Are you required to throw your picture from the rear?

Our new **TRANSPARENT SCREEN** has the world beat.

Nothing like it on the market.

Be the first in your city.

Like the "Mirror Screen" it is a Joy and Money Getter

Address all communications to

MOTION PICTURE SCREEN CO.

SHELBYVILLE, INDIANA

"ARCO-B"
BIOGRAPH CARBONS

ARE made expressly for Motion Picture Work. Are of the Highest Grade. Are Sold at right prices, commensurate with High Quality. Are Carried in stock by the leading Film Exchanges of the Country, and are Imported Exclusively by us.

¶ "Just as good as Arco-B" is the statement frequently made. A complimentary acknowledgment of the High merit of

ARCO BIOGRAPH CARBONS

¶ Insist upon getting the genuine article. Each individual Carbon bears our trade mark. - - - - - - - - - - - - - - - - - -

L. E. FRORUP & COMPANY, Importers

232-234 GREENWICH STREET NEW YORK

CAREY PRESS, N. Y.

Vol. 8, No. 12 March 25, 1911 Price, 10 Cents

THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

REMEMBER

Send for Catalogue G When You Want to Buy

"Power's" Means Perfect in Moving Pictures

A MOVING PICTURE MACHINE
A DISSOLVER
A CURRENT SAVER
A RHEOSTAT
AN ARC LAMP

NICHOLAS POWER COMPANY,
115 NASSAU STREET NEW YORK

"For thirteen years the leading makers of Moving Picture Machines."

THE THANHOUSER LOBBY-DECORATOR

with two new decorations for your lobby every week, is now a regular feature of

The Thanhouser News the "Exhibitors' Guide" sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Drop a card to Publisher, Thanhouser News, New Rochelle, N. Y.

THE THANHOUSER

WO-A-WEEK "2-4-U and GOOD ONES, TOO!"

Released Tuesday, March 28.

Another Thanhouser War Story **The Impostor**

is just such a Civil War subject as you'd expect the producers of "For Her Sake" to turn out. It presents so faithful and lifelike a portrait of the days it deals with, that you'll think the great Brady took a moving picture camera South with him and we discovered his long-lost reel. Certainly, all the re-discovered Brady Collection of war photos will not surpass this motion film as an accurate picture of Rebellion time. Only the knowledge that moving pictures are a late invention will convince you that the reel wasn't done in the actual battle days of '61. The story it tells is a very gem of ingenuity, with a perfect "Thanhouser twist."

No. 197. Code Word, Postor.

THE THANHOUSER LOBBY-DECORATOR

with two new decorations for your lobby every week, is now a regular feature of

The Thanhouser News the "Exhibitor's Guide," sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Drop a card to Publisher, Thanhouser News, New Rochelle, N. Y.

Released Friday, March 31.

The Thanhouser Classic **Silas Marner**

is a reel for which you must "Say Thanhouser to the Exchange Man" QUICK. There is no hamlet so small but that the wonderful tale of Silas Marner is read and revered there, and all exhibitors who have shown "Thanhouser Classics" to big business, are taking extra pains to grab this one. So fire your order at your exchange man before he gets everybody else's. Get up near the head of the line! Apropos the story the picture tells, let us tell you that it has enough heart interest to supply any THREE ordinary-subjects.

No. 198. Code Word, Marner.

THANHOUSER COMPANY

NEW ROCHELLE **NEW YORK**

THE THANHOUSER LOBBY-DECORATOR

with two new decorations for your lobby every week, is now a regular feature of

The Thanhouser News the "Exhibitors' Guide," sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Drop a card to Publisher, Thanhouser News, New Rochelle, N. Y.

CHICANERY

THAT'S what the exhibitor must avoid. Sophistry and artifice are the "stock in trade" of those whose object in business is to entirely eliminate competition.

COMPETITION is STIMULUS. We value it because it has spurred us on in effort—better quality.

To prove it, review our productions for the past year, Messrs. Exhibitors, then ask yourselves whether it is not necessary for the preservation of your business that you go INDEPENDENT—clean, straight, open business methods and this

Unexcelled Program

EVERY MONDAY

AMERICAN—American Film Manufacturing Company
ECLAIR—Eclair Film Company
IMP—Independent Moving Pictures Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Co.
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley
RELIANCE—Carlton Laboratories
SOLAX—Solax Company.

EVERY THURSDAY

AMERICAN—American Film Manufacturing Company
IMP—Independent Moving Pictures Co.
ITALA—New York Motion Picture Company
REX—Rex Moving Picture Mfg. Company

EVERY FRIDAY

BISON—New York Motion Picture Company
LUX—R. Prieur
SOLAX—Solax Company
THANHOUSER—Thanhouser Company
YANKEE—Yankee Film Co.

EVERY SATURDAY

GREATNORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
RELIANCE—Carlton Laboratories

List of BUYING EXCHANGES, February 25th, 1911

All others offering these brands for rent can supply only dupes or worn-out subjects

ALABAMA.

Dixie Film Co., 508 Chamber of Commerce Bldg., Birmingham.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 780 Turk St., San Francisco.
Miles Brothers, 411 West 8th St., Los Angeles.

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Great Western Film Co., 613 Ashdown Block, Winnipeg, Man.

COLORADO.

W. H. Swanson Film Exchange, 301 Railroad Bldg., Denver.
Co-operative Ind. Film Co., Barclay Block, Denver.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.
B. & W. Film Exchange, 22 Le Droit Building, Washington.

GEORGIA.

Consolidated Film Exchange, Rhodes Bldg., Atlanta.

ILLINOIS.

Anti-Trust Film Co., 79 South Clark St., Chicago.
Globe Film Service, 107 East Madison St., Chicago.
H. & H. Film Service Co., 98 Jackson Blvd., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 East Washington St., Chicago.

INDIANA.

Central Film Service Co., 119 North Illinois St., Indianapolis.

KANSAS.

Wichita Film and Supply Co., 122 North Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MARYLAND.

B. & W. Film Exchange, 412 East Baltimore St., Baltimore.
Consolidated Amusement Co., 28 West Lexington St., Baltimore.

MASSACHUSETTS.

Boston Film Rental Co., 565 Washington St., Boston.
W. E. Greene Film Exchange, 228 Tremont St., Boston.

MICHIGAN.

Michigan Film and Supply Co., 1106 Union Trust Bldg., Detroit.

MINNESOTA.

Laemmle Film Service, 400 Sykes St., Minneapolis.

MISSOURI.

J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson-Crawford Film Co., Century Bldg., St. Louis.
Western Film Exchange, 217 Missouri Bank Bldg., Joplin.

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK STATE.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.

Empire Film Exchange, 150 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Hudson Film Exchange, 138 East 14th St., City.
Peerless Film Exchange, 5 East 14th St., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Cincinnati Buckeye Film Co., 309 Arcade Bldg., Dayton.
Cincinnati-Buckeye Film Co., 215 West 4th St., Cincinnati.
Lake Shore Film & Supply Co., 103 Prospect Ave., S. E., Cleveland.
Toledo Film Exchange, 310 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

PENNSYLVANIA.

Eagle Film Exchange, 140 North 8th St., Philadelphia.
Exhibitions Film Service Co., 23 N. 8th St., Philadelphia.
Ind. Film Exchange, 415 Penny St., Pittsburg.
Phila. Film Exchange, 804 Arch St., Philadelphia.
Philadelphia Projection Co., 44 North 9th St., Philadelphia.
Pittsburg Photo Film Co., 412 Penn St., Pittsburg.
Sweade Film Exchange Co., 208 Spruce St., Philadelphia.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas

UTAH.

Co-operative Ind. Film Co., 520 Atlas Block, Salt Lake City.

WASHINGTON

Pacific Film Exchange, Globe Bldg., Seattle.

WISCONSIN.

Western Film Exchange, 507 Enterprise Bldg., Milwaukee.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y. City

For the "Steenth" Time
We Say

You Can't Go Wrong

By demanding as regularly as clock work TWO IMPS EACH WEEK. Don't let your exchange feed you any longer with promises—make it either "put up" or "shut up." And if you succeed in getting what you're paying for—then work your "Imp Day" for all it is worth.

Release of Monday, March 27

"SWEET MEMORIES"

One of the most fascinating pictures you have yet seen. An announcement of plighted troth recalls life story of mother, who lapses into a reverie, and her past is vividly portrayed from the cradle to old age. A pretty romance is enacted with all its attendant features. The painting of the portrait—the betrothal—the dancing of the minuet—the duel—the marriage—happy motherhood—illness and death, and love and devotion of dutiful son—all combine to tell a story replete with pathos and incidents. It is a romance that appeals and your patrons will like it.

Release of Thursday, March 30

"SO SHALL YE REAP"

Unnatural mother abandons her child in its infancy. It is cared for by a kind priest, its identity being unknown. Later, the foundling develops into beautiful womanhood. She is loved by a worthy young man who takes her photograph. The mother is dissipating with gay companions and discovers the picture. She finds the child. The just priest insists that the mother's identity be kept secret from the daughter. The mother is commanded to seek solace in solitude and is led away by nuns to the seclusion of the convent to pay the penalty of her sins. A strong story, with the daughter happily mated to the man of her choice, ignorant of her parentage.

Independent Moving Pictures Co. of America
102 W. 101st St. New York
Carl Laemmle, Pres.
All "Imp" Films Sold Through the Sales Co.

Wake Up,
Mr. Licensed Exhibitor

Don't play Rip Van Winkle any longer. See what's doing on the Independent side of the fence. Quit feeding Gen. Flimco at $2 per. Look around you. Open your eyes. Wake up, wake up! I hope you are not like the fellow who once said, "I can be convinced all right, but you bring me the man who can do it." I, Carl Laemmle, want to convince you that I can give you better films for the same money than you ever had in your life. **I MEAN IT.** And I'm dead anxious to "show you." I have the most perfect looking system in America to-day. And the most perfect shipping system. The best repair department. And the only cleaning department. All this is the result of five years' experience — hard work—constant study how to improve. And with all these advantages to begin with, I am acknowledged the heaviest buyer in the market to-day. After all this, doesn't it stand to reason that I am your man?

Yours for business,

Carl Laemmle,

The biggest and best film renter in the world

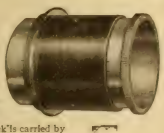
PRESIDENT

The Laemmle Film Service

HEADQUARTERS:
196-198 Lake Street, Chicago, Ill.
Fourth Floor, Sykes Block, Minneapolis, Minn.
1517 Farnam Street, Omaha, Nebraska

GUNDLACH

Projection Lenses



Will Improve Your Picture

make it sharper and increase the illumination

TO ORDER, give the height and width of the screen, width of picture wanted and distance from lens to center of screen. State make of machine.

A complete stock is carried by

NICHOLAS POWER COMPANY, New York
ENTERPRISE OPTICAL MFG. CO., Chicago

Every lens is sold subject to approval

Gundlach-Manhattan Optical Company
808 Clinton Ave., So. Rochester, N. Y.

SONG SLIDES

LIDE Non-Breakable—Non-Inflammable LIDE

Colored Song and Announcement Slides
Patent Applied For

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold only by the original inventors. None others genuine.

NORTH AMERICAN SLIDE CO., 143 North 8th Street PHILADELPHIA, PA.

SONG SLIDES

Solax Solax Solax Solax Solax Solax Solax Solax Solax Solax Solax

TWO **Solax** **TWO**

EVERY WEEK **EVERY WEEK**

IT always takes a certain length of time before a winner in any line receives its due recognition, but once its superiority is recognized

NOTHING CAN KEEP IT DOWN

For four months SOLAX has been waiting quietly, confident in its strength, for the

AWAKENING THAT WAS BOUND TO COME

SOLAX HAS MADE GOOD
IT IS NOW BOOMING

NOW FOR A LONG STRING
OF BEAUTIFUL PICTURES

for our releases of

WEDNESDAY **FRIDAY**
THE FUNNY DAY **THE FEATURE DAY**

REMEMBER! All our Films are Tinted and Toned throughout

RELEASES

Wednesday, March 22d	Friday, March 24th	Wednesday, March 29th	Friday, March 31st
"Cupid's Victory" (COMEDY)	"Out of the Depth" (DRAMA)	"A Package of Trouble" "She Was Not Afraid" (COMEDY)	"The Mill of the Gods" (DRAMA)

Solax Company

147 Fourth Avenue - - - - NEW YORK

Solax Solax Solax Solax Solax Solax Solax Solax Solax Solax Solax

ECLAIR FILMS

THE FILMS OF PICTORIAL QUALITY

Combining Perfect Photography with Popular Plays

RELEASE OF MARCH 27th

"Hurrah! Let Us Marry"

The Comedy of the Year—every inch charged with humor such as is to be enjoyed at intervals few and far between!! A Masterpiece as to tacing!!!

ECLAIR FILM COMPANY

NEW YORK: 31 East 27th St. CHICAGO: 35 East Randolph St.

Comical Western Champ

"The Bachelor's Old Maid"

Released Wednesday March 29th, 1911

It's as vigorous as the March Wind.
So hilariously boisterous as to fatten the lean.

TWO CHAMPS EVERY 7 DAYS

Our initial Monday release

"With 'Stonewall' Jackson"

Released Monday April 17th, 1911

A tale of historic Virginian valor.
This is a subject you can and should feature. Special Advertising matter will be forwarded freely.

Champion Film Co.

MARK M. DINTENFASS, Gen'l Mgr. :: 12 East 15th St., New York City

IT WON'T TAKE YOU

Five Hours

Or Five Minutes To Realize What A Good Picture

"FIVE HOURS"

is. The time is less than a fourth of a day, but it affords ample time for Jack Hazard to make a wager and win it with the co-operation of the "Sinned Against."

No matter how long it takes you to make up your program, be sure and take "Five Hours", and make it a good one.

It's a Comedy-Drama It's a REX

REX

REX MOTION PICTURE MANUFACTURING CO.

573-579 Eleventh Avenue, New York City

Sales Co. will sell them all in "FIVE HOURS"

Every Independent Exchange is buying REX except "5"

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** EVERY FRIDAY

INDEPENDENT EXHIBITORS: Are you in the same boat?

A Minnesota Exhibitor writes: "Can you tell me where I can secure Lux Films? I have written to my Exchange for them but fail to get them. I have never run but a few and they were fine."

If you are having the same trouble, drop a line to our New York City address direct.

We want you to get the World's best every week.

LUX FILMS

Released, March 24th, 1911

COWBOY FRIENDSHIP DRAMA—636 Feet

EDITH HAS SOME SPORT COMEDY—322 Feet

A two-subject reel of the kind we like to give you. A thrilling dramatic that will satisfy and a comedy that is really funny.

A Split Reel that will add Quality and Variety to the Best Programs

SEE OTHER PAGES FOR SYNOPSES AND PAST RELEASES

GET LUX **The World's Best—Bar None** **GET LUX**

R. PRIEUR

10 East 15th Street Phone, 3427 Stuyvesant **New York City**

Sold only through the Motion Picture Distributing and Sales Company

"SUPREME IN ITS FIELD"

GREAT NORTHERN FILMS

THE FILM CONNOISSEUR'S FAVORITE BRAND

Release for Saturday, March 18th

BETWEEN LOVE AND DUTY
A meritorious dramatic production of absorbing interest

Life and People Below the Equator
A charming travel picture of nomadic tribes in the torrid zone

Release for Saturday, March 25th

THE FAKIR'S NEW SERVANT
A trick film of novel and amusing character

Troubles of a Trip
A very laughable comedy film

EXHIBITORS: Watch for our next great detective picture. It will eclipse everything to date. That's going some!

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

GREAT NORTHERN FILM CO., 7 EAST 14th STREET, NEW YORK
All Films Sold Through Sales Co.

ATTENTION! EXHIBITORS

Stop--Look--Listen

WE ARE BUYING EIGHTEEN REELS PER WEEK FROM THE START

The cream of the Independent output as handled by The Motion Picture Distributing & Sales Company.

Mr. Exhibitor. We want your business. We need your help. You need ours. We are in a position to furnish you any service you may desire. Look at the following service from which you can select:

3 reels first day from release
3 reels second day from release
3 reels third day from release
3 reels fourth day from release
3 reels fifth day from release
3 reels sixth day from release
3 reels seventh day from release
3 reels eighth day from release
3 reels ninth day from release
3 reels tenth day from release

And so on to thirty days and thereafter.

Don't hesitate, but write, wire, phone or call immediately, as these bookings are rapidly being taken up by the wide-awake exhibitor, who can readily see what the future has in store for him. Beware of any monopoly which may cause your ruin. Be independent and be your own boss. Book the service needed by you. Remember the dollar is your best friend, and it is up to you to see that you get what your dollar pays for.

A Word to the Wise is Sufficient.

Open for Business March 6th, 1911

MR. J. E. MOYER, Mgr., Formerly with Lubin Film Service Co.

THE EXHIBITORS FILM SERVICE CO.

23 NORTH 9th ST., PHILADELPHIA

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY • 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $2.50. Foreign Countries, $3.00. Post Paid

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3⅛ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.
TIME DISCOUNTS: 10% one months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 1 Washington Street, (Post Building, Chicago). Telephone, Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 8 MARCH 25, 1911 No. 12

Masking the Picture.

In recent times the film manufacturers have shown great taste and most progressive artistry, if we may use the phrase to convey our meaning, in titling and subtitling their pictures. With few exceptions, nowadays the characteristic trade-mark of the picture-maker appears in the design of the title piece, the latter being of a specially executed and distinctive character. We have only to mention the Vitagraph, Pathe, the Biograph, the Kex and other title pieces to convey our meaning.

But makers show a singular reluctance to depart from the usual rectangular shape of the picture. Yet what pleasing variety of effect can be imparted to the picture by suitable masking! What we mean is this. A little while ago we were looking at a full reel subject, part of which appeared in circular form; that is to say, in the printing of one of the pieces of the film, or rather one of the sections, a circular mask had been used in the printing; consequently the picture on the screen was circular in shape, and we are bound to say that the effect was pleasing as well as popular.

This effect suggested to us that one day we would draw the attention of the film-makers, particularly those who have only been in the business recently, to the variety of pleasing effects which may be obtained by the use of suitable masks in parts of the picture. Thus, besides the circle, you have the dome, the oval; you have the upright rectangle; you have the absolutely square; you have the narrow rectangle, etc.; in fact, you can treat the moving picture just in the same manner as the lantern slide is treated. High-class lantern slide makers take advantage of the use of masks for getting greater variety of effect in the picture thrown on the screen.

The little things count in moving picture making; pleasing designs of title piece, pleasing designs of subtitle, pleasing shape to the picture. Of course this would thrown some little extra labor on the subject of printing, but we think it would pay. Exchange people are disposed to be getting more critical than ever. They are hard to persuade to buy; they will not buy pictures which are inferior in merit. Any ingenious film-maker, who today takes advantage of his opportunities for embellishing his picture as much as possible, imparts extra value to them. We commend our ideas about masking the picture to the progressive film-makers.

Too Near the Camera:

We spend a very considerable time each week in reading the criticisms of the pictures that are printed in our lay or non-technical contemporaries. We need not name these; they are tolerably well-known to our readers.

Frankly, we never fail to be edified, and we are bound to say interested and instructed, by what we read. The criticisms printed in those publications are eminently theatrical: that is to say, if we went into the geneses of the writers, we should find that they have learned their business of criticising moving pictures in the theatre. In other words, that up to within a period of two or three years back, when these publications began to deal with the moving pictures, these self-appointed authorities used to write about plays, vaudeville sketches and the like. We do not underestimate the value of this kind of criticism; our chief regret is that it does not go far enough. For example: In one of these criticisms this week, we read this phrase, apropos of a Bison photograph, "The figures were too near the camera." Now, anybody who assumes the role of a critic should, when pointing out a defect, especially a technical defect, be in a position to supply a remedy for that defect. This the writer in question is manifestly unable to do; he knows nothing about the photography of the subject.

There are very many moving pictures made nowadays, even by reputable makers, in which the figures are too near the camera: that is to say, they assume unnecessarily large and, therefore, grotesque proportions. The reason for this is manifold. Film-makers have the idea that the public want to see the faces of the figures large; consequently, the camera is placed too near the figures; or perhaps, it is an optical defect, the focus of the lens is too short.

Experienced photographers know that to get naturalness of effect in a picture a short focus lens should be avoided, otherwise you get distortion, that is unnecessary enlargement in parts of the picture. A great many of the moving pictures that are made, especially those produced in a studio, would be all the better if longer focus lenses were employed, or what amounts to the same sort of thing, if the figures were placed farther away from the camera. The Kex releases are examples, to our mind, of the proper thing to do. Here Mr. Porter works on a large stage, and places his camera at a considerable dis-

tance from his actors. The result is that he avoids abnormality of size, and when you see the pictures on the screen, they express the proper sensuous impression of size.

In the MOVING PICTURE WORLD of January 14th we printed an article on "The Multi-Focal Camera." This is a camera which, by means of a revolving lens board, enables a series of lenses of varying foci to be used. In other words, the lens is adjusted for both near and distant objects. Such a camera as this should be invaluable in the hands of moving picture makers. Of course the fundamental rule to be observed in this matter is that no figure should appear larger than life-size to the eye.

The Picture as an Aid to Industry.

The Bureau of National Industries, whose offices are at No. 11 Broadway, New York City, is one of several associations having for its object the extension of American trade both at home and abroad. The Bureau, it appears, has many representative men on its Advisory Committee, Board of Publication and Press Committee. It disseminates useful literature on the subject. We have some of this literature before us. The promotion of an

John D. Gluck.

American National Marine, An International Tribunal for World Peace, The Employers' Liability Act, The Extension of American Trade Abroad; these are some of the subjects dealt with by the Bureau's corps of speakers. So it will be seen that the Bureau is a live organization with a wide field of activity to cover. If it is instrumental in removing the reproach that the United States is practically without a merchant marine, it will do a lot of good to this country. Some people think that the money spent on the cutting of the Isthmus of Panama might very well have been spent on filling the slips between Twenty-third Street and Battery Place with American-made ocean-going steamers, instead of allowing these slips to be filled with British, French, Italian and other ships of foreign origins.

But this subject hardly lies within our province. What we are interested in, and deeply interested in, is that fact that the Bureau in this country has cast a favorable eye on the moving picture. In other words, we learn that the director, Mr. J. D. Gluck, has completed arrangements for covering an exhaustive campaign of goods of American manufacture at home and in foreign countries. In this campaign they will show moving pictures illustrating the various stages of manufacture from raw stock to finished product of each trade in turn.

Mr. Gluck proposes, we learn, to have films made illustrating the steel, woolen, thread, shipping and machinery industries, besides other pictures. These pictures will be demonstrated throughout the United States and South America before Boards of Trade, Chambers of Commerce, Business Men's Associations, Manufacturers' Associations and at the Bureau of National Industries' machinery show at the Bush terminal from September first to December first of this year.

The pictures are to be used in conjunction with special lectures to demonstrate the heavy traffic congestion in New York with a view to starting a campaign to draw away from Manhattan much of this congested traffic. To this end the lectures will be given in Brooklyn, New York City, Jersey City and Hoboken.

It will be seen, therefore, that the scheme of the Bureau of National Industries is of a twofold nature: national and local. There is no doubt that if handled in a business-like way, the films of American industries will largely promote the Bureau's objects. Especially in South America, we are convinced, this plan will work well. As regards the decentralization of New York's congested traffic, much useful work can also be done by the use of illustrative films. To make a personal reference: If the Bureau, by the aid of moving pictures, would illustrate the horrors and iniquities of the New York Subway and can be instrumental in relieving the really horrible congestion of this line, we, in particular, would bless the Bureau.

In commending the Bureau's work and its resolution to further that work by the aid of moving pictures, we conclude by stating that the Bureau invites correspondence from film-makers on this subject. It is prepared to place orders for 150,000 feet of film.

Radiographic Moving Pictures.

Radiography, or X-ray work as it is popularly known, has been before the world now for about fifteen years. Roughly speaking, it is, in a sense, just about as old as the moving picture. It was in the year 1896 that, as has been frequently pointed out in these pages, the Lumieres of Paris startled the world with their very fine moving pictures. Similarly it was at or about the year 1896 that Prof. William Carl Roentgen announced to the world that the rays from an excited vacuum tube had the power of penetrating solid bodies. Very quickly thereafter, photographic advantage was taken of this discovery.

Early in 1896, the writer of this article had his hand radiographed. That is to say, his hand having been placed upon a sensitive plate encased in an opaque envelope exposure was made to the excited tube, and when the plate was developed, the familiar spectacle of a view of the bones of the hand was obtained. Of course, this sort of thing is very common today. You can take a radiographic negative of a charming lady dressed in the height of fashion, and the chiefest things that will show in the print from the plate are the steels of her corset. The fundamental fact of radiography is that the light travels through the most opaque bodies. The consequence is you get a negative which records the opaque things

hat you wear, such as the nails in your boots, the buttons on your clothes, the money in your pockets, the pin in your tie, our bones, etc., etc. Radiography ignores such comparatively transparent subjects as flesh, linen and whatever other fabrics you wear.

If we were to glance at the entire field of X-ray work in the course of this article, we should take up more space than the subject allows. Our immediate concern, of course, is to briefly consider how far the moving picture can be used in X-ray work. A moment's reflection will tell the reader that the limits of the camera's usefulness in this respect are narrow; so narrow, indeed, that we may say offhand that moving picture radiography can only manifest itself in respect of the treatment and healing of the human body. It is in the latter respect that radiography has been of chiefest use. Radiography enables shadow pictures of the diseased body or part of a body to be taken and thus it is of value to the physician or surgeon in respect of diagnosis or treatment. Before X-ray work became practicable diagnosis was very largely a matter of guesswork, but now in most cases it can be reduced to a matter of certainty.

In the course of a recent interview we had with Dr. E. H. Caldwell, of New York City, that gentleman discussed with us the possibilities of utilizing the moving picture camera, or rather its principle, for showing what we would call radiographic movement. Before explaining what is precisely meant by this, let us introduce Dr. Caldwell to the reader by saying that he enjoys a world-wide reputation in a somewhat unique position. Originally, an engineer, Dr. Caldwell some years ago qualified in medicine, although at the present he does not practise. Subsequently he turned his attention to the diagnostic value of the X-ray. The result is that today he occupies a unique position as consulting surgeon-radiographer in New York City, if not the world. He has invented his own apparatus used in radiographing the body and, generally speaking, has specialized in this difficult branch of work in a thoroughly scientific manner. Supposing you consult your doctor on some bodily trouble, the cause of which may be obscure, he will send you to Dr. Caldwell, who will radiograph you and thus get a shadow photograph of the trouble, in organs or the limb, or whatever it is that demands treatment. This picture is then handed to your doctor, who will know how to act in the matter.

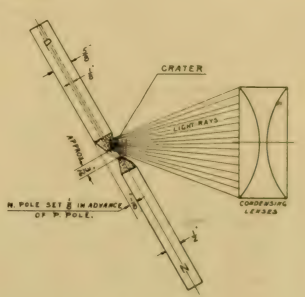
In making these radiographs, of course, no lens or camera is employed. The light penetrates through the body to the protected plate and impresses a shadow picture of the opaque parts of the body. In the print, therefore, you simply get a not particularly well defined shadowgraph, so to speak, of the part of the body radiographed.

Now comes the question with which we are vitally concerned: Is it possible to exhibit radiographs in motion? Is it possible to take them? Dr. Caldwell has been considering this matter recently and is working out a lenticular system whereby the use of large plates will be obviated. A very small plate with a high speed lens will allow of a sufficiently rapid exposure to be made. This will diminish the size of the plate necessary and consequently the cost. But now as to the question of movement. Will it be possible to get a shadowgraph on a film so that the moving parts of the body may be seen in motion on a screen. We think so. Dr. Caldwell is working to that end. It would be premature to say how in detail, but we expect at an early date to apprise our readers of the results of the doctor's experiments.

Dr. Caldwell has that type of mind which we desire to interest in the scientific side of moving picture making. It is a common reproach against the moving picture industry in the United States that comparatively little attention is paid to the making of pictures for scientific and educational purposes. In France, Germany and England, as the reader is aware, the moving picture camera is largely used for recording the results of scientific observation. Dr. Caldwell's position and attainments are such that if, as we believe will be the case, we have succeeded in enlisting the interest of a man of his eminence in scientific moving picture making, a very valuable addition to the ranks of investigators who use the moving picture camera in their work will have been made.

Carbon Setting for Projection Purposes.

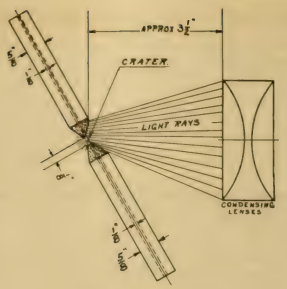
Supplementing the article under this heading in our last issue by Mr. Henry Phelps Gage, Cornell University, we quote the following from the "Kinetogram," by permission. It will be noted that the electrical expert of the Edison Manufacturing Company and also Mr. Gage both confirm the views of our Mr. F. H. Richardson on this subject:



For Direct Current.

When using Direct Current, the Upper Carbon should always be the *positive* pole, while the lower should be the *negative* pole, and the latter set 1/8" in advance of the upper, so that a crater will form in a position towards the Condensers as shown in sketch. With Carbons of the same diameter, the *positive* burns twice as rapidly as the *negative*, thereby requiring more or less adjusting downwards to keep the crater in the optical axis. For this reason some operators prefer a 5/8" soft cored upper or *positive* Carbon with 1/8" core, and a 1/2" hard Carbon in the lower or *negative* Carbon Holder. This difference in cross section compensates in the matter of linear consumption, and the crater is kept in its proper place with less difficulty. The Carbons should burn at all times as near to 3/16" apart as can be kept. Most satisfactory results are obtained from Direct Current when using from 20 to 25 amperes.

Where Alternating Current is used, the Carbons should be set in alignment, as shown in sketch, although some operators claim to get better results by placing the Lower Carbon slightly in advance of the upper. This, however, is a matter of choice, and the careful operator will usually experiment in the adjustment of the Lower Carbon until he gets it in a position most satisfactory to himself. Both Carbons should be soft cored, and kept as nearly as possible 1/4" apart. They are consumed at about the same rate.



For Alternating Current.

the Upper Carbon about 8% more rapidly than the lower, owing to the upper tendency of the flame. The most satisfactory results are obtained on Alternating Current, using from 35 to 50 amperes.

Pastime Theater, Boston.

Written Expressly for the World by Henry.

The World's New England representative is fortunate to be able to present readers of the World with a photograph and detailed story of the Pastime Theater, corner Washington and Avery Streets, Boston, as the house is one of the most elegant and up-to-date in the Hub. The Pastime was first opened to the public on Saturday, February 1, '08, and has shown itself to be a huge success ever since its inception.

The house has a width of twenty-six feet, with a depth of one hunderd and thirty feet, and a height of 28 feet.

Both inside and out, it can justly be called one of the most artistic and beautiful theaters of its kind in the New England States. In design and construction it follows the German style, which was adopted by its architects, Clarence H. Blackall and Frank Chouteau Brown, the two foremost theatrical designers of Boston. The house is the result of a special study of theater construction and decoration made just prior to the erection of the Pastime, by Mr. Blackall. The construction of the theater is of steel and concrete. The exterior decorations are of the same character as that found on many modern German playhouses. There is a large representative painting depicting music, a second one representing mirth, and still a third showing conventional scenes. Thousands of lights form various designs on the front and Avery St. side of the house. A striking feature is the name "Pastime" in mammoth letters on the entire front of the building. The entrance is worthy of attention. The walls in the vestibule are decorated with marble pilasters and brackets, and, directly over the marble ticket office, and the projecting stained glass balcony, are some concrete brackets of unique and original design. The exterior is new and modern, with an eye more toward artistic results than toward gilt and a flashy appearance.

The Pastime, which stands at the corner of Washington and Avery Sts., has electric lights on both sides. The total number of lights burning every evening on the front of the house amounts to 2,800 bulbs.

The Pastime theater has a seating capacity of approximately 375, including 25 box seats. Owing to its long and narrow shape the house has a single center aisle. The operating room is 10 x 12, and is strictly fire-proof in every way. The throw from booth to screen is 85 feet, with the Powers Cameragraph machines doing the projecting. Exhaust fans and motors keep the house well ventilated at all times.

The shows at the Pastime usually consist of 4 reels of Licensed film, and vaudeville, with illustrated songs also used. The length of a performance is usually about 2 hours, although the duration is sometimes varied to meet requirements. The house uses a pianist and trap drummer to play the pictures.

The Pastime was erected by the American Automatic Amusement Co., of which Mr. Felix Alland is both president and sole general manager.

Perhaps better than the very great majority of moving picture theaters the Pastime at this time shows the results of careful painstaking supervision. Mr. Alland for the first 2 years placed the house in charge of managers, although even then, he himself was often at the house. At the end of that time, Mr. Alland found that no one could have the best interests of his house so much to heart as himself, and

Pastime Theater, Boston, Mass.

decided to personally direct the theater. This personal attention is easily noticable in the house. The Pastime is always in tip-top shape, with everything and everybody working smoothly with the one idea of "Pastime theater" always with them. Mr. Alland personally picks his film program every Tuesday and Friday at the General Film Co., and stated to the **World's** New England representative that he had made a special study of his particular audiences as regards their preferences of pictures. Mr. Alland is one of the few men who find much display lobby advertising needless. The house is in the heart of the shopping district, and has a very large number of women among the audience. Ample exits are a feature of the house, as six means of exit were provided for. The Pastime runs from 9.30 A. M. to 11 P. M., using 2 complete shifts of employees.

The Pastime theater is a model in every way, and a credit to both Mr. Alland and to the moving picture industry. The house is clean, refined and orderly, with nothing objectionable ever allowed. Good management, good films well porjected, and good vaudeville have all contributed to make the Pastime a successful moving picture theater.

Star Fiction Writers in the Field of the Photoplay.

Why the Magazine Favorites Have Produced Only Mediocre Work in the Writing of Scenarios, and Something About the Advantage of Being an "Unknown."

By George Rockhill Craw.

A number of American star novelists and short-story writers have written the scenarios for photoplays. The result has been little, if any, better than that of the efforts of the "unknowns" whose work has been produced upon the screen. Surely such a state of affairs must be very discouraging, you will perhaps say. If the star fiction writers fail to tell their screen stories effectively, what can be expected of the other scenario men?

"Unknowns" to the Front.

But there is no occasion for pessimism. The "unknowns," not having to combat a training of years that is wholly unfit for scenario writing, will, if they persevere, leave the fiction stars far behind. "The reason, no doubt, why so many distinguished poets and novelists—like Tennyson and Dickens—fail in the drama," says W. T. Price, the well-known critic and writer on dramatic subjects, "is because their habits of thought and methods of expression become fixed, and their genius cannot bring itself to yield to the unyielding domination of dramatic rule."

The Writhing Dramatists.

There you have it. The tyranny of dramatic rule! And in the photoplay the elimination of speech draws the chains still tighter about the writhing dramatist, resulting in elementary, primitive drama, or, if the playwright tries to soar above this, something that in most cases is very bad indeed. But why have the short-story writers failed to score as scenario writers, you may ask? Surely, you say, Brander Matthews in his work on the short story has made it plain that the best short stories are structurally good from a dramatic standpoint. My answer is that few of our short stories of today *are* good, and that that famous "bromidiom" of popular conversation, "Why aren't there any good stories in the magazines nowadays?" is as pat today as when Gelett Burgess listed it in his clever work on the "Sulphitic Theory," a clever research into the psychology of boredom, published in 1906. Perhaps the query might be answered by a question put by Bert Leston Taylor in the *Chicago Tribune*, under his waggish column, "A Line o' Type or Two," in which he asks, "Why is a magazine editor?"

Magazine Editors Inconsistent.

I know of magazines that impress religiously upon their contributors that what is wanted in short stories is *strength of plot, logic of construction and situation, clearness of style, and quickness of action*, but who continuously publish stories lacking in these particulars, which are written by men of reputation. Here, policy and principle are sacrificed for a name with a reputation, that the magazine may be able to say in its advertisements, "A Strong New Story by that Star Fiction Writer, ——————," the strongest thing about which may be a burglar telling a magnate's fragile wife that she hasn't "*got the guts*" to shoot him.

A "Swipe" from Pinero.

I have seen a magazine publish a story in which the clever thought was advanced that a life story learned piecemeal, part here, and part there, was like a puzzle. Two or three small pieces in the biography might be missing which when found would make complete the solution as to whom the life belonged. This idea was undoubtedly "lifted" bodily from Mr. Pinero's very readable play, "Sweet Lavender," the situation and dialogue in the last act expressing the same idea almost to a tee.

I have seen the same magazine, referred to above, refuse the short stories of an author who was a close student of Pinero's best constructed dramas, and who had evolved a clever short story method from him and other masters, for the expression of his own original plots, ideas and action.

"She Shivered Away from Him."

A few weeks ago a well-known writer, whose work is much sought after by the magazines, wrote about "the methods employed to create it. The principal method seemed to be the collection of *tours de phrase*, picked up or originated here and there, and filed for use in future stories. One of these phrases was ,"She shivered away from him," which not only creates a new predicative thrill, but suggests a unique and more or less fascinating means of locomotion. It should bring a loud "Eureka!" from the first magazine editor who *eyeballs* it. Little was said about the author's methods of forming the structure of a story, but these significant words appeared: "Over each sentence I labor as hard as I did in my first story. It is just as hard for me to move the story on—to get from one point to another—as it was in the beginning."

Why Star Writers Fail.

It seems that the above statement by the author referred to, shows the lack of a technical knowledge of structural progress—of the building of a logical framework, which it seems to me should always be reared before the ornaments, the *tours de phrase*, are carved on the pillars and entablature of a tale. It ought not to be hard to "move" a story if the rough framework of its structure has been properly reared.

It seems that more importance is given to clever tricks of phrase, by editors and authors, than to construction and logical situations, and that for that reason the question, "Why aren't there any good stories in the magazines nowadays?" has become a "bromidiom," and that it explains why our popular authors fail as dramatists, and are mediocre in the field of the picture play.

I think we must grant that much of the fame of our star writers lies in the newspaper publicity, both in the advertising and reading columns, that enterprising and merit-exaggerating publishers of their work have given them, and in the ability of these writers to make unique and unusual combinations of words that is, in the ornamentation rather than in the form of their creations or in the logic of their situations, the discrepancies of form and logic being hidden in the reader's wonder and admiration for the writer's filigree.

It is easy to see that this ornamentation is unfitted for use in the photoplay, which traffics not in words but in form and logic, and that therefore most of our fiction writers, being novices trained in such matters, produce nothing exceptional in their scenarios for photoplay production.

Most of Them Impressionists.

It would seem that most of them are impressionists, playing from one phrase to another, with ornamental fingering and non-structural counterpoint, producing little of form and knowing no symmetry nor the dramatic structural stress that is the result of logical development, such for instance as we find in a stirring passage of a Beetho-

ven symphony. There we find the master of form and structurally logical ornamentation, just as we find such masters in the few good short stories which stand out like diamonds uncovered in a basket of waste paper. To be sure, our fiction writers work up to climaxes, but the stories usually are not convincing, through lack of proper structural development leading to the climax, which lack is made up for by scintillations of diction. Such writers cloud the issue, as is said of lawyers whose floral verbiage really has "nothing to do with the case."

The limitations of the picture rob the fiction writer of his word-play, and the result is a lack of brilliancy and a distressful showing up of his ability, both as a literary and dramatic constructionist. For his *tours de phrase* the star story writer is forgiven his illogical situations, but when these come to light in his photoplay, they are stripped clean and there is no reason for forgiveness. The handwriting is on the screen. It is then that he is "weighed in the balance and found wanting."

False Scents and Blind Alleys.

In the detective and mystery stories we find false scents, non-structural tricks, and blind technical alleys that serve their purpose of befuddling the reader of the printed page, but which would never do on the stage or screen, and thus the writers of such stories are deprived of their best weapons when it comes to the combat of the photoplay scenario.

After all, art is only common sense, but it is amazing how some writers can cover the lack of it by the literary tricks of syllabic charlatans. Thus, if the photoplay shall develop in our literary artists, both well known and obscure, an improved sense of form and logic, which I believe it will, the magazines and the "six best sellers" will owe it a lasting debt.

London Letter.

I was privileged to have a private view this week of an invention of which, whatever others may say about it, the inventor holds a very high opinion. It is nothing more nor less than the projection of pictures in their natural colors, as well as in black and white without the use of celluloid films. The patentee is Captain Otto Fulton, who has crowded into thirty-five years of life as many stirring incidents as fall to the lot of the average man. A Fellow of the Royal Photographic Society, he has served on the Bechuana Police Force and the Diamond Field Horse at Kimberley. He is the inventor of the Otto Fulton process, which, with stereoscopic effects, depicts colored advertisements in the front of theaters. He was awarded a gold medal at St. Louis Exhibition.

He calls his new system "film cinematography," because he uses no film in the generally understood meaning of the world "film," which in this country denotes a preparation of celluloid through which light is transmitted, showing a picture. The method of projection is that the pictures are shown by the action of reflected light. The picture to be shown is first thrown on to a mirror which, in turn, reflects it back through the lens on to the screen in the same way as by transmitted light. It will thus be seen that the whole process of animated photography is reversed. Captain Fulton holds that in studying the natural law of light and darkness, light should be extracted from darkness, and he can extract from a dark screen—through the medium of photography—natural colors as seen by the naked eye.

How is it done? Metallic shades, such as gold and silver, have been hitherto impossible to produce. That test was placed before me at the demonstration. Ordinary colored picture postcards were submitted and were reproduced on the screen in the actual colors of the postcard. It was shown that stereoscopic effects could be reproduced on the Bioscope screen, thus bringing out the realism of the subject photographed.

The material used for the pictures is composed of a specially treated opaque paper. It is non-inflammable, and it is certainly everlasting. This latter point brings out the fact that the desire of Central authorities to preserve records of historical events can, at last, be attained. It has also been found possible to secure a sharper picture with greater illuminosity than at present obtains. In Captain Fulton's invention, a step forward in the art of cinematography has been taken, and one which may revolutionize the industry, though as yet the finished article is not before us. A short period must necessarily elapse before the pictures can be submitted for public criticism.

The new idea certainly means an advance over the lantern slides. Any article can be immediately thrown on the screen by reflection, and thus no preparation is needed. The merits of the invention, particularly for medical work and demonstration of the medical science, cannot be over-estimated, and it has the greatest possibilities before it, especially in the direct, enlarged and instantaneous portrayal of normal and pathological material. Even crude sections cut by hand with the knife, were immediately delineated on the screen, giving images enlarged at will, and in their natural colors without any previous preparation. Stained, injected or prepared specimens gave the same magnified sharply defined pictures, with all the wealth of minute detail and in the colors employed.

One small section used in a more simple manner than even an ordinary lentern slide gave a picture the detail of which could be seen in the largest hall or class-room, and bearing in mind that the quickly-cut section was itself immediately used to give the picture, the saving of time and preparation will be at once manifest to medical men.

In teaching, its highest utility will be at onee recognized, inasmuch as normal and morbid sections were thrown on the screen at the same time. This graphic and vivid method of putting into parallel columns for comparison and noting the difference, together with the rapidity with which it is accomplished, would enable both lecturer and student to get through much more work, make the description much more easily understood, and be infinitely more interesting than a lantetrn slide, and it would replace micro-photographic work and micro-slides in a vast number of cases. The points to which I draw attention in this respect and reiterate are that such sections may be fresh or prepared, can be cut and immediately depicted, and they give a perfect picture in their exact colors, whether natural or artificial. This alone will be a boon to teacher and student alike.

In reference to the introductory general and medical sciences, the application of the apparatus is original and new, both in direct results and in economy of time, inasmuch as any object in the mineral, animal and vegetable kingdoms can be made to give an enlarged image in natural colors without any preparation of any kind.

Of the popular aspect of the invention there is no need to dwell upon. So far as colored animated pictures are concerned, the only drawback that appears to me is that delay would necessarily occur in the presentation of topical subjects, which the public like to have hot. There is, of course, the great immunity from fire danger. There is no celluloid employed, and what inflammable material is used is so far removed from the heat rays of the arc that fire is an impossibility. I await further developments, of which I shall keep your readers informed as soon as possible.

A. E. TAYLOR.

The Moving Picture Convention.

With the turn of the year, we beg to inform the reader that the subject of the approaching moving picture convention is engaging our attention. It will be remembered that last fall we wrote several articles on the subject, which were appreciated by our readers. The vital necessity of holding a moving picture convention has not diminished since we addressed ourselves to the task of dealing with the subject. On the contrary, the condition of the industry, as a whole, the unsatisfactory position of the exchanges, and the exhibitors, patent litigation imminent and to be apprehended—all these things point to the urgency of moving picture men getting together in a representative gathering for the purpose of arriving at a common basis of action.

We desire in this article specially to apprise the exhibitor of our intention to take the preliminary steps in bringing about the first meeting of the moving picture convention next July. This meeting will probably take place at Chicago, Ill. We want to see a large gathering of exhibitors from all parts of the United States present at that convention. Incidentally, though this is of secondary importance, we desire to see all manufacturers of films and apparatus represented at that convention, which should be of mutual interest. The exhibitor, not the exchange, not the manufacturer, is the pivot of the moving picture business, not only in this country but in other countries of the world. He it is whose voice is or should be the most effective. Let him make his voice heard in the first convention which will be held in his behalf.

Beginners "Uplifting" the Business.

F. H. Richardson.

The writer was considerably amused, recently, to hear an embryo exhibitor assert that he was entering the business with a view to "uplift it."

This man was if sober earnest. He even went the length of asserting that he didn't care whether he made money out of the venture or not. He cited the fact that there was room for vast improvement all along the line, which no one with sense and the slightest knowledge of animated pictures as projected today will deny, both as regards the projection and the whole mass of detail work preceding and connected therewith.

Beyond question the whole business might well be raised to a distinctly and decidedly higher level; also beyond question it will be, in the not distant future. These things are merely analogous to the fact that one and one make two. They are conceded by all picturedom and are prayed for by a very large portion of those connected with the shadow world.

But for the beginner—the novice—to conclude the "uplift" of the photoplay and its theater is to in any measure be accomplished by him is very nearly the acme of egotism. Fools rush in where angels fear to tread. Hundreds upon hundreds of embryo exhibitors have entered the business with a firm determination to improve upon all that has been done before, only to find their entire energies absorbed in the task of keeping their heads above the flood waters of keen competition by experienced showmen who know every crook and turn of the game, as against their complete lack of knowledge. The show business looks "easy." Its appearance of "picking dollars off bushes" has fooled many an eager novice and will fool many more. As a matter-of-fact grubbing money from the amusement business is a near relation to squeezing blood from a turnip. Every dollar the showman gets he EARNS, and earns it good and plenty, too. Of course in the early days of the picture game there really was a lot of "velvet." But those days have forever departed. The man who enters the game now may make up his mind to earn what he makes by the sweat of his brow, else he will not get it at all. True, if rightly managed the returns are ample, but no more so than in other lines of business involving similar outlay, similar risks and calling for equally shrewd, close management. "But," say you, "what has all this to do with the 'uplift?'" Just this: However excellent the intention of the novice may be he will accomplish little or nothing in the way of uplift. It is not the nature of things that a man, of no or little experience, who have had the welfare of the business at heart for years, cannot accomplish its elevation to a higher plain, what earthly show has the novice?

No. The tyro will not accomplish his aim in any appreciable degree, but he may, like thousands of equally ambitious novices who have gone before, acquire valuable, albeit somewhat costly experience. He may steer past the shoals of financial ruin which threaten every beginner, and into the safe seas of knowledge; but he will learn one thing, viz: the uplift so sadly needed will only come by slow, gradual process, in which the survival of the fittest will be a most decided factor.

Three Reel Pictures a Success.

It is very gratifying to hear from all over the country the enthusiastic reports of the success of the Vitagraph film, "A Tale of Two Cities," where the three reels have been shown together. In Brooklyn, last week, a manager secured the three reels and billed them accordingly and had to turn the crowds away. We showed a picture of the Star Theater, of Portland, Oregon, taken at night, which shows how they featured the film. Mr. Melvin G. Winstock, the manager of the Star, writes us that it was an overwhelming success. This is very essential from the box office viewpoint, but Mr. Winstock says that besides the financial benefit, the exhibition of a picture of this class has a far greater benefit to the business in that it creates an impression upon the intelligent people of the community and gains new patrons to the photoplay. The absurd system of releases which prevented this picture being shown in its entirety in the first run theaters no doubt delayed the glory which belonged to the Vitagraph Company for their noble effort, but the picture will continue to be a feature program for months to come.

Another three reel picture that is filling the shows is the Buffalo Bill series. We have before us a letter from a Pennsylvania exhibitor who ran this series with such success for a week that he re-engaged it for another week with equal success. This should be read by the daily change maniac who thinks that a picture fails to draw after the first day.

Important to Ohio Exhibitors.

I wish to advise the exhibitors that Mr. C. M. Westcy is traveling in the interest of the Exhibitors' League and all exhibitors are perfectly safe in paying the amount of their membership to him, and we would ask all of our members to extend to him all of the assistance possible in securing new members, and building up the organization.

Enclosed please find copy of a new bill, which certain influences in Columbus are trying to have introduced in the House of Representatives. This bill is obnoxious and dishonest. It is not intended to protect the public, or to bring about a better condition to safeguard anyone, or anything. In my opinion the bill is for the sole purpose of frightening the manufacturers and others. We all know what films are made of, hence the desire on the part of somebody in Columbus to frighten the manufacturers. If this bill is introduced and the one introducing it can show ten letters from responsible people who have asked for this bill, we will be very much mistaken in our opinion. No one wants this bill, it means nothing, it helps no one, it protects no one, and for what purpose it is offered, only those back of it know. It is this kind of bill that disgusts the public, and brings discredit upon honest legislators. Everyone knows that the picture shows of Ohio are thoroughly protected from fire, and that the inspections of picture shows are made by competent, painstaking officials, and every exhibition man is complying with the law, and why such a bill should be presented in any legislative body is beyond the comprehension of any man familiar with the amusement business in the State of Ohio. This bill looks bad to a man who understands anything about the picture business or legislation. I hope those interested in the passing of a bill like this will not succeed in deluding any representative into offering it before the Legislature.

Yours truly,

M. A. NEFF.

A BILL.

Prohibiting the use of motion or moving picture films or slides containing gun cotton or any highly inflammable or explosive material.

BE IT ENACTED BY THE GENERAL ASSEMBLY OF THE STATE OF OHIO:

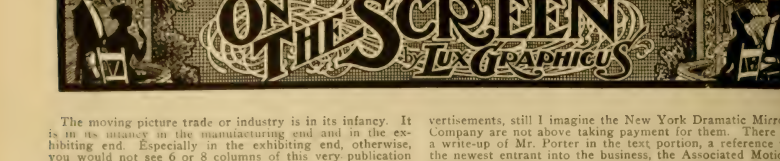
SECTION 1. Whoever being the owner, lessee, manager or in control of any opera house, theater, moving picture machine, arcade, tent, hall, store room or other building or structure, wherein any performance, show, concert, lecture or exhibition is given, and where the general public are admitted, permits, suffers or allows any motion or moving picture, film or slide containing gun cotton or any explosive or highly inflammable material to be shown or exhibited or transposed by being thrown upon a screen, curtain, wall or other structure shall, upon conviction thereof, be fined not less than fifty dollars nor more than one hundred dollars, and for a second and subsequent offense shall be fined not less than two hundred dollars nor more than five hundred dollars.

Manager Bertini's Experiment.

At the Castle Theater, 152 Bleecker Street, New York City, recently, Manager Bertini added one more victory to his long list of deserving triumphs, and showed that the moving picture business is still in its infancy as to its future power and influence upon the public mind.

The occasion was that of introducing the "Ineffable Suffragette" to his stage. She had fortified the operator with a winning smile, sixteen slides for the screen and—a tip. What she did to the audience was a caution. They were won from first to last by a personality as clever as it was sweet. "Votes for Women" are perfectly "at home" henceforth in the famous Third Assembly district beyond the shadow of a doubt.

The amiable young advocate "tossed up" that she had entered in fear and trembling—like a soldier under his "first baptism of fire," and who, while his knees were shaking, said: "Shake and shake and shake, O knees, but you must go forward into that battle!" She emerged in joyful wonder and the triumph of her mien. Manager Bertini has maintained that the moving picture business is a rival of the press. The cause of "Votes for Women" through moving pictures has found a new and useful avenue for its energies far better and more effective than any other, not even excepting the Albany Legislature, for the reason that in the last analysis the power of the people is paramount. And through managers like Bertini the moving picture is always the working field of popular power.



The moving picture trade or industry is in its infancy. It is in its infancy in the manufacturing end and in the exhibiting end. Especially in the exhibiting end, otherwise, you would not see 6 or 8 columns of this very publication every week devoted to telling the moving picture operator how to go about his work. The law of supply and demand comes in here. Trade papers are imperatively necessary in the moving picture trade. How many I am not going to discuss. Competition must settle this point. But the trade in its unwisdom did not want the Nickelodeon, so the Nickelodeon has gone.

* * *

A well known man in the moving picture field was talking to me the other day and expressing his satisfaction that the Moving Picture World made it its business to help both licensed and Independent manufacturers produce pictures by supplying technical information and criticising their technique, which resulted in distinct advantage to the business as a whole. The functions of a trade paper are many and varied. During my short career I have been connected with many publications and have found that what one writes in the papers is often the lesser part of one's duties. You can take it from me that a large advertiser in a trade publication gets his money's worth in more ways than one. For, besides the circulation of his advertisements, and his write-ups, he generally gets a lots of other information of a personal kind which puts money into his pockets and which he can only find in the offices of a trade paper.

* * *

Trade papers, I may tell "Spectator" of the Dramatic Mirror, are mostly conducted by people who have some practical knowledge of the trade, and who, having that practical knowledge, set up in business to sell it at so much a copy. For example: I who write this began my association with the moving picture trade as far back as the year 1896. That association has continued more or less unbroken ever since. It would surprise the "Spectator" and the readers of this page how much in the strictly personal sense, I am of use to members of the moving picture trade all over the world. So it is with all trade papers. The publications, and those who conduct them, supply information not otherwise obtainable. There are no such sources in the offices of mere amusement journals. These people seldom have anything but a superficial knowledge of their subject.

* * *

Still they have their uses by writing in a light, airy and agreeable fashion about moving pictures which possibly interest actors, actresses and some exhibitors. Yet, wonderful to relate, while disdaining the title of trade paper, they themselves are not too proud to make money out of the trade and give some trade information. Here, for example, is The Spectator, who, having told the Nickelodeon that it was not wanted, proceeds to demonstrate by its own writings that, to be consistent, that excellent publication, the New York Dramatic Mirror, should forthwith cease publication.

* * *

The Spectator asks the question: "Why the trade paper anyhow?" Then it goes on to say in effect that a trade paper is absolutely not wanted in the moving picture field, simply because—well, because (though the Spectator does not say so, it is what he means) because the Spectator knows it all!!! There is no other construction to be placed upon the unfortunate article in the March 15th issue of the Dramatic Mirror. I call this article unfortunate, because therein the Spectator proceeds to stutify himself. Premising that all that need be printed about the moving picture business simply concerns the acting and exhibiting branches, The Spectator, immediately under this uncalled for diatribe, prints a very large advertisement of the Edison Projecting Kinetoscope, a distinctly trady article in all conscience. On the next page you have large ads from Vitagraph and Pathe. Over leaf are Biograph, Selig and Lubin. Following them come utterances from Melies and Kalem, whilst on the back page the gentle Essanay figures.

* * *

There is nothing about acting or exhibiting in these advertisements, still I imagine the New York Dramatic Mirror Company are not above taking payment for them. There is a write-up of Mr. Porter in the text portion, a reference to the newest entrant into the business, the Associated Motion Picture Patents Company and other trade items. In fact, not to cut any more words to waste, the New York Dramatic Mirror in its moving picture section is just about as trady as a trade paper can be.

* * *

Yet with all this Spectator asks what eartly excuse has this limited field for even **one** trade paper? Apparently the only excuse which Spectator and the New York Dramatic Mirror have are the advertisements of a group of manufacturers. Let those be taken away, and Mr. Spectator would have no excuse at all for butting into the moving picture field.

* * *

The worst of it all is that the New York Dramatic Mirror is only half a trade paper. It writes pleasantly, agreeably, but not informatively about the moving picture. Its criticisms from the theatrical point of view are good, though they are no better than those which appear in the Moving Picture World. It prints a lot of effervescent stuff about the identities of those players, but we have watched in vain for two or three years for any trace in The Spectators' writings for any real fundamental knowledge about the moving picture as a technical, scientific product, aside from the mere writing about acting ability.

* * *

The Spectator clearly knows nothing about the scientific or the educational side of the moving picture. He does not concern himself with either the optics or the chemistry of the subject and in fact, he just glides over it as though the subject were very thin ice. This is all well and good. No doubt the readers of the Dramatic Mirror do not want serious writing. The readers of the Dramatic Mirror are chiefly members of the acting profession. Possibly an occasional exhibitor may read the paper. I very much doubt it. The licensed manufacturers do not allow Independent advertising to appear in the Mirror which places the Mirror in its proper place amongst trade papers.

* * *

It would have been better for its reputation, I think, if the Mirror had been silent on the subject of trade papers. Round here in New York City people are saying that it is merely the mouthpiece of a trust. When I look at its reviews of pictures, its bias is painfully in evidence. It says nice things about trust pictures and very unpleasant things, indeed, about the Independent pictures. It clearly derives its inspiration from trust sources. It leans distinctly in one direction.

* * *

I do not blame the Mirror or any other trade paper for running these advertisements, but I do blame it for its somewhat Pecksniffian attitude. It assumes in its stupidity to look down upon the other trade papers, while it demonstrates that it is itself nothing but a trade paper and a very indifferent one at that, depending upon trade advertisment for its support. Let us clear our minds of cant in this connection. We are all trade paper directors, out for the money, presumably, in a legitimate, straightforward way and our success should be the measure of our consideration one for another. The Spectator thinks there is no room for a moving picture trade paper. Very well, then, let the New York Dramatic Mirror go out of business. If, however, it does not choose this path, let Mr. Spectator be more consistent and self-restrained and not in deriding its fellow newspaper men absolutely demonstrate its own unfitness to further consideration. Now, Mr. Spectator, you are in a cleft stick. As a well-wisher and appreciator of you I should advise you to make your escape from the predicament as quickly as possible, otherwise some of us connected with the real trade papers won't let you off so easily the next time you disparage the knowledge and claims of others who have forgotten more about the moving picture than you in all probability will learn in this life.

IN THE EDUCATIONAL FIELD

SOME REVIEWS.

It is interesting to note the influence of the Moving Picture World's efforts to raise the moral and educational value of moving pictures. There is no doubt that both manufacturers and exhibitors are becoming more and more imbued with the spirit of these columns, as manifested in the newer films and in the nature and conduct of the exhibitions.

In a recent article the New York Tribune (a safe and sane paper) in commenting upon the present status of the moving picture, warmly commends its usefulness and wisely observes that its weak spots are—as we ourselves so often pointed out—due to abuse and misuse, rather than any inherent fault.

In advocating fireproof operating booths and safe or non-combustible films, the "Tribune" is a little late, as these safeguards are common to all qualified picture places.

* * * *

An interesting feature growing in many places is the demand for a repetition of many of the more satisfactory subjects; this appreciation by the public is a good guide as to the class and standard of public requirements, it is also of great interest to note that when special attention is thus centered upon any picture its value lies in some value additional to the one which ordinarily only amuses.

* * *

A short series of experimental "Cinematograph Educational Matinees" are being given in London during the month of March, the first reports of these is of an exceedingly gratifying nature; when the final report of this innovation reaches us it will without doubt be read with interest

* * *

In the large hall of Cooper Union, New York, that great centre of popular education; a meeting was recently held in which the moving picture was the topic under consideration. The Rev. Herbert A. Jump compared the motion picture to the printing press, also that on account of the small charge for admission it had made dramatic art popular; adding that under the present rigid censorship it was by far the cleanest form of individual amusement available to the American people to-day. Dr. Knox also spoke, calling attention to the educational surroundings of the picture, and of the picture places. He made a plea for sanitary buildings and proper locations, so that children could enjoy the privileges of the pictures free from contamination. As a result of some discussion it was declared that the educational advantage of the pictures were such that special provision should be made for motion picture places for boys and girls.

* * *

Speaking in Denver, Prof. Libby of the chair of philosophy at the State University, said that the moving picture had provided an "amusement food" for the multitude. "It is not a bad sign," said Prof. Libby, "when people spend so much money for amusement. Man requires something more than food, and the spending of money on artistic impulses only shows that art is the play of the grown-ups."

* * *

There is an old saying to the effect that, anything you do not like need not be destroyed; but rather that you should use it, and use it, until you have converted it into that which you like, and which you wish it to be. Of the two classes of people, those who destroy and those who use; the latter are preferable. The destroyer with his iconoclastic views ruthlessly bends his energies to the hurt of the good with the evil; the teacher, economist, or benefactor uses only the evil to eradicate it, and enlarges and establishes the good. With all classes of representative American institutions flocking to the aid of the good and valuable side of the moving picture, the early foretold destruction, as a thing of the past, and its would be destroyers, or even detractors are no longer given a "voice in court." The cinematograph is being used and used, and used; and the more it is used the stronger and nobler it becomes.

Its early detractors are becoming its warm supporters, and its early champions are rejoicing in the fulfilment of undreamed of expectations.

It is now no longer necessary to exhibit the favorable comments of this minister, or that professor, as all alike everywhere are now in common cause, and the critic is now the exception rather than the rule. It seems almost as if the cinematograph has educated the educators.

* * *

CULTURE

The Standard dictionary says: Culture means "to educate or refine, to cultivate." It seems well to begin with an authority when attempting to write upon a great theme. In these days of prosperity deterioration is easy, advance is hard; it is easier to roll down hill than to climb up hill; it is easier to remain ignorant than to labor to become educated; it is also easier to remain vulgar than to become refined.

* * *

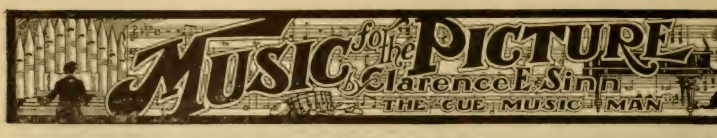
There is also a distinction between education and culture; the one deals with knowledge the other with morals. It is especially of that education in morals which comes under the head of culture that these words are penned. While these columns have frequently called attention to the fact that the moving picture conveys to the beholders a moral standard which will find its echo in their own lives; it has sometimes been necessary to note very plainly those defects which under the guise of portraying life have detracted from the cultural value of the occasion. In the other direction a life portrayal, which, while holding the mirror to nature, seizes upon the occasion to deliver any strong moral purpose, certainly fulfils its mission in an aid to that increase of culture so much needed and valued in these days.

* * * * * *

A recent Biograph release provides a good illustration of this principle. In "A Wreath of Orange Blossoms" a young bride after the marriage ceremony stores away in a trunk for safe keeping the "wreath" which was of so much actual, as well as sentimental value. In due course financial reverses overtake the young husband, who, not being able to give his attractive young bride sufficient attention as she "goes the social round," subjects her to the attentions of the everywhere present tempter. Financial ruin despoiling their beautiful home, the young wife is persuaded by the richer tempter to leave her husband and elope with him. One trembles at the reluctant though positive consent, when she begins to pack her valise for the departure, desertion and sin; a feeling of depression makes one wish that such scenes were impossible in life. Happily there is a bright scene coming, while looking in the old trunk for more clothes, the young wife finds the bridal wreath; placing it upon her head there rushes to her memory all its hallowed associations, with their attendant virtues. The horror of the situation is brought upon her, she stops her preparations for departure, goes into the other room, and scornfully orders the tempter from her presence. The audience breathes a sigh of relief, the victory makes everyone feel not only satisfied but stronger; and older people feel that the younger ones have been taught a strong lesson. How much better is this victory of active than if the opponent had been completed, and sin, misery and death portrayed as a negative warning. Better the strength of the victory of virtue in such a positive lesson than the negative suggestion only found in a moral warning. The joy of the young wife when she finds herself making her humble home a place of affection as exemplary cannot again to them be a beautiful lesson. The impression created is a helpful and cheering one, giving an increased confidence in, and admiration for the triumph of virtue, causing victory to inspire thousands, where warning will not drive one. This is culture, thus is refining, thus is educational.

* * *

The Eclair Bulletin, which is issued to exhibitors and exchanges, has reached us. This publication illustrates and describes the well-known Eclair releases. No. 1 contains an appreciation of the Eclair picture which does not the merest justice to the beautiful products of the Eclair Company. We advise all our readers to get a copy of the Eclair Bulletin. We advise them also, whenever they have the opportunity, to put the Eclair pictures on their screens.



Virginia writes: "I have been following your page in the Moving Picture World with much interest. * * * * I notice you give titles of the same pieces a number of times. I have often thought it would be better if you gave us a greater variety, but it happened to come in handy in my case. I ordered some of the pieces through our local dealer, but he was so slow that before the music arrived the picture had come and gone. However, the music was useful in another picture. (The numbers mentioned in this page are all standard and good to keep in stock as they are useful at all times. C.E.S.) I have been playing the pictures for a little over a year, with no previous theatrical experience, and I want to ask for a point of information. The leader in one of our theaters tells me I play my hurries too slow. Can you give me any idea as to how fast a hurry should be played? And what is the difference between a hurry and Allegro Agitato?"

The term "hurry" is a slang phrase or colloquialism applied by musicians to the Allegro Agitato. Some make a distinction by using the name "hurry" for the rougher and heavier forms, and "agitato" for the lighter class. Of all melo-dramatic music this is probably the most important, as its descriptive scope is the widest. Agitation can be mental as well as physical—tense as well as violent, and as depicted upon the stage (and in pictures) will run the emotional gamut from intense quiet to intense action. In accompanying these scenes your music will run all the way from pianissimo to fortissimo, according as the action is quiet or otherwise. (In theatrical music these numbers are usually marked "p and f," according to action.) As the term "hurry" would indicate, they must be played fast. I once heard the name "excited music" jokingly applied to numbers of this class, and the term describes them very well. They are used to indicate scenes of "excitement," and must be played fast to convey that idea. Such scenes usually begin quietly and work up to a climax and the music in these cases will begin softly and gradually work up crescendo to fortissimo. There are scenes, of course, which are full of violent action from start to finish, and the music is loud all the way through; others may be soft and subdued all through and the music likewise (drums very soft). When the scene is agitated with little or no action the drums of course will remain silent until the scene works up sufficiently for them to begin the crescendo which is started with a roll on the small drum pianissimo and swelling to forte, when both drums come in. As an illustration let us suppose a picture has shown a number of incidents which we can see will lead to serious consequences when they become known to a certain one of the characters. He enters the scene and some one calls him and begins telling him a story which the audience knows relates to the incidents that have passed. The listener turns to the speaker and as the story progresses shows, first indifference, then interest, astonishment, indignation and anger. He rushes out, finds his opponent, words are exchanged, then blows and a terrific fight ensues. Here we have an episode which runs an emotional scale from subdued and tense excitement (without action) to a high pitch with violent action. Your music (Agitato) will begin with the story, very softly at first as there is no action; one of the characters is merely telling the other one a story. As it progresses your music increases a little in volume. When he starts out is the place where the action really begins, and here is where the drummer starts a roll pianissimo on the small drum, beginning his crescendo when the men meet, then coming in forte with both drums all through the fight. He thus saves his big climactic effect until the time when he needs it most. Had he played all through these scenes his climax would have been lost through anticipation. I am led to this rather lengthy argument through the inquiries of several drummers who have written me concerning points of this nature. The drums are primarily instruments of effect, and effect is largely a matter of contrast. It is up to the drummer to make these contrasts (viz: piano, forte, or silent as the scene requires). Indeed it is not too much to say that the proper working up of a hurry depends almost entirely upon the drummer, especially in the small orchestras of the picture theater. But if he is over-generous in the employment of his instruments, he is apt to find that when he wants a really big climax he hasn't got it, for the reason that he has been giving all, or nearly all the volume of sound at his command at a time when the scene did not require it. You can't eat your cake and save it too.

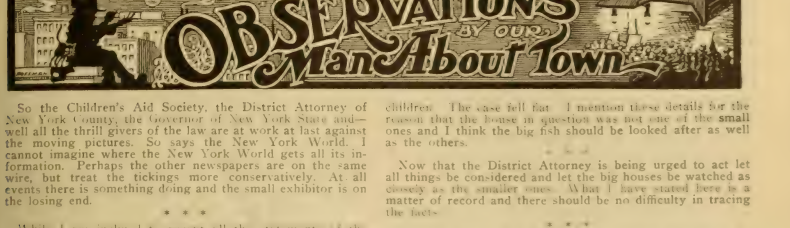
I presume some will demur to this on the ground that their manager insists on having the music going all the time. Some managers undoubtedly do, but judging from the numerous letters received I am led to believe that a large number of them are anxious to have their pictures properly worked up. It is told of an eccentric manager years ago, that he walked down the aisle one morning and topped the rehear al. "Why isn't that drummer playing?" he demanded of the leader. "I have twenty bars rest," explained the drummer. "Well I don't pay you for resting; I pay you for playing," was the angry retort. Occasionally we may find one of the same mind today, but I believe they are in the minority. Drummers who have had the advantage of a theatrical experience know that the working up of a hurry depends not so much on watching the notes as it does upon watching the action. It is all a matter of judgment and it requires as much discernment to stay out at the right place as it does to play. The old rule of "piano and forte according to action" holds good in the picture drama as well as that of the stage. So much for the "working up" of these numbers. As to the tempo, the novice used to be told, "play it as fast as you can play it distinctly." You could hardly call yourself a novice, but this may give you an idea. Why don't you get the leader you speak of to give you a few pointers? Being right there on the ground he could advise you properly.

A. & W., managers, write for a list of effects that a trap-drummer should have in a motion picture theater. A list of drummers' traps will be sent by mail as it is too long to include here. Any catalogue of drummers' supplies will contain a complete list of "traps" to be had at music dealers. They include all the effects and imitations ordinarily used. Many drummers make a part of their own sound effects for the reason that the manufactured articles do not include every noise made by art or nature, while the moving picture is apt to call for anything or everything.

M. (name and state withheld) says: "I am a subscriber to the Moving Picture World commencing with your department Dec. 3. Let me tell you that you have been a great help to me not only in suggesting, but I have been able to see some of my own faults. I was glad to see that I had been doing some of the things that you suggested, particularly in regard to style for certain pictures. One of my faults was "playing to costumes." I noticed that as soon as I saw your article. I agree with you about popular songs being played only when they are well known to the audience. The principal function of moving picture music lies in its suggestiveness. A popular song is used generally because the title or refrain is applicable to the scene. If unknown to the majority of the audience, your suggestion is lost to that degree. The operator at our house telephones me every morning what our show will be for the day; then I read the "Stories of the Films" column in the "World" and make a rough sketch of the music I think appropriate, but it generally works out all right. I've been enjoying all the "slams" the moving picture musicians (?) have been getting, and sometimes thought they were a little too severe. I couldn't understand how anybody could play "Kelly" in a death scene, but I believe it all now. I went into a house recently when the Biograph "Fate's Turning" was on and the piano player rattled off a lively waltz through the whole beautiful picture. When the "Dixie Mother" was shown she played a march in jig time from beginning to end. I wished the manager would follow your suggestion of "ear muffs with every ticket." (The credit of that suggestion is due to Mr. H. F. Hoffman, the clever cartoonist of the Moving Picture World.)

AT LAST THE WORLD ADMITS IT.

The problem of making the moving picture shows safe both as respects morals and fire risks is a complicated one. But they have become a modern amusement necessity and must be dealt with as such.—N. Y. World.



So the Children's Aid Society, the District Attorney of New York County, the Governor of New York State and—well all the thrill givers of the law are at work at last against the moving pictures. So says the New York World. I cannot imagine where the New York World gets all its information. Perhaps the other newspapers are on the same wire, but treat the tickings more conservatively. At all events there is something doing and the small exhibitor is on the losing end.

* * *

While I am inclined to accept all the statements of the New York World complacently and taste its fruits only with a grain of salt, I must admit that some of its reports are not without good foundation. The public press, of which the New York World is an important factor, is supposed to be for and of the people. But since the advent of the popularity of moving pictures the public press has lost some money and as a result of this it has not been in warm sympathy with the pictures. As a matter of fact, the newspapers' revenue from theatrical advertisements has been cut down by combinations, but the responsibility for this has been placed upon the shoulders of the pictures. There was a time when the vaudeville people were charged, quite properly, with unreasonably using their hammers on the pictures. Results have shown that these people, from a personal standpoint were justified in making their attacks. At that time the newspapers were satisfied to insidiously slap at the pictures. Since then legitimate houses that paid fat sums each week to the newspapers for advertising space have fallen into the picture line and advertising expenses have been correspondingly decreased. The comments of the current daily press show very clearly the incentive, but they cannot beat down the popular choice of amusement.

* * *

But, with all this, many of the current criticisms cannot be treated lightly. There is cause for complaint and the causes should be wiped out. There is a law against admitting children under sixteen years of age to shows unless they are accompanied by guardians. I have personal declarations of exhibitors to the effect that they cannot make their places pay and observe the law I have referred to. The law must be respected and those who cannot respect it have but one alternative, and that is to put their capital into some other business. Personally, I do not think the answer to the law is a good one.

* * *

I can recall several places in the upper part of the Borough of Manhattan, pretty near touching the Borough of Bronx. In this connection I may refer to a part of the charges made by the Society for the Prevention of Cruelty to Children, namely, that while the money is taken at the box office from children under the prescribed age, they are not given tickets, but they get past the ticket taker. Such cases are evasions of the law and a detriment to the moving picture business as a whole.

* * *

But what becomes of these children? The New York World says that about one hundred children have been missed from their homes since the beginning of the present year, about forty per cent. of them having been recovered, and the rest are supposed to be the flotsam of the sea of wickedness. It is claimed that in the majority of these cases the disappearances have been traced to the moving picture shows—the small ones.

* * *

Now let us be honest. Let us refer to the records of the Gerry Society and let it be known that in one big picture house alone from twelve to fifteen cases of seduction occurred. Let it be known that two officers were detached to this case and as a result at least one of the culprits is serving a sentence in Sing Sing. It is also known that in a fourteenth one of the big ones—backed by the same political influence two officers of the Children's Society waited one night and took into custody two lads in company with a girl of apparently thirteen or fourteen years of age. When the case came up the next day the girl who had accompanied the little tots to the show appeared and testified that she was seventeen or more years of age and that she was the owner of the children. The case fell flat. I mention these details for the reason that the house in question was not one of the small ones and I think the big fish should be looked after as well as the others.

* * *

Now that the District Attorney is being urged to act let all things be considered and let the big houses be watched as closely as the smaller ones. What I have stated here is a matter of record and there should be no difficulty in tracing the facts.

* * *

I would suggest that, if a serious movement is to be made, the Board of Aldermen, or some higher authority make a provision placing upon the proprietor, or proprietors, of each moving picture house responsibility for the conduct and acts of his or their employees in so far as such acts are connected with the house. By this I mean that every proprietor of every moving picture house should be held accountable for the acts of any ticket taker, usher, piano player or singer in relation to their conduct towards the patrons of that house. Too many of them are too careless in employing people. Cheapness figures equally with neglect in this respect. Too often rowdies are clothed in uniforms. Picture houses, like other places of amusement, are sought as sources of employment by many of the worst characters at liberty, and if the greater percentage of them are not crooks or rowdies, they are libertines.

* * *

For months and months the respectable people have fought the criticisms of a biased press. They have appealed for reason and justice. The developments of the past few months have shown, nevertheless, that the dirty element has taken advantage of these appeals and gradually strengthened the arguments of those who, in the initiative, were biased and fought the picture from an ulterior standpoint.

* * *

It is with the greatest pleasure I note that two damnable vagabonds are to be placed on trial for doing what is now publicly charged. I sincerely trust they will get the full penalty for their crime. At the same time I do not think the proprietor of the place in which they were employed should be exempted. I feel that where such discoveries are made a place becomes a disorderly house and all licenses attached to it should be cancelled. That is, to my mind, the only way in which the desired results can be reached. There are too many people in the business who think more of the box office receipts than they do of the character of their employees or the treatment and protection of their patrons.

* * *

The newspaper I refer to intimates that the larger picture houses, the men with large capital, have a plan by which they propose to squeeze the smaller exhibitors out of business. Remarks have been made within the past few days that the current morality crusade against small exhibitors is a part of that programme. I have no direct information as to this, but should it prove to be true I would not be surprised. Immense capital is being thrown into the picture business. Should I mention the names of some men interested in the movement some of the readers of my letter might suspect me of exaggeration. It is a fact, nevertheless, that in New York alone there are among the backers and promoters some of the most prominent men in the theatrical field of the country. Turn and twist the subject as you may, the fact remains that influential people with plenty of capital having no other outlet are putting their energies and money in the moving picture field. The result must be apparent to all. Wherever the strike has been made not the small exhibitor as to the effect.

* * *

I may be characterized as a dreamer when I say some big men are on the same old mission we spoke. Would the reader be surprised should I say that the Shubert Brothers are investing? Dave Warfield, who made his fame as "The Music Master" has considerable money in the field. The public press is devoting considerable space to Marcus Loew, the so called king of the motion picture business, but it is not all Loew's money. From what I hear, Warfield and the Shuberts are very much interested in what Mr. Loew does.

Take another branch of the business. There is the William Fox Amusement Company. Go a little deeper and see how closely "Big Tim" Sullivan and "Dave" Krouse are allied with Fox, and I have reason to believe that Sullivan's interest in the moving picture field is not confined to Manhattan, nor to Greater New York.

* * *

What is the answer? It is simply this: The man with hundreds must give way to the man with thousands, and it is quite natural to expect that the small exhibitors must eventually make his final bow to the public as an amusement promulgator. To many this will be a result devoutly sought. The man who abandoned his peanut and frankfurter stand to essay the role of a theatrical manager must eventually give way to him who better understands the desires of the amusement public and has a keener sense as to the catering and protection it expects and deserves.

* * *

There are many deserving small exhibitors in the business and I hope that neither capital nor influence will be allowed to work an injustice upon them. At the same time there are a number of small exhibitors in the field who should never have been tolerated. They went into it for the Almighty Dollar and they are responsible for the stain that has been brought upon the business. The sooner capital and influence wipes out this class so much sooner will the exhibitor, large or small, reap what he should receive, and the business as a whole will improve and command the respect which the business in a legitimate sphere deserves.

* * *

A friend suggested (he is a licensed exhibitor, by the way) that the Motion Picture Patents Company has an excellent opportunity. He says that if that company would give more attention to investigation of the character and general reputation of applicants for licenses some good results would be attained. I cannot withhold my endorsement of the suggestion.

Los Angeles Notes.

By Richard V. Spencer.

Pathe.—James Young Deer, the Pathe West Coast Producer, and some twenty members of the company have gone to Santa Monica Canyon to take several Indian pictures. The party expect to be gone about a week.

Selig.—The Selig Company have purchased an old Concord stage coach of the type made famous by the West of fifty years ago. Part of the body has been rebuilt and the interior redecorated and repaired. The exterior has been repainted and now bears the Selig monogram. The coach will be used in the production of Western and Indian pictures.

Bison's New Studio.—On April 1 the Bison Company plan to break ground for their new studio. A block of ground has been secured between Effie and Aaron streets, fronting on Allesandro Street. The company intend to spend about $30,000 on new studio buildings. A glass studio will be erected and when completed will be fitted with Cooper-Hewitt light batteries and equipped for night work in interiors.

Snow Pictures Within Sight of Roses.—Mr. Boggs, director; Mr. McGee, business manager, and Miss Hart, Mr. Hernandez, Mr. Rawlinson, members of the Selig Company, recently took a trolley ride up Mount Lowe and on to Mount Wilson, where they took a series of Arctic pictures. The recent heavy valley rains had clothed the upper part of the mountains with a two-foot mantle of snow, among which the actors worked in taking the pictures. Although the mountains were white with snow, five miles away the winter roses of Pasadena were blooming among green lawnes.

Stormbound.—Mr. Hobart Bosworth and several other members of the Selig Company are at this writing stormbound in Yosemite Valley, where they had gone to take several pictures. The recent heavy up-state rains have washed out the Southern Pacific tracks, delaying traffic.

Essanay.—Twenty cowboys employed by the Essanay Company, and brought from Los Angeles to their Redlands studio to act in Western pictures, have gone on strike for higher pay. The cowboys allege that in riding for the company they are endangering their lives, and that the pay is not sufficient where so much risk is involved. The Essanay Company officials have denied the increase in pay and are trying to employ new men to take their places. The strike developed the fact that last week, while working on a cowboy picture, one of the cowboys was bucked from his horse, the animal trampling him and injuring one arm and a leg. The accident happened during the taking of a scene and the camera recorded the accident.

Among Los Angeles Exhibitors.

Clune Fined.—W. H. Clune, proprietor of Clune's Broadway, and a chain of local moving picture theaters, who has been having trouble over the height of the flasher electric sign over his Broadway property, was recently fined $5 in Judge Chamber's police court. The fine was the result of having violated the city sign ordinance, whose provisions state that no sign exceeding twenty feet in height may be erected in the business district. As soon as the court imposed the fine, Clune's attorneys gave notice that an appeal will be filed to a higher court. It is probable that the validity of the ordinance will be tested before the State Supreme Court immediately, as the attorneys for Clune intimated that the appeal might be filed with that tribunal instead of the local Superior Courts.

New Theater.—The theater soon to be erected at 314 East Fifth Street will be run as a vaudeville and moving picture house, and will have a seating capacity of 500. It will be called the "Bell Theater," and an electrical representation of a bell will adorn the front, and there will be a set of chimes installed in the foyer. Ground has been broken and the building is well under way.

Incorporation.—Under the name of The New York Theatrical Company, articles of incorporation have been filed for a theatrical concern, the principal place of business of which is to be Los Angeles. The incorporation papers read that the company may acquire, operate, lease, sell, mortgage moving picture theaters and theatrical products. The new corporation has a capital stock of $50,000. The directors are: Wm. S. Rolfes, M. Spazier and F. Ham.

Los Angeles Censorship.—An advisory committee to inspect and consor all moving picture films before they are exhibited in Los Angeles, is the draft of a proposed ordinance which the Los Angeles Civic Association asks the city council to pass in a communication filed recently with the city clerk. The proposed ordinance is designed to cover all nickelodeons, penny arcades, and all places where moving pictures are exhibited. The petition is signed by Mrs. Oliver C. Bryant, president of the Civic Association; Mrs. C. S. Ward, secretary; members of a committee appointed to investigate the subject of moving picture theaters; Ernest J. Lickley, president of the Juvenile Improvement Association, and others. The draft of the proposed ordinance contains the provision that permits to conduct such exhibitions are to be given by the police commission. These permits are made revocable for violation of the terms of the ordinance by the police commission, provided five days notice is given the holder of the permit, who will be accorded a hearing if he desires. At present moving picture theater permits are issued by the board of public works, and are designed to protect the public from poor exits, etc. Films containing reproductions of murders, suicides, robberies, holdups, stabbings, or other objectionable scenes will be prohibited the same as in the present ordinance. According to the proposed ordinance the duties of the advisory committee shall be to inspect all motion picture shows before their releases are shown on the screen, and to prosecute all violations of the ordinance. It is also provided that the members of the committees shall have, upon demand, right of free access to any place or room or building where any moving picture exhibition is held, and the holder of the permit must exhibit any set of films, which he proposes to exhibit, for the purpos of censorship. If the ordinance is passed by the council, it will contain a provision appointing a board of censorship composed of five members, one each to be appointed by the mayor, the city board of education, the police commission, the Moving Picture Exhibitors' Association, and the Los Angeles Civic Association. The ordinance also provides that enough lights must be maintained in the theaters so that the features of every patron can be distinguished from a distance of ten feet. Los Angeles exhibitors will, in all probability, fight the ordinance when it comes before the council for argument.

Clune's Pasadena Theater Opens.—Clune's Pasadena Theater was formally opened last week with an interesting bill of Licensed pictures to a crowded house. The new theater is located on Colorado and Delacey Streets, Pasadena. The new theater is centrally located on Pasadena's main business thoroughfare. In addition to the theater the building contains a number of store rooms, the Pasadena Athletic Club, and other rooms. The theater itself is one of the finest on the coast. The theater has a seating capacity of 1,400, and every seat was taken on the opening performance. It is the intention of the management to give first-class theatrical attractions as often as possible and to fill in the space with the best of moving picture attractions. The moving pictures will be the best Licensed films obtainable. The theatrical attractions will be the road shows of John Cort and Klaw

& Erlanger, similar to the shows given at the Mason and Majestic in Los Angeles. The scale of admission charged will be the same as the Los Angeles moving picture and dramatic theaters. The theater building was built by Pasadenoa capitalists and has been leased to Mr. Clune for a term of years.

El Centro Bars Fight Pictures.—El Centro, an Imperial Valley town, has barred the exhibition of fight pictures. This action was taken at a recent meeting of the town trustees. The board adopted an ordinance prohibiting boxing contests and prize fights, and also prohibiting their exhibition on moving picture films. The ordinance goes into force at once.

Long Beach Censorship.—It is rumored that the Long Beach city council is framing a set of Blue Laws for the regulation of its picture theaters and musical comedy houses. It was first believed that Police Chief Moyer was acting on his own initiative, but the facts have come to light that his action is the result of orders of Mayor Windham, and the Long Beach police commission. The chorus girls performing in the beach city will, hereafter, be forced to wear ankle length dresses, and off-color musical comedy lines will be cut out of the scripts. The matter of picture regulations will not be known until a later date.

Daylight Pictures.—Beginning the week of March 6th, the Orpheum will show a moving picture novelty that will prove to be of great interest to local picture shows patrons and exhibitors. It is what the management calls the "daylight" picture. The picture received a tryout before a number of newspaper men and was voted an entire success. The picture is run with all the house lights on, and you see it just as completely as though the auditorium were perfectly dark. At the special matinee, in order to make the test more demonstrative, the footlights were turned up, too. This, of course, will not be done at the usual performances. The process of daylight pictures is a secret one, and is the invention of Mr. S. L. Rothapfel. The Orpheum Circuit, controlling the largest chain of vaudeville houses in the country, is said to have purchased the exclusive American rights to the invention. Rothapfel will not trust anybody but himself to install the necessary apparatus. The secret of the clearness of the pictures lies in the coat applied to the screen, and the construction of a special lens fitted in the projecting scope. The screen the inventor prepares himself secretly. The lens is taken off and kept in the house safe between performances, and is intrusted to the care of a responsible employee of the management. Little is known of the curtain preparation. The principal ingredient is said to be a chemical substance found in the Dry Tortugas, and is of a phosphorescent nature.

Fire Protection Device.—T. C. Jensen, of the firm of Hogan & Jensen, proprietors of the Isis Theater, is the inventor of a fire protection device that should be of interest to exhibitors, who lack protection in their operating rooms. The process, as far as can discover, is a new and praiseworthy idea. In the operating room of the Isis are several apertures for sight and ventilation. Over each are fire doors of tin running in the usual grooves. Attached to the top of each fire door is a common cotton string, the seven lines of string coming to a focus at a point directly over the projection machine. By an ingenius arrangement of the strings, the severing of any one causes it to release the seven fire doors, which close promptly confining the fire to the operating room with no chance to escape into the auditorium and create a panic. The strings verge at a point about eighteen inches above the projecting scope, and in order to make the protection more effective, a small strip of film has been tied at the point where the strings meet, and where the fire from a blazing film would first strike. If all exhibitors paid as much attention to their operating rooms as they do to their box offices, fires in moving picture theaters would be a rare occurrence.

New England Notes.

The Goldstein Brothers Amusement Company will close their Bijou Dream, a motion picture theater in Westfield, Mass., on March 31st, as the building has been sold. The Bijou Dream was one of the smallest houses operated by this company, as it has a seating capacity of barely 300.

Mr. Jack Dolan, of the Lyric Theater, Dover, paid a recent visit to Boston, looking over conditions, and reports that his house is doing an unusually excellent business with independent pictures and vaudeville.

Messrs. Cooney & Wellington, who operate the World as Motion Theater, Pittsfield, Mass., will shortly dissolve their partnership. Mr. J. F. Cooney will run the house alone as Mr. Wellington has decided to enter other fields of business. This little house has always given good shows and is successful.

Mr. H. C. Young, proprietor and manager of the Scenic Theater, Hartford, Conn., has innovated amateur night on Fridays, and reports that the idea is being very well taken up by his patrons.

Mr. George X. Conture, of the King Edward Theater, Halifax, N. S., has sent Mr. Theodore Gainer as his representative, to look over the New England field. It is rumored that Mr. Conture is willing to open a large moving picture theater in New England, should a location suitable to his wants be found.

Mr. M. M. Leighton, the proprietor of the Park Film Company, Bridgeport, Conn., has taken over the bookings of several moving picture theaters lately, to whom he is furnishing independent film service of good quality.

It has become a general habit lately for moving picture theaters to set aside one night each week for amateurs. The number of New England houses taking this idea up has been steadily increasing, and the managers concerned evidently find it worth while, as it becomes a regular fixture in these houses.

Mr. Frank L. Browne, who will be general manager of the Blue Hill Theater, Roxbury, Mass., upon its completion, is at present located at the Carney Building, Boston, where he is completing the plans for the theater which is nearly ready for its opening.

HENRY.

Boston.

Mr. Joseph Mack, resident manager of the Hub Theater, devoted to moving pictures and vaudeville, was presented with a diamond studded watch charm by his friends as a part of the celebration of the Hub's fourth anniversary. Mr. Mack himself had planned an extra big bill of pictures and vaudeville for the event, but was most surprised himself when the watch charm was handed to him by Mr. J. J. Garfland. The audience in the theater at that time showed their appreciation of the good bills always presented in the Hub by Manager Mack, by cheering him as he received the gift. Mr. Mack adequately thanked Mr. Garfland and the audiences for their expression of good will, and stated that it would continue to be his policy to always give his patrons the best in the market. Bouquets and other minor gifts were presented also. Mr. Mack is very popular with the local trade, and has built up a very pleasing business in the Hub, which prior to his coming there, had never been able to produce much profit.

It has been noticed that the licenses issued to theaters using the product of the Patents Company are not renewed when they expire. Several Boston houses using trust pictures have licenses from the Patents Company which are a year or so old.

Assistant Secretary Moore returned from New York City, where he had gone to attend a moving picture convention, but License Clerk Casey remained there a few days longer. It is said that the men received valuable information regarding the supervision and censorship of moving picture theaters while at the convention. Mr. Casey, who has considerable to do with the licenses of theaters, is very well liked by local moving picture managers. No house can run in such an orderly manner has anything to fear from Mr. Casey as he has always been found to be absolutely fair and impartial in his actions.

The craze for light house pictures has struck Boston with a vengeance. The great majority of moving picture theaters have had their screens painted with an aluminum preparation. Employees of some of the houses have been pressed into service as painters, while others have hired regular painters. Unless very well done, the screen becomes streaked and blotchy in appearance. The Star Theater, Tremont Row, had a very unfortunate experience in painting their screen, and until it had been repainted, looked very poor. Manager Joe Kirby, of the Olympia and Jacquette Theaters, had much better luck with his two screens and probably has the best aluminum screens in his town.

Mr. George E. Brooks, on the Public School Committee, has made a plea to exclude moving pictures from Boston public schools. As far as can be ascertained, the reasons advanced by this educator (who states he has made a careful study of the matter), is as follows: Firstly, the exhibition of moving pictures for educational purposes in schools give children their first lesson, and is an incentive for attaining the habit of attending moving picture shows. Secondly, because of the possible danger of fire. Mr. Brooks remarked that he fully realized the educational value of moving pictures, such as have been shown in schools, relative to geographical and industrial conditions; but he set forth as his argument that the two dangers just mentioned above was

more deadly than the benefits which would accrue to children by the use of the cinematograph. It is to be deplored that this recommendation has passed the school committee, and that, for the present at least, all moving picture exhibitions are to be barred from Boston public schools. It seems strange that Mr. Brock who himself states that the moving pictures has so many good educational qualities, can bring himself to advocate the exclusion of the pictures in the public schools of Boston for such plainly absurd reasons as he has advanced. No doubt Mr. Brock would change his attitude towards the moving picture theaters, with their effect on children if he would but make a couple of trips to almost any of our local houses. As to the dangers of fire—why, it might also be argued to exclude furnaces and boilers from our schools, because of the remote chance of explosion or fire.

HENRY.

Chicago Notes.

A Novelty at the Orpheum.

The Orpheum Theater is experimenting with a novelty and we hope that the good musical taste of the managers will show them that all novelties are not judicious, when some one has to hold his reputation.

We have novelties and novelties, some are good, some are bad.

The Deagan bells are a novelty, but as they are tuned like the piano and are so constructed to give long and short stops, they do not impair the value of a good orchestra, but on the contrary, they enable the drummer to add some charming effects. The Deagan bells do not kill good music, but add to the harmony.

The novelty now tried at the Orpheum consists in a number of phonograph horns distributed in the house and connected with a sort of telephone, placed on the stage behind the curtain.

A singer comes to the front of the stage, sings his song and chorus and, if his effects have been such as to call for some applause he does not gratify the audience with his presence, but from behind the curtain, he repeats his chorus through the special telephone and horns.

What is the effect? Something like after hearing a good pianist execute the overture of William Tell, you hear the same overture butchered by a dissonant, wheezy phonograph. Something like the old cameraphone talking pictures. You remember them and you know how quickly they tired the public.

The other day Miss M. Quinn was charming in her song, "Dreams, Just Dreams," but when she repeated the chorus in this new attachment, it was no more her sweet melodious voice.

Such a novelty would be a good attraction for a cheap theater with a $3 or $4 singer, as the telephone and horns would perhaps silence some of the quack notes; on the other hand, it seems a shame to spoil the melodious voice of a good singer for the mere sake of a novelty.

The Orpheum has not the best projection; far from it, and even with their experiments of new metallic curtains, they seem unable to solve the question of good lighted pictures. The new curtain was so bright as to injure the eye, but in a couple of weeks it became so dull that the picture is far from what it should be. Some claim that it is the fault of the curtain, others say it is the fault of the lens, etc. Let it be one or the other, we know that the Orpheum is showing to packed houses, because the lovers of motion pictures prefer to pay the 10-cent admission where they get good music, than the 5 cents of other theaters with bad music. The Orpheum has made a name for good music and has been the leader, but if the managers of the Orpheum indulge in effect-destroying novelties they will soon lose their musical reputation.

As so many theaters are adopting the idea of good music and are placing orchestras of several pieces, the Orpheum should try to maintain the lead by adding a few pieces to its own orchestra. Good music has made the reputation of the Orpheum and the reputation is well deserved, as the orchestra of the Orpheum is doing everything to give the best interpretation to the pictures. J. M. B.

Mr. Joseph Hopp is a proud man, as the sole owner of the "Standard Film Exchange" of Chicago. This little item means a good deal, as when the "Standard" went independent, many sore heads predicted that the business would go down and that Mr. Hopp would have to do some very hard work to keep afloat. On the contrary, Mr. Hopp had better times with the independent pictures and has placed his exchange on such a solid foundation that he has been able to buy the interests of his partners, and since March 1st Mr. Hopp is the sole owner of the Standard Film Exchange.

Good news for the licensed exhibitors: The General Film Co. is moving to their new quarters on Wabash Avenue, and there, with the increased facilities and the most complete inspecting tables, there will be no more reasons to complain of films sent out without being inspected or of titles missing. The service of the past has been the worst for many months, and we congratulate Mr. Aiken for having spared no expense to fit the most complete inspecting room with special commodious tables, plenty of light, the best rewinders, rewinding motors, etc. The employees will have no excuse to let films go out with bad sprocket holes, defective patches, titles missing, etc.

The new quarters of the General Film Co. are fitted in the most elaborate manner and will be considered the most luxurious film exchange in the West, not to say the most complete and up-to-date exchange.

Washington, D. C.

Manager Tom Moore of the General Film Exchange and his "little wife" have gone on a trip to the South and will be in the land of palms for some time. They will visit Cuba and nearby islands and southern Florida and if not called back to the office, Mr. Moore anticipates remaining away for several weeks. This, he states, will be his first real holiday in five years. The recent consolidation of forces of the Moore Film Exchange with the Association exchanges in this vicinity has so systematized matters that it is possible for Manager Moore to take this pleasure trip. Since both Mr. and Mrs. Moore have been ill with the grippe, their proposed sojourn in the South will be very beneficial to them.

The recent union of the "B. & W." film service and the Paramount Film Exchange has given rise to the "Washington Film Exchange, which combines all Independent forces. The offices of the Paramount on Ninth Street have become the home of the new concern and business has run along without a hitch or a break. Mr. Walker, the former manager, and J. Boyd Dexter have remained with the Washington Film Exchange, with Arthur Lucas at the head. They are all very busy indeed, and soon we hope to see the letterings on the windows changed to a name more appropriate to the locality.

Orders are already being filed for that elaborate, historical photoplay, "The Fall of Troy"—soon to be released by the Itala.

The Savoy is a recent recruit of the Independent ranks, with Manager Cutts at the head.

The Virginian is coming to the fore in many ways. Under the management of Harry A. Chick, himself a discriminating musician, there has been engaged some of our finest musical talent for this house. The pictures are accompanied with duets by Geo. W. Vail, pianist, and Claude V. Burrows, violinist, during certain portions of the day's run and by another combination consisting of Miss Striner, pianist, and Master George Moskey, violinist, for the remainder of the performance. Young Moskey will be remembered as the little chap taken away from his home in Germany to study music and was found by the New York police on board one of the big liners ready to sail. He is expected to have this wish to continue his studies on the violin in Europe gratified next fall. Both Mr. Burrows and Mr. Vail have been identified in the most classical musical circles in the National Capitol. Mr. Chick, who possesses a sympathetic voice and is a good interpreter of ballads, is heard in songs during six hours of the day's performances. So as manager and artist this young man has his hands full, but he is always on the spot and always pleasant. Mr. Chick holds the reputation of being the youngest general manager in our local moving picture business. The Virginian runs Independent films and has completed arrangements to run two new reels a day ad always using one educational picture. What more can a public expect for five cents?

The Niagara, with Manager Joy at the head, is an excellently appointed theater, which gives piano music during the day and piano and violin in the evenings. "We must give the public good music," said Mr. Joy. "It has reached the point when it demands it and will patronize the house where good music is found." Mr. Joy himself was quite a singer here in his younger days, so he can discriminate on this point. I was looking at a film in the Niagara which was over a year old and noted how absolutely clear and steady it was. There is no doubt much of the poor display of pictures is due more to the operator and the machine than to the reel itself.

Under the new management of Mr. and Mrs. Sydney Jacobson the Crystal is gaining an audience during the "dinner hours," which were heretofore almost devoid of patrons. A

singer will be the next step in the progress of this house and a little later some improvements will be made for the better accommodations of its patrons.

The Alhambra continues to cater to the school element of the city, using at least one educational film during its day's run. Saturday is quite a matinee day at the Alhambra for students.

The recent run of Dickens' "Tale of Two Cities" at the Pickwick (a name made famous by that same Dickens) created quite a stampede before this house. For four days this film was eagerly sought by the public, who viewed the dramatization of the great novel with educational and entertaining interest. It is always Manager Brylawski's intention to uplift the masses, so the usual price of five cents was maintained during the display of this costly film.

Now that the minds of the public are turned towards Mexico, the moving picture managers are giving their patrons glimpses into that country and its people. Plays and scenic films are being put upon the screens with the result of interesting the patrons. The Maryland has been running a series of pictures of Mexico which were truly educational.

THE CINES FILMS.

A recent arrival in New York is Mr. E. Barry of 18 Charing Cross Road, London, E. C., who in that city directs the agency of the Cines films, which are well known in the American moving picture field. Mr. Barry has come to New York for the purpose of marketing the Cines films. He is thoroughly aware of the condition here, and is confident of being able to get his films a showing in the American moving picture theaters.

THE PRESS AND THE PICTURE.

From now on the opposition to moving pictures will have to be specific and not indiscriminately condemnatory. The pictures have come to stay. Make the best of them.—Argus Leader, Sioux Falls, N. D.

CHAMPION EDUCATIONAL FILM

We have just seen several of the letters from exhibitors all over the country that the Champion Film Company have been receiving since their recent patriotic release "The Old Man and Jim." They are highly gratified, and justly so, at the reception this feature reel has been acorded. Every one of the letters refers to the increased business done when this picture was shown, the inteligent appreciation of the audiences of this class of subjects and the exhibitors, without exception, express a desire for more such portrayals.

Mr. Dintenfass, general manager of the Champion Film Co., has been noting for some time the growing interest in educational and historical films and the fact that so many of the foremost educators are calling attention to the possibilities of the moving picture as an educational factor in the immediate future. He believes this demand for films of educational [illegible] should be met as rapidly as possible and has decided that the Champion Film Co. will issue a second weekly release on Mondays, commencing April 17th.

Their Monday release is to be an educational film dealing with some event in American history, such as "Famous Battles," "Great Men," "National Events and Celebrations." Some of the subjects already in mind are "Famous Naval Engagements," "Decisive Military Battles," "Historical Celebrations," "Incidents in the Lives of Famous American Men and Women."

That this departure of the Champion Company will meet with the hearty approval and co-operation of the exhibitor is evident from the letters referred to above. To insure success in this line it will be necessary to have the pictures as historically correct as possible, so that the impressions received from the films will be such as to add to one's accurate knowledge of the event portrayed. We understand that no expense nor trouble will be spared to obtain a truthful representation in every detail.

The Wednesday release of this company will continue to feature Western subjects, which appeal so clearly to the majority of all American audiences, and which they have been so sucessful in producing.

Scene from "With 'Stonewall' Jackson," first of the Champion Monday releases.

Reel Jerk.—Mr. John R. Cobin, Minneapolis, Minn., writes: "I noticed in a recent issue where a correspondent speaks of the jerk of the reel marring the film when the machine is started quickly. I note also where you say this is not the case, that is to say, that no injury is done in this manner, but that the injury to performers is due to the fact that the film starts and stops approximately 16 times per second, which causes excessive wear, especially when the tension is tight. I think you are correct, so far as concerns the reel when it is full, but when the top reel is almost emptied it frequently occurs that the jerk from sudden starting will be very heavy, due to the fact that when the machine is stopped if the upper reel tension is not set right the reel will continue to run until considerable film is unwound in the magazine. Now, when the machine starts, the reel, of course, stands still until this slack film is all taken up. Then, the reel is started with a jerk, and inasmuch as it must start instantly at comparatively high speed, the jerk is very heavy and there is liability of injury to the sprocket holes. I do not wish to be understood as criticising you in this, but I believe my statement is correct."

I accept your correction, Neighbor Cobin, and am willing to admit that what you say is true. When the upper reel is almost empty it must, as you say, start instanly at high speed, thus making a very heavy jerk. The pull on the film when the reel is full amounts to practically nothing, unless the upper reel tension is set very tight, and even then it would not amount to much, since the leverage is all in favor of the sprocket.

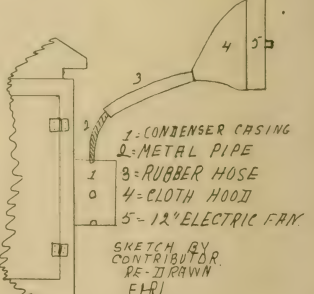
Condensers.—Denver, Colo., writes as follows: "Does it make any difference whether the two condenser lenses are close together or considerable distance apart.. I notice that when I use 6½ lenses in my lamp house the convex surfaces very nearly touch each other, but when 7½ lenses are used they are quite a little distance apart."

Yes, Denver, it is a difference and it frequently manifests itself in the form of a dark blue ghost on the screen. Condenser lenses should be set with their surfaces almost in contact and, as a matter of fact, the holder should be collapsible; that is to say, the holder should be made so that the two lenses could be brought almost into contact, regardless of their thickness. And right here, I may say that where operators are using thin lenses and have trouble with ghost, they may be able to remedy the trouble by changing the lens holder so that the two lenses will be within, say, 1/16 of an inch of each other at the thickest part of the convex.

A Bunch of Questions.—New York City writes as follows: "Will you kindly answer the following questions through the department? (1) I know of a first-class union operator who could be engaged for night work only in New York City during the coming summer season? (2) What is the best screen for open air show, metal or cloth? If metal, how painted? (3) Do you consider the.....machine good for airdome work? (4) Can I get independent film service that is as good as licensed and which will be acceptable to New York audiences? (5) What size pictures can I get with a 60 or 70 foot throw? (6) What size screen would you suggest? (7) What size picture would you suggest? Your replies will be greatly appreciated and will be carried out to the letter."

(1) I know of a first-class man who, I believe, you can secure, although I believe he is not at this time a member of the union. If you will send me your street address I will place you in touch with him. He is a man who would have my highest recommendation. (2) For open air work I think I would use a metal screen, put up with very smooth joints and painted with white lead, mixed with one-third oil and two-thirds turpentine, to which should be added a little ultramarine blue, just enough to whiten it thoroughly. In giving this advice, I am assuming that the screen will be liable to get wet every shower of rain there may be, which, of course, would make the use of a cloth curtain hardly practicable. The metal can be given a light coat of paint every two or three weeks, if necessary, to keep it perfectly white. If you use nothing but moving pictures, then I would outline the picture with dry black paint; that is to say, lampblack mixed with half-boiled linseed oil and half turpentine. If, however, you propose running illustrated songs, then you cannot do this, since the slide projection will be larger than the moving picture. Your screen should have a hood of black cloth to ward off the moonlight. (3) Yes, I consider the machine named as most excellent for that or any other kind of work. (4) I do not see how I can answer your question, New York, without getting hung, drawn, quartered and shot to death and possibly being killed besides. The service question is one that you must decide for yourself. There are a goodly number of independent houses in New York City, many of them doing a good business. I would advise you to look the two classes of service over carefully before deciding, and use your own judgment. You may do this by visiting several independent theaters where different classes of independent service are run and then visit several houses running licensed. (5) Any size, within reason, you may wish. (6) Depends Altogether on the size of the auditorium. (7) Same answer as 6. I might say, however, that unless you have a very large place I would not favor running too excessive size. Other things being equal, the smaller picture is the better. You get a better illumination from a given amperage with a small picture than you do with a larger one. Faults of photography in a small picture are not so hugely magnified, and even the jumping of the film is not magnified so much. Except in a very large airdome I would hesitate, particularly on moonlight nights, about projecting a picture more than 14 or, at the outside, 16 feet wide. You understand, of course, that the size of the picture is governed by the lens you use, and you can get a lens to project any size picture at any given distance, except where your throw is a very short one, in the latter case the size would be limited to some extent, provided you wanted a good picture.

Unique Idea.—Pittsburg, Kas., writes ordering a Handbook and sending a cut of his scheme for stopping condenser breakage.



Pittsburg's scheme is to place a cloth, or oilcloth, hood over a 12-inch fan as shown. The hood is connected to the condenser casing by means of a rubber tube and metal pipe. The fan is started before the arc is lighted and kept going until the close of the day. I certainly would like to see it tried out once and hear the reports. If it works it will be a surprise to the editor of this Department.

Important Question.—Toronto, Can., writes: I am at present using 110-volt, 60-cycle A. C. Government power has now arrived in Toronto and will probably be ready for distribution in about one month. Except in the immediate downtown district the power will all be 25 cycle A. C. I should like to get D. C., if possible, at the same time keeping my present supply as an auxiliary. Will you give me the benefit of your experience as regards the various devices on the market for changing A. C. to D. C? In other words, would you advise

me to invest in a motor generator set or not? Do you think an arc rectifier such as the General Electric people put out would be more satisfactory, or would some other machine with which you are acquainted be best? All I need is sufficient current to run one projection lamp. The cost of installation is a secondary consideration, as we have a long throw with a big picture and must have a good strong light; besides, power is going to be very cheap here. We use 100 K. W. per week at 8 cents, which price will undoubtedly be cut in half and probably even more than that, so that the cost of power can be eliminated from our calculations and the money so saved be invested in some suitable appliance that will insure us a clear, white, steady light at all times. What would you recommend us to purchase?

Unfortunately you did not say, Toronto, what the size of your picture will be and I, therefore, cannot judge as to the necessary amperage. Some operators claim to get good light on a large picture with as little as 25 amperes, but I have never seen a 25 ampere light which I considered good when spread around over a picture 18 feet wide, or even 16 feet, or even 12 feet. You see there may be a wide difference of opinion as to what constitutes a "good light." I think, on the whole, however, that the General Electric people can supply you with a mercury arc rectifier which will give you heavy enough amperage, and so I think I should recommend its purchase instead of a motor generator set. The motor generator set is, of course, ideal, but very costly. I have talked with a great many mercury arc rectifier users and they have universally expressed satisfaction with the machine. I have also observed them in operation and the light produced is excellent. Taking all things into consideration, I would recommend you to buy one of these machines rather than a motor generator, provided, as I said before, they can supply you with one capable of sufficient amperage for your needs.

A Queer Question.—Ware, Mass., writes: "Supposing the mains of a 3-wire system enter a three-story building through the basement where they are fused at 80 amperes, the voltage being 110-220. On the first floor the neutral and right-hand wire supplies 15 amperes and on the third floor the same two wires supply 60 amperes. In the second floor the neutral and left-hand wire supply 35 amperes. The question is how to hitch up a 40 ampere moving picture machine on the second floor. The Massachusetts inspectors claim that to hitch up directly on the two left-hand wires is wrong, or incorrect I think, however, it balances the circuit perfectly, as we are then using 75 amperes of current on either side."

I could not see any room for argument on that particular proposition, Ware, and viewed it exactly as did you, that the arc would properly be hitched to the neutral and left-hand wire. Still, inasmuch as the inspectors had decided otherwise, I consulted one of the best electrical engineers in New York City. He looked it over and merely replied that the Massachusetts inspectors must be crazy, which of course was answer in plenty, and to spare.

The connection is not incorrect. It is, however, objectionable from the power company's point of view. The projection arc lamp forms a variable load since, when burning, the amperage fluctuates with each change of arc-length and jumps from nothing at all to full load instantly when the arc is struck, and vice versa. For these reasons when one is using a transformer it is better to get one wound for 220 volts and connect to the two outer wires of the circuit, and then balance the incandescent load of the house and there will be no ill effects felt from the arc lamp, or lamps, at the powerhouse. When using rheostative resistance on neutral service, however, this would be altogether too expensive.

A Few Puzzles.—New York City expends one whole postal card on the following: "Please solve for me the following puzzles: (1) I am using a Powers No. 5 and the first 18 or 20 feet of film always run off the take-up sprocket. The tension on the take-up is all right. (2) Is it allowed to run a Standard machine by motor in New York City? (3) Is there any motion picture lamp hooked up on 220 volts A. C. in the Bronx? (4) I was told that the Edison Company will not allow one to hook up a moving picture lamp except on the two outside wires, or on 220 volts. Is that right?"

(1) From what you say, I assume that after the first 15 or 20 feet of film have been run there is no further trouble. This would seem to indicate that your take-up tension is too tight. The take-up tension should be barely tight enough to keep the reel revolving until all the film has been rewound. Anything more than this is excessive and very harmful to the film. See to it that your lower loop sets square; that is, see that the film goes down around the lower loop and square up on the take-up sprocket. Be sure that your take-up sprocket idler sets away from the sprocket by about twice the thickness of the film. Be sure that your lower magazine sets in such position that the film enters it without touching either side of the fire trap and see to it that the magazine sets square with the table board lengthwise. Also see to it that the lower magazine sets straight up and down and doesn't lean over to one side. Attend carefully to all of these things and if there is any further trouble it must certainly be found in the film and not in the machine, though I might add that you should not use a take-up sprocket until the teeth are practically all worn off. I do not know that you are guilty of this, but a surprising number of exhibitors are. (2) Yes. (3) I do not know. (4) The Edison Company has made a ruling that moving picture machines must be connected across the two outside wires on all their A. C. lines in Greater New York. I would suggest you call up the Edison Company and secure full information concerning this matter. I am not certain as to their Manhattan D. C. lines. The A. C. in Manhattan is not furnished by the Edison folks.

Operating Booths.—Connecticut (name of town suppressed by request) writes: "Kindly answer the following questions through the Trouble Department, suppressing my name and that of the town. (1) Is it necessary to have an operating booth in the State of New York when playing only one night in a place? (2) What kind of a booth is required for permanent shows by the authorities in New York State? Is a booth made of iron or steel allowed? (3) Is the American Projectograph made at the present time? If so, who is its manufacturer?"

(1) This is governed entirely by local ordinance and laws. (2) Governed entirely by local ordinance, though the National Board of Fire Underwriters have rules governing this matter. These rules, however, are in a somewhat chaotic condition at the time. (3) It is. Mr. F. J. Talmage, Editor Moving Picture World, has one (second-hand, good condition) he wishes to dispose of.

Carbon Setting—Boston, Mass., writes: "I was looking over a paper in the film exchange the other day and noticed where instructions were given for setting carbons for D. C. The instructions were to set the lower carbon straight up and the upper at the top one angled out to meet it. I tried that out that evening and got a rotting good calling down from my manager because the light was on the bum. I couldn't get good light that way and would like to know what you think about that kind of a set for D. C."

I think that others who follow that kind of instruction will land in trouble. There you did those things sound all right in theory, but any practical operator will tell you that they won't and don't work out in practice. So what's the use in arguing such matters. You tried it and got your feet in it. That ought to be enough to satisfy you without asking me questions about it. I have repeatedly given instructions as to what I consider the proper method of setting carbons, based not upon theory but upon practical experience and nothing has occurred to change my views in these matters. I do not care to and do not propose to be drawn into arguments along these lines, because arguments of that kind merely tend to confuse those who are trying to learn and spread those remarks for the reasons that I propose a reply such as I have made will be immediately followed by a lot of hot air and heat from certain quarters.

Horse Power of Motors.—Indiana, Ill., writes asking the current consumption of small motors. According to authorities the current consumption of small motors is as follows: 1 and 1½ h. p. consume the current of motors of 100, 115, 220 and 230 volts respectively 9, 8, 4½ and 4 amperes, while the 2 h. p. consumption respectively is 17, 15, 8 and 7½ amperes of current. The same power 3 and 4 volt motors use respectively 25, 23, 12½ and 11½ amperes, while the same power 500 volt motor uses 3 and 5½ amperes. You must understand, however, that these figures will vary somewhat with different motors, motors according as some are more economical than others.

Do Not Understand.—Wheeling, Pa., writes, sending sketch of a switch designed for the purpose of throwing on the house and booth lights when an arc switch is pulled. I am sorry to say, Wheeling, I cannot grasp the idea from your sketch. I will, however, have to ask you to make it a little plainer if you will.

Lens Substitute.—Biloxi, Miss., writes as follows: "Can you inform me through the Trouble Department as to whether there is any practical way of projecting a stereo picture without an objective lens? A short time ago friend of mine who was out traveling with a show got his stereoptican lens broken in shipment. I told him he could have projected a good picture without the stereoptican lens, and we have a little bet up as to whether I am right or wrong. Will you kindly decide the matter?"

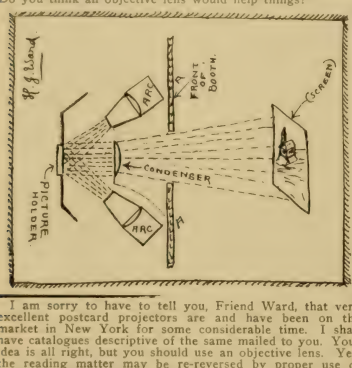
You are right, Biloxi. It is quite possible to project a fairly good stereoptican picture by using a single plano convex lens in place of the objective held in position, in some

temporary mount, the proper distance from the condenser. You can also project a motion picture by using a plano-convex lens instead of an objective, but the picture will be very small; in fact, altogether too small to be practical, unless the throw is a very long one.

Union Wanted.—Washington, D. C., writes: "Kindly let me know the name and address of the nearest Union to Washington. I have a 'Moving Picture World,' Vol. IV, No. 14, April 3, 1909, which I will trade for any two numbers of Vol. V."

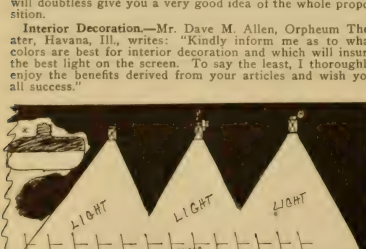
The nearest Union to you is Washington, D. C., and you will find the President of the Union at the Circle Amusement Theater, 2103 Pennsylvania Avenue, N. W. Washington's address will be furnished anyone wishing to trade papers as above.

Postcard Projector.—Mr. H. J. Ward, Halifax, N. S., writes: "Though I believe this is the first time you have heard from this part of the world, nevertheless your good work is appreciated in Nova Scotia. I should like your aid as regards a device which I shall briefly explain. After considerable experimenting, I found I could project any ordinary photograph, postcard, etc., in the natural colors, as per sketch. The trouble is, however, that although the placing of the card wrong side up makes it right side up on the screen, still the reading matter reads backwards, just the same as an impression on a blotter. I am unable to get a good clear image on the screen at even 7 ft. from the condenser. Would it be possible to get the reading matter so it would be read right? Also how could I increase the light on the screen? Do you think an objective lens would help things?"



I am sorry to have to tell you, Friend Ward, that very excellent postcard projectors are and have been on the market in New York for some considerable time. I shall have catalogues descriptive of the same mailed to you. Your idea is all right, but you should use an objective lens. Yes, the reading matter may be re-reversed by proper use of mirrors. The catalogues and descriptive matter sent you will doubtless give you a very good idea of the whole proposition.

Interior Decoration.—Mr. Dave M. Allen, Orpheum Theater, Havana, Ill., writes: "Kindly inform me as to what colors are best for interior decoration and which will insure the best light on the screen. To say the least, I thoroughly enjoy the benefits derived from your articles and wish you all success."



To go fully into the matter of decorations would consume a good deal of space. Suffice to say, however, in reply to your inquiry, that if you are going to run nothing but moving pictures and stereopticon slides—that is to say, no vaudeville—it would be better to have your walls not too light a shade. That is to say, not dark enough to be oppressive or gloomy, neither light enough so that the light will reflect too much, thus striking the screen and injuring the brilliancy of the picture. With walls decorated along the lines suggested you may keep your ceiling lights burning all the time by using a metalic screen shade similar to those shown in cut. The editor of this Department is positive that he can, and in fact he has, lighted a moving picture theater so that one could read ordinary newspaper print, with perfect comfort, within ten or fifteen feet of the curtain, and that without injuring the brilliancy of the picture practically at all, merely by the use of medium, dark, non-reflecting walls and light shades similar to those shown. These shades may be of metal, or they may be of semi-opaque cathedral glass; but they should be so designed and so distributed that the light rays from one lamp will meet the light rays from the next lamp within anywhere from 2 to 4 feet of the floor, and the construction of the wall should be so made that the light will not strike the wall itself. I think without further explanation you will readily grasp the idea. On page 989, Oct. 29, 1910, issue you will find an article dealing with the lighting problem as above set forth.

The Handbook.—Indianapolis, Ind., writes: "Will you please send me description and price of your Handbook for operators and managers?"

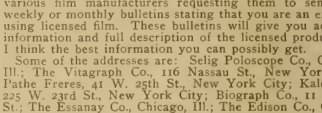
The Handbook of the Handbook, Indianapolis, is $1.50, postage paid. As to description, it is designed as an instruction book for operators, and moving picture theater managers. As to what others think of it, I would refer you to letter titled "Circuit-Breaker" in this week's department. I have hundreds of other letters commending the book in equally strong terms.

Licensed Film Description.—Mr. Wm. A. Cochrane, Nova Scotia, writes as follows: "I have been taking the 'Moving Picture World' for some time and have received many helpful hints. I am perfectly satisfied with it, but would like to know where I can receive more detail descriptive matter as to the projection of licensed films. If you can give me any advice as to the above, I should be very grateful."

I would suggest, Neighbor Cochrane, that you write the various film manufacturers requesting them to send their weekly or monthly bulletins stating that you are an exhibitor using licensed film. These bulletins will give you advanced information and full description of the licensed product, and I think the best information you can possibly get.

Some of the addresses are: Selig Poloscope Co., Chicago, Ill.; The Vitagraph Co., 116 Nassau St., New York City; Pathe Freres, 41 W. 25th St., New York City; Kalem Co., 225 W. 23rd St., New York City; Biograph Co., 11 E. 14th St.; The Essanay Co., Chicago, Ill.; The Edison Co., Orange, N. J.; The Lubin Co., Philadelphia, Pa.

Wire Trouble.—Arlington, N. J., writes: "The following is a sketch showing how the wires run from the street to my moving picture machine. Please tell me why fuse No. 4,


TO CITY MAINS
MAY WIRE
MAY WIRE
#1 SWITCH #2 METER 100 INCH LIGHTS
#3 METER (THIS BLOCK 30 ENNREE FUSE) NOT SHOWN.
#5 FUSE BLOCK #6 & #10 ENCLOSED FUSES
#7 50 AMP. DOUBLE SWITCH.
#8 MF SWITCH #9 CURRENT SAVER.
SKETCH BY SUPERVISOR OF BUILDING

Switch No. 5 and wire from Switch No. 4 to Switch No. 5 get so hot that I am unable to touch them. The fuses at No. 4 blow out after being in about a week. Does the difference in the size of wires have this effect? I am unable to state what number of amperes I use at the arc, as I have no ammeter. I wish to thank you for the information I have received from time to time through the Department."

Your diagram shows No. 4 wire as far as fuse-block No. 4, with No. 6 stranded beyond that. How do you know it is really No. 6? Measure one of the strands with micrometer calliper, in thousandths of an inch. Square the diameter in thousandths of an inch (multiply it by itself) which gives you the area of that strand, in circular mills. On page 19 of the handbook you will find table of areas of different wires in circular mills. If the square of the diameter of the one strand, multiplied by the number of strands the wire contains, does not equal the area of a No. 6 wire in c m, then it is less than a No. 6. On page 15 of the Handbook will be found table of carrying capacities, in amperes, of various size wires; information you should by all means have. I note you use a "current saver," though the make does not appear. From the fact that your 50 ampere switch heats it

seems evident this device is delivering very large amperage. I would suggest that you either cut down the amperage or else install No. 5 wire (capacity 54 amperes, rubbed covered, 77 weatherproof) and a larger switch.

Independent Light Plant.—Mr. B. Marx, Empire Theater, Rockaway Beach, N. Y., writes as follows: "Will you kindly inform me through your most interesting Department how I can make electricity on the premises? We have very poor and uncertain electric service here and the worst of it all is, we pay more than anywhere else that I know of, viz: 15 cents per k. w. Pretty steep, isn't it? I have seen exactly the information I seek, I believe, in the Department, but at the time didn't think I would have occasion to use it, so of course didn't note your reply."

My dear boy, I have time and again cautioned readers to keep all copies of the "World" on file, so that they could be referred to. You will find in the advertising pages of the "World" a small light plant advertised by the Detroit Engine Works, 406 Bellevue Ave., Detroit, Mich. This outfit has some very excellent recommendations from users. It seems to be entirely practical and the company will be glad to send you copies of letters of recommendations, together with the address of the writers; also full information concerning the outfit. Fifteen cents per k. w. is indeed an awful price to pay for current. I do not blame you for contemplating a change. On page 599, March 18 issue, you will find a letter concerning the Detroit Light Plant, from an exhibitor in Beeville, Tex.

Machine Trouble.—So. Bethlehem, Pa., writes: "I am running a Lubin 1907 model machine and the picture rocks on the curtain, like a ship in a storm, when run at slowest possible speed. Machine is securely anchored to the floor, rock steady, and the intermittent movement is in perfect adjustment. Sprockets and rollers are new, but the gate is non-adjustable and although not very tight, wears out an aperture plate in a week's time so badly that there is no sign of the tracks left upon it. Outside of this, the machine runs all right. Is there any remedy for the jumping? I have tried about everything. I am positively sure it is not the fault of the film, as we use 20 day service."

Your description of the trouble is rather vague. "Like a ship in a storm" might mean almost anything, but I presume what you are driving at is that the picture has a slight up and down movement on the screen. If this is the fact and the movement occurs once every time the intermitten sprocket goes around (four times each turn of the rank) it would indicate the intermitten sprocket to be out of round, or the intermittent shaft sprung;—one of the two. I do not remember what kind of a tension arrangement the Lubin machine has. I would, therefore, suggest that you take that matter up with the Lubin factory, describing the trouble fully and carfully. They will, no doubt, be able to remedy it. Wearing an aperture plate out in a week is ridiculous. It indicates unduly heavy tension with consequent heavy wear on the sprocket holes of the film, the intermittent movement, and, in fact, the whole machine. If the rocking you speak of is sidewise, it would indicate end motion in your intermittent sprocket, or the film guide at top of gate, which you should immediately eliminate. There certainly must be something wrong with your aperture plates. You could not possibly wear a plate out in a week unless the metal were very, very soft.

Camera Procedure.—Nashville, Tenn., writes: "Would you please inform me as to whether a camera operator, when desiring characters in a moving picture to move fast, turns the crank slow or fast? Has the moving picture camera a shutter or not? If so, give a brief description."

The slower the crank of the camera is turned, within certain limits, of course, the faster the characters will move when projected at normal speed. To get a maximum of movement, the camera should be run slow and the projection machine fast. As a matter of fact, however, the camera man is supposed to run his machine at a steady speed of about 60 per minute, except when making trick films. The camera has a shutter which closes the aperture while the intermittent pulls the film down just as does the projection machine shutter, except that there are no flicker blades, the shutter having but one wing and that blade must close the aperture practically light tight.

Bound Volumes.—Mr. Middlecamp, Princeton, N. J., writes: "Will you please inform me as to whether Vol. VII (1910) of the 'Moving Picture World,' when bound, makes one book, or more than one? I should like to have it, but it might be too big a load for a traveling operator."

The 1910, "Moving Picture World" makes two books, each about three inches thick; Vols. 6 and 7, each one weighing approximately 9 lbs. They are $2 for each volume, easily and substantially bound.

Lenses, Etc.—Princeton, N. J., writes: "Will you kindly give me a little information on the projection lens? The lens nearest the condenser has a convex side and the other side is a flat surface. Should the convex side face the condenser and the flat surface the carbon? Next comes a spacing ring and a convex lens. Does the convex side of the lens face the condenser or the screen? In front are two lenses glued together. Which way should these lenses go in? (One side is flat and the other convex.) Here is a little cam pin stunt: When the pin wears flat, take out the cam and shaft and drive the pin out. Put the worn part in the place wherever the other part came. To catch the lower loop, I raise the idler with the thumb; hold it just barely off the sprocket and with the midle finger and the finger next the little finger I am able to pick up the lower loop. To do this, however, one must be very careful, or the film will be torn. The most prolific cause of losing the lower loop is, not enough tension on the intermittent sprocket idler and too much on the take-up, either or both together.

As regards the lens, Princeton, your whole question may be replied to by saying that the convex side of all factors of a projection lens should face towards the screen and the flat or concave side towards the condenser. As regards the cam pin stunt, frankly, I do not think very much of it. I am afraid it would be more bother that it is worth. What I suppose you mean is that you take the cam pin out and turn it one quarter around. In my judgment, it would be better to get a new pin.

Circuit Breaker.—Mr. H. A. Moyer, Waverly, Ia., writes: "Here I come again with experience as regards circuit breakers. Since my last letter I've tried them out thoroughly on M. P. arcs. They are practical on circuits where an adjustable resistance or transformer is used, so that you can cut your amperage down until you start the arc. On a non-adjustable resistance, they do not work well, since in striking the arc a dead short-circuit is created for an instant, which causes a heavy flow of current and pulls the breaker, unless it is set 15 to 20 amperes above normal load; that is to say, if you are pulling 60 amperes normal, we would have to set the breaker at about 80. I use 60 amperes through compensare and have breaker set at 65. It works all right, but shut the amperage down when striking the arc. I have installed a circuit breaker here on account of peculiar local conditions which render it practically necessary. I have concluded that, since giving it a try-out, I would not advise its use, as it is quite a bother at times. In sending in sketch of induction coil for telephone recently, I forgot to say that it is better to wind the coil where the transmitter and receiver are purchased, as they will then be wound to work with same. The one described is the kind used with transmitter and receiver of Western Electric Company, the numbers of which I gave. I enclose $1.50 for another copy of Handbook, as I gave away the one I purchased when it first came out, and I would not be without one! It is worth $5."

I am very glad you sent in the information concerning the circuit breaker. I should have recognized the fact that it would kick open every time one started the arc. I did not think of that at the time, however, and neither, I guess, did you. But as the oversight has been corrected so soon, there has probably been no harm done. Many thanks for your kind words concerning the Handbook. There are a very great many who feel just as you do about it, if their letters count for anything.

Ventilation.—Harrisburg, Pa., writes: "I am about to erect a motion picture show room and would like to know the best way to ventilate it."

You certainly furnish sufficient data to enable me to give more than a very general answer, Harrisburg. If you propose erecting a one-story theater building, ventilation may be had in excellent form by installing ventilators of ample size in the roof, taking care that they are so constructed as to exclude the light. You should by all means, install at least a twenty-four-inch pipe from the operating room ceiling to the open air above the roof. This not only acts as a most efficient operating room ventilator in hot weather, but in case of fire it carries off the smoke and fumes. You may also secure excellent ventilation by installing an exhaust fan of ample size (dependent on proportions of the auditorium) either to drive fresh air in or pull the foul air out, as seems best in the individual case. This fan ought not to be near the stage since its hum will interfere with the singing of the actors, at any there be, unless its speed be reduced when songs or arts are on. I would suggest that you consult the Kimball Electric Company, 23rd Street, near 4th Avenue, New York City, informing them that I referred you to them. They will take the matter up with you and go into it thoroughly informing you as to size of fans necessary, etc., etc., for your case.

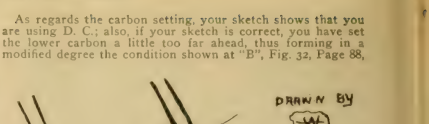
Light Bills Etc.—Mr. C. R. Smith, Columbus, Kas., writes: "You seemed to rather doubt the truth of the statement made

in a former communication of mine, concerning our monthly gas bill of $2.75. I will admit it does seem almost unbelievably low, considering the amount of illumination we use. To give you an idea when we used only current our bills ranged from $25.00 to $33.00 per month, paying 12 cents per K. W. (110 volt, 33 cycle current) and at that the owner of the light plant claimed to be loosing money on us. I failed, however, to mention one pertinent point in my other letter, viz.—our only run-counting—performance at all. We turn on the lights promptly at seven p. m. and, rain or shine, start the show at 7.30. Our town is small but in two years there has never been weather bad enough to keep our patrons away. We always have enough to open to. I have all my receipted gas bills and will gladly submit them. Since cold weather started we have been using four gas stoves and four gas lamps, besides the engine. The heaviest bill for engine, stoves and lamps has been $7.75 for one month. We never run less than two shows; sometimes three, and a half of the fourth. We seat 480 and can easily handle our patrons, except Saturday and Sunday nights when we often are obliged to turn them away. One reason we feel able to challange all and sundry to surpass our projection is that such men as Lyman H. Howe have failed to pull our patrons from us. Also, since we came here four different shows have attempted the feat of 'running us out.' We haven't run! If further evidence of the excellence of our work is needed, the opera house manager here has recorded the performances before we came. He had to close up just three weeks after we opened! They fought us with some of the best stock companies on the road at 10 cents admission, but we are still in evidence. We have never given a prize or any inducements whatsoever, except our regular programme, to hold our patronage. I would like, in closing, to offer a suggestion to A. C. users. The blue spot (ghost) may often be removed by bringing the condenser lenses closer together. I had this trouble and instead of buying condensing lenses of different focal length we removed the spaceing band from our condensing lens holder (an Edison), and had it made considerable narrower, bringing the lenses close enough together so that they almost touch. We then made some rings out of ordinary, smooth steel wire, to act as gauges. By getting the condensing lenses just the right distance apart both the blue ghost and the red fringe (present when the lamp is pulled back far enough to remove the ghost) disappear. But don't try to get good light with less than 35 amperes of A. C. Forty or forty-five is better. This may be old to many but I got it by experience."

The letter referred to by Neighbor Smith appears on page 368, Feb. 18 issue, under the title "Natural Gas." You are mistaken in supposing I intended to cast reflection on the correctness of your gas bill figures. I only meant to convey the idea that they would prove startling to theater owners and managers who every month feed many times that sum into the maw of the insatiable purveyors of electric light and power. As regards your challange, if you were able to hold patrons against the Lyman H. Howe Shows, you certainly are entitled to boast of the feat. I note with much satisfaction that your pictures were able to hold their own, and even defeat high class stock work. Time and again have I made the assertion that properly staged and properly projected pictures formed an all-sufficient bill. Every single time when the shadow actors get a square deal they win out. It has never been known to fail. As to the condenser stunt, it is merely one of those funny things which happen but, before receiving your letter, I (last Monday) dictated to the stenographer the very same thing. You will find it in the Department, this week, in answer to Denver's letter. Many thanks for the idea, however. I can't quite catch what you mean by the steel wire "gauges." Explain further, please.

Carbon Setting.—Los Angeles, Cal., lands on the Editor as follows: "I again trouble you, but if you will forgive me this time I shall never do it again, until next time. I tried out your method of setting carbons and it doesn't work right. The arc kept moving around and every little while I had to re-set the lower carbon holder. Enclosed is a sketch of my way of setting; also yours. The difference is quite evident. Your way gave a very bright light, but it rendered the pictures in a monotone; in other words, it injured the contrasting effect of the photographer, in which some films are poor enough at best. Possibly 30 amperes is not enough for that kind of setting. Will some other operators try out the two methods and express an opinion. I would like to ask you if the rectifyer tube were to fail to work, is there any way of using the transformer safely so as not to 'start anything?' Our meter is good for only 25 amperes and I have no rheostat. I overheard an operator tell a subordinate not to focus the picture on a title, that the different foci of the cameras affected the focus of the machine. What is your opinion on this subject?"

As regards the carbon setting, your sketch shows that you are using D. C.; also, if your sketch is correct, you have set the lower carbon a little too far ahead, thus forming in a modified degree the condition shown at "B", Fig. 32, Page 88,



of the Handbook (which you will note I say is wrong), to which I presume you refer in having followed my setting. If you followed my setting, as you say, there should be no need to change the lower carbon arm at all. If the carbons are properly aligned sidewise, I consume the whole carbon without making any change whatever in the set. The only difference you have made in your set seems to be to have given the lower carbon less angular advancement. There seems to be little room or need for argument in this matter, since, as you have intimated, the amount of advancement will depend, within certain limits, upon the number of amperes used. I shall be only too glad, however, to receive the ideas and views of different operators as well as the result of any experiments they may make, and to publish same. If I am in error there is no one who wants to have that fact demonstrated more than do I. It is the truth we are all after and it doesn't matter who is right or wrong so long as we find out what is best. As to your question concerning the rectifier, I have written the rectifier people concerning this matter and here is their reply. The figures refer to wiring diagram of rectifier, of which you have, or should have a copy:

Schenectady, N. Y., March 13.

Mr. F. H. Richardson, Editor Trouble Department.

Dear Sir:—It is possible, although rather complicated, to use a rectifier in case of emergency as an A. C. inductor. If 110 V. 60 cycles is the alternating current supply, the A. C. line should be connected across Nos. 1 and 7 (see wiring diagram in your possession), and the arc lamp across Nos. 6 and 12, with the regulating reactance connected in series. Such an arrangement would go with proper adjustment on the regulating reactance for 40 or 50 amperes A. C., but would overload the apparatus, as of course it is not designed for such a high current. However, in an emergency, perhaps the operator would be willing to take the risk. If the line voltage is 220, 60 cycles, the connection above can be used, although of course more of the choke coil would have to be connected in series. There are so many varying conditions, such as big drop in the supply circuit and low or high voltage, that it is hard to make any definite statement. If the operator desires it, I would suggest that he try it out at some leisure time, and then be sure he knows how to do it again in case he is called upon to make such a connection He should be sure that the coils do not get too hot, which can, from time to time, be tested with his hand for temperature.

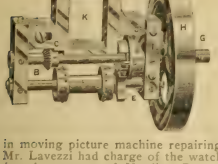
This is the second inquiry we have received of this kind, and probably operators do not ask for it oftener because they have so little trouble in actual service. The tubes are giving long life, but the best thing to do to prepare for a breakdown is to always have one or more tubes in reserve.

GENERAL ELECTRIC CO.

As to focusing on the title, while it is quite true that it is frequently necessary to change the focus of the projecting lens on the different scenes of the film taken by different cameras, it doesn't at all follow that the title should not be focused or that the focus should not be set on the title. Where the title is focused sharp, nine times out of ten, you will find the scene following will be in focus also, or very nearly so.

Condenser.—Thomas, W. Va., writes: "Will you please advise me what focal length condensers to use for a 6 by 8 picture with 52½-foot throw. Am using one 6½ and one 7½; the 7½ next to the arc?"

You have practically a 6-inch equivalent focus lens and should use not less than two 7½-inch condensing lenses.



Mr. E. W. Lavezzi, who advertises this week a new improvement for motion picture machines, is not a newcomer in moving picture machine repairing than any other person. Mr. Lavezzi had charge of the watch machinery manufacturing department of Harding Bros., of Chicago, the largest place of its kind in the country and a tool and jig maker for the past twelve years. Such a valuable experience is the key to the success enjoyed by Mr. Lavezzi in his enterprise.

or a man with mere ideas, he is a skilled workmen with much experience in delicate machinery and he does his work thoroughly. Mr. Lavezzi worked with the firms that turn out the best moving picture machines and the best tools in the country and has had without a doubt a better chance to go to the front as an expert

Lavezzi's method of putting this movement into shape, to cause the pictures to overlap on the screen, is something novel. Anyone knows that if the pictures don't overlap there is wasted energy in the light. You may save a few dimes on cheap repairs but you will lose dollars on wasted light.

Suggested by "The Priestess of Carthage."

Our Defective Renting System.

Our present renting system must be modified as it is working against the interests of the exhibitors and discourages the manufacturers.

Let us illustrate:

"Oh! You Clubman" is a production of which the negative did not involve much work and did not cost much money. It is one of these negatives that can be turned out at the rate of 3 and 4 per week, with so little attention that the producer did not stop to light the lamp shown on the table.

"The Priestess of Carthage" is a negative that called for much work and weeks of study, the cost of such a negative must have been at least 10 times more than the cost of the negative of "Oh! You Clubman."

Copies of both negatives are sold to the General Film Co. and these copies are rented out in the same order. They work side by side. The Priestess of Carthage will not be shown more than Oh! You Clubman and Oh! You Clubman will not be shown less than The Priestess of Carthage.

In other words, the General Film Co. has so well systemized the renting, that everything is scheduled in advance. On Monday they buy so many copies from Pathe, Selig, Biograph, Lubin. On Tuesday, so many copies from Edison, Essanay, Gaumont, Vitagraph. On Wednesday, so many copies from Pathe, Urban, Kalem, Edison, etc. A mere business proposition, like a family orders so much bread per week, so much milk, a morning paper, an evening paper etc. The quality of the productions is not considered and most of the employes of the General Film Co. do not look at the films, they merely say "It is good"—"Very Good," basing their judgment on what they read from the prospectus of the manufactured and from the notices of a house organ.

Unless the renters are swamped with orders for The Priestess of Carthage, they will not order many extra copies. If even the exhibitors call for the masterpiece of Gaumont. The General Film Co. will politely inform them that each exhibitor will get it in turn and will not be able to keep it more than a day, as the production (like all other films) is booked in advance for the following days.

An exhibitor who would like to make a special week of The Priestess of Carthage, and the film can stand more than a week on the boards, will be unable to get it, because if he is booked to have it on Wednesday, he must return it the following morning, to fill the programme of Jones.

With this deplorable system the exhibitor cannot make any money with good films and the manufacturers not selling the number of copies necessary to pay their great expenses, prefer to work less expensive productions.

The only time that both the manufacturer and the exhibitor can make any real money out of feature films, is when the manufacturer makes a special release of the said feature films and puts them out with some flourishing titles, like: "Roosevelt in Africa"—"Jeffries and Johnson"—etc. As these films are rented at a greatly advanced price, the renters are then willing to purchase extra copies, to supply the great demand.

There is no doubt that if Mr. Geo. Kleine were to make a special release of "The Priestess of Carthage," he would sell more copies even at an advanced price and the exhibitors would be willing to pay $50 per day and double their admission. If Mr. Kleine releases this Gaumont masterpiece in the usual routine, the General Film Co. will not buy many extra copies, the exhibitor will not pay more than his regular service, the public will not pay a double admission and the Priestess of Carthage will follow the ordinary circuit to wind up on some hall-yes, with so many other superb productions. This would be a calamity because "The Priestess of Carthage" should be able to hold the boards for several years, although it is not a religious production, it is as much if not a better production than the Passion Play.

Mr. Gaumont can afford to give us such remarkable productions, because if Mr. Kleine cannot sell to the General Film Co. more copies than the regular number, Mr. Gaumont has another market, not a closed market, but a wide open market, called the European market. The argument of our manufacturers against an open market, falls flat in the presence of "The Priestess of Carthage." If, as they say, an open market means an increase of manufacturers and a slashing of prices, Mr. Gaumont would not spend the money he is spending on such productions. No, he could not, because the American market, limited as it is with the General Film Co., could not buy enough copies to pay the cost of such masterpieces. Consequently, to be able to produce, Mr. Gaumont must find another market and he has that market in Europe. The European market is so favorable to Mr. Gaumont that he can still improve the quality and grandeur of his productions. Mr. Gaumont must have a good European market to justify him in spending so much money on his negatives.

It is true that they have in Europe, like we have in this country, a lot of would-be manufacturers that should be wiped out and who slash the prices, to try to keep themselves afloat. What saves the good European manufacturers is that the best classes, even the lovers of the Great Comedie Francaise, go to see motion pictures and in Paris they have, what we should have in this country, different grades of moving picture houses. They have the common nickel shows, for the common classes and they have the 1 franc, the 2 franc theaters for better classes, where the manufacturers of high class productions find an outlet for their pictures.

We have made some improvements, and we have noticed the better classes, to be somewhat reconciled to motion pictures, but we have not done enough to capture entirely the better element and we will not succeed until we have a new renting system. Yes, one great drawback with our present renting system, is the poor judgment of the exchanges and the fact that they do not know the pictures they are renting and, for instance I would not be surprised to see the General Film Co. rent "The Priestess of Carthage" to one of our best theaters and to give as a second reel, a "Max on an ugly spree," coming home to smash everything, to lay on the dining room table and smear his face with a dish of cream cheese.

The other day, with "Paganini and the Countess Beatrice" they gave as a second reel, such a bad picture that the audience walked out disgusted, and in their disgust, forgot the beauties of the Gaumont masterpiece.

In an independent theater, they gave the great Ambrosio "Gerusalemme Liberata," a film that won the admiration of everyone, then right on top of it, they gave a picture of a tramp turning dog, after eating a dog biscuit. This was enough to make the audience sick and give a black eye to motion pictures. The spectators who had tears in their eyes at the close of the Ambrosio masterpiece, forget everything to condemn the tramp dog.

Our exchanges should look at the pictures and use a little common sense in making up the programmes. "Gerusalemme Liberata" could have converted many folks to motion pictures and could have made them regular patrons of our theaters but the dog affair turned them against the cinematographic art.

J. M. BRANDT.

BIO CARBONS
Advertised by the man who uses them

NESTO

"Rarely Equalled—Never

IF IT'S A NESTOR IT'S GOOD!

Release of Wednesd

"COULD YOU

A Photo-Comedy of Rarest Excellence ORI

"Could You Blame Him"

Old Colonel Bailey has money to burn, and has made up his mind to let his nephew, Tom, burn it; but Uncle must have the say as to whom Tom shall marry and—here's the rub.

Now, it so happens that Bess is an uncommonly pretty girl, which fact causes Tom to temporarily forget his uncle's riches.

The honeymoon scarcely over when the colonel decides to pay Tom a visit. Here the trouble begins. How to fool Uncle is the question. Debonair Dick, Tom's old chum, kindly consents to pose as Bess's husband and a bedlam of choice fun breaks loose. The Colonel gets completely muddled up in a tangled maze of puzzling events. Dick has a great time at his friend's expense, while unhappy Tom, assisted by the green-eyed monster, spends many uncomfortable moments. The fun is fast and furious all the way through, and the end comes amid a roar of laughter.

Scene from "COU

JOIN OUR MAILING LIST!

COMING! Wednesday, March 29th, **"THE**

DAVID HORSLEY, German Savings Bank

FILMS

...rpassed—Often Imitated"

NESTOR FILMS — MADE BY DAVID HORSLEY

March 22nd, 1911

...BLAME HIM?"

...NOW! *883 Feet of Inimitable Film Fun*

IT PAYS TO GET Nestor Films!

...BLAME HIM"

Mr. Exchangeman!

Whether you are the biggest or the smallest in the business, you must have this *typical Nestor comedy*, which is not to be confounded with the usual run of so called comedies that are such a drag on the market. There are comedies and comedies. *Real* comedies do not grow on every bush. Whenever we come across the genuine article, we promptly film it to the delight of hundreds of thousands. "Could You Blame Him?" is a comedy of *purest humor*. It is but 883 feet in length—you know that *brevity is the soul of wit*. Incidentally it will begin earning you money the very instant you *order it*.

Mr. Exhibitor!

Don't blame the Exchangeman if you fail to get "Could You Blame Him?" Blame Yourself, for, if you *ask for it*, if you *make your demand strong*, he will have to give it to you. Your program needs a comedy that's *every inch a comedy*. "Could You Blame Him?" is not a concoction of far-fetched, senseless rot; it contains naught but sane, sound and solid fun.—*GET IT!*

If He is a Real Exchangeman, he'll give you
ONE NESTOR A WEEK

JOIN OUR MAILING LIST!

...TRUTH"

A Big Foto-Dramatic Event!

...uilding, 4th Avenue and 14th Street, New York

LICENSED.

"The Romance of Bar O" (Essanay).—A Western drama based upon jealousy and a desire to get even with a girl because she prefers one man more than another. The scenes are Western in character, with settings to correspond. The last scene shows the villain led away to his fate, much to the joy of the audience.

"His First Sweetheart" (Gaumont).—This delightful little comedy will bring back the young days of every man who ever had a sweetheart. There is a bit of adventure in it and a vein of delightful comedy which pleases the audience and causes them to look backward with pleasant memories upon their own experience.

"The Beautiful Gorges of Tarn" (Gaumont).—An interesting series of views showing the picturesque gorges of this tributary of the Garonne river in Southwestern France. The trip is supposed to be about 40 miles through these gorges and the work is remarkably well done.

"A Lonely Little Girl" (Pathe).—A touching child picture representing how Margery, a winsome little maiden, pined for her brother when she was adopted by some wealthy people and taken away from the asylum. Then the foster parents get the little boy, too. Margery gets well and the closing shows an extraordinarily happy family. As a child picture this film has unusual merits.

"Red Eagle" (Vitagraph).—An excellent picture based upon the Indian legend that a Red Eagle is an evil omen. Brave Heart kills the bird, breaks the spell and is satisfactorily rewarded.

"Night of Terror" (Edison).—A comedy representing the terrors of two tenderfeet traveling in the West who expected from conversation overheard to be murdered by their hosts. The absurdity of their unreasoning fear is shown in the fact that the people were talking about killing chickens for these same individuals to eat. The story is well told and the views of the Western shack, with its peculiar ideas of storing eatables assists materially in the illusion.

"The Old Family Bible" (Edison).—A domestic drama based upon a combination of jealousy and the sale of the old family Bible, which contained some valuable papers. Through tracing the Bible the man is brought face to face with his sweetheart and their differences are speedily settled. The setting is admirable. The acting all that could be desired, while the photography is quite up to the standard of the Edison company.

"The Irish Honeymoon" (Kalem).—A series of excellent pictures, showing what Ireland is like in its most picturesque portions. It closes with a visit to the estate of Richard Croker, giving a view of that gentleman himself in the act of receiving the honeymooners. This photography has been admirably done, the viewpoints having been selected by an artist of ability.

"Red Deer's Devotion" (Pathe).—A Western picture which has some merit as depicting scenes which might actually have occurred there under some conditions, but marred by the defect of showing desperados kidnapping a girl. This disagreeable scene is not often placed in motion pictures now, and the sooner it is left out entirely the better it will be for the business. The average audience doesn't care for the production of such primitive features of swashbuckling customs and would much prefer to have this portion of any drama suggested rather than openly illustrated. Another feature of this film will not please a good many. It represents a white girl and an Indian falling in love with each other. While such a thing is possible, and undoubtedly has been done many times, still there is a feeling of disgust which cannot be overcome when this sort of thing is depicted as plainly as it is here, even to the point where the girl decides to run away and join her Indian lover. The fact that the girl's father shows the Indian from the house rather hurriedly at the muzzle of a gun is, in a way, a modifier of the tense situation which develops, but it will be admitted by most who see the film that it is not the sort that pleases the average audience.

"The Fury of a Woman Scorned" (Urban).—A dramatic episode purporting to be taken from ancient Rome. The intrigues of princes and princesses are forcibly suggested and one is graphically depicted. That the woman was finally punished for her nefarious work is accepted by the audience as quite in the way of justice. The staging and acting are good, representing Roman life of that period plainly enough. The development of the love story adds a heart interest which is pleasing and the restoration of the general to power, with the denunciation of the woman whose wicked plans failed furnishes a satisfactory ending.

"Beautiful Wye Valley, England" (Urban).—Scenes in this picturesque locality in England. Some of the most famous points are clearly and artistically photographed, affording a good idea of what the country is like.

"How Bella was Won" (Edison).—A story adapted from Dickens' "Our Mutual Friend" and containing the well known characters of John Harmon, Bella and the Boffins. The story is concerned principally with the love affairs of Harmon and Bella, and is worked out with care to the happy conclusion where Bella decides to leave Harmon, even though he is the heir to a fortune. Interest in the Dickens' stories has been strong this year and the reproductions of his novels has been a happy thought. This one is worked out with careful attention to details and the selection of situations has been such as have materially added to the attractiveness. The players have performed their parts well, while the staging and costuming have been attended to by one who thoroughly understands what is necessary in that direction. It is a welcome addition to the series of Dickens' films which have come from the studios this year.

"The Mission Carrier" (Kalem).—The only redeeming feature of this reel is the excellent photography of some California scenery. The story is vague and rapid, in fact, there is no story unfolded upon the screen, nothing but a jumble of incidents which apparently have no connection. A mission carrier loves a girl who is also loved by a Mexican—hence jealousy and attempted r-r-revenge. Such is the slender thread by which we are supposed to connect a number of exploits which are so impossible and ridiculous that they provoked laughter in two theaters where this film was seen. In one scene where the girl is riding to the rescue of her lover she is surprised by a band of "Indians" in ambush. She jump off her horse and runs and actually outdistances these pursuers (laugh one). No doubt it is economical to buy costumes wholesale which is probably the reason why these "Indians" were all dressed exactly alike in new garments (laugh two). Not being used to these new togs these men of the mountains could not run faster than a girl. But the laughter only really began when the "hero," who is armed with a single rifle, picks off first one "Indian" and then another who promptly lie down and turn up their toes. By actual count he kills six before his rescuers put the rest to flight. But the impossibility of his feat is so apparent that every time an "Indian" keeled over a titter was heard all over the house. This kind of drama has no place in the program of today. It is an insult to intelligent audiences.

"Undying Love" (Pathe).—A marital mixup which has a number of deaths scattered through it. There is, too, a considerable proportion of disappointed love, the retirement to a monastery of one man, whose life is made a torment ever afterward by continuous visions of his dead wife. The film is not pleasant and even though the work is well done it does not leave a favorable impression upon the audience.

"Regatta Along the River Mekong" (Pathe).—An attractive yachting picture which seems to have more of the true atmosphere of this exhilarating sport than most of these pictures do. The scenery is attractive and there is plenty of excitement shown which holds the interest throughout. Moreover there are some novelties in yachting which will appeal to one who understands and loves the sport. Films of this character are too few. Pathe makes them extraordinarily well and should turn out more of them.

"The Bridegroom's Dilemma" (Vitagraph).—A roaring comedy representing a bridegroom losing a portion of his trousers on the way to his wedding, but he makes the most of what is left and gets married anyhow. The situations de-

veloped are side-splitting in places and the audience does not hesitate to make its appreciation under-stood.

"Conscience" (Biograph).—A graphic illustration of the posssible injustice of circumstantial evidence and the chance of extorting a possible confession from an innocent man under the cruelties of the third degree. It is not particularly dramatic, but it tells a useful story clearly and offers suggestions well worth the serious consideration of thoughtful people. The horrors of the third degree are graphically shown. It will afford those who see it some conception of this inquisition of the twentieth century.

"His Friend, the Burglar" (Lubin).—Another rendering of the time-honored joke concerning the difficulties men have getting away from their wives. The burglar scare is used in this instance and according to the picture works quite as planned. A considerable number of laughs are concealed in this picture.

"The Snake in the Grass" (Melies).—A Western tale telling the story of the way a young Texas girl discovered that there are other snakes besides those that crawl in the grass. It is a story of attempted robbery by a bandit in the guise of a tenderfoot, who gains entrance to the house by making love to a simple-hearted girl. Fortunately the cowboys make short work of the robbers. The little girl learns her lesson and is glad to make up with the big-hearted ranch foreman who has been her devoted admirer.

"The Medallion" (Selig).—A pathetic story, the scene of which is laid in Italy in the seventeenth century and concerns the disappointment in love of David, a great painter. Why repeat the tale? When the young people at last come together and understand each other, the man dies, and the girl has only regrets for her portion. There are some dramatic scenes, the climax coming when the girl finds that David has gone to a monastery. The acting is smooth and even throughout, and correctly interprets the author's thought. The staging is interesting because it illustrates the life and customs of that remote time.

"Comrades" (Biograph).—A comedy dealing with the adventures of a pair of those people who never do any work. The round of pleasure to which one was subjected until his identity is discovered affords opportunity for considerable amusement. The play is well acted and there is much humor in it. Besides, the story is simply and clearly told.

"The Actress and the Singer" (Lubin).—A pretty enough love story, detailing the methods by which a prima donna succeeds in helping a young tenor singer with whose voice she fell in love. He is engaged as the principal tenor in her company and the close clearly indicates that a wedding is in prospect. It is a pleasant story, simply told, but hasn't much claim to dramatic interest.

"Max's Feet are Pinched" (Pathe).—Such comedies as this scarcely have a place in modern motion picture work. It is possible that a man might purchase shoes that pinched his feet. It is altogether improbable that he would keep those shoes, much less wear them to a reception when it had already been necessary to remove them once. There is, perhaps, a certain degree of fun connected with such pictures, maybe largely because of their improbability, but it must be confessed that more probable subjects ought to be available. The Pathes waste a good deal of excellent film and much good work upon improbabilities which they denominate humorous pictures.

"Whiffle's Courtship" (Pathe).—Accepting the theory that all lovers are on the direct road to the funny house this film has fewer improbabilities than the one previously mentioned. The silliness condensed into this picture might be ascribed to a single couple, but it is at least sufficient to satisfy the requirements of several. Maybe a film based upon pure silliness is an advantage occasionally. It makes the others appear better by comparison. This is pure silliness and the audience can enjoy it thus.

"The Code of Honor" (Selig).—A picture which will develop more than ordinary interest because of the accurate representation of the code duello among the German military men. The story connected with it is clearly told and affords an excellent impression of what actually occurs before and during one of these duels. It will give a new view of that mysterious thing called honor among these duelists. The mechanical work is well done and much care had been exercised to make the details accurate.

"All For the Love of a Lady" (Edison).—An excellent picture, the scene of which is laid in old England when knights and ladies were supreme. It is a love affair in which these interesting individuals play prominent parts. The element of jealousy is made of considerable importance, while there is plenty of action to keep up the interest. The last scene, the sword duel between the lord and the young man, is one of the most thrilling and realistic pieces of work ever seen upon the screen. So honestly is it done that the duel appears real. It seems as though the actors were in earnest in their endeavors to kill each other. The young man vanquishes both the lord and his lackey, winning the lady, which the audience agrees is quite as it should be.

"Oh, You Teacher" (Essanay).—A comedy laid among the homely scenes of school and everyday people. They did not succeed in obviating the difficulty of losing teachers because they got married. That has been a habit with teachers from time immemorial. But they succeeded in getting some fun out of it and the young trustee obtained a good wife. So what's the use of attempting to divert Cupid from his rightful prey?

"The Sword and the Cross" (Gaumont).—A picture representing the trials and sufferings of Christians of the early days. It tells the story of a love among the Christians, shows them subjected to maltreatment and represents a crucifixion as a penalty imposed upon the prefect's son. There is question as to whether these pictures are worth while or not. Those times are past. It is now more in order to represent some of the injustice of the present day.

"Breakers in the Clouds" (Gaumont).—A triumph of art and photographer's skill. It represents clouds rolling around Mt. Blanc and is one of the most beautiful of this variety ever placed upon the screen. It seems as the masses of cloud tumble about the mountain, and break into all sorts of fantastic shapes, that the audience has been transported to the summit and was looking upon actual cloud masses. It would be difficult to make this any better.

"Betty Becomes a Maid" (Vitagraph).—A lively comedy in which the millionaire young man is represented as falling in love with the pseudo maid instead of the girl he was supposed to favor. They perform numerous interesting and humorous stunts before the play closes, all of which are vociferously received by the audience.

INDEPENDENT.

"By the Light of the Moon" (Rex).—A comedy that holds the interest and leaves the audience in good humor. The elopement by means of aeroplane and the trouble with the automobile suggest interesting modern possibilities. But the father is just as irate as fathers used to be when they followed eloping couples on horseback or in wagons. The doctor's hurried trip, accompanied by the stork is an interesting bit of work which amuses, while conveying some touch of excitement. And then at the end when the father discovers that the stork carried a double burden his rueful countenance affords a good reason for a hearty laugh. The mechanical portion of this production has been worked out with care and close attention to details and in most of the scenes the photgraphy is good.

"A Trick of Fortune" (Reliance).—A comedy acted with spirit and developing numerous humorous situations. Here is a young man, pursued by fate until he is on the verge of suicide, when he is unexpectedly mistaken for a capitalist. The attentions showered upon him are quite overwhelming, but apart from some slight exaggeration in the characters of the real estate men, not impossible. All this excitement after the man has mistaken a cartridge to make his suicide and his purchase nonexistent. The principal fault is underexposure of the negative film. Some of the interiors are positively bad, while others are more in accordance with good photography. A little more time, or a little more light would have made the difference between a good film and a bad one. One curious gunpowder smoke effect is noticeable in the film which should be corrected. If these spots and streaks are in the original it should be made over. If in the positive, perhaps other prints are free from them. The picture is not up to the standard of most of the work from this studio.

"The Vindication of Jehu" (Champion).—A generally good picture. Being a plain story in reality that it cannot be misunderstood. It has little claim to dramatic strength until the young man goes to the hut where the man lies ill of small pox and discovers him to be the old enemy. The struggle there ending with a confession and death, the return home and the reconciliation with the fiancee back to the West for the little girl left behind are interesting phases of the story. The point deserves commendation. An escape from the jail is a part of the story, but happily the audience is spared the details. There is no suggestion of it. The photography is clear, with the exception of one or two places in interiors, where under exposure mars the picture a trifle.

"A Prison of the Caucasus" (Ambrosio).—A well told story, possessing pictorial qualities of unusual merit. The film is well worth seeing for the series of pictures alone. The scenes depicting life in the Caucasus are all interesting and the pictures give points selected for the background of the different scenes that are admirable. The capture and es-

cape of the prisoner, with the love story interwoven with it, are good, but it does not appear why the girl was moved to commit suicide because the man she loved was gone. Not the slightest intimation is given that he does not intend to return, which makes the suicide seem altogether useless, or unfounded. The excellent pictorial qualities save this film.

"In the Commissioned Ranks" (Nestor).—The well told story of a domestic tragedy settled over the toys and belongings of a dead child. The parents couldn't divide them and they come together again over the doll. The scene is very pathetic and leaves scarcely a dry eye in the audience. Photographically the film is pleasing, and the sudden plunge from gayety to the bier of the child affords sufficient change to create a mild sensation which adds to the interest.

"Bill in Love Again" (Lux).—Once more Bill falls a victim to the charms of a beauty, only this time she is a cannibal by profession and a dusky one for color. His parents are horror-stricken when they discover what their new daughter-in-law is like and as an ending to a somewhat painful situation induce him to sell her to a traveling showman.

"Jones' Remedy" (Lux).—A comedy detailing the fact that in spite of friendly advice to the contrary from those who had made the experiment Jones was determined to get married. And he did, receiving his bride and the commisseration of his bachelor friends upon the same day. There is fun enough in this one to keep your audience good-natured.

"Put Out" (Solax).—A farce that has considerable of the rough-house, but is nevertheless enjoyed by the audience. What happened developed a few comical situations calculated to keep the people in your house good humored.

"Caribou Hunting" (Solax).—A scenic film made in Canada and illustrating caribou hunting as practiced in the wilderness there. The photography is excellent, the locality selected is picturesque while the whole film affords interesting information of a little known sport.

"The Spirit Hand" (Thanhouser).—A film depicting an original method of sharpers to get rich quick. They would have accomplished their purpose effectually only a handsome girl interfered with their schemes and their plans were frustrated. The spirit hand possesses a grip which is calculated to be continuous where gold is concerned. The play is interesting since it is something out of the ordinary and the way the schemers were foiled is worked out to good advantage.

"Her Prisoner" (Bison).—An excellent film depicting an occurrence in the West and developing interesting situations. The scenery is well selected and the characters perform their parts well. The improvement in photography as compared with some previous films is marked.

"The Rich and the Poor" (American).—A graphic representation of one phase of the disputes that so often rise between capital and labor. The overbearing tyranny of the capitalist in this case perhaps has its counter in some instance that some of the audience knows. The triumph of the young foreman is a fitting close to what begins as a disagreeable picture.

"The Message in the Bottle" (Imp).—A striking story of what happens to a young lieutenant wrecked upon an island. His prowess wins the recognition of the savages and the king offers the hand of his daughter in marriage. Just as the weding ceremony is in progress the rescue party, including his sweetheart, arrive. The touching note is the figure of the dusky maiden standing upon a rock, like a statue, watching the boat sail away, heart-broken because of the loss of the man she loved.

"The Fall of a Knight" (Rex).—A comedy dealing with the fortunes of a waiter who impersonated a knight in attempting to win a girl's hand and was summarily cast out. The amusing complications are numerous and the picture affords opportunity for enough of slap-stick work to furnish variety.

"The Penalty" (American).—A sensational picture, illustrating the evils of gambling. It has one especially surprising situation and the whole story is well and clearly told. The photography is clear and the actors have caught the spirit of the play and have reproduced it to good advantage.

"An Unforeseen Introduction" (Eclair).—A love story that is somewhat different from what the principal factor in it intended it should be, but all ends happily, hence there is little cause for commiseration. The unexpected meeting, with its denouement forms the basis of the film and affords whatever of interest it may possess.

"A Day of Storms" (Eclair).—A comedy representing the difficulties encountered by Jack when he forgets his umbrella and is caught in a rain storm. He gets into several uncomfortable situations, landing eventually in a baker's oven where he gets thoroughly dried out.

"The Secret of the Palm" (Imp).—Another Cuban production, detailing the love and jealousy of a Spaniard whose machinations nearly cause the ruin of a young American. The principal dramatic interest is contained in the death scene where the Spaniard confesses his complicity in the exciting events and falls dead afterward. The wedding bells are then prepared for ringing.

"The Test of Love" (Yankee).—A Spanish story, representing the changebleness of a young Spanish girl, her infatuation for an American tourist, how she saves his life when he is pursued by her Spanish lover and the way she returns to her former love after the American is safe. It is a love tale of considerable interest and has numerous interesting complications.

"The Son of the Executioner" (Great Northern).—A feature film of merit, introducing thrilling and dramatic scenes, which are heightened by the magnificent costuming and stage setting. The photography, too, is clear and distinct and its effectiveness is heightened by tinting and toning. In scenic qualities this film will rank very high.

"Foolshead Shooting" (Itala).—This favorite with a large number of audiences displays some more of his nonsensical acting, this time using a shooting trip as a basis. What funny things he does can scarcely be imagined.

"The Senorita's Sacrifice" (Yankee).—A love story of Spain which contains unexpected developments in both the story and the photography. The scenery selected as background is picturesque, the girl is pretty and the love affair furnishes sufficient heart interest to hold the attention of the audience.

"A Gamble With Love" (Powers).—A love story with a Nevada scene for a background. It's principal feature is the re-appearance of the woman's first love at a critical moment in her life and her decision to remain with her husband and child, even though her heart is elsewhere. The acting is good, the scene when the husband appears while the former lover is pleading with the wife to go away is unusually dramatic. The audience plainly commends the wife's decision, even though pity for her situation rouses their emotions.

"Come Back to Erin" (Powers).—A spirited and interesting story of love and intrigue in which a young heiress was in danger of losing a valuable patrimony in Ireland through the machinations of a wicked squire. Through several scenes there are thrills as the plot proceeds, but eventually all is well. The young heiress gets her estate and the young man gets both the heiress and the estate. It is a pleasant picture, one calculated to keep the audience interested and in excellent humor.

"His Younger Brother" (Thanhouser).—A story of more than usual power, worked out through a number of rather complicated, though perfectly clear, situations. That a girl should don boy's clothes and take her brother's place is not novel, but in this instance the interest is increased by the fact that instead of discovering that the employer was a villain she soon learns that the brother is to blame. Then a love affair follows, the sinning brother is given another opportunity and the picture closes with a good feeling everywhere.

"Starlight, the Squaw" (Bison).—An interesting Western film in which the Indian characteristics are produced with some fidelity to facts.

"Was it Worth While?" (Nestor).—Deals with the rather commonplace story of the country lad, who leaves home, mother, sweetheart—all, to win fame and gold out in the great world. This particular young man meets with unprecedented success, and, fired with ambition, is soon able to win the hand of a millionaire's only daughter. After the manner of men, he conveniently forgets the simple farm-girl, who remains true to him. His brother, back in the sleepy, old village, learns of the imminent wedding, and hastens to the city to fight the cause of the forgotten lass. He manages the affair so skillfully that the society belle returns the engagement ring, and the early romance comes to flower. We seldom find fault with the Nestor productions, and the only complaint we now have is that the scenairo lacks strength. "Was It Worth While?" is made worth while through the splendid work of the players, perfect and lavish staging and the always excellent Nestorian photography.

"Under the Stars and Bars."—A civil war photoplay, and the film depicting the work of the Red Cross Society in fighting disease were used by the Milwaukee Journal in its free moving picture entertainment at the South Division High School building. Comedy subjects, a travelogue and musical numbers also were added.

"The Sign of A The Flying A"

TROUSER SKIRT STIRS 3 CITIES; ONE IN CHICAGO
EGGS GREET WEARER OF TROUSERS SKIRT
Paris Mob Pelts Helpless Girl Until Police Aid Her to Escape in Automobile
MOB PELTS WEARER IN PARIS
NEW SKIRT BLOCKS BROOKLYN BRIDGE
First New York Woman to Appear in Bifurcated Garment Stops Traffic.
DEALERS FEAR FOR MODE
HAREM SKIRT JEERED, THEN LAUDED, IN PARIS
Fifty Young Women Cause Much Excitement at Races Wearing Trousers Dress.
HAREM SKIRT WHICH BLOCKS N. Y. TRAFFIC AND AMUSES CHICAGO
HAREM APPEARS IN CHICAGO.
SKATERS FAVOI
Skirt Riots in Madrid.
MADRID Feb. 24.—Two women belonging

Warren Kerrigan and Pearl Eaves in "The Harem Skirt."

THE HAREM SKIRT

Topical Comedy.

The funniest funny film ever released. The biggest crowd-getter possible. Arrange for a two-day's booking—*IN ADVANCE*. You will not be able to handle the crowds otherwise. Start advertising this American Feature NOW and GET THE MONEY.

Release date THURSDAY, March 23rd.

THE FIELD OF HONOR

Comedy.

A full reel comedy of exceptional merit in point of its laugh-making possibilities. Actually there's a laugh in every foot

Release of Monday, March 20th.

DON'T FORGET { BOOK In advance
ADVERTISE In advance
ASK FOR In advance

THE HAREM SKIRT

The funniest funny film ever released.

AMERICAN FILM MFG. COMPANY, Bank Floor, Ashland Block, CHICAGO

START ON A SOUND BASIS

Get a machine that can DO the work—and do it now—and tomorrow—and for a good long time to come.

Let the idea about the original machine go.

BE MODERN—UP-TO-DATE—GET MACHINE WISE by installing the modern machine—THE MOTIOGRAPH.

This is a day of progress—Time keeps on coming and going—and old fashioned machines must be replaced with THE MOTIOGRAPH—THE MOST DURABLE—SIMPLE—ACCESSIBLE Motion Picture Machine on the market—and THE MACHINE THAT PROJECTS THE BEST PICTURE.

Manufactured and Jobbed by **ENTERPRISE OPTICAL MANUFACTURING COMPANY, 571 West Randolph St., CHICAGO**

AGENTS IN ALL PRINCIPAL CITIES

Letters to the Editor

FOR THE BENEFIT OF THE SERVICE.

Dear Mr. Editor: Supposing you were making several licensed picture houses, depending on an independent exchange several hundred miles distant; this institution telegraphs you the names for each night's program, you advertise them, only to find next day to the surprise but two of the subjects the exchange has named, the other being "Indestructibles." You get little satisfaction from the exchange, and as these concerns are (in the West) separated by hundreds of miles, you cannot readily switch to another. What's to be done?

Don't exhibitors return their reels promptly? Is the exchange man slow or careless, or are the Sales people behind schedule time on shipments? The public is the party for whom these playographs are made, so he is the fellow who pays the freight on the entire film business. Then, why not keep faith with him and give him that for which he is willing to pay, before he becomes disgusted with unfulfilled promises and quits the screen form of entertainment? The exhibitor is helpless. It appears to be up to someone between him and the producer. Who is it?

Progress being the order of the age, why cannot your splendid and impartial journal, invaluable to every branch of the motographic industry, bring this matter forcibly to the minds of your readers, and start something that will result in as marked improvement in film service as there constantly is in quality of stories, number and class of players employed and lavishness of staging and costuming?

Respectfully,
ONE WESTERN EXHIBITOR.

PROPAGANDRY AND THE PICTURE.

Shawnee, Okla., March 9, 1911.

Editor Moving Picture World.

Dear Sir:—I should like to say a few words regarding the article headed "Propagandry and the Picture House" in the issue of Feb. 18th.

The article is interesting, and for the up-to-date exhibitor,—he who would keep up with the times, project good pictures and endeavor to **make**, rather than **lose** money on picture propaganda—it offers good information for study and serious consideration.

Prior to the appearance of the article we had given some attention to adv. slides, running several for different firms in town and also by contract with T. R. Woodburn & Co., of Chicago for two of their advertisers.

Now to **get** at the purpose of this letter. Last night a representative of the Lee Lash Co., of New York, came upon the erstwhile clear horizon of our little city offering a "queer" contract, to wit, "to exclude all other advertising," etc., offering from one to six slides of "Post Toasties," "Hair tonic" and etc., and willing—**absolutely willing** and anxious—to pay $6.25 (six dollars and twenty-five cents) for quarter (three months) viz., $25.00 per year for each slide. Oh! generous mortal! Oh! **poor**, poor exhibitor!

Now we are out in the "sticks" in a clean little town in Oklahoma. We run a 5-cent picture house, and project as good a picture as is to be seen in the southwest, and our house is clean and sanitary, and Mr. Rep. of L. L. Co. was very much surprised that we did such business in the two hours he was in the proximity of our P. H. with its **store front** and Peerless piano and **peerless** pictures and one minute intermission (5 slides) and continuous performance and! and! and he finally offered $35.00 yearly, $8.75 per quarter, and we told him that, though we are in the business for the nickles, and **get some** of them and are business people, that even that large amount was not tempting enough, but that he should have no trouble in signing up the rest of the houses at $6.25, **but** our rental price was $5.00 per month monthly, **quarterly** or **yearly.** Yes, he signed for **three** of the other houses.

Now fo rthe "propaganda" part of the business: if we wanted to cut the price of our advertising rates, we could run 40 slides for merchants here in town at that rate, $2.08 1/3.

As it is we run twelve to fourteen slides regularly, without bother to us, giving satisfaction to the advertiser by proper projection, and not **tiring** the people with too long showing or worn out slides. If propaganda in the picture house is to be continued, why should not it be profitable? And if exhibitors are going to "cut" and "slash" the price of exhibiting slides of outside advertisers, how can they reasonably expect the town merchant to pay double? and if he cuts the price to the "towner" also he receives less money, runs more slides and gives half the satisfaction he previously did. It is far better to run four slides at $5.00 per month than ten slides at $2.08 1/3.

By all means let us have "Propaganda," but let it be sensible and businesslike on a business basis and unless profitable "what's the use?"

If you cut to extremes for the big agents why not for your home merchant? and when you do that—cut for either—"Propaganda" is dead. If agents want your curtain for their slides, why should they not pay a price within reason?

I should like to have your opinion with this letter, and should be pleased to have exhibitors from different parts of the country tell their opinions. Yours for the betterment of the moving picture industry, I remain, sincerely,

C. EDGAR MOMAND, JR.
Odeon Theater, Shawnee, Okla.

BUTTE, MONT., NOTES.

Mr. A. B. L. Gellerman, president of the Western Independent Film Co., whose main office is at Portland, Ore., has just finished establishing an independent exchange at 102 Hamilton Street, and installed Mr. Charles Malloy as manager. Since establishing his fourth exchange at Boise, Ida., recently (Butte being the fifth), Mr. Gellerman has done considerable missionary work and has recruited several Montana houses for the independent ranks, so prospects seem to be promising for the local concern, their reels already being furnished to the Orion picture theater here. According to Mr. Gellerman, conditions have never been more favorable to the motion picture industry throughout the "Treasure State" than at present and he expects to give the opposition a run for their money in the country tributary to the big copper camp.

The Montana Amusement Co., of which Frank T. Bailey is president, is now operating eleven picture houses and theaters in Montana, including two or three picture-vaudeville combinations. Among the locations of this company's enterprises are Butte (4), Anaconda, Great Falls and Missoula.

WANTS EXCHANGES TO DEAL FAIRLY.

Peoria, Ill., March 3, 1911.

Editor Moving Picture World.

Dear Sir:—I am very glad to read the articles advocating an open market, but would also like to see you advocate that the exchanges keep their word with the exhibitors, better at least than they are doing now in Chicago. It is worse than ever now with the independent exchanges and you cannot leave one without being raised in price by the others. I am paying $50 per week for 7th run and one reel 12th run—at least that is what I am supposed to get according to agreement. But I don't get it and it is no use to kick as all I get are promises which are not fulfilled. I would be pleased to see you advocate a better business system between the exchanges and the exhibitors. Yours truly, L. B.

ABOUT SCENARIO SCHOOLS.

Rutherford, N. J., March 13, 1911.

Editor Moving Picture World.

Dear Sir:—Anent the Scenario School. Let me voice my belief that the only good it performs, is to separate the almighty dollar from the foolish, would-be writers, who never have, and never will be able to make even a three-line anecdote interesting or cohesive. Mathematics may be taught. So may other branches of knowledge. But literary construction is a matter of brain-fitness, gift if you choose; and no amount of schooling will produce a writer, if it is not "in him." On the other hand, some of our best writers in the varied literary fields, admit their utter ignorance of the so-called technique of the trade—the only thing that **can** be taught.

You, yourself, Mr. Editor; on page 574 of the March 18 issue; in a half dozen lines, gave the whole course in scenario writing in a nutshell. No school, no matter how elaborate **their** lessons, or how costly their tuition, could do more. In the drama, "the play's the thing;" and in scenarios it is the **idea.** Now, the person who sets himself up as a teacher of how to evolve ideas, is either a fool or a knave.

Will you pardon a personal experience as a case in point? For some years I had been doing general literary work, including dramatic, but I frankly confessed to an absolute ignorance of the **modus operandi** of motion picture writing. One evening, in company with many other unhappy victims, I sat through as atrocious a set of films as it has **ever** been my misfortune to witness. I do not speak of their artistic elements, but the plots were so incoherent, so inane, so disjointed as to be utterly meaningless.

Commenting on them, I asserted that I believed I could do better, when an acquaintance, one of those **many** who believe they can write, but who have never been able to convince anyone else of it, assured me that I was all wrong.

That the field was a sort of close corporation, that merit did not count—in short, the regular whine of his kind.

His jeremiade did not deter me, however, and I determined to have a try. Now, did I go to some school, or take a course in correspondence? No, sir. I did just two things. I gave up a week to attending every motion picture theater I could find, and I subscribed to Moving Picture World. (This last is not a puff. It is a logical fact. When a man enters a trade, he wants first of all, the tools of that trade. Now, the best tool in the scenario writing trade is the trade paper, that will make him conversant with the various buyers of his handicraft, and give him an accurate knowledge of their needs.)

Armed with this knowledge, I set myself to write a scenario, and, to make a long story short, I sent it to the manufacturer with whose policy it seemed to fit in, and received a gratifying check in less than a week.

Since that time, I have been as successful as the limited field and my more limited time could reasonably warrant. And all without even the catalog of a scenario writing school in my possession. One word more, and this to the carpers; I have found the Scenario Editors almost uniformly considerate and courteous. Much more so than like officials in any other line of literary work.

Many times when some change in their plans has compelled the return of a manuscript, they have taken the trouble to explain the reason of such return; and on more than one occasion have gone so far as to recommend some other firm whom they thought would be likely to accept the scenario.

Of course there are those editors who have never made the acquaintance of "Common Politeness," who return your manuscript soiled and worthless; or worse still, keep your return postage, and never send the script back at all. But they are so few, that I am willing to consign their faults with the mantle of silence, and let them **"reck-que-scat in pace."**

Sincerely yours,
G. V. MAY.

"A BLUE NOTE," BY THE PIANIST.

Clifton, Ariz., March 5, 1911.

Editor M. P. World, New York City.

Dear Sir:—I notice in a March number the series of **"Whys"** from J. W. Russell" and your evident interest in improving the service. Let me unload, not a bunch of "Whys," but one great big one on you and implore you, for the "love of Mike," to put in a good word for it. I am not an operator, only a "measley" musician, but we have feelings most like human beings, and our troubles in connection with playing the pictures are like the sea of sand—numerous. My hair is getting whiter each evening trying to select a program that will fit in with any conceivable thing that happens.. Once out of ten times perhaps I hit it. As Russell says, "The titles of pictures are in many cases so obscure that no one has any idea what is going to happen." Like the pianist who was serenely playing away one evening to a "Mutoscope" picture when suddenly Mabel lies down and dies to the strains of "Go Easy Mabel," we all heard about it, yet who could blame the musician? She did not know that Mabel was doomed to die. Nothing indicated it. Of course, there are a few musicians who play by "ear." It is pickings for them to sit and watch the picture change the character of their music to suit the picture, but an orchestra cannot do that. In fact, I cannot myself, nor any of the members of our orchestra, play anything unless we have the paper in front of us. The only way we can do is arrange the best "guess" programme can and pass it all out with the hope that something may fit something.

How much better for all concerned if the operator or manager could hand us a synopsis of what is going to transpire that evening. Then if Mabel was going to die we could give her a proper send-off; or, if she was to be married, we could have Mendelssohn's "all ready for her etc. etc. If the musicians knew the details of the pictures they could increase fully 100 per cent. the effect of them. That is proved where programs do not change daily, the second show being far better than the first. If this does not appeal to you—pass it up. If you can spare a little of the end of your mighty pen, spiel some to the reel wonders or, perchance, the operators who, either through having run a picture before or, having read a synopsis are familiar enough with a reel to give the musicians a valuable tip. Well, enough of your time, thanks.

JACK FAIRFAX

WHY RESTRICT THE CHILDREN.

Westfield, Mass., March 3rd, 1911.

Editor Moving Picture World:

Dear Sir:—Being a subscriber of the Moving Picture World I have been taking a great interest in the educational field. I have been reading of different States not allowing children under 14 and 16 years of age in theaters in the evening, without guardian. Now which is the worst, letting children in the theaters or letting them run the streets? In most of the picture houses the admission is only five or ten cents, where they could go and be learning something, now that the picture houses may have a good many educational pictures. There they can't be smoking cigarettes, and getting into mischief, while on the streets they cannot be watched and nobody knows what they are doing.

I think it is a shame that children are allowed to stay on the streets until eight and nine o'clock and yet are not allowed to go to the picture plays when the chances are that they would go straight home after the pictures. Now, in Massachusetts, children are not allawed to go to the picture plays in the evening. The mothers and fathers can't always afford to go to the pictures and take their children, while they could afford to give them the price alone in order to keep them off the streets. Of course I don't mean children five and six years old but those of ten or twelve.

A FATHER.

THE OPEN MARKET.

Beardstown, Ill., March 6, 1911.

Editor M. P. World, New York City.

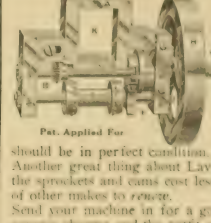
Dear sir:—If the Moving Picture World in the next year or so obtains an open market, it is entitled to its reward, would have earned its crown and, among exhibitors, it would be greeted with, "Well done good and faithful servant, etc." The secret of the future of the moving picture business rests upon the proposition of an open market. If the film companies or manufacturers would advance and improve let them join hands for the open market. If they would see the business retrograde, let them remain stolidly indifferent.

Being a subscriber I am much interested in the business from any standpoint. But being editor of a newspaper I know how much letters of encouragement regarding an editorial policy are appreciated and how industriously the editor seeks to have his editorial suggestion put into practice once he becomes absolutely convinced that his suggestion is unbiased and for the best interests of his city or his clientele, as the case may be.

Yours very truly,
E. E. NICHOLSON.
Editor Illinoian-Star.

For a Clear, Sharp, Flickerless Picture

Lavezzi's Stars, Cams and Sprockets D, F. & F. Can't Be Beat



Pat. Applied For

They make the picture overlap one another on the screen, which enables the light to perform its work. This delicate movement throws from 14 to 20 pictures on the screen per second, therefore it should be in perfect condition. Get the best made. Another great thing about Lavezzi's repairs is that the sprockets and cams cost less than half the price of other makes to *renew*.

Send your machine in for a good job; you pay all express charges and the outfit will be put in free of charge.

Above Outfit—star, cam, arbor and sprocket D. F. & F.—$12.00

E. W. Lavezzi, 3042 N. Ashland Ave., Chicago, Ill.

BIO CARBONS

Advertised by the man who uses them

STORIES of the FILMS

VITAGRAPH.

DAVY JONES—Miss Davy Jones receives a letter from her mamma and she tells it and with tears of her mamma and she would like to leave her and Davy dismantling the only jewelry for it. Poor Davy, tended dog's with buckles, and Mrs. wife's possible her fashionably starts with Mrs. Jones to visit the mountains in the

They board a street car. Davy gets in a rumpus with the fellow passengers, is thrown off and obliged to walk the rest of the way. The ladies and child makes seating in the parlor, while Davy has to content himself with the hall. He called by the child's nurse and is ushered down with the several canine pets of the members of the card party. Davy accidentally is bitten by one of the pets and forgets his conversation.

His wife, anticipating the worst, calls the undertaker and leave has the extreme pleasure of being measured for his coffin, while his wife and the undertaker make love to each other, this is more than Davy can stand, he gets madder and madder, jumps up and throws the undertaker out of the window. His wife is surprised at his sudden recovery and when she collects her nerves, she makes him get busy at once.

THE ACHING VOID.—Mrs. Martin tries to forget her loneliness by mingling in the diversions of Society. Mr. Martin for the same reason finds no comfort in his home and gives himself entirely to business and his club. They do not have even the companion of each other's society, while one is engaged in her or his pursuits, the other is occupied elsewhere, they yearn for that part of human love and family unity which makes a home a place of happiness and a joy at all times, the influence of the child and the affections of one common interest.

BETTY BECOMES A MAID.—Margaret is the elder and Betty the younger of two sisters. Their brother Jack brings a young unmarried millionaire friend to spend a few days with them. Margaret gets in line for the young visitor and warns Betty not to be too presumptuous, for Betty has the advantage in winsomeness. In order to give her sister every chance, Betty plays servant girl.

Jack's friend is so smitten with the pretty maid, that he can see nothing else. Margaret sees Betty wins. Her identity is made known and the young fellow proposes there and then, the father's consent is gained and Margaret joins in with all the rest offering congratulations.

MELIES.

THE SCHOOL MARM OF COYOTE COUNTY.—"I do hate learnin', but Oh! you School 'Marm!" is what the boys at the spelling school, Hop Lee came to town; and, from "Big Bill" down to Hop Lee, the Chink, they all took to study—and to courtship. The rivalry is friendly until the new foreman blows in and takes the inside track, then "Big Bill" gets jealous. At the swell (?) reception the foreman cuts Bill out. Big Bill decides to "lay for him." The foreman soon discharges a greaser who later robs the paymaster and receives to fix the blame on the foreman. A lynching-bee, led by Big Bill is well started when the School "Marm" interferes and demands a fair trial for the foreman. She herself holds court in the schoolhouse, and sets as Judge, while the boys as jury, hear the testimony.

Now, Hop Lee, the Chink, knows the facts and has the real testimony, but Big Bill kicks him out of Court. Hop Lee loves the School "Marm" in his own way, however, and rounds up the real criminal and delivers him into court just as the verdict of guilty comes in against the foreman. Big Bill now feels ashamed of himself. The School "Marm" decides to marry the foreman, and Hop Lee is satisfied to do their family wash.

ECLIPSE.

THE MONEY LENDER.—The fishing fleet departs and its return is anxiously awaited by the woman-folk on the quay. Also the harvest of the sea is scanty and the fisher-folk are seriously impoverished to meet the demands of the village shylock. One little household—that of Jean and his wife and son—is broken up, but the moneylender in his house is counting his gains, careless of the human suffering they have cost. Suddenly he sees a vision of Jean gazing at him with accusing face. He rushes from the house, down his steps towards the cliffs. To his disordered imagination the villagers seem to be pursuing him with menaces. He steps back affrighted, falls over the cliffs and meets his doom.

NEMOURS AND THE BANKS OF THE RIVER LOING, FRANCE.—Charming riverside scenes make this picture very attractive. The Picturesque architecture of the villages passed as we travel down the stream, the wicked water, the cattle grazing at us as they stand placidly knee-deep in the stream, and the simple country-folk washing their linen by the water's edge, all convey a refreshing sense of rural simplicity.

PATHE.

MAX IS STUCK UP.—Max is invited to a dinner party. On his way he meets the baker's assistant a few choice confections, and while there spots a piece of sticky fly paper. He cannot solicitude the baker asks Max to sit down while he removes the offending bit of paper. This Max does, but unfortunately deposits himself upon a similar piece of paper which is on the chair. This, too, he removes. The assistant baker, but Max manages to carry off with him a large sticky piece fastened on his sleeve. This he discovers on his sweetheart's home and in endeavoring to remove it, he gets it fastened to both hands and both feet. Nobody but a confortionist could ever get rid of those terrible pieces of paper and so add to Max's misery, when he gets to the table as finds he is having lifted up his fork he cannot get loose of it. His glass, too, sticks to his hands and when his future father-in-law passes him a platter, Max cannot let loose and the entire party gets embroiled over who shall have the platter.

THE CATTLE RUSTLERS.—Bob Straters, foreman of Colonel Bamby's ranch, discharges a couple of cowboys who swear to be avenged. These two rustle some of the cattle belonging to Mr. Morgan, the father of the girl Bob loves, and so arrange that Bob is suspected of the crime. Although innocent, things look so bad for Bob that he decides to leave that section of the country and writes a letter to the sweetheart asking that she elope with him. She consents to do this, but when she and Bob are about to ride away over, the real culprits enter his house and steal the little money he has been able to save. They are seen and followed by Bob's sweetheart's sister, who discovers where the money is hidden by the two cowboys. After recovering it she rides for her life toward Bob's house. She arrives just in time, and Bob, who has in the meantime thrown the two thieves out of his door and drops one man in his tracks. The other succeeds in escaping, but the wounded man lives long enough to confess the whole affair. Of course, Bob and his sweetheart live happily ever afterward.

LIEUTENANTSLIEBE.—A lieutenant in the German army is completely infatuated with the daughter of the commandant of the post, but she reciprocates his tender feeling, though she is engaged to a young fellow who is away at school. She is somewhat surprised and somewhat at a loss to know what course to pursue when she receives word from her fiance that he is about to return, having completed his course at the military academy, and she decides that a course of deception is the only way. She enlists both parents in the matter, and they all conspire to shield the name of the girl they love. The attention to the young officer is carried to the point where it has about decided to punish both men when a letter is received from the girl herself announcing her betrothal to another and saves the young men from disgrace, but her reward is only to find that man a husband can never marry her because of her father's rank.

THE KID FROM ARIZONA.—The hero of this story arrives at a local saloon just in time to prevent a half drunken bully from treating a puny Indian maid. Of course, the bully resents his interference and threatens to shoot the fool that the kid has a gun and he has none: so the kid promptly leads the man outside and handing his gun to a bystander promptly beats him to a pulp with his fists. The Indian girl, in her anxiety to show gratitude in some gift to her hero, steals some money from the general store in the village and, wrapping it in her handkerchief, presents it to him. This handkerchief is the thing that the kid given her some time previous, and when the officers arrive on a search for the stolen money find it, suspicion naturally falls on the kid. Rather than allow the girl to suffer, he admits a guilt which is not his and makes a wild dash for liberty, but is finally caught and about to be swung up in real Western style, when the Indian maid arrives and tells her story just in time to save him from the noose.

GAUMONT.

THE LIEUTENANT'S WILD RIDE.—Lieutenant Melville arrives at the village of His letters from army headquarters make it possible for him to secure shelter at the home of a wealthy lady, Madame Braun. They become sweethearts, and the Lady Braun looks forward with dread to Melville's departure. During his absence a wire arrives ordering him to the front. Because suspicions it is a command which will take him away, she reads it, finds it is such an order, and on his unexpected returns tables it in her stationery case. Some hours later he accidentally finds the message, and realizing his responsibility, orders his horse saddled, and dashes off on his wild ride against time.

CUPID'S CONQUEST.—Nicette, the daughter of an old colonel, becomes deeply in love as returned, and Bergate asks the colonel for his daughter's hand, but he refuses.

Now a little statue of Cupid comes to life, and by bringing to the old soldier's memory numerous scenes from the latter's youthful days, persuades the officer to allow the wedding.

THE PEOPLE OF THE ARABIAN DESERT.—Scenes in Tunis. The Dey and Bey and his Favorite Dwarf. The Funeral of a Prince. A Religious Festival. A Marriage Ceremony. Trained Horses of the Chief.

BIOGRAPH

TEACHING DAD TO LIKE HER.—Harry is infatuated with Dolly, and while wishing that a marriage with any one without Dad's consent would prejudice his chances of the future with him, proposes to Dolly with the understanding that he first gain the governor's sanction to their union. Dad, naturally fussy, considering the mere fact of her being a chorus girl. The boy lits upon a scheme to win his father's consent which seems good to both of them. The plan is to have Dad meet Dolly and become impressed with her. The scheme is then had to take a motor through the grounds around their mansion and Dolly is to be tipped by as if by accident. All goes as it was proportioned and the boy leaves Dolly and Dad together. Dad at first refuses to even speak to or look at the girl, but the scheme works and her the weaker his determination. The boy all this time is in hiding hoping that Dad will like Dolly. Dad's failure to resist the charms she loves, is not very encouraging to her information as to Dad's conduct, much encouragement is emphasized by Dad's positive refusal to talk on the matter. The boy, however, notices that Dad takes quite a fancy to Dolly, grows quite gay and debonair in both dress and manners. On the other hand, Dolly is less effusive and seems to be losing her aggressiveness. Dad himself has she another suitor—if so, who? He discovers that Dolly's manner is reasoning that her actions may be affected to urge him on, so he in defiance to his Dad goes and buys the ring. His new bottle-green suit, his "Does Dad Like Her" file soon finds the answer, for he calls on Dolly to find that she likes Dolly and Dolly likes Dad unusually—so much so that the cards will be out in a few days announcing the nuptials of Dad and Dolly.

THE LONEDALE OPERATOR.—The station at Lonedale is in charge of an old operator and his daughter. The youngster who comes on the run between Lonedale and civilization is the sweetheart of the operator's daughter, and upon receiving word on this particular day he hastens her to the station, where, finding her father suffering from a nervous headache, she takes his place at the key after bidding adieu to her engineer sweetheart as he mounts into the cabin of his engine and pulls away. As her father leaves he discovers that his revolver is out of order and takes it with him to fix it. The old operator has forgotten, however, that this is the first of the month, on which a large sum of money is expressed on from the city to the office of the Lonedale Mining Company for the pay-roll. The train pulls in and she receives the express bag of money from the man who also rides, rods see this delivery and assuming that the girl is in charge of the office, take the chance of securing the money. The windows all being heavily barred they make for the back door, which the girl, having no special reason for locking, has. They find it an easy matter to break through this. After locking the door she rushes to the telegraph key and sends a call for help to the next station, some miles up the road, where she knows the train is momentarily expected. Instead of the girl's sweetheart is despatched. Meanwhile, the tramps are slowly but surely making their way through the door to the room where the money is guarded by the girl. She keeps her wits and when the hideous faces break into the room they find it in darkness, as the girl has turned out the light and by the gleam of the moonlight that penetrates the window they see the girl's outstretched arm and hand holding a stream of dangerous looking metal directed full in their faces which forces them in the corner. On, on, rushes the engine until Lonedale is reached a dash for the station is made by the engineer and fireman, who find the two would-be burglars held at bay by a weak woman armed with a nickel-plated revolver, from which the tramps in the dark mistook for a pistol.

THE PHILADELPHIA FILM EXCHANGE, 934 Arch St., Philadelphia
The largest Independent Exchange in the East. The house where you can get quality and a square deal. We buy the entire output of the Sales Company. A trial will convince you. Open day and night. Call, write or phone.
Baltimore Office 610 East Baltimore Street Baltimore, Md.

LUBIN.

HER ARTISTIC TEMPERAMENT.—He was a country girl ambitious to become an artist. Her work was greatly admired by her mother and father and a young man of the village, who admired her as well as her work. So Flo decided to go away to the city much to the regret of her parents and lover.

Success did not come, but pride died hard, and she kept writing encouraging letters home. Her lover guessing that the lessons between them was widening, wrote that he was coming to visit her in the city.

The girl smarting from having him see her poverty after the glowing letters which she had written. She took one of her pictures to a second-hand store and tried to exchange it for a dress. It happened that the proprietor of this store was not a complete of a woman shoplifter and this woman had just come in. The police were on her trail and she gave the unsuspecting like the goods in exchange for the picture.

When Flo arrived at her room she found her lover waiting for her. The police led by this false clue, arrived almost at the same time. Then Flo confessed that she had not made a great success at painting and her lover took her back to home and happiness.

THE SPINSTER'S LEGACY.—Priscilla was known as an old maid in the village, and as such, some of the grocery store loafers considered it smart to make fun of her. Si was not among these. He was really in love with Priscilla, but was too bashful to let her know about it. One day Priscilla received a letter stating that she had been left $10,000 by the will of an uncle. Shortly after that she had plenty of admirers. Jed, Lem and Abe came to her home, bringing presents. It was really wonderful how their feelings had changed toward her. Si came too, but was too bashful to produce much effect. Just at this time came another letter stating that a second will had been discovered which would probably deprive Priscilla of the legacy. Then it was wonderful how the feelings of Jed, Lem and Abe cooled. But Si comforted Priscilla. He actually got up enough nerve to propose and was amazed to find himself accepted. About a week later a third letter came from the lawyers stating that the original will was the authentic one and that the legacy was Priscilla's. Once more the feelings of Jed, Lem and Abe changed, but Priscilla introduced them to Si, her future husband, and then they went disconsolately back to their checker boxes.

BRIDGE AND THE EGG.—Bridget was making a cake and little Willie, after watching her for a while, decided to play a little joke on her. After covering her with a snowstorm of flour he quickly got out of the kitchen with her in pursuit. In his flight he passed a store where some china eggs were displayed. He bought one, took it home and asked Bridget to cook it for him. Poor Bridget tried to break the egg and was amazed to find how hard the shell was. She hurried into another room to tell Willie's mother about it and brought her back to see the egg. Meanwhile Willie had substituted a real egg for the china one. Bridget was determined to break the thick shell and took an axe to it. She broke it and then some. It required all over herself and her mistress. Willie, who had a grand stand seat behind the door, laughed so hard to draw their attention to him, and then he got the

Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.

2549 Archer Avenue :: CHICAGO, ILL.

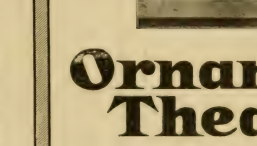
EDISON.

HOW BELLA WAS WON.—The first scene shows John Harmon arriving in London. Stepping at a small lodging house on the Strand he meets a character, also seems to belong to the docks. After the usual courteous exchange of greetings he looked. Among them he sees Bella Wilfrey, a woman intimately true Harmon, ever seems a certain thing to Wilfrey in order to hasten the marriage, however otherwise will go to any measures to prevent the ladies to wed.

Harmon recognizes him. Bony once fight their way to the back of the store, where they fall through a trap door into the cellar. Harmon becomes known a powerful hypnotist by the name of John Harmon. Harmon decides to set the stage. Bella Wilfrey under hypnotic influence.

He was then at home Bella's engagement to Edgar to the Wilfrey. Then Harmon, disguised as Rollins, also came to the time appointed for the wedding. Bella is cured of a spell. Harmon suggests that Harmon sings. Then Harmon and Bella are under the same spell. Bella is and she carries.

Finally Harmon proposes and is accepted to do. Edgar and to the designs she does nothing for him. In an attitude seems unable to Mr. Rollins

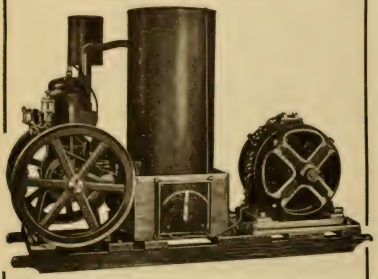


ALL FOR THE LOVE OF A LADY

Mr. MOVING PICTURE MAN

Drop a postal to AMBURE AMUSEMENT PREMIUM CO., Inc., **141 to 147 West 45th Street, New York City,** and learn of a proposition that will triple your day's business without a penny's expense on your part

Electric Light Plant Complete
$210.35



Larger Plants at Proportionately Low Prices.

Including the celebrated DETROIT KEROSENE ENGINE and DYNAMO OF SUFFICIENT CAPACITY TO FURNISH CURRENT FOR YOUR ARC AND 10-16 c. p. TUNGSTEN LAMPS for illumination.

Total cost of operation from 5 to 25 cents per day. Gives you better light than you can buy. Gives you the same light in the afternoon as at night. Can be operated by a ten-year-old child.

CAN MAKE IMMEDIATE SHIPMENT.

DETROIT ENGINE WORKS, 406 Bellevue Avenue, Detroit, Mich., U.S.A.

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

The House of Quality and Satisfaction

MR. EXHIBITOR :

If you are desirous of *finding out how to improve your present service and increase your daily attendance* call and have a confidential chat with us. If you are unable to call, drop us a line.

W. E. Greene Film Exchange

INCORPORATED

228 Tremont Street, Boston, Mass.

Telephone 3790 Oxford

NATIONAL
EXCLUSIVE PROGRAM

Released week beginning March 20th

MONDAY	REVIER	The Utes Defiance
	ROYAL	The Senator—The Dubonet Fiend
TUESDAY	COLUMBIA	Jim the Rustler
	CINES	Doge and Dogeress
WEDNESDAY	UNITED	Roses and Thorns
	FILM D'ART	Thomas a Becket
THURSDAY	COLONIAL	The Tory—In the Everglades
	REVIER	Spotted Tail's Arrow
FRIDAY	ARROW HEAD	Romance of Sonora
	COLUMBIA	The Ranch Mystery
SATURDAY	CAPITAL	The Virginia Colonel
	COMERIO	Duke of Paris—Electric Shoes

Distributed by A. G. WHYTE

36 East 23d Street, : : : : NEW YORK

SPECIAL

Mexican Revolution Ever since the first outbreak, we have had representatives at the point of interest, Mr. J. W. Ullman having spent 30 days as guest of both President Diaz and General Lorenzo Torres, while Mr. H. Revier has been, and is at the present time at the front as guest of the Rebel General, Pasquel Orozco. We will shortly place on the market a series of authentic films which, for historic and graphic value, have probably never been equalled. The Columbia Film Company, having been under contract with the Mexican Government for the past six months, was enabled to obtain the United States Rights to the use of those negatives made by Mr. Ullman.

New York
Salt Lake City
Philadelphia
Milan, Rome

NATIONAL FILM M'F'G. AND LEASING CO.

Washington
Los Angeles
London
Paris

Any article of merit properly advertised can be made the basis of success; the party controlling the article so advertised will reap the profits.

MR. EXHIBITOR:—

The basis of an amusement enterprise is controlled novelty. Viewed from any standpoint, the success of your enterprise is dependent upon the method of putting the novelty before the public; in plain English, you cannot rob the novelty of its novelty and sell the carcass to the public as entertainment. We are talking to thousands of Exhibitors who are buying film service daily.

If it were possible for us to meet you face to face and talk this thing over, we should never select the pages of a trade journal for the purpose.

From the very instant you recognized that novelty was the mainspring of your enterprise, you have been clamoring for a protected program, in this hopeless quest you have been lured by promises from one Exchange to another; you have been clamoring, complaining, contending, knocking, always seeking, but never finding. In your disappointment, you have gauged the public protest which is shown by smaller receipts at the Box Office as chargeable to everything and everybody.

One day you blame it on the cold, another day you blame it on the rain, still another day you blame it on the pictures, still another day you blame it on the heat, then you blame it on the operator, then the singer, and next the piano-player, then the cashier, then the ticket-taker, then the usher and finally after running the gamut of every conceivable impossibility, you wake up to the fact that your real trouble is the impracticability of featuring your program; that is to say, forcible illumined, comprehensive, direct advertising to reach the public is impossible to you for fear that your competitor will rob you of the fruits of your advertising. You are thus forced to continue your business on the hit and miss principle, hoping that the public will stumble into your house and trusting that these stumblings will be so numerous that a successful business may be built up therefrom. You find your house running behind, neither you nor your competitor able to make money, both suffering from the same condition, attempting to exhibit a novelty, while in reality you are exhibiting a carcass. As an amusement enterprise, you need novelties, you must feature such novelty, you realize this, but alas, you are unable to make it effective. The National Film Mfg. & Leasing Company comes into the field to fill this need. It is the only program which makes the featuring of your program possible, exclusive service, protective service and service which gives you sufficient advance information to enable you to place your program properly before the public without fear of losing control of your novelties.

The only possible way of turning an inanimate thing into a living issue, is by force of publicity.

National Film Mfg. & Leasing Co.,

INCORPORATED

12 East 15th Street, New York City, U. S. A.

Exhibitors send your name for our mailing list, address Dept. B.

While they are waiting for the office Boy to run out on an errand and take the fresh stamps a small bill into Katie's satchel when she upon the table, and Mrs. Mott, not wishing to be outdone by his sweetheart, does the same. They leave the forewoman to making an additional scrawl on the sheet for the next month's quantities and the same idea and slips a bill into the little satchel. The floor manager returning and seeing the little satchel and the bills and the forewoman busily engaged, pockets the latter and adds to the counterfeiting.

Each article is quoted and Mrs. Mott soon sees a chance to secure the articles at very much and bidding over the head of the small cavaliers, he slips it into the satchel. At supper where the different quantities are finally satisfied, one would suppose both would address them, upon the attempt of the starved lass, because both have been picked up the old saying her opportunity, they restored the money.

Katie is in great distress when the office thinking the right to have checked, starts to take her to the station house but on explaining that she is one of the many employes and hastily realizes the cardinal of her friends. Mrs. Mott and Mrs. Flynn seems to envelop us covered with confusion when is accentuated by the fact that Katie innocents embarrass him out of gratitude for his devotion and generosity.

BABY'S FALL.—While a fond mother is preparing to take her little child out for the usual daily airing, she is called to another part of the house by the maid. Baby, being left alone, finds amusement by throwing her doll out of the open window. In trying to recover the toy she climbs upon the window sill, loses her balance and tumbles out, but fortunately falls into the yard, the opened window serving as the floor below.

The mother, returning, misses the child just as baby falls out. Horror stricken, she staggers frantically to the window, and having succeeded in telling her husband's office boy who she is, faints. The maid, unaware of baby's accident and not seeing the prostrate form, runs for a physician for a doctor.

Meanwhile the baby's father has left his office, making straight for home with all possible speed and attracting a great crowd of people on the way. The latter, not knowing the cause of the flow boy calls an ambulance and all tear madly to the scene of the accident. Arriving home just as his wife revives and tells her terrible tale, he is overjoyed to find his little child alive and well in the awning from the lower window and having the time of her life playing with dolly.

The task of rescuing the baby is quite a hazardous undertaking, but with the aid of a long pole, when he lowers out of the window, holding him by the heels, she is finally hauled into the room, much to the gratification of the anxious parents as well as the crowd of enthusiastic spectators.

KALEM.

RESCUED FROM THE DESERT.—Ned, a newcomer in the mining camp, has Tomahquint, a poor Indian, from an attack of the camp bully. After the fight Dirk, one of the miners gives Ned his hand and invites him to his home where he introduces him to his sister. A month later Ned finds gold dirt and makes a double strike. While visiting Dick's sister little brother Jim misdemeanor causes a long concealed Dick's gold dust in a pocket of Ned's coat to fall to the floor, unbeknowing Ned to be accused of theft. As punishment Ned is driven from the camp with one day's provisions. Rose, Dick's sister, who believes in Ned's innocence, seeks out Tomahquint and begs him to go and find her sweetheart. Tomahquint remembering the good deed Ned did him on his first arrival in camp takes up the trail through the desert, eventually finding Ned and bringing him to camp. As they arrive in the settlement little Jim explains his trick, thereby clearing Ned's reputation.

A SAW MILL HERO.—Jim Hemmingway went to college but did not graduate. He had a fine time, but flunked in his studies. His father, displeased with Jim's college experience, decided to send him to a lumber camp in the hope to develop the manhood he believed there was in him. Arriving at the camp Jim pulled off his vest and entered with spirit into the work, determined to prove to his father that he was a "chip off the old block." Shortly after arriving at the camp he had a falling out with big Tom Granger, one of the camp bosses, and he acknowledged butty of that section of the country. Days later big Tom led a mob of lumbermen bent on burning the mill and lumber piles. Jessie, the daughter of the boarding house keeper, overhearing the plot, warned Jim who, with a few loyal hands, in a pitched battle, bravely defended the property of the mill from destruction by the mentioned incendiaries. The next day Jim's father arrived at the camp and was told of his son's heroic deed. This filled the old gentleman's heart with pride and made him acknowledge that Jim was indeed a "chip off the old block."

SELIG

HER WORDS COME TRUE.—John Hudson is exceptional as regards the truth of foretelling the future, while the olive-skinned gypsy pulls rude and vessels in hand. No sooner has his hand handled in madam's jeweled fingers, than a regular circuit of blood-curdling prophecies tend to produce a frosty temperature.

"You will have trouble over some papers."

"You will be sought after by a dark woman."

"You will meet royalty."

"You will take a journey."

"On the 17th you will have a disappointment."

No sooner had he emerged from the tent, he handed the gypsy an extra silver piece, and then failed to return the change from a silver dollar. The boy gets away. This is the trouble over papers that the fortune teller predicted.

The dark woman. A negress with basket of washing on her head outside.

Royalty—Card game. Four Kings.

The journey. Waybill and put in a cab by two men.

On the same reel with

AFTER A HUNDRED YEARS.—Through a dream a young man reveals the early family history of his grandfather, who in October, 1830, while gambling with some friends, became involved, ending with the striking of his host a blow in the face. Just outside the Royal George Inn.

THE WAY OF THE TRANSGRESSOR.—Bill Henson marries a Western girl and takes her to an Eastern city, where they make their home. Bill soon tires of the bonds of matrimony and begins to neglect the little woman who has given up all to share his lot. A child is born to them, but instead of softening the old rotter, it seems only to irritate him, and he takes up with evil companions. Dissipation has begun in earnest and he sinks lower and lower until he is persuaded to become a thief in order to live without manual labor (a thing he abhors).

The complications that arise from now on are intensely interesting, holding the spectator spellbound until the climax is reached when Bill is removed from the path of those whose happiness he would blight.

HER ADOPTED FATHERS.—Bill Bolen and Jed Spray, two old fishermen, had been cronies for twenty-five years, occupying in common their cozy and picturesque little cabin. It is filled with the forsam and jetsam of a life spent upon the water.

One evening as they sat engrossed over their game of checkers, and the cold, cold wind whistled outside, a girl struggled into the cabin, exhausted and fainting, telling them how she and her father had been wrecked and begging for help.

One day while mussel-gathering on the rocks she met a young artist, who, fascinated by her beauty and romantic story, wooed and won her. But she could not bear to leave her old protectors, for, the glamour gone after a year of married life, he left her with a young baby, and the broken-hearted girl returned to the cabin, where her old fishermen never to leave them again.

ESSANAY

A THWARTED VENGEANCE.—Nell Olcott, a pretty Western girl, is the proprietress of a bar and gambling hall in a little Western village. Needless to say she has numerous admirers from the big smooth cowpunchers and miners, who respect her wishes when none of them become drunk at her bar or gamble away all of their money at the tables. One day she is annoyed by a Mexican, who is thoroughly detested by the girl and all the miner, whom she favors. The Mexican swears revenge and in a note to Griswold threatens to take his life. Later that day Griswold overhears an injured miner and takes him to his shack, where, like the girl, he swears vengeance for his injuries. That night the Mexican visits Nell Olcott's bar, gambles and binds her and takes her to Griswold's shack, locking her in a room with a knife and Griswold's window. He then enters the shack, binds his victim, who, believing Nell Olcott is in the room with the window, and after flashing the steel blade before Griswold's face is about to plunge it into his heart when Griswold, freeing himself, enters the room and overcomes the would-be murderer. The Mexican is driven from the shack, where he again attempts to take the life of Nell, but is cut down by Griswold.

GETTING HIS OWN BACK.—Reggy Van Astor, a thoroughly harmless young man of wealth and fashion, is in love with Lola Gilbert, an actress, but the course of true love between the two is darkened by the objections of Reggy's father. We find Reggy, at the opening of the story, preparing to call upon his beloved Lola, but her relatives, carving with him Reggy's newly created resentment, he informs Lola, who is waiting for her to come down, an escaped convict enters and forces Reggy to change trousers with him. The convict then leaves and Reggy and Lola are engaged at love-making when the maid announces Reggy's father. The young man is hidden in a closet close to the left and the "grinning" Van Astor tells Lola she must have nothing further to do with his son. Reggy, meanwhile, has disguised himself to look like a most vicious character, enters the room, holds up his father at the point of a revolver and under compulsion forces him to exchange trousers. Reggy then leaves, but comes across the escaped convict and entering him with a gun drags him back to Lola's apartments. Here things have reached a crisis as two police guards have entered and arrested Van Astor, thinking him the escaped convict. The proper exchange of trousers is then made and Van Astor decides to allow his son to marry the actress.

LOST—A BABY.—A young married woman with a three months' old baby enters a hardware store, leaving the baby carriage outside. She shows the clerk the baby, then starts to make her purchase when a lady and gentleman enter and tell her that some small boys have run away with the carriage. She asks the clerk to hold the baby and she runs out after the young culprits. Soon the two arrives and the clerk, expecting to be relieved by the proprietor of the store, bids the baby under the counter. In the meantime the mother has run down the block and returning to the store with the baby carriage asks the proprietor for the baby. He knows nothing about it and she, thinking the baby has been kidnapped, has the proprietor arrested. This latter is taken to the station, protesting his innocence, where he is in danger of being mobbed when the clerk is dragged in. The clerk reveals now where he left the baby and after returning to the store restores it to the frantic mother.

Independent Film Stories.

ECLAIR.

HURRAH! HURRAH! LET US MARRY.—Germaine Aubry and Jacques Bellmont are in love with each other, but both being exceedingly bashful young people, are somewhat timid about expressing their affection. The parents do not approve of this attachment for Mr. Humont, Sr., in spite of the fact that he is a lender agent is a beau for the charming Germaine, while Mrs. Aubry imagines that she herself is the center of attraction for young Jacques.

Fanciette, the adroit lady's maid, however, has grasped the situation at a glance and decides that a clever stratagem she will succeed in arranging things to please all concerned. She confides this much to the people, and asks that they simply write, each of them, a letter at her dictation, wherein each plans to meet the other at a certain time, and she will carry out the rest of the plot! Accordingly Fanchette states that the letters are brought to the parents of the young people, and advises both the old gentleman and the widow to frustrate the plan by themselves hidden, and at the fixing the appointment made in the letter. Mr. Humont, Sr., arrives at the rendezvous at the designated time, and as they have donned the children's clothes, Mr. Humont imagines that he is in the presence of Germaine, while Mrs. Aubry expects to be greeted by young George.

It is an embarrassing moment when the mistake is discovered, but both being endowed with plenty of good nature, they, in a hearty laugh on themselves—they decide to become resigned to the inevitable and consent to the marriage of the young people. Fanchette and Jacques, intoxicated with mirth at the ridiculousness of the situation, they clasp hands and then and there vow to wed each other!

POWERS

JUST KIDS.—Mr. A. Pet is going to a ball given by his Clover Club and prior to it at home puts on his long forgotten evening suit and sits down with his little family. Bobbie, who can be seen quarreling with his sister, Sally throws a meat ball at her, but it slips and hits the immaculate white front of father's shirt. He angrily strikes them to bed, but they cannot sleep, so they continue their pranks. Bobbie endeavors to drive the flies under the carpet and eventually succeeds the pinster and chandelier on the father's head who is in the room below. Father becomes enraged at the disturbance, but meantime have taken the feather pillows and have turned the bedroom into a snow scene. On father's appearance the several shamefaced kids go to bed. Daddy is rather stunt and this prevents him from crawling into bed, so he decides to crawl out on the other side, dash through the door with father in pursuit. The children lead him a merry chase about the house, finally the consummation of father and the mocking of the kids.

OGALLALAH.—Jim Anderson, a notorious Western gambler, comes into the village of Ogallah and offers the father money for her. The old man is about to accept when the young girl's own lover steps his hand. Jim then offers him whiskey. Another look and he refuses to drink. The gambler fires and kills her lover. She faints or fowl and follows them to their home in the wilderness. He offers the old man a drink which the daughter drinks his share off to the woods. The Indian becomes intoxicated. Jim follows the girl and finds her in the act of fleeing when the young Indian child calls for his father. The gambler becomes alarmed and grabs the child and runs with it. The father, now sober, sees the girl in pursuit. The old man awakens from his drunken sleep, misses his children and follows them by their tracks in the mud. The gambler in the meantime has become tired of carrying the child and throws it down. The old Indian chief comes upon the scene of his daughter standing on the body of her young brother. He swears vengeance and follows in pursuit of Jim. He loses track of him and climbs to the top of a tall tree and eventually sees him come into the open. He takes an arrow, places it in the bow and shoots. Jim is wounded, but still crawls on. The chief eventually catches him and a short combat takes place in the canebrake and we see Ogallaah with his hand raised toward heaven declaring "Vengeance is mine."

THANHOUSER.

WAITING AT THE CHURCH.—Tommy found his fate in a boarding house, but fate was unkind to him. Tommy was one of a number of unhappy men and women, who managed to drag out an existence in the establishment of Mrs. Miggs, where the company was bad and the food was worse. So it can be understood that the advent of a new boarder, in the person of one Flossie Footlights, who elevated the drama by song and dance pleased Tommy very much.

It was love at first sight, agreeable on the part of Tommy, but hard to explain, so far as Flossie was concerned. But Flossie had never seen, and like Tommy before, and that may be the reason.

In the evening Tommy showed himself a hero, although it hurt. He went on the stage once and to shield the pretty of a footgirl counter rush he was a snake from the one to adored.

He proposed to her verbally, and was interrupted. Then he tried to express his affection by letter. He proposed an elopement, and it came off as scheduled time. But—

Well, Flossie was a bride, but it was not the one we wanted. And when he took his pen in hand to explain, he only made a bad matter worse.

Tommy lost his beloved Flossie Footlights, but he still has his boarding house. And too much that causes him sorrow is that his most prized in that unpleasant place is marked "FOR LIFE."

It is a terrible thing to be the landlord of a boarding house keeper, particularly when you didn't have any idea of applying for the job. And that was the fate of poor Bertie.

THE TRAMP.—The hobo did not care for money. All he wanted was a chance to live happily, easily and without work. That was why, when he met a runaway convict, he did not surrender him to the authorities.

Some years later the hobo again met the convict, seemingly prosperous. Not recognizing his former benefactor, he gruffly refused him alms, but the hobo did not bear him a grudge on that account.

In the course of his journey, the hobo met a little girl, who gave him food. Then he repaid the favor by saving her from the wheels of an auto. He was injured himself, and it was thought that the farmer and his wife should take him in and nurse him back to health.

The former convict was selling without money stock, and it was unfortunate for him that he sold some of it to this particular farmer. He was soon unlucky because the swindle was exposed before the hobo left town, for the hobo knew him, and while the hobo was willing to aid a swindler to escape from justice he objected to allowing him to rob persons who had done him the hobo favors.

The swindler got the farmer's money but the hobo made him put it back. And to be sure it got there the hobo acted as the farmer's agent. He didn't give the farmer a chance to offer a reward, but departed in secret to avoid being thanked. Then he should have left town, but tried to make a nest nun of himself, and the chance was there waiting for him. He toward the end of the road," and he preferred that to being a "respected citizen" of a "rising town."

DIVORCE.—Mr. and Mrs. Gray are a young married couple who have everything to live for. But they have unconsciously drifted into the bad habit of quarreling, and children are greatly distressed by it. Mr. and Mrs. Gray decide to separate. Before he leaves for the last time, he wishes to say good-by to all the children. Then he finds his wife, a hurried witness of a scene that is being enacted by the children. They are quarreling fiercely, and through the various queries and misunderstandings which they have with their nervous exact the children their various belongings to their mutual satisfaction until they come to the dollies. The little girl refuses to be separated from her dollies, and rather than wound her, the little boy decides that divorce is horrible and consents to make her cry. The parents now realize the sorrow that separation would mean to their children as well as themselves, and become reunited.

RELIANCE.

COME UNTO ME.—Protesting to a friend against the authorities permitting the holding of a French ball, the Rev. James Whitmer is told they were heroine affairs, greatly exaggerated by the press, and is induced to attend in masked disguise to judge for himself. An altercation arises between a man and woman. Whitmer interferes and is dismasked in the fracas, and his identity caused the clever trustees refuse to believe his version of the incident, and the woman whom he befriended reading of his trial in the newspapers appears before the board and pleads for him. He trustees release on remarks and tell Whitmer the woman is so interested in him or ought to meet her. Whitmer does so, and the woman Whitmer views impressive to the women and asks her to be his wife. She consents and they are wedded. Whitmer resigns his position as pastorless and dependent. His wife, now the married to new him, sells financial assistance from friends in her old circles, and Whitmer studying law was voluntarily gone back to her former life. She put off the simple manner and the influence of declining himself. He finds the reorganized board of trustees in session, denounces having arisen and the violent expression of the pastor, and is offered his pulpit again. With bright overflowing with promises he does the second sentiments, while the woman relinquishing the world to the church, whispers understand "Ich bereit. He was not for me."

AMERICAN.

MEMORIES.—A wealthy banker. In the early years of his married life, suffered a terrible blow when he was robbed of all that he held dear in life. His young wife and baby girl. The loss left him an embittered, hardened man, whilst trying to fathom the depths of his all else Pearl. desire, but with a heart empty and longing for love.

One particular night when more than usually depressed, he wandered aimlessly through the snow driven streets to be attracted by the glare of light from a window through which, he sees a children's party in progress. The room is filled with a merry laugh throng of youngsters and the whose atmosphere is permeated with the love he lacks and so gravely needs. He gazes through th window spellbound and longs with an awful yearning for the touch of the unclad hands.

A little waif ragged and homeless has also been attracted by the warmth and light within, and looks through the window longing for something she has never yet experienced in her young life. Overcome, she sinks sobbing in the snow. He sees his poor little companion, kneels beside her and on questioning the two discovers they have a common bond of sympathy.

He comes her and what most there of it were only his heart and soul.

THE RICH AND THE POOR—[illegible] the acquaintanceship of [illegible] and Lucy [illegible] and [illegible] in Hyde Park morning. At the [illegible] the street the [illegible] engagement of the [illegible] of [illegible] Lucy [illegible] and [illegible] [illegible] [illegible]

ADVENTURES OF A COUNTRYMAN IN TOWN.—Jones, a country bumpkin, creates a great commotion in town by his odd appearance and ignorance. He is finally taken in hand by the police, who lo' a gust of wind inflates his huge umbrella, whirling poor Jones and his captors into the air, in a comical, phantasmagorical whirl.

BISON.

STARLIGHT THE SQUAW.—Sergt. Morgan, incensed at being repulsed by the pretty Indian maid, Starlight, tries to kiss her by force. Lieut. Sterling appears unexpectedly, tears Morgan away from the girl and orders him arrested. Morgan is overmastered and reduced to the ranks. He later attacks the Lieutenant, shooting him in the leg, and escapes. Starlight pursues him and is injured by the desperate man. Her tribe takes up the chase and after a spectacular fight Morgan is overcome and bound, just as the soldiers come up. The Indians refuse to surrender the prisoner and a sharp battle ensues. Starlight persuades the chief, her father, to deliver Morgan to the white men to be dealt with according to civilized laws.

THE SACRIFICE OF SILVER CLOUD.—Silver Cloud, an Indian girl, falls in love with handsome Lieut. Parry, who, however, does not encourage her, gently tells her he is engaged to marry the Colonel's daughter. The Indians plan an attack upon the fort, and Silver Cloud warns the Lieutenant. A thrilling battle ensues. Silver Cloud picking up the rifle of a fallen soldier and fighting with the whites. In saving the white women she is captured and carried away by the vanquished red men, and bravely meets the death to which she is condemned, and the pursuing soldiers find her lifeless form—a sacrifice to her unrequited love.

SO SHALL YE REAP.—Alda Travis, a mother but not a wife, finds her child a burden and abandons the infant by secretly placing it on the steps of the dwelling of a wealthy man. The butler finds it and carries it to the chapel door of Father Jules, the priest of the parish.

Sixteen years elapse and Vera is a beautiful girl, budding into womanhood and is beloved by her companions. Alda revisits the scenes of her early shame, attired in the height of fashion. At a gay party she meets Harlow Ellsworth, who is touring the country. Harlow leaves the party to go on a jaunt and meets Vera as she emerges from the chapel. He accosts her politely and she is not averse to his well meant attentions. He walks with her to her home and she poses at the gate for a photograph to add to the collection of the tourist. They part with an implied understanding that they will meet again. Harlow and Vera go rowing and he shows her as the proof of her photograph and then tells her he loves her. They bait near Father Jules, who is sleeping. He awakens in time to save them the upset.

Father Jules meets Vera and commands the girl to tell him of her love affair. She does so and he is satisfied that the attentions of the young American are honorable. Harlow again meets Alda with a party of cronies and he accidently drops the photograph of Vera. Alda picks it up. She immediately recognizes the likeness of her child and questions Harlow, who does not reply. She follows him, leaving her companions abruptly, as he goes to join his friends. He finds Father Jules festival and the venerable man of God conducts him to the chapel and points to the stone on which the child who so found sixteen years ago.

As the story is ended Alda approaches and takes in the situation. She fruitlessly divines that Vera is her daughter. The girl approaches and is sent to Harlow. The mother confesses and the young American is called and presented to her. Harlow denounces her. She bows her head in assent.

The priest emphatically refuses to allow her to disclose her identity and tells her to seek consolation in God and commands her to the care of two nuns. Vera, not understanding, turns to Harlow, who takes her in his arms. Father Jules enters the chapel following the sorrowing mother.

Released

TUESDAY, March 28th.

The Pantaloon Skirt

COMEDY

2 on 1 — A Scream. A side splitting burlesque on the Harem Skirt. It will make you howl till you ache.

On the same Reel

A Western Ruse

A DRAMA

2 on 1 — Full of intense dramatic situations. Real cowboys, real broncos.

A REAL REEL!

Comedy and Western Drama. **2 on 1.**

SWEET MEMORIES.—Edward Jackson brings Polly Ribbett to his mother for her blessing, who takes the girl in her arms.

The lovers walk away to plan for the future and the venerable woman is lost in thought—her mind reverts to her youth, which is very interesting, and constitutes the greater part of this drama. Mrs. Jackson awakens from her reverie, saddened by the memories. Her face is tear-stained and her body convulsed with sobs. Edward and Polly approach and she turns to them joyfully. She again takes the young girl in her arms and clings to her, admonishing Edward to cherish and protect her. Edward is embraced, and extolled as a dutiful son. The young people receive the blessings of the parent.

SOLAX.

CUPID'S VICTORY.—Major Cathcart has a daughter who bears the name of Madie. The Major finds himself with a mortgaged estate on his hands, the mortgage being held by old Colonel Brandywine, who has loved and lost, Cynthia, the Major's sister. Colonel Brandywine determines to get even with Cynthia by marrying her niece.

The young girl has engaged herself to Fitzhugh, Cynthia overhears and informs Fitzhugh of the Colonel's intentions. The young man promptly proceeds to call upon the Colonel. Their interview is interrupted by the arrival of Cynthia. The interview between the Colonel and Cynthia results in a reconciliation, and they determine to help the young lovers. The next problem is to get rid of the Major, who has forbidden Fitzhugh the house, to give his consent. They plan that the Colonel will continue his demands for Madie's hand, and that at the marriage ceremony, Cynthia will take her place, wearing one of Madie's dresses and her face covered by a veil.

This is done, the old Major sadly leading his daughter to what he believes to be the sacrifice. After the marriage he lifts the veil for a kiss and to his amazement finds the laughing face of Cynthia before him. He is so relieved to find that the Colonel has not married his daughter that he readily gives his consent to Fitzhugh, after the deception is explained to him.

THE HINDU PRINCE.—Mr. Aug. Jones writes his wife that he is bringing home Prince Seika, a Hindu hypnotist. At the entrance of the Jones' household the Prince becomes infatuated with Mrs. Jones. It falls to the hypnotist's lot to pet Mrs. Jones under the influence of hypnotism, and plans to poison her husband. After the husband becomes insane the Prince advises Mrs. Jones that he be placed in an asylum. He arranges with a clergyman to marry them, the ceremony is about to be performed, but is intercepted by the return of the husband who has been cured after remaining in the sanitorium for several months. Upon entering the room Mr. Jones discovers that his wife is in a strange mood, and realizing that the Prince has her under the hypnotic influence, he commands the Prince to release her from the terrible spell. The Prince refuses. Struggle ensues. Mr. Jones chokes the Prince into submission and compels him to bring Mrs. Jones out of it, which he does.

A MIDNIGHT VISITOR.—John Brown and his wife are asleep in bed. Mrs. Brown hears a noise in the next room. She endeavors to awaken Mr. Brown, but he pays no heed to feigned sleep. Eventually Mr. Brown enters the room adjoining in his pajamas. As he enters he hears a terrific crash in the next room. Frightened, he makes a break for the door, but on the way out he spies a bottle of beer and takes a good drink of its contents. This over, he again advances determinedly toward the fatal door, when lo! from out of the chaos of crashing dishes he hears the soft strains of a melody issuing from the dining room. Arriving at the door he no longer sees one but several, and making for the one nearest him he enters (so he thinks), and slips comfortably into an easy position on the floor, the bottle clasped tightly to his bosom. Meantime Mrs. Brown starts for the scene of battle. She hears crashes, and calls the police captain and his assistants. They tiptoe toward the door, but do not find a burglar in operation

Powers Picture Plays

TUESDAY and SATURDAY

Released

SATURDAY, April 1st.

Cupid's Monkey Wrench

A Comedy Drama

A high-class comedy. Settings are beautiful. Acting fine. Photography superb.

See the Ball Room and Balcony scenes, beautifully tinted and toned.

It's a Scream

Don't Miss It

The Powers Co.

241st St. and Richardson Ave.

New York City

but instead Wabbles (their dog), asleep on the table and Brown doing the same on the floor.

OUT OF THE DEPTHS.—Harry, left alone in the world, with a brutal step father, who ill treats him, finds himself forced to steal. He is forced to participate in a burglary. All make their escape except Harry, who is too small to run fast. He is caught and sent to the reform school.

Years pass; Harry grows to manhood. He secures a position in the banking house of Herring-Bone. Grace Henrich, the daughter of the banker, falls in love with Harry, and he reciprocates her love.

Coming into a saloon one day, to collect a check, Harry overhears a conversation. He recognizes his step-father's voice and learns that the members of the gang are planning to rob the very bank that he is employed in.

Harry warns the banker. The robbers enter, they are caught, but Harry's step-father is trying to escape, shoots the banker. Harry interposes and he received the shot in his own breast.

We find Harry convalescent. Grace, accompanied by her father, goes to see him. Joyous to see Grace, Harry quickly imparts into cold science, Mr. Henrich cannot understand his emotions and asks for an explanation. Harry tells him of his act. The banker is shocked at first but soon realizes that the boy should not be condemned for the circumstances which were forced upon him.

GREAT NORTHERN.

THE FAKIR'S NEW SERVANT.—Our hero becomes the servant of a wonderful magician, and helps him in his entertainments. The magician produces all kinds of astonishing effects with his magic wand. He transforms a rose into a beautiful damsel he places on the floor two dummy figures which, at his command, become animated and indulge in a lasting and wearisome match. He next produces a table and causes various refreshments to appear on it, and also produces a little party to partake of same, which they lose no time in doing. On the return to the magician's apartment our hero decides that he would like to see once more the damsel who so recently danced and disappeared. With a few motions of the wand he manages to produce her, but she doesn't like it, and slaps his face. Our friend then thinks he would like to see some beauties, but the heaven pummel him numerously. The table cracks him on the head, and then the magician appears. He dismisses him in wrath for interfering with his mysteries after first magically adorning him with a set of donkey ears.

TROUBLES OF A TRIP.—The jovial Jones and his wife decide to take a trip to town. Jones makes up his mind to take advantage of the opportunity by having a good time on the sly, and lays his plans accordingly, but unfortunately for him his better-half discovers his scheme and interferes with a vim, just as he has commenced to enjoy himself in the midst of his hilarious friends.

NESTOR.

COULD YOU BLAME HIM?—Col. Bailey declared that his nephew, Tom, should be his heir, providing, of course, that the young man consulted his uncle in selecting a wife. This, however, was just what Tom neglected to do; for when he married Bess Oakley, he labored that his bride should win over Uncle Joe before the old gentleman learned of their secret.

But no sooner had they returned from their honeymoon than Col. Bailey announced his intention of paying Tom a visit, throwing the young couple into a lively state of panic. At last after a good deal of persuading upon Tom's part, Bess consented to let him claim Jim, Dick's widow, to the house and pose as his wife until Uncle Joe's blessing could be asserted.

The excellent opportunity which it offered of teasing her husband was not to be overlooked as Dick instantaneously spurred his spirited friend. Consequently, the pair made poor Tom's life miserable upon every possible occasion.

It was after one of those "pleasant evenings" when Tom was telling his wife good night that Uncle Joe came out of his room, and stood aghast at his nephew's conduct. But this was not all, for, having sent the maid to bed, Bess called her husband to unlock her dress. The old colonel stood breathless for a moment then marched up to the door and peeped through the keyhole. There was his nephew, whom he had always considered such a fine fellow, embracing another man's wife. Hence, however, his thoughts were interrupted. Dick appeared upon the scene, doubling him by the coat, the unhappy uncle hustled Dick downstairs, then threw himself into a chair declaring he had an attack of heart trouble imploring the vanished young man not to leave him, but to ring vigorously for his nephew.

The instant he appeared, Col. Bailey suddenly recovered, and after sending Dick away, had no time in acquainting Tom of his opinion. So worked up had he become that he absolutely refused to believe his nephew's confession, and it took both Dick and Bess to soothe his ruffled feelings and persuade him to finally see the humor of the situation.

CHAMPION.

THE BACHELOR'S OLD MAID.—Because her Uncle Peter never embarked in the matrimonial sea, is no argument why she should not do so, opined Mary. So she holds a candlelite meeting with John, a dashing young sowsee, to whom entrance to the house was forbidden.

On coming home unexpectedly, Peter supposes the young couple together and after dismissing John and forcefully him, decided repeating the offense on pain of being shot, he tries to pursue and pacify his wilful niece, whom he really loves, by giving her an agreement, upon her return that if he could find the reason for a money row that should have ever safely come to a close that he would grant his consent to her marriage.

Soon the minds of the two young folks set to work planning with the following results: John, who resides in an adjoining town, has a married aunt, of solemn an unctuous and wins to particularly opposite to that in fond her association toward gaining the aid of his friend and good influence.

Upon his direction she pens a love note to old Peter whom she has never seen, asking him to meet her at a designated hotel to which room is to take her. Peter receives the note, and he, copies all gallantry he can possibly effects in dress accordingly and makes off with an object to the rendezvous.

Soon after his arrival, Peter is gaily smitten and fails for the Maid's audacious snapshots of love at tack. The affair is brief, however, she manages to get his ring before he leaves, which is in accord with the events prose. When John replies the ring he becomes possessed of rigorous and he has his aunt taken to Peter's home.

Poor Peter is in a dreadful state when the old maid calls and on attempts a denial of having ever seen her before but she displays the ring he gave her, which she still wears and the proof is conclusive. Therefore, on betterment of his agreement, he must give his consent to her engagement to John. Thus he is finally prevailed on to give and peace is sovereign once more.

The spinster reasonably assumes Peter's ring, but Peter is grave to the occasion and refuses it on her finger with a promise that she keep it there and therefore his wife. The consequence is roughly for and she accepts. With the full knowledge that a double wedding is on tapis at the house of our time simple housebound as now bid them adieu.

LUX.

EDITH HAS SPORT.—Upon seeing her father's keeper about to shoot on his day's work, forthwith persuades that somewhat stout individual to allow her to accompany him. Upon the eventful day does. Armed with a gun, Edith skips along, and soon outdistances the keeper who vents in the woods while the girl, taking her rifle to her shoulder tries at some numerous ducks. Much to her astonishment she hits one right in the barrel of her gun, and then comes a struggle with an irate farmer and the keeper. Leaving them disputing,

LEADING PLAYERS OF THE AMERICAN FILM MANUFACTURING CO'S STOCK COMPANY.

The names read from left to right, starting at the top: Adriene Kessell, leading lady; Warren Kerrigan, leading man; Randolph Grey, heavy leads; David Fisher, juvenile leads; Hart Farley, leading character parts. These faces are well known wherever good pictures are shown.

Edith wanders off and takes a pot shot at a cat which is being mulked by an old lady who gets a most severe shock when the attack to nuisance animal disappears. In quick succession Edith brings down a gaily painted weather cock, "pots" a water tank and upsets an autumn, who comes crashing to earth. By this time her quivers have grown to a good half dozen and Edith finds herself classed by a mounted policeman. Sure thing at him, when another appears, and presently it is a very demoralized little girl who is led away by the policeman. But it all ends happily. Edith's father settles all claims for damages, and it is fairly certain that Edith will not be allowed an other day's shooting for some time.

YANKEE.

HER MOTHER'S FIANCEE.—Mrs. Rudolff a wealthy widow, had been left some years ago prey to a titled foreigner. They plighted their troth while the widow was almost exhausting her only daughter and the pleasure of the occasion was expected daily to attend his nuptial ceremony. In honor of his arrival, the widow had prepared a garden fete to introduce her prospective husband to her friends and intimates. The step from girlhood to womanhood is a small one accomplished by the difference between short and long dresses and wearing the hair down the back or on top of the head.

When the widow first met the Count her daughter was a little girl in short dresses, and returning from boarding school with her long skirts she was a very attractive young woman which the mother saw in her worried way was quick to realize. A woman may be as old as she looks but not as often she feels. Such circumstances were in evidence, therefore, the daughter was requested to temporarily return to her short skirts for the Count's benefit but owing to the fact it appeared that little girls could not attend the garden fete she rebelled, but the mother was obdurate. The daughter met the Count as a little girl and acted the part; for she played many a kid prank upon the two lovers, much to their embarrassment. The night of the fete arrived and so did the daughter but in her proper garb, where she met the Count and where that aforesaid person real ized that the daughter was even more attractive than the mother.

Moonlight on the water has been the result of many a romance. That was the result of the Count's and his prospective stepdaughter's boat ride on the bay. The Count was a poor oarsman, he had both oars in the water and when he got the vest the couple were marooned on a barren island for three hours and not rescued until the next morning. The night was cold and the chill first protected his charge with his coat—then his arms—the result was to leave the widow gained a son-in-law instead of a husband.

TOM AND JERRY.—Two well-to-do brothers, Tom and Jerry, have been separated in business for years and the affection existing between them is something remarkable. Through the loss of his wife, Tom is given to drinking and shows sign of a mental breakdown. This culminates in a complete aberration when his only daughter elopes with a comic actor in the Golden West, who has been visiting relatives in the vicinity.

Jerry receives a telegram from Tom asking for a lock home and he decides that a change of scene would be beneficial to Tom's condition. They go West and discover that the eloping couple are having brought family jewels, heirlooms and the proceeds of the sale of the Eastern property.

An adventurous known as "The Badger Queen" in league with a desperado, has been doing the Lady Bluffer act among the wealthy of New Mexico and Arizona. It is a singular method they adopt to secure loot. Some unsuspecting victim has car accidents and then disappears. Her paramour threatens exposure and is usually bought off. They play the same game upon the unsuspecting brothers and make their "getaway." They are, however, under suspicion and the sheriff soon rounds them up and recovers the loot, bringing them back for identification. This leads to the happy reunion of the brothers, the restart of the daughter and her little child happy in the love of her husband and his mother brings a ray of reason to Tom's mind and he eventually is restored to health and his reason returns.

REX.

FIVE HOURS.—Jack Hazard remarks that it is a simple thing to break into a house and plunder. A heated argument ensues during which Jack says which a wager of five hundred dollars is made that Hazard cannot steal anything worth taking within five hours.

Hazard departs upon his mission and pauses at a house close to which an officer is smoking. Jack decides to make that particular house the scene of his operations, but he finds it difficult to gain entrance. So he feigns drunkenness and the policeman offers to ring the bell. Jack commands him not to do so as it will awaken his wife so the officer gives Jack a boost through a window that has been left open. Jack goes upstairs and enters a room where a girl is slumbering and on the dresser spies her jewels. Just as he is appropriating them, the girl awakens, and pointing directly at him a revolver, insists that he telephone the police that there is a burglar in the house.

He attempts to convince her that it is only a bet and shows her the agreement between him and his fellow clubmen and at last she feels assured that it is a bet, so when the police arrive, she tells them that the burglar has escaped and seems in the direction he was supposed to have taken and when she gets back to the room finds that Jack has concealed himself and taken the jewels with him. In the meantime, Jack has returned to the sporting club and claims the bet. The next day he returns the jewels to the rightful girl and restoring her possessions, he also offers a little token, for the indirect compensation which aided to make good—and he was rewarded.

AMONG THE EXHIBITORS.

Newark, N. J.—Contracts will soon be awarded for the construction of the "Premier," a moving picture playhouse, to be built at 191 Spruce Street by B. Lubin. It will have a seating capacity of three hundred. The front is of galvanized iron and limestone, with a marble finish. Two other theatres are to be built shortly.

New York City.—The Holyrood Protestant Episcopal Church, erected in 1894, on Fort Washington Heights, and now surrounded by apartment stores, is to be converted into a moving picture and vaudeville theatre. The Church of which is church sold it for $200,000 to Adolph Lewisohn. The property has a frontage of 153.3 feet on Fort Washington Ave. and 204 feet on 181st Street.

Montreal, Que., Can.—The Mount Royal Theatre has refused the new building inspector for not complying with the laws.

Jacksonville, Fla.—The Lyric Motion Picture Theatre has changed managers, the daughter of the management's lease.

Osage, Iowa.—C. A. Praemer, who recently purchased the motion picture theater here, has removed the theater to the Cleveland Building.

Ayer, Mass.—Town Hall has also been converted into a moving picture theater, which will be under the management of the Pastime Moving Picture Company.

Syracuse, N. Y.—The New Empire Theater, in Gurney Building, will be ready to open for business about March 20th.

Birmingham, Ala.—Messrs. Harvey & Tuggle are making arrangements for the erection of a new moving picture theater near the Union Depot, which will operate all high class films.

Philadelphia, Pa.—Mr. Lee Ochsenburg has a contract to erect a $30,000 moving picture and vaudeville theatre at 46th and Market, for the Darby Amusement Company, which will be able to seat about 10,000 patrons.

Portland, Me.—Mr. H. Lowell who recently purchased from the Goode estate a 30 by 80 foot lot, located on the east side of Sixth Street, between Congress and Cumberland has commissioned an architect to get up plans for a one-story building, to be converted into a moving picture and vaudeville theater.

Pueblo, Colo.—One of the most up-to-date moving picture buildings in Colorado is now under course of construction on North Union Avenue. The seats will be the opera chair style and the floor of the new place will be inclined so the pictures may be viewed from every part of the house. It will be completed the latter part of this month.

Oshkosh, Wis.—The Vaudette Theater here is now under the ownership of Messrs. Kearl and Gill.

Fox Lake, Wis.—Messrs. Prochnow & Landall, who have been running the moving picture show here for the past weeks, have sold out to Messrs. Jerge & Johnson.

Toledo, Ohio.—Toledo is to have still another theater, the Empress, at 408 Summit Street. This one will be one of the largest theaters on Summit Street, seating nearly 400 people. Contractors have been awarded remodelling some time and the new house will open in about three weeks.

South Bend, Ind.—A new moving picture theater will be opened by the Gem Amusement Company at 117 South Michigan Street, which will be known as the "Surprise" Theater and will be considered when completed as the largest and finest theater house in South Bend.

Yorkville, N. Y.—Alfred E. Hamilton has opened his Palace Theater at 14 Main Street. It is constructed of brick, and is handsomely decorated. Over the main entrance is a large balcony, and this, with the auditorium, give the place a seating capacity of more than three hundred. A patent ventilating apparatus gives a fresh air to all parts of the building, and in the summer, fifteen oscillating fans will be installed.

Ansonia, Conn.—Messrs. F. M. Carkson & Dibble have sold their lease on the Pastime Theater here, to Mr. C. H. Hoyt.

Bangor, Me.—A new moving picture theater has been erected in the Grange Hall which will be under the management of the Dufour Moving Picture Company.

Birmingham, Ala.—Another moving picture theater is being planned to be erected here.

Allegan, Mich.—Mr. William McClelland, proprietor of the Star Theater, has taken a lease on the Varieto Theater and will convert it into a moving picture theater.

Norfolk, Va.—A new moving picture show will be started at 1250 Market Street as soon as the building there can be built. This amusement enterprise will be under the proprietorship of Miss Tillie Zarker.

New York City.—Mr. Charles B. Meyers, architect, has filed plans for the altering of the four story building on the north side of Grand street, east of Norfolk Street, to a moving picture theater which will be under the ownership of Messrs. Mathieu & Silverman. The alterations will cost $6,500.

Scranton, Pa.—The property of Messrs. John L. Kilmartin and James A. O'Malley is being converted into a moving picture and vaudeville theatre to be under the ownership of the proprietors of the property. It is situated on Susquehanna Avenue opposite the corner of Columbus and Clubhouse. It will be known as the New Lyric and will be of the type found in the largest cities. The ninth floor measures 40x90 feet and together with the balcony will seat about 400 people.

Birmingham, Ala.—The Orpheum Theater is the name of a new vaudeville and moving picture theater that opened its doors to the public last week with a packed house. The new house is in close respect an up-to-date one. It is located on Grant Street, near Decatur. This now gives the two downtown four picture theaters in all.

Philadelphia, Pa.—The Drury Moving Picture and Vaudeville Theater, at Germantown Avenue and Thirteenth Street, has been sold by McCarthy Redmond to Messrs. Conway & Cullen.

Yorkville, S. C.—Manager A. A. Dobson has moved his Amusement U Theater from the Rose building to the Moore building and has fitted up an excellent business, showing his pictures twice daily, afternoon and evening.

Scranton, Pa.—Architect P. J. Morris is preparing plans for a nickelette to be built on Main Street, Carbondale, by John Jarwis. The building will have a frontage of thirty feet and will be 125 feet in depth, providing a seating capacity for 600 persons. The front will be of marble, tile and stucco construction and the estimated cost of the building is $6,000. The nickelette will be named Wash Tub and will be ready for occupancy in a few months.

Hackettstown, N. J.—A moving picture show under local management will open in Lusse's Opera House.

Ashland, Wis.—Mr. Guy Brown, who has been running the Princess Theater at Bayfield for the past few months, has sold out to H. Weaver, who will continue the show at the same place, Mr. Brown going to Superior.

St. Louis, Mo.—A nickelodeon at the corner of Arlington and Lillian Avenues, has gone out of business to make way for a church. The tent formerly occupied by the moving picture enterprise, which was known as the Lillian Nickelodeon Tent, has been leased by the Baptists of this city for revival meetings.

New York City.—Messrs. H. C. Senior & Company have purchased the moving picture property situated at 3470 Broadway at 141st Street, on which they plan to erect a moving picture and vaudeville theater.

York, Pa.—The Wizard Moving Picture Theatre which has been under course of remodeling for the past week, is at last been completed and is ready to receive patronage.

Philadelphia, Pa.—A permit has been granted to Mr. J. Fred Zimmerman for the erection of a moving picture theater at the southeast corner of Eleventh Street and Girard Avenue. The work will cost about $22,000.

Delaware, O.—Mr. J. T. Converse, proprietor of the Pastime Theater in this city, has leased the Penn Building in Burlington and will remodel it into a high class picture palace.

Kewaunee, Wis.—The Royal Theater will hereafter be known as the Crystal, the former owner having disposed of their interests in a local theatrical syndicate. The new management will make some changes. Better pictures will be shown and the prices of admission will be advanced to 10 and 15 cents.

Roland, Iowa.—Singh and Smith have opened the Knickerbocker Theater, which has been under course of construction for the past few months. They have sold the Ideal Theater to Mr. E. J. McBride.

Little Falls, N. Y.—After several years of ownership and successful management of the Gem Theater, Messrs. Readon and Shults have disposed of their interests to Messrs. Hatch and Carey.

Cambridge, N. Y.—The Lake Building is being converted into a moving picture theater.

Pittston, Pa.—Plans have been filed for the erection of a high class moving picture and vaudeville theater in the Old Porge Borough on Main Street. It is a business venture of Nicholas Pelosso. The theater will have a seating capacity of 500 and will cost about $8,000.

Glens Falls, N. Y.—Plans have been filed for the erection of a high class moving picture and vaudeville theater which will have a seating capacity of 1,000, to be built on Park Avenue, and will cost, when completed, about $22,000.

Madison, Iowa.—Mr. Amos Johnson is making arrangements to open a new moving picture theater here.

Salt Lake City, Utah.—Mr. H. B. Calder and associates are making arrangements to erect a moving picture theater at Vernal.

Alexandria, La.—A new moving picture theater is being erected at the corner of Second and Washington Streets.

Calumet, Mich.—Plans are being made for the erection of a high class moving picture theater of the Carkeek property formerly occupied by H. Stetner's Wall Paper Company.

Money Makers for you. Think of the people passing by or out of your place that would drop another nickel or dime. Many styles. Catalog No. 34 tells all.

KINDERY MFG. CO.
CINCINNATI, O.

FOR SALE 1,000 ft. reelfilm, $55; Edison, Power's new machines, $100; Model B, gasoaufits, $25. Will trade new machines for old ones, Waukesha and Portage, Wis., theatres for sale. For rent, 1,000 ft. reels film, 1c weekly. Will buy machines, film, Passion Play.
H. DAVIS, Watertown, Wis.

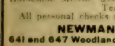
NEW ENGLAND EXHIBITORS
Can furnish nice Independent service of less than twenty-five day and commercial.
Prompt personal attention.
THE PARK FILM COMPANY
1168 Main Street, :: Bridgeport, Conn.
W. M. Leighton, Prop.

5C. SHOW SOUVENIRS

	Per Gross
Slate, Sponge and Pencil	$1.25
Men's Link Cuff Buttons	1.50
Men's Fancy Tie Pins, asst	1.50
Ladies' Fancy Brooches, asst	1.50
Rope Vs Plants Novelties	1.25
Novelty Mirrors	1.25
Girls' Tablets, size 5x8 inch	1.25
Ass't Fancy Easter Novelties	4.00
Easter Chromo Scraps and Cards, new	4.50
Assorted Imported Lithographs	4.00
Fancy Lithographed Ass't Pages	3.00
Imported Statue Statuettes	2.00
Horseshoe Mirrors, assorted colors	1.25

Terms.
All personal checks must be CERTIFIED.
NEWMAN MFG. CO.
641 and 647 Woodland Ave. Cleveland, Ohio

Cornet Only 15 Cents a Day



This great cornet, the world famous Lyon & Healy, American Standard Regent, and its sister model, the Lyon & Healy Cornet, are offered on easy terms. Only $2, and $2 monthly at the rate of 15c a day. Write for our catalogue and easy terms to-day. We will send you either cornet for a free trial. Send your name and address and the cornet you want, and we will send it to you, express prepaid. Use it for a full week. If you like it, pay for it at the rate of 15c a day. If you don't like it, send it back at our expense. We will refund your money and pay for the use of the cornet. Write for a free booklet containing full particulars.
LYON & HEALY, 28-67 Adams Street, CHICAGO, ILL.

LEADERS for Sale, perfect condition, in original package rolls of about 150 feet. Will be shipped C. O. D. subject to examination at the following prices: 1,000 ft. $18; 5,000 ft. $16; 10,000 ft. $14, per 1,000. Send for samples.
PERFECT LEADER COMPANY
Rochester, N. Y.

FILM EXHIBITORS
Book of Receipts and Expenses
Every item of your daily business before you, against left blank for figures keeps you posted; saves money and disputes; 160 pages, size 9½x12". Price postpaid $2.25.
JOE CHURCH PTG. CO.
416 Elm Street Cincinnati, Ohio

COVER GLASSES
FOR SLIDES
Direct from importer at 40 per cent less than you now pay elsewhere. Write for prices.
L. SOLOMON
Importer of Glass
7 Rivington Street New York

"SILVERLIGHT"
Aluminum Motion Picture Curtain
Extraordinary Features Are: [illegible]
Ralph J. Gelsen Supply Co. 84 Wabash Ave., Chicago

Managers and Operators Handbook
$1.50
POSTAGE PREPAID

Will Buy Second-hand Film, M. P. Machines and Song Slides
Anything pertaining to the moving picture business. FOR SALE: Cheap, Edison Kinetoscope, good as new, only $25. Edison Projecting Kinetoscope, complete, $75. Edison Exhibition Kinetoscope, complete, $50. Edison Projecting Kinetoscope, complete, $100. Edison Projecting Kinetoscope, complete, $150. Edison Projecting Kinetoscope, complete, $200. Edison Projecting Kinetoscope, complete, $250. Edison Projecting Kinetoscope, complete, $300. Edison Projecting Kinetoscope, complete, $350. Edison Projecting Kinetoscope, complete, $400. Edison Projecting Kinetoscope, complete,

Licensed Release Dates

BIOGRAPH.

Feb. 23—His Daughter (Dr.).....997
Feb. 27—The Lily of the Tenements (Dr.).....996
Mar. 2—The Heart of a Savage (Dr.).....991
Mar. 6—A Decree of Destiny (Dr.).....995
Mar. 9—Conscience (Dr.).....998
Mar. 13—Comrades (Com.).....998
Mar. 16—Was He a Coward? (Dr.).....994
Mar. 20—Teaching Dad to Like Her (Com.)...995
Mar. 23—The Lonedale Operator (Dr.).....998

EDISON.

Feb. 24—The Prize of Victory (Dr.).....1000
Feb. 28—The Iron Master (Dr.).....1000
Mar. 1—The Rival Candidates (Com.).....
Mar. 3—The Writing on the Blotter (Dr.).....
Mar. 7—Love and The Stock Market (Dr.).....
Mar. 8—A Night of Terror (Com.).....
Mar. 8—The Old Family Bible (Dr.).....
Mar. 10—How Bella Was Won (Com.).....
Mar. 14—All For the Love of a Lady (Dr.).....960
Mar. 15—The Department Store (Com.).....625
Mar. 15—Lady's Ball (Com.).....375
Mar. 17—Following Suit (Dr.).....1000
Mar. 21—The Test of Love (Dr.).....
Mar. 22—Wine rules the order (Com.).....
Mar. 24—The Distinguished Mr. Reagan (Dr.)..

ESSANAY.

Feb. 21—Just as the Clock Struck Nine (Com.) 412
Feb. 25—The curious use of the Child (W. Dr.) 1866
Feb. 28—Taming A Tyrant (Com.).....1000
Mar. 1—On The Desert Trail (W. Dr.).....
Mar. 7—The Battle Bridge (Dr.).....
Mar. 11—The Romance On "Bar O." (W. Dr.) 1000
Mar. 14—On Yon Tower (Dr.).....1000
Mar. 18—The Faithful Indian (W. Dr.).....1000
Mar. 21—Baine Millions (Com.).....
Mar. 25—A Thwarted Vengeance (W. Dr.)....1000
Mar. 28—Getting His Own Back (Com.).....
Mar. 28—Lost: A Baby (Com.).....400

GAUMONT.
G. Kleine.

Mar. 4—Forbidden Cigarettes (Com.).....335
Mar. 7—The Barber's Daughter (Com.).....505
Mar. 7—The Ambitious Footfall (Com.).....450
Mar. 11—His First Sweetheart (Com.).....589
Mar. 11—The Beautiful Gorges of Tarn (Sc.). 415
Mar. 14—The Sword and the Cross (Dr.).....840
Mar. 14—Breakers in the Clouds (Scenic).....155
Mar. 18—The Pilgrim's Treasure (Com.).....860
Mar. 18—Rocky Caves of Image (Scenic).....110
Mar. 21—The Lieutenant's Wild Ride (Dr.)..1002
Mar. 25—Cupid's Conquest (Com.).....365
Mar. 25—The People of the Arabian Desert (Scenic).....195
Mar. 28—He Image In the Water (Dr.).....577
Mar. 28—Family Troubles (Com.).....430

KALEM.

Feb. 17—The Lost Bridegroom (Dr.).....1000
Feb. 22—The Open Road (Dr.).....995
Feb. 24—Priscilla and the Major (Dr.).....925
Mar. 1—Sailor Jack's Reformation (Dr.).....1005
Mar. 3—Mexican Housewives (Dr.).....1005
Mar. 8—The 18th Honeymoon (Com.).....550
Mar. 10—The Mission Carrier (Dr.).....1000
Mar. 15—The River (Scenic).....565
Mar. 15—The Hunter's Dream (Com.).....365
Mar. 17—A Wee Twin Escapo (Dr.).....980
Mar. 22—A Saw Mill Hero (Dr.).....960
Mar. 24—Rescued from the Desert (Dr.).....990

LUBIN.

Feb. 20—The Test (Dr.).....1000
Feb. 23—Dobbs the Dauber.....1000
Feb. 27—Man's Diplomacy.....1000
Mar. 2—Woman's Curiosity.....400
Mar. 2—Father's Birthday Ring.....500
Mar. 6—Vanity and Its Cure (Dr.).....1000
Mar. 9—His Friend the Burglar (Com.).....1000
Mar. 13—The Actress and The Singer (Dr.)....1000
Mar. 16—Mandy's Social Whirl (Com.).....1000
Mar. 20—Her Artistic Temperament (Dr.).....1000
Mar. 23—The Sinaster's Legacy (Com.).....600
Mar. 23—Bridget and the Egg (Com.).....400
Mar. 27—Her Child's Honor (Dr.).....1000

MELIES.

Feb. 9—Tony the Greaser (Dr.).....980
Feb. 16—Billy and His Pal (Dr.).....1000
Feb. 23—My Parisle Flower (W. Com.).....980
Mar. 2—In the Hot Lands (W. Dr.).....980
Mar. 9—The Snake In the Grass (Dr.).....980
Mar. 16—The "Schoolmarm" of Coyote Country (Dr.).....980
Mar. 23—Sir Percy and the Punchers (W. Dr.) 980

PATHE.

Mar. 6—Max Embarrassed (Com.).....600
Mar. 6—After the Boxing Bout (Com.).....875
Mar. 8—Rosi Deer's Devotion (Dr.).....1000
Mar. 10—Undying Love (Dr.).....740
Mar. 10—Regatta on the Mekong River (Sc.)...220
Mar. 13—A Long Little Girl (Dr.).....1000
Mar. 13—Max's Feet Are Pinched (Com.).....480
Mar. 13—Whiffles' Courtship (Com.).....500
Mar. 15—Oh, You Kids! (Com.).....980
Mar. 15—The Pauli Brothers (Scenic).....295
Mar. 17—The Inventor's Rights (Dr.).....784
Mar. 17—Pepper Industry in the Malay Mountains (Ind.).....190
Mar. 18—The Sheriff's Daughter (Dr.).....1000
Mar. 20—Max Is Stuck Up (Com.).....460
Mar. 20—Tommy's Will Worked (Com.).....462
Mar. 22—The Cattle Rustlers (W. Dr.).....1000
Mar. 24—Lieutenant Sibebe (Dr.).....1000
Mar. 25—The Kid from Arizona (W. Dr.)....980

SELIG.

Mar. 6—The Little Shepherdess (Dr.).....
Mar. 9—The Medallion (Dr.).....
Mar. 13—The Code of Honor (Dr.).....
Mar. 16—Lucky Bill (Com.).....
Mar. 20—Her Words Came True (Com.).....
Mar. 20—One Hundred Years After (Dr.).....
Mar. 23—The Way of the Transgressor (Dr.) 1000
Mar. 23—Her Adopted Fathers (Dr.).....1000
Mar. 30—1861 (Dr.).....

URBAN-ECLIPSE.
(G. Kleine.)

Mar. 1—Comrades (Dr.).....638
Mar. 1—Beauties of Sans Souci (Sc.).....362
Mar. 4—The Fate of Animals Scorned (Dr.).724
Mar. 8—Beautiful Wye Valley, England (Sc.)..800
Mar. 15—Redemption (Dr.).....505
Mar. 15—The Thames from Oxford to Richmond (Sc.).....472
Mar. 22—The Sunset Legend (Com.).....688
Mar. 22—Nemours and the Banks of the River Loire, France (Scenic).....320

VITAGRAPH.

Feb. 24—A Tale of Two Cities. (Part 2.) (Dr.).....1013
Feb. 25—A Tale of Two Cities. (Part 3.) (Dr.).....994
Feb. 28—Captain Barnacle's Courtship (Com.).
Mar. 3—Bertha's Mission (Dr.).....
Mar. 4—Mummy's Ghost (Dr.).....
Mar. 7—The Wild Cat Well (Dr.).....
Mar. 10—Bridegroom's Dilemma (Com.).....
Mar. 11—Red Eagle (Dr.).....
Mar. 14—Betty Becomes a Maid (Com.).....
Mar. 17—An Aching Void (Dr.).....
Mar. 18—The Jones Boy's Wife's Husband (Com.).....
Mar. 21—Though Lost Sees Divide (Dr.).....
Mar. 24—The Widow Visits Spriggtown (Com.)..
Mar. 25—A Little Lad In Dixie (Dr.).....

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, March 20th.

Biograph—Teaching Dad to Like her (Com.)....995
Lubin—Her Artistic Temperament (Dr.).....1000
Pathe—Max is Stuck up (Com.).....460
Pathe—How Tommy's Will Worked (Com.)....462
Selig—Her Words Came True (Com.).....
Selig—One Hundred Years After.....

Tuesday, March 21st.

Edison—The Test of Love (Dr.).....
Essanay—Hale's Millions (Com.).....1000
Gaumont—The Lieutenant's Wild Ride (Dr.)..1002
Vitagraph—Though the Seas Divide (Dr.).....

Wednesday. March 22nd.

Edison—Who Gets the Order (Com.).....
Kalem—A Saw Mill Hero (Dr.).....960
Pathe—The Cattle Rustlers (W. Dr.).....1000
Urban—The Money Lender (Com.).....688
Urban—Nemours and the Banks of the River Loire, France (Sc.).....320

Thursday, March 23rd.

Biograph—The Lonedale Operator (Dr.).....998
Lubin—The Sinister's Legacy (Com.).....600
Lubin—Bridget and the Egg (Com.).....400
Melies—Sir Percy and the Punchers (W. Dr.)..980
Selig—The War of the Transgressor (Dr.).....1000

Friday, March 24th.

Edison—The Disreputable Mr. Reagan (Dr.).....
Pathe—Lieutenant Sibebe (Dr.).....1000
Kalem—Rescued from the Desert (Dr.).....990
Vitagraph—The Widow Visits Spriggtown (Com.)

Saturday, March 25th.

Essanay—A Thwarted Vengeance (W. Dr.)....1000
Gaumont—Cupid's Conquest (Dr.).....
Gaumont—The People of the Arabian Desert (Sc.).....
Pathe—The Kid from Arizona (W. Dr.).....980
Vitagraph—A Little Lad In Dixie (Dr.).....

A "W" before the words drama and comedy specifies that it is a Western drama or a comedy.

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

HELP WANTED.

WANTED—A No. 1 moving picture operator, with practical experience in electricity, understanding "Standard" and Powers' No. 6 machines. No drinker or cigarette fiend need apply. Address salary expected, experience, etc. Address, B. L. & Co., P. O. Box 267, Omaha, Neb.

WANTED.—Attractive young lady to sell tickets and sing in New York City this summer. Evenings only. Must be A-No. 1 singer. Give salary. Address, SOME SINGER, care Moving Picture World.

SITUATIONS WANTED.

AT LIBERTY.—First Class Moving Picture Operator. All around man, not afraid to handle Edison films. Reference given. Address, OPERATOR, Lock Box 24, Ridgely, Md.

AT LIBERTY.—Moving Picture Manager who has had long years experience. No drinker. Address FRED JEFFERYS, care Moving Picture World.

WANTED.—Position as Manager over theater or picture house. Good references and white wages. Address, MANAGER, care Moving Picture World.

WANTED.—A-1 male singer, who can double on drums. Must have good baritone voice, have own traps and be good on effects, etc. Note but one who can make good need apply. Gem Theater, Kalamazoo, Mich.

THEATER FOR SALE.

FOR SALE—Moving Picture Theater, seating 200; paying business. Write for particulars. Other business requires owner's time and attention. Address, Box 852, Goshen, N. Y.

FOR SALE or for Rent—A Vaudeville and Moving Picture Theater, capacity, 580. Population, 20,000. Address, ALTONSO, care Moving Picture World.

FOR SALE.—Profitable Moving Picture and Vaudeville Theater. Large and well equipped stage. Seating 487. Town of 15,000. Address, H. & C., care Moving Picture World.

FOR SALE.—Moving picture theater, the only picture house in a town of 5,000 population, seating capacity 500. Good location, best reasons for selling. Address, S. A. M., care of Moving Picture World.

EQUIPMENT WANTED.

WANTED.—Second-hand Pathe Passion Play Film. Hand colored. Address, 600 East Charles Street, Bucyrus, Ohio.

WANTED TO BUY.

WANTED.—To buy or lease, paying photoplay theater in or around New York. Also plot for Airdome. State full particulars for appointment. No agents. Address, P. R. C., care Moving Picture World.

MISCELLANEOUS.

AT LIBERTY.—Pianist. Can play pictures at sight, read orchestra and vaudeville music from loose illustrated songs. Address, MISS LUCY CONVEX, Plattsburg, N. Y.

WANTED.—Opera Chairs, about 200. (No Camp Chairs.) Must be in good condition and prices right. Address, GEO. J. EBERWINE, Mgr. Vaudeville & Moving Pic. Show, Marblehead, Ohio.

FOR SALE.—One brand new Powers No. 6. Also several alternating and direct current flaming arc lamps, also carbons. NATHAN KLEIN & CO., 273 Canal Street, N. Y.

FOR SALE.—Bargain: new Edison moving picture outfit. HUTCHENS, Jeweler, Yadkinville, N. C.

FOR SALE or Trade.—Large Columbia Phonograph, Horns and Records. Want electric fan, 110 V., 60 C. and exhaust fan. R. J. CROSBIE, Sturgis, Mich.

THE PHILADELPHIA PROJECTION COMPANY

WE buy thirty (30) new reels every week (ask the Sales Co.) and double copies of all the feature reels.
Let us give you a service that will insure your box office receipts.

4 North Ninth St. PHILADELPHIA, PA.

Breaking All Records

Greatest success ever recorded in the annals of Pictu-edom marks the enthusiastic reception of

The International Sensation

"The Truth About the Pole"

An Absorbing Story of the Arctics Enacted by

Dr. Frederick A. Cook

and a notable supporting cast, coming direct from its record-breaking New York engagement at

HAMMERSTEIN'S MANHATTAN OPERA HOUSE

where 42,000 spectators saw in motographic drama the *hitherto untold story of the world's biggest conspiracy*, about which the Nation is now talking. A truly remarkable film, whose value is multiplied by the appearance in the production of *Dr. Cook himself, the most talked about and best advertised man in all the world.* A film which both friends and enemies of the explorer will flock to see.

Now Selling State Rights and Booking Big Events

Elegant line of Lithographs, Window Cards, Heralds, Cuts and Lobby Photos ready

Bids for State Rights and other mail matter should be addressed

North Pole Picture Co. **Mosler Building CHICAGO, ILL.**

Two Bermuda Yankees

MONDAY, March 27,
"Tom and Jerry"
The Friendship of Two Old Men

FRIDAY, MARCH 31,
"Her Mother's Fiancee"
How a Mother obtained a Son-in-Law instead of a Husband

YANKEE FILM CO.

344 East 32d St. New York City

SEND US your rainy and scratched films, and we will guarantee to return them to your stock, absolutely void of every defect.

The N. Y. Film Renovating Co.

24 HOUR SERVICE

12 Union Square East New York City

Telephone, Stuyvesant 3180

Independent Release Dates

AMERICAN.

Feb. 23—Strategy (Dr.) 930
Feb. 27—The Sheriff's Sweetheart (W. Dr.)... 800
Feb. 27—The Silence System (Com.) 200
Mar. 2—College Chums (Dr.) 976
Mar. 6—Hypnotizing a Hypnotist (Com.)... 515
Mar. 6—Memories (Dr.) 975
Mar. 9—The Rich and The Poor (Dr.) 1000
Mar. 13—The Penalty (Dr.) 1000
Mar. 16—The Job and the Girl (Com.) 1000
Mar. 16—Do You Know This Woman? (Com.)
Mar. 20—The Field of Honor (Com.) 985
Mar. 23—The Harem Skirt (Com.) 1000

ATLAS.

Jan. 25—Irish Hearts (Dr.) 1000
Feb. —Ella Great Sacrifice (Dr.) 1000
Feb. 8—Kelly, U. S. A. (Dr.) 1000
Feb. 15—Coals of Fire 1000

CHAMPION.

Mar. 1—A Western Girl's Choice (Dr.) 950
Mar. 8—The Vindication of John (Dr.) 950
Mar. 15—The Girl and the Oath (Dr.) 950
Mar. 22—The Pay-Roll (Dr.) 950
Mar. 29—The Bachelor's Old Maid 1000
April 5—The Price He Paid (Dr.) 1000

COLUMBIA.

Dec. 24—The Cattlemen's Feud (Dr.) 1000
Dec. 31—Trapped (Dr.) 1000
Jan. 7—Queen of the Prairies (Dr.) 1000

ECLAIR.

Feb. 27—Beware of the Bomb (Com.) 370
Mar. 6—King Philipp The Fair and the Templars (Dr.) 975
Mar. 13—An Unforeseen Interruption (Com.)..470
Mar. 13—A Day of Storms (Com.) 430
Mar. 20—Cain (Dr.) 790
Mar. 27—The Rock Climbers (Scenic) 195
Mar. 27—Hurrah! Hurrah! Let Us Marry! (Com.) 975

GREAT NORTHERN.

Mar. 4—The Rival Servants (Dr.) .....
March 11—The Son of the Executioner (Dr.)..
Mar. 18—Between Love and Duty (Dr.) .....
Mar. 18—Life and People South of the Equator (Scenic) .....
Mar. 25—The Fakir's New Servant (Com.) .....
Mar. 25—Troubles of a Trip (Com.) .....

IMP.

Feb. 27—A Manly Man (Dr.) 1000
Mar. 2—Army Manoeuvres in Cuba (Edc.)... 500
Mar. 2—The Dynamiters (Com.) 500
Mar. 6—Tracked (Dr.) 1000
Mar. 9—The Message in the Bottle (Dr.) 1000
March 13—The Secret of the Palm (Dr.) 1000
March 16—The Fisher Maid (Dr.) 1000
Mar. 20—In Old Madrid 1000
Mar. 23—The Penniless Prince (Dr.) 1000
Mar. 27—Sweet Memories (Dr.) 1000
Mar. 30—So Shall Ye Reap (Dr.) 1000

LUX.

Feb. 24—Matilda Chased (Com.) 854
Mar. 8—Jack's Lucky Horseshoe (Dr.) 580
Mar. 8—Oh Their Honeymoon (Com.) 440
March 10—Bill in Love Again (Com.) 452
March 10—Jones's Remedy (Com.) 524
Mar. 17—Dogs Not Admitted (Com.) 534
Mar. 17—Bill Has Kleptomania (Com.) 380
Mar. 24—Cowboy Friendship (Dr.) 536
Mar. 24—Edith Has Some Sport (Com.) 322

NEW YORK MOTION PICTURE CO. (Bison.)

Feb. 28—A Warrior's Faith (Dr.) .....
Mar. 3—Owanee's Great Love .....
Mar. 5—Dick Farrell's Prize .....
March 10—Her Prisoner (Dr.) .....
Mar. 14—Starlight the Squaw (Dr.) .....
Mar. 17—Sacrifice of Silver Cloud (Dr.) .....
Mar. 21—Was He Justified? (Dr.) .....
Mar. 24—The Cowboy's Waif (Dr.) .....
Mar. 28—An Indian Nemesis .....
Mar. 31—The Red Avenger (Dr.) .....

ITALA.
(By N. Y. M. P. Co.)

Feb. 28—Havana Cigar .....
Mar. 2—Nini's Doll .....
Mar. 4—Cato and the Flag .....
Mar. 4—Foolshead More than Usual .....
March 9—Nobility (Dr.) .....
March 11—Foolshead Shooting (Com.) .....
Mar. 16—A Dog and Two Mistresses 986
Mar. 18—Foolshead in Soiree (Com.) .....
Mar. 18—Toto On the Stage (Com.) .....
Mar. 23—Waiting for the Midnight Express ..
Mar. 25—Toto Wants To Get Thinner (Com.)..
Mar. 25—Queen of the Sea (Dr.) .....
April 1—Foolshead Goes To See a Cockfight..

AMBROSIO.
(By N. Y. M. P. Co.)

Feb. 23—Redeeming Angel .....
Mar. 1—Tweedledum, Aviator .....
Mar. 1—War of the Cossacks .....
March 8—Prisoner of Caucasus (Dr.) .....
Mar. 15—A Coward (Dr.) .....
Mar. 15—Adventures of a Countryman In Town (Com.) .....
Mar. 22—Tweedledum's April Fool Joke (Com.)
Mar. 29—A Glimpse of Napolitan Camorra...

NESTOR.

Feb. 15—The Light Beyond (Dr.) 1000
Feb. 18—His Father's Home (Dr.) 998
Mar. 1—The Professor's Romance (Com-Dr.)..990
Mar. 8—In the Commissioned Ranks (Dr.)...
March 11—Was He Guilty? (Dr.) .....
Mar. 22—Could You Blame Him? (Com.) .....

POWERS.

Feb. 28—The Call of the Heart (Dr.) 950
Mar. 4—Home Sweet Home (Dr.) 950
Mar. 7—When Masons Meet .....
Mar. 7—The Bandit's Captive .....
Mar. 11—A Gamble With Love .....
Mar. 14—Come Back To Erin (Dr.) .....
Mar. 18—His Mind's Tragedy (Dr.) .....
Mar. 21—Just Kids (Com.) .....
Mar. 21—A Trip About Christiana .....
Mar. 25—Ogallaiah (Dr.) .....
Mar. 28—The Pantaloon Skirt (Com.) .....
Mar. 28—A Western Rose (W. Dr.) .....
April 1—Cupid's Monkey Wrench (Com.) .....

RELIANCE.

Mar. 4—From the Valley of Shadow .....
March 8—A Trick of Fortune .....
March 11—Ever the Accuser .....
Mar. 15—Come Unto Me (Dr.) 900
Mar. 18—At Swords' Points (Dr.) .....
Mar. 22—When Red Turned Gray (Dr.) .....
Mar. 25—If It Ever Were Thus (Dr.) .....
Mar. 29—Pallid Hues In Clouded Skies .....
April 1—Till Death Do Part .....
April 5—Rickshaw the Secretive .....
April 5—Summer Skies .....

REVIER.

Jan. 4—For Better Or Worse (Dr.) .....
Jan. 11—The Goosecreek Claim (Dr.) .....
Jan. 18—For the Child's Sake (Dr.) 500
Jan. 18—You Try It (Com.) 500

REX.

Mar. 2—By the Light of the Moon .....
March 9—The Fall of a Knight (Dr.) 958
Mar. 16—Where the Shamrock Grows (Dr.)..950
Mar. 23—Five Hours (Dr.) .....

SOLAX COMPANY.

March 10—Put Out .....
March 10—Caribou Hunting .....
Mar. 15—A Midnight Visitor (Com.) .....
Mar. 17—The Right Prince (Dr.) .....
Mar. 22—Cupid's Victory (Com.) .....
Mar. 24—Out of the Depths (Dr.) .....

THANHOUSER.

Feb. 28—The Little Mother (Dr.) .....
Mar. 3—Stage struck (Dr.) .....
Mar. 7—The Mummy (Dr.) 1000
Mar. 10—The Spirit Hand (Dr.) 1000
Mar. 14—His Younger Brother (Dr.) 1000
Mar. 17—Robert Emmet (Dr.) 1000
Mar. 21—Divorce (Dr.) .....
Mar. 21—Waiting at the Church (Com.) .....
March 13—The Tramp (Dr.) .....
Mar. 28—The Impostor (Dr.) 1000
Mar. 31—Silas Warner (Dr.) 1000

YANKEE.

Feb. 24—The Woman Who Dared (Dr.) .....
Feb. 27—All for Gold (Dr.) .....
Mar. 3—The Abduction of Parson Jones (Com.)
Mar. 6—Angel of the Bowery (Dr.) .....
Mar. 10—The Senorita's Sacrifice (Dr.) .....
March 13—The Trail of Love (Dr.) .....
March 17—His Double Treasure (Dr.) .....
Mar. 20—The Open Gate (Dr.) .....
Mar. 24—Love's Ebb and Flood (Dr.) .....
Mar. 27—Tom and Jerry (Dr.) .....
Mar. 31—Her Mother's Fiancee (Dr.) .....

READY FOR DELIVERY
MOVING PICTURE WORLD
Bound Volume No 7
JULY TO DECEMBER, 1910
TWO DOLLARS, Each, $2.00 Express charges collect

THIS WEEK'S PROGRAMME OF INDEPENDENT FILMS.

Monday, March 20.

American—The Field of Honor (Com.) 985
Eclair—Cain (Dr.) 790
Eclair—The Rock Climbers (Scenic) 195
Imp—In Old Madrid (Dr.) 1000
Yankee—The Open Gate (Dr.) .....

Tuesday, March 21.

Bison—Was He Justified? (Dr.) .....
Powers—Just Kids (Com.) .....
Powers—A Trip About Christiania (Scenic) .....
Thanhouser—Divorce (Dr.) .....
Thanhouser—Waiting At the Church (Com.) .....

Wednesday, March 22.

Ambrosio—Tweedledum's April Fool Joke (Com.)
Champion—The Pay-roll (Dr.) 950
Nestor—Could You Blame Him? (Com.) .....
Reliance—When Red Turned Gray (Dr.) .....
Solax—Cupid's Victory (Com.) .....

Thursday, March 23.

American—The Harem Skirt (Com.) .....
Imp—The Penniless Prince (Dr.) 1000
Itala—Waiting for the Midnight Express.....
Rex—Five Hours (Dr.) .....

Friday, March 24.

Bison—The Cowboy's Waif (Dr.) .....
Lux—Cowboy Friendship (Dr.) 536
Lux—Edith Has Some Sport (Com.) 322
Solax—Out of the Depths (Dr.) .....
Thanhouser—The Tramp (Dr.) .....
Yankee—Love's Ebb and Flood (Dr.) .....

Saturday, March 25.

Great Northern—The Fakir's New Servant (Com.) .....
Great Northern—Troubles of a Trip (Com.) .....
Itala—Toto Wants To Get Thinner (Com.) .....
Itala—Queen of the Sea (Dr.) .....
Powers—Ogallalah (Dr.) .....
Reliance—If It Ever Were Thus (Dr.) .....

To Exchanges

Have your films redeveloped and renovated by the Hockstetter Process. Endorsed and recommended by leading Exchanges.

Also soften non-inflammable film and prolong the life of the reel. We are now prepared to install plants in your premises. Write for prices. Work done at our plant at 60c per reel.

ORTHO FILM CO.
2726 W. Division St. Chicago, Ill.

To the Trade

We are now prepared to manufacture films for educational and advertising purposes. We go anywhere on request. Printing and developing our specialty.

Write for particulars
Demonstrations free of charge

Educational Mov. Picture Mfg. and Adv. Co.

F. W. Hochstetter, 2726 W. Division St., CHICAGO, ILL.
S. Robinson, Prop. 408 Smithfield St. PITTSBURGH, PA.

EAGLE FILM EXCHANGE

WE BUY the entire output of the Independent manufacturers. Ask about our Three-locked reel system.

Posters free. Prompt service. Day and night service Write, wire or phone

143 NORTH EIGHTH STREET, PHILADELPHIA, PA

G. W. Bradenburgh

Cinematograph Films

233 NORTH EIGHTH STREET
PHILADELPHIA, PA.

Phone Market 334.

Cable: Brad-Films Phila.
Code: A. B. C. 5th Edition.

Bargain List A1 Condition

Girl He Left Behind. Than, $35.
Desperation. Reliance, $35.
Millionaire Milkman. Than, $35.
A Girl of the Plains. Bison, $35.
A Miner's Doll. Yankee, $35.
Love and Law. Than, $35.
Sheriff and the Detective. Champion, $35.
The Pilgrim. Nestor, $35.
False Accusation. American, $35.
Rip Van Winkle. Than, $35.
The Poacher. G. N., $35.
Christmas Letter. G. N., $35.
Thin Dark Line. Reliance, $35.
Gypsy Sweetheart. American, $35.
Crippled Teddy Bear. Imp, $35.
Her Fatal Mistake. American, $35.
Looking Forward. Than, $35.
Cattle Baron's Daughter. Bison, $35.
Desperate Remedy. Nestor, $35.
Little Nell's Tobacco. Imp, $35.
Vera, the Gypsy Girl. American, $25.
Jack Johnson in Training. Special make, $35.

The following Reels at the Rate of $30 per Reel:

A Child's Judgment. Imp.
The Woman Hater. Powers.
So Runs the Way. Reliance.
Wild Flower and the Rose. Than.
The Revolving Doors. Imp.
The Poor Student. Imp.
A Fight for Millions. Yankee.
John Halifax. Than.
Regeneration. American.
Valet Beyond Price. Than.
Western Justice.
A Brave Western Girl. Bison.
A Cowboy Western Kid.

The following Reels at the Rate of $20 per Reel:

The Carmelite. Eclair.
Son of the Wilderness. Ambrosio.
Boy's Half Holiday. Foolshead as Hero. Italia.
Man in the Iron Mask. Cines.
After the Fall of the Eagle—Theatre of Phenomenons.
Father's Baby Boy—Butcher's Bill Hepworth.
The Last of the Stuarts. Cines.
Fighting Parson. Nestor.
A Daughter's Devotion.
Good for Evil. Italia.
The Farmer's Son. Italia.
The White Ice. Italia.
Legally Dead.
Catherine, Duchess of Guesa. Italia.
The Little Hero of Holland. Than.
A Game for Two. Imp.
A Rural Romeo. Imp.
The Black Hand. Pathe.
The Time Lock Safe. Imp.

FILM HIRING DEPARTMENT

800,000 ft. of best films at lowest trade rates. 18 reels Sales Co., releases A 1 condition, $15 per week. 12 reels $9.00 per week with posters.

Three Shipments Weekly.

We have films in our hiring department no other exchange is able to buy.

Titles made at the rate of nine cents per foot. Any films not listed please make inquiries for, as the above is only a small part of our stock. All films inspected by us before released, no scratched or worn out films offered. All films sent C. O. D. with privilege of examination on receipt of express charges. Agents wanted for England, Italy, Germany, India and Japan.

MOVING PICTURE MACHINES

Stereopticons, Slides, Accessories

CHAS. M. STEBBINS
1028 Main St.
KANSAS CITY, MO.
Large Line of Edison Goods
Established 1899

THE KLEINE

Carbon Holdor

APPROVED MARCH 1st, 1911
By the Department of Water Supply, Gas and Electricity of New York City

Manufactured by
C. B. KLEINE
19 East 21st Street New York

CANADA

Your picture machine should run smoothly and give fine results on the screen. Your audience will appreciate it and come back with friends.

We can help you if you are in any difficulty. If your machine is out of order, we have expert men to repair it. Can replace missing or broken parts. Can advise you how to correct faults. New machines, all supplies, Announcement Slides, Song Slide exchange, largest stock in Canada, oxy-hydrogen gas, oxone.

CHAS. POTTER
85 Yonge Street, Toronto, Canada

Holiday MATINEE To-Day

MAKE YOUR LOBBY BRIGHT AND ATTRACTIVE BY USING

PAYNE'S SHOW CARDS

Write for circular

PAYNE SHOW CARD CO.
17 Dwight St. Springfield, Mass.

CALCIUM GAS

Compressed in drums ready for operation for Moving Picture Shows where electricity cannot be had. **Absolutely pure gas. Prompt shipments, freight or express.**

WRITE FOR OUR TERMS

Complete stock of repair parts for machines and supplies.

Erker Bros. Optical Co.
604 Olive St., St. Louis, Mo.

The J. C. Coghlan Company

41 Union Square West NEW YORK CITY
Broadway and 17th St.

Second-hand Independent Films, all makes, 90 days old

The largest dealers in new and second-hand Association and Independent Films in the United States.

SECOND-HAND FILM
$5.00 per reel upwards

CAMERAPHONE FILM
new, with two sets records

All goods shipped subject to examination and partial acceptance on receipt of deposit covering express charges.

Complete lists sent free upon request

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

is the only Substitute for Electricity for projecting Motion Picture or Stereopticon Views and is the

Only Satisfactory Portable Outfit

because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES is most Satisfactory for the production of Oxygen Gas. Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co.
MANUFACTURERS AND SALES AGENTS
564 and 572 W. Randolph Street, CHICAGO

TAYLOR'S THEATRICAL AGENCY

THEATRICAL TALENT IN ALL LINES FURNISHED ON SHORT NOTICE

SINGERS, PIANO PLAYERS DRUMMERS, LECTURERS, CASHIERS, DOORMEN, MANAGERS AND OPERATORS

To Performers: We want acts of every description. Send in your open time. Write or phone.

FREDERICK C. TAYLOR, PROPRIETOR

49 West 28th St., New York City.

TELEPHONE 1405 MADISON SQUARE

BIO CARBONS

Advertised by the man who uses them

THE HOME OF IDEAS — TRADE — MARK

BANNERS BRING BUSINESS AND WE CAN PROVE IT

CUT OUT THIS AD AND MAIL IT WITH A DOLLAR ANY TIME BEFORE APRIL 1st, AND WE'LL SEND, POSTPAID, ONE OF OUR 3 x 12 FT. BANNERS FOR ANY SUBJECT, LICENSED OR INDEPENDENT. GIVE MAKER'S NAME, RELEASE DATE, TIME YOU WANT IT—WE'LL DO THE REST.

This offer good till April 1st only.

¶ Remember that our banners are not cheap printed affairs but durable, attractive, hand-made signs, with air-brush (raised effect) work such as you would pay $2.00 to $3.00 for elsewhere. Can be mailed or packed with the film and have eyelets in the corners to facilitate hanging.

SINGLE BANNERS, **$1.15,** POSTPAID (IN U. S.), formerly $1.35
ON STANDING ORDER OF 6 PER WEEK **$5.75** PREPAID EAST OF MISS. RIVER **$6.50** WEST OF MISS. RIV.
(Formerly $6 00 plus charges)

90c. extra for each banner in excess of 6. Terms: Cash with order.

B. B. SIGN CO., Cleveland, Ohio

WURLITZER

55TH YEAR 55TH YEAR

Wurlitzer Piano Orchestra built in the front of the Gaither Theater, Cincinnati

The Leading Picture Theaters are Installing

Wurlitzer Automatic Musical Instruments

They furnish better music than musicians and cut out that great expense. 50 different styles. Call at nearest branch or write for big 84-page catalog

THE RUDOLPH WURLITZER COMPANY

CINCINNATI	CHICAGO	NEW YORK	PHILADELPHIA
117 to 121 E. 4th	266 & 268 Wabash	25 & 27 W. 32nd	1835 Chestnut
ST. LOUIS	CLEVELAND	BUFFALO	COLUMBUS, O.
912 Pine	206 Prospect	701 Main	57 E. Main

THE ONE BEST SOUVENIR

S. R. O. EVERY NIGHT

5c. EACH

$5.00 Per Hundred

This beautiful Souvenir Spoon is guaranteed Solid Silver Plated French Gray Finish and the latest design. Write today for sample and 3 plans that will fill your house to capacity.

UNITED STATES FACTORIES CO. MANUFACTURERS 40 Dearborn Street, Chicago

Corcoran Moving Picture Tanks

Develop your films to perfection. Save Time and Reduce Your Expenses by using a "Corcoran Film Development Tank." All up-to-date houses are now installing the "Corcoran System."

SEND FOR PRICE LIST No. 4.

A. J. CORCORAN, Inc.
No. 15 John Street - - - N. Y. City

Genre Motion Slides

See the "Technical World" or "Popular Mechanics" Magazines for April and read about the Genre Motion Slide. :: ::

Genre Transparency Company
507 N. Clark Street, :: CHICAGO, ILL.

WHY SEND TO EUROPE FOR

FILM PERFORATING DIES

When we can make them for you?
High-class repairing and alterations on Foreign Machines.

THE A. DEWES COMPANY
249 Centre Street, NEW YORK
'Phone, 2351 Spring

LET YOUR COMPETITOR

continue in the old way. Getting illustrated song slides from his Film Exchange. **YOU** get yours from us, and see who has the grouch.

Write for our immense 1911 catalogue, and further particulars.

Yours for an exclusive service,

CHICAGO SONG SLIDE EXCHANGE
Sixth Floor, Portland Block
107 Dearborn St., Chicago, Ill.
Dept. I

Atlas Disinfectant

IS MADE IN TWO FORMS Odorless or Perfumed

1	gallon	cans	$1.50	per	gallon
5	"	"	1.40	"	"
10	"	"	1.30	"	"

F.O.B. PHILA., PA.

Superior in quality to any disinfectant on the market

Ask your exchange for a circular or write us direct.

ATLAS SUPPLY CO.
Manayunk, Philadelphia, Pa.

Write for Catalogues and Prices

OPERA CHAIRS
MACHINES
CURTAINS
SUPPLIES
UNIFORMS
DECORATIONS

For Motion Picture Theatres

ILLINOIS M. P. SUPPLY CO. CHICAGO, ILL.
162 Washington Street, Suite 309-310

AROMA FOAM

The Fragrant and Powerful Perfumed Disinfectant

Have YOU tried it?

It is not our fault if you haven't a sweet, sanitary, clean-smelling house.

Mr. Manager, just drop us a postal and ask for our trial offer.

Do it NOW

SANITARY SERVICE CORPORATION
80 Wall Street New York City

Everything in the Disinfectant and Sanitary Supply Line

LIGHT EFFECTS

Everything Electrical for Theatres, Parks, Productions and Vaudeville Acts.

UNIVERSAL ELECTRIC STAGE LIGHTING CO.

Kliegl Bros.

PROPRIETORS

1333-5 Broadway, New York City

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE

57 and 59 Dearborn St., Chicago

OUR

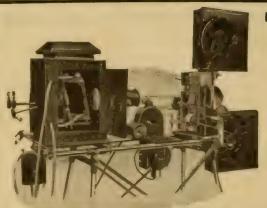
Musical Electrical Bells

(which are played from a Key-board, the bells being mounted in various parts of the house) have been a great success all over the country and no Picture-house is complete without a set of them, We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and boards, complete ready to install for $75.00.

The above is a special offer and holds good for a limited time only, so ORDER NOW and be the first in your locality.

J. C. DEAGAN

3800 to 3810 North Clark Street
CHICAGO, U. S. A.



THE "STANDARD"

The Machine That Gives Results

FULLY GUARANTEED

The framing device is simple and positive, and on adjustment will remain in position indefinitely without shifting.

The takeup has a capacity of 2000 feet of film, and is driven by chain instead of the belt used on other machines.

AMERICAN MOVING PICTURE MACHINE COMPANY

101 BEEKMAN STREET - - - - NEW YORK CITY

SHEBOYGAN, WIS., 12-15-10.

MR. J. C. DEAGAN, Chicago, Ill.

DEAR SIR:—The Electric Saucer Bells arrived all O. K. last Friday. We had them installed in our theatre and started them on Sunday following, and it is our pleasure to inform you that they have given the utmost satisfaction. Our audience was wild with enthusiasm. Each selection rendered by the orchestra, in which they used the Bells, was greeted with a round of applause. The installing of the Bells increased our patronage at once. People hearing of them wanted to come and hear them, and all expressed their great delight with this latest novelty. They are classy, and add quality to any theatre. In consideration of our appreciation, we most heartily give you our unsolicited testimonial as to their merits, and hope it may induce other theatres to install them, which will surely result in a pleased customer and a paying addition to any up-to-date theatre.

Yours very truly,
JACOBI & FLETCHER,
(Proprietors) Idle Hour Theatre.

See Our Ad.
On Opposite Page

J. C. DEAGAN
3808 North Clark Street
CHICAGO, U. S. A.

Pleasant Prairie Powder Disaster
15 Slides with Reading
PRICE, $5.00

Chautauqua Film Exchange
356 Dearborn Street - CHICAGO, ILL.

Drummers This high grade Orchestra Drum direct from factory to you for $10.00

Shell-3x14-Solid Maple
Shell-3x15-Rosewood or Walnut

10 Rods, Kangaroo Heads Send U.S. Money or Express order. If you wish C.O.D. send sufficient to guarantee Express charges.

E. P. ZEIDLER DRUM CO. Dept. F. CLEVELAND, OHIO.

Sound Effects

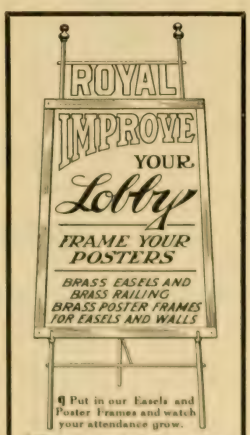
In Picture Machine Theaters It is very essential that the imitations and sound effects are of the kind that can be depended upon. We make only practical and serviceable imitations that will give the exact reproduction of the original. We also manufacture Chimes, Tympani, Bells, Xylophones, Drums and accessories.

LEEDY MANUFACTURING COMPANY
1055 E. Palmer St., INDIANAPOLIS, IND.

NEW FIELD
BIG MONEY
EASY WORK

Why don't you think up plots for Motion Picture plays? It's easy, pays up to $50 a week for good work. Men and women. We teach you and help sell plots. Demand unlimited. Send for particulars.

ASS'D M. P. SCHOOLS
908 Chicago Opera House Bldg., CHICAGO



¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices—Best Work—DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2

The Kauffman Manufacturing Co.
ASHLAND, OHIO

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill.
Branches in all leading cities

CHEAP
STEEL FRAME
THEATRE CHAIRS
ABSOLUTELY NON-BREAKABLE

Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs
Also seating for Out-of-door use.

Address
Dept. W.

STEEL FURNITURE CO., GRAND RAPIDS, MICH.
New York Office: 150 Fifth Avenue

The Automatic Theatre Chair

It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre Chair.
If you have not seen our latest models, investigate.
Write today for circular A.

THE HARDESTY MFG. CO
Canal Dover, Ohio, U. S. A.

FILMS FOR SALE. 50 Reels of Films $8 to $16 per Reel
Second-hand one pin Edison machine, $100.00
Mayer Silverman, 105 4th Ave., Pittsburg, Pa.

Opera and Assembly Chairs

Most popular priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave. and 43d St. - New York, N. Y.

Good Pictures

Are largely dependent upon

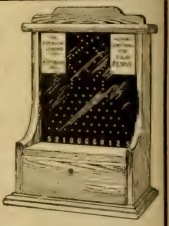
Good Carbons

Use "Arco-B" Biograph Carbons

The genuine article bears our Trade Mark, "Arco-B."

L. E. FRORUP & CO.
Sole Importers
232-234 Greenwich St. New York

WE WANT



ONE THOUSAND
Moving Picture Men

to operate PREMIUM pin machines and get rich, or if already so, to get more wealth. Why not you? PREMIUM pin machines have become an institution in every candy store. By placing a machine in your retailer's store you will monopolize his trade and squeeze out competition.

Mr. Flint of Mo. writes: "Kindly accept thanks for introducing me to a gold mine."

Ten machines will support you. Fifty machines operated will prove a mortgage lifter to you.

We make them out of Oak or Metal.

Percentage of winners arranged so that from every twenty dollars deposited in the machine twelve dollars will be your profit. If so advised will make it still more.

Write to-day for exclusive territory to

PREMIUM VENDING COMPANY
56-58 WALNUT ST. PITTSBURG, PA.

WE CAN HURRY

YOUR ORDER OUT.
STAFFORD Chairs excell all others.
HEAVY FIVE PLY seats and backs.
The last-forever kind, that you are using long after you have forgotten the price.

STEEL CHAIRS TOO
We carry several kinds of good chairs in stock, all guaranteed.
ASK FOR CATALOG 305
E. H. STAFFORD MFG. CO.
CHICAGO, ILL.

OPERA CHAIRS

GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

HAVE GOOD MUSIC

Singers, Pianists, Trap Drummers and Orchestras. Guaranteed Artists Always on the Wire.
AMERICAN THEATRIC-L SINGERS AGCY.
59 Dearborn St., CHICAGO, ILL.
Hilliard Campbell, Mgr.

Three territories contracted for. We make the same offer to you. 25% discount to all exchanges handling
THE MORTIMER FILM CLEANER
Grabit quick. Firstcome-first served. Plenty of advertising matter. Send for booklet.
FIDELITY BUILDING
Portland, Maine

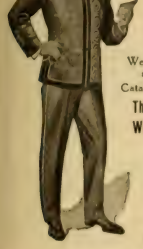
UNIFORMS

FOR

USHERS, DOORMEN, &C.

We are originators of style and design
Catalogue "M" is ready
The Big House With Little Prices

RUSSELL UNIFORM COMPANY
128 W. 36th Street
NEW YORK
Five doors west of Broadway



The Best Uniforms

For the money
Natty Up-to-Date Styles
For Employees of Moving Picture Theatres
Write for illustrated catalog and samples of cloth.
Free on application.

D. KLEIN & BRO.
927 Market Street
PHILADELPHIA, PA.

Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.
J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.
PRICE 75 CENTS
Also latest cue music Series 1910 for 10 parts and piano, $1.00.
1-4 discount on both numbers.
CLARENCE E. SINN
1501 Sedgwick St CHICAGO, ILL.

OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboards, $75.00
J. C. DEAGAN
3800-3810 N. Clark St. CHICAGO, ILL.

NEW SLIDES

For the following Songs—JUST OUT

Emmalina Lee
Who Are You With To-night?
I'll Meet You When the Sun Goes Down
Look Out for Jimmy Valentine
I'd Love to be Loved by a Girl Like You
Yearning
Take Me Back to Baby-land.
Going Back to My Old Girl.
My! What a Funny Little World This Is! In Winter.
When the trees are dressed in crimson and in gold.
King Chanticleer.
Killarney, my Home o'er the Sea.
Dancing Starlight.
Broncho Nell.
For Killarney and You.
My Country Has First Call.
Mandy Lou.
Dolores.
The Best Place of All.

De WITT C. WHEELER
120 W. 31st St. New York City

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
German Savings Bank Building
147 Fourth Avenue, NEW YORK CITY

MISFIT UNIFORMS

50 Per Cent. Less than MANUFACTURERS' COST
Blue Coat, Pants and Cap for $6.00

In a large Uniform business there is a great percentage of Misfits. These misfits don't count, and we can afford to Turn Them Into Cash, by taking same-half what you or less. We have Braided Blue and Cream Duck Coats which cost us in the shop as much as $12.00. We will sell them from $4.00 to $5.00. Let us figure with you.

The Geo. B. Donavin Co.
Columbus, Ohio, U.S.A.

BIO CARBONS
Advertised by the man who uses them

THE REGINA CO.
Broadway and 17th St., New York
215 Wabash Ave., Chicago
Manufacturers of Regina Music Boxes, Automatic Musical Instruments, Regina Pneumatic Cleaners.

Annual Sub. Moving Picture World: CANADA, $2.50 FOREIGN, $3.00

Moving Picture Exhibitors: When we say we save you 40 per cent on your Supplies we mean just what we say, not **HOT AIR** for advertising purposes. Give us a trial and let us convince you we can do just what we say; send us your inquiries.
CARBON JAWS for Power's Arc Lamp No. 5, with knuckles complete, 90c.; without knuckles, 50c.
Is your name on our mailing list?
THE ROYAL M. P. SUPPLY CO. No. 1346 Moore St., Philadelphia, Pa.

SAVE MONEY
and use our
Program Board
with Interchangeable Porcelain Letters
Make your own Program
You cannot afford to be without one.
Announcements quickly changed. Prices and full particulars on application.
Agents Wanted.
THE CAMBRIDGE TILE MFG. CO.
COVINGTON, KY.

Motion Picture Theatre Handbook
For
Managers and Operators
PRICE $1.50
POSTAGE PREPAID
Moving Picture World
125 East 23rd Street NEW YORK

"Mirror Screens" Glass Curtains "Transparent Screens"

Daylight Pictures

Perspective and Clearness.

Rests the Eyes

New Process of Manufacturing makes them more perfect and more wonderful than ever.

We can tell you how to pay for one in two weeks by increased receipts.

CURTAIN OR WHITE WALL GLASS CURTAIN

Are you required to throw your picture from the rear?

Our new **TRANSPARENT SCREEN** has the world beat.

Nothing like it on the market.

Be the first in your city.

Like the "Mirror Screen" it is a Joy and Money Getter

Address all communications to

MOTION PICTURE SCREEN CO.
SHELBYVILLE, INDIANA

WHITEST LIGHT
STEADIEST LIGHT
"ELECTRA"
PINK
LABEL
ELECTRA
TRADE MARK
CARBONS
LONGEST LIFE
LONGEST ARC
HUGO REISINGER
SOLE IMPORTER : 11 BROADWAY. NEW YORK

EDISON KINETOSCOPES

All Models

NONE GENUINE WITHOUT THE TRADEMARK

Holds the Record for Durability

Beware of Imitations

Supplies and parts in stock for Edison and all other machines

Get my prices before purchasing elsewhere

Expert Repair Department

under the management of Otto Brautigam
ALL REPAIRS GUARANTEED

Opaque Projectors For Home and Professional Use

Asbestos Booths Approved by National Board of Fire Underwriters

Automatic Projectors For Advertising Window Display

Mirror Screen Superior Brilliancy of Picture Demonstrated

YOU ARE INVITED

to visit my demonstrating room and inspect all home and professional apparatus in actual use.

Harry A. Mackie

853 Broadway New York

PHONE 2478 STUYVESANT

Save Tickets

AND

Eliminate Choppers

at the entrance to every Theatre and Amusement Place

GET THE COUNT WITH

JONES DUPLEX CHECK GATE

and you GET all the money

Ask us to send you further details

JONES CHANGE REGISTER CO.

INCORPORATED

18 BROADWAY NEW YORK CITY

CAREY PRESS, N. Y.

Vol. 8, No. 13 April 1, 1911 Price, 10 Cents

THE MOVING PICTURE WORLD
THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS
NEW YORK

WARNING

To All Moving Picture Exhibitors and Dealers in Moving Picture Machines

Please take notice that various parties are marketing goods in imitation of products of this company, and in infringement of its patents.

Dealers selling such apparatus, and exhibitors using it, are equally liable with the users for damages for infringement, and we therefore warn all dealers and exhibitors against selling or using moving picture apparatus similar to ours and not of our manufacture.

This warning applies particularly to *Moving Picture Machine Heads, Film Magazines,* and *Take-up Devices.*

We are the owners of U. S. Letters Patent 809,981, 818,047, 826,112, 950,631, covering these devices.

Suits for infringement of these patents will be instituted at once against all infringers and will be vigorously prosecuted to the full extent of the law.

NICHOLAS POWER COMPANY,
115-117 NASSAU STREET - - NEW YORK CITY
"For thirteen years the leading manufacturers of Moving Picture Machines."

THE THANHOUSER WO-A-WEEK

Released Tuesday, Apr. 4

A Drama of the Heart

The Charity of the Poor

is a story with a striking theme and moral, for it tells of the reformation of a rich old codger with a heart so steely you'll vow at the outset he NEVER COULD be reformed! What brings the change of heart is indeed wonderful to see, and pleasant, too. With the change vanished a peculiar quality of selfishness that the rich man actually believed was love, and in its place came an affection so true and so lasting that you'll marvel at it even as the chief recipient marvelled at it.

No. 199. Cord Word, Char.

Released Friday, Apr. 7

Weighed and Found Not Wanting

Vindicated

is the story of an odd assertion of honesty—odd because totally unexpected, considering the time, the conditions, and the man. It is one of the better-class subjects that give genuine entertainment and still point a moral that is worth something. It helps you by adding tone to your place. It helps us by making you glad there are two Thanhousers every week.

No. 100. Code Word, Vindi.

The Thanhouser Lobby-Decorator

with two new decorations for your lobby every week, is now a regular feature of

The Thanhouser News the "Exhibitor's Guide," sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Drop a card to Publisher, Thanhouser News, New Rochelle, N. Y.

Has your lobby a Thanhouser Photo-frame? $3.50 with order brings one.

Thanhouser Company

NEW ROCHELLE NEW YORK

ADVERSITY

That's the true test of friends, it is said. In business, however, it is a test of the belief in ultimate success.

The loyal ones are now being repaid for their steadfastness through the gruelling storm which the Sales Company has so successfully weathered. Every day the Sales Company is demonstrating its enormous power for benefiting its customers.

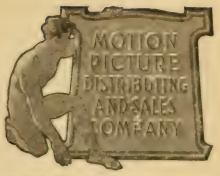
It is to-day the most solid institution in the industry, standing for and soliciting trade on a pure business basis of "value received" quality.

Compare this with patent bullyrag, clique strategy, intrigue and organized deceit—there's a difference. It is represented in this

Unexcelled Program

Motion Picture Distributing & Sales Company

111 E. 14th St., New York City



EVERY MONDAY
AMERICAN—American Film Manufacturing Company
ECLAIR—Eclair Film Company
IMP—Independent Moving Pictures Company
YANKEE—Yankee Film Company

EVERY TUESDAY
BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY
AMBROSIO—New York Motion Picture Co.
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley
RELIANCE—Carlton Laboratories
SOLAX—Solax Company.

EVERY THURSDAY
AMERICAN—American Film Manufacturing Company
IMP—Independent Moving Pictures Co.
ITALA—New York Motion Picture Company
REX—Rex Moving Picture Mfg. Company

EVERY FRIDAY
BISON—New York Motion Picture Company
LUX—R. Prinz
SOLAX—Solax Company
THANHOUSER—Thanhouser Company
YANKEE—Yankee Film Co.

EVERY SATURDAY
GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
RELIANCE—Carlton Laboratories

"THE PRICE HE PAID"

Champs fatten lean receipts

Enter on Your Wednesday Program

this Champ true to life Western

"THE PRICE HE PAID"

Wednesday — April 5th, 1911 Wednesday

How life's evolution dispenses full value for its respective merits.

Wednesday Western and Monday Military

TWO CHAMPS EVERY 7 DAYS

"With 'Stonewall' Jackson"

The Last Heroic Stand at Winchester vs. Sheridan

Monday — April 17th, 1911 — Monday

Make the necessary arrangements for positively getting the reel now, and then start advertising it for your theatre

Our beautiful synopsis display will help you do this. Better than "The Old Man and Jim."

Champion Film Co.

MARK M. DINTENFASS, Gen'l Mgr. :: 12 East 15th St., New York City

HERE'S A GOOD TIP

FREE of charge

You can take it or leave it alone!

Get Two Imps Every Blessed Week

And if one exchange won't give you what you must have to be *successful*, another will. Our Cuban releases are taking like wildfire with the public and you are positively standing in your own light if you do not heed our advice. Take for instance

"THE LOVER'S SIGNAL"

Monday "Imp" Release of April 3, 1911

APPROX. LENGTH 980 FT.

A pretty love story with the Cuban individuality. Obstacles are thrown in the way of true love and the stern parent is circumvented by means of a whistle, which is the signal agreed upon by the lovers to meet. The girl reads a newspaper account of the supposed death of her sweetheart. She is stricken and loses her reason. The well remembered whistle of her lover restores her sanity in a unique manner. The exacting parent now gladly removes all objections to the marriage. This is the sort of a story which has made "Imp" films famous all over the world.

"MAZE OF FATE"

Release of April 6th

The sensational plunge over the falls by the victim of the wrath of plotting villians furnishes one of the most thrilling pictures ever thrown on a screen. A young lawyer sets about it to prove the innocence of an old drunkard and succeeds in an original way. He also wins the love of the daughter, who is doomed to disappointment by the death of the hero in a highly dramatic manner. A story of the West, with a strong plot and heart interest. See "Maze of Fate" and then tell us if it isn't one of the *grandest* pictures you ever laid your eyes on. Advertise it at least one week in advance.

Independent Moving Pictures Co. of America
102 W. 101st St. New York
Carl Laemmle, Pres.
All "Imp" Films Sold Through the Sales Co.

It Doesn't Make Any Difference

how much of a crank you are concerning your film service, deep down in your heart you know that I can satisfy you. But how in the world am I going to do it unless you let me? Isn't it about time that you call my bluff? *Never* have I been in a better position to give you what you want than now. *Never* have I bought as many reels. *Never* has Independent service been as uniformly good. Is there anything on the licensed side one iota better than Imp, Reliance, Thanhouser, Rex, Nestor, Powers, Bison, Great Northern, etc., etc.? Bet your life there isn't! Are you really stuck on paying that $2.00 per indefinitely? Can't you see, Man, that bye and bye General Filmco will hatch out some scheme to get hold of your theatre just as he managed to get the licensed exchanges? Will you do with your theatre as a certain exchangeman did—travel all the way to New York and beg the General "Please do take my exchange?" I don't want to frighten you—but why should you take any chance at all? Become Independent—be your own boss, take the bull by the horns and do it right now. And to be absolutely on the safe side, hook up with the *Biggest* and *Best* Film Renter in the world. That's me. Slip me that letter soon.

Carl Laemmle,

PRESIDENT

The Laemmle Film Service

196-198 Lake St., Chicago

Sykes Block, Minneapolis, Minn.
1517 Farnam Street, Omaha, Nebraska

TWO EVERY WEEK **Solax** **TWO** EVERY WEEK

BOOMING!!

OUR

WEDNESDAY COMEDY

HAS DOUBLED OUR ORDERS

The theaters want special features—something they can talk about and swear by. Already hundreds of theaters are having special Solax comedy days and are now watching for our

COMING—For FRIDAY

Spectacular Military Pictures

HORSES — SOLDIERS — CAMPS — SAILORS
BATTLESHIPS — BATTLES

A wonderful collection of specially prepared pictures produced at tremendous expense and which you can feature every Friday

RELEASES

Wednesday, March 29th	Friday, March 31st	Wednesday, April 5th	Friday, April 7th
"A Package of Trouble" "She Was Not Afraid" (COMEDY)	"The Mill of the Gods" (DRAMA)	"A Maid's Revenge." (COMEDY)	"Rose of the Circus" (DRAMA)

Solax Company

147 Fourth Avenue - - NEW YORK

CINES CO.
of ROME

CAPITAL { Preferred Stock, - 2,000,000 Lire
Ordinary Stock, - 3,750,000 Lire

Fully Paid-up 5,750,000 Lire

Studios and Factories, Rome and Padova

Branches at the Following Cities

LONDON *18 Charing Cross Road*
PARIS *11 Rue St. Augustin*
BERLIN *238 Fried Richstrasse*
MOSCOW *3 Glenischewsky Pereul*
BARCELONA *59 Paseo de Gracia*
RIO DE JANEIRO *A. Sestini*
BUENOS AYRES *A. Sestini*
CARACAS *Levy & Co.*

And the Following Agencies

Milan	*St. Petersburg*	*Vienna*
Turin	*Oddessa*	*Amsterdam*
Genoa	*Keiff*	*Copenhagen*
Naples	*Vladivostock*	*Stockholm*
Bologna	*Marseilles*	*Buda Pesth*
Venice	*Brussels*	*Frankfort*
Dresden	*Lille*	*Leipsic*
Tokio	*Zurich*	*Lisbon*
Johannesburg	*Sydney*	*Capetown*
	Lima	*Havana*

Branch for the United States of America

TEMPORARY ADDRESS:

445 Broome St., Broadway, New York City

ADAM was the first of us mortals to discover the truism, "AS YE SOW, SO SHALL YE REAP," and ever since his early day down the long vista of years to March, 1911, men have reaped as they have sown.

"As Ye Sow, So Shall Ye Reap"

Released March 30th, 1911

is a photographed sermon on the frailty of youth and the penitence of maturity.

It shows the planting of a wild seed and the inevitable harvest of regret and remorse.

In the first chapter—Sin!

In the second—Remorse!

And then—Retribution—All's well that ends well.

It's a great dramatic subject, full of heart interest—it's a ℜEX, and it's bound to be good.

Don't Miss It

REX MOTION PICTURE MANUFACTURING CO.

573 Eleventh Avenue, New York City

SALES CO. CONGRATULATES YOU AND US

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** EVERY FRIDAY

INDEPENDENT EXHIBITORS: Are you Getting Lux Films?

A Minnesota Exhibitor writes: "Can you tell me where I can secure Lux Films? I have written to my Exchange for them but fail to get them. I have never run but a few and they were fine."

If you are having the same trouble, drop a line to our New York City address direct.

We want you to get the World's best every week.

LUX FILMS

Released, March 31st, 1911

THE CREED OF GAIN — DRAMA—652 FEET

HE WANTED A HOOP — COMEDY—281 FEET

The first half of this reel is something altogether out of the ordinary, a bit too tragic in fact and too realistic. Not one in your audience will miss the lesson it teaches.

A Split Reel that will add Quality and Variety to the Best Programs

SEE OTHER PAGES FOR SYNOPSES AND PAST RELEASES

GET LUX **The World's Best—Bar None** **GET LUX**

R. PRIEUR

10 East 15th Street 'Phone, 3427 Stuyvesant **New York City**

Sold only through the Motion Picture Distributing and Sales Company

GREAT NORTHERN

RELEASE FOR SATURDAY, MARCH 25th

The Fakir's New Servant

A trick film of novel and amusing character

Troubles of a Trip

A very laughable comedy film

RELEASE FOR SATURDAY, APRIL 1st

A Victim of His Double

Season's greatest detective story. A film of exceptional merit. See the exciting race between train and automobile. Book this picture in advance

ANOTHER BIG DETECTIVE FILM will be RELEASED on APRIL 8th

All First Class Independent Exchanges Handle Our Product

WATCH FOR OUR GREAT SHAKESPEAREAN MASTERPIECE!!

GREAT NORTHERN FILM CO., 7 East 14th St., New York

ECLAIR FILMS

THE FILMS OF PICTORIAL QUALITY

Combining Perfect Photography with Popular Plays

RELEASE OF APRIL 3rd

Two Features on One Reel

A Strike in the "Make Young" Business

A pathetic tale blithely told. A real truth ridiculously expressed—one that promotes the ever merry ha! ha! all through.

LENGTH, 534 FEET

Mr. Nearsight's Marriage

A charming little comic. Delightful, entertaining, novel. A real treat for any audience!!!

LENGTH, 426 FEET

ECLAIR FILM COMPANY

NEW YORK: 31 East 27th St. CHICAGO: 35 East Randolph St.

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY • 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $2.50. Foreign Countries, $3.00. Post Paid.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3⅛ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.
TIME DISCOUNTS: 10% one months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 1[illegible] Washington Street, (Post Building, Chicago). Telephone, Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 8 APRIL 1, 1911 No. 13

Work for the Convention.

The call of the MOVING PICTURE WORLD for a Convention of Exhibitors, to be held in Chicago this summer on some date yet to be decided upon, has struck such a responsive chord that we already feel enthusiastic as to its success. Exhibitors from Maine to California have written to us commending the project and assuring us of their presence if such a convention takes place. Others have written suggesting subjects that could be discussed with profit at such a gathering, and again others have written asking for further particulars. Some have inquired if it is to be dominated by the film manufacturers or the exchanges or any trade organization.

To the latter we reply that the First National Convention of Exhibitors, as projected, will be for *exhibitors only*. The manufacturers, or their representatives, will be invited to be present, as also the exchange owners and managers, but only as representing their respective interests. These interests have their own periodical gatherings to discuss matters of importance to their welfare. Hitherto the exhibitors have not convened, except as local bodies, and the necessity for a strong National organization, such as can grow out of this convention, is apparent.

While self-preservation is sufficient reason for the formation of a National organization, progress should be the watchword of the Convention. Organized progress towards better projection; better pictures; better seating arrangements; better methods of obtaining and sustaining the patronage of the public; better methods of handling the crowds that do attend well regulated moving picture shows. Competent speakers on these subjects will come forward and the interchange of ideas will be beneficial.

Legislation which affects the industry will be discussed and ways and means suggested to protect the interests of the exhibitor. Take as an example the attempt at present being made by Ohio legislators to establish a law prohibiting the use of any but N. I. film in the State of Ohio. If such an arbitrary and uncalled-for measure were enforced, hundreds of exhibitors in the State of Ohio would be ruined; and if such a law became effective in one State others would follow suit.

With a National Association of Exhibitors, a nominal membership fee for each theater would create an ample fund to engage the best legal talent in the country to defend their rights. State associations are all very well, and necessary, to regulate minor matters; but to combat powerful adversaries it is necessary to engage the most influential legal talent, an expense which could only be met by a National organization.

Also at this great gathering of exhibitors, which should fill the largest convention hall in Chicago, they would be able to inspect all the latest devices. Space would be reserved in the convention hall for manufacturers' exhibits. All the projecting machines would be on exhibition, patent screens and substances for screen coating would be demonstrated, chair manufacturers would have their displays, builders and decorators would have models or photographs of their designs, ticket choppers, booths, gate check devices, lobby displays, advertising signs; in fact, everything pertaining to the business, and every manufacturer would gladly avail themselves of the opportunity. The impetus to the business and the educative effect of such a display cannot be comprehended.

The statement has been made to us that such a convention would not be agreeable to the powers that be, meaning, of course, the film manufacturers. This is not so. Every film manufacturer to whom we have broached the subject has given it his approval. All will realize the benefits of bringing the exhibitors together for interchange of ideas.

Friends and foes alike agree that the Patents Company has been the backbone of this business. We have reason to believe that the Patents Company will look upon a representative convention of exhibitors as a necessary step towards the placing of this business upon a firmer basis.

If the exhibitors mean business and at the National Convention get together and talk business, the result will be better business for all concerned. We have had in the past several gatherings of moving picture people which generally ended in disputes or disruption, which were sometimes fiascos and sometimes ended in orgies not to the credit of the participants. If the exhibitors are serious in their desire to convene in a manner that will reflect credit upon the industry, they will have the hearty support of all the manufacturers and ourselves.

The MOVING PICTURE WORLD invites communications from exhibitors on this subject and suggestions as to matters of interest that can be brought up at the meeting.

The Exchange and the Business

More than a year ago we were taken to task by a competing publication for hazarding the theory that the middle man, or the exchange, was an essential factor in the moving picture business. At that time some people were rash enough to affirm that in the new condition of things in the business that were coming into force, the middle man, or exchange, was superfluous. The proposition was absurd on the face of it, and we said so. Events, of course, have shown that we were perfectly right. The film business, like any other business, must conform to the needs of distribution. It is no more possible for the exhibitor to deal direct with his manufacturer than it is for any other tradesman. The distribution of manufactured goods can only be properly handled by distributors. This is axiomatic.

* * *

Our recent articles on The Open Market have won commendation throughout the entire American moving picture field. We have said enough, we think, for the time being. We do not intend, however, to let the matter rest there. At the proper time and on the proper occasion, we shall revert to the topic, because it is our firm conviction that it is of vital importance to the business as a whole that there should be an open market. Events are supporting us in our attitude. Things are happening in the film world which it would be neither fair nor judicious to speak of at this juncture. There is likely to be a readjustment of primary conditions. Parties as they exist today are likely to be changed in their inter-relationship in the near future. As our readers know, we are not alarmists; we have never played the role, and never will. All we have to state at the moment is that the Open Market in the not-distant future will probably be an assured fact. Moreover, the Open Market, when it comes, will not disadvantage any reputable elements in the business.

* * *

But before the open market is lined up, something will have to be done towards bringing about a new condition of affairs at the exchange end of matters. In the last number of the MOVING PICTURE WORLD, two exhibitors voiced what is a general dissatisfaction with the present condition of affairs in respect of exchanges and their methods. There are, as the reader knows, two groups of exchanges, one operating under the ægis of the General Film Company, the other under that of the Sales Company. We offer no opinion as to how these people conduct their business, but we do think, speaking generally, that there is room for improvement in the middle section of the industry.

* * *

We have complaints both verbal and written from exhibitors of the "take it or leave it" policy, which the exchanges at present are constrained to follow. In an ideal condition of things, the exchange should be to some, if not to a large extent, a free agent, competent to pick and choose for the benefit of his service—otherwise the exhibitor, otherwise the public. At present he may be competent to do so, but he is not free to do so. The result is that being without any selective option, exhibitors and the public have to be content with the "take it or leave it" policy.

* * *

Is this for the general good of the business? We think not. Our ideal exchange man should be as thoroughly informed at all ends of the business as any other man in it. His buying power should not be limited or restricted. He should be so well equipped as to turn down unsuitable films and push those of quality, and quality only. By well equipped we mean that he should make a study of public needs, know a good film from a bad one, be a discriminating buyer, and therefore do his part towards helping the manufacturers on the one hand to uplift quality and the exhibitors and the public on the other, to be supplied with the best in the qualitative sense.

* * *

There is too little discrimination amongst exchanges: They are so deficient in individuality and independent that we write this article for pointing out that herein lies one of the obstacles for the betterment of the business. At present the exchange man is more or less a passive cipher. The time, however, is coming when, we think, new types of men will be called for in the exchange end of matters. It is not sufficient that a renter should compete in service rates, that he should be amendable to rebates and favor one manufacturer over another, but that he should take his stand on quality, and only encourage the production of those pictures which the exhibitor and the public demand and that is the very best.

* * *

As we know and as we have been told over and over again, the moving picture business of this country is very largely an exchange proposition. The exhibitor is practically the pivot of the business; the exchange in a measure the fulcrum, and a very powerful fulcrum, indeed. With a chain of intelligent independent and enterprising exchanges throughout the entire country, the business would, we think, receive a much-needed stimulus: something would be done towards assuring the much-desiderated open market. The future of the business rests very largely in the hands of the exchanges. They have it in their power to largely influence manufacturers for the better order of things.

* * *

It is worthy of note that in the present condition of things, the exchanges are largely under the control of manufacturers. It is a moot point as to whether this is to the advantage of the business as a whole. We should be glad to hear from our exhibiting readers on this subject.

CINES OF ROME.

This European film manufacturing concern, whose announcement will be found upon another page, ask us to say that they have not as yet affiliated themselves with any American distributing agency, although their name has been coupled with that of the National Film Manufacturing & Leasing Co. The Cines films have a great vogue in Europe as will be seen from the large list of distributing branches mentioned in their advertisement. Occasional subjects have been released in this country and the quality of the photography, subject and acting has invariably been of a high order. We are informed that the Cines organization is prepared to make six releases per week and ten would not overtax their facilities. Six regular stock companies are employed, one of which specializes in big spectacular historical productions. In some of these as many as 400 people are employed. A notable Cines film of historical value, and which was secured at great expense, was a pictorial record of the private life of the late Count Leo Tolstoi. It is to be hoped that arrangements will soon be completed whereby a selection of the Cines films will be exhibited in this country, many of them being really masterpieces of the motographic art.

The Rejected Manuscript

By Louis Reeves Harrison.

The editor of this paper has received a number of complaints from authors concerning the treatment of their scenarios by producers, few of them justified, many of them based on rejection alone, but all containing the pathetic note of the writer who has put forth an honest effort with no reward, immediate or prospective.

Each house engaged in the production of photoplays contains individuals in authority who have individual likes and dislikes, exactly as in the publishing business. The most experienced writers have MSS returned one or more times, and it is not a bad plan to revise stories sent back with a view to their improvement before launching them again. In a large majority of cases they simply fail to meet certain established requirements or contain serious faults of construction. A common fault is that of merging the scenes. An inexperienced author showed me such a scenario involving a court scene where the photograph of a much-wanted woman was in evidence. A messenger was sent for her and brought her in during the scene, though he had to hunt up the photographer to obtain her address, go from the photographer to her house, put her under arrest and bring her to the court. He could not have done it in the few elapsing seconds if he had used an airship. It never occurred to the writer of that scenario that it was his business to clarify the situation, not to confuse it. In the case of another author, several scenes were merged in one depicting a fox hunt through roads, fields and forests in story form. No author need expect either editor or director to do the hours of work necessary to separate and rightly arrange the various scenes of his photoplay. It is the author's business to relieve the director, and not to burden him with unnecessary labor. The director may change the arrangement of scenes, but he can not be expected to construct the entire play.

The plain truth about these little plays is that the amount paid for the best of them is all out of proportion to the knowledge and effort required to write them. A great many qualifications must be possessed by an author before he can successfully embody in a scenario all the essentials to a dramatic presentation of life. There should be an idea conveyed in every play whether for the stage or for the screen. Intense characterization is a strong feature of both, but extremely difficult to portray where no words are used. Then the characters should not be stronger than the situations, and woven in and out of a string of thrilling, or at least interesting, incidents, there *must* be a plot. To write a really great photoplay an author must have the power of creating strong characters true to nature, and must possess an elevation of thought that will drive his ideas home to the hearts of a mixed audience in spite of all the imperfections of the average exhibition. In view of the trifling sum offered for the best original scenarios the wonder is that any are submitted.

Many of the best plays submitted involve a vast amount of work for their presentation, or call for types and scenery not easily found. The director is only human. His duties and responsibilities are beyond all conception of an outsider. Without glancing at the array of good, bad and indifferent scenarios submitted, he is the hardest worked man in any producing organization, yet he must study what he is asked to put over. He must adjust his imagination to that of the writer, try to see with the same eyes what must be pictured on the mental screen before it can be arranged for the actual one, and he can never be blamed for not seeing what is not written, nor can any author reasonably expect him to be attracted by what is badly written. Even when the idea is good and the scenario is a clear portrayal of the story to be told, it may be unsuited to the cast obtainable or prohibitive in other respects. Many of the most successful plays have been rejected more than once before they reached the notice of someone equipped to produce them. The gentleman who sent in a play involving a fox hunt did not give due consideration to the difficulty of pulling off such an event. Private affairs of that kind, held rarely, at places remote from the producer's base of operations, not interesting to the great mass of Americans, are prohibitive in more than one sense. The difficulty of sending an entire troup of actors to the scene, rehearsing and acting the play, are too numerous to make the incident worth while.

A weak spot in many otherwise strong producing concerns is the lack of a competent art director, one who is a good judge of plays and can co-operate with the stage director in their production. Such men do not grow on every bush, and the present need of them is not fully appreciated. They are absolutely essential in every growing concern, but hard to find. Bernard Shaw says those best qualified to judge of the quality of plays are too busily occupied writing them. "For after all," the world's greatest dramatist says, "the play's the thing." It is. No director can do himself justice unless he has the right kind of material to work on as well as work with. A vast amount of time, money and patience are wasted in trying to put over playlets which, in spite of some cleverness, lack many of the essentials which count in the sharp silhouette of a picture play. The director may cloak the skeleton in ample folds of splendid drapery, but the bare structural bones will "out" like murder.

The easily-pleased part of an audience is not a safe guide in selecting scenarios. Time was when any old adaptation would do, but that time has passed by. People now go regularly to the little theaters, they see the best and demand that the average shall be raised to something like it. Directors of earnestness realize this and are wearing their lives out to meet the higher demand, the constantly increasing demand for what is original and vigorous in this class of production. There is a cry from steady patrons, heard through the better class of exhibitors, for dramatic effort of the highest rank. There is no such thing as writing over the heads of the people. Strong plays go with all classes. Give each one of the characters a passion and let them fight it out.

Most of the cases of ill treatment so far examined come in the nature of complaints from the unappreciated. To these playwrights I would advise greater care and that sort of study which has no feast. Writing big plays is a thing to be learned, and these little ones afford good schooling even if the rewards are small. The main thing is that spirit of sincere determination that is without blame.

"That not the laboring years
Blind-born, nor any fears,
Nor man, nor any gods can tire or tame."

Scenes from "ATHALIAH," Pathe Colored Feature Film

Moving Pictures in Advertising

No Longer an Experiment—Used by Largest Advertisers in America
Value of the Descriptive Style—Inexpensive and Easily Transported

By Watterson R. Rothacker, General Manager, Industrial Moving Picture Co., Chicago.

(Republished by courtesy of The Commercial Union, Chicago, Ill.)

HOW great an advance has been made in moving pictures as they concern advertising will be realized by anyone studying the issue. The advertisers at present using this method of illustration are all getting results. As a matter of fact, however, while moving pictures enjoy a world-wide popularity, their advertising possibilities have not been investigated thoroughly. That they are apparent to the many, and receiving just now much notice from the advertising fraternity may be attributed to the sheer merit they possess and their superiority over ordinary photographic advertising which is of acknowledged value.

As An Advertising Medium.

Moving pictures as an advertising medium are reliable, efficient and practical. They are no longer an experiment. Their cost is made reasonable by reason of mechanical multiplication. Their introduction to the public has been accomplished, their power of illustration is obvious, and while the surface of this great field has been merely scratched it has made good its promises so far and is rich in possibilities which will fulfill the most extravagant claims as to further development.

More Attractive.

The effect of well-illustrated advertising is known. Photographically illustrated advertisements are decidedly more attractive than the advertisements presented by words alone. The better the photographs the more powerful is its advertising appeal and beyond all question and doubt animated photography is the superlative descriptive force.

Advertising Films

Ultimate Users Business Men.

The ultimate users of moving pictures for advertising purposes will come from every walk of business. At the present moment a number of firms that manufacture heavy machinery, such as steam excavators, log-loaders, and machines used in harvesting, mining and irrigating, are giving a real demonstration which has all the advantages and effects of the original from which the negative was taken, and possesses the extra advantage of being conveniently portable and incapable of slighting a single part of the action.

Success Already Demonstrated.

Those who have so far taken the moving picture out of the amusement category have found that their theory has worked out in practice far beyond even their most enthusiastic anticipation. When an advertising story is being told on the screen there is nothinig which distracts the attention of the on looker. The arguments are presented to the eye undisturbed by diverting influences. The sheer novelty of the scheme carries weight and those who are using it now receive credit in the comment caused by this novelty.

No single photograph can conjure to the mind's eye an action implied by a stationary picture. The throb and movement of life adds zest and interest to any scene and where this action explains a process or demonstrates a use much has been accomplished which is impossible by any method other than moving pictures.

How They Are Used.

Many large advertisers lay much stress on the magnitude of their plants, the sanitary conditions of their factories, the care with which they assemble their machines, their shipping facilities etc.; by moving pictures these features can be depicted as they usually exist and pure assertions are backed up by pictorial proof.

Photographic accuracy inspires confidence. Therefore, moving pictures are reliable expositors. They occupy a unique position in this regard and are the only power which can bring the mountain of commercial and agricultural activities to the public posing as Mahomet.

Easily Transported.

A reel of moving pictures weighs about eight pounds. It may be easily carried and expressed to any part of the country. There is hardly a hamlet where a projecting machine is not available. Moving pictures are of standard size. Thus it will be seen how easily a salesman can carry with him the actual records, operations and scenes which by mere words are insufficiently suggested to the prospect.

How many advertising campaigns are founded on the idea that the customer is interested in where an article comes from and how it is made? How many people are attracted to an article of product because of the fascinating story which is woven around it? The answers to both these questions are many.

The Descriptive Style.

Take the story of automobile tires and show this industry from tree to boulevard. Show how the grain is taken from the fields, made into flour and prepared for the public. Picture the construction of an automobile and the exciting tests it must undergo before it is put on sale. Disclose intensely interesting scenes of industrial activity in any line and identify the name or trade mark of the manufacturer, and you have at your disposal a wonderful advertising force.

Then there is the moving picture play which entertains the consumer while his buying instinct is being aroused. This plan is the most subtle advertising ever conceived. Advertising apparently without advertising is decidedly more potent than a direct commercial announcement. One will remember a name connected with an incident long after the memory of printed words has faded. Moving pictures make definite impressions and produce lasting recollections.

Advertising Intent Should Be Concealed.

In arranging a moving picture play of advertising intent, the advertising should be deftly concealed. Care must be taken that accuracy is not sacrificed to dramatic effect and that the subject is not burlesqued by too much comedy. These picture plays are far more comprehensive, attractive and convincing than the audible or printed "ad."

Trade marks, slogans, catch phrases and names become living things in moving pictures. They have new and broader significance; they are animated and imbued with human appeal; they stick in the memory.

Best Ad Never Written.

The advertising value of moving pictures is now recognized by all progressive advertisers. I have stated that the best advertisement in the world will never be written, because moving pictures are the superlative advertising medium and exceed the limitations of the pen. I do not think that this assertion is too strong.

Cost Is Small.

The cost of moving pictures is not prohibitive, as so many imagine. Their expense as compared to the results accomplished is ridiculously small. Mechanical multiplication is responsible for the low cost. So after the negative has been secured the positive prints which are used for exhibition cost but very little. To be more definite, they may be had as from 10 cents to 25 cents a running foot.

The cost of the negative depends largely on the magnitude of the production and the preparations of the setting. In picture plays customarily gone for the picture, and special scenic effects are in many instances desirable. The usual in-

dustrial subject depicts business and manufacturing operations as they daily exist; consequently, the camera man has but to take care that he realizes on his opportunity and chooses his scenes with a regard for their value to the advertiser.

It is advisable in using a moving picture film that a specialist direct the work. The negative corresponds to the ordinary "copy" and quite as much depends on its pulling power.

Exhibiting the Picture.

The circulation, of course, should be laid out along logical lines. That is to say, the pictures, to secure best results, should be exhibited before the class of people most likely to respond to the advertising. Manufacturers of farm implements, irrigating machinery, etc., seek the State and county fairs and agricultural communities. Moving pictures of mining machinery find their public accordingly, while moving picture plays, which give general publicity to a name, trade mark or product, have an unlimited range and widest latitude.

Their Place as Advertising Mediums.

Moving pictures have a substantial place as an advertising medium. They are recognized by boards of education all over the world for their power to illustrate. They are distinctly superior as a supplementary advertising force, are sufficient unto themselves when used independently, and will only be supplanted in their sphere of usefulness by improvements on their own mechanical construction.

A Box Office Viewpoint of the Motion Picture

By Robert Grau.

Perhaps the greatest and most constructive achievement of the motion picture has been the remarkable increase of theater goers—permanently created through the natural desire of the patrons of the picture theater to see in the flesh stage presentations to which hundreds of thousands of their patrons were wholly unfamiliar with.

It is not too much to say that in the United States alone the potency of the moving picture has resulted in the creation of fifteen million new theater-goers. Of this number perhaps one-half had never been inside of a regular theater, while the other half have repeatedly been provided with the incentive for theater-going which heretofore had been regarded as an annual luxury. This is so true that it is difficult to find a theatrical manager who does not regard the vogue of motion pictures as an asset. Moreover, the phonograph has been a vast influence in the same direction and it will perhaps surprise many to know that even the Metropolitan Opera House has been materially benefited, and the problem of presenting grand opera at a profit has been solved to a great extent through a desire on the part of thousands of persons, who had never heard a grand opera, but having heard the arias artificially reproduced as sung by the world's greatest vocal stars, have gradually found their way to the box office of the majestic Opera House at 40th Street and Broadway.

In Europe the evolution has been even more pronounced, especially in the Latin countries. An illustration is afforded in the City of Moscow, in Russia. Five years ago only the subsidized theater and opera house could attract an audience, whereas to-day there are sixty-five moving picture theaters, and these entertain each day in excess of 40,000 persons. This has resulted in a half dozen legitimate theaters finding a public created for them.

In New York City more than a quarter of a million persons enter daily, theaters where the motion picture is the compelling attraction. It is true that vaudeville is added in some of these, but the patronage was wholly created by the moving picture, and can only be maintained by retaining it as a vital part of the entertainment provided.

A careful observation of conditions prevailing throughout the country indicates that the vogue of the moving picture has the element of longevity to an extent one may well marvel at. A visit to a city not forty miles from the Grand Central Depot, having a population of fifty thousand persons, uncovered a most extraordinary status. This community five years ago had only three thousand less inhabitants, yet at that period there were but two places of amusement, and these offered serious problems for the managers who were intrepid enough to tempt fate with their management. To-day this city has five newly erected theaters—large and commodious, devoted to moving pictures, and these draw a combined daily attendance of twelve thousand persons, despite that there are a half dozen smaller houses wholly devoted to the camera man and which attract an additional daily attendance of at least 5,000. One would imagine then that the regular theater, if such could indeed be maintained, would fare ill—but it is a fact that two establishments where the scale of admission prices ranges from 25 cents to $1.50—are open nearly every night, large audiences are the rule, and the most amazing part of it all is that the galleries which would be mostly affected by the vogue of the cheaper houses are invariably crowded.

There are at least fifty cities between New York and Boston, where five years ago the one theater they each boasted of would be opened perhaps one day a week. The men who conducted these were content if they could pay the local expenses. Practically all of them are to-day moving picture theaters open every day, giving three or more performances, each twenty-four hours and paying an annual profit to each of their owners of from $8,000 to $20,000. But in this class of city the regular theater has disappeared. The public which was wont to patronize one day a week the visiting stars, now has to be content with the entertainment provided in the picture theater or else it must journey to the larger cities, such as Hartford, New Haven, Springfield, Worcester, etc., where the picture vogue has not yet resulted in a total obliteration of the higher priced playhouses.

In the city, where I happen to reside, Mount Vernon, N. Y., up to three years ago the one theater there available could not attract a paying house for any kind of stage offering. One manager after the other failed disastrously; the house was often dark for months at a time, and the thirty-five thousand persons who live there were compelled to go to the metropolis for their amusements. Three years ago Keith and Proctor leased a theater in Mount Vernon, N. Y., made it attractive in their own peculiar way and installed therein a picture machine, and invited the public to enter. It is no exaggeration to state that no week passes that two-thirds of the population does not visit this theater at least once. It is necessary to go as early as 6.30 p. m. in order to get a seat in the house, which has capacity for 1,700 persons. At 9 p. m. it is a common sight for more than one thousand persons to be seen standing in the lobbies and on the sidewalk, waiting for a chance to enter through an exodus of the seated audience. But the strangest thing of all is that in this city where three years ago there were no theater-goers, and despite the tremendous attendance at this and other picture theaters, there is now a well-equipped dramatic stock company presenting the best plays, the very latest New York successes and charging high prices of admission, yet playing to splendid audiences, although the same play is given throughout each week. Surely this is an amazing illustration of a condition created by the potency of the moving picture, for no one can deny that this patronage for fine plays is due to "the theater habit" contracted by families in the suburban city. Now they are confirmed theater-goers; want to see all that is going on in theaterdom. I would never have believed that such an evolution could take place in three years—if I were not a witness of the spectacle.

On East 14th Street where William Fox has made a fortune in the Dewey Theater, despite the almost prohibitive rental of $50,000 a year, it does not seem possible to maintain a theater in which the motion picture is not a vital part. Here we have the veritable stomach of the Greater City. Moreover, there is no indication that time or progress will ever change the character of this thoroughfare. Mr. Fox has two other theaters on 14th Street, the Academy of Music and the City Theater. The latter was built with a view to provide a modern playhouse for the best attractions. It did not prosper. Then Mr. Fox, not desiring to compete with his own (the Dewey) Theater, tried to present what is called high class vaudeville there, charging uptown prices, but the public would not go. In desperation, perhaps, because he had no alternative, Mr. Fox decided to run the City Theater along the same lines as that which is so successful at the Dewey. The two theaters practically adjoin each other, but what do you suppose happened? The beautiful and costly City Theater has had its problem solved. With moving pictures and minor vaudeville the tremendous patronage of the Dewey left an overflow great enough to fill to capacity another and still larger theater. Truly it is a wonderful illustration of a public knowing what it wants.

"Five Hours"

A "Rex" Gem.

Here is a charming little play, with clean-cut characters, carried through an ingenious intrigue and many interesting situations by an art that is beyond artificiality. A lot of young gentlemen of the leisure class get together at a Bohemian club in search of amusement, and one daring spirit among them furnishes it by falling headlong into a very bad scrape. It is pure comedy. No noble sorrow is depicted, no grand self-sacrifice, and there is no splendid sweep of emotion—just a sense of delight provoked by some captivating situations in a burglar play. There are one or two delicious pastels among the scenes in a woman's bedchamber, here and there some ludicrous incidents, and one cannot help feeling a sense of satisfaction throughout the performance because it is consistently good from beginning to end. There may be flaws in "Five Hours," but they do not thrust themselves upon the spectator.

Scene from "Five Hours"—Latest Rex Comedy.

The story begins with a maid reading a newspaper account of a diamond robbery and exhibiting alarm. There is not much opportunity for the maid in this opening scene, but she uses all there is of it to such advantage that the playlet starts off all right. We foresee fright if not consternation, when her much-bejeweled mistress enters the room in an evening gown to retire. At once it becomes plain that an admirable selection of types has been made, for the two women carry their roles out in a manner that has a great deal to do with the success of the comedy. Both fit their parts, or the parts fit them, to perfection. Here is where many directors fall down, especially in the use of stock companies. An over-featured actress appears in too many roles not to make the mistake of calling in some of them. The mistress presents an attractive picture in her becoming attire and conducts herself like a society woman not like an actress trying to attract attention. She presents a charming picture when the electric chandelier beneath a strong light streaming down from above her head, a pearl worth framing.

While mistress and maid are discussing the diamond robbery and preparing to hide the former's jewels, there is a conspiracy in progress at the Bohemian Club. The article pertaining to the diamond robbery comes under discussion, with a result that a wager is made by a reckless member. He agrees in writing to show up the professional cracksman, to enter any designated house, to get the goods and make his escape, returning in five hours. He starts forth on his dangerous errand with an escort to see that he does his crooked work on the level and the comedy is on.

Amusing and original scene is that before a city house when the escort designates a house of broad front steps and a parlor balcony with a cop, who looks like Frank Daniels, asleep at a lamp post directly in front. This happens to be the house in which the disrobing society lady and her maid are scheming to hide the former's jewels. The escort hides and the amateur, a gentlemanly looking Raffles in evening dress, starts in to open the front door with a skeleton key. Trouble begins, for the cop wakes up and catches him at the job. Raffles comes down the stairs with uncertain step and explains that there is something the matter with the keyhole. The cop understands, or thinks he does, and suggests ringing the bell. Raffles, feigning intoxication, indicates that he is not courting disaster by arousing the family. He must sneak in, but is so befuddled that he can not devise a way. The kind-hearted cop helps him out. "Try the window." Raffles congratulates the cop and actually climbs on the balcony with the policeman's assistance, thanking him profusely when he lifts the window. He enters and the cop returns to his nap.

We now see Raffles in cautious progress through the house and the society woman retiring in the usual series of scenes made attractive rather than thrilling, with no inkling of the comedy situations to come. The lady finally hides her magnificent jewels on the floor of a clothes closet, examines her revolver and goes to bed. The light is turned out and the bedroom is in total darkness. Aha! A round light appears on the blank scene, revealing bits of the interior on its wayward course. It comes from the bull's eye of Raffles. He is indeed an amateur. He turns up the light, awakens the sleeping beauty and finds himself looking into the dark little hole of a pistol. Both hands up, and unmasked, he is forced to turn his back to the bed while the lady makes some changes in her attire. To her lace-trimmed nightie she is adding a robe de chambre. He looks over his shoulder to see if she still has the pistol and sees we, no matter; she is putting on her slippers. The little comedy reminds one of those written by Eugene Scribe. The lady drives the dress-suit burglar at the point of the pistol to the hall and compels him to telephone for the police. The police arrive outside, and the sleeping cop wakes up to the fact that he has assisted a burglar to enter the house. While this is going on outside, the suave burglar uses all the eloquence at his command to save himself from the consequences of his rash act, explaining the bet and the whole situation. The beauty relents, and, to save the young gentleman, she conducts him back to her rooms and hides him in her closet. She then goes and wards off the police she has had summoned. She returns to the closet.

Crisis. Il n'est pas la! The interesting burglar has flown and taken with him the jewels she had in that very closet. Of course they are eventually restored, together with an addition paid her out of the bet won by the amateur cracksman, and the end is artistic.

A notable feature of this photoplay is the light. It comes from where it should come from. This is a most desirable feature in moving pictures; the high lights and shadows are so carefully admitted as to perfectly mold the figures, bringing them out in clear relief from the background. They are human beings, not photographs. The photographic segments of this release and its charm of surroundings make it a veritable gem.

L. K. H.

The Thanhouser Lobby Decorator.

The Thanhouser [illegible] of unusual interest is the latest proof of the [illegible] are doing more and more with the moving picture. Every one and there are few [illegible] of the photoplay [illegible] seen" of the picture theater. Photoplay [illegible] theaters exclusively [illegible] indeed every [illegible] the [illegible] and [illegible] to feel the excellent [illegible] for the more [illegible] Thanhouser [illegible] to work on [illegible] by the Thanhouser [illegible] Paper from [illegible] N. Y., to readers who will make their [illegible] corresponding with the [illegible] moving pictures to [illegible]

Enthusiastic Meeting of New York Operators.

Gompers Addresses New York Operators.

At the fateful hour when graveyards yawn, Monday, March 21, Local Union No. 35, Auxiliary, Electric Moving Picture Operators, New York, did not come to order, but, instead, proceeded to have the time of its life. Beethoven Hall held something like 500 operators, the officers, members and guests of the union. Refreshments were served and the following splendid talent entertained the assemblage for an hour and a half: Ben Bernard, singer; Jack Gilbert, pianist; M. Krauss, pianist, and S. Gotzler, zylophone soloist.

The meeting was addressed by Samuel Gompers, president American Federation of Labor; Mr. Herman Robinson, commissioner of licenses for the City of New York; Mr. F. H. Richardson, editor Trouble Department, Moving Picture World; El De Costa and Robert Goldblatt, officers of the union, as well as by William D. Lang, president of the local.

Many applications for membership were received and the meeting was in every way a decided success. It marks the entry into the city of New York of a powerful and potent factor for good as concerns the profession of operating. It is to be hoped that the organization, in its efforts to better projection, and those who do the projecting, will be met in friendly spirit by the exhibitors meeting this new factor in any other way would be something else than wisdom. Organization is the order of the day. The operators intend asking nothing unreasonable. In fact, their demands, when made, will be conservative to a fault. Auxiliary Local Union No. 35 has been in existence for something like three years, but has, up to this time, been of questionable value. That state of affairs has passed. So thoroughly was Mr. Richardson impressed with the sudden change for the better that he heartily endorsed the movement in his address, announced his intention of severing all connection with the opeartors' school, of which he has been instructor, and amid demonstrations of approval made application for membership in the union. His advice to all operators is to get into the organization without delay. The meeting was pervaded by a spirit of harmony and on every hand the sentiment was voiced that all past differences be not only dropped but also forgotten. For two weeks the initiation fee is reduced to two dollars, after which it will be restored to five. It is your last chance to get in on reduced entrance fee. Call up Bryant 1915 for further information.

Filmless Animated Photography.

(From the Kinematograph & Lantern Weekly.)

In inviting a number of medical and moving picture experts to witness what the admission card described as "Filmless Kinematography," Captain Otto Fulton probably made his one mistake, for by it he led those who attended the demonstration of his invention to believe that they were to seen animated pictures projected without the aid of any film. Still, even this mistake may have had its compensating influences by arousing curiosity and inducing many who would not otherwise have gone, to visit his exhibition. True, films in the ordinarily understood meaning of the term, so far as the word can be taken to mean only the celluloid article, were not used, but no other description can be fitly applied to the strips used. Be that as it may, those who journeyed to Saville Row on Friday last were rewarded for their trouble by witnessing a really marvellous display, and one in which the results achieved would certainly seem to warrant the assertion that at any rate, the death knell of the magic lantern slide has at last been sounded.

Capt. Fulton, F.R.P.S., is better known in this country, perhaps, as the inventor of the Otto Fulton Process which, with stereoscopic effects depicting colored advertisements, has considerably added to the attractiveness of the front display at theaters.

His system of projection is not to throw the light through the picture to be projected, but at it, and by using reflectors, to thus throw the image through the lens, and on to the screen. By this means, colored picture-postcards were faithfully reproduced, and metallic shades, such as gold and silver, which have hitherto been impossible to depict on a screen, were reproduced for the first time.

The guests inserted in the machine sovereigns, bunches of keys, miniature photographs, butterflies, a bowl of living goldfish, match-boxes and watches, all of which appeared on the screen in a magnified form.

For moving pictures, opaque paper, specially prepared and rendered non-inflammable is used, and this is of such a texture as to be practically indestructible. That the invention had reached the commercial stage was not claimed by the inventor, and the demonstration clearly proved this, but there is a great deal in the discovery of a practical nature. That Captain Fulton is on the right road was never in doubt, and it will be surprising if, in a short space of time, the gallant captain's discovery does not find a place in the picture theater.

We have said it means the death knell to the lantern slide as we now know it, for who would be encumbered with a mass of glass slides, easily damaged, when printed postcards or views will suffice, to say nothing of the saving of labor in preparation and reduction in weight and consequent cost of carriage.

Nor is this all, for from a scientific point of view, Captain Futon's system opens up the greatest possibilities, especially in the direct, enlarged and instantaneous portrayal of normal and pathological material, for crude sections cut by hand with the knife are able to be immediately delineated on the screen, giving images enlarged at will, and in their natural colors without any previous preparation.

More than this we do not feel called upon to say at this juncture, but it certainly seems to us that Captain Fulton's invention is the germ of a great idea, and one which should ultimately win for him both fame and fortune.

Solax
SHOWN FOR FIRST TIME
CUPID'S VICTORY
A BEAUTIFUL SOUTHERN PICTURE
BRIGHT- CLEAN—LAUGHABLE
HOW the clever and beautiful daughter of Major Calhoun escaped marrying an old Colonel and her father's debts were paid.
IF YOU WANT A GOOD LAUGH
DON'T FAIL TO SEE IT
Solax Lobby Display

The Pioneer Lobby Display

Imitation is the Sincerest Form of Flattery.

The above is a fac-simile of a beautifully engraved, **two-color** Lobby-Display Poster which the Solax Company is mailing, free of charge, to exhibitors and exchange men throughout the country.

Since inaugurating this idea, the Solax Company, we are informed, have received numerous compliments from exchange men and exhibitors; the exhibitor being especially pleased with the idea, as he finds that these free displays are every bit as effective as the expensive one-sheet poster.

The Solax people are deserving of the hearty support of the exhibitor and exchange man for their enterprise in creating this exceedingly practical and attractive mode of mutual advertising in line with the marked increase in the quality of their films. If you have not received a Solax Display, send them your address.

The "Liberty Theatre," Los Angeles.

By Richard V. Spencer,
Coast Correspondent of the "World."

The "Liberty" is one of the city's eight first-class moving picture theaters. The selection of the theater site was chosen with exceptionally good judgment. The theater is located in the heart of the business district at 266-68 South Main Street, at the intersection of Third and Main Streets. The theater is of brick and plaster construction. The front facade is of stucco and plaster-covered brick, the paneling and cornices outlined in small electric lights at night. The gold leaf statue crowning the cornice is ten feet in height, and, symbolizing liberty, holds aloft an electric torch. At the base of the statue in a laurel leaf gilded shield is the date of erection, 1910. Below this, on the crown of the shell-shaped lobby ceiling, is a second shield in gold leaf with the theater name, "Liberty."

The floor of the lobby is of white tile, inlaid with a series of swastika design borders in green tile. The side walls of the lobby are wainscoted in white Italian marble to a height of eight feet, crowning which is a twelve inch moulded cap of mahogany. The entrance doors are of mahogany, their bases trimmed in brass, and their upper panels of plate glass, with the admission price in gold leaf on the glass. The box office is roomy. It is also wainscoted in marble, the woodwork of the upper part being in mahogany, and the windows of plate glass. The back wall of the lobby contains a beautiful beaded art glass window, semi-circular in shape, with a landscape design of beautiful coloring especially so when seen illuminated at night. Bordering the design are the words "Continuous Performance." Radiating from the art glass window, which forms the nucleus of the shell, are a series of stucco shell ribs, each containing fifteen clear-globed eight-candle power lights. The ceiling is decoarted in cream, the ribs being of light orange.

The inner lobby leading to the auditorium is 15x20 feet in size. The floor is of white tile, with a six-inch baseboard of marble. The lobby is paneled in oak to a height of 30 inches, above which it is covered with an imitation leather fabric. On each side of the lobby are spacious mirrors four by ten feet in size. The lobby is lighted by two ceiling dome lights in frosted globes. The lobby ceiling is decorated in cream, with a stenciled border in green. Opening off the lobby are retiring rooms for both men and women, the rooms also being finished in tile and marble. A narrow stairway opening off the lobby leads to the office, operators' room and organ loft.

The operators' booth is roomy and is equipped with the latest apparatus, including two Edengraph projectoscopes, and a stereopticon. To the right of the operator's balcony is the organ loft, containing a large pipe organ, a valuable addition to the orchestra in accompanying religious and special films.

The auditorium seats 540. The seats are of wood, with iron standards. The side walls of the auditorium are paneled to a heighth of three feet in oak, above which are a series of five landscape paintings on each side, the borders of which are outlined with stenciled designs of a darker shade than the light green color scheme of the side walls. The height of the auditorium is twenty-four feet, and the stage is sixteen feet square. Flanking the stage on each side are singing booths. The auditorium is illumined by ceiling lights, and ten pairs of art glass side lights of tulip design with green globes. The ceiling is of white plaster with cream trim, and from it are suspended five electric fans.

The theater is showing four first-run licensed films, and one illustrated song, except on Saturdays and Sundays, when two songs are used.

The theater employs ten people. Girl ushers look after the seating arrangements. Five cents admission is charged to all parts of the house.

The size of the theater is 32 x 145. Mr. A. C. Martin, of Los Angeles, was the architect, the construction contract going to P. J. Bolin.

Messrs. Kaiser, Sturm & Hughes are the proprietors. The theater was completed early in the year and has played to good business ever since.

A LARGE BUYER OF FILM.

London, February 25, 1911.

I had the pleasure of a chat today with Mr. H. Fisher, the English representative of Mr. Spencer of Australia. I learn that so great is the demand in the Antipodes for good films and so vastly has the quality of the product to be obtained in London improved that whereas twelve months ago Mr. Fisher was content to get hold of one pounds' worth of film per week, now he buys every week one pounds' worth. And, needless to say, a good proportion of that goes for the American article. Mr. Spencer now has, without doubt, the finest business "down under," due to no small extent to the great acumen displayed by Mr. Fisher as an buyer. After all it is the judicious buying that counts. Anyone can show a good film when it is bought for him. And Mr. Fisher is known to the trade as the fairest buyer to have to deal with. He has no time for dealers that cram slushy films to one absolutely overstuffed and then buys that which stands from, viewing from the public's standpoint, and not an exhibitor's point of view. Hence his and his employer's success.

A. E. Jacobs.

Picture Personalities.

Eberhard Schneider.

One of the most interesting personalities in the moving picture business to-day is Eberhard Schneider. We publish his photograph herewith in the uniform of a Captain of the Naval Reserve. He began his career as a sailor, enlisting in the German navy, and was assigned to the gunboat Adler, which was detailed to Samoan waters, and remained there six years until the great typhoon of 1888 brought about an ending of an international quarrel then pending about the ownership of some islands of the Indian Archipelago. At this time Mr. Schneider was a consulting engineer on gun machinery. He fought in the battle of Vailele as a marine, against Mataafa, the rebel King of Samoa. Mr. Schneider is the sole living survivor of the great typhoon, and the experiences he went through during that awful week are enough to make one's hair stand on end. Nearly all of the men who were swept overboard in that storm, were immediately devoured by sharks, that infested the bay in thousands. He floated three days upon a yardarm, and, by keeping his feet out of water, escaped being devoured by the sharks.

But these experiences form a small part in the career of this very wonerful man. For he can truly be set down as a genius and the moving picture industry may be proud of having such a remarkable votary. Above all else Mr. Schneider is a scientist in the full sense of the word. He is qualified first of all as an optician. He is also an electrical engineer with the proper certifications. Besides these, he has passed as a chemist, but above all he is a mechanic, par excellence.

When we last visited Mr. Shneider, he had a small workshop and laboratory on Twelfth Street, New York City, therefore the surprise of our representative was very great when in going for an interview he found himself face to face with a five-story building, owned and occupied solely by Mr. Eberhard Schneider. From the moment of entering the doorway of this remarkable establishment, there were on all sides, evidences of the strong individuality of this industrious German. Whatever the eye rested upon was of the very best that money can buy. The polished brasswork, the clean floors, the tasty show cases, denoted that cleanliness for which the German people are noted. There we found Mr. Schneider attired in a very unconventional sweater, as he came forward with his broad smile of greeting. But the surprise of the exterior aspect, immediately faded into nothingness when compared with the surprises within. We were conducted to an upper floor, and first visited the projection room, which in itself is as large as some nickelodeons, and there was witnessed a demonstration of Mr. Schneider's single illuminant double dissolving stereopticon, or in other words, a dissolver with only one arc light, for both lenses. This is one of the most ingenious pieces of machinery that has ever been adapted to stereopticon work, and is absolutely practical in every way. It is an apparatus that every exhibitor should investigate without delay.

From the exhibition room a visit was made to the chemical laboratory, where Mr. Schneider does his experimental work in that branch of physics. Here, again, was cleanliness on every hand, which is also true of the entire establishment. From the laboratory we went into the developing room, which is a thoroughly equipped laboratory for the developing of trade films, constructed entirely along Mr. Schneider's own original plans. Passing down to the show-room floor there was to be seen on all sides moving picture supplies of every kind and description. There is nothing known to the moving picture industry that Mr. Schneider does not carry in stock. But the greater part of these are his own ingenious devices, and a very casual glance at any one of them, reveals the hand of the master mechanic. Back of the large showroom are Mr. Schneider's private offices, which are light, airy and sumptuously furnished. And then back of the offices is a large conservatory or private flower garden, which Mr. Schneider maintains for his own personal pleasure.

Passing below stairs to the mechanical department one is bewildered by the profusion of machinery. Machines of every kind and description. At one end we see the lens grinding department, for Mr. Schneider grinds his own lenses and condensers, and there are several hundred dies of all sizes and shapes in evidence. A few moments conversation with Mr. Schneider on the subject of lenses is enough to convince the ordinary interviewer that he has a lot to learn on the subject of optics. It is evident that Mr. Schneider knows this subject from the ground up. Then, as we turn away from the Optical Work Shop, we pass by all kinds of other machinery, and all of them the very best that money can buy. Each one of these machines has its own individual motor,

Eberhard Schneider.

and we counted twenty of them at the very least. On all sides are moving picture machines in the process of construction, and it was not until we reached this machine shop that we realized what a thorough-going moving picture plant it is. Everything is made on the premises, and very little comes in from the outside, except raw stock.

There is a wood-working shop, and further down into the sub-cellar, there is a nickel-plating plant, as well as gold and silver-plating apparatus. All the power for the establishment is generated on the premises and there is every kind of current from 10 to 500 volts scattered about the premises.

There is also a steam heating plant in the sub-cellar and a systematic stock room which requires the services of a special employee to look after that branch alone. To give the reader an idea of the thoroughness of this plant, we will touch upon a few of the articles which are manufactured there. First of all we shall mention the Mirror Vitae projection machine, which is now built in combination with the single illuminant double dissolving stereopticon; this means a moving picture machine and dissolving stereopticon operated with but one arc light, and in view of the great saving of current thereby, the machine is worth any price Mr. Schneider might choose to ask for it. Besides the Mirror Vitae projector, there is also manufactured the Mirror Vitae non-infringing camera, also tripods, film printers, perforators, measures, rewinders, rheostats, star wheels, film developing tanks, film drying drums and in short every device from the making of a film to its projection on a screen. The amount of things to be seen on every hand is positively bewildering. Besides all of these, on the roof there is a studio, for the taking of moving pictures. The halls and stairways are heavily carpeted. There is an atmosphere of elegance everywhere. On each floor there are lavatories for guests and employees. Beyond a doubt this is a most remarkable moving picture supply house in the world, and its guilding spirit is a true genius. It has been said that a genius is a man who finds out new ways of doing things, and this description exactly fits Mr. Schneider. He has been established in his new place since last October and the greater part of that time has been spent in putting the building into the condition in which we found it. But now that it is done, or nearly done, we may expect the Mirror Vitae products to come to the front with rapid strides and quickly gain the reputation that their merits deserve.

CHANGE OF ADDRESS.

Fourteenth Street continues to increase in popularity as the center of the film exchange and song slide business. The Novelty Film Exchange, C. B. Purdy, manager, is just moving into new quarters at 20 East Fourteenth Street, New York City. Mr. Purdy moves down from East Twenty-Third Street, where he was located for a considerable time, and his old friends will be pleased to find him at a more central location.

The Novelty Slide Company are also locating at the same address, in fine, large new quarters.

CHAMPION TO USE EASTMAN FILM.

Mr. Dintenfass, of the Champion Film Company, advises that, commencing March 20th, they will positively make all releases on Eastman film exclusively. He has just signed a year's contract and feels as frisky as the proverbial March hare in making the above announcement, as it means that there will be no further cause for complaint in regard to "Champ" films in this respect.

London Letter.

The great event in the Moving Picture World this week has been the production of Henry VIII with Sir H. Beerbohn Tree as Cardinal Wolseley, Mr. Arthur Bourchier in the name part, and Miss Violet Vanbrugh as Queen Katherine, and Miss Laura Cowie as Anne Boleyn. Words fail one to adequately describe this great triumph of the kinematographers' art. The picture is without doubt the greatest that has ever been attempted in this country, and I am almost tempted to say in any other. As a histrionic subject it is an artistic triumph. In it we have the best of dramatic talent, and consequently the acting passes anything ever seen in moving pictures before. Mr. Will Barker, in inducing Sir H. Tree to allow his company from His Majesty's Theater to be filmed, has placed kinematography under an obligation, to him which it will be hard to repay. The effect on the moving picture industry here will be enormous.

* * *

The picture was presented at a special matinee at the Palace Theater on Friday at which the whole of Sir Henry Tree's company were present. Aided by the orchestra of His Majesty's Theater as well as by the chorus, additional beauty was lent to the effort and the audience, as vast in numbers as it was representative of all phases of the industry, went into rapturous cors over the production was, I understand, nothing short of three thousand pounds and, as only ten films are to be released for London and a similar number for the provinces with a few for abroad, the return to Friend Barker will not be very great, especially as the films at the end of five weeks are to be returned to Sir H. Tree, together with the negative. Still Barker in filming the picture had another motive than money-making. His chief aim was to enable him to hand down to posterity a faithful, silent and permanent record of the wonderful life-like portrayal and representation of some of the most important personages and incidents in the eventful history of England. It is the first permanent record of the great English actors' art. Garrick, Kean, Phelps, Kemble and Mrs. Siddons, to mention only a few, are but names, even in the minds of the English people. Tree, Bourchier and Vanbrugh will, by means of kinematography, live for all time in this wonderful representation of their art.

I learn that America will early opportunity of seeing this fine picture and I venture to predict for it a success in your country. As an example of what the English producer is capable of turning out, it should do us a bit of good, whilst as an educator for picture performers its value cannot be over-estimated. I am quite aware that in your own country the silent drama has come on a great headway in recent years, but without being considered to favor my own land unduly, I think I can say that none of your films, even those of the best known dramatic producers can hold a candle to the acting to be found in this film. But then, in the words of a celebrated parliamentarian, perhaps your readers will prefer to "Wait and see."

* * *

The annual Kinematograph Trade Dinner came off last week and was a gigantic success. It gave strong evidence of the growth of pictures in this country. Whereas three years ago when the first trade dinner was held barely forty guests sat down—last year there were about two hundred—on this occasion over three hundred and fifty were present and if the trade grows in the future as it has done in the past, a difficulty will soon be experienced in finding a hotel with a room large enough to accommodate the trade dinner. One of the most noticeable features was the fact that America is playing a large part in that growth. I noticed that a very considerable proportion of those present hailed from your country.

A multitude of matters of interest to the trade were discussed after dinner, and it was apparent that the producer and renter are entertaining the idea that the exhibitor is the man who is reaping the greatest benefit. I should not be surprised, therefore, if at no distant date matters are made a little more difficult for that individual. The remedy would be to raise the standard price charged for films by the producers. Then the renter would have to raise his charge accordingly and he would get an opportunity to put on a little more than he was charged by the manufacturer, and thus a salient levelling up all round could be effected.

* * *

Some very good films are being released here now. One of the best is that of the Clarendon Film Company, which is running a Lieutenant Rose series. The subject of their next picture is "Lieutenant Rose and the Boxers." It is just the sort of picture that I should think your people would like, full of excitement and originality, splendidly acted and of fine photographic quality. The Clarendon Company are in England what the Vitagraph Company is in America. Look out for their stuff, it is good.

* * *

From Berlin comes news of a new development in the trade. Berlin's millionaires who throng the leafy Tiergarten quarter, have found in the cinematograph, a new consolation for the miseries of wealth. The latest fashion is to have one's domestic joys, such as marriages and christenings, cinematographed, and the films presented to friends. This implies the possession of a projector, and they are being sold in enormous numbers. Cinematograph parties are given in smart salons, and surprises are a prominent feature. A guest sees on the screen a secretly taken record of himself walking in the park and intense amusement is caused by this movement for leisured study of one's friends. A wedding that took place last week was filmed from beginning to end including the drive to church and back to the bride's house. Copies of the films were sent to relatives of the family in China, Australia, India, Japan and elsewhere.

* * *

There is no doubt that oral explanations help the picture immensely. Some of the plots employed are far too involved to be readily followed by the average picture habituee. For, after all, the moving picture being a cheap form of amusement, has hitherto appealed more to the lower or middle classes than to the upper crust, although, thanks to the great uplifting and the establishment of theaters where higher charges of admission prevail, the aristocracy are now being interested, as witness the fact that at one theater in the West End last week three royalties were present at one time.

* * *

And this leads me to another point. Over here charges of admission vary from one penny to a shilling, and there are some who are even thinking that the modest nickel is too much and are introducing half-price admission at half-time where the "two-houses-a-night" system is in vogue. What would your exhibitors say to admission at one half-penny?

* * *

The moving picture is slowly but surely asserting itself on the regular stage here. In the new revue, "By George," produced at the Empire the other night, it plays an important part. After the audience has been diverted with some clever impersonations of popular favorites outside the stage door of the Odoleum, the scene suddenly changes to a well known Turkish bath in Jermyn Street, where an artist who is having a warm time, realizing that he ought to be making up for his part instead of cooling down on a divan, swathes himself in a huge wrap and rushes out and to the Empire Theater, rounds the promenade down to the stalls and over the orchestra and footlights and off at the side to his dressing room, reappearing without a moment's wait in the "Chocolate Soldier." Needless to say the novelty of the whole proceeding elicits thunders of applause, though few Empire patrons have an inkling that they are merely looking at animated pictures.

* * *

This is, of course, not the first time that the kinematograph has been utilized on the stage. Last year there was quite an epidemic in that direction and the effect was so good that it is a wonder that more have not followed the example then set. Still the moving picture is coming into its own and certainly makes a possible in the limited stage space at the disposal of some of the smaller theaters such effects as, without it, they would be incapable of introducing, and, as this all makes for the good of the industry, none will cavil at that.

* * *

Picture theater proprietors who conduct lotteries as an inducement to patrons to visit their shows are having a warm time in England. All over the country prosecutions are being instituted and fines ranging from twenty pounds downward are imposed. The gaming laws in this country are so framed that nothing approaching what is allowed in your land would be tolerated for an instant here. In England if the moving picture exhibition is a success it is through its own merit, and not by the aid of bribes to those to whom "something for nothing" is so dear.

* * *

A showman has been proceeded against for exhibiting Pathe's "Elephant Hunting," the police characterizing it as an obscene film. It depicted the charging of the sprite in which several natives were seen in a semi-nude state. Some prudes at Burnley saw the picture and smelt evil in it, but the magistrates who had the picture projected for their special delectation thought otherwise and dismissed the case. It is a pity they did not mulct the prosecutor in the other side's costs. There is renewed agitation amongst some persons for the appointment of a censor of film plots and these prosecutions are believed to be taken at the instigation of persons desiring a censorship. Cold comfort must be the result of the case referred to.

A. E. TAYLOR

New England Notes.

Representative Quinn of Swampscott, Mass., presented a bill for the consideration of the Massachusetts legislature on Thursday, March 16. The proposed bill is to prohibit managers of theaters, moving picture houses and all other places of amusement from discriminating in any way against persons wearing the uniforms of the United States navy or army. The bill is now being considered by the committee on rules. Moving picture houses formerly had some difficulty on this question, arising from the fact that soldiers and sailors would arise from their seats during the playing of our national airs and remain standing until this patriotic music had ceased. This would obstruct the view of those behind, and, consequently, some trouble and annoyance would arise. M. P. managers have gotten around this difficulty by not playing the national anthems in full. Instead they play bits of the airs. In this way patriotic pictures are handled in a satisfactory manner, and soldiers and sailors happening to be present do not feel called upon to arise out of respect, as the national anthems are not being given, strictly speaking.

As to the statement that the theater managers do not welcome Uncle Sam's soldiers and sailors while in uniform, it can easily be stated that any M. P. house is happy to secure their patronage, and considers them just as they do civilians.

Mr. Walter Preston was called to Yarmouth, N. S., on Tuesday, March 14, to attend the funeral of his mother, who died suddenly in that city. Mr. Preston is well known in M. P. circles through his connection with the firm of McCune & Cahill and the W. B. Cross enterprises of Brockton, New Bedford and Newport.

The Pastime Theater, Quincy Adams, Mass., which was recently closed for using vaudeville contrary to its license, will reopen on Easter Monday, if present plans are perfected.

It has been rumored lately that Mr. Frank Howard, who formerly owned one of the largest licensed film exchanges in the New England States which he sold to the General Film Company, is going to return to the M. P. business again. Whether these rumors are correct cannot be ascertained. Should Mr. Howard return to the business, he will be an important factor. The fact that two new organizations have announced themselves recently in the World, as about to produce and rent pictures, may account for the rumors. Without any exceptions, Mr. Howard was the most popular film exchange man in the New England States, and, at any time can command a large following to whatever organization he connects himself.

The Palace Theater, Fall River, Mass., exhibited the "Passion Play" during the week of March 13, and Manager Graham found the reels to be excellent attraction for use during Lent. Although it has been under the control of Mr. George Graham less than two months, the Palace is showing the results of the new hand at the wheel. Since the house was taken over by Mr. Graham from its former owner, Mr. William Steeker, improvements have been noticed, and business at the Palace is considerably more brisk under Mr. Graham than ever before in its history.

The Penny Arcade, Lynn, Mass., is doing a nice business with M. P. and illustrated songs. No vaudeville being used.

Boston.

Mr. Frank L. Browne, who in the past has managed four Boston M. P. theaters, the Pastime, Beacon, Old South and New Washington, is now managing vaudeville acts playing the M. P. theaters rather than the theaters themselves, and has established an office at 74 Boylston Street, Boston.

The bursting of a water pipe delayed the opening of the Star Theater, Tremont Row, almost an hour on St. Patrick's day, March 17. The damage was slight, and no very serious inconvenience arose.

Buffalo Jones (Col. C. J. Jones) will deliver his lecture on "Lassoing Wild Animals in Africa," in Jordan Hall, Boston, Monday, March 27, at 3:30 p. m., for the benefit of the Dedham Temporary Home. This lecture by Buffalo Jones, in connection with his M. P., will probably be one of the most expensive M. P. entertainments ever offered in Boston, as the prices are $1 and $1.50. As it is given for a charitable purpose a high class and wealthy audience is expected. Such an interesting speaker as Buffalo Jones, together with such fine moving pictures as are the reels on which he will lecture, will no doubt make an excellent impression on the audiences, and should be a point in favor of M. P. for local purposes.

Lent is having practically no effect on the business of the local M. P. theaters, and managers are reporting trade "about the same as usual."

Los Angeles Notes.

By Richard V. Spencer.

Going East.—Mr. Adam Kessel, president of the New York Motion Picture Company, and Mr. Fred J. Balshofer, director of the Bison Company, have left for the East on business. They will not go direct, but will make brief visits to San Francisco, Denver and Chicago, where they will investigate exchange situations having a bearing on independent films. Mr. Balshofer expects to be gone about a month. During his absence the local studio will be under the management of Mr. Montgomery, the assistant director. Upon the return of Mr. Balshofer active work is scheduled to begin on the new Bison studio buildings. When finally completed the Bison studio will be one of the largest and most complete on the Pacific Coast. With the completion of the new studio, the company will put two stock companies to work, one to continue with the popular Bison Indian and Western films, and the other to produce modern drama and comedy.

Selig.—Mr. Hobart Bosworth, leading man and assistant director of the Selig Company, has returned from a trip to the Yosemite Valley. The return trip proved a hazardous journey. While in the valley Mr. Bosworth encountered a terrific blizzard, which before it ended, succeeded in doing considerable damage. The big snow fall put the valley railroad out of commission and left the director and the members of the company with him, snowbound and stranded when they were needed at home. With the aid of a handcar the company made their way out of the valley over ruined bridges to the Southern Pacific main line where they caught a train for Los Angeles.

Three a Week.—The recent unusual weather conditions have caused the companies working here to throw on the high speed clutch and produce three films a week. Perfect photography weather is now the rule and not the exception, and this happy state of affairs will continue until next December. Last week the Biograph Company took several scenes in the rain. The Mojave Mountains near Santa Monica are beginning to rival Griffith Park as a rendezvous for local producers. The Biograph had one of their companies there working last week, and this week the Pathe Company are there in force working on Indian and Western pictures. This beautiful stretch of broken foothill and mountain land has also been photographed by the Bison Company. Part of it faces the ocean and it is here that such famous pictures as "The Unchanging Sea" (Biograph), "The Padre," "A Tale of the Sea," "The Buccaneers" (Selig), were produced.

New Producer.—The California Motion Picture Company is soon to enter the independent producing field. This company must not be confused with the California Motion Picture Manufacturing Company, which is a separate and distinct corporation. The new company is under the direction and ownership of Mr. Fred Siegert. Mr. Siegert was the owner and organizer of the Los Angeles Film Exchange, later selling out the exchange to engage in the exhibiting field. He then purchased the lease of the American Theater at Fifth and Broadway, and afterward sold out to turn his attention to the producing end of the motion picture field. Mr. Siegert's representative informed the writer that he already has a number of completed negatives on hand, produced at his temporary studio on West Jefferson Street, and that he has a market for twenty prints. The director of the new company is Major McGuire, who is said to have directed for Eastern companies. Around him he has gathered a competent stock company for the production of straight dramatic and comedy subjects. A block of ground has been secured at Third and Figueroa streets,, and the studio is now in course of erection. When the studio is completed it is the intention of Mr. Siegert to place two stock companies in the field and to release two reels weekly. Mr. Siegert has not, as yet, announced whether he will market through the Sales Company, or through the new company, the National Film Manufacturers' Association.

Local Producers Censorship?—The recent Kalem film, "The Filibusters," has stirred up a local hornets' nest. The film was a forerunner of a series planned of the Mexican Revolution. Objections to the film have been pouring into the district attorney's office ever since its release. Most of the objections, it is hinted, have come through the influence of the Mexican Consul. Another rumor is to the effect that the district attorney is acting upon secret orders from Washington to discourage the making of films having for a subject the Mexican Revolution on the ground that the film stories are seditious to the interests of the Mexican government. The International Labor Agency, at 419 North Main Street, had twenty-five Mexicans at Glendale last week posing for the Kalem Company, and the Pathe Company at Santa Monica Canyon are said to be using a greater number in the

production of war films. District Attorney Fredericks yesterday said that rigid censorship will be exercised on all moving picture films dealing with the Mexican Revolution. Labor agencies have been requested to discontinue supplying men for this work. The writer saw the film in question and in it saw nothing objectionable and much that was commendable. In the first place there was no bloodshed and brutality as alleged. The story was unusual and interesting and very well acted and directed. At this writing the local government court officials and attorneys have taken no action in the matter. If objections are to be raised to such films, the objections should come from government officials, who are most concerned, and not from county officials, who are exceeding their authority in interfering with a legitimate industry the individuals composing which have broken no laws.

Among the Exhibitors.

Bijou Goes Independent.—The Bijou Theater, Main Street, between Fifth and Sixth streets, under the management of L. M. Dull, has changed from licensed service to independent. The house has been using licensed service ever since it was built, and the sudden change has occasioned much surprise among local exhibitors. The theater is now using four first-run independent releases secured from Miles Brothers' new local exchange.

Policemen Exonerated.—Following a trial, the charges of misconduct preferred against Patrolmen A. F. Pfahler and L. N. Edwards of the East Side Police Station, were dismissed by the police commission who heard the evidence recently. The officers were accused of using undue force in ejecting three unruly boys from a North Broadway moving picture theater. The affair caused much bitterness and threatened to turn the neighborhood into hostile camps as a result of the controversy.

State Censorship.—The California Senate at Sacramento on March 8th passed the Strowbridge bill for the regulation of moving picture shows, 23 to 10. The chief provision of the bill is to protect children and young girls from alleged evils that abound in some of the nickelodeons. It provides that enough light shall be maintained while the show is running so that the face of everyone in the auditorium can be plainly seen. Also, that children under sixteen, unaccompanied, cannot attend shows after 8 p. m., in the winter months, and 9 p. m. in the summer months. It is said that the bill will work a hardship on exhibitors, in being necessary in most instances to replace the present screens with those of a mirrored nature.

New Independent Exchange.—Miles Brothers, operators of the big San Francisco independent exchange of that name, have established a Los Angeles exchange at 411 West Eighth Street, where they announce to exhibitors, the latest independent releases may be had, also projection machines and accessories. The local branch of Miles Brothers is under the management of Mr. Fred C. Dawes, an old-time exchange man, who formerly ran a Los Angeles exchange. Mr. Dawes organized the Los Angeles Operators' Union, and is the ex-president of that body.

Chinese Protest.—The Chinese of the coast are much disturbed over the production of the film, entitled: "The Chinese Trunk Mystery." The play is said to be based on the murder of Elsie Siegel, a missionary, by a Chinese Bible student in New York City. At the request of the Chinese Consul at San Francisco, the management of the Isis, San Diego, have cancelled the contract to show the film. Protesting that the display of the pictures would be a reflection on the character of members of their race, several prominent Chinese residents of the Los Angeles colony called on Chief of Police Sebastian and asked his co-operation to prevent the showing of the film. The chief promised the delegation that he would prevent the showing of the film itself if he found it to be improper. The local Chinatown has been flooded with yellow posters advertising the show at a local theater.

Theaters Dark.—A break in the electric power line at Saticoy, where the wires cross the Santa Clara River, recently deprived the city of Santa Barbara of electric current, and forced the closing of the theaters. "The Chinatown Trunk Mystery" film was to have been one of the picture show attractions, but could not be shown owing to the lack of current.

More Censorship.—Proprietors of moving picture theaters will be given an opportunity to be heard before the legislative committee of the City Council, next Saturday (March 18th) at 9 A. M., on the proposed ordinance regulating their places of business. As told in last week's issue of the "World" the advocates are the Los Angeles Civic Association, composed for the most part of church people. Advocates of the measure, which provides for a censorship of all pictures before they are shown, by an advisory committee selected by different city officials, boards and civic bodies, appeared before the committee on the 11th and presented their arguments. Before taking any action, however, the legislative committee of the council wanted to hear the exhibitors' side of the question and postponed further consideration until the morning of the 18th, where the question will be thrashed out in open session, allowing the picture men to be heard. Meantime the council committee will confer with the police department and endeavor to obtain more light on the subject. Many local exhibitors and exchange men will be present to combat any prejudicial action, and will try and interest the local producers and have them and their attorneys present at the session.

Operators' Schools.—Los Angeles boasts three schools for moving picture operators. Each has a good membership of students. Each school is under the management and instruction of capable and experienced men. Different makes of projection machines and parts are explained and used and the embryo operator is trained to project steady pictures and repair promptly any of the many kinds of breakdowns liable to occur in the progress of his duty. Los Angeles projection among the cheaper houses has progressed wonderfully within the past year, but whether it is due to the schools, or not, is problematical.

In the Mississippi Valley.

Moving Pictures as Evidence.—Court evidence in the form of moving pictures was introduced into the court of Judge Homer at St. Louis in order that a jury might determine the liability of the St. Louis & San Francisco Railroad for the death of a man named Powell. The machine was operated from the sheriff's desk and a quarter of a mile of right-of-way near the scene of the accident was thrown on the screen before the jurors. The picture was taken by the Commercial Film Manufacturing Company at the instance of the railroad which contends that Powell could have walked at either side of the track instead of in the middle when he was killed. The views were taken from the front end of a moving flat car.

Theater has Ball Team.—The Main Street Theater, Edwardsville, Ill., a picture house, supports a uniformed baseball team.

Well Known Operator Dead.—Harvey J. Guppy, 27 years old, operator at the Cozy moving picture theater in Lincoln, Ill., died March 11 at his home.

Afraid of Helping Trust.—Clauses prohibiting moving picture theaters in one-story frame buildings and requiring operators to procure licenses from the state board of electricity were stricken from the revisions in the building laws of Minneapolis, Minn. "I don't know whether I'm a trust-buster," said Alderman Martin P. McHuery, responsible for the eliminations, "but I understand there is a moving picture organization that is making trouble for the small independent theaters. I saw a theater closed one night because a 'spunky' operator refused to work and learned afterward he had been influenced by a film renter who had trouble with the manager. I don't believe in giving such operators any protection through a license."

Peoria, Ill.—Quiet greens relieved by gold tracery, gold-embroidered velour draperies, deep, soft carpets in foyer and aisles, with cement floors, cement stage and fireproof booth are announced as features of the new Lyceum Theater, Fulton Street, Peoria, Ill.

Dr. Rex Sholl, city health commissioner of Peoria, Ill., every new and then connected with a crusade of fluctuating volume is making a sweeping investigation of moving picture theaters of that city, according to the press which chronicles his avowals.

New Corporations.—The Empress Amusement Company, of St. Louis, Mo., has been incorporated with capital stock of $50,000 to operate theaters, moving picture shows, etc. The incorporators are Joseph F. Sippy, C. F. and N. F. Helb, W. J. Kiely and H. R. Fisher.

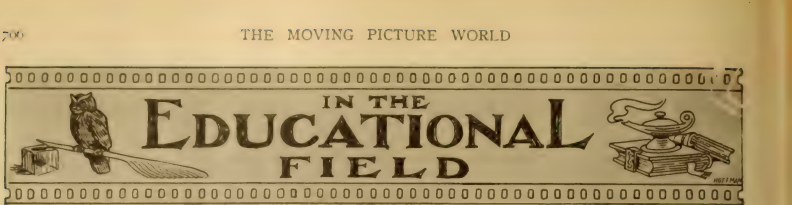
The Columbia Amusement Company, of Kansas City, Mo., has been incorporated with capital stock of $5,000. The incorporators are G. H. and E. G. Wiley and Alexander Calvert.

Theater Proprietor Dead.—Charles S. Gilbert, proprietor of the Star moving picture theater at Rockford, Ill., died March 13 at his home in that city.

Changes in the Field.—W. E. McKinney, of Pontiac, Ill., has sold the Cozy Theater, a photoplay house to M. E. Gardner, of Pennsylvania.

McPherson Brothers have opened the Picto Theater at Litchfield, Ill., which will be a five and ten cent house. Miss Ella Smith is pianist and C. A. McPherson is soloist.

F. H. M.



The problem of the children and the moving picture has yet to be solved; the law excluding minors unaccompanied by guardians is a crude necessity, born of conditions brought about by the early abuses of the "show." Time will radically and effectually alter all these things and a proper adjustment will result. It is conceded by all kinds of authorities that the interests of children will dominate the future of the cinematograph; while older people will appreciate and enjoy its educational aspects, it will to them be more a source of pleasure than anything else. With the children, however, the cinematograph is going to be an everlasting companion, instructor and pleasure-giver; entering into their lives so thoroughly that all laws relating thereto will be for the purpose of bringing them closer together in a proper manner, with conditions and environments of such a nature that shall make them sane and safe.

* * *

That father who writes to the Moving Picture World expressing his willingness to allow his children to go unaccompanied to the moving picture, is not alone by many thousands. To all such there should come this assurance that irksome conditions will soon be outgrown. The moving pictures are passing into the hands of people whose future interests are bound up in everything that is best. While, on the other side, laws and by-laws everywhere are being made in the interest (not of the grown-ups but) of the children. The most perfect freedom and highest objectives are the children's demands; these will be met by all further legislation. Let it be remembered that the more civilized a people become the greater number of laws are necessary to govern them; likewise as the moving picture becomes more powerful more and better regulations shall control it. In these the interests of the children will predominate.

THE VOICE WITH THE PICTURE.

No mechanical contrivance or synchronized phonograph, but the human voice; that is the voice to have with the picture.

The writer has recently been able to attend a number of picture lectures; to say that they were successful is but feebly to describe the results. A phonograph might be successful, and yet fall short of doing that good and producing those results, which alone can follow the vitality of the living voice. The first, the most important, indeed, the most noticeable result, was the almost electrifying effects upon the audience; attention was close, interest was intense, applause was constant and emphatic.

It was especially interesting to note the possibility of the lecturer to synchronize his words with the picture where occasion required; while much of the lecture must necessarily be descriptive, there were many occasions when the words of the speaker and the lips of the actor were in agreement; so that it almost seemed as if the very words were photographed. Upon a test it has been proved that upon those nights when the lecturer has been advertised to appear, the crowds have been greater; making it possible to pay the lecturer a respectable fee as well as increasing the profits; to say nothing of that to which in these columns we are most desirous, i. e., the greater development and higher and better uses of the moving picture.

THE GOOD OF THE PICTURE.

Much has been written at various times concerning the evil of the picture, and, while much has also been written defending and protecting the picture from its calumniators, yet it appears that a positive review of the good of the picture needs to be forthcoming. No one who is well acquainted with the work and surroundings of the picture, whether in city, suburbs or town, can fail to have noticed its effects, as contrasted with the effects which result, or would have resulted from some other form of public amusement. The average theater brings with it the bar and the cigar, or at least it is planned that the hotel, saloon and cigar store shall not be "a mile away."

The moving picture place, however, can be installed in the most select residential neighborhood without any thought, suggestion or need for either the bar or the cigar. Again, the attitude of the public mind towards the picture is a correct guage as to its value. The other day a prominent authority compared the picture to the public press, referring of course, to its powerful facilities for imparting knowledge. The writer of the words takes that comparison for the purpose of showing that there is a "yellow" picture which is parallel with the "yellow journal," and that both exist only because of that section of the public mind that can feed upon such tainted food. Upon the whole, however, the respectable public, the respectable press and the respectable picture go together; it is believable, also, that they are in the ever-increasing majority.

The attitude of moral teachers and authorities has undergone a great change towards the value of the "good of the picture." No religious body has a prohibition against the picture, as it has even against the dance hall or the theater; and (while avoiding the ethics of Sunday amusements) it must be acknowledged that the picture place is less productive of evil than the theater and music hall on the Sabbath day; further, there is no doubt that time will develop a great moral advance in Sunday moving picture work.

* * *

The moving picture has done much good in driving out the cheap theater, the noisy music hall and the vicious, cheap attractions of various kinds, which always infested the crowded parts of the cities and the holiday resorts. In the great advantage thus gained, it is incumbent upon the "man behind the picture," in that he has got possession of the ground, to use it and hold it to the best advantage, with a view to permanency. In another aspect the picture has improved the theater of the better class, by taking away from it the need to cheapen itself at the cost of moral strength. In taking the place of the cheap and poor theater, the moving picture has provided a clean entertainment for the poorer classes and left the real theater free to do its own larger and artistic work; it may also be said that in this latter realm the moving picture will run its prototype a close race.

The only voice of complaint to be heard in the land is the howl of a small crowd of mediocre actors, capable only of filling questionable parts in pandering to a formerly vicious taste; who are now thrown out of employment.

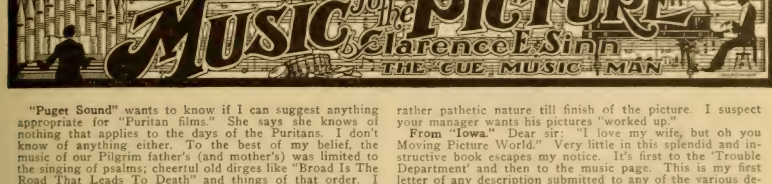
* * *

The greatest "good of the picture" is its unlimited usefulness, applied in any direction it responds accordingly. There is no human or natural resource in all the universe in which it cannot penetrate; bringing any length, depth or height within the range of one room and one vision.

FILM.

Early in January we were favored with an advance view of a very remarkable scientific film in the Pathe exhibition room, the notice of which was given on page 86 of our issue of January 14th. This week we were again invited to view the completed film in company with several members of the medical fraternity. The film shows, in a most convincing manner, the danger in drinking water from stagnant pools. The Pathe people have purposely postponed the release until the middle of April so that its great educational value will be turned to good account. The millions who see the magnified bacilli on the screen between now and vacation time will go with parched throats rather than quench their thirst at any pool, no matter how clear the water may appear to the eye. "Perfectly splendid" was the verdict of the doctors present. "We hope to see many more subjects of this nature taught through the medium of the motion picture."

We learn that one of the studios of the Pathe plant in Paris has been especially equipped for microscopical and medical work, and that the most eminent surgeons in France are performing operations under the eye of the camera. The films will be used for clinical lectures.



"Puget Sound" wants to know if I can suggest anything appropriate for "Puritan films." She says she knows of nothing that applies to the days of the Puritans. I don't know of anything either. To the best of my belief, the music of our Pilgrim father's (and mother's) was limited to the singing of psalms; cheertul old dirges like "Broad Is The Road That Leads To Death" and things of that order. I have one or two of those peculiar old hymns written in the ancient "Dorian Mode" with it's odd minor scale. They are probably valuable in an archaic sense, but if you undertook to use them in a picture show I doubt if anyone would know what you were trying to suggest. They could only be used in religious scenes anyway, and any good "religioso" would answer the purpose in such cases. Now, I have had neither time nor opportunity to look this matter up, but I am under the impression that the Puritans did not countenance instrumental music of any kind nor any tunes that were not of a religious character. I may be wrong in this, but even so, the purpose of picture music is purely suggestive in its nature and though one might go to endless pains in procuring music which is chronologically correct, unless it conveys a definite idea to his audience he has had his trouble for nothing. I speak of course of the audience of average intelligence. I don't believe one person in a thousand would know a Puritan tune if he heard it. The correspondent is evidently of a painstaking nature and I wish I could give her a more satisfactory answer. My plan would be to work such pictures as you would any drama, that is, play to the situations and characters. Avoid waltzes, as they are too modern in suggestion, and are not in keeping with the character of the Puritan who abhorred dancing. The waltz lento does not convey an idea of dancing, if it be played in a slow swinging style, and may be used where the scene permits. Many gavottes are neutral in character (unless the rhythm is very pronounced, like a schottish). The Puirtan pictures I have seen were of a tragic nature and called for much agitato, mysterious, heavy and plaintive music. Sometimes Indians are introduced which gives you a chance to vary your melodic coloring.

Mrs. F. —— writes: "It would be a great favor to me if you would let me know who is in the right, my manager or myself. He says he does not like my music to the pictures I play as follows: Waltzes, to drama. Opera, to classical pictures. Marches and two-steps, to comedy. Indian dance, to Indian picture. Rag time, to comic. Of course I shade music where it is needed."

I thought I had fairly covered this ground long ago, but it seems I have not made myself sufficiently clear to all. First and foremost, I advocate playing appropriate music, whatever the nature of the picture. A dramatic picture calls for dramatic music—that is, music of a descriptive character for its various scenes. If the scene is pathetic, play pathetic music. If the scene is gay, play something lively. If danger threatens, your music is mysterious. For combats, use "hurry's." Scenes of an agitated nature require music of a like character. Waltzes, intermezzos, etc., are useful for "fill-in" purposes; that is, where the scene is neutral in character and does not call for pronounced descriptive music. Classical pitures often work up like the dramatic; indeed, the most of them are dramatic, so far as I have observed. Comedies can often be worked up also as some correspondents have demonstrated in this page. These pictures are usually of a lively nature, however, and require lively snappy music and the march and two-step answers the purpose admirably. The Vitagraph release "Red Eagle" calls for something beside Indian dances, though it is an Indian picture. For the opening scene of the eagle's nest, I should suggest something of a grandioso type, about 8 bars 4-4 time until scene changes. Then slow Indian music until the medicine man dances, when it should change to faster Indian music; something like a war dance. Then back to your slow music again until the renegade is seen creeping up behind the tent, when your music changes to mysterious. Later on he abducts the squaw, and here you want an agitato, softly until he seizes her, then loud until he carries her away. This is continued piano and forte according as the action is fast or slow, until her chief joins her at the foot of the cliff, then Indian music of a slow, rather pathetic nature till finish of the picture. I suspect your manager wants his pictures "worked up."

From "Iowa." Dear sir: "I love my wife, but oh you Moving Picture World." Very little in this splendid and instructive book escapes my notice. It's first to the 'Trouble Department' and then to the music page. This is my first letter of any description submitted to any of the various departments. I find that good music is essential for picture accompaniment, but find the proper kind is very limited, unless a player is very apt. I have a splendid player who dishes out splendid and appropriate music for different scenes and characters, although the music is all selected with her own judgment, with just a pointer as to the kind of picture to be shown. I see by reading the music department that you are sending out lists and samples of picture music. Am going to ask will you please send me a few selections."

The writer is in error. I have offered in this page a list of titles of various standard numbers which have been found useful in playing the pictures. A copy will be forwarded to the correspondent who will probably receive it before he reads this. Many thanks for your kind expressions. (As I happen to have the floor, the Moving Picture World will permit me to speak in its behalf.)

"Connecticut." . . . . "Being a subscriber to the Picture World I have become interested in your notes on cue music and effects for the pictures. Noticing a reply from a New York drummer to your statement in Feb. 11th issue 'of playing effects to dramatic pictures'; this gives me the reason for writing this. Few people give the drummer credit for what he does and very few realize the conditions under which he has to work. Of course there are good and bad ones just the same as piano players, but those who are capable should receive some recognition. My idea is exactly as yours; that it is better to leave out an effect than to use the same and spoil the effect of a strong dramatic climax by causing some half-witted or giddy person (who as you know are always in the audience) to burst out with a laugh, which is the cue for the rest of his type to follow. Naturally, I am a drummer, playing in one of the finest picture houses in this section, with an orchestra of four pieces. It has the reputation of being one of the best, as they run all the pictures. I use from the smallest to the largest effect regardless of what it is, my paraphernalia occupying about one-half the pit. The house uses the best films, and there are people who come just to hear the music and effects played." "Managers and musicians kindly take note of this, the same thing has happened in other places. As I said before, a drummer is obliged to use an effect against his judgment and wishes, as in many instances he is, it is he who gets the laugh and not the person who insists upon him doing it. For instance take the Kalem release of 'The Girl Spy Before Vicksburg.' The girl locates the ammunition train through a spy glass some distance away. The next scene is the train passing (as she sees it). Now! Some so-called critic would say, 'Do not reproduce the sound of the horses passing.' Others say, 'Yes, as long as they are on the screen in full view.' Then again, when a ferry boat is crossing, he must blow a dozen boat whistles if cows appear, he must ring a half dozen cow bells, or a baby cry if a lady passes through the picture with a baby, and yet again in some very pathetic scene some one enters and lets the door slam, he must bang doors. In some of the Western pictures he is obliged to perform wonders by imitating galloping horses when not sighted at a long distance. There are many other instances where a drummer is obliged to use a second effect against his wishes, and a drummer (if he is a **real drummer**) would play the pictures better if he did not have so much advice given him. Kindly give me your opinion of the above troubles." (All I can say is that I know "of my own knowledge" that much of the above is true. Ed.) "There are many who think a drummer is just to make a noise, still he must play bells, xylophone, tympanni and a hundred other things, yet only gets the credit of making a lot of noise. In some theaters they expect all of these and give him the same amount of floor space as the cornetist. Then again you often hear the remark that the piano player should receive more salary than the drummer. Why? No musician in a photo-play

house should receive more than the drummer. The piano is furnished and the player simply comes to the theater and plays, and occasionally buys a sheet of music, while a drummer must buy from two to three hundred dollars worth of goods and watch the pictures from start to finish. (And few people realize how fast his mind and hands must work when he is seeing the picture for the first time.) He must buy some trap or effect nearly every week, or perhaps a drum head. He must pay insurance on his outfit, or run the risk of losing it by fire. I think if any one, the drummer should receive more. Please don't think me conceited in any way. I write in the interest of drummers who can 'fill the bill,' as there must be some, even if they are 'few and far between.' I take quite an interest in your articles and hope you will continue them as they are bound to help."

As "Connecticut" seems to have established a case for the drummers' side of the question, I have nothing further to add.

"Indiana" writes a letter containing this query: "Will you please suggest some music suitable for Independent pictures, as our house does not run Licensed films?" As I have had this request before I will say to "Indiana" and others that the manufacturers' label on a picture need make no essential difference in the music. A story is a story and though it may differ in treatment by different producers, the dramatic elements are substantially the same so far as the musical accompaniment is concerned. A good stock of dramatic and descriptive music will apply with equal fitness to the average run of pictures, no matter who makes them. For an idea of the music most apt to be needed see Moving Picture World of Dec. 3, 1910.

"Fewer It Better" Quality vs. Quantity.

"Of making many books
there is no end, and—
much study is a weariness
of the flesh."—Solomon.

This saying of many centuries ago by the wisest of wise men will, it appears, always be true; the making of books continues with increasing vigor and the study of them increases wearisomeness. Paraphrasing this wisdom perhaps we may justly say:—

In making many pictures
there is no end, and
the constant study of them
is trying to the nerves.

As with books, so with pictures; they wil increase more and more. There is no doubt about the quantity; neither will there be much doubt about the quality. In books and pictures, while there will always be the poorer kinds, there must also be the better kinds; but wisdom lays emphasis on the "fewer and better" as being not only less wearisome from bewildering numbers, but restful in the reward of value and quality. The output of picture subjects is startling in its profusion; to make a selection is a "wearisome" task to read their description is a labor, even to traverse the labyrinth of titles is a task not to be lightly undertaken. The making of more continues until there is "no end," but it is pleasing to note that quality is asserting itself. Those that do not elevate are eliminated, as if by a living inherent natural law the process of reducing quantity to quality is going on all the time, quietly and unseen. This law also seems to be applying itself to the making of the pictures. Makers are no doubt producing as much volume as before but perhaps numerically "fewer" and qualitatively "better." May the good work go on and the question in all theaters will be not "how many," but "how good;" better advertise six good subjects, known, tried and proved, than nine indifferent ones to disappoint. The better the subject the longer will it live, the poorer the subject the sooner shall it die. There is a study that is not "wearisome to the flesh" and that is the study of those books and pictures which last the longest; the tribunal of the people's good taste is always an interesting study. The name of a good author becomes the power which commands his future writings; the name of the good picture-maker becomes both a synonym for sucesss, and assurance in the future; thus the good is its own best advertisement.

In further pursuance of the wisdom included in the saying at the head of this article it would seem that the wise man would teach also that it is less "wearisome" to make quality than quantity. On mature thought this seems doubtlessly true; surely in everything there is more labor in the bustle of the quantity irrespective of value, than in the quieter dignity of the quality which satisfies. Why multiply words? It is enough to know that the sayings of wisdom are wise and—"A word to the wise is sufficient."

W. H. J.

Travel Aid Not a Substitute.

The moving picture not as a substitute for, but as an auxiliary to travel. This impression which the educational film has made upon J. H. Collins, superintendent of city schools, Springfield, Ill., was revealed in a recent talk with a representative of the Moving Picture World. As no movement has been made to introduce the moving pictures in the schools of Springfield it was a pleasing surprise to learn the esteem in which they were held. Mr. Collins' viewpoint was projected in relating an experience while touring Holland. While more or less conversant with the importance of the dikes in The Netherlands, and having a vague conception of how the work was carried on, there were certain features he did not understand. On his travels it was not always practical to ask questions and many operations in the continual battle against the sea which were viewed from his conveyance fostered a curiosity which at that time could not be appeased. His kindly feeling toward the moving picture, therefore, grew when one day at a show he was permitted to witness a reel which not only detailed every process of the levee-building but recalled pleasant memories of his journey abroad. All the little, "Why are the men doing that?" irritations in his mind were relieved as he retraced his jaunt through the busy little country. Mr. Collins has had more or less of an opportunity to see the good side of the moving picture output, that which is utilized by chautauqua and educational workers, but is not necessarily severe upon the product of some of the leading manufacturers. In fact, his occasional visits to the photoplay theaters have revealed little that is derogatory to the picture in general. (Parenthetically it might be well to say, however, that his Springfield houses have been well chosen.) The first entertainment, since the advent of the five-cent theater, is indelibly impressed upon him. It was the film upon which war was declared as it chronicled the career of Mrs. Gunness, of La Porte, Ind., and introduced that Hoosier village to the Associated Press. Credit is given the members of the stock company but the devotee of the photoplay who invited him is still apologizing. Illustration of statistical nature is one of the best and most profitable fields which should help the young people. He has found many portrayals of recognized works which were valuable, citing one to which others might object—Stevenson's "Treasure Island."

Apropos of the picture in the schools Mr. Collins quoted a leading Springfield banker and business man to the effect that their use in education would be universal at no distant time. The stereopticon already is in use in Springfield and little added equipment would be needed. Apparently the bugaboos have been in danger of fire and reported complications of machines.

F. H. M.

"WITH STONEWALL JACKSON."

In our last week's issue our readers will remember an illustration from the first Champion Monday release of April 17th. Early this week we had an unexpected opportunity to see this film on the screen and had our expectations of a grand picture fully realized. Very wisely, we think, this picture is not all fighting, but the two scenes where the Southern troops lose their position and again where it is retaken are about as realistic as it is possible to make them. One can almost hear the ping of the bullets and the dull thud of shells as they drop around the heroes on the screen.

The scenes were all well staged and the typical atmosphere of the South with the Negro slaves, or, rather, slaves, and the unflinching and self-sacrificing courage of the Southern women are exceedingly well portrayed. It is one of those pictures that shows both the horrors of war and, at the same time, the grand courage of both men and women that it developed, and will remind audiences of the present day of the terrible struggle through which our country passed and which, with its many lessons, we may be inclined to forget too readily.

Unless we are mistaken, this film should add greatly to the increasing fame of the Independent product, and it will undoubtedly thrill many audiences both North and South.

FILM MANUFACTURERS.

FOR SALE—Equipped manufacturing plantwithin New York City limits, consisting of 3 printers, 2 perforators, drums and tanks and power equipment, all ready to start up; rent and electric light, $100 per month; will sell to quick cash buyer for $2,500 cash. Don't write unless you mean business. Address F. M. G., care of Moving Picture World.

A New Theatrical Agency.

Taylor's Theatrical Equipment Co., 49-51 West Twenty-Eighth Street, New York City, is fast becoming one of the central points in the moving picture industry. Mr. Taylor, sponsor for the company, being a man of intelligence and experience, having obtained his cinematograph training years ago at the inception of the business, has surrounded himself with a competent staff and built up a very profitable trade in general supplies and theatrical equipment. The well known "Taylor's school for operators" needs no comment, its reputation is well established and is known from coast to coast.

Mr. Taylor wishing to take advantage of all the opportunities offered him, has added a new department to his establishment and wishes to announce the opening of "Taylor's Theatrical Agency," from which it will be possible for managers to secure talent for all lines of amusement, viz.: Vaudeville artists, singers, pianists, lecturers, cashiers, operators, etc., etc.

The booking department will be under the supervision of a Mr. Wm. H. Stanley, a man of many years experience in the theatrical field, as an actor, stage-manager and producer. He enters upon his new duties with a full knowledge of what the new department requires, and enjoys the confidence of Mr. Taylor, as to his ability to shoulder the responsibility with success.

By this arrangement the "Taylor" establishment becomes a unique factor in the theatrical field, as it is the first house of its kind through which a manager can secure everything for a moving picture theater; whether it be help or equipment from the stage wall to the outside lights, and everything between, and can furnish a manager with everything from a single to a circus.

Go to it! Mr. Taylor, our best wishes.

Sociological.

With the advent of the moving picture there also appeared many evils, vice in various forms seemed suddenly to flourish and attach themselves, parasite like, upon the moving picture; for these conditions the moving picture was blamed, censured, denounced; in the heat of the moment few stopped to think, or tried to analyze the situation, or look into the conditions.

Reformers are of two kinds: The self appointed ones—always rash and violent, hasty of speech, slow of judgment, wrong in conclusions; the other kind is of an engineering turn of mind, who look for the cause while only condemning the effect.

Time is a great revealer, as well as a great reformer; now that the hubbub of the "moving picture evil" has passed into history, it is interesting to note the true situation—as it then appeared.

The moving picture, unlike anything which ever preceded it in the amusement world, immediately became popular, universal and almost omnipresent. Appearing everywhere at once, it naturally appeared among "all sorts and conditions of men." Those of clean purpose saw in it an instrument of value to them in entertaining the crowds aroused by its popularity. Those of questionable and unclean purpose, seeing by this same popularity an instrument whereby their own nefarious tastes and enterprises could be exploited, used the attractiveness of the picture as an allurement to their schemes.

"Wheresoever the carcass is, there are the vultures gathered together." Financial and moral vultures are always ready to feed upon the public as a prey. It matters not to them whether they despoil others of money or virtue, as long as their particular appetites are satisfied. Thus the moving picture revealed the presence in our midst of a class of vultures, and a class of willing victims, comparable only to the wilds of the forests and the habits of animals.

Should the moving pictures be destroyed for this? By no means! Should they even be blamed? By no means! except by the harsh reformer seeking notoriety. On the other hand, all thanks is due to the picture for revealing these social conditions which otherwise might not have been discovered.

It would be as reasonable to kill the scientist who discovered a dangerous germ, and blame him for the disease and its powers of growth, as to blame the cinematograph for bringing to light a condition of things, which only needed to be exposed to be destroyed. All praise to the moving picture for both exposing the disease and providing a remedy.

At this juncture a new class of people discovered the possibilities of the cinematograph; these were the educators, who immediately began to use its powers in combatting the evils it had discovered. The social evils of the slums of the great cities were the first upon which rays of cinematographic light were turned; settlement houses and institutional workers soon found the value of the moving picture in both showing life and conditions, as it should and should not be.

The public has been enlightened as to the true conditions, how the underworld lives is now a well known story; educational and financial aid has followed the light of the new teacher, and a new future is opened up before a class of people hitherto neglected. Added to this must be the additional happy value of the cinematograph, as bringing to those less fortunate in the possession of this world's wealth, a simple form of ready instruction; besides a hall of amusement, in which reproductions are given of that which the most wealthy and highly favored, formerly alone enjoyed.

UNUSUAL
OPPORTUNITY

STAVE
FLAMING ARC
LAMP

3000 Candle Power.
Alternating or Direct Current.

Costs but 5½ cents per hour for current.

We Have A Few 1910 Models
Of these lamps which we will sell at the following *astonishing prices:*

10 HOUR TYPE
Regular Price $55.00
SPECIAL " 30.00

17 HOUR TYPE
Regular Price $65.00
SPECIAL " 33.00

All fully guaranteed.
Cash with order or 10 per cent cash, balance C. O. D.

Stave Electrical Co.
1161 BROADWAY NEW YORK

First Class Commercial Service

PROMPT DELIVERY

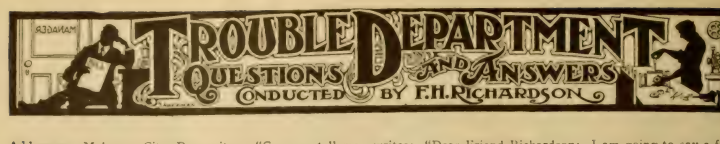
Posters and Banners Supplied

REELS $1 AND UP

Supplies at cut rates

Write, wire or phone

THE FILM EXCHANGE
61 West 14th St. New York City



Addresses.—Mahanoy City, Pa., writes: "Can you tell me who makes the Gundlach lens?"

The Gundlach lenses are made by the Gundlach-Manhattan Optical Company, Rochester, N. Y., and a letter thus addressed will reach that company.

Handbook.—Canton, Pa., writes: "In reading the Trouble Department, I find frequent reference to a certain handbook. Will you please tell me more about this book and its cost? I find no advertisement nor further reference to it."

The Handbook is designed as a book of instructions for operators and managers, and is the first work of its kind ever published. The editor of this department is its author. The book contains 176 pages of matter, besides the index, etc. There are numerous illustrations. It teaches, among other things, how to set the carbons properly; how to find the focal length of lens to project a given picture at a given distance. How to make wire joints; the difference between series and multiple in resistance; what resistance is and how it acts. The different kinds of rheostats in common use. Transformers: what they are and how they act. Tables of wire carrying capacities, etc. Definitions of electrical terms and how to use them. Descriptions and instructions regarding various switches, fuses, condenser breakage; the stereopticon. Directions for making repairs on various machines. How to read an electric meter; illuminating the auditorium; ventilation; bell wiring; theater decoration; seating; setting the shutter of various machines, etc., etc., covering as well as could be reasonably expected in a first work, everything connected with the moving picture business. Price of the book is $1.50, postpaid.

Lamp House and Other Things.—Mr. J. C. Kilburn, Eureka, Cal., writes: "Have read your valuable articles for some time and as I have found much good in them, will try to pass a few ideas along. I have built a lamp house 20 inches long, 18 inches high and 7 inches wide, with a cone that allows the full diameter of the condenser lenses to be used so that I get an increased amount of light. I have not broken a condenser yet and it has been in operation a month. Before I used to break them almost at once. I also rebuilt my lamp (Edison) so it will open 13 inches. I use 65 amperes A. C. and can now run several reels without re-setting carbons. If you can use it I will send a diagram next time. I use a three-blade inside shutter with excellent results, but intend installing an outside shutter, as I do not believe it will cut so much light. What do you think about it? Don't you think a 7½ and a 6½ condenser better for a 9 x 12 picture at 50 feet than two 7½ inch? I noticed an article from somebody in Kansas who changed a two-pin 1903 Edison to a one-pin. He didn't say how he got his top and bottom sprockets running the right speed, so I presume he cut a new cam shaft drive gear. Quite a job, I think, on an Edison, 1903. How about it? I also wish to say I tried the rabbit foot transformer man's wonderful discovery about burning the carbons perpendicular. My condenser failed to 'draw' the light rays, but maybe that was because I use a Preddy, instead of a rabbit's foot, transformer. If it is advertising the hot air man is after, he sure needs it."

I shall be very glad, indeed, to have a more extended description and sketch of your lamp, Friend Kilburn, showing just how you remodeled it. As to the relative amount of light cut by the outside and inside shutter, I would refer you to page 298, February 11th issue, where that matter is fully dealt with. The smaller the diameter of the shutter the greater the proportional part of the circle necessarily covered by its main blade. Therefore the larger the diameter of the shutter, the less light its main blade will cut, though after going beyond say 7 or 8 inches the benefit derived from increased diameter becomes very slight. As to the changing of the Edison two-pin to one-pin movement, the speed of the upper and lower sprockets would not necessarily have to be changed, but the speed of the cam would have to be exactly doubled, which would, of course, necessitate a change in the gears. Of course, if the cam speed, as related to crank speed, is to remain the same, then the feed sprockets speed would have to be changed and the crank speed doubled.

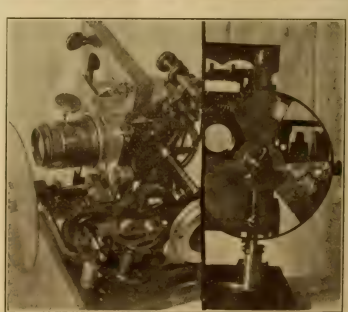
Circuit Breaker Again.—Mr. H. S. Klink, Canton, O., writes: "Dear Friend Richardson: I am going to say a few words about the circuit breaker mentioned in March 4th issue. It is not a very good thing to use with a projection arc lamp. I used one for about three months, something like three years ago, and it works just like it would on a large motor without a starting box. Everytime you light your lamp, out goes the breaker. I set mine for 100 amperes and even at that it would not hold the arc at the start, so I gave it up as a bad job. I have only blown two 40-ampere fuses since I removed the breaker. By setting the shutter of an Edison one-pin machine about ¼-inch away from the aperature, would it effect the pictures? I want to make that boxing ¼-inch larger to give better and longer wear on the shaft. I think the boxing is too short. I missed the issue of March 11, 1911. Will you please have it sent to me?"

Commenting on the circuit breaker end of your letter is unnecessary, as it speaks for itself. I do not think the setting of your shutter up close to the aperture would have a bad effect on the picture. I do not see why it should. In fact, presumably the closer the shutter is to the aperture, the better the result, speaking, of course, of inside shutters.

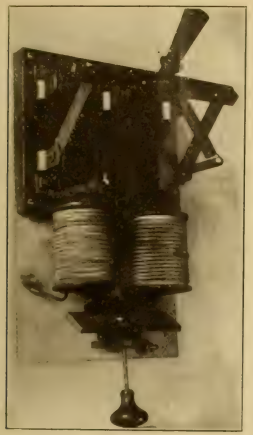
Likes the Department.—Mr. J. D. Welsch sends in $1.50 for the Handbook and writes: "I think the department is instructive as well as very interesting and I am very thankful for the help I have received from its columns."

The book has gone forward and we are very glad to know you like the department. There are others.

Good Work.—Mr. Chas. H. Addams, Rockford, Ill., whose portrait, taken from his letterhead, is here shown, writes: "Enclosed find some photos of my Powers No. 5; also of the circuit breaker, my own work. I need not describe how the outside shutter is connected, because the picture tells the story, except that the shutter doesn't move with the framing carriage. There is no more flicker than on the new model Edison; also the shutter is never out of time with the intermittent movement. Some two weeks ago an article appeared in the department concerning circuit breakers in theaters.

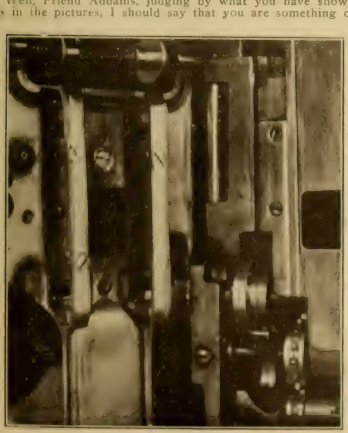


"I have used the breaker here illustrated for five or six months and it has, so far, never failed to work. First, I bought a 100-ampere three-pole switch. I had an old fan motor from which I took the coils. I then unwound the fine wire and wound the 1¼-inch core with No. 6 magnetic wire. I put a coil on each outside knife with the bar of iron on the bottom. I can set the breaker to operate a range from 25 to 100 amperes, but it is set at 70 now and has been ever since I made it. What do you think of the tension



springs. Understand, the outside shutter shown cannot be used very well where you have to use the stereo lens. I use a dissolver of my own make."

Well, Friend Addams, judging by what you have shown us in the pictures, I should say that you are something of



a genius. The circuit breaker stunt is simple enough, and yet it is something I do not believe I ever would have thought of—the utilizing of an ordinary knife switch, I mean. The outside shutter shows a great deal of ingenuity on your part. What I cannot quite understand, however, is, does the side bar carrying the center gear, swing with the carriage at its front end, or doesn't it? If it does, I should say there would be a good deal of loss motion when the film first starts when the carriage was at either extreme of its travel. If it doesn't, then I should say the lost motion would be even worse. However, if the lost motion is not sufficient to interfere with the action of the shutter it, of course, doesn't amount to much. From what you say, I suppose that is the case. As to the tension shoes, that is a proposition I heartily agree with you on. I was after the Nicholas Power, the Motograph and Edison companies for more than two years to get them to adopt a similar shoe. The Powers people finally concluded to do so on the No. 6 machine. I do not like and do not believe in a thin limber tension spring. It has too many objectionable features, not the least of which is its propensity to wear the aperture plate tracks unevenly, thus inducing buckling of the film as it passes the aperture. The viascope had the best tension arrangement of them all, to my way of thinking.

Carbon Setting.—Mr. George L. Hawkens, New Orleans, La., writes: "I have noticed the argument about carbon setting and agree that good light is an utter impossibility with carbons central and straight up and down. I have tried this out thoroughly, long ago, and that was the inevitable conclusion, but there is one thing which must be taken into consideration in this connection. Your idea and my idea of good light and the idea of those who claim good results from straight up and down setting may be widely different. I know an operator who is very proud of his light, yet I would not consider it even passably good. Then, too, it is a fact that many who have not the necessary knowledge and patience to get the best results from the slant set such as you advocate for A. C., are able to get better results with the 'rabbit foot man's' way. But it by no means follows that the light they get is good—it merely is better than they were able to get the other way. Using A. C. the way I (and yourself) set the carbons, requires close and accurate work as well as real knowledge, but given these factors the result is far better than can be had with the straight up and down set."

I had been on the point of saying this same thing several times, Friend Hawkens, but was waiting to see if anyone would catch the point. You are absolutely correct in saying that it requires real skill and knowledge to get the best result from slant setting of carbons on A. C. You are also right in saying that unless one possesses the requisite skill and knowledge one might very likely get as good, or even better results with the perpendicular set, since that setting requires practically no skill or knowledge at all. It is merely a matter of centering two carbon points, which anyone could easily do. I shall be very glad to have a letter describing conditions in picturedom in Havana. Shall also be glad to meet you on your return. You may have noticed that within the past two weeks my views on carbon setting have been upheld by Mr. Gage, of Cornell University, also by the Edison Company.

Five Dollars a Week.—From a certain city comes the following: "I would like very much to write something for the (M. P. W.) might cause considerable trouble. Two operators out of three in this city draw $5 per week, and that department, of which I have been a reader for a considerable time, and in which I take great interest. However, to express my thoughts at this time in the 'good book' is about enough said. Find enclosed order for Handbook, which I would like you to send at once, as I shall be leaving this place within two weeks."

I have respected your wishes concerning the suppressing of name and town, Neighbor, but what you say about that five-dollar a week wage is true I certainly would like to hand out a roast that would burn holes in this paper. It is a shame for those operators to demand all that money for one week's work. If I were a manager in your city, paying such a princely salary as that, I should demand that the operator receiving same wear whiskers so that I could use his face for a scrubbing brush, thus saving the cost of mops, or, in an emergency, out of operating hours his whiskers could be used as a pen wiper or office door mat. A man drawing all that salary should not only do the operating, but also tend the manager's garden, black his shoes, milk the cows, scrub the kitchen floor, do the janitor work in the theater and any other stunt he could think of to help make himself really worth the money paid. The Handbook will be forwarded you immediately.

Bad Sprocket Holes.—California (name of town suppressed) contributes the following: "I have been a steady reader of the 'World' ever since I began operating, and wish to extend to you at least a bushel of thanks. I attribute much of my success to the information received through the department. It has always been my policy to go over my film and machine carefully each day, keeping my operating room and everything therein clean, arranging a place for everything and have everything in its place. Nevertheless, I attribute such success as has crowned my efforts to the teachings received through the 'World,' and I cannot express myself too strongly in praise of the department and its editor. I am enclosing $1.50 for the Handbook. Now, for a few questions: (1) Kindly give me a rule to test for grounds and shorts. Also how to figure out resistance at transformer; how to figure what amperage I am getting at different contacts on the transformer, which is a Preddy. Also voltage at the arc; current is 110 A. C.; (2) Kindly explain method of lining up intermittent on 1909 model motiograph; (3) My lamp sways in lamp house, although it is as tight as I can get it. That is, it sways on the post, though the post itself is firm. The carbon holder on top gets out of line quite often, although seemingly tight. How can I remedy this trouble? I am trying very hard to become expert in my chosen profession and any assistance you can give me through the department will be greatly appreciated. I enclose a few samples of film which I cut off before starting the show the other night. Can you explain why it seems to slide through the machine; that is, there are continual mis-frames?"

I am very much pleased to know that the Department has been of assistance to you and trust we shall continue to merit your kind thoughts. And, now, as to your questions: (1) You will find this partially answered in my reply to Denver in another part of the Department this week. To test for short circuit, put the lamps of the circuit to be tested from their receptacles; also remove one of the fuses. Now attach one of the test lamp wires to one contact of the fuse removed and the other wire to the opposite contact, thus substituting the lamp for the fuse. If the test lamp burns, there is a short somewhere on that circuit. Use a low C. P. lamp in this test. Before using this test, however, the line should be tested for ground, since if grounded the lamp might burn through the ground, the current passing to a grounded wire of opposite polarity on some other circuit. As to how to figure out resistance at transformer, I do not quite understand what you mean by that question. I cannot tell you how to figure what amperage you get from different contacts of the Preddy economizer, since I am not acquainted with that instrument. I should be glad to receive cuts and description of the Preddy transformer. Would suggest you write its manufacturers, who will no doubt supply you the desired information;

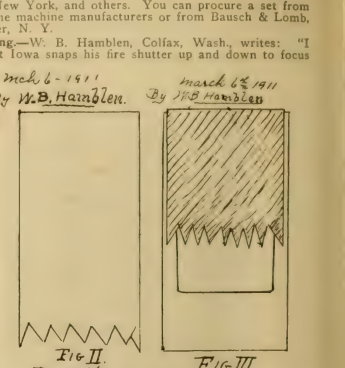
(2) The Motiograph intermittent movement is enclosed in an oil tight casing and there is no method, so far as I know, by which you can "line it up." I think very likely what you really mean is how can you eliminate lost motion in the intermittent; or, in other words, bring the star and cam closer together. The method of doing this you will find very completely described on pages 121 and 122 of the Handbook; also how to install new star and cam;

(3) I presume you have a motiograph lamp. I have used these lamps, but I do not now remember just how they attach to the post. I would suggest you remove the lamp from the post, examine same carefully and find out for yourself just what the trouble is. I believe you are entirely competent to hunt this thing up for yourself, if you only think so. As to the film you send, it is easy to see what the trouble is, but not so easy to guess what did the damage. The sprocket holes are, in places, almost twice the width (lengthwise of the film) they should be. This naturally lets the film slip into mis-frame. The film apparently is not old, as some of the sprocket holes are not worn a particle. Just what caused the damage I cannot say. But it explains the mis-frame proposition all right; the fault lies in the damaged sprocket holes of the film. The reason I say I do not know what did the damage is that in places where the sprocket holes are perfectly good on one side, they are badly cut out, immediately opposite.

Dissolving Shutter.—Ohio (name of town suppressed) writes: "Enclosed find $1.50 for Handbook. Can you tell me what it will cost for a set of dissolving shutters similar to the shutter on a kodak? I have been operating for about four years and have tried to give the managers a square deal by supplying high class projection. I have noticed where several operators project their carbon tips by means of a pin hole in the lamp house wall. For myself, I prefer a small mirror right beside the ruby glass in the lamp house door."

These shutters are known as "iris diophragm" and are made by the Bausch & Lomb Optical Company, Rochester, N. Y. They are used on the Powers Dissolving lanern, the Monarch Dissolver, made by C. B. Kleine, 19 East 21st Street, New York, and others. You can procure a set from any of the machine manufacturers or from Bausch & Lomb, Rochester, N. Y.

Focusing.—W. B. Hamblen, Colfax, Wash., writes: "I note that Iowa snaps his fire shutter up and down to focus



the title. Why wouldn't it be advisable to take a piece of tin cut the same width as your film, scalloping the lower end, as indicated in the accompanying sketch?

This can be used any time when needed. Bend the top so that it will hang on. I am always glad to see the 'World' come, for I know there will be some good ideas within its pages."

Right you are, Neighbor Hamblen. The focusing may easily be done with a strip of tin, as you have suggested; or, better still, with a piece of mica cut the width of the film, upon which have been made scratch lines about 1/16 inch apart, crossing each other like a checker board. Either one will do the trick all right.

Can It Be True?—Some three weeks ago, the editor of this Department received an unsigned letter from Pittsburg, the same being a red-hot roast on about everything connected with the operating game in that city. I published notice of receipt of the letter at the time (page 534, March 11 issue) and asked for further information from Pittsburg, but none has come to hand. The following, however, has been received: "Editor Trouble Department: I do not see many letters from Pittsburg in the Department. It will try to give you a line on projection in this city. There appeared an article some time ago pertaining to the Pittsburg license, and you seemed to doubt the writer's word. The license here is a joke. Any one can get one whether he can pass the examination or not. The law requires each applicant to be 21 years of age, but at the same time they give license to persons only nineteen. This is not based upon hearsay, as the writer sent a nineteen-year-old boy up, who marked his age as 19, yet he received a license. They even give them to managers, some of whom do not know a thing about operating. The manager takes out a license, hires a $6 or $7 a week boy and—there you are. One can get no satisfaction out of the superintendent of the Board of Examiners and it seems to be impossible to get a conference with Mayor McGee. Wages are low; $15 the average for a 11-hour grind and $10 for a night show. Talk about your graft! You ought to come to Pittsburg."

I have published this letter for the reason that if the facts alleged are true, then the officials responsible for such a disgraceful state of affairs ought to be kicked out of office. Understand, I do not know that any of this is true, neither have I any reason to suppose it is not true, since no Pittsburg man has taken the trouble to deny it, though asked to do so. If such a condition of affairs really does exist, then it is a disgrace to the moving picture business of the city of Pittsburg and all connected with it, and the editor of this Department would be only too glad to expose such work. If, on the other hand, it is not true, I shall be really

pleased to publish that fact. It is facts we are after; and, for the credit of the business, let us hope they will not prove to be as bad as is indicated by the foregoing letter.

Lamp Coloring.—Houston, Tex., asks: "Friend Richardson: Where can I get the dye, or whatever it is, for coloring incandescent globes? Is it waterproof, and how is it applied?"

I presume there are several places where good lamp coloring compounds may be had, but I personally know of only one, viz.: the Chicago Stage Lighting Company, 24 Lasalle Street, near Washington Street, Chicago, Ill. The colors for sale come in concentrated liquid form and are thinned down according to directions. I personally know the preparations sold by this company to be excellent for the purpose indicated. They are waterproof to a considerable degree, though I am not sure whether or not they guarantee them to be so. The dye is applied by making the solution and merely dipping the globes into same. It is a collodion preparation and dries almost immediately. Any one can do the coloring.

Screen and Decorations.—St. Clair, Pa., writes: "I am building a theater 20 x 150 feet and should like to have full information as regards ceiling and side walls. Would metal be better than plaster, and what color of paints would look the best? What screen would be best to get?"

It would require a great deal of space, St. Clair, to go fully into this matter. Plaster walls, with ornamental plaster centerpieces, etc., finished with high grade wall paper, can be made to produce a surprisingly beautiful effect. In fact, where this is rightly done, the writer likes it better than anything he has ever seen for interior decoration of a theater room such as I presume you have, judging from the dimensions. Understand clearly what I mean. This kind of work, if done cheaply is abominable. To get the right effect from paper, the selection of materials must be very carefully made and they must be put up by an artist in that line. Pressed steel makes a very good wall and ceiling, provided some degree of judgment be used in selecting the patterns. Nine times out of ten, where pressed steel is used, the selection of patterns displays execrable taste, running too much to "gingerbread" effects. Nine times out of ten the steel is not well put on and when either of these things happen, the effect is not at all good. If you make the selection of pressed steel for your walls, let me impress upon you the necessity of keeping away from too much "gingerbread" work. Use rather smooth panel effects in preference and paint with harmonizing colors of a mat finish paint, that is to say, a paint mixed from white lead, and suitable coloring pigments and about one-third to one-half oil and the rest turpentine. Some of the harmonizing colors are as follows: "Dark red, medium green and light red; dark green, salmon and blue; yellowish green, purple and canary yellow. These colors should not be used in their raw state, but should be toned down. For instance, taking the first combination, dark red, green and light red: the dark red is all right; the green should be toned by the addition of yellow and the light red should be made rather on the pink order. I do not mean to imply by this that these are the colors you should necessarily select for your decoration. I only cite them to make the meaning of harmony clear, or show what I mean by "harmonizing colors." As a matter of fact, a very pretty combination for moving picture theater work is a soft brown wall trimmed with light tan. The tan, however, should be quite light to give some contrast. The effect is soft and pleasing if it doesn't reflect much light; neither is it dark enough to be gloomy.

Carbon Flaming.—Schenectady, N. Y., writes: "I have just been experimenting with a moving picture rectifier and arc lamp on which the operator claimed he had trouble with long flame shooting out at various times. I saw this flame, which sometimes went out four or five inches and which the operator claimed was destructive to the condensers. Can you tell me what caused this? The current at the arc at the time was about 35 amperes direct current from the rectifier; voltage from the arc about 60. Is it the carbons which caused the trouble, or do you think there is some kind of magnetic draft? I do not believe it is the carbons, and yet it is the only thing I can lay it to, although I first changed the connections of the rectifier so that the current was 35 amperes, 45 volt, and the flaming was reduced to normal. I should appreciate your comments on this point."

I do not know, Schenectady, that any really intelligent reply can be given you. It is a well known fact that, where heavy amperage is used, when the arc is burned long there is much flaming of the carbons. This flame shoots out at an angle, sometimes striking the top of the condenser lens. It, of course, adds largely to the already high temperature inside the lamp house and thus increases the liability of condenser breakage. This latter effect is, of course, exaggerated if the flame actually strikes the top edge of the condenser lens, as is frequently the case where short focal length condensers are used. I note that at the time the flaming took place the voltage across the arc was 60 and the amperage 35. This would indicate, of course, a very long arc, and moreover it would indicate a very heavy amperage when the arc was shortened to bring the drop down to 45. I should say that with the arc burning at 45 drop you would have had not less than 45 and possibly 50 amperes. That a magnetic draft has anything to do with it, I do not believe. Such experiments as I have made seem to disprove the presence of any such influence in any marked degree. According to accepted theory, the current leaps from the positive to the negative carbon across the air gap. Late experiments apparently have proven the fact that where a wire carrying heavy amperage makes a right angle turn, there is something flies off the wire, apparently by centrifugal force. If this is true, it then would seem to indicate the fact that electric current has weight, at least to some degree; or, putting it another way, it would seem to indicate that current is material substance. If this is the fact and there is material substance, having weight, leaping from one carbon to the other, just exactly what effect that would have in creating air current in and around the arc, which might influence the direction of the flame arising therefrom, would be problematical. Understand, I do not know; and by that same token I believe that no man living knows exactly what does take place in and around an electric arc. I make this assertion unqualifiedly, based upon the fact that we do not know what electricity is; therefore, we are not in a position to gauge accurately all its possible effects. I suppose I shall probably be jumped on for these remarks. Be that, however, as it may. I have stated what I believe to be as near facts as anybody is able to give in this connection. I might add, however, that this flaming is present under the indicated conditions, regardless of what kind of soft cored projection carbons are used. Whether it would be present with very hard carbon, I cannot say. I think, however (merely a guess) that the flame itself comes from the binder of the carbon. I have referred this matter to a large carbon manufacturer and on receipt of his comments will publish same.

New York Union.—I understand that Local Union No. 35, of which Wm. Lang is president, and John S. Clark, secretary, is taking on new life of late and beginning to show signs of being of some real use—a thing it has not been in the past. I am glad to see this and assure the men that anything the editor of this department can do to assist in the establishment of a REAL UNION will be done most cheerfully but gladly. Certainly, if there is a city in the U. S. that needs a real, live union of operators it is New York. Efforts have been made at various times to organize operators' associations, etc., but they have met with little success. There is now, I am told, an independent union, with no affiliation, numbering a hundred and a half members. All these organizations, including the officially affiliated organization, have been abortive in the past. They have accomplished little or no good. Divided forces cannot hope to accomplish much. Get together in one solid substantial body. Elect cool, level-headed men of mature years as your officers and set about to gradually needed matter of straightening matters out, from the operator's standpoint, in this city. Twelve and fifteen dollars a week and reels of films run in seven minutes are things which cry to Heaven for rectification. Later, since writing the above, the editor has attended a meeting of the union, which is described elsewhere.

Testing for Grounds.—Chicago, Ill., writes: "Friend Richardson: Things are very much up in the air here just now and the old Operators' Union seems to be on its last legs. It may rally, but I do not think so. At any rate, not under the management of its old officers. Will tell you all about it later when things have settled down. Will you kindly tell me the various, as well as the best, ways of testing for grounds? Also would it be possible for a ground on another man's circuit to blow my fuses?"

Sorry to hear of the trouble in Chicago. I was in hopes that the organization would establish itself successfully to the lasting benefit of Chicago operators. As to the matter of grounds, etc. To begin at the end and work backwards, if you have a ground on the negative wire of your circuit and in some house half a mile a mile, more or less, away there is a positive ground and by reason of contact with water or gas pipes and mains the connection is a good one—practically a metallic circuit—then one fuse or the other might blow; his positive or your negative, dependent on which was working nearest its capacity on its own load. If your positive and somebody else's negative were grounded

NESTO

"Rarely Equalled—Never

Truth Wins Always! Just

"THE

A Powerful Foto-Drama of Absorbin

For Release Wedne

Don't Take Excuses! Get Only Wha t You Want!
NESTOR—THE FILM WORTH-WHILE

GEORGE WASHINGTON
was *first* in war, *first* in peace and *first* in the hearts of his countrymen. NESTOR is first in story, first in acting, first in photography and first in the hearts of the Exchangemen, Exhibitors and all lovers of good motion pictures. TRUTH helped Washington to succeed; TRUTH is helping Nestor and "THE TRUTH" will help you. *Get It!*

Scene from

IF IT'S A NESTOR IT'S GOOD!

COMING!

JOIN OU

Wednesday, April 5th, 1911

"THE STOL

DAVID HORSLEY, German Savings Ban

FILMS

ırpassed—Often Imitated"

NESTOR FILMS — MADE BY DAVID HORSLEY

erify This Statement By Getting

'RUTH"

nl Vital Interest **Length, 969 feet**

day, March 29th, 1911

H TRUTH"

ALING LIST

If He is a Real Exchangeman, he'll give you
ONE NESTOR A WEEK

MISREPRESENTATION

may have its day, the same as circumstantial evidence and mischievous gossip; but the day is invariably short-lived, for the hour of reckoning follows swift and sure. TRUTH may be halted every now and then, and at times it may appear down and out; but it never quits—it comes back and wins. You'll win too, if you get "THE TRUTH."

IT PAYS TO GET NESTOR FILMS!

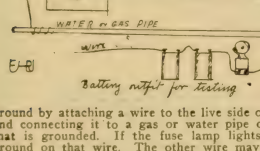
COMING!

NECKLACE"

A Distinctive Film That Will Have Wide Popularity

Building, 4th Avenue and 14th Street, New York

the same way, the result would be the same, except it would be your positive fuse which would blow, or else possibly his negative. As a matter of fact, when fuses blow by reason of a ground that is usually exactly what does take place, since seldom will both wires of a circuit become grounded at one and the same time. The methods of testing for grounds are quite numerous. The best test is made with a volt meter, or wheatstone bridge. But these appliances, of course, are not usually available to the operator and in most cases he would not know how to use the bridge if it were. The practical method, therefore, is either a test lamp or bell. A fairly good test may be made as follows: remove all lamps of the circuit from their sockets so that there is absolutely no connection between the negative and positive wires at any point. Remove the fuses and in their place substitute, either by screwing directly into the socket if a plug fuse is used, or by wires if it is a cartridge fuse, a test lamp which should be of low c. p.—the lower the better—a 1 or 2 c. p. lamp being ideal for this purpose, though a 4 c. p. will do. If the other side of the system is not grounded it will then be necessary to establish a temporary



ground by attaching a wire to the live side of the other fuse and connecting it to a gas or water pipe or to something that is grounded. If the fuse lamp lights up there is a ground on that wire. The other wire may then be tested in the same manner. (See cut).

CUT OF LAMP HERE ....

You may also use an ordinary electric bell connected in series with two or three batteries. To do this, remove the fuses, but leave the lamps turned on. Touch one end of the wire to a water or gas pipe, or something else that is grounded, and the other end to the wire of the circuit wire at any point. If there is a ground the bell will ring. You may then turn out the lamps or remove them from their sockets and test each wire separately and see on which one is the ground. The bell may also be used to test for break in wire. To do this attach one end of the wire to the circuit end (dead end) of the fuse contact, first having removed the fuse and taken out all lamps. Then carry the other end along the wire, touching it at various points. The bell will ring every time the wire is touched until you pass the break, and you may thus locate the break in the wire very closely.

Daylight Projector.—Mr. Carl V. Smith, Denver, Col., writes: "I notice some mention of a machine projecting daylight pictures, or rather projecting pictures in daylight. I understand a test of this mahine was made in New York City recently and it proved entirely satisfactory. What is your opinion of the proposition? I should like to install one in an airdome this summer if it is practical."

Your letter, Friend Smith, is merely a replica of more than 50 received in the past two or three weeks. I am sorry to say that I am unable to answer your question. That such a machine was tested here in New York City, I understand to be the fact, and I have been told that the test was satisfactory. This, however, is a matter in which it would be necessary to "show" me. According to my views, there are just two possible ways of projecting daylight pictures, one being by means of a peculiar screen and the other by means of light sufficiently brilliant to overcome the effects of daylight. The first, or screen end, of this proposition has, in a measure, been successfully accomplished. Pictures have been projeted right on the bright sunlight and good pictures, too. The drawback was, however, that it was necessary to sit square in front of the "curtain" in order to see the picture, the said screen consisting of a pigeon-hole arrangement, the sides of the pigeon-holes being painted black and the bottom white. As to the second proposition, namely, the projection of a light that will overcome daylight—well, on that particular subject the editor of this Department is from Missouri and he will certainly have to be shown. One thing that looks just a little bit fishy is the fact that I cannot find a single practical operator who was invited to witness the test made in New York City. It is useless to encumber my personal mail with letters of inquiry concerning this poropistion. Just as soon as I find out that the parties exploiting this new "machine" have something that is practical and of value, I shall say so through the columns of the department. Until that time, writing to me on the subject will be a waste of energy, as I shall not be in position to give you intelligent information.

Slide Coloring.—Indiana (name of town suppressed) writes: "Can you tell me where I can procure the different colored inks used in making slides? And also where I can procure the glass and brushes used in making same? I do not remember seeing this question asked and answered in the department."

You can procure the required inks, brushes, etc., of any dealer in photographic supplies. Your local photographer can give you the names of the nearest wholesale houses. Slide cover glass, mats and strip binder may be had from your film exchange or from any dealer in photographic supplies, or the editor of this department can supply you with them; price of glasses 25 cents per dozen. Plates for solid negatives can be had from photographic supply dealers, of course.

Film Cleaner.—Arizona (name of town suppressed) writes: "What size condenser should I use for 78-foot throw, Edison machine, A. C. current? Also, what kind of a film cleaner do you endorse. I intend to get one and clean films before running them. How is the Mortimer film cleaner advertised in your paper?"

I cannot answer your first question, Arizona, without knowing the width of the picture. Will say, however, that unless you are throwing a very large picture you ought to have two 7½-inch condensing lenses. The focal length of your condensing lens has a direct relation to the focal length of the objective lens, and I cannot tell what focal length objective you have without knowing the width of your picture. The Mortimer film cleaner is as good as any I know of. Films can only be thoroughly cleaned, however, after they have been waterproofed. You say your letter is not written for publication. Again I must remind correspondents that personal letters are only replied to where from $1 to $10 is enclosed, dependent upon the nature of the questions asked.

Low Salaries.—Whitehall, N. Y., writes: "I was an electrical contractor before entering the field of projecti on. I am trying to get operating in this part of the state on a sound basis. Operators are very poorly paid in this section. I am trying to communicate with the local branch of moving picture operators at Boston and see what I can do towards starting a union up here. The managers seem to think that a schoolboy can do the work all right. My way of thinking is that a good, practical man cannot be had for less than $25 per week. The managers here, on the other hand, apparently believe $12 to $14 to be something elegant in the way of salary for an operator. Kindly advise me how I can get a New York State license, as I should like to procure one. I am aware of the fact that the Legislature is now acting upon the matter of licensing all operators and I think probably operators will get some practical protection against the schoolboy then."

I must admit, Whitehall, you have got the best of me on the license proposition. If the Legislature has anything new in contemplation I haven't heard of it. So far as I know, there is no such thing as a state license in New York, the nearest thing to it being the New York City license; to procure which one must appear in person and take the examination, sometimes waiting a week or two after making application before being examined. It is necessary to make the original application in person. No doubt the Boston boys will inform you fully as to the necessary steps to be taken in forming a local union in your vicinity. I certainly wish you success in the undertaking. You are, however, to some extent mistaken in supposing that the license is any large protection to operators. It does, of course, help some, but the "some" should be printed in rather small letters. If boards of commissioners really would refuse to pass any but competent operators, then it would be different and the first effect of that kind of an action would be an increase of about 500 per cent. in salaries, because there would be but mighty few operators left after the board got through. In practice, however, about all the examination does is to shut out those who are rankly incompetent, and sometimes, in some places, it doesn't even do that.

Cooling the Theater.—Vernon, Tex., comes across with the following: "We are in a quandary as to how to cool our theater this spring and summer, which we will either have to do or build an air dome. Will you please write us, or publish in the next World, how best to cool a house 30x110,

14 ft. ceiling? It is 90 ft. from the machine, or lobby, to the stage and 20 ft. back of the curtain to the rear end of the building. We have curtains, etc., for vaudeville, but do not use them. We already have five 18-inch wall fans, two on each long wall and one on the back, which makes a pretty good breeze, it seems, but as we have nothing to carry the air out of the house, except when the wind is stirring, these fans seem to make very poor headway in cooling the building. We should like also to know your best plan for building an air dome. We enjoy the World and the Trouble Department very much."

Well do I remember your town, Vernon, for over the desk of the leading hotel in 1890 (or was it in '89) was the following verse: "Six miles to wood, 600 feet to water and 6 feet to hell; God bless our home!" I will never forget the first time I laid eyes on that sign. The country has changed vastly since then, and while the verse might have been more or less appropriate at that time, it isn't by any manner of means applicable now. As to cooling the theater, I have had a ventilation firm write you direct. You do not say whether the building is one or more stories. If it is one-story I would suggest the installation of some roof ventilators, supplemented by a good-sized exhaust fan, say one 36 inches in diameter, with heavy angles to its blades, so that it will move a maximum amount of air when running at a comparatively low speed. This fan may be installed in a small coop on the roof, if the building is one-story, being connected, of course, to a suitable exhaust pipe entering the ceiling, or it may be set in front or back wall; the back wall preferably if you do not want to use vaudeville. I would also suggest that in the heat of summer three or four ceiling fans would be a very decided help. By ceiling fans, I mean those with wooden blades about three feet in diameter. I won't go into this more at this time, as I have had the ventilation firm write you. As to the air dome, in order to give intelligent instruction, it would be necessary that I be made fully acquainted with the individual case. That is to say, the size and shape of the lot, etc., etc. Giving general information would be altogether too vague. I may say, however, that owing to the fact that on moonlight nights there is always lots of light, the entire front or curtain end should be painted black, with a wide black cloth hood over the top of the screen. Again, however, this might not apply in some cases. In fact, it is foolishness to try to give any general instructions. Such instructions can only be given to fit the individual case. On receipt of plans showing the size and shape of lot, its surroundings, whether buildings or not, and any available data, including the direction the curtain will face, accompanied by a fee of $10, I shall be glad to go into the matter fully and give you or anyone else the full benefit of such knowledge as I may possess. Treating individual cases of this kind in the department would be practically impossible as each case would consume half or more of the space allowed me.

A correction.—Mr. M. P. Williamson, Attica, Ind., writes: "I wish to contradict, not in the spirit of contradiction, but in the hope that it may save trouble for some operator, the statement made on page 128 of Handbook. You say that the Powers No. 6 intermittent movement is absolutely non-adjustable. This might possibly be true of the original Powers No. 6, but the intermittent shaft bearings on the late model are slightly eccentric, allowing adjustment of the cross Have been looking for three weeks for sketch showing simple method of squaring condensers, aperture plate and objective combination. Have I overlooked this, or has same not yet appeared? Tell your stenographer that I talk, eat, sleep, breathe, drink and dream moving pictures and that "M.P." might possibly be construed to mean what she suggests."

The statement as regards the Powers No. 6 intermittent movement was correct when it was written, and was approved by the Powers Company. Since the Handbook was on the press, however, a change in the model was made and an eccentric bushing was added, so that it is possible to tighten the cross against the cam of the Powers No. 6. Let me say right here, however, that operators making this adjustment should be very careful not to get it too tight; the adjustment is entirely practical but must be very carefully made. The sketch showing how to square the lens combinations appeared on page 421 February 25th issue. The method there shown is probably as simple as any correct and accurate method which can be devised. The stenographer part of Neighbor Williams' letter refers to something I said in relation to his letter appearing on page 598, March 18th issue.

MOVING PICTURES ON 14th STREET, N. Y.

When Mr. Fox took on the vast Academy of Music he paid a rental of $100,000 a year for a building which cost its owners but three times as much. Although plays produced by a stock company thrived there, Mr. Fox no doubt foresees the day when even this great structure, New York's erstwhile home of grand opera, will also become a gold mine through the lure of the camera man. Then will be presented the spectacle of four theaters having a combined seating capacity of 10,000 persons, within a few yards of each other, and entertaining at a fair computation 80,000 persons daily (the Union Square Theater being the fourth house implied).

Such is the vogue of the moving picture in this, the 1911th year of the Christian Era.

MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and any one can make them. They are handy also for announcing vaudeville acts. In fact they may be readily used for anything you may wish to say to your audience.

For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, the following:

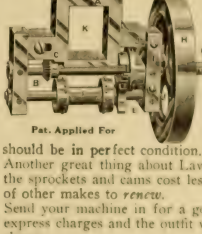
24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address

UTILITY TRANSPARENCY CO.

No. 6 Bradhurst Avenue New York City

For a Clear, Sharp, Flickerless Picture

Lavezzi's Stars, Cams and Sprockets D. F. & F. Can't Be Beat



Pat. Applied For

They make the picture overlap one another on the screen, which enables the light to perform its work. This delicate movement throws from 14 to 20 pictures on the screen per second, therefore it should be in perfect condition. Get the best made. Another great thing about Lavezzi's repairs is that the sprockets and cams cost less than half the price of other makes to *renew*.

Send your machine in for a good job; you pay all express charges and the outfit will be put in free of charge.

Above Outfit—star, cam, arbor and sprocket D. F. & F. $12.00

E. W. Lavezzi, 3042 N. Ashland Ave., Chicago, Ill.

BIO CARBONS

Advertised by the man who uses them

Licensed

"The Wedding Bell" (Edison).—An educational film in that it shows the horrible conditions which exist in many tenements in the large cities. It clearly represents where many serious cases of typhoid originate and while there is no attempt at drama in the narrative it is dramatic in the strength of its simple story. The menace is brought home to the owner of the tenement in such a graphic way that it cannot be misunderstood. Such an appeal is impossible in a majority of instances, but in this instance it helps the picture, giving a life touch which contributes to its interest. The picture will do quite as good work as the Red Cross and other similar films which have gone before.

"A War Time Escape" (Kalem).—A war story intermixed with a love tale, having its beginning before the war and brought to a happy consummation afterward. These war tales have considerable interest and in instances like this where an effort is made to make the story true to possibilities the interest is maintained throughout with no violent shock. The accessories and setting appear to be reasonably accurate. The only point where one's credulity requires reenforcement is when the girl, her Confederate brother and her Union lover are all together under one roof. It is not impossible. It is somewhat improbable.

"The Inventor's Rights" (Pathe).—A story of the so-called oppression of a poor inventor by a capitalist. Happily everything is ultimately satisfactorily arranged, and the inventor receives his just recompense.

"Pepper Industry in the Malay Peninsula" (Pathe.)—An interesting travelogue made in that little known region whence comes a larger proportion of the pepper used in the civilized world. The strange appearing country, the natives and the processes of gathering and preparing the pepper are all clearly shown. It is an excellent piece of work and a worthy addition to the numerous good travelogues.

"An Aching Void" (Vitagraph).—A graphic sermon describing the conditions which exist in families where there are no children. Many who complain because of little people might get a new viewpoint if they saw this. It is a domestic tale which should have its influence upon those fortunate enough to see it.

"The Faithful Indian" (Essanay).—A western mining story in which a faithful Indian is made to play an important part. The story turns upon a loss of memory incident to the shock of an explosion and the return to consciousness by reason of another shock caused by a blow from the butt of a revolver. The picture includes the discovery of a rich strike of gold and the reward of the faithful Indian for protecting his master's interests.

"The Privateer's Treasure" (Gaumont).—An excellent picture, containing a number of thrilling scenes and much interesting scenery. The search for hidden treasure is always interesting and when the difficulties encountered are so clearly illustrated the picture acquires an interest it would not otherwise possess.

"Rocky Caves of France" (Gaumont).—An artistic reproduction of the picturesque caves near Lamoroux. Many travelers have seen them, but whether or not persons in the audience have seen them they will prove of extraordinary interest because of their wild and picturesque beauty.

"The Sheriff's Daughter" (Pathe).—One of those stories representing a sheriff's daughter as loving a bandit. Because of her plea the sheriff allows his prisoner to escape, but later, when he shoots his daughter, mistaking her for the desperado and she dies, he tears off his badge, realizing that his honor, too, is gone. Objection has been made to films of this character that show officers of the law as condoning offences, or allowing prisoners to escape. They make light of the law and are undesirable. In this instance, however, the sheriff is made to realize his position, thus vindicating the law. No objection can be made to such an ending.

"Davy Jones, or His Wife's Husband" (Vitagraph).—A sparkly comedy, graphically illustrating the woes of poor, unfortunate Davy. His experience with the card club is sufficient to keep the audience convulsed. And after his fake attack of hydrophobia, cured in a way that aroused his temper, he pays the penalty by very humorous practice of domestic science.

"The Department Store" (Edison).—Interesting because it depicts scenes which might actually occur in any department store in the land. The touch of nature, which prompts each one of the employees concerned to contribute something to the unfortunate girl's purse, makes the picture more than ordinary. This develops a heart interest, increased by the love affairs which appear later. There is much of life and action in the picture without any important dramatic force, unless it is accepted that the illustration of life itself, even in the humble walks here represented, is dramatic.

"Baby's Fall" (Edison).—A comedy including a number of absurdities which are unreal, but perhaps may be passed because they are lively and develop interesting situations.

A baby might fall into an awning, but it is extremely doubtful. Further, such a fall might lead to a disturbance approaching, or equalling, the one here represented, but it is unlikely, hence the picture may be admired chiefly for its absurdity. Admitting this it is good of its kind and rouses no end of sport before the matter in question is adjusted and the baby is pulled out of the awning to safety.

"The Diver" (Kalem).—An educational subject of interest. It shows with fidelity to facts the life of a diver and a sensational turn is given the picture by the blowing up of a wreck with dynamite. Very many have never seen a diver work, consequently this picture will be of educational value.

"The Hunter's Dream" (Kalem).—Almost anybody would reform after seeing all the horrors depicted in this imaginative film. Small wonder the hunter decides to eschew strong drinks and Welsh rarebits.

"Oh, You Kids" (Pathe).—This will carry the men back to their boyhood days and recall very vividly the time when they, too, used to snowball everyone in sight. The punishment they finally receive after leading the officers a merry chase will stimulate recollections of similar experiences that will assist in the general enjoyment of the picture. It is a boy picture and well indeed has the producer shown what boys actually do.

"The Paoli Brothers" (Pathe).—An excellent picture of this family of well known acrobats. The photography is excellent considering the difficulty of the subject.

"The Thames from Oxford to Richmond" (Urban).—An outdoor picture by this firm is always worthy of admiration and in this short length of film an excellent impression of the Thames can be obtained along some of its upper reaches. The views of the city of Oxford are well worth seeing and the same observation applies to the many notable sights along the course. The viewpoints were selected with skill and knowledge of artistic requirements, while the printer has done his portion of the work so well that all the negative contained is produced on the screen.

"Teaching Dad to Like Her" (Biograph).—A humorous warning to young men not to introduce thin show girl sweethearts to their fathers. In a film filled with humorous situations, humorous because they illustrate the young man's perturbations, the story of how father was so struck with the son's choice that the cards announce their marriage in the near future. The story is told with good accessories and does not fail to make a hit with the audience.

"Her Artistic Temperament" (Lubin).—A narrative of a country girl who imagined she could paint masterpieces and preferred life in the city wooing the fickle goddess of fame to washing dishes and ironing shirtwaists in her mother's kitchen. Disillusioned she is quite wiling to accompany her lover home when he calls for her. The story has no dramatic strength, but is interesting since it conveys a lesson which may have its influence upon other misguided individuals.

"Max is Stuck Up" (Pathe).—Another impossible Max comedy. It may be funny to get tangled up in fly paper, but it would be impossible for anyone to have such an experience as this. Max evidently has a peculiar sense of humor, but it would be better if it were directed into channels which are more in accord with the dictates of common sense.

"How Tommy's Wit Worked" (Pathe).—A boy story that has some amusing points. A few scenes are calculated to impress the middle-aged with a memory of similar experiences in the past, and some are wholly impossible.

"The Sign of A The Flying A"

Important Notice
Watch for a Sensational Announcement by this Company in this space next week.

Scene from "The Talisman"

Release of Monday, March 27th

"THE TALISMAN"

A thrillingly dramatic playlet abounding in interesting situations. Original in story and logical in development. A feature film in every respect. Assure yourself of a good program—write your exchange for "American" film—ask particularly for this one.

Release of Thursday, March 30th

"Two Girls"
"Osteopathy"

"Two Girls" tells the story of a youth in love with both of his stenographers. His manner of deciding upon his final choice is interesting and original.

"Osteopathy" is a short comedy subject that is really funny. Ask your exchange for this reel—it will be worth your while.

HEARD ABOUT THE MOST ATTRACTIVE LOBBY DISPLAY ON THE MARKET FOR $1.50?

Everybody's talking about it. Write us we'll tell you.

AMERICAN FILM MFG. COMPANY, Bank Floor, Ashland Block, CHICAGO, ILL.

THE 1911 MODEL MOTIOGRAPH—NOW READY—"NUF SED"

BRICKBATS AND BOUQUETS

CANNOT STOP THE RAPID ADVANCE in popular favor of the Perfect Motion Picture machine THE MOTIOGRAPH.

A MARVEL OF SIMPLICITY, combining Beauty of Design, Perfect Construction and Accessibility of Parts.

THE MACHINE THAT STANDS COMPARISON, point for point, with all other Machines, AND IS ALWAYS VICTOR.

THE MOTIOGRAPH projects steady, flickerless PICTURES, THAT PAINTED ON THE WALL SORT that every owner wants

Manufactured and Jobbed by THE ENTERPRISE OPTICAL MANUFACTURING CO., 564 West Randolph St., CHICAGO

AGENTS { E. H. KEMP 845 Market Street San Francisco, Cal.
H. H. HALLBERG, 46 East Twenty-third Street, New York, N. Y.
FRANK BROCKLISS, London, Paris and Berlin.

"Her Words Came True" (Selig).—A comedy representing the experience of a gentleman with a gypsy fortune-teller and how her predictions came true, much too soon to suit him. The way he beats it when he has trouble with the dark woman, none other than the seeress herself, and two large men suddenly appear, is a fitting ending to a series of humorous adventures.

"The Test of Love" (Edison).—This theme has been utilized before, but never so satisfactorily. A blind girl is afforded means for having her sight restored by her ill-favored lover. He is fearful of the effect upon her when she sees him and induces his handsome brother to act in his place when the bandage is removed from the girl's eyes. The excellence in this picture lies in the fact that the girl is true to her lover, even though his features are not handsome. The play is filled with emotional scenes and holds the audience silent from the beginning to the end. The acting is sympathetic and strong in its simplicity and the beauty of character and strength of love are adequately exemplified.

"Han's Millions" (Essanay).—A lively German comedy, with Hans in the leading role. He is supposed to be heir to millions, consequently he is eagerly sought and accepted as a son-in-law by the thrifty grocer after he has been thrown out of the place. Imagine the family's consternation when they discover that his share is only one dollar.

"The Lieutenant's Wild Ride" (Gaumont).—The interest in the picture lies in the rush of the lieutenant to reach his command, after the discovery of the hidden telegram. The outdoor photography is clear and the action during the ride is thrilling.

"Though the Seas Divide" (Vitagraph).—A sentimental photoplay, offering suggestions in telepathy which are interesting, if they are largely improbable. That the song of a blind girl should be wafted across the seas and be caught up by the soul of a violinist is of the essence of poetic fancy. And later, when the violinist pursues this phantom and finds the girl seated on the shore still singing, they seem created for one another. It is one of the most poetic picture plays ever put on the screen, but there is a fascination about it which holds the attention all through, and when it disappears the audience scarcely realizes that it is no longer in the realm of fancy. The shock upon the return to practical is one of the attractive features of the film.

INDEPENDENT.

"The Field of Honor" (American).—A comedy which seemed to please the large audience where the writer saw it. Numerous laughable situations are developed, and the actors have seized their oppotunities to make them as funny as possible. The photography is good and much fun is developed before the film closes.

"Cain" (Eclair).—A graphic portrayal of the curse that follows murderers and has followed them since the first. This tragedy is intensified by the love story interwoven with it. The criminal confesses his guilt and plunges into the adjacent lake, completing a story which has some dramatic strength, but is too tragic for most motion picture audiences.

"The Rock Climbers" (Eclair).—A beautiful picture of the Pyrenees, showing their most famous peaks and following the guides as they climb up the steep rocks, or down into deep chasms. It is a graphic illustration of the way guides care for their charges in those mountains.

"The Open Gate" (Yankee).—A humorous love story, which has a prominent feature, the adventures of a sea captain whose hopes are dashed because he breaks his resolutions to be good. Years afterward, however, his sweetheart of former years has left the gate open, and, plucking up courage enough to enter, a wedding follows. It is a simple, clear and altogether delightful story, filled with those little touches which appertain to human nature as it actually is from day to day.

"In Old Madrid" (Imp).—Amid gorgeous settings and emphasized by good photography a pretty love story is told. The sensational scene where the lover carries the girl to the rocks in a roaring torrent will afford the audience a thrill. The way the consent and blessing of the objecting mother is obtained is unique and the story of much interest, even approaching the dramatic. "In Old Madrid" should prove a satisfactory addition to any program.

"Dogs not Admitted" (Lux).—A comedy representing how a man got even with a grouchy landlord for not allowing him to keep a dog. When the landlord pulled himself together after it had rained dogs, he had a fresh comprehension of the possibilities of getting even.

"Bill has Kleptomania" (Lux).—A humorous story illustrating the difficulties that accumulated around the afflicted one. He gathered in about everything loose and when finally arrested his wife meted out a business-like and presumably very effective punishment.

"Robert Emmet" (Thanhouser).—An interesting sketch of this famous Irish patriot, released for St. Patrick's day. It is well acted and well staged and a worthy picture in every sense. Robert Emmet and his misfortunes appeal to every patriot and whether a man be an Irishman or not this picture will arouse the best impulses of his nature. That he was captured because he went to see his sweetheart adds another romantic element which will make the picture even more attractive. The film gives a fair resume of the principal events in his dramatic life.

"His Double Treasure" (Yankee).—The story of a hidden treasure, found, then lost, almost at the moment of finding and recovered through the intervention of a pretty girl. And the romance closes with the young man getting both the girl and the treasure. The unexpected appearance of fierce brigands adds interest to a very satisfactory picture.

"The Sacrifice of Silver Cloud" (Bison).—An Indian picture which illustrates a thrilling fight and the sacrifice of an Indian girl's life because she warned the whites that her people were about to attack. The action is spirited and the photography is clear, representing a considerable advance in this respect over some pictures which have gone before.

"Between Love and Duty" (Great Northern).—A story of a doctor's unfortunate infatuation for a woman not his wife, the estrangement, the meeting of husband and wife at the sick bed of a patient and final reconciliation. The story is a simple narrative of a common enough domestic tragedy, but it ends happily, leaving a favorable impression of the picture and the actors.

"Life and People South of the Equator" (Great Northern).—An excellent reproduction of scenes among the nomadic tirbes in the torrid zone. Much instruction and entertainment is included in this film.

"Foolshead at Soiree" (Itala).—What this comedian does at a social function is humorously shown. As usual he thinks of very many strange stunts which would occur to no one else.

"Toto on the Stage" (Itala).—A comic presenting some fresh phases in unexpected action. Toto promises to be as much of a favorite as Foolshead.

"His Mind's Tragedy" (Powers).—Loss of memory appears as the motive of this picture. The doctor changes to a burglar, and becomes a common burglar. Later he comes to himself, while robbing a friend's house where his wife and daughter are staying and a joyful re-union follows. It is an excellent picture and the working out of this story is quite satisfactory.

"At Swords' Points" (Reliance).—A truly sumptuous production. It will rank as one of the best films the independents have ever released. One fault can scarcely be overlooked, however, the somewhat complicated character of the story. There are places where the real meaning of what is done seems somewhat obscure, yet the main thread is, perhaps, sufficiently clear so this defect should scarcely be considered. One of the most striking features ever introduced in motion pictures is the duel in the dark between the young king's mother, impersonated by Miss Marion Leonard, and the assassins who had come to murder him. The only light comes from the clashing of the steel as sword strikes sword in the blackness. The audience sat as though rooted to the spot while this life and death struggle was in progress. It is impossible to convey to those who have never seen it the strange, weird fascination which makes this scene one of the most notable ever seen on the screen. Another thriling scene is the battle. It is too realistic for comfort. And when it is over and the duke is thrown into prison the queen leads her son to the throne. It is all done with such a degree of realism that it is hard to think it is only a picture. The change in the film used by the firm is shown in the sharpness of the pictures and the stereoscopic relief which characterizes their appearance on the screen. Every detail of the beautiful costumes is reproduced and the sumptuous settings are produced so clearly and vividly that it seems impossible to offer a suggestion that is an improvement. The firm is to be congratulated upon this release which embodies all the attractive features of the best type of motion picture and sets a new mark for producers to reach in bringing out future subjects.

"Do You Know This Woman?" (American).—A comedy which affords Dott Farley an opportunity to disclose the stuff that laughs are made of. And right well is the task performed. It is a good comedy and one that will be appreciated by any audience.

"The Job and the Girl" (American).—A lively comedy detailing the adventures of a nervy young man. If you have never seen a display of pure nerve, now is your opportunity. It would be difficult to conceive anything funnier that some of the situations developed here.

"The Fisher Maid" (Imp).—An excellent film, telling a simple story of love and supposed deceit, with the added features of an attempted suicide undertaken in a picturesque manner. But all is made right at last and the little fisher maid is restored to her home through a thrilling rescue by her lover. Some of the scenes along the seashore are exceptionally good and are well worth while merely as pictures, quite apart from any connection they may have with the good story.

"Where the Shamrock Grows" (Rex).—A simple story of love, kidnapping and clever rescue of a young woman from the custody of a villain with the complete discomfiture of the aforesaid villain in the closing scene. The scenery is excellent and enhances the pictorial value of the film, while the actors perform their various parts with credit. It is a worthy addition to the films already put out by this house. Perhaps a considerable proportion of the strength of these pictures lies in the fact that the stories are simple and clearly told. The backgrounds are in harmony, while the photography is of a high standard.

"A Coward" (Ambrosio).—The story of a conscript who deserts in the hour of his country's peril and his wanderings afterward. When he does return he finds his wife married to someone else, and to complete the gloom he kills himself. Not a pleasant picture and rather difficult to understand by any of the standards of motion picture making. What benefit is derived from depicting the sorrows of a man in this way is beyond the comprehension of the average person.

"Adventures of a Countryman in Town" (Ambrosio).—A comic showing graphically the amusing features of the visit of a countryman to town. The last scene, with all of them flying away with Jones' huge umbrella, is a novelty that is sure to please.

"Just Kids" (Powers).—A story of the pranks of some children who ruined a number of things in their vigorous attempts to liven up matters about the house.

"A Trip About Christiania" (Powers).—A satisfactory scenic picture, showing much of interest about this northern city. The photographer has done his part well and the scenes selected are interesting.

"Divorce" (Thanhouser).—A serious attempt to illustrate upon the screen the divorce evil, and at the same time present in graphic form the influence a doll exerted in re-uniting the warring couple. The play is well staged and acceptably acted and its purpose makes it of more use than such plays ordinarily are.

"Waiting at the Church" (Thanhouser).—A comedy showing how Tommy won a wife, but lost at the same time. The mixup affords opportunity for much laughter.

GOOD
COMEDY
EVERY
WEDNESDAY
"Solax"

Colored Motion Pictures.

By Henry.

The World's New England representative has noticed that the last eight months have witnessed less and less colored motion pictures which is not at all "as it should be." Furthermore, the colored films which have been placed on the market of late have in no instance reached the standard of quality set a year and more ago. Strange as it may seem, it has never been our good fortune, at any time, to have seen any colored motion picture equal to one we very vividly remember having witnessed at least two years back. The film we have in mind is one of Pathe's former masterpieces—"Ali Baba and the Forty Thieves." This film was a chef d'œuvre, with its beautiful colorings and delicate shades. An all but forgotten gem, it might be called. The reason wherefore the quality and quantity of colored motion pictures has declined is rather difficult to find. A close and minute questioning of a very good many of New England motion picture exhibitors shows us that the colored film is in request by the very great majority of motion picture theaters. Here again we find a repetition of that oft repeated chorus entitled, "The Manufacturers don't heed the exhibitors' needs!" The World's New England representative believes he may be able to show several reasons for the scarcity of colored cinematographs. In the first place: A colored picture costs considerable more to produce than the ordinary film. In the second place: the colored picture takes more expert attention and time than the ordinary film, and it is this age of ever increasing quantity output, this extra time needed, is to be seriously reckoned with. In the third place: we believe the scarcity of colored films is partly due to the fact that the manufacturers are overdoing—considerably overdoing—the black and white photography which formerly had much to do with the biograph superiority. The special attention (and consequent increase in sales, of course) attracted the serious attention of all manufacturers of motion pictures, both licensed and independent and then, from a clear sky, as it were, all tinted and colored motion pictures were practically seen no more. The motion picture manufacturers deluged the trade with "biograph black and white photography" as it is often named. New manufacturers sprang up who advertised stoutly the fact that in their films could be had this black and white shading of colors. The writer himself, pleads guilty to having a great partiality and indulgence for the black and white picture. If the truth be told, the perfect picture show for your Henry would consist mostly of pictures done in the biograph black and white, but not wholly. Perhaps most people who love the moving picture would declare in a like manner. But that does not mean that the public fancies being entirely fed on this one form of photography. Quite the contrary. Colored and tinted motion pictures are always a very welcome relief from the usual thing which, in this instance, is the black and white photographed picture. In a word, then, your Henry believes that, in their zeal to emulate the success made by the biograph in their photography, the great majority of all the manufacturers allowed every other form of photography slip away forgotten. This should now be rectified. The American manufacturers never made pretence to holding the palm where colored motion pictures were concerned; but the foreign film makers, especially Pathe, Gaumont, Ambrosco, Itala, Lux, etc., etc. should look this matter over with great attention.

We would never have written this article had we not known that the public is very well intentioned toward the colored picture. The men enjoy them; also the women and children (to whom all motion pictures appeal, so they tell us) especially lean toward them. To talk commercially, and not aesthetically, in dollars and cents, as it were, let the World's New England representative assure all manufacturers of motion pictures that any worthy colored release will be most welcome to exhibitors, which, of course, means good selling of the prints. Novelty of photography is just as essential as novelty of plots. Too much sameness in this regard tends to deaden the public's interest in the picture. This question can be looked into by the manufacturers with financial profit to themselves, leaving entirely to one side the general good it will do the industry. Who will rise to this emergency and win both money and reputation?

BIO CARBONS
Advertised by the man who uses them

STORIES of the FILMS

MELIES.

SIR PERCY AND THE PUNCHERS.—The punchers of the XL outfit are wild with joy, cause Mary, the idol of the ranch, is coming home from college. Billy James is Mary's special friend and goes to bring her from the station—but, suffering snakes! big wasn't traveling with her, but alone "Sir Percy Granville," who owns the nearby ranch.

This gets Billy's goat for a time, but Mary rides and "razes" with the punchers, and soon shows them she is the same genuine, good-hearted Mary, and doesn't care a whoop for Sir Percy.

Sir Percy insists on sticking around, however, and shows his true nature by striking Mary's younger brother, Bobby, when he defends his sister from insult. Billy James is for performing Percy at once, but Mary is there with the ruling genius, and fixes up a better scheme to get rid of his lordliness. Mary arranges to elope with Percy, but Bobby, disguised as Mary, rides and does the stunt. Sir Percy swallows hook and all, and after a desperate ride to escape the pursuers, he reaches the preacher's home only to find his intended bride just married to Billy James, and that the latter at his side is Bobby, not Sir Percy. He is about to strike Bobby again, but Bobby has the sense to either drop on him, and makes him march out of the gate through a double row of punchers, each of whom contributes a whole soled kick to help him along to the tall grass.

BIOGRAPH.

PRISCILLA'S APRIL FOOL JOKE.—Paul is sitting with Priscilla on a secluded spot. Paul is reading to Priscilla, but she steals away to gather some flowers in the meadow. Paul sees and Harry are viewing this from a distance and when Priscilla has gone Alice conceives the idea of taking her place. When Priscilla returns she finds Paul being fondled by Alice. Ten thousand furies. Another lovers' quarrel ensues. Paul, innocent, tries to explain but Priscilla will not listen. However, the truth of the situation is learned and Priscilla is determined to get even by turning the laugh on the jokers. Both Paul and Priscilla leave notes in a conspicuous place purporting to their having each thrown over the other, leaving their wraps on the shore to apparently verify their act. They are now disguised by the maxim "He laughs best who laughs last."

CURED.—Our friend is decidedly under the weather from gout and rheumatism, and his invalid roller chair as a means of locomotion. Left alone, a thirst seizes him and leaving his chair he hies himself for a drink. He has hardly departed when Happy Jack enters and decides to take a ride. This proves to be a most exciting trip, bumping into objects and human beings, and a wild flight of stairs to the very edge of the wharf facing the sea. Here he finds the chair empty, and the invalid him, so he vamps. The invalid finds this point a most attractive one at which to sit and enjoy the cool breezes of the ocean, and here he sits. Shortly after those into whom Happy Jack in his peregrinations has run approach mutinously and thinking the man in the chair is Jack, pounce upon him and overboard he goes. With him it is now a case of kill or cure.

THE SPANISH GYPSY.—Pepita was anxious to avenge herself upon Jose for the jilt she suffered. Jose is a handsome toreador and knowing he and Pepita meet it is love at first sight. They go to the Grand Plaza, where they sing and dance. Jose was debonair and fascinating, and the pretty face and trim figure to make him forget the very existence of Pepita. Subsequently Pepita declares the weak Jose from Pepita for herself, and together they go to the Plaza. Paula, the busybody, seeing Jose and Pepita together, runs to Plaza bastions to inform Pepita, who goes armed with a dagger to kill Jose. In this she is thwarted by several bystanders. Jose cowardly hastens to a distant camp where he feels he will be safer from Pepita's wrath. Jose is examining a pistol he is about to procure with which to protect himself, when the firearm explodes and blinds Andrea. In this helpless condition, Mariana cruelly deserts him. Feeling that he has been justly punished for his perfidy, he wanders off to join a band of gypsies for a livelihood. Unknowingly he returns to the old neighborhood and while playing on the highway, Paula passes and with her usual spitefulness runs off to inform Pepita of Jose's return to the village. Rushing madly through the village, Pepita espies Jose alone on the road singing. As Pepita approaches with drawn dagger she at once sees his helpless condition and pity melts her hatred and her love for him revives. She assures him by taking his hand and kissing it, leading him to the safety of the camp, declaring that her love for him is fortitude enough for her to sacrifice herself to the care of him throughout his dark and cheerless life.

SELIG.

1861.—Those memorable words had just died upon the lips of the grand old general, as he gave lieutenant Allen orders to reach Thomas. In order to do this he had to pass through the heart of the enemy's country. Both men realized the excessive danger, and the younger officer salutes and leaves upon his mission. The message delivered, returning, the lieutenant finds himself in close quarters. He forgets illness and is cared for at the home of Virginia Johnson, the sister of Robert E. Johnson, who is at the front.

She unexpectedly receives a message from her brother, saying he will visit them that night. Allen, fearful of recognition even though he is disguised in Confederate uniform, plans his escape, only to be followed and captured. Later in battle Johnson and Allen are wounded and Johnson, feeling the end was near, places a little miniature in the hands of the Union soldier and asks him to find her. He recognizes it as that of Virginia, and then—"the heart of the rebel gray beats close to the stronger one of Union blue."

GAUMONT.

HIS IMAGE IN THE WATER.—A rich old farmer falls in love with the daughter of a poor neighbor. He overwhelms the maiden with presents. The mother is flattered and promises him the hand of her daughter who has already given her heart to a young man.

When the old man learns of this affair he decides upon swift revenge. His heart is touched by the happiness of the lovers and he decided not only to give them his idea of consent but to make the couple a very substantial present.

This action is brought about by his seeing in a stream the reflection of his own wrinkled face and white hair.

FAMILY TROUBLES.—A clever comedy built upon the domestic troubles of more than more thoughtful of strangers than of one another. Through two family quarrels many very laughable events come to pass.

THE SECRET OF THE FOREST.—The Baron Berke carries all Republicans because his ancestors were executed of all trade by the Jacobins.

Jean, his daughter, is in love with a Republican's son and begs her father to plead mercy for the hand of Jean, but the baron refuses to part with her.

The Republican puts some money in a box, together with a ring Jean has given to his son; this box they bury in a forest and send a gypsy to tell Jean of the treasure is buried. The baron unearths the treasure, finds the ring, and sees through the gypsy's artifice. All ont give in at first, he finally capitulates, and the couple fly to each other's arms.

TRIUMPHANT OF JIGGERS.—The laughable experiences of the well-known comedian, Jiggers. He buys a new hat which proves to be haunted. It's many mysterious disappearances, its flitting down the street, bumping into people, crawling through keyholes, and leaping a half hundred feet unassisted, make up a remarkable film.

URBAN-ECLIPSE.

DR. CHARCOT'S TRIP TOWARD THE SOUTH POLE.—Pictures recorded by the camera obtained during two years' explorations in the Antarctic by Dr. Charcot, the eminent French explorer. Launching the "Pourquoi Pas," "Pourquoi Pas," specially built for the purpose, is shown, and its departure from Havre amid scenes of great excitement. Buenos Ayres, Chili, is the last port of call before the explorers plunge into the unknown.

The first polar photograph is of an ice-bound sea—a phase often met with in geography books, but nothing found in real life can duplicate this picture. It is a stupendous spectacle to see the ocean locked in the grip of the frozen north under the ice-floes which encumber it. Navigation in such waters may well be dangerous.

Wonderful pictures of these floes and floats follow, enabling the spectator to visualize the immense expanse of snow and ice. A sledging expedition is seen setting out, and delightful photographs of thousands of penguins—almost the only inhabitants of the Antarctic—conclude a most interesting subject.

THE CORMORANTS OR JAPANESE CATCHING FISH WITH BIRDS.—Cormorants performing a very curious method adopted by the Ainos, the Japanese aborigianls, to catch fish, and illustrating the unexpected forms the ingenuity of half-civilized peoples often takes. Cormorants prey upon fishes, plunging their long necks beneath the waves and rarely failing to "get a bite." No one not a savage would have thought of turning this trait to account, but nothing is simpler than the way the Ainos do. Each fisherman sets out in a boat with a little covey of cormorants which he keeps under control by a string attached to their necks. One is reminded of the fairy stories in which folk travel in boats drawn by swans. With a mighty splashing and spattering the cormorants get to work and the second purpose of the strings round their necks is then apparent. The birds cannot swallow the fish they have caught. When a bird has caught two or three, the fishermen unceremoniously drag them to the boats—a little pressure scientifically applied and the cormorants are obliged to disgorge. They seem to take it quite as a matter of course, and in time learn not to swallow the fish even if their necs are not tied.

VITAGRAPH.

THO' THE SEAS DIVIDE.—A young and beautiful blind girl living on the borders of the sea in a distant country, singing in the moonlight a sonata, which echoes and reaches across the sea wafted in waves of sound and melody to the reception room of a great mansion where a famous violinist is playing an intermezzo, the sweet chords of the sonata that is being sung by the girl intermingles with the soothing strains of the intermezzo. He forsakes all and goes on and on, searching until he reaches the home of the blind girl, and the two are united in love's embrace.

THE WIDOW VISITS SPRIGTOWN.—The widow and her cousin Ned at Sprigtown bar hait is golden, she calls it auburn, tis false. She is bald. The cousin's plan to show the young beaus of Sprigtown how they have been fooled by the charming widow.

When Ned arrives they take her wig and throw it out of the window, make a fire in a can outside her chamber door, cry fire, and the fires fire department, which all the boys in town are members, hoping that when they come to rescue the widow they will get her baldness. She has an admirer, lame, fat and fifty, he finds her wig beneath her window, restores it and saves her from ignominy of detection. The dremes arrive, conduct her to safety and she rewards each with a golden coin.

A LITTLE LAD IN DIXIE.—John Lawton, a Confederate soldier, is given a home leave to recover from his wounds. His little son Ralph, a mountain lad of eight, is inspired with the martial spirit of the times, and when his mother makes him a little Confederate flag, he takes his father's musket and stations himself at a mountain pass, appointing himself its guardian. With Song Riley, he defends the pass. Sings to them shortly afterwards Bud reels and falls, mortally wounded, across his feet. Another little lad and girl, sing, she lifts him tenderly on her arm and smooths his brow. Reverently covering him with the Confederate flag, the Union soldiers withdraw fully gazing at the form of the manly little hero.

PATHE.

THEIR MOTHER.—Tom and Ralph Stone are greatly attached to each other until Ralph wins Tom's sweetheart, Bella, from him. Another, whose death they both had witnessed together, stays Tom's hand when he attempts to kill Ralph. Failing in this, Tom plans to kill him and forget it. Two years later in his little 'dobe house Tom reads that Ralph is going into bankruptcy, being completely ruined. He laughs he knows that his old sweetheart is now Ralph's wife, Tom sends to his brother a letter enclosing $1,500 the file immediate needs and telling him of a good foreman's job at McAllister's ranch in Idaho, near Tom's home. Ralph and his wife and baby are at the breakfast table when Tom, masked to prevent recognition, calls. Mrs. Ralph, mother of Ralph's house in an effort to get a glimpse of his old sweetheart, Ralph seeing the masked man, unbuckles his gun and starts to take up on him, but Tom makes his escape. Ralph and the rest of the boys mount their horse and give pursuit, finally catching the fugitive, and are about to string him up in the summary justice which was meted out to horse thieves in those bygone days, when Ralph recognizes his brother. He stays the execution, of course, and the vision of their now sainted mother rising before their eyes, they are once more united in brotherly love.

LOVE IN MADRID.—Juanita finds Mr. Carmen is seen by a very dashing chap as she passes the market place on her homeward way. Juanita drops a fresh kitchen bouquet at his feet. Later in the day Enrique manages to get a note to Juanita asking her to attend a dance that evening, and she very gladly consents. After stealing away from the house she meets her new-found sweetheart at the dance and entertains the entire company with the beautiful "Jota." Her wonderful grace leads a bystander to attempt to make her acquaintance, which is promptly resented by Enrique, and it ends in a duel, in which Enrique is the victor. Juanita's father coming in about this time and seeing the end of the fight, and learning that it is for his daughter's sake, readily consents to the marriage of the happy pair.

THE PHILADELPHIA FILM EXCHANGE, 934 Arch St., Philadelphia
The largest Independent Exchange in the East. The house where you can get quality and a square deal. We buy the entire output of the Sales Company. A trial will convince you. Open day and night. Call, write or phone.
Baltimore Office 610 East Baltimore Street Baltimore, Md.

A FATAL RESEMBLANCE.—Little Paul is desperately ill and the doctor sends Paul's father to the dispensary post haste for some medicine. On the way the poor fellow is arrested as a clever forger, whom he chances to resemble. Though protesting his innocence, he is thrust into a cell and the great trouble causes him to lose his mind. So he is confined in an asylum for sixteen years. Paul in the meantime has been adopted by the man who caused his father's arrest, not knowing that Paul was his victim's son, and Paul is now a grown man and has taken the name of his adopted parent. The poor unfortunate about this time regains his reason and is dismissed from the asylum. One of the first persons he meets is his own son, who attempts to aid the poor old chap by taking some food to his house. In his father's room he gives the old fellow his card, which instantly recalls the scene of sixteen years ago. Thinking to be avenged on the man who caused him so much misery, the real father attempts to kill his son. How he finds out the boy's real identity and how he is saved from this terrible crime makes a story of such dramatic interest that it would be a shame to spoil it by telling it in advance.

ATHALIAH.—After having murdered forty-two of her household, Athaliah has at last seated herself securely (as she thinks) upon the throne of Judea. The film story opens with Athaliah attempting to resist the appeals of the priests of Baal to take the temple. Her subjects are tired of her cruelty and tyranny and this feeling of unrest is spread to her army, and one of her captains, Abner, though still in the service of Athaliah, is secretly on the side of the High Priest. One prince of the house of Ahab escaped Athaliah's slaughter, however, and this little Joash has been raised in the House of the Lord by the High Priest Jehoiadeth. One night Athaliah is frightfully haunted by the spirits of her victims, and in a paroxysm of terror she imagines she sees the figure of little Joash with a raised sword in his hand, and the picture is so realistic that she gives the final order to attack on the temple. Abner refuses to lead her troops, so the cruel queen takes the field herself and, followed by her army, advances upon Jerusalem. Arriving at the temple she is invited to enter by the High Priest, and this she does unaccompanied. When within the sacred portals she sees the child she has reason to dread seated on a little throne surrounded by the faithful. In rage and hatred Athaliah attempts the life of Joash, but is suddenly surrounded by the soldiers of the new king. Athaliah would have been killed on the spot, but "Jehoiadeth the High Priest hath said, Thou shalt not kill in the House of the Lord." So the unhappy queen is allowed to make her escape, but once without the temple she is pierced by a hundred spears. Twelve heralds, with gleaming trumpets, proclaim the new king, who is brought forth by the High Priest and held up for the admiration of his subjects.

LUBIN.

HER CHILD'S HONOR.—Unable to bear the abuse of her drunken soldier husband the wife left her home and went to the city, where she became a nurse in a hospital. Her husband, recovering from a spree, treated his wife's disappearance as a joke and soon went with his company to the Philippines. Meantime a doctor at the hospital had fallen in love with the young wife and when news came from the Philippines that her husband had been killed she married him. They were very happy and a child was born to them. To a friend in her old home she sent a photograph of herself and family. Then her soldier husband returned for he had not been killed. Imagine his surprise at her new home to appeared on the scene. A dance was in the air, but being unable to keep the engagement, the wife had prepared to perform the dance herself. The appearance of her soldier husband greatly excited her for it made her second marriage illegal. She thought of her baby who was playing innocently in his little bed, but she determined to go on with the dance. It was a weird, oriental dance and the dancer held in her hand a long dagger. Though you cannot see this in the picture the end finds her cruel soldier husband and herself mortally wounded. Then with her last breath she was married again by the doctor and died happy, knowing that her child's honor was saved.

WHEN WOMEN STRIKE.—When John Matthews' wife was called out on strike by the suffragettes he proceeded to take it philosophically. He secured a pretty French maid and installed her as housekeeper. When he returned home for lunch he was pleased to see how daintily it had been prepared. Just at this time a messenger arrived from suffragette headquarters, asking him if he was willing to arbitrate. Mr. Matthews gave the messenger the merry ha, ha, and sent back word that he was quite satisfied with things as they were.

When Mrs. Matthews received this message she rushed from the room—nor was she stayed by the cries of "Deserter!" which followed her. Arriving at her home she saw through the window how contented her husband was with the French maid waiting upon him.

That was enough—the strike was over so far as Mrs. Matthews was concerned. She went into the dining-room and weepingly told her husband that she was sorry. Mr. Matthews smiled a happy smile; the maid was dismissed and peace was restored.

KALEM.

THE LASS WHO COULDN'T FORGET.—Alix, a young fisherman, is loved by Meg, a fisher lass. Geraldine Hartley, a city girl, engaged Alix as a boatman. The brilliant city girl rather dazzles Alix and his love for Meg cools. After a few weeks of bliss he finds that Geraldine has been fooling him and he determines to go away in an effort to forget the deception that has been practiced upon him.

Several years elapse. In the meantime Alix has become Captain of his own ship. Notwithstanding prosperity, his thoughts turn back and he realizes his genuine love for his little sweetheart Meg. Returning to his old home he finds that little fisher lass is still true to the lad she couldn't forget and learns that "True hearts are more than coronets, and simple faith than Norman blood."

THE HERO TRACK WALKER.—Bill is discharged from the R. R. ranch and in his desperation decides to turn train robber on his way to town he rescues Myrtle Mulligan, who has been driven for protection to the high branches of a tree by a vicious bull. Arriving in town Bill applies to the Superintendent of the railroad and secures a job as track walker. Pinto Joe, a friendly Indian, learns of Bill's train wrecking plans, and tells Myrtle about it. Hearing Bill intends to dynamite the bridge the plucky girl decides to take a hand in the game. Arriving on the scene just after Bill has lighted the fuse she fearlessly picks up the cartridge and throws it where it can do little damage. Rushing up the bank to the track she flags the oncoming train. When the passengers and trainmen cluster about her to learn the cause of the explosion she tells them that Bill saved their lives by finding the burning fuse just in time to prevent the blowing up of the bridge. Bill, realizing that Myrtle had rescued him from a perilous position allows the grateful passengers to tell him he is a hero and claims the hand of Myrtle as the hero's reward.

EDISON.

THE WEDDING BELL.—Clara, the daughter of John Grey, in making her accustomed calls on the poor in the lower East Side of New York finds the Fenibel family, consisting of mother Mona, aged nineteen, Rosa, aged seven and Tuni, aged eight, living in utmost poverty in one room, and shockingly unsanitary conditions. The mother is ill and unable to work and in order to earn bread for the family Mona is making artificial flowers, assisted by the other two children. Clara, desirous of helping them, gives Mona an order for several hundred flowers which, she explains, she desires to use in making a large bed for her wedding which is to take place in a short time. Clara, her fiance Sammy Rice, and their friends, Dr. Watts and Blanche Hinson, are busily engaged decorating the wedding tent. During the process Clara has several slight fainting spells but as they are always immediately over no importance is attached to them.

Clara and Rose are married the next evening, but on account of the sudden illness of both them mon and uncle Clara's fake fainting into her husband's arms. She is at once put to bed and in Watts diagnoses the illness as typhoid fever. Mr. Rice is trying to arrive at the cause of the illness, Clara's fainting spells while decorating the tent. They decide to examine the flowers on the bed.

Dr. Watts puts them under the microscope and finds them infected with typhoid germs. Their search soon traces the infection to Mona's room where they find Mona in an atmosphere of disease and pestilence, making flowers. Dr. Watts finds the mother's illness a virulent case of typhoid and obtaining the agent's address from Mona, they hasten to his office to learn the name of the owner of the tenement.

Upon stating their errand to the agent they are

Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres *Designed Everywhere*

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

***The* Decorators Supply Co.**

2549 Archer Avenue :: CHICAGO, ILL.

Mr. MOVING PICTURE MAN

Drop a postal to AMBURE AMUSEMENT PREMIUM CO., Inc., 141 to 147 West 45th Street, New York City, and learn of a proposition that will triple your day's business without a penny's expense on your part

horrified to learn that the owner of the tenement is none other than Clara's father, John Gray. Rita then persuades Mr. Grey to visit the tenement. The latter gives orders to have the tenement renovated and remodeled, has the mother taken to the hospital, Clara is spared to him, and upon her recovery he takes her to the magnificent tenement, where we find the Rentfast family living happily under the greatly improved conditions.

THE TEST OF LOVE—Henry Harris and his ward, Edith, who has been blind since her birth, are devotedly attached to each other. While reading the daily paper to her one day he sees an article about an eminent German oculist. Henry finally yields to her importunities and agrees to take her to New York to the great oculist. The operation is a very expensive one, and he finds that his meager savings are not sufficient to defray the cost, so he borrows to his brother.

Upon arriving at the city he gives Henry what little ready cash he has, and with this as a beginning Henry goes back home to raise the balance. After borrowing from all his friends he still finds himself short a considerable amount, which he finally raises by pawning everything of value that he owns. He passes for the operation and it brings Edith home in triumph.

Once at home the old fear of losing her returns and, as the time approaches for the removal of the bandages from Edith's eyes, the strain becomes too great and a plan finally presents itself to his anxious mind, he sends for his handsome brother. Upon the arrival of the brother, Henry explains his fears and begs his brother to take his place when the bandage is removed from Edith's eyes, that she may not know. He tells her Henry wasn't she sees before her. Realizing Henry's great love for Edith, the brother finally consents. He removes the bandage and passes before her to await the result. With a cry of love and joy she rushes into his arms. For the man before her, only to recoil in alarm as he answers; the voice is not Henry's! Slowly approaching him again, she closes her eyes and runs her fingers over his face; the features are not Henry's. Panic-stricken, she starts to rush from the room, only to come face to face with Henry, who speaks to her and she at once recognizes Henry's voice and, shading her eyes with her hands, passes her hands over his face to assure herself that she is not mistaken; the features are those of Henry, and she is enfolded in the arms of her lover.

WHO GETS THE ORDER!—A wholesale customer, who is to the market for a large order of goods, visits identical stores in the two concerns who have bidden for it, promising his order, as the prices and quality are the same, to whichever representative reaches him first.

Blinks and Jinks, the two salesmen, both renounced "knights of the grip" and both confident of success, leave their respective offices at most of the railroad depot, where they discover that their destinations are identical. Both of them begin a contest of wits to win the coveted prize. Blinks, having purchased his ticket first, is awaiting his competitor in order to be able to keep an eye on him. His ticket, held carelessly in his hand, is stolen from him by a pickpocket, whom he chases, but of no avail. Realizing that he might miss his train, he rushes madly back just in time to catch the train as it is pulling out. Not wishing to pay his fare twice, he slips into the seat with Jinks and while the latter's attention is momentarily distracted, slyly transfers the ticket to the train check in his competitor's hat.

The conductor, taking the tickets the second time and seeing Jinks without a check, begins an argument which results in the latter's ejection from the coach and a ride outside in the platform. Blinks, exultant in his apparent victory, continues on his journey until the engine is inexplicitated and he is forced to walk, to the great disgust and the intense amusement of his fellow passengers. While walking he encounters a tramp, similarly looking tramp, who relieves him of his hat and coat. Despondently he walks the track and upon reaching a crossing, sees, to his delight, his competitor madly riding by on a bicycle which he had invigled a country lass into lending to him.

In the course of events Blinks strikes a man in an automobile to take him to town; Jinks, who meanwhile has met with an accident, is forced, works upon the sympathies of a wagon driver, and after a series of complicated situations they reach the customer almost at the same moment. The customer is nonplussed for the moment but finally divides his order, giving half to each, which results in a happy termination of their desperate struggles, and they all go out to have a drink together.

THE DISREPUTABLE MR. RAEGEN.—The first scene shows his entrance into a saloon and that the police officials know the man and his unenviable reputation. Inside the saloon a young collector carelessly displays a roll of bills in his wallet, and in paying his bill for drinks slips the wallet into the back pocket of his trousers. An either habitue of the saloon, a man by the name of Smith, feigning to drop its hat, deftly picks the pocket of the young collector and slips the empty wallet, after removing the bills, into Raegan's pocket.

Of course the alarm is spread, and in a tremendously exciting scene, in which Smith puts out the lights, the place is raided by the police. Smith has escaped.

We see Smith return to his flat in a tumble-down tenement and display the money which he has brought to his old mother and to the little child of the story. The child is hungry and cries for food. Suddenly they hear a noise outside; it is the police! Stopping the child's cries, they put her into a closet, and closing the door, make their escape by way of the fire escape. The police break in the room, make a hurried search, and dudley go one there disappear.

Shortly afterwards we see Reegan darting around the corner, lastly pursued by other police, and entering this same building. Climbing upstairs rapidly, he finds the door open and slips into Smith's apartment, closing the door after him. Hearing a noise in the closet, he raises a chair to defend himself, when the door opens and the tiny little waif appears.

Not at all quite unconscious of any danger in the supposed bad man and makes friends with him at once, asking him to give her food. Raegan makes a search of the premises, finds bread and anything to give her. He decides to forage outside, but on looking out of the window on the front, finds police on guard on the sidewalk below watching the building. The same state of affairs holds true at the back of the tenement, and finally the little child suddenly collapses in a dead faint upon the floor from hunger.

This is too much for the heart of Raegan, and picking her up in his arms he goes downstairs, presents himself to the police and bids them to take him to the station, where something can be had for the child to eat, of course in the meantime Raegan has been identified by the saloon and his person and Raegen's innocence is proven, and having turned over a new leaf, we see him in the last scene—Raegan and the waif and the little wolf, who had been abandoned by her grandmother when she fell into the hand of the law.

JIM THE MULE BOY.—"Jim, the Mule Boy," the sole support of his blind father and a mother and small child, is stopped at the entrance to the mine into which he is driving the mule by the young son of the owner of the mine. The lad wants to ride on a mule and Jim refuses to let him on the ground. Jim puts him off laughingly, but while he is attending to his lunch the small boy hides upon the back of the mule and thus Jim becomes a passenger. When Jim discovers him, down in the farthest recesses of the mine, he starts at once to take him back to the surface to his father.

Then an explosion occurs, and we see the walls of the shaft fall in, blocking the exit of the boys and practically entombing them. Above ground the father misses his little son and starts in search. Is faced by the same explosion. He summons a rescue party to begin work at once. We then follow the successive scenes as the days and hours slip by, the rescuers working with might and main, while the imprisoned boys, having had supply of food and becoming weak and exhausted when finally it gives out and they are left without food or water.

We see the mule eating the straw from his collar and Jim digging a hole in the coal, which a little water creeps, which he gathers in his cap and gives to his small charge, keeping for himself only enough to wet the cap after he has squeezed it as dry as possible. Then the boys abandon hope and the little lad offers up a prayer to the Father above.

In the middle of it Jim's practiced ear hears a sound in the distance. The blows of a pick on sound far off in the earth. When finally the wall of rock is tumbled down and the rescuers' heads appear, Jim and the boy cease to lift their prayer to greet them. But of course they are borne quickly to the surface, and the proprietor rewards Jim not only with a deed for a home for his father and promise of steady work for himself, but also with a handsome watch, which probably more dearly prized than the house and lands.

ESSANAY.

ACROSS THE PLAINS.—Jennie Lee and her father are on their way to Golden California. From a thoroughly intoxicated, despite the pleadings of his daughter. Suddenly over the brow of a hill a scouting Indian is seen to appear, sees the wagon and the defenseless white, and, very cautiously away, goes to his Indian village, where he informs the other braves of the trespassing settlers. The Indians leap astride their shaggy ponies and with war whoops ride off to make short work of the whites. The girl sees them coming and implores her father to get into the wagon, but he refuses and the girl, knowing that she must act quickly if she would save her own life, springs into the wagon, seizes the reins and urges the horses to their utmost speed. After a long and thrilling ride in which the Indians endeavor to overtake her, she is joined by the friendly cowboy, who sends a crony who was with him, to a neighboring ranch for help. The girl and cowboy rave the Indians and pull up at a deserted ranch which they protect themselves against the Indians until the arrival of the ranchmen, who disperse the Indians. The girl expresses her great joy at being rescued and upon proposal of her cowboy protector that she marry him, she readily agrees.

CAUGHT WITH THE GOODS.—Fitzie McClellan, a young married man, is invited by George Warren, a friend, to go out for a good time. Fitzy accepts when he is told of the gay time he will have and upon leaving the house tells his wife he has to meet a business man. The wife, however, is suspicious and, accompanied by a gentlemen friend, visits several cafes in the hope of trailing down her husband. Fitzy becomes sadly intoxicated and in an argument with a cabman, finds considerable damage to his cab after whereupon he is arrested, taken to the station and let out on bonds. He is accompanied home by an detective who leads him to his room and sleeps just outside the door, with the key in his pocket. The next morning he takes to court where he is sentenced to thirty days in jail. Fitzy is alarmed for fear his wife will find out the matter and sends a note to Warren telling her he has been called to Mexico for thirty days. Three weeks elapse and Mrs. McClellan, knowing her husband will be home from Mexico in a week, plans to give him a reception in true Mexican style. She employs a Mexican man and woman to teach her and her guests the language and dances. Warren learns of this and takes books on the language to McClellan, who proceeds to inform himself on Mexican costumes, language and dances. On the day of the homecoming, McClellan, togged out in true Mexican costume, makes a hit with his wife, which partly mollifies her when she learns of his escapade. The festivities by announcing that Fitzie had not been to Mexico but in truth is out, Fitzie wittily obtains his wife's forgiveness.

Independent Film Stories.

CHAMPION.

THE PRICE HE PAID.—Bitter indeed is existence in a loveless abode. Tortured beyond endurance, Mrs. Morton accepts the alternative left her, and escapes from the clutches of fear and danger, the erstwhile harbinger of hope and happiness, the pinions of which she has made free of her drunken, brutal husband, as he lays in dull stupor. Donning her hat and coat, she steals out of the home of misery to seek rest in the peaceful west.

Alighting in a small ranch town, she meets a kind heart in the person of Alice, the Sheriff's young sister, who takes her home and presents her to her brother, Arnold Brooks. Under the aid, Mrs. Morton wins the championship of the Sheriff, who promises to secure for her the position of housekeeper in the "Iron Clad" Hotel.

Life then begins to present a smoother course for the unfortunate, and as time passes by her future assumes a more promising aspect since her arrival. He soon pleads his cause, but she gently refuses to listen, and with the promise of eternal friendship, they part at the division of the roads, one leading to his home and the other twining to her little cottage on the hillside.

On leaving the hotel one evening shortly after refusing Brooks, Mrs. Morton is startled to face to face with her deserted husband. The horror of the moment seems to steal her superhuman strength, for with a cold stare, she passed him by. He forces himself upon her, however, and at his threatening attitude she, knowing the deed to depart, she defends herself with a knife, lying on the table.

At this moment the Sheriff enters and seeing a man leave hurriedly by way of the window, demands the reason. She discloses to him her truth, and helpless and hopeless, he leaves her in sorrow. That morning the hotel safe is robbed, and with the discovery of a watch bearing Mrs. Morton's likeness in it, the cowboys conclude her home the source of mischief and they hurry there to capture the robber.

The Sheriff arrives first, however, and knowing the culprit is in the cupboard in the wardrobe, permits the poor woman to believe she has successfully secreted her husband and conducted his followers, but the cowboys persist in inaugurating a

How to Write a Motion Picture Play

Our new book, in seven parts, tells all How to Write, What to Write, How to Get Ideas, and work them up in picture form. First complete work on this subject. Worth $50 to any one. Send a $1 bill or money order for the book TO-DAY, and learn to be a motion picture playwright. Edition limited.

AMPS PUBLISHING COMPANY

901 Chicago Opera House Block - - - - - - Chicago

search. With sinking heart, Mrs. Morton's resolutions are overthrown and deciding to assist the Sheriff, she betrays the hidden man and drops weeping to the floor.

The suspected door is opened and the wretch falls out dead, having expired from suffocation. Two years later, the erstwhile Mrs. Morton, now Mrs. Barton, again enjoys happiness in the possession of a son and heir.

ECLAIR.

A STRIKE IN THE "MAKE YOUNG" BUSINESS.—Mr. Oldsport meets a charming young lady, on whom he lavishes his most tender smiles. The girl takes pity on him, and advises him to take some treatment whereby he may recover some of his lost youth. Much encouraged, the old fellow presents himself for treatment at the "Mae Young Agency," who advertise to rejuvenate a person in a very short time. The first sitting is so successful, that the young woman advises a second, and Mr. Oldsport, thinking soon all too slow to claim his bride, presents himself once more at the Agency. Meantime, however, a strike has occurred at this establishment, and the workmen are trying to do everything they can to harm the business. During the operation, they give a reverse turn to the machinery, and the result is terrifying. Oldsport finds he has made an awful mistake in trying to refute the irreparable ravages of time, and he leaves the Agency older and uglier than ever, and minus one pair of pants.

MR. NEARSIGHT'S MARRIAGE.—Mr. Nearsight becomes suddenly aware that owing to his defective eyesight he is preparing to tie wrong girl. As soon as he discovers his error he abruptly leaves poor Adele, and seeks Helen. The object of his tender passion. Adele is heartbroken—not imagined she was about to receive a proposal from the ideal of her dreams. Now she no longer cares to live. Helen, however, sees nothing for old Nearsight, and by some clever plotting she manages to bring happiness to her friend Adele, by securing for her an offer of marriage from our near-sighted friend. Adele finally realized her dreams, and all ends happily for everyone concerned.

POWERS.

THE PANTALOON SKIRT.—Harry and Jack surprise their sweethearts with an unexpected visit. Entering unobserved, they find Helen and Carry looking at their photographs and decide to try the Halloween test of seeing the face in a basin of water. The boys follow to help along the test and get soused in the water. A messenger with goods from send the girls a pantaloon gown for their inspection. The boys bribe the messenger to don the costume and poses as a model. A series of screaming happenings take place until the girls happen to discover the disguise of the boy and eventually they are forgiven.

A WESTERN RUSE.—Bar Warner, a bad man of the desert, loses his sweetheart, Molly, to Sheriff. He overhears Texas Bert instructing the expressdriver to take a money-box to the bank in the town proper. The driver and Bert are rivals for the hand of Molly. The driver being the favorite, he had many friends to help him and take the money. During the hold-up the express driver escapes, but in the chase drops the money-box. Warner secures it and goes off in triumph. Several days later Molly finds the box but discovers that it is empty. She gets an idea and inserts an article in the local paper stating that the money box which we robbed had a false bottom in it containing notes of large denomination. Warner in the meantime has again lost his ill-gotten money, and seeing the advertisement, returns to the town and finds the discarded the empty box, only to find a number of constables waiting for him. They turn him over to the Sheriff, who does his duty.

CUPID'S MONKEY WRENCH.—Jack Talbot, a dashing sportsman, is surrounding when his car breaks down on a country road. The chauffeur informs him that it will take a day to repair the damage. Jack spies a country hotel in the distance and decides to stay over night. On his way he makes arrangements with Mine Moore, a former college chum, who, upon learning of the difficulties, invites him to spend the night with him. Upon their arrival at the residence of the neighbors calls to Moore to come with him. Moore tells Jack to go in the house and make himself at home. In the meantime Daily Moore, the pretty sister of Fred, has discovered a leak in the radiator and 'phones for the plumber to hurry to her assistance. Jack enters a few minutes later and she takes him for the plumber, as he happens to have a monkey wrench in his hand. Jack realizes that he can have some fun and allows Daily to show him the radiator, which he repairs. She also decides as long as he is there he can fix the pipes of the sink. Fred discovers Jack at his task and at Jack's request, decides to keep the joke up. Fred's folks are giving a dance and they send Fred's old chum an invitation. At the affair he is introduced to Daily, who realizes the mistake she has made, but before the evening is over Jack and Daily are engaged. Fred ended upon the scene with the lucky monkey wrench.

RELIANCE.

WHEN THE RED TURNED GRAY.—After a protracted spree, Ross sees things. A beautiful girl appears, and when he tries to embrace her she vanishes. Chains disappear as he seeks to vent himself, and he limps on the floor. A policeman whom he addresses looks bitter and thither. His staring eyes behold man after man disappearing in a small barrel. Again the beautiful girl appears and turns into a devil before fading away. In his frenzy he attacks the servant girl and insstantly a half dozen giant police advance with uplifted clubs and he narrowly escapes. Desperation cracked ice and cold water bring relief.

AT SWORDS POINTS.—Beaux with a young king whose life is sought by the nobles, would then succeed to the throne. The boy's beautiful mother frustrates many attempts, but finally the uncle carries him off and orders him destroyed. The mother, disguised as a page, saves her child by killing the executioner with her sword. The royal guards and the uncle's henchmen then engage in a sensational battle in which the latter is vanquished.

PALLID HUES IN CLOUDED SKIES.—A woman plays an unpleasant trick on a young man with whom she is infatuated, and gives him a diamond necklace to secure funds. Her husband, feeling a financial crisis, returns home for the jewels, surprising his wife, who secretes her lover in a closet. The husband searches for the necklace and hearing a noise in the closet, attempts to open it, but his wife furiously hauls him off, and springs the song book. The husband has the key and tries to open the lock, but his wife, in desperation, grabs a pistol from the dresser and at its point forces him from the room. He departs, locking the door behind him. The woman is unable to secure assistance, and empties out the closet. As she rushes about the room frantically looking for some instrument to pry open the door, she accidentally knocks over a candle with which she had been sewing banners. It falls in a waste basket and sets the room in a mass of flames and smoke. The frantic struggles of the man in the closet, rocking it violently and the despair of the woman as the flames mount higher and higher, finally overcoming her, is a most tragic and spectacular scene.

BISON.

WAS HE JUSTIFIED.—The miner's wife falls over a cliff and is injured beyond hope of recovery. The assistant doctor is 200 miles away. The woman as her agony spreads and grows for medicine to end her life. His great love for her and the sight of her suffering cause terrible anguish to the miner. He finally yields to her wish, and goes to town and gives himself up to the sheriff. He is arraigned and a jury, in the first case, broken hearted, goes to the grave of his wife and those ends his life.

THE COWBOY'S WAIF.—A young widow with a little baby, in pantaloons, and leaves the child in the ranch house with an overbearing cook around its back. Sandak, a Mexican, peeks finds the baby and takes care of it, assisted by all the cowpunchers. His mother discovers an advertisement for the baby's relatives and gets the mail box addressed near the ranch. George fails in love with her and proposes marriage, going as an additional reason that he has a young baby to take care of. The mother, of course, immediately recognizes her child and is told what a mail boy finds the mother back and a new papa.

AMBROSIO.

TWEEDLEDUM'S APRIL FOOL JOKE.—A young man, refused a loan by his uncle, plans revenge, and taking advantage of All Fools' Day, inserts an advertisement, signed with the name of his uncle, stating the address of the girl he has with him on April 1st. Interference and upset is unable to cope with the hordes of hungry beggars who overrun his house and the magistrate, seeing to see the effect on him, is at first severely worried. At last, however, the humor of the situation strikes the uncle, and in return, giving the youth the money he asked for.

THANHOUSER.

SILAS MANNER.—Silas Manner is driven from his native village because of a false charge against him. He goes away to England and starts a new life. Being a skillful weaver, he makes money

We not only make Plans and build
Theatres and Vaudeville Houses
We also build
MOVING PICTURE THEATRES
We have built over 60 Theatres the last 5 years which are all ORIGINAL in Construction, Design and Decorations

ADVERTISING SLIDES
Let us have your address or telephone number, and we will disclose to you our proposition, whereby you will make money between reels, during your entire show
Independent Ad. Co., 141-147 West 45th St., New York

YANKEE FILMS

MONDAY, APRIL 3rd
"Secret of the Opal Mine"
A Story of the Idaho Opal Mines

FRIDAY, APRIL 7th
"The Girl Stowaway's Heroism"
A Tale of England, the High Seas and Bermuda

YANKEE FILM CO.
344 East 32d St. New York City

Annual Sub. Moving Picture World: CANADA, $2.50 FOREIGN, $3.00

THERE'S any amount of you Exhibitors are under the impression that we have nothing but a cheap service, when we advertise at 25c. per set, but you're mighty mistaken. When you're interested enough, let us ship you a trial order. That's the only way we can convince you. Of course, if you're interested in a **BETTER** service, write for quotations and our 1911 catalogue.

CHICAGO SONG SLIDE EXCHANGE
Sixth Floor, Portland Block
107 Dearborn St., Chicago, Ill.
Dept. 1

NEW ENGLAND EXHIBITORS
Can furnish nice Independent service of less than twenty-five day and commercial.
Prompt personal attention.
THE PARK FILM COMPANY
1188 Main Street, :: Bridgeport, Conn.
W. M. Leighton, Prop.

LEADERS for Sale, perfect condition, in original package rolls of about 150 feet. Will be shipped C. O. D. subject to examination at the following prices: 1,000 ft. $18; 5,000 ft. $16; 10,000 ft. $14, per 1,000. Send for samples.
PERFECT LEADER COMPANY
Rochester, N. Y.

Will Buy Second-hand Film, M. P. Machines and Song Slides
Anything pertaining to the picture business. FOR SALE—Clean films, $5 per reel and up, subject to examination. Films to trade, $2 per reel. GENERAL FILM RENEWING SYSTEM, 91 Federal Street, Chicago, Ill.

THE REGINA CO.
Broadway and 17th Street, New York
215 Wabash Ave., Chicago
Manufacturers of Regina Music Boxes, Automatic Musical Instruments, Regina Pneumatic Cleaners.

THE KLEINE

Carbon Holdor

APPROVED MARCH 1st, 1911
By the Department of Water Supply, Gas and Electricity of New York City
Manufactured by
C. B. KLEINE
19 East 21st Street New York

OUR
Musical Electrical Bells

which are played from a Keyboard, the bells being mounted in various parts of the house have been a great success all over the country and no Picture-house is complete without a set of them. We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and Boards, complete ready to install for $75.00.

J. C. DEAGAN
3800 to 3810 North Clark Street
CHICAGO, U. S. A.

rapidly, and being friendless, by his own choice, naturally becomes a miser. He places his earnings near the fireplace, so that it is always near him. Dunstan, the worthless son of the Squire, spies him one night, and when Silas is out of the house for a few minutes, Dunstan slips in and takes the gold. Making his escape in the dark, Dunstan slips and tumbles into a nearby stone pit.

His loss almost unhinges the reason of Silas. He falls asleep before his fire one night, and dreams that his gold has returned. Opening his eyes, he rushes forward to reclaim it. He is doomed to disappointment. The "gold" is the hair of a village girl. Her adoring lover managed to reach the door-step of Silas, and there fell dead. Her plight touches the heart of the old weaver. In later years he had occasion to bless his choice. For the little girl, as she grew to womanhood, became a loving and affectionate daughter.

In the course of time the old stone pit was drained out, and workmen solved the mystery of the robbery. Dunstan's skeleton was found, with the bags of money nearby. The adopted daughter brings the money to Silas. For a moment he clutches the coins eagerly. Then he casts them aside and turns to the girl. He realizes that he is no longer Silas Marner, the miser, but a man who has reason to be happy and grateful. Once he thought that money meant everything in the world, but now he understands that the shining heap of gold is not worth one strand of his daughter's sunny hair. The money is here, safe in his, and he knows now that love is a treasure no miser can buy.

THE IMPOSTOR.—John Reed, a Northern man who has lived in the South for many years before the Civil War, enlists under the banner of the Confederacy when hostilities break out. Outside his relatives in the North, he is alone in the world except for his daughter, who is just budding into young womanhood.

May follows her father to the front as a nurse, and when he is mortally wounded, he is brought to the hospital to which she is assigned. A camp follower, a woman, has been brought there on a charge of being a spy, and hears the dying message of Reed. He leaves his daughter to his cousin, a Northern woman she has never seen, and asks her to be good to May for his sake, as the girl is alone in the world. Later when the two women are alone with the dead, May is struck by a shrill and squeakily stilted. The spy seeing a chance to escape, takes the letter from May, disguises herself in the clothing of the supposed dead girl, and goes North, where she is warmly greeted by the family, who take for a relative.

May is found by the Union troops, who have captured the Intrenchment, and a doctor discovers that she is not dead. Her recovery is slow however, and before she has a chance to go North, the impostor has firmly settled herself with her cousin, who believes her implicitly. In fact she desires to see her married to her son, although he is not inclined to the union.

When May arrives, shabby and pale, she is determined as an impostor. But her courage and the outrage! Fortunately for May, however, the child of a neighbor has overheard the impostor offer May a sum of money to go away, and at the same time, believing herself alone, has sneeringly admitted that she is stifling mother false stories, but declares that her victim cannot prove it. May is just about to be turned away a second time, despite the sympathy of John, who is half inclined to believe her story, when the boy confronts the impostor, and his evidence together with a severe cross-examination by the indignant John, forces her to confess her fraud, and leave the home where she has no right. May kisses the child who has aided her, and is grateful to the man who proved himself a friend when everyone else made haste to disown her.

AMERICAN.

THE PENALTY.—The weak woman is disclosed surrounded by home ties, a loving husband and a prattling infant. Business cares demand the husband's attention in the city. He fondly embraces his wife and takes his departure. The fond mother's attention is directed to her little one. She is engaged in making the baby's moments contented and happy when the frivolous woman appears upon the scene.

She describes the joy one can get out of life by becoming familiar with its worldly side. The poor, weak wife yields and leaving the baby in the midst of its toys, she saves the home in company with her frivolous friend. The two women are next disclosed entering a palace of chance.

Dropping into more and more expensive resorts, both are soon engrossed in play. Fortune favors the poor, weak wife. Encouraged by the luck which attended her first effort, the wife continues in her suit for fortune, cold and indifferent to her husband and child, she becomes a slave of the God of Chance. Until finally absorbed wholly, she risks her last jewels. The husband intervenes at a critical moment, and his magnanimity forgiveness saves the unhappy woman, and she sinks into his arms.

THE JOB AND THE GIRL.—A young man is out of employment. He reads in the want column a request for the services of a private secretary to a wealthy business man. Feeling that he is just the man for the job, he answers in person, and in order to assert emphatically his fitness for the office, without asking for the position, simply takes it. This is a display of rather more of the necessary aggressiveness than the old man expected and he orders the aspirant from his office. He leaves the office indignantly with the young man in charge, and meeting the janitor, orders him to throw the intruder out of the place. The new secretary is determined to prove his qualification and promptly locks the janitor in the large office vault. He works good, only setting up for a moment when he meets his employer's daughter. A mutual impression is formed on each side. The young people seek to reconcile the father to the inevitable, and in order to secure an uninterrupted field are compelled to lock the irate parent in the vault as well.

A license is hastily secured, the two are married, and come back for the necessary blessing. The old man is loudly indicted to grace his parening.

DO YOU KNOW THIS WOMAN?—With the husband's departure to the business, comes a promise to receive series for the movies that you write.

Pleased with the idea at the first thought, one of the most scrupulous plot-hunters the movies an effort to secure such. For two days and nights she toils the home to such a degree that she is neglected. The husband visits the different studios in the play of plausible excuses. After some time she succeeds in presenting two at an extraordinary price. He places them carelessly in his pocket, comes to his office.

He hastens homeward. Dinner is hastily dispatched, and longing to peruse the scenes in shortly to fashionable, and would therefore in the evening paper. The wife's frantic attempts of refusal to allow him to read have exhausted her patience, and she is in no mood. Now is husband to her complete mystification, and at once seeks her husband.

He is scanning the paper. She calls to him. He answers shiftily. Now, she knows, something is half-past eleven. She has exhausted the patience between wives and movies. Something a wife can't stand is a husband.

THE FIELD OF HONOR.—Love supersedes for the hand of a young lady. Cowardly Cuthbert, penniless and of low knowledge. Jack's attentions are received by the young lady in question. Jack writes a challenge, apparently from the captain to the rejected. He destroys the letter in the frightened coward himself, and summons the colonel to answer the note. He writes, assuming tone of commanding and daring him to meet him in mortal combat. Jack delivers this to the captain, and persuades him that it is his duty to call the

Released

TUESDAY, April 4th.

OH! YOU MOTHER-IN-LAW

A COMEDY

2 on 1

Newlywed's mother-in-law calls and Mrs. Newlywed gets jealous. A scream from start to finish. Something new, novel and a side splitter. On the same reel.

Touring Athens

Our scenic trips are the success of the year. Exhibitors by the dozens are congratulating us. This is our Educational Masterpiece. Beautifully tinted and toned.

2 on 1

2 Each Week 2 Each Week 2 Each Week

Powers Picture Plays

TUESDAY SATURDAY

Released

SATURDAY, April 8th.

A WESTERN RUSE

A DRAMA

A Real Western Reel. Dramatic Situations that are Intense. Superb acting. Riding and Broncos well—See it.

Have you run OGALLALAH?

The Powers Co.

241st St. and Richardson Ave.

New York City

colonel's bluffs, which he does when convinced that no encounter will ensue.

Jack has taken into his confidence several friends. They prepare everything for the duel. A brace of pistols are loaded up with tobacco smoke. The unwilling combatants are placed face to face and at a signal the terror-stricken heroes fire. They are too frightened to consider any alternative but sudden death, and when shattered with the smoke both feel Jack has, meanwhile, allowed the lady to believe that her foolish flirtations have led to disastrous consequences. She arrives at the field, discovers the joke and leaves very much incensed. Jack has some difficulty in making her see the absurd side of the case, but wins out.

THE HAREM SKIRT.—This picture depicts the experiences of a wearer of the harem skirt. She passes a couple of boys who trail after. A crowd gathers, and the urchins, examining minutely the texture of the new harem skirt much for the same, attract her attention to such wise that she turns around, sees the crowd following, and with a view to escaping the undesired attention of her mudcled admirers, starts to run away from them.

She eventually arrives home where she finds that she has forgotten an important social engagement with some social friends of hers, and in consternation ascertains that she will not have an opportunity of changing her costume and experiences after leaving the dress making shop, however, have been such that she hesitates to appear in the presence of her friends in her present attire, so she compromises by donning an ordinary walking skirt which virtually hides the bizarre effect of the new innovation.

In her new commonplace attire, she attends the reception being given in her honor, and from this point in the reel to the end, the situations are unique, original, and above all extremely funny. On account of the peculiar construction of her harem skirt, the lady naturally is not afraid of mice and accounts her friends at her fortitude in the presence of the small enemy.

The reception is virtually broken up by the cry of fire and the advantages of the harem skirt are fully set forth in the ease with which our comical heroine descends the fire escape.

The lady of the harem skirt eventually returned home to her husband, who has been awaiting her arrival for a couple of hours, getting quite sarcastic, and who is prepared to reprimand her severely, but upon seeing the apparition that confronts him upon her sauntering unconcerned into the sitting room, faints away.

NESTOR.

THE TRUTH.—Wilton Gray was innocent of forging his firm's name, so strong was the circumstantial evidence against him, that the attorneys for Messrs. Black & Chapin succeeded in having him convicted.

Left with little Rosie to provide for, Mary Gray made a noble struggle to obtain employment, but to each place which she applied, either it was already taken or the young mother was incapable of filling it.

At last, through Rev. John Chapman's advice, a typewriter was sent up and Mary started typewriting in earnest. But so anxious was she to get to work, that long before she was capable of holding a position, the clergyman obtained a situation for her at Crosby & Adams. However, although willing to stretch a point to oblige their pastor, Mary's inexperience was so apparent that they were forced to let her go. But, fortunately, Mr. Adler, her kind-hearted boss, found time in informing the clergyman of what had occurred. Accordingly, upon his housekeeper's advice, Mary and little Rosie were brought to the parsonage and it was not long before the mother was able to act as amanuensis for her friend.

All would have gone well had not Martha Higgins and Carrie Little happened in as the clergyman was writing the letter. Upon seeing the hysterical outburst of joy when she learned that the real forger had confessed and that Wilton would be with her soon. Not waiting to learn the cause of the scene, the gossips hastened to the elders of the church with their tale, and, as a result, Rev. John Chapman was solemnly waited upon by a scandalized committee, who sorrowfully demanded his explanation.

Quietly the clergyman motioned his accusers to the sitting-room door, then, softly drawing aside the curtains disclosed to their astonished gaze—the Gray family, Wilton, Mary and Rosie, oblivious to all else, save their joy at being united.

LUX.

THE GREED OF GAIN.—Jean Morgan, a rich old farmer, is as hard on his son as he is on his employees, and the former receives his wages in the same manner as the workmen. It is by this that Jacques appeals to his father for more money. He is told that is all that he will get during Jean's lifetime. As Jacques broods over this treatment, his wife steals up to him and sneeringly asks how much longer he is going to be content with such a share. The taunt arouses the young man, and the next morning, when father and son are out on the lake, Jacques pushes the older man into the water. Soon the news spreads 'round that old Jean Morgan is drowned, and the workpeople, in their rough way, express their sympathy. But Jacques ignores them, for remorse has come to him and he sits gazing in the fire, muttering senseless words. A year elapses, and on the day of his father's death Jacques is forcibly reminded of his crime by the sight of his wife sitting at the table paying the workpeople. The woman has grown hard and unfeeling—that is her part of the punishment. But when she finds that her husband has gone, she rushes after him. She comes upon him as he is firing a gun at an imaginary person, and turning, he regards her with hate. Throwing himself upon her, he curses his bygone round her throat, and closer and closer they stagger to the water's edge. Then struggling fiercely, husband and wife fall into the lake side by side, and after a few minutes, calmly settle and flow evenly over their heads.

THE WANTED A HOOP.—Charles is greatly pleased at the sight of a little girl trolling a hoop, and promptly decides to go in for the sport. Finding her with a number in his box, purposes to take the pin out of a carriage-wheel, that he may use the latter for a hoop, but alas! calloy secures a fairy, the wheel comes off, the carriage falls on one side, and Charles is roughly handled. His next attempt is a bicycle wheel, which he "borrows" from a shop. Gleefully, he sends it spinning down the road, but unfortunately it gets beyond control, and Charles and wheel come in for a bag full of coal-dust. Nothing daunted, he takes advantage of a milkman's hot box, purposes a ride, and, in turn is also upset. Then he tries the power of a sewer, which dashes off in its own direction, and Charles, left in the lurch, in turn he is also pursued and finally seeks refuge in the sewer. He is at length rescued and the latter scene comes under the ban of the police, who open a shop in which hoops are prominently displayed. He makes a raid on the premises, smashes them up and then has to settle with a particularly irate proprietor.

IMP.

THE MAZE OF FATE.—Joseph Kane is a drunkard. Ruby, his daughter, shares his shame. Kane's home life is unhappy. Ruby loves Stevens freely. Ruby enters and tries to persuade her father to leave the place. He refuses.

Charles Stevens, a young lawyer, finds her standing at the door of the saloon, heart-broken. Stevens, who is addicted to strong drink, enters the place, drinks, and goes out unsteady on his legs.

The men implicated in the murder of Ida Karn lift upon the scheme to implicate the inoffensive Kane. They throw the body of Karn on the floor and Kane is found in a drunken stupor. Bloody waste placed in the hand of the drunken man. Kane is charged with the murder.

Ruby engages Stevens to defend the accused. He visits Kane in prison and obtains from him the story of the cold man protesting innocence. Ruby implores Stevens to save her father.

Stevens recognizes the impossibility of clearing the old man in the court and, taking a cane in his hands. He visits the saloon, accompanied by the marshal, and forces a confession from "Red" Doolin at the muzzle of a revolver. Kane is acquitted and Ruby is grateful and her love for Stevens is now unbounded. She loves Stevens, and he gives her his photograph, which she carries away reverently.

Red Doolin has incurred the enmity of the pals of the men who have been punished for the murder of Karn. Stevens is surprised while seated near Ruby. He is bound to a tree and thrown into the raging torrent. Kane happens to be fishing near the river, rescues Stevens unseen and supports him to his cabin, where the lawyer sinks to the ground. Ruby runs to the prostrate man and tries to minister to him, calling on him the while to speak to her, but he dies in her arms and the girl is denied the only thing in the world that she wanted most—the love of an honest man.

THE LOVER'S SIGNAL.—Allan Roberts is in sad straits financially and Maurice Anderson endeavors to assist him. Grace Roberts is the idol of her father, who insists on seeing her happily married. Adjoining the Roberts' estate resides John Williams and his son, Raymond.

Robert Williams has official affairs with Anderson. Williams is wealthy and he writes his neighbor a very flattering offer for his property. Anderson, who is rich, sees a way out the difficulty by marrying Grace and restoring the fortunes of the Roberts. This meets with the approval of Roberts and the pact is made.

In the meanwhile, Raymond Williams has strolled into the grounds of Roberts and meets Grace. Raymond comes to look over the property and is immediately interested in Grace. Roberts and Anderson appear and Raymond is ordered off the premises. He does so, and they meet unobservedly.

They plan for future meetings. Raymond proposes to Grace that they agree on a signal to aid them in meeting at the trysting place. He whistles through his fingers a shrill note and she is delighted.

Raymond is entrusted to deliver some important papers out of town.

He meets Grace. He tells her of his journey and of the train on which he will leave. He has dallied too long with the girl, missing the train.

Grace is summoned before her father who is reading a newspaper and she looks over his shoulder and reads the headlines, detailing an account of a railroad wreck in which every passenger was killed. It is the train on which her lover was to leave.

She falls prostrate on the floor. Physicians are summoned. They fail to restore her and she lies in a stupor. Raymond enters the room and there finds Roberts and Anderson bending over the bedside of Grace. Raymond is obsessed by an idea. Calling the father and friend from the room, he explains his plan. Mr. Roberts consents.

Grace is left alone and Raymond, going to an adjoining room gives the whistle. As the first shrill notes echo through the room, the girl bears and she partially revives. She leaves the room expectantly and peer through the door. The experiment has failed. Raymond excitedly whistles again and the call of love has its effect. The girl rises, her reason clears and she realizes that it is her lover summoning her.

The men return to the room to find her in possession of her reasoning faculties. Raymond takes the girl in his arms. The father is overjoyed and invites his friends to join him in a hospitable glass. All objections as to their marriage being removed Raymond and Grace are happy in their unrestricted love.

GREAT NORTHERN.

A VICTIM OF HIS DOUBLE.—Two rogues are seen in their room discussing the news that a certain count has bought his wife a very valuable diamond tiara, and they form a plot to get possession of the beautiful present. The first step is to snapshot the count as he leaves the station with his wife. One of the rogues makes up as the count, and obtains admission to the house. The false count receives a visit from his confederate, and together they force the safe, the confederate departing right away with the tiara the count soon following. The real count and countess return to the house, and the theft of the tiara is discovered. The countess is terribly upset, and her husband telephones for a detective. He examines the premises, and finds the cigarette which one of the thieves has left behind. By a happy coincidence he notices some ashes near a cigarette, which is similar to the one found in the count's house. The detective follows the fellow, but the rogues are too clever. The detective is bound hand and foot, and put in a trunk to which the infernal machine actuated by a timefuse is attached. The rascals take their departure, and this is the signal for the detective's assistant, who has remained outside to go and see what has become of his master. He is just in time to extinguish the fuse, and the detective is soon set at liberty. They then find a map, and pencil marks on which seem to indicate that the thieves have gone to a certain town. The detective is too late to catch the same train, so he takes a motor car and there ensues a thrilling race between train and motor car. This is a particularly successful portion of the film: at one point the train and the motor car are running level with each other, a parallel track, the car has the advantage by a few minutes at the station, and the thieves are just and only just in time to secure their possession, and at the end we see the count hand it to his wife, whose delight is unbounded.

SOLAX.

A PACKAGE OF TROUBLE.—Mrs. Dix, out shopping, accompanies a friend to the bank and forgets a package in front of the bank clerk's window. A few minutes later her husband goes to the bank, sees a package of money by it down a minute, picks up the package left by his wife and goes home.

Mrs. Dix discovers her mistake, goes back to the bank and gets the package left by her husband containing money.

When Mr. Dix gets home he hides his package in the grate, and his daughter, Mary, to give him a lesson in the art of carefulness, takes the package, locks it in a box and puts it in the book case. A tramp enters the house and steals the package.

The tramp is captured and the package found on him, but the family of Dix's are again dashed when the box's contents proves to be a pair of stockings. While the tramp was being treated for the scratches he got the original package among Mrs. Dix's purchases, and puts it in the box, and later in an outburst of grief, Mrs. Dix overturns the box and the real valuable package is found.

SHE WAS JUST AFRAID.—Burglar robs neighbor's house. Lady returning from matinee finds room topsy turvy, and rushes to the next door neighbor and tells of it. Husband reads evening newspaper account of recent burglaries. He sends woman back to her home and leaves to inform police, but on the way he changes his mind and returns to his wife. She has often bragged to him of being absolutely fearless and he decides to put her to the test.

The husband disguises as a burglar and uses his pipe for a revolver. He gets the drop on her and compels her to wait upon him, but while he is drinking she discovers the deception, and getting a real revolver from a desk nearby turns the tables completely.

The possibilities for comedy are perfectly and plainly apparent and the intensely funny situations created will make this a laugh of unusual merit.

THE MILL OF THE GODS.—Jack Carlton and Stanley Moore, two young tellers in the Greenleaf National Bank, propose to Madaline Gaumont, who pays them a visit at the bank. She finally rejects Moore and accepts Jack.

Four years later, Madaline, who has become Jack's wife, again calls at the bank, and Moore, who has been elected president, shows his love for her and is more impatient than ever at the way things have turned out for him regarding Madeline.

Jack has in the past four years risen to the position of cashier and is busy in his cage just as his wife decides to go home. He asks Moore for permission to see his wife to the door.

When Jack has left his cage, Moore, a fit of jealous rage, steals a package of money which contains $20,000, and for which Jack has just signed a receipt from the U. S. Treasury.

Jack re-enters his cage after bidding his wife goodbye and finds to his astonishment and dismay that the package of money is missing. He asks Moore if he has seen it, whereupon Moore accuses Jack of its theft.

Moore secures from an easily bought official a warrant for Jack's arrest without the usual formalities, but before the warrant can be served, president Moore meets with a fatal auto accident, while enroute to hurry Jack's arrest.

Jack arrives home and finds a telegram from Moore to the effect that if he does not return the money in question immediately he will be put under arrest.

Jack knowing that there were no witnesses and that it is his word against the president's, realizes that it means State's Prison for a long term. Driven mad by the disgrace he determines to end it all, and is about to end his life with a pistol bullet when his wife, who has secreted herself as a burglar, to have some fun with her husbands, comes upon him just as he is pressing the gun to his head. By a supreme effort she forces the gun from his head.

Just as she gains control of the frenzied man the telephone rings. It is a message for Jack to hurry to the bedside of the dying president. He reaches the mansion just in time to hear the confession of his guilt from his own lips, and the picture closes with Jack and Madaline standing by the bedside of the dead banker making forgiveness for his sins and for God's mercy.

YANKEE.

THE SECRET OF THE OPAL MINE.—Dr. King has settled Idlers Island, where he went for the benefit of his health, accompanied by his sister Rose.

He had invested all his money in an opal mine, but through lack of sufficient funds to operate it properly, was obliged to organize a syndicate to finance the proposition.

Don Jose, a Mexican expert, was superintendent of the mine and had discovered a secret natural entrance to the mine, disclosing rich deposit of the precious stones, which he had been surreptitiously removing for some time.

Jack Dorman, the foreman of the mine, accidentally discovers the secret entrance to the mine, observed by the faithless superintendent, who, fearful that his perdiy would be discovered, plans to eliminate Dorman permanently by mine and thus hide his guilt.

The doctor has just been refused further financial aid by the syndicate and is in the depth of despair, when the young foreman arrives to report his discovery. The doctor scoffs at the report as mere youthful enthusiasm, but enters the mine to investigate Jack's statement.

Don Jose, fearful of his plans, but delaying his exit from the mine, where the doctor has surprised him, in order to lure the latter to the shaft.

The doctor is trapped in the tunning mine and when assistance arrives it is impossible to enter through the flames coming from the shaft. Jack, accompanied by the doctor's sister, heads a band of miners to the secret entrance, but they are met by a seemingly impassable wall of rock. In desperation the men apply their picks and after almost herculean efforts, break a passage into the mine proper.

Into the veritable furnace rushed the heroic little band, Jack and Rose in the van, and not a moment too soon, for the flames were already licking the timbers of the shaft.

"But it's an ill wind that blows nobody good," for after the fire had been conquered, it was discovered that the treacherous superintendent's blast had disclosed richer deposits of opals than ever he had dreamed of.

Jack was badly burned, but the doctor fixed him up nice and comfortable and with Rose to nurse him (which she insisted upon doing), Jack cannot be blamed for delaying his recovery.

From recent reports it looks as though the new superintendent would marry the doctor's sister.

THE GIRL STOWAWAY'S HEROISM.—A seafaring man in moderate circumstances has left his daughter with his widowed sister and her crippled son at their modest home in Liverpool, England, while he was to look after property left his last acquired in the Bermudas.

He is then suddenly and seriously ill aboard ship and a wireless message to this effect is sent from the S. S. Trent to his daughter. The aunt has not sufficient funds to pay for her niece's passage and the daughter therefore resolves to disguise herself as a boy, in one of her cousin's suits of clothes and steal her way aboard a schooner about to sail for Bermuda. She gets aboard the vessel and secretes herself in the fo'c'sle, where she is discovered when out at sea, by John, head lad, a villainous sailor.

The Captain orders the dogging manfully meted out to a stowaway, but the mate, a sympathetic, manly fellow, is struck by the boy's appearance and innocent manner and refuses to apply the lash. The Captain administers the Cat and in her struggle the sex of the stowaway is revealed. During the voyage the stowaway jumps overboard and saves the mate's life, which has been placed in jeopardy by the vengeful Dick Dead Eye.

During the long trip to Bermuda the mate and the girl stowaway are constant companions, so love finally wins its way and the mate lays his heart and fortune at her feet.

Arriving at Bermuda the lovers find the girl's father at the Seaman's Hospital, almost recovered and preparing to return home on the same steamer where the young couple are happily married at an early date.

REX.

AS YE SOW, SO SHALL YE REAP.—Youth is reckless, and the sin committed in a moment of folly may be repented in hours of remorse. He visits his mother on a vacation and becomes infatuated with her maid and commits the sin eternal, and goes away and the child is born. The mother, prostrate by the event, leaves the world of her sin and folly, first placing the child in an orphan home. Years speed by during which the creator of her misery and child, marries and still the years go by, a child is born to him by his lawful wife and four years later his wife sends to the orphanage in which his illegal daughter is an inmate, for a governess, and the one selected by the Mother Superior to fill the position is none other than his own. He recognizes in her the resemblance of the woman he has wronged years and later discovers through identification of a locket the girl wears, that she is his own child and embraces her. His wife coming upon the scene demands an explanation which he gives and is forgiven. Later he makes the unfortunate girl in her arms and offers her a mother's love.

AMONG THE EXHIBITORS.

Haverhill, Mass.—Another moving picture theater is to be installed in this city, and will soon open within the next two weeks. The old Advent Church on Walnut Street is to become the theater and Nicholas Harlicz is the owner. Present seating capacity is 350.

Lapeer, Mich.—Harry Clark sold the Wonderland Nickelodeon on Main Street to Mr. Arthur Wintamute.

Findlay, Ohio.—The doors of the new Lyceum Moving Picture theater, on South Main Street, have been thrown open to the public. It is by far the most pretentious theater of the kind in this part of the State and is pronounced to be unsurpassed in point of beauty. The front part of the house is finished in old ivory with huge arches, surrounded by carved figures, the touching in many places with gold leaf being also used in the construction of the office, and mirrors are used to good advantage. The interior of the seating capacity of three hundred, the largest in the city, all the seats being revolving opera chairs. The walls and ceiling have been tinted in handsomeland and hung with a score of high-powered lights. Accommodations for an orchestra of five pieces has been made in the rear. The proprietors of this new enterprise are Messrs. Chapman and Rose.

Marietta, Ohio.—Marietta is to have another moving picture theater. It will be located on Putnam Street near the Opera House and will have a seating capacity of about 200. All of the latest and best Independent films will be shown.

Springfield, Mass.—The Globe Theater, a new picture resort addition to the North End and located at 1161 Main Street, was formally opened and has opened. The place is being managed by F. S. Eager for the Globe Theater Company, which is incorporated for $10,000 and owned by $2,000 each. It is stated that the house will be conducted on a high-class plane and that only features, songs and specialties will be of the best.

Toledo, Ohio.—Toledo is to have still another theater, the Empress, at 607 Summit Street. This will be one of the largest theaters on Summit Street, seating 1,000 when completed. It has been at work remodeling for some time and the new house will be open in about three weeks. Mr. J. Bernard Kennedy of the Arcade theater, will look after the interests of the Empress.

Milwaukee, Wis.—Another moving picture theater is to be erected at 212 Chestnut Street, which will cost about $30,000 and be under the management and proprietorship of Messrs. Otto Meister and F. J. Ries.

Port Jervis, N. Y.—A new Parlor Machine has been installed in the Fashion Theater, Front Street.

Goshen, Ind.—Messrs. Aubrey and Mayberry of Fort Wayne have leased a room in the front of five years with Messrs Lewis & Jaquess owners of the Wayne block for a high-class five-cent motion picture theater. The general contractor will commence remodeling the entire front and interior, making it one of the most elaborate houses in Northeastern Indiana. The general scheme of the theater will be oriental mission style, mosaic fittings, all tastefully electricity illuminated. The lamb is the name of the new theater and is expected to be opened about March 20th.

Washington, Pa.—The Grand, Washington's new nickelodeon has thrown open its doors to West Chestnut Street. Large crowds greeted the opening. The new theater is under the management of the owners, Messrs Evans & Delano, and has a seating capacity of almost three hundred.

Lubec, Me.—Mr. G. W. Brown, proprietor of the Crescent Theater, which has remained closed for the past two months has reopened under the same management.

Harrisburg, Pa.—A new moving picture theater has been opened at 418 Walnut Street,.. It will be under the proprietorship of Mr. Abraham Baturin, to cost about $1,000.

Allentown, Pa.—The new moving picture theater erected on Hamilton Street, near the Globe Hotel, will be ready to open the latter part of this month, month.

Auburn, N. Y.—A new moving picture theater will open in the Nyes Rink, which will be under the proprietorship of Mr. A. Hall.

Penn Yan, N. Y.—Mr. Ben Edson Projecting Kinteseope has been installed in Freeman's Hall.

Springfield, Mass.—The Moving Picture Theater here has changed hands, Miss Annie Lannan purchasing the interest of August Marwood.

Portersville, Cal.—Mr. Bill Stewart, formerly at the Airdome and Novelty Theaters, has taken over the management of the Lindsay Theater owned by W. J. Godfrey.

Quincy, Ill.—Mr. W. O. Mcmahan disposed of his interest in the local moving picture theater, situated in the Urban Building at 616 Hampshire Street to John Vande.

Lewistown, Me.—Mr. Roland Crockett has sold his moving picture theater in Camden to Messrs. Sylvester and Champlin.

Madison, N. Y.—Mr. John M. Newman has leased the Gordon & Waterman Building and will convert it into a high class moving picture theater.

Jersey City, N. J.—A new moving picture theater has been opened on the corner of Jackson and Wilkinson Avenues, which will be under the management of Eugene Meger, seating about $12 each.

Portland, Ore.—The Variety Theater was wrecked by a bomb.

Bonanza, Va.—The Moving Picture Show has reopened in the Masonic Hall and will remain open for the balance of the winter.

Onaway, Mich.—Mr. Hoag has leased the Electric Theater here and will conduct it hereafter as a first-class moving picture theater.

Ionia, Mich.—A new building has been located in the Morgan Block in which a moving picture theater is to be erected which is to be under the management of Mr. Frank Mcguire.

Harrisburg, Pa.—A new moving picture theater is to be erected at 418 Walnut Street, which will be under the ownership of Mrs. Iwra Brank.

Reading, Pa.—A moving picture show is being erected in the Bitchel & Howe Hall.

Sacramento, Cal.—The Odd Fellows' Temple is being converted into a moving picture theater.

Grand Rapids, Mich.—A lease has been taken on the building on Canal Street between Lyon Street and Monroe, which will be remodeled into a moving picture theater which will be able to seat about 500 persons. The admission prices will be five and ten cents.

Herrin, Ill.—Louis Mario and Frank King have opened a new moving picture theater which is to be known as the Grand.

Delavan, Ill.—Mr. J. H. Hooper has opened a new moving picture theater here.

Philadelphia, Pa.—Samuel Morrison will erect a new moving picture theater at the corner of Ninth and Tioga Sts., for Mary B. Hoffman.

Philadelphia, Pa.—Nathan Baldman has sold his moving picture theater at Market and Fifty-ninth St. to Abraham Steinfeld.

Louisville, Ky.—Mendel, Hartford & Glascock have sold the Crescent Theater here to W. P. Henderson.

Litchfield, Ill.—McPherson Bros. are making arrangements to open a new moving picture theater here.

Kearney.—Neb.—M. C. Wetzell and W. J. Hendy have purchased the Gem and Crescent theaters here.

Marion, Ohio.—George B. Sayre has purchased the Queen moving picture theater here from M. A. Cory.

Fremont, Neb.—Scott Wall has commenced the erection of a moving picture theater here.

Portland, Ore.—I. H. Libby is planning the erection of a new moving picture theater at 106 Belmont Street.

Atchison, Kan.—Vernon Stearter is planning the erection of a new moving picture theater here.

Deadwood, S. Dak.—Frank Smith is preparing to open a new moving picture theater here.

Redding, Cal.—The Redding Theater Company Association is planning the erection of a new theater.

Los Angeles, Cal.—Joseph F. Hughes is preparing to erect a new moving picture theater at 1101 and 1103 S. Main Street.

Gillespie, Ill.—Jim Bivens and M. H. Hoss are planning to erect a new moving picture theater here.

Portland, Ore.—I. H. Libby is planning the erection of a new building to be used for a moving picture theater on Belmont Ave.

St. Cloud, Minn.—Ary Olson is planning the erection of a new building to be used for a moving picture theater at 7th & Washington Sts.

Cameron, Mo.—J. W. Weaver is planning to erect a new modern picture theater here.

Hobart, Ind.—W. W. Adams has purchased the Family Theater here.

Chattanooga, Tenn.—Messrs. Lee and Will R. Allard are planning the erection of a new moving picture theater here.

Goshen, Ind.—Messrs. Aubrey and Mayberry of Fort Wayne have leased a room in the front of the Wayne block for a high-class five-cent motion picture theater here.

Ionia, Mich.—H. Pardee has purchased the New Vaudette theater here.

Fort Dodge, Ia.—H. Bastian is planning the erection of a new moving picture theater here.

AMONG THE EXHIBITORS.

Grafton, W. Va.—The Odeon Theater here has been remodeled and enlarged.

Decatur, Ill.—Manager Harvey has opened his moving picture theater, the Nasawan, formerly the Colonnade, and is now receiving an excellent business.

Passaic, N. J.—Mr. C. Finkle is planning to erect a large moving picture theater.

Baltimore, Md.—The Moving Picture company of America has leased the handsome moving picture theater at 408-410 East Baltimore Street to Victor O. Pappas and Constantine for seven years, at a yearly rental of $5,500. After some alterations and improvements are made the house will occupy it with a first class motion picture entertainment.

Boston, Mass.—The model moving picture and vaudeville theater at 102 Dartmouth Street, corner Columbus Avenue, has opened with illustrated songs, latest moving pictures and vaudeville. Mr. F. H. Doering, the proprietor, has spared no expense in the construction of the theater.

Atlanta, Ga.—The Atlanta Theater, the very pretty little playhouse located on Peachtree Street, just above the Watson-Seay Company, has been finished and expects to throw open its doors within a day or so. It is the policy of the management to run nothing but high class, refined vaudeville attractions, popular songs and the best in photoplays. Mr. Charles F. Moore is the proprietor, and F. Bart Gleon, formerly with the Vaudette Theater will be the manager.

San Francisco, Cal.—Mr. Nickelodeon Reenue has been granted to Messrs. William A. and Marcus E. Cory for 448 Devisadero Street.

Passaic, N. J.—A new moving picture theater has been erected in Main Street.

Vincennes, Ind.—The management of the Star Theater has decided to construct a balcony within the theater that will seat about 200.

Portland, Ore.—Mr. Melvin G. Winstock, of the People's Amusement Company, secured a long lease at La Grande of the New Orpheum Theater. The theater will be opened next Sunday and placed on the same motion picture circuit as the Star Theater. The People's Amusement Company will change the name of the house. The new house is a brick 50 x 110 feet on Main Street. The Orpheum seats 700, has a splendid stage, is furnished with

Baltimore, Md.—The Pickwick Motion Picture Theater, on North Howard Street, is to be enlarged and improved. The betterments include 300 additional seats and interior remodeling. The cost will be about $5,500.

Plainfield, Ill.—Plainfield is to have a ten-cent show, the building formerly occupied by the Pollard bakery is being remodeled into a high-class moving picture theater. Mr. Martin Moran is behind the venture.

Frankford, Ky.—The State Board of Control of Charitable Institutions is to install a moving picture theater at the Feeble-Minded Institute here for the amusement of the inmates.

Springfield, Mass.—The Exchange Motion Picture Theater, located in Exchange Street, Chicopee, has been sold to Messrs. Alumbaugh and Trumble. This theater was formerly under the proprietorship of Mr. Oliver Mosher.

Danville, Pa.—Danville is to have a new amusement building in the form of a moving picture theater, which will be erected within the next few months by the Bloomfield Amusement Company, on High Lot, opposite Mill Street.

Brooklyn, N. Y.—Plans are being made by Shampan & Shampan for a moving picture and vaudeville theater to be erected on the site at Bushwick Avenue and Bedwowne Street, for the G. & N. Improvement Company.

Harrisburg, Pa.—The property at 418 Walnut Street is being remodeled into a moving picture theater which will be under the management and proprietorship of Mr. Abraham Baturin, to cost about $1,500.

Noblesville, Ind.—Mr. Victor Ratliff is the new manager of the Star Moving Picture Theater at Noblesville.

Malden, Mass.—Mr. Frank Wotton of the Compton Theater in the Grand Building, has sold his moving picture business to Messrs. Chester Johnson and Kenneth Morgan, of Brockton.

St. Louis, Mo.—St. Louis is to have another moving picture theater, which will be the largest in this city. The Grand Opera House is being converted into a moving picture theater which will be under the management and proprietorship of Mr. Frank Tate and will cost approximately $100,000.

Akron, N. Y.—A new moving picture theater has been erected in Main Street, which will be under the management of S. A. Pool. The admission is five cents.

Spokane, Wash.—Messrs. Tracy & Hatton, proprietors of the Orpheum and Dime moving picture shows in Cadzow, have closed their theaters for reasons unknown.

Allentown, Pa.—The new moving picture theater erected on Fourth Street, near Globe Hotel, is expected to open early in March.

Reading, Pa.—Messrs. W. J. Kaufman and Benjamin Kauffman, will erect a moving picture theater here.

Denver, Colo.—Messrs. Loser Brothers are changing their store into a moving picture theater. The location of this new enterprise is on Larimer Street, between 21st and 22nd. It will cost about $1,000.

Peshtigo, Wis.—Work on the new moving picture theater which will be in one of the vacant buildings of the K. of P. Block, has begun and will be completed about March 10th.

"PERFECTO" The Improved Calcium Light OUTFIT

PRODUCES THE MOST

POWERFUL LIGHT FOR LESS MONEY

"The Perfecto"

on account of a special generating process, gives out a greater and more powerful light at the least possible cost. Write for further particulars, or we will ship C. O. D. upon receipt of deposit.

Bear in mind that with the "Perfecto" you produce the most powerful light at the least possible cost.

PRICE Complete $25

CAPITAL MERCHANDISE CO., Temp'a Court Bldg., Chicago, Ill

"La Cinematografia Italiana ed Estera"

IS ITALY'S LEADING PAPER FOR THE

PUBLISHED FORTNIGHTLY.

32, 36 and 40 large pages. 8 shillings per annum (Postage Free)

Editor-prop'r: Prof. GUALTIERO LABRI.

Galleria Nazionale, Torino, Italy.

Wilmington, Del.—The Motion Picture Theater at No. 117 Market Street, formerly owned by a Negro theatrical company, and used exclusively for Negroes, has been sold to some other people, who will use it for the white race.

Wheeling, W. Va.—The new Dixie theater was opened, with Manager A. K. Belt in charge. The theater will give the best of moving picture entertainments and has a seating capacity of 350.

Paterson, N. J.—Plans for a moving picture house on Main Street, to be erected by Daly Brothers on the plot between the new Lockwood and Van Dyk buildings, has been approved by the Building Inspector.

Edgerton, Wis.—The Scenic Theater was reopened over Brown Brothers market. The house was owned and conducted by Messrs. Clarke and Raymond, but was closed since last winter. Messrs. Bardeen and Schmidt now own the same. Edgerton now has two picture shows.

Frederick, Md.—Frederick will have a model moving picture theater, according to Mr. O. J. Keller, one of the proprietors of the Marvel Theater. The Hornesa Store, occupied by Mayor Ed. Schell on North Market Street, has been leased by the Marvel management for a period of five years and will be completely remodeled and made into a moving picture theater.

Milwaukee, Wis.—A vaudeville and moving picture theater will be erected at 212 to 214 Grand Avenue by Otto Meitzer and others at a cost of $60,000. It is said that Mr. Meitzer has secured a twenty-five year lease on property occupied by Messrs. Grosser & Goodenberg.

Iowa Falls, Iowa.—The Lyric Theater has been sold to Mr. Edward Chamberless, by G. B. Otlie.

La Crosse, Wis.—Mr. Frank Kopperberger, manager of the Majestic Theater, closed a deal for the purchase of "The Orpheum," a little vaudeville house that furnishes the entertainment to the people of the sister city. The Orpheum is a first-class house, and is popular in the Eau Claire. It will be enlarged by the addition of a balcony. Mr. Kopperberger now owns the Crystal and the Majestic Theaters, all of which run moving pictures.

Duluth, Minn.—C. S. Sullivan of the Royal Theater, has obtained the right to run a moving picture show in Negaunee.

Newark, N. J.—Mr. Charles L. Steinbrenner has completed plans of a building of brick construction to be erected at 534 and 538 Springfield Avenue for a moving picture theater. It will extend back to Elizabeth Avenue. The structure will be thirty feet high and is to measure 37 1/2 x 100 feet. The front will be of white rain faced pressed brick, there being two columns on either side of the entrance. The front is of steel skeleton construction, and the total ladies seating capacity is three hundred. The estimated cost is $10,000.

Glens Falls, N. Y.—Messrs. Walsh and Kelleher have opened a new moving picture theater here.

Watertown, N. Y.—Mr. M. H. Bent expects to add vaudeville in connection with moving pictures at his Casino Theater.

Duluth, Minn.—Mr. Carl Angell disposed of his interest in the Lyceum picture house to Henry Eyde and Hans Angell.

Athens, Ore.—Mr. Rawl Miller has started a moving picture theater, which will be known as the Dreamland.

Belvidere, Ill.—A new moving picture theater, to be known as the Orpheum Theater, has opened here.

DO YOU KNOW?

That we can furnish your film service at half the price you are now paying, and give you a good show at all times.

WE CAN and WE WILL

Drop us a line.

DEARBORN NOVELTY CO.

634 Dearborn St. Chicago, Ill.

BARGAINS! BARGAINS!

Motion Picture Machines, $35 Up. Stereopticons, Films, Slides, etc. Passion Play Film. Get Supplement 33; has many Bargains in new and S. H. Machines, Supplies, etc. Motion Picture Machines Wanted.

HARBACH'S

809 Filbert Philadelphia, Pa.

At Last

it is possible to secure comfortable, even illumination throughout a theatre without a brilliant light in range of vision.

¶ The Eye Comfort System of Indirect Illumination is a notable success in the lighting of Moving Picture Houses.

¶ Theatres in all sections of the country installing this inexpensive and very desirable electric lighting system.

¶ You are undoubtedly interested in this important matter.

¶ Write us for full information. Our engineering department, on receipt of particulars, will furnish, free of expense, report and recommendations.

Sold by Electrical Trade Generally

WRITE TODAY

National X-Ray Reflector Co.

227 Jackson Boulevard

CHICAGO, ILL.

Money Makers for you. Think of the people passing by or out of your place that would drop another nickel or dime. Many styles. Catalog No. 34 tellsall.

KINGERY MFG. CO.
CINCINNATI, O.

Holiday MATINEE To-DAY

MAKE YOUR LOBBY BRIGHT AND ATTRAC TIVE BY USING

PAYNE'S SHOW CARDS

Write for circular

PAYNE SHOW CARD CO.
17 Dwight St. Springfield, Mass.

5c. SHOW SOUVENIRS

	Per Gross
Slate, Sponge and Pencil	$1.25
Men's Link Cuff Buttons	1.50
Men's Fancy Tie Pins, ass't	1.50
Ladies' Fancy Brooches, ass't	1.50
Boys' Air Plains Novelty	1.25
Novelty Mirrors	1.25
Girls' Tablets, size 5 x 8 inch	1.25
Ass't Fancy Easter Novelties	4.50
Easter China Slipper and Chick, new	4.50
Assorted Imported Chinaware	4.00
Fancy Lithographed Ash Trays	3.00
Imported Stone Steins	2.00
Horseshoe Mirror, assorted colors	1.25

Terms:
All personal checks must be CERTIFIED.

NEWMAN MFG. CO.
641 and 647 Woodland Ave. Cleveland, Ohio

SLIDES OF SCHENK TRIAL
Set of 29 Slides, with Banner 14 feet and five one sheets: $6 cash with order. MAYER SILVERMAN, 105 Fourth Ave., Pittsburg, Pa.

NEW FIELD BIG MONEY EASY WORK

Why don't you think up plots for Motion Picture plays? It's easy, pays up to $50 a week for good work. Men and women. We teach you and help sell plots. Demand unlimited. Send for particulars.

AS'D M. P. SCHOOLS
908 Chicago Opera House Bldg., CHICAGO

SPECIALTY:
Prompt Shipments

Opera Chairs

The Wisconsin Lumber and Veneer Co.
Port Washington, Wis.

AROMA FOAM

The Fragrant and Powerful Perfumed Disinfectant

Have YOU tried it?

It is not our fault if you haven't a sweet, sanitary, clean-smelling house.
Mr. Manager, just drop us a postal and ask for our trial offer.

Do it NOW

SANITARY SERVICE CORPORATION
80 Wall Street New York City
Everything in the Disinfectant and Sanitary Supply Line

Sound Effects

In Picture Machine Theaters it is very essential that the imitations and sound effects are of the kind that can be depended upon. We make only practical and serviceable imitations that will give the exact reproduction of the original. We also manufacture Chimes, Tympani, Bells, Xylophones. Drums and accessories

LEEDY MANUFACTURING COMPANY
1055 E. Palmer St., INDIANAPOLIS, IND.

TRANSPLENDENCY

The only perfect advertisement in the market

Applicable to Any Kind of Moving Picture Curtain of Screen.

Make Your Own Mirror Curtain.
It Produces the Brightest, Clearest and Absolutely Perfect Picture.
The Picture is Only One Fourth
Theatre Fully Illuminated During Projection.
One-third Saving on Your Electric Bill.
Strength Permanent.
Guaranteed Perfect. Cannot Crack or Peel.
Now Used in Theatres from Coast to Coast.
Operators, Managers Wanted As Agents.
Write For Samples and Circular.

THE BENJAMIN-GENTER CO.
NEWBURGH, N. Y.

Drummers This high grade Orchestra Drum direct from factory to you for $10.00

Shell-3x14-Solid Maple
Shell-3x15-Rosewood or Walnut

10 Rods, Kangaroo Heads Send U.S. Money or Express order. If you wish C.O.D. send sufficient to guarantee Express charges.

E. P. ZEIDLER DRUM CO. Dept. F. CLEVELAND, OHIO.

Pleasant Prairie Powder Disaster

15 Slides with Reading

PRICE, $5.00

Chautauqua Film Exchange

356 Dearborn Street - CHICAGO, ILL.

CALCIUM GAS

Compressed in drums ready for operation for Moving Picture Shows where electricity cannot be had. **Absolutely pure gas. Prompt shipments, freight or express.**

WRITE FOR OUR TERMS

Complete stock of repair parts for machines and supplies.

Erker Bros. Optical Co.
604 Olive St., St. Louis, Mo.

LOUISE M. MARION'S
Great Novelty of
ILLUSTRATED POEMS

Patriotic and otherwise
Also her attractive comedy play

MONEY! MONEY!! MONEY!!!

is a great drawing card for
THEATERS, CLUBS, ETC.
Terms reasonable

Operator furnished when desired

Attractive painted posters and slides made from life models supplied free of charge

LOUISE M. MARION
321 West 23d St. New York City

Genre Motion Slides

SEE PAGE 474
"POPULAR MECHANICS"
FOR APRIL

Genre Transparency Company
507 N. Clark Street, :: CHICAGO, ILL.

Licensed Release Dates

BIOGRAPH

Mar. 6—A Decree of Destiny (Dr.) 995
Mar. 9—Conscience (Dr.) 998
Mar. 13—Comedies (Com.) 998
Mar. 16—Was He a Coward? (Dr.) 994
Mar. 20—Teaching Dad to Like Her (Com.) 996
Mar. 23—The Lonesome Lassie (Dr.) 994
Mar. 27—Friendy's April Fool Joke (Com.) 988
Mar. 27—Child (Com.) 988
Mar. 30—The Spanish Gypsy (Dr.) 998

EDISON.

Mar. 3—The Writing on the Blotter (Dr.) 1000
Mar. 7—Love and The Stock Market (Dr.) 1000
Mar. 8—A Night of Terror (Com.) 1000
Mar. 9—The Old Family Horn (Dr.) 1000
Mar. 10—How Bella Was Won (Com.) 1000
Mar. 14—All For the Love of a Lady (Dr.) 1000
Mar. 15—The Deputy's Love (Com.) 625
Mar. 15—Baby's Ball (Com.) 375
Mar. 17—The Wedding Bed (Dr.) 1000
Mar. 21—The Test of Love (Dr.) 1000
Mar. 22—Wins Gets the Order (Com.) 1000
Mar. 24—The Disreputable Mr. Keegan (Dr.) 1000
Mar. 28—Into the Maze Ran (Dr.) 975
Mar. 29—April Fool (Com.) 985
Mar. 31—Between Two Fires (Dr.) 1000

ESSANAY.

Feb. 28—Taming A Tyrant (Com.) 1000
Mar. 4—On The Desert's Edge (W. Dr.) 1000
Mar. 7—The Little Drudge (Dr.) 1000
Mar. 11—The Romance So "Star O." (W. Dr.) 1000
Mar. 14—Oh You Preacher (Com.) 1000
Mar. 18—The Faithful Heart (Dr.) 1000
Mar. 21—Hens' Millions (Com.) 1000
Mar. 25—A Thwarted Vengeance (W. Dr.) 1000
Mar. 28—Getting His Own Back (Com.) 600
Mar. 28—Lost: A Baby (Com.) 400
April 1—Across the Plains (W. Dr.) 990
April 4—Caught With the Goods (Com.) 1000

GAUMONT.
G. Kleine.

Mar. 7—The Ambitious Bootblack (Com.) 450
Mar. 11—His First Sweetheart (Com.) 560
Mar. 13—The Beautiful Gorges of Tarn (Sc.) 415
Mar. 14—The Sword and the Cross (Dr.) 840
Mar. 14—Breakers In the Clouds (Scenic) 155
Mar. 18—The Privateer's Treasure (Com.) 880
Mar. 18—Rocky Caves of France (Scenic) 110
Mar. 21—The Lieutenant's Wild Ride (Dr.) 1002
Mar. 25—Cupid's Conquest (Dr.) 595
Mar. 25—The People of the Arabian Desert (Scenic) 405
Mar. 28—His Image In the Water (Dr.) 575
Mar. 28—Family Troubles (Com.) 430
April 1—The Secret of the Pool (Dr.) 990
April 1—Tribulations of Jiggers (Com.) 375

KALEM.

Feb. 24—Priscilla and the Peanut (Dr.) 925
Mar. 1—Sailor Jack's Reformation (Dr.) 1005
Mar. 3—Mexican Filibusters (Dr.) 1005
Mar. 8—The Irish Honeymoon (Com.) 850
Mar. 10—The Mission Carrier (Dr.) 1000
Mar. 15—The Diver (Scenic) 585
Mar. 15—The Hunter's Dream (Com.) 395
Mar. 17—A War Time Escape (Dr.) 980
Mar. 22—A Saw Mill Hero (Dr.) 960
Mar. 24—Rescued from the Desert (Dr.) 990
Mar. 29—The Lass Who Couldn't Forget (Dr.) 990
Mar. 31—The Hero Track Walker (Dr.) 950

LUBIN.

Feb. 28—Dobbs the Dauber 1000
Feb. 27—Man's Diplomacy 1000
Mar. 1—Woman's Curiosity 400
Mar. 2—Father's Birthday Ring 600
Mar. 6—Vanity and Its Cure (Dr.) 1000
Mar. 9—His Friend the Burglar (Com.) 1000
Mar. 13—The Actress and The Singer (Dr.) 1000
Mar. 16—Mandy's Social Success (Com.) 1000
Mar. 20—Her Artistic Temperament (Dr.) 1000
Mar. 23—The Spinster's Legacy (Com.) 600
Mar. 23—Bridget and the Egg (Com.) 400
Mar. 27—Her Child's Honor (Dr.) 1000
Mar. 30—When Women Strike (Com.) 1000

MELIES.

Feb. 16—Billy and His Pal (Dr.) 1000
Feb. 23—My Fatrie Flower (W. Com.) 980
Mar. 2—In the Hot Lands (W. Dr.) 980
Mar. 9—The Snake In the Grass (Dr.) 980
Mar. 16—The "Schoolmarm" of Coyote County (Dr.) 980
Mar. 23—Sir Percy and the Punchers (W. Dr.) 980
Mar. 30—The Warrant for Red Rube (Dr.) 1000

PATHE.

Mar. 13—Max's Feet Are Pinched (Com.) 489
Mar. 14—Wildflee' Courtship (Com.) 500
Mar. 15—My Kids (Com.) 600
Mar. 15—The Band Brothers (Scenic) 295
Mar. 17—The Inventor's Rights (Dr.) 784
Mar. 17—Pepper Industry in the Malay Mountains (Ind.) 190
Mar. 18—The Sheriff's Daughter (Dr.) 1000
Mar. 20—Max Is Stuck Up (Com.) 460
Mar. 20—How Tommy's Wife Worked (Com.) 402
Mar. 22—The Cattle Rustlers (W. Dr.) 1000
Mar. 24—Lieutenant Silebe (Dr.) 1000
Mar. 25—The Kid from Arizona (W. Dr.) 960
Mar. 27—Love in Madrid (Dr.) 445
Mar. 27—The Tricksters Tricked (Com.) 446
Mar. 29—A Fatal Resemblance (Dr.) 1000
Mar. 31—Arbenah (Dr.) 990
April 1—Jealous Mother (Dr.) 872
April 1—Fred Sate and His Dog (Com.) 128

SELIG.

Mar. 9—The Medallion (Dr.) 1000
Mar. 13—The Code of Honor (Dr.) 1000
Mar. 16—The Man of the Hour (Dr.) 1000
Mar. 20—Her Words Came True (Com.) 1000
Mar. 20—One Hundred Years After (Dr.) 1000
Mar. 23—The Way of the Transgressor (Dr.) 1000
Mar. 27—Her Adopted Fathers (Dr.) 1000
Mar. 30—1861 (Dr.) 1000
April 3—The Fortune Hunters (Dr.) 1000

URBAN-ECLIPSE.
(G. Kleine.)

Mar. 15—Redemption (Dr.) 508
Mar. 15—The Thames from Oxford to Richmond (Sc.) 472
Mar. 22—The Money Lender (Com.) 688
Mar. 22—Nemours and the Banks of the River Loire, France (Scenic) 320
Mar. 29—Dr. Chanvin's Trip Toward the South Pole (Sc.) 478
Mar. 29—The Cormorants, or Japanese Catching Fish With Birds (Sc.) 528

VITAGRAPH.

Feb. 28—Captain Barnacle's Courtship (Com.)..
Mar. 3—Bertha's Mission (Dr.) .....
Mar. 4—Mamma's Ghost (Dr.) .....
Mar. 7—The Wild Cat Well (Dr.) .....
Mar. 10—Bridegroom's Dilemma (Com.) .....
Mar. 11—Red Eagle (Dr.) .....
Mar. 14—Betty Becomes a Maid (Com.) .....
Mar. 17—An Aching Void (Dr.) .....
Mar. 18—Dan Jones or His Wife's Husband (Com.) .....
Mar. 21—Though the Seas Divide (Dr.) .....
Mar. 24—The Widow Visits Sprigtown (Com.) ..
Mar. 25—A Little Lad In Dixie (Dr.) .....
Mar. 28—Billy's Valentine (Com.) .....
Mar. 31—The Inherited Taint (Dr.) .....
April 1—A Republican Marriage (Dr.) .....

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, March 27th.

Biograph—Priscilla's April Fool Joke (Com.) 686
Biograph—Cured (Com.) 308
Lubin—Her Child's Honor (Dr.) 1000
Lubin—Love in Mexico (Dr.) 443
Pathe—The Tricksters Tricked (Com.) 446
Selig—Her Adopted Fathers (Dr.) 1000

Tuesday, March 28th.

Edison—Into the Maze Ran (Dr.) 975
Essanay—Getting His Own Back (Com.) 600
Essanay—Lost, A Baby (Com.) 400
Gaumont—The Image In the Water (Dr.) 575
Gaumont—Family Troubles (Com.) 430
Vitagraph—Billy's Valentine (Com.) 475

Wednesday, March 29th.

Edison—April Fool (Com.) 985
Kalem—The Lass Who Couldn't Forget (Dr.) 960
Pathe—A Fatal Resemblance (Dr.) 1000
Urban—Dr. Chanvin's Trip Towards the South Pole (Sc.) 487
Urban—The Cormorants, or Japanese Catching Fish With Birds (Sc.) 528

Thursday, March 30th.

Biograph—The Spanish Gypsy (Dr.) 996
Lubin—When Women Strike (Com.) 1000
Melies—The Warrant for Red Rube (Dr.) 1000
Selig—1861 (Dr.) 1000

Friday, March 31st.

Edison—Between Two Fires (Dr.) 1000
Pathe—Arbahah (Dr.) 991
Kalem—The Hero Track Walker (Dr.) 950
Vitagraph—The Inherited Taint (Dr.) .....

Saturday, April 1st.

Essanay—Across the Plains (W. Dr.) 990
Gaumont—The Secret of the Forest (Dr.) 625
Gaumont—Tribulations of Jiggers (Com.) 375
Pathe—Their Mother (Dr.) 872
Pathe—Fred Sate and his dog (Com.) 128
Vitagraph—A Republican Marriage (Dr.) .....

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

HELP WANTED.

WANTED.—Road solicitor for new Independent Film Exchange. Must be a hustler and fully experienced in the moving picture business. Salary to begin $20.00 per week and expenses paid. Application must be strictly confidential. Write H. & H. Film Service Co., Des Moines Branch, Observatory Building, Des Moines, Iowa.

WANTED.—A 1 male singer, who can double on drums. Must have good baritone voice, have own traps and be good on effects, etc. None but one who can make good need apply. Gem Theater, Kalamazoo, Mich.

THEATER FOR SALE.

FOR SALE—Moving Picture Theater, seating 200; paying business. Write for particulars. Other business requires owner's time and attention. Address Box 852, Groton, N. Y.

FOR SALE.—Theater Front, never been used, made by the Decorators Supply Co. Ready for shipment. Address, FRANK M. WELSH, 4340 Lakewood Ave., Chicago, Ill.

LEASE FOR SALE.—Vaudeville and Motion Picture Theater, all equipped; capacity, 1,000; large stage; long lease; small opposition; good location. N. E. City, population 25,000. If taken at once will sell cheap. OPPORTUNITY, care Moving Picture World.

FOR RENT OR SALE.—Fine picture house in Connecticut city of 40,000. All ready for business; price low. Good reason. PAUL RUSSO, New Haven, Conn.

FOR SALE.—Powers No. 5 Cameragraph. Little used. Extra gas attachment and new screen; new slides (colored), and other extra attachments, never used. Must sell quick. $100.00 for outfit. Cost $245.00. Condition positively guaranteed. Address, O. A. BAUER, Sparkill, N. Y.

MACHINES FOR SALE.—Two Powers No. 5 machines complete; spiral gears. Good as new, $80.00 each. Address, CARR & SCHAD, Reading, Pa

FOR SALE.—Complete set famous Deagan chromatic bells. Perfect condition with necessary wiring. A meritorious novelty that makes good. Will guarantee and ship on approval. Reason for selling, expansion of goods. Price, $40.00. Address, L. T. CARSKADON, Keyser, W. Va.

FOR SALE.—Powers No. 5 mechanism and Powers No. 6 burner. Have been used but two weeks. $60.00 for both. Address, A. ULM, 3322 Third Avenue, N. Y. C.

MISCELLANEOUS.

WANTED.—Opera Chairs, about 200. (No Camp Chairs.) Must be in good condition and prices right. Address, GEO. J. EBERWINE, Mgr. Vandeville & Moving Pic. Show, Marblehead, Ohio.

FOR SALE.—Bargain; new Edison moving picture outfit. HUTCHENS, Jeweler, Yadkinville, N. C.

H. F. HOFFMAN

Lecturer of Special Releases
New York City and Vicinity

Care MOVING PICTURE WORLD
Telephone 1344 Gramercy

Do You Need Money? THEN GET ON OUR LOCKED-REEL SERVICE That Gets It

No. 44 North Ninth St. and work in the corner PHILADELPHIA PROJECTION CO. Philadelphia, Pa.
WE BUY 30 REELS EACH WEEK

BIO CARBONS
Advertised by the man who uses them

FOR BLANK LEADER, ANY KIND
Write to
WASTE UTILIZATION CO.
227 E. 150th St., New York
TO EXCHANGES: Send for sample bottle
Stikwik Cement

THEATRE SALES CO.
217 Dearborn Street, Bank Floor
CHICAGO, ILLINOIS
Long Distance Phone, Harrison 341
Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call. Make Known Your Wants

The Light That Never Fails

CINCINNATI CALCIUM LIGHT CO.
Established 1876.
Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled.
Agents for all makes of Moving Picture Machines.
SEND FOR TERMS.
CINCINNATI CALCIUM LIGHT CO.
108 W. 4th St., CINCINNATI, O.

The J. C. Coghlan Company
41 Union Square West NEW YORK CITY
Broadway and 17th St.
30 AND 60 DAY RUN
INDEPENDENT FILM, ALL MAKES
The largest dealers in new and second-hand Association and Independent Films in the United States.
SECOND-HAND FILM
$5.00 per reel upwards
CAMERAPHONE FILM
new, with two sets records
All goods shipped subject to examination and partial acceptance on receipt of deposit covering express charges.
Complete lists sent free upon request

To the Trade
We are now prepared to manufacture films for educational and advertising purposes. We go anywhere on request. Printing and developing our specialty.
Write for particulars
Demonstrations free of charge
Educational Mov. Picture Mfg. and Adv. Co.
F. W. Hochstetter 2226 W. Division St. CHICAGO, ILL.
S. Robinson, Prop. 408 Smithfield St. PITTSBURGH, PA.

W. E. GREENE FILM EXCHANGE, Inc.
The Oldest and Largest Independent Film Exchange in New England
The House of Quality and Satisfaction
MR. EXHIBITOR :
If you are desirous of *finding out how to improve your present service and increase your daily attendance* call and have a confidential chat with us. If you are unable to call, drop us a line.
W. E. Greene Film Exchange
INCORPORATED
228 Tremont Street, Boston, Mass.
Telephone 3790 Oxford

Ornamental :: Indestructible
Fire Resisting

THEATRE AND STAGE FRONTS
ARTISTIC CEILINGS
Designs Suitable to Any Building. Blue Prints, Suggestions and Estimates Free. Ask for Our Design Book M.
The Kanneberg Roofing and Ceiling Company, CANTON OHIO

Independent Release Dates

AMERICAN.

Mar. 6—Memories (Dr.) 575
Mar. 13—The Rich and The Poor (Dr.) 1000
Mar. 15—The Penalty (Dr.) 1000
Mar. 16—The Jeb and the Girl (Com.) 1000
Mar. 16—Do You Know This Woman? (Com.) 1000
Mar. 20—The Field of Honor (Com.) 985
Mar. 23—The Bacon Skirt (Com.) 1000
Mar. 27—The Tattooed Arm (Dr.) 985
Mar. 30—Osteopathy (Com.) 277
Mar. 30—Two Girls (Com.) 723
April 5—Is You Suffragette (Com.) 459
April 5—A Cure for Laziness (Com.) 540

ATLAS.

Jan. 25—Irish Hearts (Dr.) .....
Feb. 1—His Great Sacrifice (Dr.) .....
Feb. 8—Kelly, U. S. A. (Dr.) .....
Feb. 15—Coals of Fire .....

BISON.

April 4—At Bar U Ranch (Dr.) .....
April 7—Avery's Dream (Com.) .....

CHAMPION.

Mar. 1—A Western Girl's Choice (Dr.) 950
Mar. 8—The Vindication of John (Dr.) 950
Mar. 15—The Girl and the Oath (Dr.) 950
Mar. 22—The Pay Roll (Dr.) 950
Mar. 29—The Bachelor's Old Maid .....
April 5—The Price He Paid (Dr.) .....

COLUMBIA.

Dec. 24—The Cattlemen's Fend (Dr.) .....
Dec. 31—Trapped (Dr.) .....
Jan. 7—Queen of the Prairies (Dr.) .....

ECLAIR.

Mar. 13—An Unforeseen Introduction (Com.) 470
Mar. 13—A Day of Slumber (Com.) 430
Mar. 20—Cain (Dr.) 700
Mar. 20—The Rock Climbers (Scenic) 195
Mar. 27—Hurrah! Hurrah! Let Us Marry! (Com.) 975
April 3—A Strike in the "Make Young" Business (Com.) 554
April 3—Mr. Nearsight's Marriage (Com.) 426

GREAT NORTHERN.

March 11—The Son of the Executioner (Dr.).....
Mar. 18—Between Love and Duty (Dr.) .....
Mar. 18—Life and People South of the Equator (Scenic) .....
Mar. 25—The Tailor's New Servant (Com.).....
Mar. 25—Troubles of a Trip (Com.) .....
April 1—A Victim of His Double (Dr.) .....

IMP.

Mar. 2—The Dynamiters (Com.) 500
Mar. 6—Tracked (Dr.) 1000
Mar. 9—The Message in the Bottle (Dr.) 1000
March 13—The Secret of the Palm (Dr.) 1000
March 16—The Fisher Maid (Dr.) 1000
Mar. 20—In Old Madrid (Dr.) 1000
Mar. 23—The Penniless Prince (Dr.) 1000
Mar. 27—Sweet Memories (Dr.) 1000
Mar. 30—Sis Sinah Ye Else 1000
April 3—The Lover's Signal (Dr.) .....
April 6—The Image of Fate (Dr.) 1000

LUX.

Mar. 3—On Their Honeymoon (Com.) 440
March 10—Bill in Love Again (Com.) 432
March 10—Jones's Remedy (Com.) 524
Mar. 17—Dogs Not Admitted (Com.) 534
Mar. 17—Bill Has Kleptomania (Com.) 380
Mar. 24—Cowboy Friendship (Dr.) 636
Mar. 24—Edith Has Scene (Com.) 322
Mar. 31—The Greed of Gain (Dr.) 652
Mar. 31—He Wanted a Hoop (Com.) 281

NEW YORK MOTION PICTURE CO.
(Bison)

March 7—Dick Farrell's Prize.....
March 10—Her Prisoner (Dr.) .....
Mar. 14—Starlight the Squaw (Dr.) .....
Mar. 17—Sacrifice of Silver Cloud (Dr.) .....
Mar. 21—Was He Justified? (Dr.) .....
Mar. 21—The Cowboy's Waif (Dr.) .....
Mar. 28—An Indian Nemesis (Dr.) .....
Mar. 31—The Red Avenger (Dr.) .....

ITALA.
(By N. Y. M. P. Co.)

Feb. 25—Havana Cigar .....
Mar. 2—Nini's Doll .....
Mar. 4—Cato and the Flag.....
Mar. 4—Foolahead More than Usual.....
March 9—Nobility (Dr.) .....
March 11—Foolahead Shooting (Com.).....
Mar. 16—A Dog and Two Mistresses..... 986
Mar. 18—Foolahead in Search (Com.).....
Mar. 18—Toto on the Skate (Com.).....
Mar. 23—Waiting for the Midnight Express.....
Mar. 25—Toto Wants to Get Thinner (Com.)..
Mar. 25—Queen of the Sea (Dr.) .....
April 1—Foolahead Goes To See a Cockfight..

NESTOR.

Feb. 22—His Father's House (Dr.) 998
Mar. 1—The Professor's Romance (Com-Dr.)..990
Mar. 8—In the Moonlight Shade (Dr.).....
March 15—Was It Worth While? (Dr.).....
Mar. 22—Could You Blame Him? (Com.).....
Mar. 29—The Trail (Dr.) 989
Apr. 5—The Stolen Necklace (Dr.).....

POWERS.

Mar. 7—The Bandit's Surprise.....
Mar. 11—A Gamble With Love.....
Mar. 14—Come Back To Erin (Dr.).....
Mar. 18—His Mind's Tragedy (Dr.).....
Mar. 21—Just Kids (Com.).....
Mar. 21—A Trip About Christiana.....
Mar. 25—Ogallalah (Dr.) .....
Mar. 28—The Pantaloon Skirt (Com.).....
Mar. 28—A Western Rose (W. Dr.).....
April 1—Cupid's Monkey Wrench (Com.).....
Mar. 29—The Trail (Dr.) 989
April 4—The Stolen Necklace (Dr.).....
April 4—Oh! You Mother-in-Law (Com.).....
April 8—Touring Automobile .....
April 8—A Western Rose (W. Dr.).....

RELIANCE.

March 11—Ever the Accuser.....
Mar. 15—Come Unto Me (Dr.) 900
Mar. 18—At Swords' Points (Dr.).....
Mar. 22—When Red Turned Gray (Dr.).....
Mar. 25—If It Ever Were Thus (Dr.).....
Mar. 29—Painted Hues in Clouded Skies.....
April 1—Till Death Do Part.....
April 5—Rickshaw the Detective.....
April 5—Summer Skies .....
April 8—The Gloved Hand (Dr.).....
April 12—Thirty Minutes (Dr.).....

REVIER.

Jan. 4—For Better Or Worse (Dr.).....
Jan. 11—The Gooseberry Chase (Dr.).....
Jan. 18—For the Child's Sake (Dr.)..... 500
Jan. 18—You Try It (Com.)..... 500

REX.

Mar. 2—By the Light of the Moon.....
March 9—The Fall of a Knight (Dr.)..... 958
Mar. 16—Where Dreams Grows (Dr.)..... 950
Mar. 23—Five Hours (Dr.).....
Mar. 30—As Ye Sow (Dr.).....

SOLAX COMPANY.

Mar. 17—The Hindu Prince (Dr.).....
Mar. 22—Cupid's Victory (Com.).....
Mar. 24—Out of the Depths (Dr.).....
Mar. 29—The Reckoning of Trouble (Com.).....
Mar. 29—She Was Not Afraid (Com.).....
Mar. 31—The Mill of the Gods (Dr.).....

THANHOUSER.

Mar. 10—The Spirit Hand (Dr.)..... 1000
Mar. 14—His Younger Brother (Dr.)..... 1000
Mar. 17—Robert Emmet (Dr.)..... 1000
Mar. 21—Divorce (Dr.).....
Mar. 21—Waiting at the Church (Com.).....
Mar. 24—The Tramp (Dr.).....
Mar. 28—The Impostor (Dr.)..... 1000
Mar. 31—Silas Marner (Dr.)..... 1000
April 4—Chords of the Poor (Dr.)..... 1000
April 7—Vindicated (Dr.)..... 1000

YANKEE.

Feb. 24—The Woman Who Dared (Dr.).....
Mar. 3—The Abduction of Mary Jones (Com.)
Mar. 6—Angel of the Bowery (Dr.).....
Mar. 10—The Senorita's Sacrifice (Dr.).....
March 13—The Test of Love (Dr.).....
March 17—His Double Treasure (Dr.).....
Mar. 20—The Open Gate (Dr.).....
Mar. 24—Love's Ebb and Flood (Dr.).....
Mar. 27—Tom and Jerry (Dr.).....
Mar. 31—Her Mother's Finance (Dr.).....
April 4—Secret of the Opal Mine (Dr.).....
April 4—The Girl Stowaway's Heroism (Dr.)

READY FOR DELIVERY
MOVING PICTURE WORLD
Bound Volume No. 7
JULY TO DECEMBER, 1910
TWO DOLLARS, Each, $2.00 Express charges collect

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, March 27th.

American—The Talisman (Dr.)..... 965
Eclair—Hurrah! Hurrah! Let Us Marry (Com.) 975
Imp—Sweet Memories (Dr.)..... 1000
Yankee—Tom and Jerry (Dr.).....

Tuesday, March 28th.

Bison—An Indian Nemesis (Dr.).....
Powers—The Pantaloon Skirt (Com.).....
Powers—A Western Rose (W. Dr.).....
Thanhouser—The Impostor (Dr.)..... 1000

Wednesday, March 29th.

Ambrosio—A Glimpse of Neapolitan Camorra (Sc.)
Champion—The Bachelor's Old Maid.....
Nestor—The Trail (Dr.) 989
Reliance—Pallid Hues in Clouded Skies (Dr.)..
Solax—A Package of Trouble (Com.).....

Thursday, March 30th.

American—Osteopathy (Com.) 277
American—Two Girls (Dr.) 723
Imp—So Shall Ye Reap (Dr.)..... 1000
Itala—(Title Not Given).....
Rex—As Ye Sow (Dr.).....

Friday, March 31st.

Bison—The Red Avenger (Dr.).....
Lux—The Greed of Gain (Dr.)..... 652
Lux—He Wanted a Hoop (Com.)..... 281
Solax—The Mill of the Gods (Dr.).....
Thanhouser—Silas Marner (Dr.)..... 1000
Yankee—Her Mother's Finance (Dr.).....

Saturday, April 1st.

Great Northern—A Victim of His Double (Dr.)
Itala—Foolahead Goes to See a Cockfight (Com.)
Powers—Cupid's Monkey Wrench (Com.).....
Reliance—Till Death Do Part (Dr.).....

To Exchanges

Have your films redeveloped and renovated by the Hockstetter Process. Endorsed and recommended by leading Exchanges.

Also soften non-inflammable film and prolong the life of the reel. We are now prepared to install plants in your premises. Write for prices. Work done at our plant at 60c per reel.

ORTHO FILM CO.
2726 W. Division St. Chicago, Ill.

Film Announcement Titles

Any of the following Announcements sent by mail upon receipt of price:

That's All, Good-Night—15 ft.
Hand Colored Trick Film..... $2.00
(Same Black and White)..... 1.50
Entire Change of Program To-morrow—10 ft.
Hand Colored 1.50
(Same Black and White) 1.00
We thank you for your patronage and ask you to call again—20 ft.
Hand Colored 3.00
(Same Black and White) 2.00
Next Show in Five Minutes—10 ft.
Hand Colored 1.50
(Same Black and White) 1.00
Will the Ladies Please Remove Their Hats so Others Can See? 20 ft.
Hand Colored, Trick Film - $3.00
(Same Black and White) - 2.00

Send for prices on our F. A. Film Cement.

French American Producing and Manufacturing Co.
918 Madison St., CHICAGO, ILL.

SPECIAL ROLL TICKETS

The Big Ticket. Any Printing Any Colors

5,000	$1.25	20,000	$4.60	50,000	$7.50
10,000	$2.50	25,000	$5.50	100,000	$10.00

Get the Samples — Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

G. W. Bradenburgh

Cinematograph Films

233 NORTH EIGHTH STREET
PHILADELPHIA, PA.

Phone Market 334.

Cable: Brad-Films Phila.
Code: A. B. C. 5th Edition.

Bargain List A1 Condition

Girl He Left Behind. Than, $35.
Dispensation. Reliance, $35.
Millionaire Milkman. Than, $35.
A Girl of the Plains. Bison, $35.
A Miner's Doll. Yankee, $35.
Love and Law. Than, $35.
Sheriff and the Detective. Champion, $35.
The Pilgrim. Nestor, $35.
False Accusation. American, $35.
Rip Van Winkle. Than, $35.
The Poacher. G. N., $35.
Christmas Letter. G. N., $35.
Thin Dark Line. Reliance, $35.
Gypsy Sweetheart. American, $35.
Crippled Teddy Bear. Imp, $35.
Her Fatal Mistake. American, $35.
Looking Forward. Than, $35.
Cattle Baron's Daughter. Bison, $35.
Desperate Remedy. Nestor, $35.
Little Nell's Tobacco. Imp, $35.
Vera, the Gypsy Girl. American, $35.
Jack Johnson in Training. Special make, $35.

The following Reels at the Rate of $30 per Reel:

A Child's Judgment. Imp.
The Woman Hater. Powers.
So Runs the Way. Reliance.
Wild Flower and the Rose. Than.
The Revolving Doors. Imp.
The Poor Student. Imp.
A Fight for Millions. Yankee.
John Halifax. Than.
Regeneration. American.
Value Beyond Price. Than.
Western Justice.
A Brave Western Girl. Bison.
A Plucky Western Kid.

The following Reels at the Rate of $20 per Reel:

The Carmelite. Eclair.
Son of the Wilderness. Ambrosio.
Boy's Half Holiday—Foolshead as Hero. Italia.
Man in the Iron Mask. Cines.
After the Fall of the Eagle—Theatre of Phenomenons.
Father's Baby Boy—Butcher's Bill Hepworth.
The Last of the Stuarts. Cines.
Fighting Parson. Nestor.
A Daughter's Devotion.
Good for Evil. Italia.
The Farmer's Son. Italia.
The White Lie. Italia.
Legally Dead.
Catherine, Duchess of Guess. Italia.
The Little Hero of Holland. Than.
A Game for Two. Imp.
A Rural Romeo. Imp.
The Black Hand. Pathe.
The Time Lock Safe. Imp.

FILM HIRING DEPARTMENT

800,000 ft. of best films at lowest trade rates 18 reels Sales Co., releases A 1 condition, $15 per week. 12 reels $9.00 per week with posters.

Three Shipments Weekly.

We have films in our hiring department no other exchange is able to buy.

Titles made at the rate of nine cents per foot. Any films not listed please make inquiries for, as the above is only a small part of our stock. All films inspected by us before re-leased, no scratched or worn out films offered All films sent C. O. D. with privilege of examination on receipt of express charges. Agents wanted for England, Italy, Germany, India and Japan.

PINK LABEL
"Electra"
CARBONS

STANDARD FOR CARBON QUALITY

ELECTRA
TRADE MARK

NONE BETTER--NONE SO GOOD

SOLE IMPORTER
HUGO REISINGER
11 BROADWAY- NEW YORK

THE ENTERPRISE MODEL B
Portable Calcium Gas Outfit

is the only Substitute for Electricity for projecting Motion Picture or Stereopticon Views and is the

Only Satisfactory Portable Outfit

because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES is most Satisfactory for the production of Oxygen Gas. Send for particulars.

For Sale by Dealers.

MANUFACTURERS AND SALES AGENTS
Enterprise Optical Mfg. Co. 564 and 572 W. Randolph Street, CHICAGO

TAYLOR'S THEATRICAL AGENCY

THEATRICAL TALENT IN ALL LINES FURNISHED ON SHORT NOTICE

SINGERS, PIANO PLAYERS DRUMMERS, LECTURERS, CASHIERS, DOORMEN, MANAGERS AND OPERATORS

To Performers: We want acts of every description. Send in your open time. Write or phone.

FREDERICK C. TAYLOR, PROPRIETOR

49 West 28th St., New York City.

TELEPHONE 1405 MADISON SQUARE

BIO CARBONS

Advertised by the man who uses them

THE HOME OF IDEAS — B B — TRADE MARK

Banner Service FREE

To Two Live Exhibitors one LICENSED one Independent **In Every Locality** (Not already arranged for) who will co-operate with us in our

Profit-Sharing Club Plan!

WRITE TODAY, MR. EXHIBITOR OF THE NORTH, SOUTH, EAST or WEST, and if your vicinity is not represented, we will tell you how to get our attractive hand-made **3x12 ft. Display Banners Free** and if you're a live wire you can make an extra profit on the side.

GET BUSY NOW—IT'S FIRST COME—FIRST SERVED.
All Communications Answered in Order Received.

SPECIAL TILL APRIL 1: SAMPLE 3x12 BANNER for any subject, sent postpaid, for $1.00; regular price $1.15. Give make, release date and time you want it.

B. B. SIGN CO., Cleveland, Ohio

WURLITZER

55TH YEAR 55TH YEAR

Wurlitzer Piano Orchestra built in the front of the Gaither Theater, Cincinnati

The Leading Picture Theaters are Installing

Wurlitzer Automatic Musical Instruments

They furnish better music than musicians and cut out that great expense. 50 different styles. Call at nearest branch or write for big 84-page catalog

THE RUDOLPH WURLITZER COMPANY

CINCINNATI 117 to 121 E. 4th — CHICAGO 266 & 268 Wabash — NEW YORK 25 & 27 W. 32nd — PHILADELPHIA 1835 Chestnut

ST. LOUIS 912 Pine — CLEVELAND 206 Prospect — BUFFALO 701 Main — COLUMBUS, O. 57 E. Main

THE ONE BEST SOUVENIR

S. R. O. EVERY NIGHT

5c. EACH

$5.00 Per Hundred

This beautiful Souvenir Spoon is guaranteed Solid Silver Plated French Gray Finish and the latest design. Write today for sample and 3 plans that will fill your house to capacity.

UNITED STATES FACTORIES CO. MANUFACTURERS 40 Dearborn Street, Chicago

BIGGEST SUCCESS IN YEARS

DR. COOK'S Great Feature "The Truth About the Pole"

Has caused a Veritable Stampede Among Live Exhibitors and Special Feature Speculators.

Territory is being Seized by an Eager Horde of Ready Buyers, even though our First announcement has just been made.

If your inquiry has not been answered write again, or better still, Wire your wants as our mail is Tremendously heavy.

A FEW CHOICE STATES STILL REMAIN UNSOLD

Applications for territory will be taken up in order of their receipt. **Get In Line** for the **Biggest Film Scoop Since the Train Robbery;** because it pictures the **Best Advertised Man In All the World** in the most **Sensational and Unusual Dramatic Expose** of the century.

Lithographs—Five Styles—Heralds, Photos, Lectures—Everything to get money with

(Films made in the Laboratories of the Gaumont Co.)

WRITE FOR TERMS AND INFORMATION

North Pole Picture Co., 46 Jackson Boulevard, Chicago

ATTENTION! EXHIBITORS

Stop--Look--Listen

WE ARE BUYING EIGHTEEN REELS PER WEEK FROM THE START

The cream of the Independent output as handled by The Motion Picture Distributing & Sales Company.

Mr. Exhibitor. We want your business. We need your help. You need ours. We are in a position to furnish you any service you may desire. Look at the following service from which you can select:

3 reels first day from release	3 reels sixth day from release
3 reels second day from release	3 reels seventh day from release
3 reels third day from release	3 reels eighth day from release
3 reels fourth day from release	3 reels ninth day from release
3 reels fifth day from release	3 reels tenth day from release

And so on to thirty days and thereafter.

Don't hesitate, but write, wire, 'phone or call immediately, as these bookings are rapidly being taken up by the wide-awake exhibitor, who can readily see what the future has in store for him. Beware of any monopoly which may cause your ruin. Be independent and be your own boss. Book the service needed by you. Remember the dollar is your best friend, and it is up to you to see that you get what your dollar pays for.

A Word to the Wise is Sufficient.

Open for Business March 6th, 1911

MR. J. E. MOYER, Mgr., Formerly with Lubin Film Service Co.

THE EXHIBITORS FILM SERVICE CO.

23 NORTH 9th ST., PHILADELPHIA

WANTED THE BUSINESS

of exhibitors who appreciate $ for $ value, courteous treatment, and every detail that goes with high grade service.

WE SHIP ANYWHERE

It doesn't matter whether you use one reel weekly or fifty, we will attend to your needs promptly. Get in touch with us at once if you are in need of good service, and reap the benefits of doing business with a reliable "on the job" concern.

ACME FILM COMPANY, Inc., 12 EAST 15th STREET NEW YORK CITY

We have clients every day that want to buy established theatres; get on the list if you are in the market. We charge nothing for this service.

Standard Projecting Machines of All Makes at Lowest Prices

STOP, Mr. EXHIBITOR:

Write that letter to us Do it now For real film service that will make good and increase your business.

MORTON FILM EXCHANGE

FILM RENTERS

Morton Bldg., 9th Floor, 538 S. Dearborn St.

CHICAGO, ILL.

Get Our Prices on Tickets, Carbons, Condensers, Film Cement and Other Supplies

LET US KNOW YOUR WANTS

As the Operator Looks at it

As the Operator Looks at It

Just notice how easy this operator takes it. He doesn't have to work over a dangerous juice consuming rheostat at furnace heat anymore since the

Fort Wayne Compensarc

was installed.

He can control the machine perfectly now with one hand--gets a clearer, whiter, steadier light and can adjust it to any of the three intensities without even the faintest flicker.

When we sold this machine we guaranteed it would absolutely

Cut 2-3 from the Monthly Lighting Bill

That sounded almost too good to be true, but they put one in on our 30 day free trial plan.

Did the machine "make good?" Well, the first month it reduced the bill from $22.70 to $9.24 and they operated more hours and got better light than ever before.

We can do just as well for you regardless of what voltage you are using and if you will send for our little free booklet, we'll explain how we do it.

Remember you are paying the Lighting Company 66 2-3 per cent more than you need to every day you wait.

Fort Wayne Electric Works

1402 Broadway

Fort Wayne, Indiana

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices — Best Work — DON'T DELAY but write to-day.

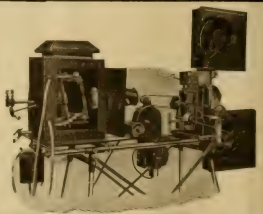
THE NEWMAN MFG. CO.

717-719 Sycamore St., Cincinnati, O.

You'll Like It Because It's Trouble Proof

You will find many different makes for sale or rent, but there is only one kind that will give perfect results

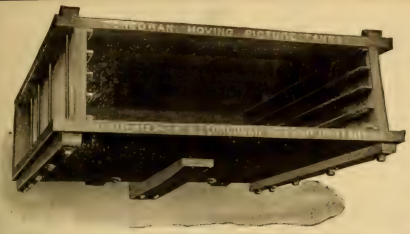
THE "STANDARD"



is guaranteed to be exactly as we represent it or your money will be refunded. Write for particulars today.

AMERICAN MOVING PICTURE MACHINE COMPANY

101 BEEKMAN STREET - - - - NEW YORK, N. Y.



Corcoran Moving Picture Tanks

Develop your films to perfection. Save Time and Reduce Your Expenses by using a "Corcoran Film Development Tank." All up-to-date houses are now installing the "Corcoran System."

SEND FOR PRICE LIST No. 4.

A. J. CORCORAN, Inc.
No. 11 John Street - - - N. Y. City

Since Jan. 1st, 1910, we have made and sold

Over 42,000

1 oz. bottles of **"GANES" Film Cement**

"IT MUST BE GOOD"

Sold only through Exchanges

ATLAS SUPPLY CO.
Manayunk, Philadelphia, Pa.
Manufacturers of ATLAS DISINFECTANT

WHY SEND TO EUROPE FOR

FILM PERFORATING DIES

When we can make them for you?
High-class repairing and alterations on Foreign Machines.

THE A. DEWES COMPANY
249 Centre Street, NEW YORK
'Phone, 2351 Spring

Chicago Exhibitors

You can buy HENNEGAN'S "MONEY GETTERS" at our new Western office.

We have on display 150 styles of posters, specially engraved for PHOTOPLAY HOUSES.

Special posters and heralds for LASSOING WILD ANIMALS, TALE OF TWO CITIES, PASSION PLAY, and all other features.

Send $1.50 for Sample Lobby Display

HENNEGAN & CO.
Western Headquarters, ROOM 309
167 West Washington Street, Chicago

Moving Picture Supplies

GET OUR PRICES BEFORE ORDERING ELSEWHERE

For one week only we offer $1.00 French White Condensers for *$1.35 a pair*

ALL MAKES NEW AND SECOND-HAND MACHINES AT LOWEST PRICES

French Condensers, Carbons and Tickets a Specialty

Motion Picture Supply & Specialty Co.
46 East 14th Street, New York City

WE HAVE SECURED A JOB LOT OF

U. S. Regulation White Duck Suits

CONSISTING OF

1 pair Regular U. S. Navy White Duck Trousers
1 Regular U. S. Navy White Duck Shirt or Blouse } as per photo
1 Regular U. S. White Hat, well made, new and perfect goods
Complete suit (3 pieces) $1.75 per suit (assorted sizes) ..... $18.00 per dozen

You need these Navy suits for the Shoot the Chutes, Boat Houses, etc.
You will also need the following item for amusement park employes, street cleaners, etc.

U. S. NAVY REGULAR DUCK TROUSERS

Well made, new and perfect goods, at 50c. per pair. $5.50 per dozen

These trousers are cheaper, stronger and more durable than plain overalls, they are regular Government goods.
As the supply is limited, write at once.

ILLINOIS MOVING PICTURE SUPPLY CO., 167 W. Washington Street, CHICAGO

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2

The Kauffman Manufacturing Co.
ASHLAND, OHIO

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill.
Branches in all leading cities

CHEAP

STEEL FRAME FLAGG CHAIRS

ABSOLUTELY NON-BREAKABLE

Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs

Also seating for Out-of-door use.

Address Dept. W.

STEEL FURNITURE CO., GRAND RAPIDS, MICH.
New York Office: 150 Fifth Avenue

The Automatic Theatre Chair

It is a friend to the public. It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre Chair.
If you have not seen our latest models, investigate.
Write today for circular A.

THE HARDESTY MFG. CO
Canal Dover, Ohio, U. S. A.

FILMS FOR SALE. 50 Reels of Films
$8 to $16 per Reel
Second-hand one pin Edison machine, $100.00
Mayer Silverman, 105 4th Ave., Pittsburg, Pa.

Opera and Assembly Chairs

Most popular priced chairs on the market for picture show use.

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave. and 43d St. - New York, N. Y.

Good Pictures

Are largely dependent upon

Good Carbons

Use "Arco-B" Biograph Carbons

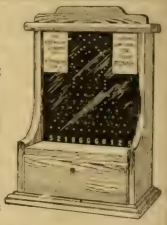
The genuine article bears our Trade Mark, "Arco-B."

L. E. FRORUP & CO.
Sole Importers
232-234 Greenwich St. New York

WE WANT

ONE THOUSAND

Moving Picture Men



to operate PREMIUM pin machines and get rich, or if already so, to get more wealth. Why not you? PREMIUM pin machines have become an institution in every candy store. By placing a machine in your retailer's store you will monopolize his trade and squeeze out competition.

Mr. Flint of Mo. writes: "Kindly accept thanks for introducing me to a gold mine."

Ten machines will support you. Fifty machines operated will prove a mortgage lifter to you.

We make them out of Oak or Metal.

Percentage of winners arranged so that from every twenty dollars deposited in the machine twelve dollars will be your profit. If so advised will make it still more.

Write to-day for exclusive territory to

PREMIUM VENDING COMPANY
56-58 WALNUT ST. PITTSBURG, PA.

ALLBERG
THE ECONOMIZER

...thirds on ... bill
... BIG CUT
... cost of ...
... equipt ...

... ock of ...
... kes M. P. ...
...eles, Opera ...
...ir and Sup- ...
...es ...

...r catalogue ...
...ee it.

J. HALLBERG 26 East 23d St. New York City

CHAIRS

GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

HAVE GOOD MUSIC

...t, Pianists, Trap Drummers and Orches- ...ntertainment Artists Always on the Wire.
...RICAN THEATRICAL SINGERS AGCY
...hors St., CHICAGO, ILL.
...Bill Campbell, Mgr.

...Have you been asking about it ?
THE MORTIMER FILM CLEANER
...Recommended that cleans the FILMS ...actually better than New Prints and Moving ...the Machine. Send for free booklet and ...will send for the machine.
MORTIMER FILM CLEANING CO.
...ley Building Portland, Maine

FILMS FOR RENT

...y Films High Class Service

...e Pioneer House, With 8 Years' ...Experience and $250,000.00 Back Of It

Write Today for Terms

EUGENE CLINE
...7nd 59 Dearborn St., Chicago

The Best Uniforms

For the money

Natty Up-to-Date Styles

For Employees of Moving Picture Theatres

Write for illustrated catalog and samples of cloth.
Free on application.

D. KLEIN & BRO.
927 Market Street
PHILADELPHIA, PA.

Xylophones, Orchestra Bells, Chimes, Forks, etc
Send for free illustrated catalogue.

J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill

Moving Picture Pianists

Are you "working up" your pictures? If not why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country

PRICE 75 CENTS

Also latest cue music series 1910 for 10 parts and piano, $1.00.

1-4 discount on both numbers.

CLARENCE E. SINN
1501 Sedgwick St CHICAGO, ILL.

OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty five Bells, two octaves chromatic, including resonators magnets and keyboards, $25.00

J. C. DEAGAN
3800 3810 N. Clark St. CHICAGO, ILL.

NEW SLIDES

For the following Songs JUST OUT

We Met in Dear Old Frisco
With the Last Rose of Summer I'll Come Back to You
Emmaline Lee
Who Are You With To-night?
I'll Meet You When the Sun Goes Down
Look Out for Jimmy Valentine
I'd Love to be Loved by a Girl Like You
Yearning
Take Me Back to Baby-land.
Going Back to My Old Girl.
My! What a Funny Little World This Is!
In Winter.
When the trees are dressed in crimson and in gold.
King Chanticleer.
Killarney, my Home o'er the Sea.
Dancing Starlight.
Broncho Nell.
For Killarney and You.
My Country Has First Call.

De WITT C. WHEELER
120 W. 31st St. New York City

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
German Savings Bank Building
147 Fourth Avenue, NEW YORK CITY

UNBREAKABLE
ANNOUNCEMENT
SLIDES

Will Not Break
Will Not Crack

ALSO GLASS SLIDES
OTHER NOVELTIES

Illinois M. P. Supply Co.
167 W. Washington St., Suit 309
CHICAGO, ILL.

SAVE MONEY
and use our
Program Board
with Interchangeable Porcelain Letters
Make your own Program
You cannot afford to be without one.
Announcements quickly changed. Prices and full particulars on application.
Agents Wanted.
THE CAMBRIDGE TILE MFG. CO.
COVINGTON, KY.

Motion Picture Theatre Handbook
For
Managers and Operators
PRICE $1.50
POSTAGE PREPAID
Moving Picture World
125 East 23rd Street NEW YORK

The First Special Feature Film of
U. S. Army Manoeuvers
AT SAN ANTONIO, TEXAS
Interesting camp scenes, thrilling cavalry drills, well selected pictures and clear-cut photography. Sent C. O. D., subject to screen examination on receipt of express charges both ways. Approximately 950 feet. Price 12 cents per foot. Orders filled in rotation.
Alamo Film Mfg. Co., San Antonio, Texas

"Mirror Screens" Glass Curtains "Transparent Screens"

Daylight Pictures

Perspective and Clearness.

Rests the Eyes

New Process of Manufacturing makes them more perfect and more wonderful than ever.

We can tell you how to pay for one in two weeks by increased receipts.

CURTAIN OR WHITE WALL GLASS CURTAIN

Are you require to throw your pi ture from the rea

Our new **TRANSPARENT SCREE** has the world bea

Nothing like i on the market.

Be the first i your city.

Like the "Mirr Screen" it is a J and Money Gett

MR. FRANK MANNING, Eastern Sales Agent, 355 Bedford Ave., Brooklyn, N. Y.

Address all communications to
MOTION PICTURE SCREEN CO.
SHELBYVILLE, INDIANA

The Exhibitor and the Public
The Factory and the Exchange
The Producer and the Actor
The Philanthropist and the Business Man

NATIONAL FILM MFG AND LEASING CO.

nd all such talk is dodging the *issue*—You want to make money; our proposition is a *money-making* one.

You have not been able to make money of late; therefore our proposition should be of vital importance o you.

You can take the most modern of steamships and almost any "Land-lubber" could put her on the rocks. The picture proposition is a parallel—You can't sail into the harbor of success on pictures alone; it akes a showman to handle the picture craft—No showman would attempt to handle pictures unless he saw the average elements of protection at hand to work with—Boiled down into the fewest possible words: *ARE YOU TIRED OF YOUR LOSSES?*

To the man who wants to make money, the Exclusive service proposition should appeal as has nothing n the history of the business, for it means the possibility of applying business methods to your money-making affairs. The use of those safeguards that prudence and years of commercial experience dictate, are necessary to the success of any enterprise.

Stop worrying about your competitor, and like the able captain, use your brains to handle your own craft. Exclusive service gives you the elements of protection needed for your work.

The National Film Mfg. & Leasing Company, an amalgamation of interests for the purpose of marketing the best program that brains and money can produce on a basis that will insure the Exchange and the Exhibitor a reasonable profit on his investment of money, time and brains; not a philanthropic body, but a business organization, with a business proposition for business men.

Exhibitors send your name for our mailing list.

National Film Mfg. & Leasing Co.

INCORPORATED

42 East 15th Street, New York City, U. S. A.

OUR EXCLUSIVE PROGRAM

For Week Beginning March 27th

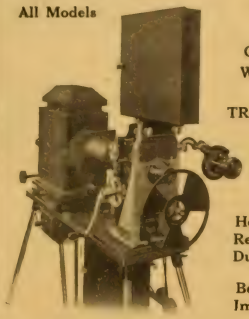
Special Release Mexican Revolution Now Booking

Monday	**REVIER**—Under Western Skies **ROYAL**—Laurel Wreath of Victory
Tuesday	**COLUMBIA**—Wounded Wolf **CINES**—The Little Peddler
Wednesday	**UNITED**—The Quakeress **FILM DE ART**—Charlote Corday
Thursday	**REVIER**—The Poisoned Spear **COLONIAL**—Table Manners—A Man of Straw
Friday	**ARROWHEAD**—The Mojave Queen—Catalina Island **COLUMBIA**—The Rancher's Oath
Saturday	**CAPITAL**—In the Shadow of the Monument **CAMEIO**—Henry of Navarre

Exhibitors: If you can't get the National Program in your territory, write us.

EDISON KINETOSCOPES

All Models



NONE GENUINE WITHOUT THE TRADEMARK

Holds the Record for Durability

Beware of Imitations

Supplies and parts in stock for Edison and all other machines

Get my prices before purchasing elsewhere

Expert Repair Department

under the management of Otto Brautigam

ALL REPAIRS GUARANTEED

Exchangemen! Exhibitors!

If you have a projecting machine that is not giving you entire satisfaction, let me take it, and I will replace it with a new Edison model "B," with outside shutter, allowing you a good price for your old one.

ALWAYS a few slightly used machines in A-1 condition, at low prices.

Harry A. Mackie

853 Broadway Corner 14th St. New York City

PHONE 2478 STUYVESANT

Save Tickets

AND

Eliminate Choppers

at the entrance to every Theatre and Amusement Place

GET THE COUNT WITH

JONES DUPLEX CHECK GATE

and you GET all the money

Ask us to send you further details

JONES CHANGE REGISTER CO.

INCORPORATED

18 BROADWAY NEW YORK CITY

CAREY PRESS, N. Y.

Vol. 8, No. 14 April 8, 1911 Price, 10 Cents

THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

POWER'S—*The Magic Name*

Real, hard, practical advantages for the exhibitor are revealed in Power's Cameragraph No. 6. This may sound like fiction but the experience of fifteen hundred exhibitors proves beyond contradiction that Power's No. 6;—

Projects an absolutely steady picture without a trace of flicker.

Is the most substantially constructed projecting machine in the world (the only one absolutely guaranteed).

It runs smoother, quieter and longer than any other machine.

There are other reasons why you should use it, but aren't these enough?

Just think it over and you'll agree with us that it "Pays to Purchase a Power's." Full information cheerfully given.

Write us for Catalogue G.

NICHOLAS POWER COMPANY

For thirteen years the leading makers of moving picture machines

115-117 Nassau Street New York

THE THANHOUSER TWO-A-WEEK

RELEASED FRIDAY, APRIL 14.

A PRETTY PASTORAL!

Velvet and Rags

is the tale of one boy's change from the former to the latter, and of another boy's change, vice versa. Neither youth was forced to the change by circumstance or condition, by fortune good or fortune bad, by financial gain or financial loss, but by plain love of adventure! And, through the transformation, they adventured to their heart's content—and more—see the odd finale on the screen.

No. 201. Code word "Vel."

RELEASED TUESDAY, APRIL 11

A Story of a Double Substitution

Old Home Week

is a comedy drama of the highest motion picture type, and will further advance the good reputation American-made pictures have earned of late. It deals with a man who determined to know if good fortune alone kept him his friends. A ragged suit of clothes solved the problem. He wore them, though his coffers were filled to the bursting with money, and went to see his chums-of-youth in them. The result of the research is interestingly depicted in the reel.

No. 202. Code word "Week."

Check 'Em As You Get 'Em

In the Squares Alongside

APRIL FEATURES

The Poet of the People

A Classical MASTERPIECE ☐

Velvet and Rags

A Pathetic MASTERPIECE ☐

SCENE FROM "VELVET AND RAGS"

SCENE FROM "OLD HOME WEEK"

Check 'Em As You Get 'Em

In the Squares Alongside

APRIL FEATURES

Old Home Week

A Human Interest MASTERPIECE ☐

Weighed in the Balance

A Sensational MASTERPIECE ☐

The Thanhouser News the "Exhibitor's Guide," sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Drop a card to Publisher, Thanhouser News, New Rochelle, N. Y.

Thanhouser Company

NEW ROCHELLE NEW YORK

Special Release

Uncle Sam Watching The Mexican Border

ONE complete reel boiled down from 6000 feet, showing Uncle Sam's troops on the Mexican Border. Most interesting mobilization scenes, cavalry, artillery, infantry, manouvering, blanket tossing, messtime and other educational and comedy camp-life scenes, aeroplane views of tented city. First moving picture of aeroplanes in active military service and all phases of military life as pertains to the preparation for actual warfare.

A most entertaining, amusing and instructive film. Length about 1000 feet. Orders filled in turn as received. Wire your order and save delay.

Motion Picture Distributing & Sales Company
111 East 14th Street, New York City

ECLAIR FILMS

THE FILMS OF PICTORIAL QUALITY

Combining Perfect Photography with Popular Plays

RELEASE OF APRIL 10th

DO NOT JUDGE RASHLY

FULL REEL

A Dramatic Production of the very finest order. Unique in construction, powerfully executed.

A subject which lifts the motion picture play from the plane of mediocrity to the field of art.

COMING!

"HERODIAS"

One of the biggest features of the year. :: :: :: ORDER IT NOW.

ECLAIR FILM COMPANY

NEW YORK: 31 East 27th St. ::: CHICAGO: 35 East Randolph St.

"My exchange never gives me any Imps!"

"My exchange gives me one Imp a week!!"

"My exchange gives me TWO Imps a week!!!"

Which class are you in, Mr. Exhibitor? Whose fault is it if you get but one Imp or none? Your exchange's? No! Your own. If you can't get **Two Imps Every Week** from the exchange you are now doing business with, why on earth don't you switch to another? You know and everybody knows Imps are the best money bringers. You know Imps are better than ever and that the people are fairly going wild over the goods we are producing. Our plans for the near future embrace some of the most wonderfully fine films ever shown. Get started on the **Two-Imps-A-Week** plan now and derive all the benefit from the fortunes we are spending to give you the best stuff on earth.

A DOUBLE HEADER!

Monday, April 10, we release a split reel, half comedy and half thriller. "A Good Cigar" is funny as the dickens. "Faithless Man" is a quick, sharp drama. See that you get this reel!

DON'T MISS "THE STORM"

Our release of April 13 will drag you to your feet with interest and excitement. It's a powerful story in startling settings. Your audience will be demonstrative. Demand it!

Independent Moving Pictures Co. of America

102 W. 101st Street New York

CARL LAEMMLE, Pres.

All "Imp" Films Sold Through the Sales Co.

Demand Imp Imps Every Week

Coming! *"THE SCARLET LETTER", soon to be released, will probably be the greatest Imp film ever made. Make arrangements with your exchange right NOW!*

All Imp Films now made on Eastman Stock.

Now, Listen One Minute!

I have taken theatres which were losing money, thrown out the attractions they were using, substituted the kind of Independent moving picture program my regular customers are getting and turned them into money-makers instead of money-losers. If your theatre is not making every penny that it should make, try a little Laemmle service, Laemmle films and "Laemmle Luck." It is a notorious fact that Laemmle customers are the most prosperous. Call it superstition or what you like, the fact remains that it is the truth! When you feel quite ready for a dose of "Laemmle Luck," slide a letter to me—quick!

Carl Laemmle,
President

The Laemmle Film Service

Headquarters:
196-198 Lake St., Chicago

4th Floor, Sykes Blk. Minneapolis, Minn.
1517 Farnam St. Omaha, Neb.

209 Fifth St. Des Moines, Iowa
1110 Wyandotte St. Kansas City, Mo.

The biggest and best film renter in the world

TWO EVERY WEEK Solax TWO EVERY WEEK

USE FEATURES

EVERY
WEDNESDAY
REGULARLY

THE WORLD'S BEST
COMEDY
Bright, Light, Laughable
Brighten Up Your Show
Put Them Between Your Dramas

COMING FOR FRIDAY REGULARLY

MILITARY PICTURES
HORSES—SOLDIERS—CAMPS
SAILORS—BATTLES—WARSHIPS
Prepared at Tremendous Expense

Get Ready—FIRST MILITARY PICTURE **April 28th**
Demand It—Book In Advance—Get It

Releases	Wednesday, April 12th	"Tramp Strategy" "The Scheme That Failed"	Split Reel	Comedy
	Friday " 14th	"The Little Flower Girl" - -		Drama
	Wednesday " 19th	"The Old Excuse" - - - -		Comedy
	Friday " 21st	"The Voice of His Conscience"		Drama

Solax Company
147 Fourth Avenue - - - - NEW YORK

CHAMPION Two Every Seven Days FILM

Wednesday, Western, Dramatic Champs
Monday, Military, Historic Reproductions

"MEN OF THE WEST"

"Men of the West"

Wednesday, April 12th, 1911

While closing a cattle deal in New York, Charles becomes ensnared with the charms of his host's daughter. When she discovers he has a wife in his home in Colorado—well, the suspense and the difficult situations herein are splendidly enacted.

Your program is incomplete without it.

Champion Initial Monday Reel

"With 'Stonewall' Jackson"

The forerunner of superb, historic, realistic reproductions of the days of '61 and '75. Such pictures as will be produced by Champs only. When booking these Champs, ask your exchange for our magnificent one-sheet lobby synopsis, which contains a beautiful four-color reproduction of the soldiers on the field of battle.

This Marvel Released April 17, 1911

Procrastination in getting two Champs every seven days means that the exhibitor is not wise to his exchange's methods. In our reel,

"A Half Breed's Courage"

Wednesday, April 19th, 1911

an innocent westerner escapes being strung up through his faithful wife who, appreciating the fatal results of procrastination, acts quickly and apprehends the half-breed who is the actual offender. Exhibitors, act quickly and get these Champs.

The heroic deeds of a Federal General in

"Gen. Meade's Fighting Days"

Monday, April 24th, 1911

An educational, American, historic reel, bound to gain new laurels for Champs. We may properly term Champs as
THE AMERICAN BOYS' FAVORITE BRAND.

Exchanges and Exhibitors, get every one of these and watch for future specialties.

CHAMPION Two Every Seven Days FILM

Mark M. Dintenfass, Gen'l Mgr.

12 East 15th Street - - New York City

ROYAL
IMPROVE
YOUR
Lobby
FRAME YOUR POSTERS
BRASS EASELS AND BRASS RAILING
BRASS POSTER FRAMES FOR EASELS AND WALLS
¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices — Best Work — DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

WANTED

30 and 45 Days After Release Date

Imps, Bisons, Thanhouser, Rex, Ambrosio, Itala

Quote lowest prices C. O. D., privilege examination. Will make contract for purchases weekly, or will trade for films of other makes on favorable terms

E. DODDS
231 North 8th St., Philadelphia, Pa.

LIGHT EFFECTS

Everything Electrical for Theatres, Parks, Productions and Vaudeville Acts.

UNIVERSAL ELECTRIC STAGE LIGHTING CO.

Kliegl Bros.
PROPRIETORS

1393-5 Broadway, New York City

ARE YOU GETTING A REX FILM EVERY WEEK?

YOU CAN'T AFFORD TO MISS A SINGLE ONE!
THEY'RE GREAT! THEY'RE DIFFERENT!

THE HEIRESS

Released, Thursday, April 6th

Is a Strong Comedy Drama

It shows the cleverness of an heiress in discovering true love and that feigned. It's a crackerjack story and you'll like it. IT'S A "REX"

SALES CO.'S BUSINESS INCREASING—REX'S THE ANSWER

START BOOKING

"THE LITTLE MAJOR"

A REAL REEL—Released Thurs. April 13th

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** EVERY FRIDAY

INDEPENDENT EXHIBITORS: Are you Getting Lux Films?

AUDIENCES ATTRACTED AMAZED AMUSED

We want you to get the World's best every week.

LUX FILMS

Released, April 7, 1911

A DESPERADO — DRAMA 586 FEET

BILL'S LITTLE PLAN — COMEDY 386 FEET

A typical representation of Western prospecting and mining regions when the strong arm of the law is not in evidence, and a ludicrous, laughter-producing effort of "BILL."

A Split Reel that will add Quality and Variety to the Best Programs

SEE OTHER PAGES FOR SYNOPSES AND PAST RELEASES

GET LUX **The World's Best—Bar None** **GET LUX**

R. PRIEUR

10 East 15th Street 'Phone, 3427 Stuyvesant **New York City**

Sold only through the Motion Picture Distributing and Sales Company

Extra Special Release

NEW YORK GIANTS AT MARLIN SPRINGS

A Good, Quick Money Maker

Every fan is getting the baseball fever, and this one will raise their temperature to 110 in the shade

All the old favorites and new recruits at the famous Texas resort limbering up for what promises to be one of the greatest seasons in baseball history—actual game in progress, showing all the baseball stunts. A unique scene shows McGraw's entire new pitching staff lined up before the camera, and at a given signal each makes his own peculiar delivery.

Every man on the team is shown in action and at close range:—**the Peerless Matty, Bugs Raymond, Wiltse, Arlie Latham, Big Chief Meyers, Bender** and all the old timers frisky and eager for the fray.

After all the feature plays of a regular game the players line up on the diamond and the Mayor of Marlin presents to Manager McGraw a deed for the grounds to be used for permanent training quarters of the famous GIANTS.

The film ends with an enlarged view of the deed with a Smug smile on Muggsey McGraw's life-sized "MUG", alongside of the paper.

Insist upon getting this reel and make friends of all the fans. Length 700 feet. Orders filled in turn as received. Wire your order and save delay.

ADDITIONAL FEATURE. A special current topic. Live wire material. 100 feet. On the scene of the great factory fire in New York, where there was a loss of 143 lives. Also 150 feet of the ruins of the $25,000,000 State Capitol in Albany. These are right up to the minute, and will prove to your patrons that you are "on the job."

Motion Picture Distributing & Sales Company, 111 East 14th St., New York City

GREAT NORTHERN

RELEASE FOR SATURDAY, APRIL 1st

A Victim of His Double

Season's greatest detective story. A film of exceptional interest and fascination containing many exciting and thrilling scenes.

BOOK THIS FEATURE IN ADVANCE

RELEASE FOR SATURDAY, APRIL 8th

A Confidence Trick

Another big detective film that will make a strong impression on every audience. Don't miss it.

Coming!! **Shakespeare's "Hamlet"**

A masterpiece of Cinematography.

All First Class Independent Exchanges Handle Our Product

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY • 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $2.50. Foreign Countries, $3.00. Post Paid.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¼ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.
TIME DISCOUNTS: 10% one months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 1 Washington Street, (Post Building, Chicago). Telephone, Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 8 APRIL 8, 1911 No. 14

Motion Picture Exhibitors' Association of Greater New York Goes on Record in Favor of a National Convention of Exhibitors.

Daniel M. Donegan, the popular secretary and treasurer of the Moving Picture Exhibitors' Association of Greater New York, was a caller at the office of the MOVING PICTURE WORLD this week to assure us of the adequate representation of that Association at a National Convention of Exhibitors. He proffered the aid of the Association in the efforts being made to get together a representative gathering and fully agreed with the suggestion made on this page last week that the time was ripe for the formation of a National Association. The right men to represent each State could, he said, be elected by popular vote at this first National Convention.

* * *

Among the many things which we discussed, showing the need for a National Convention, was the adverse measures which were apt to be slipped through the legislature of any State. One such unfair measure we cited last week; another is an attempt being made by some misinformed person to get a bill passed in Trenton prohibiting the exhibition in the State of New Jersey of any film in which crime was depicted or suggested. Expunge from the Bible, from Shakespeare, from the standard novel, from the family newspaper, all reference to crime and what would there be left? Why exists a National Board of Censorship if there is necessity for such a law, and who is to enforce and interpret the law? The Motion Picture Patents Company sent its legal talent to Trenton, we are informed, to checkmate this modern revival of the Blue Laws; but how much more potent they would be, in cases like these, if backed up by an association of 10,000 exhibitors?

* * *

Certain people, Mr. Donegan said, not satisfied with letting well enough alone, were even now taking steps to petition the legislature to repeal the Sunday law and the children's age limit statute. Better, he said, to let sleeping dogs lie. The New York exhibitor is at present enjoying a season of liberal government. There has been no need for some time and there does not exist at present any need for rebelling against reasonable laws which are being reasonably enforced. There always exists the possibility that some one will seize upon the opportunity to get notoriety, if nothing else, and bring about a worse condition than at present. This, he says, is why the Exhibitors' Association of Greater New York has apparently been inactive for some time. As a matter of fact they are simply lying down with both eyes wide open, ready to bestir themselves at any emergency. The legal adviser of the Association, Mr. Robert L. Luce, has only recently returned from Albany, where he was successful on a mission that was greatly to the advantage of the exhibitors of this territory.

Unaffiliated exhibitors throughout Greater New York do not realize to what extent they are indebted to this Association, which came into being and did yeoman service at a time when the business in this city was almost threatened with extinction. Also, it should not be forgotten that it was this self-same Association which footed the initial expenses and made possible the National Board of Censorship which has done much to silence the adverse critic. This Board is now supported by the People's Institute, a civic organization, but it owes its birth to the Moving Picture Exhibitors' Association of Greater New York. Exhibitors in this territory, who are not affiliated but desire to enroll, may obtain particulars from any of the following officers: Frank Paulton, President, 149th Street and Eagle Avenue, Bronx; Henry Schwarz, Vice-President, 175 West 116th Street; Daniel M. Donegan, Secretary, 2 Henderson Place, New York City.

A Screen Suggestion.

It has often occurred to us that the flat appearance of the pictures on the screen could be improved upon in some way that would add greatly to their artistic presentation, and also bring out in greater relief or boldness, the figures and scenes in the pictures. We recall one or two efforts in this direction in some theatres where they placed what appeared to be a large wooden frame around the picture. This was an improvement, but failed to give any suggestion of depth to the picture, as the frame was flat-looking itself and was placed close against the curtain.

We hear time and again of the unfavorable showing that the average moving picture theatre in New York City makes when compared with houses all over the States, and especially with some houses in the far West. As our personal experience in viewing pictures has been almost exclusively in and around New York City, the following suggestion may be an old story to most exhibitors, but it may be worth while passing along.

In the course of conversation with a friend who occasionally drops in to see us, and who is familiar with houses all through the West and in Canada, we learned of a plan adopted sometime since by a manager who evidently recognized the necessity of improving the appearance of his pictures and who had original ideas as to how it could be done. For a screen he took canvas in place of the usual muslin and treated it with one of the many preparations on the market for giving a smooth, even surface to the curtain. On account of its greater strength the canvas could be drawn more securely and evenly and was less likely to wave or bulge through air currents, and in general gave a more solid, wall-like effect. Another piece of canvas was then taken and an opening cut in it the exact size of the picture to be projected, and this was painted dead black. This was placed a slight distance in front of the screen, and gave much the same effect as a mat does to a framed picture. A frame was then constructed of glass with colored electric lights behind it, and this again was placed a short distance in front of the black canvas. We understand the effect was most satisfactory, the picture giving the appearance of being neatly framed, and the placing of the mat and frame some distance in front of the screen adding greatly to the depth of the figures and scenes on the screen.

Anything that will make the people and moving objects in the pictures appear in high relief on the screen will certainly appeal to every audience, and coupled with perfect projection, will be another step forward. Undoubtedly, to get the best possible effect, the size of the house, the length of throw, and peculiarities as to the seating arrangement of each house will have to be considered in determining the distance the frame and the mat should be placed from each other and from the screen.

In the construction of the frame, the ingenuity of the manager and the electrician can find ample scope. The glass frame might be constructed of different colored sections of glass to give a kaleidoscopic effect, or of colored glass in straight sections, to give a carved frame effect of any design, or the frame might be of plain glass and the color effects be obtained by colored electric bulbs.

As we have already said, this may be nothing new to most of our readers, but it may suggest something to others. Nothing that will improve in the slightest degree the exhibition of the moving picture is unworthy of attention of either this paper or the exhibitor or manager or operator, and, as in the making of the film, it is the attention to little details that counts, so in the theatre it is the manager and the operator who give the best attention to every detail and improvement that usually gets the best results and the best business.

Why We Have Kept Silent,

"One way to measure your success is by the earnestness with which your competitors lie about you." — Benjamin Franklin.

The "man-who-is-greater" than his job, to wit, a certain slide maker, knocker and sometimes "editor" of an advertising bulletin, continues to inject ill-mannered insinuations regarding his betters into his writings for that sheet. This reminds us that we have not yet explained to him why we have not gone after that $50 which seems to be burning a hole in his pocket, so here goes.

If such an offer had been made by a legitimate journal, such, for example, as our late contemporary, the "Nickelodeon," we would have been delighted to take up the bet; but we have nothing in common with private advertising schemes.

Let us explain. The "Film Index," a subsidized publication, which we characterized in our issue of December 10, 1910, issued a challenge, with $50 as a side bet, that the MOVING PICTURE WORLD could not disprove a statement made by one of their staff, but which, by-the-way, has since been done by others. Win or lose, the "Index expert" figured that the advertising he would get out of it would be cheap at $50; but we were not to be caught by so transparent a trick—not like the exhibitor who pays $2 for what he can get free. We mean the "Film Index," the weekly bulletin of the licensed film manufacturers, which is owned by some of them, dictated to by them, run by them and managed by a few individuals who also use it for self advertisement. Outside of the film manufacturers' advertisements and the usual dope of the press agent, what does it contain? A page by J. H. Hallberg (to advertise J. H. Hallberg); a page, more or less, by Arthur D. Jacobs (to advertise the Exhibitors' Advertising and Specialty Co., Arthur D. Jacobs, president); a page, more or less, to advertise James L. Hoff's slides of celebrities (licensed only of course). Clearly one-sided, but with a well defined mission like any other house organ and could be tolerated but for the fact that the "man-who-is-greater" than his job sometimes kicks over the traces and imagines that he is running a real trade paper.

Now the reader will understand why we ignored the impudent challenge of the "Index," especially those of our readers who have been flim-flammed out of two dollars to pay for mailing to them every week this "trust" advertising bulletin. True, the wise exhibitor forgets to send his $2 and he gets the "Index" just the same, but we know from our correspondence that quite a few have been buncoed. How could the "man-who-is-greater" than his job expect us to cover his $50 when he is known as such an expert at the con game?

So that James L., in his blatant bulletin, may not come back with a dig below the belt because we referred above to his employers as a "trust," we will prove to him that he is responsible for conferring that distinction. If any reader of the MOVING PICTURE WORLD can procure a copy of the "Film Index" of February 25, 1911, he will find on page 3, first column, the following editorial sentence:

> "Manager McLendon will run nothing but trust pictures, such as the Biograph, Vitagraph, Selig, Lubin, Pathe Freres and others."

Edison, Kleine, Melies and Kalem are not mentioned; but perhaps these concerns prefer being left out in the cold rather than being dubbed as a "trust" by the managing editor of their own paper. James, how could you? And only a few weeks previous you printed the heading in 24-pt. type, "Pathe Freres Not in a Trust," over a decision of the Supreme Court of Ohio!

If we are to believe our ears, the hold-up game at No. 1 Madison Avenue is not confined to extracting $2 from the exhibitor to pay for the postage and printing of private advertising matter. Rumor asserts that the manufacturer of specialties has it whispered in his ear that certain orders will come his way in proportion to his advertising in the subsidized sheet. We have investigated and can say that there is absolutely no reason for the making of these vague promises other than to pull the wool over the eyes of the victim while the shell game goes merrily on.

We again ask the kind indulgence of our readers for digressing from our usual staid course. Several people have asked us why we do not reply to the yelping of the house organs, and we trust that we have now answered their queries in a satisfactory way.

The Junk Exchange.

Last week we devoted an article to the necessity of reforming the exchange end of the moving picture business. This question has agitated many minds ever since the time, now over two years ago, when the Patents Company entered the field with a very new broom indeed. It is only in recent times that the establishment of the General Film Company and the passing of many exchanges under its control, have demonstrated the thoroughness and the necessity of the policy dictated from No. 80 Fifth Avenue, New York. The Patents Company has been the object of much animadversion and criticism, but it cannot be denied that its methods make for good business results and that its influence has been to the advantage of the industry as a whole.

The Sales Company, it is known, has made something of an attempt to line up the exchanges under its control, and, it must be conceded, with, at present, some success. Perhaps the business methods of some independent exchanges still leave something to be achieved, but on the whole, solid progress has been achieved in this direction.

Chiefest of all remaining dangers to the exchange end of the business is, we are convinced, the Junk Exchange—the dealer in cold, very cold, copies, indeed. From inquiries we have made there are, it seems, throughout this country, several hundreds of junk exchanges on the independent side. On the licensed side the existence of the junk exchange is an impracticability, because the life of a licensed film is limited by effluxion of time.

Not so on the independent side. The life of an independent film is not limited by agreement, compulsory or voluntary. The consequence is that the average independent film is foredoomed to junkdom. It meanders "down the groove of time," becoming worse and worse in quality in the hands of dealers whose business in life it is to lend out the film to exhibitors of an inferior kind, who can afford little or nothing for service. Thus it does harm in a double sense: it prevents the renting of early-run films, and disgusts the public who witness it in appallingly bad condition. The junk exchange man both degrades and depresses the independent business.

When you buy a second-hand book, picture, or any other article, you take it for what it is, an *intrinsically* good article, slightly the worse for wear. Second-hand business is not harmful to the original business itself. But the junk film sheds some of its qualitative value the oftener it is handled; it becomes irretrievably, uselessly bad. Yet it enjoys all the publicity of a flawless film, reacting of course unfavorably upon the latter, as people who look at junk films unconsciously associate the bad qualities of all films with the junk article.

The limitation of the lives of *all* films issued to exchanges independent as well as licensed, would appear the obvious solution of the problem.

Separate Producers for Drama and Comedy.

Perhaps there is no other individual in the world who is expected to know so many things as the photoplay producer. Now-a-days a moving picture producer is looked to for scenarios of his own composition as well as to revise those of others and adapt them to his own uses. Besides this he is supposed to be reading the world's best books from cover to cover with a view to reproducing them as picture plays in the near future. These things he is supposed to do in his leisure hours, and are not looked upon as part of his regular work. In addition to these small matters the manufacturers expect him to have more or less to do with the scenic arrangements.

These duties are only incidental to his work as a photoplay producer. His work proper consists of rehearsing the actors and directing them through the different scenes. When a manufacturer advertises for a director he expects to get a man who is thoroughly grounded in many branches of dramatic art, any of which might well call for a specialist in any of the particular lines. To begin with: A producer is expected to turn out equally good results in either dramatic, comic, historical, biblical, industrial and other subjects. He is also pre-supposed to have an accurate knowledge of costumes of all periods, from modern times back to the pre-historic ages. Then, again, he is expected to be an authority on the architecture of all times and climes. On top of all these he must know everything about the art of make-up. He must have an artistic eye that can comprehend the whole thing as a work of art, and last, but not least, he is supposed to know just what the public wants, and if he does not please the public, he is sure to hear from it very soon.

Under these conditions there does not appear to be much chance for a specialist to get his living out of moving pictures. The fact remains, however, that nearly every one of the branches of dramatic art mentioned above, can be properly classed as a specialty. This distinction is more clearly marked between the production of comedy and drama than in any other one of them. A man to produce funny pictures must be funny himself, or at least he must have a "funny bone" concealed about his person. It usually follows that a man who can always see the humorous side of things is one who is not prone to take things seriously, or to view the world as a very serious matter, like some do. One might as well expect a comic artist on a daily newspaper to do the serious work as well. Perhaps there are some of them who could do the serious work, but comic illustration is their specialty, and no one on the paper expects them to do anything else. The serious work is turned over to serious men, who in all probability would fall down very hard if they had to draw funny pictures every day.

Not so in the moving picture business. There are many manufacturers who are blind to their conception that there are any amount of men that can be picked up who are able to do any or all of the many things that enter into the make up of a photo play. It is very difficult to get some of these gentlemen to understand that this is the age of specialization. The lawyer specializes on any one of a thousand off-shoots of the law business. The doctor will spend his lifetime specializing on a single one of the human organs. Musicians specialize. Writers specialize. Merchants specialize. Artists specialize. Printers specialize. Machinists specialize. Even thieves specialize. But the moving picture gone merrily on without thought of such a thing. The man who produces the heavy drama full of tears and sighs to-day must to-morrow turn about and hand out a roaring comedy.

It is expecting too much of the photo-play producer, but these things are true. A man cannot be expected to know all things, and it is our belief that the next move of the manufacturers should be to subdivide their producing staves, according to the quantity and kind of reels desired. Some manufacturers have solved the problem, in a measure, by the entire specialization of their businesses. There are plants that are known to turn out nothing but dramatic pictures; others make claims of being comedy houses, pure and simple. Then, again, some few are trying to specialize in religious, historical and educational pictures. This might be called going to the extreme, and it is a question whether the policy of entire specialization is the best solvent of the problem.

Recently we were observing in one of the large studios in New York four producers at work upon four different scenes at the same time. These men were all distinctly dramatic producers, and they were working upon dramatic subjects at the time. We could not help thinking as we watched them how much better it might have been had one of them been a comedy producer, and, say two of them dramatic producers, and the fourth one a man who was a specialist in historical and biblical work.

The Associated Motion Picture Patents Company.

Two weeks ago, when introducing the Associated Motion Picture Patents Company to the reader, we mentioned that the newly-formed corporation intended erecting a special plant for developing and printing for the trade. The appended illustration from the architect's design gives an excellent idea of the façade of the building. The plans were prepared by Mr. J. W. Gibson, a well-known New York architect, and, when finished, the factory will be the most completely equipped structure of its kind, especially designed for the production of perfect positives from moving picture negatives. The land on which to erect this building has already been acquired and building operations will commence at an early date.

The important position of General Superintendent and Technical Director of this plant has been tendered Mr. Thomas Bedding, F. R. P. S., Associate Editor of the MOVING PICTURE WORLD. We do not know of any available man more fitted for the position. Mr. Bedding's association with the moving picture started in the year 1896, when he was Editor of the "British Journal of Photography," in London, England. Coming to this country a little over three years ago, he added to his experience by practical work in the developing rooms of the now defunct Cameraphone Company. Since February, 1909, Mr. Bedding, as our readers well know, has been one of the editors of this publication, which position he will continue to hold until actively engaged in his new duties.

THOMAS BEDDING, F. R. P. S.

In addition to the developing and printing for the trade, the Associated Company intends producing scientific educational, biblical, geographical, scenic, historical and industrial subjects. We shall watch with interest the growth of this latest factor in the moving picture business.

PROPOSED PLANT OF ASSOCIATED MOTION PICTURE PATENTS CO.

A Vital Question Answered.

By Robert Grau.

I was asked the other day what in my opinion at this time would be the greatest and most ennobling effort that could be made to raise the level of cinematography and yet be wholly within the scope and comprehension of the public to whom the modern picture theatre caters.

The question was indeed a serious one, and really would involve vast research rather than be responded to in ordinary conversation. I did not, as a fact, then express myself, but the matter has so occupied my thought ever since that I feel justified in recording here some impressions which have resulted from such observations as have been possible within a very brief period and under circumstances far from being favorable for so epochal and far-reaching a problem.

The first move in an effort to suggest, a great incentive to the producers for the film companies, is to make fair observation of what has been achieved and to note the public response, the writer discovered that two great arts have not yet been availed of to any extent comparable with the tremendous possibilities they offer. These are Pantomime and Symphonic Poems.

The fact that so artistic and classical a player as Pilar Morin has been available to the producers and that her vogue has not been constant and compelling, is evidence enough that the day has not yet come for pantomime of the quality which this superb artiste stands for, but the reason for this is an utter lack of equipment. What is needed to make pantomime a sensational vogue is a complete organization of Pilar Morins, a veritable pantomime stock company, and as an added requisite, a *Composer*-Pianist, who will expressly make a piano score for each production, but which in interpretation can be played by any first-class pianast, such as must soon be an absolute necessity of every progressive picture theatre.

Imagine the sensation which would be made if another work quite as good as "L'Enfant Prodigue" were to be evolved in a picture theatre of today; this delicious work of art ran a thousand nights in London and nearly as long in Paris, where Jane May, by no means the equal of Mlle. Morin, was the "Pierrott." In this country at Daly's Theatre. "L'Enfant Prodigue" had a long run at $2.00 a seat, and yet this is precisely the type of performance that I wish to suggest as the greatest possible aim of the picture theatre of tomorrow.

To present pantomimes running twenty to thirty minutes, replete with story and situation and embellished with a musical setting worthy of a great symphony orchestra, but rendered by a lone but capable pianist, is in my humble opinion the very highest goal that cinematography can reach out for.

Mme. Morin is an excellent stage directress, and if she were given carte blanche by some enterprising and public-spirited producer, and was allowed to proceed to France to select her confrères, of whom there need not be many, and to identify with the project the proper man for the pianiste end, then indeed may I say that cinematography will have been revolutionized, for it will have perpetuated a great art—that of pantomime, and it will be left to the modern picture theatre to present the many great "plays without words," but which can only be properly expressed to playgoers by conducting the bijou theatre as a veritable art institution, and then we shall see the critics of the daily press devoting as much space to the *premierres* at the picture theatre as they now do for the productions of Mr. Frohman or even the efforts of the New Theatre founders who are about to build an *intimate* little theatre to replace the architecturally wrong one now in use.

It has got to come—for the men who control our best theatres used for cinematography have not got to worry about where their audiences are to come from, as is the case with those who struggle with the regular theatre problem. Hence, nothing can stop such men—successful and ambitious—from overcoming every obstacle in an effort to raise the level of their offerings.

Film Service at Standard Prices.

By Henry.

It seems strange to the New England representative of the World that there should be so great a range of prices for film service as is the case. Why should exhibitors, using exactly the same quality and quantity of film service, pay different rental prices? Why is it that every different grade of service has not a regular price? A careful survey will show that all other branches of this business have standard prices, which are known to all. The M. P. machines with all the accessories used with them, the song slides, even the leading journal of the trade, the World, plainly advertise their prices and rates. As things are now conducted in the very great majority of exchanges throughout the entire country (both licensed and independent) every theater makes the best bargain possible. It is well known that some houses pay considerably more for their service than do others, using exactly the same grade of films. The M. P. business has reached a condition sufficiently advanced, we venture to state, to pay more attention to this end of things than has hitherto been the case. To tell the truth, this end of the trade is conducted more like a second-hand clothing store than a large industry. The exhibitor and the exchange haggle and beat each other down. When the final agreement is made, both parties are often dissatisfied. Dissatisfaction promotes unrest and unharmonious conditions—bad symptoms in any business, and especiallly so in this one. No exhibitor likes to pay more for his films than is a competitor showing the same class of service, often from the very same exchange. We know of a score of exhibitors throughout New England who have switched from licensed to independent service, and vice versa, for this very reason. The up-to-date methods of conducting any legitimate business is to plainly advertise all prices. In this way everyone has an equal chance, and knows he is on an equal footing with his neighbor. All cause for dissatisfaction, fancied or real, is eliminated. Often times exhibitors incorrectly imagine, for some reason or other, that they are paying more than their neighbors showing the same service. Even so; this does not make conditions any the better. There is one easy and sovereign cure for this dissatisfaction which seems to be quite general and that is, as was stated above, standard prices for every grade of film service, said prices to be plainly advertised and made known to exhibitors, just as are the advertising rates of this journal. All reputable business houses have standard prices—why not the M. P. business, which is eminently reputable? Let us have much more publicity on this question, and much less of this secretiveness as regards service. The matter is worthy of serious consideration by every film exchange.

THE CINES CO.

In our last issue we briefly made mention of the fact that the Cines Company's pictures were about to be introduced to the market. Some further particulars of the company seem called for. Volume of business places the Cines third or fourth in the list of the world's moving picture manufactories. At times it has a thousand people working in a picture. The advertisement on another page gives a rough idea of the extent of the company's operations. It is due the Cines, however, to say that the qualities of the picture are their best recommendations. The Cines picture has made spasmodic appearances on the American market, but it is the merest justice to say that it has never been properly presented to the public, through the exchange and the exhibitors. Perfect photography and strong characterization pictures which invariably have the finest exemptions settings.

Subjectively we learn that the Cines pictures are to be adapted to the American market, thus removing the reproach that Italian pictures are unsuitable for audiences in this country. Feature films are constantly released, and the directors of the Cines are confident that their product will win the approval of the persons.

It has always been the policy of the Moving Picture World to stand for the best that is in the picture and on those grounds we have pleasure in welcoming the Cines picture to this market.

Is "Vodeveal" Necessary?

By Louis Reeves Harrison.

Portraits of the Vaudeville Stars Reprinted by Courtesy of the New York Clipper.

CUTE

DON'T you think we have had enough of the cheapest and poorest form of entertainment ever slung over the apron of the stage into the face of a self-respecting and unoffending audience?

There is a picture theater near my house which is so airy and comfortable that I would like to go there every day. The reason I do not is because I cannot stomach more than one unsavory dish of "vodeveal" a week. The mere thought of enduring a second dose of the nauseating acts presented in that house drives me away to some more congenial place of entertainment. I do not know how much the manager of that place pays the Dutch comedian who plays wretchedly on several excruciating instruments, but if this unmusical performer's salary was added to that of the ghastly soubrette who recites a threadbare song in a cigarette voice and the total applied to raising the quality of the miniature orchestra, I would go, my friends would go, and we would send others. There is no advertisement superior to a satisfied customer. I *do* go once in a while, being of a hopeful disposition, but regularly I walk several blocks further down the street, even on cold nights, and deposit my contribution at a less pretentious place. So do others. There is nearly always a waiting line at the modest place. They only give four pictures there, but these pictures are well projected on a superior screen, and the girl at the piano is a Jim-Dandy.

I did not notice that girl at first, possibly because she was not rubber-necking or smiling at the hatchet-face in the front row, but I gradually became conscious that the most ordinary pictures shown seemed to have taken on a new guise, all the merit that was in them came out and was fully appreciated because that quiet little girl at the piano knew her business and attended to it instead of neglecting it to give an impression that she was superior to her job. I became interested even in one of those decadent survivals of primitive photoplays in which white men with whiskers on their legs chase red men with feathers on their heads because the music was so spirited that I found myself excusing the dime-novel drama. I looked around me and saw a nice class of people enjoying themselves, mostly men with their wives and children and I asked the man next to me if the place was always so well patronized. He told me that it was to be enlarged in a few weeks because it was impossible to accommodate all who came during busy hours of the evening.

"As far as I am concerned," he added, "I come here as much to hear that girl play as to see the pictures."

I paid more attention to the girl. She was not enough of a natural musician to improvise, but she had a large assortment of sheet music on the rack from which she made intelligent selections. She had evidently done some thinking ahead, possibly she had read a summary of the plays in advance, anyway she was on time at every change of scene with something suited to the sentiment. There was nothing particularly brilliant about her performance, but it was in good taste and satisfactory to those who came to be entertained.

DASHING SOUBRETTE

SOMETHING NEW

I went back to the more pretentious theater, and, noticing that it was only about half full, I asked the proprietor why he handed out such indigestible stuff as "vodeveal."

"I don't like it," he said, "but the people want it and I have to give it to 'em."

That is what *he* thinks. It is quite possible that a number of people are really drawn into his place by the variety entertainment, but I doubt if they equal the number driven away by it. Those driven away are the most desirable patrons; they are the steadies who have acquired the habit; in this case they have acquired the habit of going elsewhere.

NEAR IRISH

CLASSY DUO
Note the coloured bouquets—very fussy

COMEDY SKETCH

THE SWEET SINGER FINDS HIS LONG-LOST SISTER

REFINED MUSICAL ACT

Pansy — TWINS — Daisy

THE STRONG BOYS

THE CLEVER MAGICIAN

NEAT SONG AND DANCE
(MUCH CLASS)

"NEW AND NOVEL"

IT'S BETTER THAN DRIVING A TRUCK

SISTERS

BROTHERS

Portraits of the Vaudeville Stars Reprinted by Courtesy of the New York Clipper

"Vodeveal" had nothing to do with bringing these theaters into existence; to the contrary it put many of them on the ritz. Most of these theaters were impossible before the advent of moving pictures and they would be just as impossible now if the pictures were withdrawn, yet every conceivable slight is put upon that essential portion of the entertainment which brought most of these theaters into existence and is keeping them alive today. Of course intelligent managers do not slight any portion of the business, but a good many of them do not realize how annoying it is to sensible people in the audience when the jackass at the drum keeps up a running fire of conversation with the pianist or the latter lapses in his performance

ORIGINALITY

SONG BIRDS

to play with one hand or practise an accompaniment for some forthcoming song. These things may seem trivial to the jackasses in the orchestra, but they distract attention from the pictures in a way that is irritating to a large percentage of the patrons, especially to those in the front row. On the stage, behind the screen, those who are about to come on with an unmusical act, tune their instruments while there's a picture play in progress and all along the line there are evidences of hositility shown to the picture production wherever it is given in combination with "vodeveal." Whether this hositility is due to ignorance or prejudice makes very little difference; it so seriously injures the photoplay presentation that theaters devoted to pictures alone in combination with superior instrumental music as an harmonious accessory are drawing the biggest crowds.

Given a well-ventilated theater with comfortable seats and polite attendants the best possible plan to fill it is to present new pictures with fine projection to appropriate music. Thousands are able to go every day to such exhibitions where hundreds would patronize cheap "vodeveal" once a week. The man who first presents a high-class picture on up-to-date principles will find money falling into the box office drawer like the food which sustained the children of Israel in the wilderness.

NEW CAMERAGRAPHS FOR K. & P.'s UNION SQUARE.

In conjunction with the Rothafel daylight picture screen, there have been installed in Keith & Proctor's Union Square Theater, New York City, two of the latest Powers No. 6 cameragraphs, which will in all probability perform their part in the daylight projection idea to the fullest expectations.

POWER'S PLANT THREATENED.

On Saturday night, March 18th, the Nicholas Power plant had a very narrow escape from destruction by fire. Only the fact that the building is thoroughly fireproof is what saved it. The only damage that was done was the destruction of quite a number of heavy belts, which cut off the power for just one day delaying operations to that extent

Hudson Electric Supply Co. Enters the Moving Picture Field.

It is a pleasure to record the fact at this late day that there is one electrical supply house that has announced its intention of catering especially to the moving picture trade. The electrical requirements of a photoplay theater are so many and varied that it was only a question of time before some live electrical concern would recognize the field and cater to the cinematograph trade as a specialty. We refer to the Hudson Eletrical Supply Company, of 49 Hudson Street, New York City, as the enterprising and progressive firm that has been wise enough to see the field before them and it is the opinion of this paper that there is a decided field for such an establishment and it is not possible for us to see where their venture is other than wise.

It is the intention of the Hudson Electrical Supply Company to carry every electrical requirement of a motion picture theater in stock; catering to moving picture houses will be their principal business. Besides the electrical equipment which they will carry they intend also to market some specialties which are not necessarily electrical, but which may be properly included in that sphere, and which so far have not been obtainable at supply houses doing a general electrical business. All these things will be carried in stock to be had at a moment's notice. Items such as carbons, both for moving picture and flaming arcs, condensers, wire and cables of all kinds, rewinders, lugs, tickets, film cement, rheostat, all kinds of electrical bulbs and shades, cords, tape, cutouts, etc. etc. These items, of course, are to be had of any motion picture supply house, or electrical store, but the Hudson people are going in for specialty work of various kinds. For instance: They have already perfected a new type of exit light, which is New York approved and made after a certain pattern of their own which, purchased in half-dozen lots, will give a uniformity of exit lights throughout the theater. Another of their specialties is the Colonial oscillating fan for A.C. and D.C. This fan can be set for four degrees of oscillation, which means that the sweep of the fan may be wide or narrow according to requirements.

One of their best specialties is the Hudson approved switch and switch cover, both of which are now being used by the Nicholas Power Company, the Edison Kinetograph Company and the American Moving Picture Machine Company. These switch covers are made from their own exclusive dies which are a very expensive set, but do their work in a very clean manner, so that there are no rough or sharp edges to injure the hand of the operator.

As a novelty they are putting out an electricians' pocket tool kit which contains all the tools needed by an operator in his work. Another of fast sellers is the baby spotlight, for use in small theaters, or where a large spotlight is not necessary. They make also a piano lamp which is an improvement on any of the piano lamps that has been seen heretofore. Its particular feature is the absence of any possibility of scratching a piano. A very useful article of their manufacture is their two-piece attachment plugs, which is an ordinary socket plug which may be tapped on the side for an extension lamp or for attaching a vacuum cleaner to any of the slide lights. Managers will find this novelty a very valuable thing to have around their theaters. They sell another much needed article which is a lamp coloring fluid. A simple method for coloring incandescent bulbs in any shade that may be desired.

There are many more novelties that this enterprising concern intends getting out in the near future, amongst which will be a protected floor light for use in lighting aisles close to the floor, and also, a protected side light which will diffuse the light perfectly and distribute it well through the lower part of the auditorium without interfering with the rays of the picture light or getting into the eyes of the audience. The Moving Picture World is pleased to note the entry into the moving picture field of an electrical house that caters directly to the moving picture trade. Such a thing has never been known before and we welcome it first because it is a convenience that moving picture men have long felt the need of, and secondly, because it is an indication that the moving picture industry is growing all the time. On another page we print the advertisement of the Hudson Electrical Company, and we would advise our readers to get in touch with this deserving concern, because we know that their intentions are to serve the trade faithfully and honestly.

Terre Haute, Ind.: The Crescent is the newest moving picture theater to be opened in Terre Haute. It seats 380 people and is said to be the largest and best equipped picture house in the city. Mr. Jesse S. Roberts is the manager.

To the uninitiated, the manufacturer, the film exchange and the moving picture exhibitor are combined as soulless individuals and corporations to wring the nickels and dimes from the innocent amusement public. It takes the man on the inside to see the fallacy of this idea. The man who runs the film exchange, as a rule, thinks the manufacturer is constantly striving to squeeze him and the exhibitor thinks the exchange man sits up all night to figure how he can put the kibosh over on the man who hires the pictures.

* * *

I have heard many complaints recently that exchange managers are inclined to be arbitrary and tell the exhibitor to take what is offered him, or go elsewhere. Of course, my informants said nothing about some exhibitors who tell the exchange man that if they do not get just what they want when they want it they will go to some other exchange. I simply mention this to show that the sublime harmony and understanding which the uninitiated think prevails does not prevail.

* * *

The moving picture business differs in no sense from any other. Go into a drug store and ask for a certain medicine—patent medicine, I refer to—and in nine cases out of ten the proprietor will tell you he has just sold the last bottle or box of what you want and recommends something "just as good," and something that will give him a larger margin of profit. The grocer, haberdasher and scores of others do the same thing, but the world still moves and no riots near the horizon. But let the poor exchange man tell the exhibitor that a particular subject has been booked by another party, but he can give something just as good, and then stop, look and listen!

* * *

There is one thing that should be looked into. I cannot say whether the exhibitor or the exchange man is to blame, but I have a double theory and will in time state both sides of it. Why is it some exhibitors run films of one make bearing titles of another? This has become quite common. My explanation is, first, that the exchange does not properly go over reels when they come in from exhibitors; secondly, exhibitors find in many instances their customers prefer a certain make of films and tack on to subjects, regardless of make, the titles made by the favorite manufacturer. I say, again, the matter should be given attention by those most interested. If it is the fault of the exchange some means should be devised to require exchanges to properly overhaul reels returned before they are sent out again. If it is the fault of the exhibitor he should be squelched. I think a question of infringement on trade-mark enters in this. To my mind the matter is one of very serious thought on the part of manufacturers. It seems hardly fair that a film made by the Uncrecelled Company should bear a title of the Inferior Company. Aside from this it is ridiculous to assume that the annexation of a title will deceive the public, especially when the pictures following display the trade-mark of the real manufacturer.

* * *

I have before me a letter from a young lady who complains that she cannot secure a position with moving picture companies. She adds that she deems the barrier against non-professionals as unjust as it deprives many young women of talent and fine appearance of an opportunity to make good. It is true that some very excellent talent may fail of appreciation, but most of the picture makers have long since carefully weighed the consequences of this disadvantage. Few ambitious people fail to realize that other people do not see them as they see themselves. The advanced makers take no chances on kindergarten forces. Experience has taught them that professionals are the most reliable, although they do come a little higher than others. The majority of the amateurs dwell upon their looks and shape. Professional actresses rank their qualifications as secondary. The manipulation of the face and form to meet requirements is but a simple matter. Ability to play parts is the chief requisite. A producer of pictures with a bunch of amateurs will consume hours in impressing upon the staff what he desires to get upon the film, while a neighboring producer with people of merit and experience will turn out a complete film in the same length of time.

* * *

I am inclined to believe that few of the amateur applicants are really serious. I know that most of them are sent to studios by designing piano players, ushers or hangers-on of picture houses. I have been in places when girls who should be in school have applied "for a job." When asked if they had experience they would reply: "I haven't been on the stage, but Mr. Moneygetter, of the Half Dime Startler in Harlem, shows your pictures and he sent me to you. He says I would be great in pictures."

* * *

But what's the use? It is only repeated history. Ever since the inauguration of theatricals the world has had a full quota of stage-struck youths and damsels. Since the introduction of moving pictures these seekers of fame have been cherishing the thought that the pictures afforded a more easy introduction to the stage than straight productions and in consequence they have multiplied more noticeably than before the advent of the pictures. In this they are very much mistaken. The scenes reflected on the screen do not reflect everything. The idea that it is much more easy to go through a speechless part than to enact a speaking character is a delusion; some of the best actors on the speaking stage would make a sorry figure in a moving picture and I know of many people who have achieved great success in photo-plays who would be out of their style when they played speaking parts. The moving picture actor, or actress, is a peculiar combination and the amateur who acquires a diploma is a unit of a small minority. Some have secured an opening and made good. I say **some**, but mighty few, and time is too precious to be wasted in trying to pick out the good ones. Too many people seem to think that the making of a moving picture is but a few degrees in advance of the work done in ordinary photograph galleries. They seem incapable of grasping the real situation; when a moving picture is thrown upon a screen it represents a play to all intents and purposes equal to regular productions having the speaking parts. There is no "fifty style two for a quarter" about it. You have before you the stage set like any other; scenic artists and stage carpenters have contributed their skill, the costumer has had a hand, and the people playing the characters have had their rehearsals before the final pose. The moving picture studio is not a playground. It is a theater. If anyone doubts this let a visit be paid to some studio that is on the job; see the stage hands at work, watch that director and actor. I have heard some of them rival a boss canvasman at a circus. "Oh! I should so much like to be one of those moving picture actors!" I heard a young miss say to her mate in a vaudeville. "They must have real good times. It is just like playing show at home." Yes, perhaps. But let the player spend a few feet of negatives. Whew! I can hear the director shout, "the cashier would like to see you."

* * *

A correspondent asks my opinion regarding the stability of the motion picture business. He says many people tell him it is on the decline and will soon die out as an amusement factor. I have been connected with the business for several years and stories of that kind have been about during that time. I wish to say with all possible emphasis that the business is as far from the declining point as it possibly can be. There is nothing in the future line about the moving pictures. Put all your good money down on that nag. The business is not becoming a trust—no such luck for us—it is none the less extensive. It has reached a settled stage and is now a fixture in the amusement world. We have no houses closing now; they are few compared with the opening of new places. There are many cases of capital going into the business to-day that never entered it at any other period in the past. The picture houses have become a permanent catering to amusement. Theaters there are regarded as a tempting investment. Instead of converting abandoned one-minute theaters people are now investing thousands in the construction of large, attractive, comfortable houses. Confidence in the future of the picture and every attempt

than it is to-day, nor has more money backed up that confidence at any other period. I refer to the exhibition end of the business—the box office end—some exhibitors will surely disagree with me on this point. I know some of them. They have been in the business some time and not a week passes that they do not, according to their statements, lose money—but they are still in the business. That is a peculiar trait among moving picture exhibitors. When I ask an exhibitor how he is getting along and he says "good," I pinch myself to see if I am awake. I know one man who opened a place about four years ago. He had no opposition. I frequently asked him how he was getting along and, with the enthusiasm of a man about to face some great disaster, he would say: "Oh, fairly well. I wish I could sell out." The same man has now five or six competitors and is still doing business at the old stand.

The Moving Picture Theater.

By F. C. Koenig, Architect.

The name "Moving Picture Parlor" is by no means a misnomer. There is something in that name which suggests a desire at a striving for something better. When the expression first became current, the exhibitor applied the description of "Moving Picture Parlor" to his little theater in preference of using the humble phrase "Moving Picture Store." To be more explicit, he had the idea of decoration in his mind. In a vague sort of way he considered his picture house as something better than an ordinary store, or, at least, he wanted it to be, and all the time he had the idea of decoration in his mind without knowing it. Decoration means to a theater, exactly what the carvings mean to a handsome circus wagon. They are there to please the eye.

One way of looking at the amusement business is to consider it a business that caters to the five senses, and a manager, properly speaking, should consider himself as doing nothing more than catering to the delights of the five senses. To go into it deeper, let us take the sense of hearing. For that sense the manager provides singing and music. Second, the sense of smell. By his proper attention to the ventilation of his house, as well as by the use of incense, perfume or disinfectants, the manager is unwittingly catering to the patron's sense of smell. Taking next the sense of feeling: The manager endeavors to provide comfortable chairs for his audience, and the more at rest he can make them feel, the more he is sure he will please them. Then, we have the sense of taste, which is the least of all, perhaps that the amusement manager caters to, and still many theaters have candy stands. But that does not count for much. However, it is a very common sight to see the aisle boy carrying about the theater a tray of drinking water, which is furnished free of charge to the patrons who are thirsty. In this way the manager is unconsciously catering to the sense of taste. And last of all, we come to the sense of sight: For this sense the manager is lavish in his provision. He first attracts the eye with his outside illumination. He prepares a greeting for the eye in his lobby, and within his theater he endeavors also to appeal to the eye with the taste or lavishness of the interior decorations. This fact is so well known that no manager would dispute it. But few of them have ever looked at the matter as a business that caters to the five senses, which, in point of fact, is exactly what they are doing, or ought to be doing, as long as they conduct a theater.

The matter of moving picture theater decoration has been groping in the dark, which groping is finally reaching the light. In the earlier days of moving pictures, when they were mostly given in stores with the bare four walls and soiled ceiling, there was usually some attempt at pleasing the eye. In a measure it took the form of strips of bunting festooned around the walls, with here and there an ornamental patriotic motto in the shape of a printed shield, and other such tawdry affairs. Very soon after this came the arched store front, which, on account of its woeful lack of architectural principle, was very properly dubbed the "Coney Island front," and which served its purposes nicely for the time being. After that managers began to pay some little attention to harmony of color in the interior arrangement, but few of them got very far along that line, until they called in the practised decorator, or in some cases, the experienced architect. Many of the old moving picture shows were like Longfellow's "Chambered Nautilus," in that splendid poem which tells how the Nautilus, a large sea snail, annually outgrows its small shell into a larger section which becomes more beautiful each year. These small shows began to outgrow their old shells like the "chambered Nautilus," and built for themselves "more splendid mansions." And so by this gradual process of evolution the moving picture theater finally emerged from crudeness to the height of architectural beauty.

The public must be given credit for a certain influence in the betterment of moving picture theaters. In the beginning store shows were, beyond question, rather repulsive and thousands stayed away from these so-called store shows, because of their uninviting appearance. In short, they were ashamed to be seen going into them. In some vague way, the moving picture manager realized all this and endeavored to offset that tendency by naming his place a "picture parlor" and draping it with the bunting and flags, as I have said before. This, of course, was an improvement, but as the pictures were destined from the start to be a permanent thing, there was no stopping with flags and bunting. The manager began to see that the business was permanent, and therefore it should have a permanent home. All this time he was saving his money in the hope of some day, like the "Chambered Nautilus," outgrowing the old shell and dwelling in a new one more beautiful than the old.

Amateur decoration continued in this way for some few years until enough capital was amassed out of the business to bring the decorative and constructive work into the scope of professional architecture. How great has been the improvement since the entry of the architect into the moving picture field, it is not necessary to describe. The reader will concede that the architect has played his part for the everlasting good of the business. You have all seen many reproductions, in these pages and others, of handsome moving picture theaters that vie with the finest of structures of any other kind. Architects in nearly all of our cities have tried their hands at one or more moving picture theaters, but the local field is ended when the necessary theaters in a community are established, and it would not pay for a small-town architect to specialize in moving picture construction work. It has come to be a survival of the fittest, even in that branch, and in my own case, I think I may point with pardonable pride to the long list of modern picture theaters, which have come into being under my direction in the few years that I have been devoting my entire attention to that class of work.

The public is taking the picture seriously; also the press, clergy and schools. They demand only the best pictures, which must be presented in the very best way, amid surroundings that are agreeable to those who behold them. When the neighboring families have relatives or other visitors to entertain they like to take them into a theater of which they are not ashamed. The head of a family would rather trust to a theater that would not send his loved ones home cooked. A youth in many instances would not hesitate to be seen taking his young lady into a theater of some elegance or one that would not lay him open to ridicule by being considered a "cheap sport." Proper lavatories for ladies and gentlemen have only recently been considered a necessity for the comfort of patrons, likewise the proper heating, ventilation and lighting. The mechanical department, or operator's room, has always been a make-shift and seldom constructed on a par with laboratories of similar kinds in other branches of electrical work. Since the addition of vaudeville to the moving picture more knowledge than ever is required in constructing a practical stage. Labor-saving devices and structural improvements are a necessity where once they were unthought of. And thus the business has grown until it has gone out of the hands of the amateur builder in the hands of the man who knows how. Now-a-days the moving picture theater calls for every comfort for the patron and the widest knowledge in the installation of up-to-date appurtenances.

Not the least of the latest improvements in theater building are the precautions against fire; both as to the non-inflammability of material and in the proper exits for a house full of people. These things were scarcely thought of in the beginning and it is only by the rarest good fortune that there has never been a real calamity by fire. The day of the "bungaloo" is past and gone. No longer will the public tolerate the makeshift. They demand the best and this demand for the best has resulted in the call for the experienced theatrical architect whose work is so ramifying that it requires an expert in the knowledge of all that is needed in the building of a first-class moving picture theater.

Good Projection.

By F. H. Richardson.

A correspondent in Chicago, in addressing me as editor of the Trouble Department, asks: "Won't you please tell us, Mr. Richardson, in detail just what you consider good projection. In other words, what kind of work would have your undivided commendation were you to visit a motion picture show, without the operator knowing you were present, and watch the projection performance from beginning to end?"

This is a somewhat difficult matter to set forth fully and intelligently on paper. However, as the question is an altogether fair one, to which I may the World readers as answers.

As a reason of the fact that I have for the past three years laid stress on failure of operators to produce good projection, I will endeavor to make the matter as clear as possible.

In the first place, the auditorium lights must be shaded in such manner as to have no direct, and as few as possible reflected light rays, either sun or lamplight, strike the screen. In the second place, the reflected or direct rays of auditorium light reaching the curtain must be of the same intensity all over its surface. High class projection is an utter impossibility where the above two conditions are not carefully and fully complied with, particularly the latter.

The screen must be of such nature as to render pure whites as pure white (not yellow) and must be surrounded, if surrounded at all, by a dead-coloring border. The effect will be very much better if the whole front of the house is quite dark—the wall, I mean. The machine must be of the three-wing, non-flickering variety, since the flicker is not only bad but also out of date. Objection may be made to this that three-wing shutters get into synchronism with one side of the alternations with sixty-cycle current, thus producing an exceedingly objectionable "flashing" of the light. This, I reply, is not true where films are run at proper speed, save in very rare and exceptional cases, since to reach the synchronizing speed approximately eighty feet of film must pass the aperture per minute. Very, very few scenes require such speed for their best interpretation.

And thus we arrive immediately at the act of projection and the more nearly the various points already named have been found perfect, the more nearly may the operator approach perfection in the production of results yet to be described.

In the act or projection itself there are two things of vital importance but, though the number be small, a multitude of detail is involved in the two main items. Also the perfection of the two main points calls for much knowledge, eternal vigilance and close attention on the part of the operator. These two items are, perfect illumination and speed. Told in few words, but set forth in very few of the theatres, more or less, motion picture theaters of this country.

Perfect illumination means that the light shall be sufficiently brilliant to bring out the highlights in clear white; display on the screen all details of the denser scenes or every film; display the picture in all times sharply defined and with every portion of the screen even equally lighted at all times, with never even the suspicion of a shadow, save for the shadows due to the photography of the film scene or other cause inherent in the film itself. Aside from carbon fault there is and can be absolutely no valid excuse for a shadow on the screen at any time, provided the manager of the house has not refused needed replacements to the operator.

The matter of speed is of very large importance, as I have from time to time pointed out. It is in this respect the operator has it within his power to "render" a scene to a great extent, even as the musician renders the music of the composer. The operator who reaches the highest perfection in projection distinctly understands that he is able to turn the most solemn scene into a farce or a touching scene of great beauty, merely by careful graduation of projection speed. How many times has the beautiful, impressive Pathe "Passion Play" been turned into a howling farce comedy and ridiculous performance, merely by excessive speed? Imagine the Saviour skipping across the screen like a schoolboy, or the participants in the Crucifixion scene moving about like animated jumping jacks!

Again, imagine a horse race with the horses moving with about the animation and speed of a rocker rocking horse! due, of course, to lack of proper projection speed. How many, many times have you watched a supposedly rushing horse move across the stage as though floating in air? How many times have you observed a man walking with the same effect—all due to undue speed of the projection. And so I might go on for pages describing the consequences of bad judgment, or lack of any judgment at all, in the matter of projection speed. I have however, said enough, I believe, to convey my views of the many points of good projection.

To the plea for excellence of projection many managers and owners, as well as quite a few operators, reply by saying: "Projection is good enough now! The public is already getting too much for the money."

This is a narrow-minded view to take, for it is essentially true in so far as the best phases be concerned. The public is getting no more than its money from the M.P.T.M.A. Exchanges. WHO IS TO BLAME FOR IT? Who was it caused the public to expect long, fine, and costly reels, arranged every day, for low or no cost? Answer me that! Mr. Exhibitor, you are not to be sure. A guilty conscience needs no accuser, it is said! In your insane endeavor to build your business in best a competitive way instead of increasing quality, increased quantity, and you now see reaping the results of the seed you sowed.

Yes, the public is receiving too much for its money in quantity, twice over, but in quality it isn't receiving half enough. But all that is beside the real question, which is that the public isn't paying enough money. That is the real meat of the whole matter. You are starting easily at the low and too cheap end. You have yet to discover the fact that there is a twenty-five and even a fifty cent business awaiting the man who will gorgeously stage and properly project the magnificent silent drama and comedy now available. The moving picture auditorium is amazingly crude. An astounding lack of interest is displayed in the matter of studying the problems presented in the matter of staging the picture if one not alluding to the making of the film now, nor to the addition of the theater. In the opinion of the writer a broad and very profitable field awaits the one who will cater to high-class trade at, say, 10, 15 and 25 cents with one spotlight song and one illustrated song, by a real singer; one travel, or scientific or educational film with lecture, and about four other reels of late subjects. "It can't be done." Is the doubting Thomas exclaim, and simply reply: "It will be."

Crane Tells How Films Are Made.

Thanhouser Man First Independent Player to Talk to Picture Theater-Goers.

Frank Crane, a leading man of the Thanhouser company, made his appearance at the Crown Theater 116th Street and Lenox Avenue, New York City, last week and delivered a short talk on the making of moving pictures. He told several laughable stories of various mishaps that occurred during the taking of the pictures and made interesting facts about the inner workings of a moving picture studio. It is planned to have him appear at a number of independent houses in and around New York.

Mr. Crane's appearance at the Crown makes him the pioneer independent player to talk before a picture house audience. The Thanhouser reel "Not Guilty," supporting Crane as an unfortunate who has got on the wrong side of the law, was projected just prior to his entrance. It was in itself a peep at the dangers the picture player encounters, churning the speaker at the evening sliding down fast down a washline to slurry in a scene that couldn't have been better.

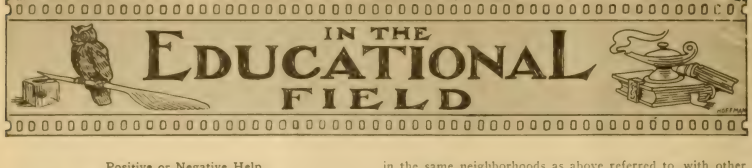
Crane was well greeted on taking the stage when "Not Guilty" flashed into its finish, and his first words were brief and simple enough to be grasped by all his auditors from the young boys up. At the conclusion of the talk Mr. Crane held an impromptu reception off the stage, with Manager Schwartz doing the introducing.

THE LOBBY-DECORATOR STILL IN DEMAND

The Thanhouser offices report that their Lobby-Decorator continues in wide demand, requests from some of the most prominent houses in the country being received. It is easily seen that many exhibitors would have received had it been easy for all independents that the Lobby-Decorator at times solely for the asking. Report is that it is a proposition with a nice busy continued future, as the following note to the Thanhouser Company will show:

Please send us your Thanhouser Outfit and all the bulletins you have about your theatre. After seeing it we will endeavor to use it.

The Thanhouser people wish to reiterate that the Thanhouser is merely a handsome half-tone sheet that may commend the poster display to the public in anyone who can show reasonable cause with the Thanhouser.



Positive or Negative Help.

In the official report of the commissioner appointed to look into moving picture affairs in New York City, it is pleasing to notice that of the pictures themselves he has no adverse criticism, some of the buildings alone coming under his strictures, as needing proper official attention. In commenting on the pictures the commissioner says, "the board of censorship is responsible for the good tone of the pictures of today."

There is no doubt much truth in this statement, and there is no need to detract in the least from any good work the board of censorship may have accomplished. It is, however, worth while remembering that all censorship help is negative. To say **no,** and **don't,** may prohibit much harm; to criticize may suggest a change, which may also be wisely made for the better. It is an accepted truth in the training of children, both in home and school, that criticism, the rebuking **no,** and the admonishing **don't,** being always negative are ultimately injurious to their future good.

Good training must be positive, as well as negative; with the former predominating. It is an error to rebuke the wrong without instructing and instilling the right. That the moving pictures are as the New York commissioner finds them today is, it must be claimed, because of positive rather than negative help. The pages of this paper and the purpose of these immediate columns have been devoted to the upbuilding and educational advance of the moving picture along the lines of positive help.

It would be a great wrong to overlook the value of the trade paper, with its special departments devoted to the best and highest interests of the moving picture world, when considering those causes which have most helped in bringing the moving picture to its present standing. There can be no doubt that the Moving Picture World, with its army of readers in every grade from manufacturer to operator, has during the last few years done more a thousand times to bring about present conditions than censorship could have accomplished in a lifetime. If help can be measured on a percentage basis, it would be proper to say that the help of these columns has been seventy-five per cent. **positive,** and twenty-five per cent. **negative;** while censorship may have been perhaps nearly a hundred per cent. negative.

This is not written with a view to detract from legitimate censorship, or to unduly exhalt this paper. It is written for the purpose of showing the greater value of positive help, and also to point out that when the standard of merit is awarded, the trade paper should be accorded its proper place in showing how those standards have been sought for and attained. It could not be suspected that a city official should be thus posted, he is only speaking of things as he finds them; but it is our duty to point them out, and to congratulate all those who have helped in the good work. To commend the board of censors alone is an error, equivalent to that of praising the judges of a contest, rather than the contestants and their coachers.

The continuance of this accepted scientific method of positive rather than negative help will be continued with the purpose of ever higher and better results.

Reading.

An observer has said that in a large majority of instances you can tell either the character of people or the localities in which they reside, by the newspaper they read in public.

Observer further says, that standing at the entrance of Brooklyn Bridge he can tell, without looking at the names of the cars, in what direction those cars are going, by the class of newspapers being read. His deductions are as follows: "Yellow" papers go everywhere, where there is that which is classed in the lowest social scale; the "mixed" papers go among the large middle class, and the literal "news" papers go among the aristocracy.

The moving picture places (not the pictures themselves) have been similarly classed. The pictures nearest the "yellow tint" with "yellow" surroundings added, are to be found in the same neighborhoods as above referred to, with other classes and conditions in corresponding ratio. The editor of a New York "yellow" when asked by a company of scholarly men "Why do you publish such filth?" replied: "We try to give the people what they want." This answer was both an insult to the people who read his papers, besides revealing him as a sycophant, instead of the scholar and teacher he as an editor is supposed to be.

To give the people "what they want" is pandering to the lowest level; if anyone doubts this statement let him try it in his home with his children, and watch the results. To give the people what they **ought to have** is the art of the scholar and teacher in every sphere of useful life, and nowhere more so than in the editorial page, which moulds the thought of its readers. As in paper, so in picture, also in environment of the picture; give the people what they ought to have, if it is necessary to lift them up, let it be so. The result of the accumulated knowledge of the ages must be applied for the benefit of the masses, whether they will or not; the results are everywhere justifying themselves. If people only had "what they wanted" all educational tendencies would be stifled at birth, the majority of children would not go to school if they were free in their choice; adults are grownup children, and absolute freedom of choice and action would soon have very degenerating effects upon the human race. That which is given to people to read, whether in type or picture, must be such as they ought to have; this is educational, ennobling and enriching, both in thought and action.

The majority of people, every day, do as they ought to do, and not as they want to do; we are governed by principles and not by whims and fancies. If this truth is absorbed by all whose province it is in any way to act as leaders of human thought, they will find their efforts are far more productive of good and lasting benefit.

Read—Look and Listen.

These words are not those of warning at thousands of railroad crossings, they are words of advice to moving picture people everywhere.

As a motto it may be profitably posted over the desk of every man who is in any way responsible for the effective results of good moving picture work.

Read! Read what? Read the trade paper. The Moving Picture World is compiled to be read and read in all its parts; any reader who picks and culls his reading is liable to be one-sided and narrow. The trouble column is to help him, the music notes to harmonize him, the educational column to inspire him. The editorials and other news and comments are all to advise and assist him, making it possible for him in the most intelligent manner to do his duty to himself and the public.

At what shall he look? The screen!—the picture! The eye must be constantly on the picture, critically not cynically; observingly trained to admire, as well as to detect as occasion requires and necessity demands. It is not enough to know the name of the picture; the picture itself must be as much a part of his work as the acting is of the stage manager and critic; he must know everything that is being presented to his patrons. Listening is his next great duty; the comments of his patrons, young and old, form the jury-like verdict upon his efforts. It is not intended that he shall blindly follow what he hears, listening must be analytical, dividing intelligently the good from the bad, and must serve only as a guide whereby to know the true and best public mind. With this threefold method of reading for information, looking for knowledge and listening for evidence, any moving picture man may educate himself to the extent of becoming a capable and intelligent caterer to the public taste.

Not pandering in servile fashion to that which is only productive of dimes and nickels for the time being, but rather creating a taste and demand which arouses both an appetite and desire for that higher order which is always profitable, and more than profitable, because it has the inherent principles of permanency.

A guileless inquirer was recently told (never mind by whom) that you could project a "very good" moving picture, or a lantern slide, by means of a single, double convex lens! A plain bull's eye, in fact! For that, making allowances for possible differences in the qualities of glass, is just what a single double convex lens is, or may be. You can make it of Jena glass; you can make it of just ordinary commercial molten metal. Optically it is a plano-convex lens, no more no less, and therefore subject to all the aberrations in greater or less degree, of all uncorrected lenses. And being an uncorrected lens you cannot possibly project a "very good" moving picture by means of a single (uncorrected) plano-convex lens!

* * *

If you could, what on earth would be the good of going to the expense of using a corrected combination for the purpose of projecting moving pictures? None at all! You could do the work with one-eighth the expense; you would have more light through the lens; and inferentially the illuminative qualities of your picture would be better. A very happy state of affairs indeed! Unfortunately, theory demands and practice obliges the use of a chromatically, spherically, astigmatically and definitionally correct lens for projection purposes of every kind, and that is why an uncorrected len is useless for the purpose.

I mention this piece of misleading information not for the purpose of scoring it, but to illustrate the very loose state of knowledge which is extant in the moving picture field. Here we have the spectacle of a large body of men asking for information on specific points and nobody apparently qualified to give it them. What is the consequence? The projection of the picture is in the hands of men unequal to the work, and the result is the public suffers and the business is damaged.

* * *

There is too much of this blind leading of the blind in the moving picture field. I speak feelingly. I've studied the theory and practice of moving picture making for years—people say I have it at my finger tips—yet I find it difficult to turn my knowledge to such advantage that I can rent a Fifth Avenue mansion and a villa at Newport. People say that I say that I know it all. I don't. But I know sufficient to prevent my telling a poor devil that he can project a very good picture with an uncorrected lens.

* * *

What is the remedy for the deplorable ignorance and superstition which pervades the moving picture field? Schools, colleges? Undoubtedly, if those are properly conducted. Trade papers? Again yes, though some of your lay contemporaries have no use for any publications but their own. Cliques of all kinds, however, is exact knowledge ex-actitudinously (good word that!) exactitudinously dispersed. But where shall we find that valuable commodity? Echo answer, where?

* * *

I've some sympathy for the average operator. He is not a nice man at the best; but when superadded to this, he is not well equipped for his work his case is indeed a hard one. A very wide angle of knowledge is demanded from an operator. If he supplies the goods he is not too well paid, what'ever he gets. If he is really expert at all branches of work he is likely to meet the fate of a newspaper friend of mine, temporarily working as an operator, and a very good operator, too, and he told that he was too good for his job. So watch your step.

* * *

Experience is the best guide in all things. The stationary photographer, I know many men who years ago submitted themselves to voluntary examinations for the purpose of obtaining certificates of knowledge in the science and practice of photography. Having passed some stiff tests, they got their certificates, launched out into business and were successful. The same thing, it seems to me, is of equal application in the moving picture field. State and size cards are probably right enough as far as they go; but they don't go far enough. You want some authoritative agency whereby the operator's real knowledge can be effectively tested and certified.

* * *

Now, boys, don't throw stones at me; I'm not your enemy! **Au contraire,** I'm your friend; I'm everybody's friend. Some of your difficulties make me smile, especially in a land where the free library is so rife. What has Mr. Carnegie spent his money for? To provide books of reference for those seeking knowledge and information. **Verban sat sapientia.** A word to the wise is sufficient. Now, please, everybody, more about uncorrected lenses for projection purposes.

BROTHERS IN ARMS MEET ON THE ISLAND OF BERMUDA.

Sam Long, of the Kalem Company, on his tour of the world, stopped off at Bermuda with his wife and Mr. and Mrs. McQuillin, to enjoy the beauties of the land of the lily and the rose. The first one to greet Mr. Long and his party was jolly Bill Steiner, of the Yankee Film Company, and Pierce Kingsley, Bill's director. After a delightful drive around the island, Mr. Long and his party attended a ball at the Hamilton Hotel in the evening, and returned to his ship in the wee hours of the morning and set sail for St. Thomas, wishing Bill Steiner and the Yankee Film Company a pleasant and profitable stay on the Island of Bermuda. Mr. Steiner has two directors and 46 people in his party, who have been touring out four reels per week for the past two months.

The Yankee Film Company's release of Friday, April 14th, is a story woven into and around the Bermuda Hunt Club Derby, owing to the long stay that the Yankee Companies have made in Bermuda and the acquaintanceship they have formed, they were enabled to utilize all the incidents connected with the Derby and strange to relate, they selected for their preliminary scenes, with Jockey Queen, who rode the winner of the Derby and the mare May Amelia, which won the Derby.

SHAKESPEARE ON THE SCREEN.

Lovers of the classic drama have a treat in store when the Great Northern presentation of "Hamlet" is released two weeks from now. The immortal story of "Hamlet, the Prince of Denmark," is known to every reader of English literature and it is the highest ambition of every actor to enact the title role. In this film the Great Northern Company secured the services of the Royal Theater Company of Copenhagen, each is equivalent to saying that Scenes, Marlowe, Macduff, the late Mansfield and the celebrities ranked the leading parts.

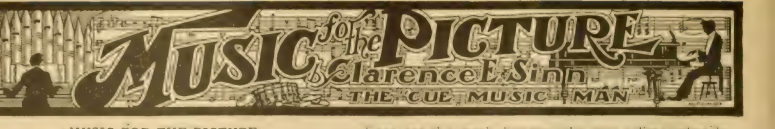
The Great Northern Company is at the present time producing what the reasons was supposed to have taken place and the scenery around the castle is beautifully portrayed. We are told that the King of Denmark was an interested spectator of the proceedings and since the Great Northern Company is ever wise to make the showing of some great drama a masterpiece of realism. The cast is carefully selected and the costumes worn were the amazing altogether the film is one which goes to the Great Northern Film Company to the front rank of successful the silent drama. The demand for the film will no doubt be great and exchanges should place their orders early to avoid disappointment.

JACK BINNS VS. VITAGRAPH.

Jackie Grandon has resumed the fight against the Vitagraph $25,000 damages, unless he, Binns, is willing to accept $5,000 and the costs of the case. The judge against the corporation the Binns lawyer failed to show cause for damages and quilibus the case by introducing newspaper comments at the trial. An appeal by Binns' counsel is announced.

AMERICAN FILMS IN EUROPE.

We hear from the Western Import and Film Company, 1 Regent Court, London, England, that the Head of the American Film Mfg. Co. are meeting with excellent success and that they need their expertise. This is not to be considered as, as the subjects and scenes are so quite different to the features made here, while our pictures are of world-wide interest.



MUSIC FOR THE PICTURE.

C. A. writes: "After reading so many articles in the M. P. World in regard to playing the pictures I am taking the liberty of asking you on that subject. We are using piano and drums, with effects; and we are just lately graduated from vaudeville. Some of the fine points of the picture game are yet to come. I noticed you published a program for 'The Deluge,' as played by King's Orchestra. We played that picture a few weeks ago and it is in regard to that class of picture I wish information. We opened with 'O the Away Maidens Gay,' from Martha, till the dancing began, then segue to the ballet music from Faust. For Noah's prayer we played the "Prayer from Zampa," till Noah's entrance (in the next scene), then the opening of "Peace and Peasant" until the animals were to be taken into the ark. Then we played Part 1 animando till the storm scene. We played the storm from "William Tell" and the picture closed with "The Palms." Now my reason for writing you is not to tell you what music we played, but to ask your opinion on same. We work the pictures p. and f. as the action requires and try to use the right music. All the soft music is played on the bells by the drummer. My impression of 'The Deluge' is that the first part calls for gay music and not a heavy march as per program. Am I right or should all "heavy" pictures be opened "heavy" regardless of the action? In foreign pictures we use very little "heavy" patriotic music, and follow the same policy in all soldier pictures. Is that correct or do you want people to applaud whether the picture calls for it or not?"

From my best recollection of the picture "The Deluge" I believe your musical setting of it was excellent. Though not religious, your numbers were dignified and serious, and that is the main point. The brief mention I made was not intended as a complete synopsis of the music I said it belonged to the "Biblical" class of pictures and should be treated as such, and gave the essential numbers of that style of music as played by Mr. King's orchestra, merely as an illustration. Occasionally I append to my letter suggestions for music to certain pictures, and these are worked out completely with cues to start and stop each number. They can be played with good effect as they stand, though it must be understood I offer them as suggestions only, which may be elaborated and improved upon at pleasure. As to your questions, I certainly do not hold that "heavy" pictures should be opened with "heavy" music regardless of the action. The music should follow the action as closely as is practical, no matter what the character of the picture may be. I say "as closely as practical," for the reason that I believe that in many pictures with rapidly changing scenes it is better to adhere to the dominant theme of the picture rather than change music with each shift of scene. As to the last question, I have repeatedly said that we should try to convey to the audience the impression which the producer intended his picture to make. The tears, laughter and applause have their logical place, and if we can assist in getting these, well and good; but **in their proper places.** You have the proper ideas; one can see that you are an old hand in the "show business."

M. B. W. says: "I have been reading your articles for several weeks and find them very helpful. Have not got all of them and wish you would tell me what number they began in so I could send for the back numbers. I have not been long in the picture-playing business and find it difficult to select the most appropriate music. I wish you would tell me what to get and how to use it, and if it is not asking too much I wish you would tell me just how to "work up" pictures of the dramatic kind. The others do not give me so much trouble. Please do not print my name."

I wish with all my heart I could tell you just how to work up pictures. I have had more than one appeal of this kind and I believe the writers are sincere, but nobody can tell another just how to apply the proper music to pictures yet unseen. I have so much to learn (so have we all) and the best I or anyone can do is to give a few hints out of our own experience. To those with a dramatic instinct, these hints often are enough to set them on the right road. If they have had previous experience in dramatic work, the task is easy as there is much similarity in the two branches. I can say this much, however: the most salient points in dramatic pictures are these:

"Pathetic scenes, mysterious scenes and scenes of an agitated nature." The first (pathetic) is easily recognized and needs no description. They differ in degree, some being of a very plaintive character, while others are only suggestive; semi-plaintive we might say. Your music, of course, should be in keeping. I have mentioned a great many numbers of this kind in previous letters (beginning Nov. 26, 1910). A very mournful scene is best expressed by music in a minor key. These numbers are all to be played slowly and usually softly, though a swell may often be made effective when at the close of the picture or the climax of a scene.

Mysterious scenes: These are varied, but are nearly always suggestive of approaching danger. Burglars, creeping savages, somebody lying in ambush, and the many scenes of a similar kind are accompanied by stealthy (sometimes called "sneaky") music. A common form is slow and staccato (like picking the violin strings). Another is a bass solo in the left hand while the right plays a soft accompaniment (tremolo or sustained chords). Minor keys are best. The most satisfactory music of this description will be found in the regular editions of melo-dramatic music. The action is generally slow and the music likewise. Pictures like "Frankenstein," or those showing ghosts or magic, etc., require mysterious music of a weird type, of which the first movement of Bendix' "Pasha's Dream" is a splendid example. Schubert's "Earl King" is a good number, though its rapid movement gives it an agitated character.

The last mentioned, i. e., "scenes of an agitated nature," was spoken about at some length in answer to "Virginia's" letter, Moving Picture World of March 25th. Now, these three classes: pathetic, mysterious and agitated, while they do not by any means include **all** the various scenes found in dramatic pictures, are common to all. Being very pronounced they are easily recognizable and I should advise you to begin with these. Provide yourself with some good dramatic music and memorize a few numbers of each kind so you will be able to watch the picture without looking at your notes. So long as the story is running along smoothly without anything happening in particular, play a waltz or two-four intermezzo or anything which does not suggest any particular action. (Don't play a lively waltz or "rag" march unless the scene is lively.) Then when a scene occurs where you can use your dramatic music, play it. As I said before, these scenes are easily recognizable. In this way you can at least get a start and once started, your experience will widen and you can develop according to the amount of practice; for, like everything else, this is largely a matter of practice. This is the best I can offer at present in answer to your question. Let me hear from you again and if I have not made myself clear, perhaps I can add something to it. I shall be glad to give all the assistance I can, though I repeat, I also have much to learn in this work.

Another Query regarding drummers' traps and sound effects. At my request Mr. Wm. E. King (Orpheum Theater, Chicago) has kindly prepared a list of some of the most essential effects in ordinary use. Mr. King has invented a number of sound effects, notably a contrivance for using compressed air to imitate all sorts of water effects, steam exhaust and many other sounds—even a sneeze. I append the list:

BELLS.

Church chimes (at least three of these, with deep tone). Engine bell (used also for farm-bell, factory bell, etc.). Clock-strike. Cow-bell and sleigh-bells. Telephone bell (also used for call-bell, door-bell, bicycle, alarm clock, etc.). Gong for fire or police-patrol, street car, etc. Small hand-bell (for various uses).

WHISTLES AND HORNS.

Locomotive (tug-boat, factory, etc.). Fog-horn. Police whistle. Calliope (two sizes). Birds (ad.-lib.). Cuckoo. Auto-horns (several sizes). Dinner-horn (fish-horn).

Baby cry, rooster crow, hen-cackle, duck, dog, cat, cow, owl, lion-roar, donkey, pig and sheep. (May be added to ad.-lib.).

Telegraph click (stock exchange ticker).

Chains to rattle (for manacles, etc.), train effect, wind-machine, thunder-sheet, rain, waves, splash, wagon-rumble, horse-hoofs, wood-crash (for breaking timbers, etc.), glass-crash, squeak (for machinery, rusty hinge, etc.), slap-stick, pop-gun, gun and pistol-shots, sword-clash and anvil with hammers.

Further information may be had by writing to the Leedy Manufacturing Co., 1055 E. Palmer Street, Indianapolis, Ind. I cannot close this article withhout mentioning a musical novelty called "The Electric Saucer Bells" (J. C. Deagan, manufaturer). I have examined these bells several times and my liking has increased with each test. They are played from a key-board like a piano and the tone is very musical. It is very easy to play, responds to the lightest touch and will be a valuable addition to any orchestra. This endorsement is entirely unsolicited by anybody whatsoever. I give it because the merits of the instrument deserve the consideration of every manager and drummer, and I earnestly recommend it to your notice.

[We are pleased to read Mr. Sinns' comment on the Deagan bells and by the set we have in our Chicago display room we are satisfied that they are meeting the approval of every visitor.—Eds.]

Los Angeles.

By Richard V. Spencer.
(Pacific Coast Correspondent of the World.)

A Correction.—An article on page 581 of the March 18th issue of the World, entitled: "Indians War on Films," contains a misstatement of facts that the writer would like to correct. The paragraph in question quotes: "One of the protesting Indians said today that he had gone into one of the motion picture theaters here (Washington, D. C.), where a picture was shown in which a young Indian graduate of one of the non-reservation schools was the chief figure. He was shunned by the members of his tribe upon his return to them, took to drink, killed a man and fled, but was killed after a long chase. **This was denounced as an untrue portrayal of the Indian.**"

Now, then for the facts that are well known to the writer, for the events depicted took place near this city. The film that the Indian critics, was made by the stock company of the Selig forces. The Indian reviewer who criticised the film as a false portrayal of Indian life is mistaken, for the film is a dramatization from real life of an event that occurred on the Eastern California and Western Nevada deserts some four years ago. In the local newspaper files of that period may be read columns matter relating to the efforts of California and Nevada sheriffs to capture the original "Willie Boy," an Indian who, after being educated, was shunned by his tribe, and turning to drink for solace, while in his cups, committed a murder and fled to the desert pursued by a half dozen sheriffs and posses who finally cornered him in the desert country and forced him to commit suicide to prevent capture and trial. "The "Willie Boy" film story was written by Mr. Hobart Bosworth, leading man and assistant director of the Selig Western Company. Mr. Bosworth also staged the story and played the leading role of the desperado "Willie Boy."

Patent Litigation.—The Motion Picture Patents Company has filed in the local United States circuit court a bill of complaint against Fred J. Balshofer, director and manager of the Bison Company, and the Commercial National Bank of Los Angeles, asking that the defendants be compelled to give to the United States marshal a certain camera alleged to have been deposited in the vaults of the Commercial National Bank by Mr. Balshofer, said camera said to embody inventions patented by the plaintiff.

The plaintiff in the bill of complaint before the court asks the court to order that the camera be taken to a New York circuit court, to be held there pending the outcome of a case brought in that court by the plaintiff here for alleged violation of patent rights.

War Pictures.—A dispatch from the Arizona international boundary line states that a company of moving picture actors with a camera have arrived at the line and will try and secure a series of pictures of the Mexican Revolution being fought out in the vicinity. The name of the company was not mentioned in the dispatch, but it is probable the Western company of the American Film Manufacturing Company who for some time past have been working on film stories in Arizona.

California.—A. E. Dubois, formerly vice-president and manager of the California Motion Picture Manufacturing Company, has severed all connections with the company. M. F. Brooks, a director of the company, has assumed charge of the studio. Mr. Holland, the president of the company, has gone to San Diego in the interests of the company.

Actress Ill.—Miss Virginia Chester, playing ingenue parts with the Pathe West Coast Company, has been very ill for the past two weeks. At this writing her condition has improved, and a few weeks more should see her back at work in the pictures.

Pathe.—The Pathe Company have returned from their trip to the Malibu Mountain country. While there they were caught in a tumultuous cloudburst that played havoc with their scenery and nearly washed them down Santa Monica Canyon with the flood.

Optic Theater Opened.—The Optic Theater, located on the west side of Main Street, between Fifth and Sixth streets, opened Saturday evening, the 18th, to a large appreciative audience. The building is of brick and steel construction and was erected for Mrs. Neanette G. Donovan, of St. Louis, who recently bought for $135,000 the lot on which it stands. The improvement cost another $30,000, and included two small stores flanking the theater lobby. The new theater is 50 by 100 feet, and has a seating capacity of 800. The theater is tastefully decorated. All wood opera chairs with iron standards have been installed. One feature of the building is the forced-draught heating and ventilating system, which changes the air in the auditorium every six minutes. The theater was erected for moving picture projection, but is also equipped with a stage and sunken orchestra pit, and can be turned into a vaudeville theater, if the occasion so demands. A daylight curtain will be used. The theater is equipped with a $4,000 pipe organ. The lobby is in tile, mirror wainscot, and grained arched ceiling with staff ornamentation wired for numerous frosted electric globes. In the center of the ceiling has been placed a beautiful art glass dome light. The theater is using a five-piece orchestra, and is showing first-run pictures.

Records Broken.—The past week has been an excellent one for the local exhibitors. Last Saturday the Isis (licensed), the Bijou (independent) and the California (licensed) broke their individual day receipt records.

State Censorship Bill Amended.—The state censorship bill, known as the Strowbridge Bill, which passed the Senate, was amended in the Assembly by the removal of the clause prohibiting the exhibition of crime pictures, and by striking out the word "guardian" in the provision requiring that all children attending such places must be accompanied by an adult guardian. It was also provided to permit the exhibition of the popular Indian and Western pictures.

Union.—The Union Theater (independent) on Main Street, between Second and Third streets, is having a new box office built. The work is continuing without interruption to business.

Bell.—The Bell Theater on East Fifth Street, opened this week and is playing to good business. Three licensed pictures, and three acts of vaudeville are shown for a 5c admission. The new theater is located in a populous district and has no nearby competition so they ought to do a record-breaking business.

Pasadena Censorship.—Pasadena censorship has been amended so that its regulations are not so drastic. Time was when this city, through its censorship, barred all drama films and many comedy subjects. While the lid has not been entirely removed, Pasadena exhibitors are glad that the change has come about and are humming the "Every Little Bit Helps" refrain.

Bijou.—The Talley circuit is change from licensed to independent films has enjoyed what are good business as under normal conditions are L. M. Daly's Bijou, of course not that he has no luck coming. This theater, up to a week ago, used only second service since it was built several years ago. The theater is getting first-run independent service from Miles Brothers exchange.

African Pictures Praised.—The recent Pathe Buffalo Jones' pictures met with a warm reception in the West. The films were featured by Manager Daly, Hogan & Hansen, and other exhibitors. Patrons of these theaters praised the pictures without exception. Many of them spent their nickels and dimes for a second visit by bringing their friends and families, and inquired when similar pictures would be shown.

Business Good.—All the exhibitors report that summer business is beginning to pick up. Exhibitors are sitting up their fans and getting everything in shape for operations. The recent three days of summer temperature boosted receipts and is a foretaste of what is to follow. The exhibitors at the different beach resorts from now on will reap a golden harvest. Work on the new Cinna and Hyman beach theaters continues at a feverish pace. Both houses plan to open on May 30th, the opening day of the beach season. The Cinna theater will be located at Ocean Park and the Hyman enterprise at Venice, as rival first-run pictures and vaudeville will be used at both houses.

Los Angeles as a Producing Center.

By Richard V. Spencer

Los Angeles within the short period of two years has reached a position in the moving picture manufacturing field where it is second only to New York. There are several good reasons for this remarkable growth, chiefly of which, of course, is the climatic advantages of Southern California. To understand the climate of this paradise of moving picture men, one must turn to the maps and notice the topographical features. Bordering Southern California on the north and east are two large mountain ranges. The first, or inner range, the Tehachapis, with an average altitude of 6,000 feet, are only nine miles from the city limits at the closest place. Beyond them lie patches of desert and semi-arid lands with here and there a fertile farming valley. Fifty miles beyond the Tehachapis lie the San Bernardino chain, the higher peaks of which exceed 11,000 feet and are snow-capped the year round. In the winter this high chain turns aside the blizzards that sweep down from the north and east, and in the summer they keep out the hot winds of the desert beyond.

The U. S. Weather Bureau reports show the following thirty-four-year average: Perfectly clear days, **one hundred and sixty four**; partly cloudy, **one hundred and fifty-six**; (coming under this head are conditions preceding and following storms, which are less than ¼, and the other ¾ are days with early morning fogs, which, however, always clear away by noon, leaving the rest of the day cloudless). Cloudy and rain, **forty-six** (in which photography is impossible). In other words, the climate of Southern California provides 320 days for good photography, out of the 365.

Within a twenty-mile radius of Los Angeles may be found conditions suitable for exteriors from a tropic to a frigid background, and from desert to jungle. Twenty miles to the west lie the pleasure beaches with a score of high class beach resorts within a forty minutes' trolley ride to the city. In the summertime the beach attendance runs into the hundreds of thousands. There may be taken resort comedies with an Atlantic City or Coney Island background. Within the same radius on the same beach were taken the marine dramas made famous by the Selig and Biograph companies. Here were taken such pictures as: "The Unchanging Sea" (Biograph); "A Tale of the Sea" (Selig); "Fisher-Folks" (Biograph); "The Buccaneers" (Selig); "A Message of the Sea" (Bison); the sea scenes from "The Padre," a recent Selig release, and others. These pictures have been admired the world over for their beautiful scenic surroundings and perfect photography.

For scenes of city life there is no need to go beyond Los Angeles. The last Federal census in 1910 gave the city a population of 319,198. Various street scenes and scenes in the city parks have been pictured by the Selig, Biograph and Essanay companies. Those views taken ranged from comedy scenes to scenic. The winter population of the city approximates 500,000, which includes the tourists and wealthy guests that come to spend the winter months. As a theatrical center Los Angeles is known the world over for its splendid legitimate and moving picture palaces, and the immense number of them for a city of this size. The two local dramatic stock companies, the Belasco and the Burbank are known to be two of the best stock companies in the whole country. The Orpheum management in May will open their new theater. The building is one of the most costly and beautiful theater buildings west of New York. Of the moving picture theaters, Clune's Broadway, The Hyman, Tally's, The College and Clune's Main Street Theater cost close to $50,000 each to build, without the cost of the real estate or lease. It is needless to say that each are of excellent design and of excellent appointments throughout. With the growth of the city dramatically there came the booking agencies, the scene painting studios, theatrical costumers, and other supply companies. Los Angeles is famous for its beautiful parks and fine residence districts, exteriors of which occasionally creep into the films.

Within the same twenty-mile radius may be found some of the most beautiful country homes and gardens in the world. Several of these have been photographed by the Selig and Biograph companies, among which were the famous sunken gardens of the Busch estate in Pasadena, and the residence of Rudolph Schiffman of the same city. A scenic mountain railway offers the weary tourist an allurement in the shape of a trip from roses to the snow line in forty minutes.

Within the same radius and near Pasadena are two historic missions, San Gabriel and San Fernando. Here were photographed "The Two Brothers" (Biograph); "The Padre" (Selig), and other films, the story of which was written around the aged missions.

Los Angeles and vicinity have acquired their reputation in the production of Western and Indian pictures. Here, of all places, is the ideal location for the production of such films. Here is found the necessary rolling country cut up by foothills, treacherous canyons and lofty mountain ranges in the background. Within ten minutes' ride of Los Angeles is Griffith Park, the largest public park in the world. In this park have been produced nine-tenths of the Bison films of cowboy and Indian life. Here, too, the Selig, Kalem and Biograph companies have taken many pictures, most of them Westerns.

Each of the companies working here have their own ideas of location. The Selig Company chose Edendale, a city suburb, and have here erected a $75,000 plant. Within a block of them is the Pathe West Coast Studio, which, when completed, will probably represent a similar investment. A block below the Pathe Studio on the same side of the street is the Bison Studio. It is shortly to be enlarged and improved with new buildings. The Biograph Company last year occupied temporary quarters in Pasadena, but this year finds them at home in their new studio at Pico and Georgia streets in the heart of the city. The studio is to be permanent and will be occupied every winter by the company. Nine miles away, near Glendale, the Kalem Company have erected a studio in the foothills for the production of their Western and Indian films. Some sixty miles away, near Redlands, the Essanay Western Company are hard at work. At Long Beach, a local beach resort, a new Independent producing company is rushing operations to get into the market with their film. The company is known as The California Motion Picture Manufacturing Company. Another new Independent company of a similar name, known as The California Motion Picture Company, are also getting ready to enter the field. They will erect a local studio in the near future.

Many Eastern moving picture manufacturers have long had their eyes on Southern California as the **only** available locality in the United States possessing the necessary clear weather for perfect photography, nearness to market, scenery and other conditions necessary for moving picture production during the winter months. Transportation is another factor that must enter into the question. Los Angeles is the center of an interurban electric system whose many lines and divisions offer safe, rapid transportation to all parts of the country. Here, in a rapidly growing, modern big city, may be found every condition for films of city life. Here, too, is a surplus of high class theatrical talent ready and willing to give their best efforts for the uplift of the pictures. The city has produced such moving picture stars as Hobart Bosworth, leading man for the Selig Company; Florence Barker (Biograph leads), Dorothy Bernard (Ingenue leads for the Biograph Company), and other actors and actresses of equal talent. Each year finds Eastern winter conditions more unsatisfactory for motion picture work. Here weather conditions and climate permit work and photography the year around. The Selig forces lead the California rush, and thither they have lured the rest of the colony. More Eastern producers are known to be making preparations to come this year, and eventually Los Angeles, by reason of the few of the several advantages above set forth, will become known to the world, not as the second largest picture producing center, but the largest, bar none.

Chicago

Mr. Louis E. Riner is meeting such a success with his One Drop Oil, the oil that will not gum, smoke, smell nor burn and with his Bull Dog Cement, for both films, that he found it necessary to move to new and more commodious quarters. Mr. Riner has leased an office with a store front at 520 Jackson Boulevard, and with a telephone and increased help, he is now in close touch with the film business centered in the loop. When we called to see Mr. Riner in his new place and saw his helper filling bottles, we had no idea that so much oil could be used to show the little pictures.

The tearing down of the old buildings, 77-79-81 Clark Street, is forcing the following film firms to seek new quarters: American Film Service, Brayton Mfg. Co., Anti-Trust Co., Geo. Hoke Supply Co., Unique Film Service, U. S. Film Exchange, J. B. Clinton, etc.

The coming first of May will also force Eugene Cline to move as his present offices are to be torn down to make room for certain improvements. Mr. Cline has secured new offices at ??? Dearborn Street; today it is known as 85 Dearborn, and after the first of April it will be a new number and then N. Dearborn.

April first is going to bring a lot of confusion to the film industry in Chicago, as every manufacturer, exchange, supply house, etc., will change numbers and will have to place after the number the words north, south, east or west. The Moving Picture World was known at 166 Washington Street; after April first it will be known as 167 W. Washington. The Standard Film Exchange known as 161 E. Washington Street, will be known as 172 W. Washington Street. Geo. Kleine will be no more 52 State Street, but a new number and North State Street. No one located in the loop will escape this confusion and the visitors to Chicago will have a pretty hard time of it. Pity the poor letter carriers, they will have their hands full; and even today, Chicagoans are guessing all the time, if it is the new or the old number.

New England Notes.

Buffalo Jones at Andover Academy.

Buffalo Jones made a trip to Andover, Mass., to lecture before the students of Phillip's Andover Academy, at the request of Mrs. Gideon Scull, whose son, Guy, went with the colonel on his trip to the African Jungles to lasso wild animals. The lecture was a great success, and Buffalo Jones may be forced to make a second trip to the academy to lecture on his exploits.

The Crown Theater, a small moving picture house in Pawtucket, R. I., closed recently. Poor business closed this house, which was too small to stand the competition of its larger neighbors.

The Empire Theater, Lowell, Mass., has changed owners, as F. L. Le Duc has sold out his share of the house.

A bill to allow Sunday baseball has been a feature of the Massachusetts Legislature. While arguing the merits of the bill one legislator made the remark that it "was better to play baseball on Sunday than to drink moving picture whiskey. Massachusetts has a reason to be proud of her law-makers—that is, some of them.

Messrs. Delmore and True have decided to change the name of their theater at Dover, N. H., from "Clements" to the more lofty name of "Star." This house is to be entirely remodelled, with everything new. A large electric sign reading S-T-A-R is to be one of the features of the front. A large balcony is to be built also. This house is doing an excellent business, according to reports.

Mr. George Hallaby, of the Scenic Theater, New Britain, Conn., is having several improvements made on his house. The Scenic is showing daylight pictures and vaudeville to excellent patronage.

The very great majority of New England M. P. theaters report receipts not at all affected by Lent.

The Central Square Theater, Lynn, exhibited the "Passion Play" March 20-25. This picture is a great attraction, and its popularity is undiminished. Col. William Stanton, manager of the Central Square, has decided to change his vaudeville acts bi-weekly. The Central Square has improved since its policy has been changed by Mr Stanton.

Mr S. Z. Poli, the well known theatrical man, lost two moving picture theaters owing to a fire which took place in New Haven recently. Mr Poli has announced that he will rebuild both houses, and that the new "Bijou Dream" and "Comique" will be two of the finest moving picture theaters in Connecticut.

Mike Sheedy, the well known New England theatrical man, has acquired the Scenic Theater, Hartford, Conn., which he will run as a "pop" vaudeville and picture house. Mr B. E. Dobbs, one of Mr Sheedy's staff from Bridgeport, will manage the house. Mr Sheedy acquired this house from Mr H. C. Young, who ran the Scenic as a straight picture house since 1906.

HENRY.

Boston.

INSIDE INFORMATION.

The World's New England representative has been informed from a most reliable source that the Globe Theater, Washington Street, will very shortly be moving pictures and vaudeville. This theater built to play first class legitimate attractions, has found its location not conducive to the best results. The last two years have seen the Globe playing "pop" vaudeville and picture shows the summer months, only to return to the "straight" in the fall. This was due to the fact that, under the lease then existing, the Globe was to play strictly first-class attractions only. This clause was waived, but during the summer only. A new lease has been very recently put into effect, in which this clause has been cancelled. Therefore, as soon as existing contracts with road companies, etc., are fulfilled, the Globe will return to "real popular amusement," and will stay there indefinitely. The Globe, when making its former excursions into the picture and vaudeville realm, acted very injuriously upon the trade of two nearby moving picture theaters, forcing their admission rates down to a five-cent basis. The chances are that the sledding will become intolerable for these houses when the Globe inaugurates the 10c admission signs once more, and stays at it.

FILMS SHOW AUTO MAKING.

Two automobile companies found the M. P. to be the best method of demonstrating the ideas incorporated in their manufacture, and on Tuesday, March 28, several thousand feet of M. P. of the E-M-F "30," and the Flanders "20," were exhibited at the Hotel Lenox. The World's New England representative had the pleasure of viewing these films, and there can be no doubt but what the pictures are of aid to the auto companies. The reels show the automobiles in their whole process of construction, beginning with the crude material. Among the steps shown are the foundries, assembling, testing, racing, hill-climbing, etc. During the presentation of these pictures on the screen, members of the sales force explain the details. This idea is primarily for the dealers who will be better acquainted with their product, and more easily able to explain the various virtues of their cars.

THE PRESS AND THE PICTURE.

"The Easiest Way," which came to a sudden end in Boston when the authorities placed a ban over the play, was the cause of a few flings at the innocent picture by one of our local dailies. Here is a specimen: "There are cheap variety houses, music halls and M. P. shows in Boston reeking with dramatic filth." * * * This is a sample of what one of our local dailies has been handing the picture lately. It may be stated that M. P. theaters in Boston do not find the advertising columns of the paper in question of use, and, consequently, insert no advertisements in that paper.

On Tuesday, March 21, Mr J. J. Cahill arrived at the exhibiting rooms of the General Film Company an hour late, and missed viewing the Tuesday releases. Mr. Cahill has never before been late within the memory of his brother managers; he was closely questioned as to the wherefore of his tardiness. Mr. Cahill was too busy to tell them, and refused to give any reason. However, to show the boys that his judgment was of the usual quality, he made his regular excellent choice of the Patents Company's releases for his several theaters.

Buffalo Jones arrived in Boston last week, and paid a visit to the General Film Company, where he renewed his acquaintance with some of our local managers. Buffalo Jones may possibly come to Boston again a little later on, to lecture on his own pictures in some of the Boston M. P. houses.

The Pekin Theater has again closed its doors, and ex-Pekin manager, Ed. Price, is now to be found managing the Back Bay Theater, Dartmouth Street.

One of our local houses presented its patrons with George Scotia, ex-convict and train robber, who has now reformed, in an illustrated lecture entitled, "Folly of a Life of Crime." This is Mr. Scotia's life story, with illustrations.

HENRY.

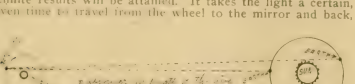
THE INTERNATIONAL FILM TRADERS MOVE.

Having outgrown their present quarters at 13-21 Fourth Avenue, New York City, the International Film Traders Company have leased the loft house to be closed on May 1, and will occupy the entire premises as heavy consumers, as seating accommodations. The gentle spring is at hand, and with gentle spring comes old mould, this spring that will stir the sap (like a feather to the commodious new offices, which will be ready at 1 West 13th Street, after April 1st. Every possible convenience for moving pictures is now in the building, and has a personal touch, as with the management of the International Film Traders Company, let us hope that they move into a pleasant office, being as the proposition stands, one of real comfort.

Cooling the Theater. An exhibitor in the South wants to know the best way to keep his theater cool. He says that he has eight fourteen-inch fans, but that they are not enough, and he would like to know from other exhibitors if a refrigerating system would be necessary or not. Will some exhibitor who has been successful in keeping his theater comfortably cool in summer, kindly communicate his methods to the readers of the Moving Picture World?

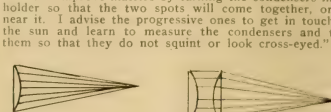
Measuring Light Speed.—Mr. John B. Lantz, Chicago, Ill., writes: "I have often heard, and seen written, an expression of the speed of light. Will you kindly explain through the department how its speed is measured?"

Well, Neighbor Lantz, your question is of considerable interest, though it perhaps has no direct bearing on projection. So enormous is the speed of light that up to a comparatively short while ago no effort was made to ascertain how fast it really moved. In fact, no method of measuring the light movement was known, the accepted theory being that light moved throughout the universe instantaneously. Around the sun many planets revolve and many of these planets have smaller satellites, similar to our own moon. One of Jupiter's satellites, of which there are four, had been closely observed for a long period and it was found to become eclipsed at regular intervals. This, it was seen occurred before its time, when the earth was at point "A" (see sketch) nearest Jupiter, and behind its time when the earth was at point "B," its greatest distance from the planet Jupiter, the difference in time of eclipse of the satellite being 16½ minutes. A Danish astronomer, Romer, in the year 1675, came to the conclusion that this difference of 16½ minutes must be due to the time required by the light to travel from point "A" to point "B," or across the diameter of the earth's orbit, which is about 186,000,000 miles. Dividing 186,000,000 miles by 16½x60 gives a speed of light of approximately 189,000 miles per second. This was the first method of measuring light speed and it was not susceptible of proof except as one reasons these things out by the laws of cause and effect. Since that time, however, another method has been evolved which proves itself. This is known as Fizeau's method. A toothed wheel was constructed containing 720 teeth and, of course, 720 spaces between; 8,663 meters away was a mirror acurately reflecting a ray of light, so that it practically doubled back on its own path. A ray of light was passed through the space between two of the teeth on the periphery of the wheel, caught on the mirror and reflected back to the eye of an observer stationed at and looking through one of the spaces in the wheel. Now if the wheel be rotated at a given, uniform speed certain definite results will be attained. It takes the light a certain, given time to travel from the wheel to the mirror and back,



in this experiment, a distance of 17,326 meters. In 1/720 of a revolution of the wheel each of the 720 teeth of the wheel will occupy relatively the space just filled by the tooth immediately ahead of it. It therefore follows that in half that time each tooth will be moved ahead into the position previously occupied by a space between the teeth. Now the observer will see the reflected ray as a bright speck in the mirror. It is therefore possible to so adjust the wheel speed that a tooth will move into the place just occupied by a space in precisely the time the light took to travel the 17,326 meters, in which case the bright speck will disappear. This Tizeau found to occur when the wheel speed was 12.6 revolutions per minute, each turn thus occupied 1 divided by 12.6 seconds and the teeth and spaces changed positions as often as 1 divided by 12.6x2x270, which figures out as 1 divided by 18,144 of a second. In other words, the result showed the light speed to be 17,326x18,144 meters per second, or, reduced to miles it would be 17,326x18,144x39,368 divided by 12 divided by 5,280 per second. Later experiments (Cornu, 1876), with better appliance (of the same sort) reduced this to 300,400,000 meters per second, or about 186,000 miles, as shown by astronomical measurements. If the wheel were turned at a certain increased speed the light ray again appeared, but this time through the second space and when the speed of the wheel was trebled above the first test the light was again eclipsed, being caught on the second tooth and so on, thus proving the correctness of its operation. This may be a little hard to understand, but I think you will succeed in grasping the idea if you study the above carefully. At any rate, the two foregoing methods were two of several used to test and determine the speed of light.

A Condenser Stunt.—Mr. C. Henningsen, Stillwater, Minn., writes as follows: "I comply with your request (page 530, March 11th issue) as regards the condenser proposition. Referring to the article above mentioned, take the ruler and any two condensers out in the sunshine, measure the focus, or find the 'burning point' and get the distance in inches with a ruler. It will show like this ('A' and 'B' in sketch). Now, put them in the condenser holder, the long focus lens next the carbons. If they are the right kind they should show like 'C' in the sketch, but as cheap lenses and condenser holders are not perfect, you may find they show like 'D' in the sketch, which will produce a bad effect on the curtain. You can improve matters by turning the condensers in their holder so that the two spots will come together, or very near it. I advise the progressive ones to get in touch with the sun and learn to measure the condensers and to set them so that they do not squint or look cross-eyed."



Well, old man, I guess you have put one over on the editor this time. I was not aware of the fact that any such conditions would or could arise, as you describe. In fact, if it can or does, then are all the laws of the refraction of light, as I understand it, set at defiance.

Likes the World.—Franklin, Pa., writes: "We are subscribers to the Moving Picture World and consider it the best moving picture paper printed. We are pleased with the way you treat both patent and independent manufacturers. We believe the World is the best booster the exhibitors have and are glad it is not like some of the oppostion papers, since all some of them seem to know how to do is knock. We firmly believe, however, that every time they knock the World the knock is in reality a boost. Will you kindly advise us through the Trouble Department as to whether the mercury arc rectifier made by the General Electric Company which transforms A.C. into D.C. is a practical machine and if the D.C. furnished is exactly the same and gives same results as if generated with a D.C. dynamo?"

Well, it is strange, Franklin, how great men's minds run along the same channels, but do you know that you have expressed just exactly the concensus of public opinion. As to the rectifier, it is a thoroughly practical machine and the current delivered is the same as that from a direct current dynamo. The machine is giving excellent satisfaction, according to reports from exhibitors all over the country.

High Jinks by Seattle Union.—Mr. L. L. Goldsmith, Press Agent, Local Union No. 154, I. A. T. S. E., Seattle, Wash., contributes the following: "We hand you herewith under separate cover program and photograph of the first annual grand ball of our organization. The ball, as a whole, was a huge success, mainly for the reason that every member acted as a committee of one to see that it was such. The feature of the evening was beautiful electrical effects and moving pictures during the dances, films being furnished by the Independent Western Film Exchange, Pacific Film Exchange and the Washington Film Service. The General Film Company would not consent to let us run any of their films if we ran any independent film; therefore, as our members work in both independent and licensed houses and we are not in position, for this reason, to show partiality, we were obliged to forego the use of licensed film. Before the ball

we had secured large auto trucks with dynamos and was going to run moving pictures and slides up and down the main streets of the city, which would have been a splendid advertisement for us. We had everything ready and went to the chief of police for a permit, which was refused. Our attendance was about 800. Dancing started promptly at 9, and the last note of 'Home Sweet Home' sounded at 3:10 a. m. How is this for decent, respectable hours? Best wishes to yourself and the Trouble Department."

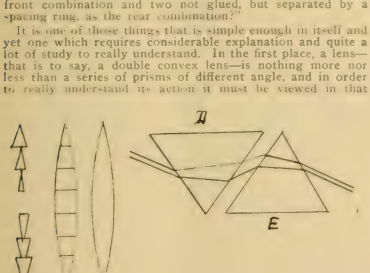
Glad to hear you were so successful with your ball, Seattle, and trust the one a year hence wil be even better. Would have used the photo of the ball, but it failed to come.

Likes It.—Mr. Chas. H. Lynch, box 842, Spring Valley, Ill., writes: "I bought your gelatin slide outfit several months ago and this is the best I have ever seen. Enclosed plea e find $2 for which send me another lot of gelatine."

This letter is merely a sample of a great many similar ones received during the past few months.

Achromatic Lenses.—New Orleans, La., writes: "Will you please explain why the objective lens is made up of four separate lenses, two of which are glued together as a front combination and two not glued, but separated by a spacing ring, as the rear combination?"

It is one of those things that is simple enough in itself and yet one which requires considerable explanation and quite a lot of study to really understand. In the first place, a lens—that is to say, a double convex lens—is nothing more nor less than a series of prisms of different angle, and in order to really understand its action it must be viewed in that



light. The cross sections A, B and C shows this idea. In one we have the prisms, the wider angle being nearest the edges, since the wider the angle the more the deflection of the light ray, and vice versa. In "B" we see these prisms joined together in a lens, the whole being completed in "C." You may have to study these three diagrams a little in order to catch the idea. In "A" you must not consider the thickness of the prism, but merely the angle of its sides in relation to a horizontal line drawn through the center. Viewing it thus, you will see that the diagrams "A," "B" and "C" are absolutely correct. Light is composed of a combination of colors. Each of these colors has a different index of refraction, so that if a light beam is passed through a prism and thus retracted, it will be resolved into its component parts or colors after emerging from the prism, by reason of the difference as before set forth. Violet is retracted more than blue, blue is retracted more than yellow and red is retracted the least of all. Light is arbitrarily divided into seven colors, but there is really almost no end to the actual number, since as one blends into another. We have now seen that the light in passing through a lens is resolved into its seven component colors, a mixture of which produces what we term "white light." Now considering the factors of an objective lens as a series of prisms, we shall see that the separation of light will, in a measure, be accomplished—though not entirely so, due, I believe, to the fact that the prisms are not true ones and the refraction, except at the outer rim of the lens, is comparatively slight. This separation of the light is called "achromatic aberration," and in practical effect is to give white light in the center surrounded by a ring of red, outside of which will be a ring of violet. The much as the aberration of separation is greatest near the edge of the lens, a considerable proportion of this could be cut off by stopping the outer edge of the lens with a paper or other opaque ring. This, however, would not entirely do away with the trouble and would be worth as the loss of light. The deviation or refraction of light in a single lens is accompanied by achromatic aberration, and in a single lens this is unavoidable. However, after separating the rays of light by passing through one prism (see D E sketch), thus separating the rays into their colors, if they are passed through a second lens (E) the colors are again blended and the light emerges from the second prism again white. While in the experiment shown with the prisms the rays emerge from the second prism white, they also emerge parallel; there being no deviation; therefore, such rays could not be used for projection. However, if the first prism were made of crown glass and its angle to the degrees as the light rays pass through it, there will be a certain angle formed between the violet and red rays, which same angle would be formed by a flint glass prism having an angle of 37 degrees. Now, if the second prism be of flint glass with an angle of 37 degrees the red and violet rays will re-combine before emerging. The average deviation caused by the first prism is 40 deg. and the deviation by the second prism is 25½ deg., therefore the general deviation will be 40-25.5 or 14½, so that while the deviation is thus obtained, dispersion (separation into colors) at the same time is avoided. Now, if we apply this to lenses and uses a double convex lens of crown glass and a concave lens of flint glass placed in contact, with the two surfaces fitting closely together, practically the same result is obtained as has been above described in the experiment of the prisms, and such a lens is called an achromatic lens. The rear combination is separated by an air space on account of the effect of the heat on the cement. I am not sure that I have made this matter clear to you, New Orleans, but I have done the best I could. I do not like to use technical terms, but in this case it appeared to be absolutely necessary, as there is no other way that I know of to describe these things.

Five Years in One Place.—Mr. H. S. Kunk, Canton, O., writes: "Enclosed find photo of our theater front, located on the main street and the main popular amusement place in Canton. The house is 200 feet long, about 40 feet wide, has a 40 ft. lobby, 105 ft. of theater and 20 ft. of stage, seats 800. It has one of the best operating rooms in this neck of the woods, if not in the entire country. I have been with this theater for five years. I intend taking a picture of the operating room later on and will send you one so that you may see for yourself what it looks like. I like the Moving Picture World very much and do not think I could do without it."

Odeon Theater, Canton, O.

Five years with one house is certainly a good record, Neighbor Kunk. The theater looks a beauty. I shall be glad to have pictures of your operating room, and would suggest to operators having nice rooms that they send in photographs of same wherever possible and unless the negatives are reserved I will undertake to publish them all in the course of time.

An Error.—Princeton, N. J., writes: "Please find enclosed piece of electrical tissue which, if you have never used, think it would be worth while publishing in next issue. I should like to know how to manufacture photographs on tissue and how to transfer any kind of negative to glass. The World has proved and I wish to say that you have the most up-to-date paper for March 11th issue somewhat twisted. What I cannot see is remove the film and turn it end for end, putting the wrong part in the light where you took the good part out."

Well, Princeton, I cannot agree with you on the cam pin business. I do not think it is worth while. A new cam pin isn't costly enough to go to all of that trouble over. I use the word "trouble" advisedly because I presume it would be quite difficult to get the worn part of the pin tight in the hole in the cam. As to the definition of electrical terms, space is so very valuable and there are so many letters each week that I cannot answer at all that I feel I should hardly be justified in publishing the list submitted for the reason that quite a complete electrical dictionary can be had for as little as 25 cents. To reproduce a photograph you must first make a negative from it in a camera. You can get slide glass coated as "positives" and print your photograph on them from the negative by contact, or you can use the glass positive and print with the enlarging camera, or vice versa. However the way your letter reads, I cannot exactly make out what it is you want. I shall be glad to serve you if you will make matters just a little plainer.

Mica Slides.—Mr. J. T. May, Hominy, Okla., writes: "Did you ever hear of making a slide on mica? I took a sheet of mica, such as can be bought in a hardware store and wrote on it with India ink. It doesn't wrinkle, and the ink doesn't spread as it sometimes does on the glass. The letter shows up perfectly on the curtain. Hominy has only about 800 population, but it is a good show town. We seat 185, but sell standing room nearly every night."

There are one or more firms making announcement slides on mica, Friend May, but it is to your credit that you discovered for yourself the fact that mica could be used for this purpose. It is much better than glass.

One More Helped by the Department.—Mr. Gordon Le Feare, Toronto, Ont., writes: "In a recent issue of the World there was an article accompanied by a drawing of a three-wing inside shutter for a Powers No. 5. I am running two Powers No. 5 machines and put the three-wing shutter on one of them. It certainly puts it all over the two-wing article and I have the advantage of watching both work side by side. Projection is improving in Toronto, but there is lots of room for advancement. I wish the World and the department every success."

Neighbor Le Feare's letter requires no comment, except to say that I am pleased to know that projection is improving in his city, and to point out the fact that the interchange of ideas through the department is proving of great value to a great number. In this instance an operator in Norfolk, Va., has helped a brother operator in Toronto through publication (page 301 February 11th issue) of a three-wing shutter he had installed on his machine. These instances of benefit through the distribution of ideas through the department could be multiplied by hundreds, and even by thousands. It is this feature that gives the department its greatest value.

Has Trouble.—Charleston, S. C., writes: "I am a constant reader of the World, especially the department, which has been of great benefit to me. It undoubtedly is a splendid thing for operators as well as theaters. I have a new machine with an outside three-wing shutter. When the speed is all right we have a beautiful, steady, flickerless picture, but as soon as the speed is increased there is a distinct flicker. We have a 60 ft. throw. Will you kindly advise us as to the source of this annoyance in the next issue of the department?"

In the first place, Charleston, you didn't sign your letter, and all letters must be signed, though not necessarily for publication. In fact, the name is never published where the writer requests that it be not. As to your shutter trouble, you will have to come across with further information. I think the difficulty lies in the fact that you are using alternating current, in which case at a certain speed (dependent upon the number of alternations per second) the blades of your shutter get in synchronism with one side of the alternations. The remedy for this is a two-wing shutter or else avoid the speed which produces the flashing in the light. I cannot tell positively, however, whether this is the case or not, since your information is so meager. Write again, stating the cycle of current, if A.C., per second, and the number of turns of crank per minute when the flicker occurs. Also please describe the "flicker" as accurately as possible.

A Few Questions.—Stafford, Kas., writes: "Will you kindly answer the following questions through the Trouble Department: (1) Should the revolving shutter of an Edison exhibition model fit up snug to the mitre gear on the main spindle, or should there be a little play? (2) Should the pin-wheel and star-wheel fit snug, or have some play? (3) How can one tighten or loosen main spindle and main shaft and yet keep them parallel? (4) Is an adjustable lens satisfactory; that is to say, does it give as sharp and clear a picture as the ordinary kind?"

(1) The revolving shutter mitre gears should fit together snugly, but not so that they bind. As long as the gears do not bind they are not too tight. However, there will be no ill effect, even should there be a little play. Naturally as the gears become worn it will be impossible to keep them tight enough to eliminate all lost motion. (2) The cam (pin-wheel) and star should not fit tight together when the machine is cold, but should have just the least little bit of play. This play, however, should be very slight, barely enough to be seen when looking at the star closely while trying it. If you fit them up tight together when the machine is cold the expansion of the metals under heat will cause undue friction. In testing the cam and star you should try the star on all four quarters of the lock, since one may be a little tighter than the other three and it is on this quarter the star should be set. (3) By "main spindle" and "main shaft" you probably have reference to the cam, or flywheel, shaft and the intermittent sprocket, or star, shaft. The cam shaft runs in bushings which keep it constantly central in one position. The intermittent sprocket or star shaft, however, rests in eccentric bushings, the turning of which has the effect of tightening the star against the cam. By the judicious use of a pair of calipers, in any convenient way which suggests itself, you can tell when you have raised one end of the shaft as much as the other. You could also make a special tool which would enable you to turn both bushings exactly the same amount. However, I think your own ingenuity will enable you to do the job without much trouble if you apply your mind to the problem. (4) I would not recommend the use of the adjustable lens. The results are fairly good, sometimes very good; but as a rule these lenses are not to be altogether depended upon for the best results.

Outside Shutter.—Mr. C. H. Thomas, Bath, N. Y., writes: "Will you kindly inform me whether or no it is possible to put an outside shutter on a Motiograph No. 1, model 1909? Will you give me some information as to the method used, or, if the above query has been answered in a previous issue, kindly advise date of publication? Do you consider that a first-class 'universal' lens is as good for any distance as one made for a particular throw? Would you advise me to get a 'universal.' I appreciate the Trouble Department very much."

Unless I am very much mistaken, Neighbor Thomas, the Enterprise Optical Company have an outside shutter attachment which can be fitted to your machine. I would suggest you address the Enterprise Optical Company, West Randolph Street, Chicago, Ill., (87 I think the number is, but without it a letter will reach them) on this subject. I am sorry to say I am unable to give you instructions for attaching an outside shutter to that machine. It is a proposition I would myself have to figure out. As to the question concerning lenses, I would refer you answer to "A Few Questions," in another part of the department. I must, however, set you right on one proposition. A lens is not made for any particular "throw," but is made to project a certain size picture at a given throw. If it projects a 15 ft. picture at 60 feet it would project a picture at 80 feet and also at 50 feet, but the one at 80 feet would be larger than the one at 60, while the one at 50 would be smaller. It would, however, be necessary to change the focus slightly as the screen is moved forward or back.

Condensers.—New York City writes: "Find enclosed $1.50 for Handbook. Also please tell me what size condensers I should use for an 8x12 picture, 65 feet, and which one should go in front. After all the argument, what was finally decided to be the best way to find the focal length of the condensers? I sometimes have trouble with my light. The spot on the cooling plate changes as per illustrations. Sometimes these three changes would take place in one or two minutes. What is wrong? I am using your way of setting my carbons; cored toped and bottom."

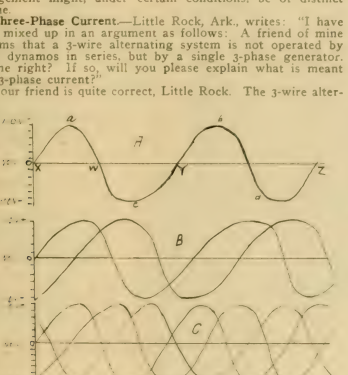
For an 8x12 picture, 65 feet, I should use two 7½-inch condensers, but I would, if necessary, change my condenser holder so as to get the apex of the convex sides of the condensers within 1/16th of an inch of each other, or even closer than that. If you find two 7½ do not give you just the right result, try one 6½ and one 7½, placing the 7½ next the light, preferably. As to measuring the focal length of condensing lenses, I have seen no reason to change my views on this proposition. The accurate measure of condensers is an impossibility, since the optical center of the lens lies somewhere between the two surfaces, its exact location being dependent upon the refractive index of the glass. I maintain, however, that in measuring the lens the flat side should be towards the wall, but the measurements should be taken from the optical center of the lens to the wall, which, of course, is out of the question. A measurement from the flat side to the wall would be a little less than the real focal length of the lens, while a measurement from the apex of

the convex side of the lens would be a little too much, speaking now, of course, of measuring with the flat side towards the wall. In the immediate future I propose to have something on this subject and it will be a "something" covering a good many pages, probably running several weeks. As to the light, I should say that the trouble occurs when you get your carbons too close together; that is to say, burn your arc too short. I could not positively say that this is the fact, but I think if you examine your craters when that condition is present you will find them to be more or less in the shape shown at "E," Fig. 33, page 88, of the Handbook.

A Switch Scheme.—Windber, Pa., submits sketch of a switch designed to handle the projection arc, the house lights and operating room lights, all with the machine switch. In the switch shown, Windber has simply installed two sets of contacts in an ordinary enclosed, double pole single-throw machine switch such as is attached to the Powers and other machine tables. With all due respect to you, Windber, I cannot see my way clear to approve the proposition as you have set it forth. In the first place, it would not be approved, as you have it installed, by various authorities, including the International Board of Fire Underwriters. The connection amounts to a double pole, double throw switch, on one end of which is the machine and on the other end the house lights, with an extra contact for operating room lights. It would work all right, and, with an especiallly constructed, carefully made switch I can see where such an arrangement might, under certain conditions, be of distinct value.

Three-Phase Current.—Little Rock, Ark., writes: "I have got mixed up in an argument as follows: A friend of mine claims that a 3-wire alternating system is not operated by two dynamos in series, but by a single 3-phase generator. Is he right? If so, will you please explain what is meant by 3-phase current?"

Your friend is quite correct, Little Rock. The 3-wire alter-



nating current system is not and cannot be operated with two dynamos hitched in series, as is the case with the 3-wire D C system, for the very simple reason that it would be an utter impossibility to keep the two machines in synchronism or "step," with each other. I am not certain I can make this matter of phase plain to you in a brief article in this department. In alternating current dynamos you must consider the current as being rapidly reversed, rising from nothing at all to the maximum voltage and reducing again to nothing, each alternation. That is to say, with 60-cycle 110-volt current the current arises from nothing to 110 volts and drops again to nothing 120 times per second, half of these impulses being of positive polarity and half negative. These oscillations of the current are represented in waves, the single plain alternating current being shown at "A" in which the vertical line represents voltage, the horizontal line being zero. The wave lines, a, b, over the horizontal are to be considered as two positive alternations, while the wave lines c, d, beneath the horizontal represent two negative impulses of the current, the length of the horizontal line x to z representing just one-thirtieth of a second. This illustration, understand, shows the plain alternating current. For certain reasons, however, 2 and 3 phase currents are desirable. Two and 3-phase current differ in the fact that the 2-phase system requires 4 main distribution wires, and these wires have the effect of two distinct and separate circuits through which are passing simple alternating current similar to that shown in sketch "A," these currents acting upon the armature of a motor like the two cranks on a locomotive, one being at right angle with the other; or, putting it another way, one 90 degrees in advance of the other. The 3-phase alternating system, however, requires only 3 wires; and for transmitting energy in large amounts long distances for power purposes, it is the ideal system. There is also a third 3-wire alternating system known as the monocyclic system, which is, in effect, a combination of a single phase and 3-phase systems. To enter a little more fully into the explanation of 1, 2 and 3-phase systems—in the 2-phase system shown at "B," when one of the alternations is at zero (just crossing the zero line) the other alternation is at the height of its voltage, so that the "pull" of the current is at all times constant. This means that the two currents are displaced in "phase," or reach their highest values and lowest values at opposite intervals of time. Hence, they are called 2-phase. If two alternating current generators, of like build, were coupled together by their armature shafts in such manner that when a given armature coil on one machine was directly under a field pole, the coil corresponding to it on the other machine would be half way between two poles of its field; then the two currents would be displaced by half an alternation; or, in other words, it would be a 2-phase current. If a third dynamo of similar build were connected and the three armatures connected in such manner that the corresponding coils on each one would be equally "staggered" with respect to each other and the pole pieces, then we should have 3-phase current, as is shown at "C." Now, Little Rock, I am not certain that all of this has done you or anyone else any particular good, but it is as clear an explanation of the 3-phase proposition as I am able to give you in a brief article. I trust you will, however, be able to understand what I have tried to explain—fairly well, at least. Remember that the horizontal line not only represents zero in voltage, considered up and down, but time also as regards its length. In 60-cycle current each distance x to y equals one cycle or 1/60 of a second. It, therefore, follows that from x to w would be half that or one alternation or ½ cycle or 1/120 of a second. The whole method of illustration is perfect, once it is understood thoroughly.

MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programs, for the slides when effects slide is missing. We send four colors of gelatin. The slides look well and less than one cent each. They are handy also for announcing vaudeville acts. In fact you may be readily used for anything you may want to say to your audience.

For the sum of three dollars ($3) cash with order, we will send by express charges not prepaid, the following:

24 cover glass, 1 package border strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 400 to 500 slides. Order now. Address

UTILITY TRANSPARENCY CO.

No. 6 Bradhurst Avenue New York City

ABOUT HALF OF THE EXHIBITORS IN AMERICA

Use Bio Carbons Now

THE REST AREN'T SO PARTICULAR

NESTOR

"Rarely Equalled—Never S

Scene from "THE STOLEN NECKLACE"

The science of deduction and elimination, as applied by Detective Hatfield, not only fails to solve the mysterious disappearance of Mrs. Rodwell's diamond necklace, but comes near wrecking the life of innocent Virginia, the lady's companion. Nora, the impish maid, assisted by good common sense, restores the missing jewels; uncovers and saves the real culprit (who is the sensation of this dazzling picture) and paves the way for the happiness of "two souls with but a single thought, two hearts that beat as one."

A Distinctiv

Release of V

"The St

Sherlock Holmes' P
in 875 feet of FILM

It took time, patie
efforts, money an
***While* to convince**

If It's a Nest

Join Our M

If He's a Real
He'll Gi

One "Nesto

Always Demand NESTOR—T

DAVID HORSLEY, German Savings Bank

FILMS

rpassed—Often Imitated"

NESTOR MADE BY DAVID HORSLEY FILMS

Detective Foto-Drama

dnesday, April 5th, 1911

olen Necklace"

COMING!
Wednesday
April 12th, 1911

Theory Exploded
VORTH WHILE

"A MIDNIGHT ADVENTURE"

A Nestor Comedy—That's All

e, unremitting
he *Film Worth*
he people that

It's Good!

ing List!

Exchangeman
You

' a Week

FILM WORTH WHILE

Scene from "A MIDNIGHT ROMANCE"

uilding, 4th Avenue and 14th Street, New York

The Keith and Proctor Release Schedule.

UNION SQUARE.

Monday.
PATHE.....That day's release
SELIG.....That day's release
EDISON.....Preceding Tuesday
VITAGRAPH...Preceding Tuesday

Tuesday.
GAUMONT.....That day's release
ESSANAY.....That day's release
KALEM.....Preceding Wednesday
PATHE.....Preceding Wednesday

Wednesday.
EDISON.....That day's release
URB-ECLIPSE...That day's release
MELIES.....Preceding Thursday
BIOGRAPH....Preceding Thursday

Thursday.
LUBIN.....That day's release
SELIG.....That day's release
KALEM.....Preceding Friday
VITAGRAPH....Preceding Friday

Friday.
EDISON.....That day's release
PATHE.....That day's release
VITAGRAPH...Preceding Saturday
ESSANAY.....Preceding Saturday

Saturday.
GAUMONT.....That day's release
PATHE.....That day's release
LUBIN.....Preceding Monday
BIOGRAPH.....Preceding Monday

Sunday.
4 Commercials and Divide Saturdays

TWENTY-THIRD STREET.

Monday.
GAUMONT.....Preceding Saturday
PATHE.....Preceding Saturday
KALEM.....Preceding Wednesday
PATHE.....Preceding Wednesday

Tuesday.
PATHE.....Preceding Monday
SELIG.....Preceding Monday
MELIES.....Preceding Thursday
BIOGRAPH....Preceding Thursday

Wednesday.
GAUMONT.....Preceding Tuesday
ESSANAY.....Preceding Tuesday
KALEM.....Preceding Friday
VITAGRAPH.....Preceding Friday

Thursday.
EDISON.....Preceding Wednesday
URB-ECLIPSE.....Preceding Wed.
ESSANAY.....Preceding Saturday
VITAGRAPH...Preceding Saturday

Friday.
LUBIN.....Preceding Thursday
SELIG.....Preceding Thursday
LUBIN.....Preceding Monday
BIOGRAPH.....Preceding Monday

Saturday.
PATHE.....Preceding Friday
EDISON.....Preceding Friday
EDISON.....Preceding Tuesday
VITAGRAPH....Preceding Tuesday

Sunday.
4 Commercials and Divide Saturdays

HARLEM OPERA HOUSE.

Monday.
BIOGRAPH.....That day's release
LUBIN.....That day's release
PATHE.....Preceding Friday
EDISON.....Preceding Friday

Tuesday.
EDISON.....That day's release
VITAGRAPH...That day's release
GAUMONT....Preceding Saturday
PATHE.....Preceding Saturday

Wednesday.
KALEM.....That day's release
PATHE.....That day's release
PATHE.....Preceding Monday
SELIG.....Preceding Monday

Thursday.
BIOGRAPH.....That day's release
MELIES.....That day's release
GAUMONT.....Preceding Tuesday
ESSANAY.....Preceding Tuesday

Friday.
KALEM.....That day's release
VITAGRAPH....That day's release
EDISON.....Preceding Wednesday
URB-ECLIPSE.....Preceding Wed.

Saturday.
ESSANAY.....That day's release
VITAGRAPH....That day's release
LUBIN.....Preceding Thursday
SELIG.....Preceding Thursday

Sunday.
4 Commercials and Divide Saturdays

JERSEY CITY.

Monday.
LUBIN.....Preceding Thursday
SELIG.....Preceding Thursday
KALEM.....Preceding Friday
VITAGRAPH.....Preceding Friday
2 Commercials.

Tuesday.
EDISON.....Preceding Friday
PATHE.....Preceding Friday
VITAGRAPH...Preceding Saturday
ESSANAY.....Preceding Saturday
2 Commercials.

Wednesday.
GAUMONT.....Preceding Saturday
PATHE.....Preceding Saturday
LUBIN.....Preceding Monday
BIOGRAPH.....Preceding Monday
2 Commercials.

Thursday.
GAUMONT.....Preceding Monday
SELIG.....Preceding Monday
VITAGRAPH....Preceding Tuesday
EDISON.....Preceding Tuesday
2 Commercials.

Friday.
GAUMONT.....Preceding Tuesday
ESSANAY.....Preceding Tuesday
KALEM.....Preceding Wednesday
PATHE.....Preceding Wednesday
2 Commercials.

Saturday.
EDISON.....Preceding Wednesday
URB-ECLIPSE.....Preceding Wed.
MELIES.....Preceding Thursday
BIOGRAPH....Preceding Thursday
2 Commercials.

Sunday.
4 Commercials and Divide Saturdays

58TH STREET.

Monday.
EDISON.....Preceding Wednesday
URB-ECLIPSE.....Preceding Wed.
MELIES.....Preceding Thursday
BIOGRAPH....Preceding Thursday

Tuesday.
LUBIN.....Preceding Thursday
SELIG.....Preceding Thursday
KALEM.....Preceding Friday
VITAGRAPH.....Preceding Friday

Wednesday.
EDISON.....Preceding Friday
PATHE.....Preceding Friday
VITAGRAPH....Preceding Saturday
ESSANAY.....Preceding Saturday

Thursday.
GAUMONT.....Preceding Saturday
PATHE.....Preceding Saturday
LUBIN.....Preceding Monday
BIOGRAPH.....Preceding Monday

Friday.
PATHE.....Preceding Monday
SELIG.....Preceding Monday
VITAGRAPH....Preceding Tuesday
EDISON.....Preceding Tuesday

Saturday.
ESSANAY.....Preceding Tuesday
GAUMONT.....Preceding Tuesday
KALEM.....Preceding Wednesday
PATHE.....Preceding Wednesday

Sunday.
4 Commercials and Divide Saturdays

125TH STREET.

Monday.
GAUMONT.....Preceding Tuesday
ESSANAY.....Preceding Tuesday
VITAGRAPH....Preceding Saturday
ESSANAY.....Preceding Saturday

Tuesday.
EDISON.....Preceding Wednesday
URB-ECLIPSE.....Preceding Wed.
BIOGRAPH.....Preceding Monday
LUBIN.....Preceding Monday

Wednesday.
LUBIN.....Preceding Thursday
SELIG.....Preceding Thursday
VITAGRAPH....Preceding Tuesday
EDISON.....Preceding Tuesday

Thursday.
EDISON.....Preceding Friday
PATHE.....Preceding Friday
KALEM.....Preceding Wednesday
PATHE.....Preceding Wednesday

Friday.
GAUMONT.....Preceding Saturday
PATHE.....Preceding Saturday
BIOGRAPH....Preceding Thursday
MELIES.....Preceding Thursday

Saturday.
PATHE.....Preceding Monday
SELIG.....Preceding Monday
KALEM.....Preceding Friday
VITAGRAPH.....Preceding Friday

Sunday.
4 Commercials and Divide Saturdays

Letters to the Editor

DETROIT GAS ENGINE MAKES GOOD.

Villisca, Ia., March 19, 1911.

Editor Moving Picture World:—

For the purpose of giving lectures in towns where the electric current is not sufficient to project a clear picture, I bought of the Detroit Engine Works, one of their electric light producing engines, and I must say that it gives wonderful results. The engine I have is a 3 horse-power coal-oil engine, with a 60-volt generator, direct current, which weighs 430 pounds.

At the Temple Theater, Red Oak, Iowa, the lights were so uncertain that I used my outfit, which furnished power enough to burn 36 sixteen candle-power carbon lights, fifteen of which were in the auditorium, and the remainder in the ticket office, entrance and on the stage, and gave a much better light than the 70 sixteen candle-power city lights.

At my new theater, the Detroit, I run ten 4 C. P. carbon lights in front; one sixteen in the ticket office, one eight at the entrance, one eight at the center and one 8 at each exit, which run all the time while the arc is on. Twelve sixteen candle-power carbons in auditorium which are off when arc is on. We pull 52 to 55 volts when arc is on and get fine pictures. We have only missed one night, and that was on account of batteries. It costs me ninety-five cents per week for coal-oil, and we run from 7 until 10 o'clock. Two shows a night, each containing three reels. Sometimes I give two reels over. I play the piano, and between reels I see that the coal-oil feed is all right. That is all the attention this outfit gets from me.

I would advise anyone who is getting a stationary engine to purchase a 6 H. P. engine, with 60-volt direct current generator, 2½ K. W., and it will give the desired juice. You can double the amount of light by using Tungsten 20-watt lamps.

For a dandy outfit, get Detroit double-cylinder engine and 6 K. W. direct current generator, and you can run fans and any number of lights at a very small cost.

I have had five months' experience with this outfit, and am next to the troubles. Would be glad to help anyone with a Detroit engine, if they have trouble.

I am a constant reader of your paper, and positively cannot do without it.

Yours very truly,
DR. F. M. CHILDS

TOO MUCH GUM-SUCKING.

Editor Moving Picture World:

Dear Sir:—With all this valued talk of progress I would fain drop in my little oar and implore the makers of pictures, in Heaven's name, to get next to themselves and cut out this everlasting osculation, catch-as-catch-can, 200-foot-long-soul-kiss-embraces which spoil about one-half of the best dramatic subjects at the present time. I don't blame the leading men for taking advantage of their opportunities; in fact, it may be that I am just plain jealous, but nevertheless it's down-right mean the way they rub it in, just because they have a chance.

In all seriousness, however, this kissing business is much overdone. Many an otherwise artistic performance is spoiled, made commonplace and cheapened. It is not particularly elevating for young ladies to see our ideas of a young man exceptionally high ideals of the fair sex. And, like many another feature, can well be left to the imagination of the audience. Popular songs and song slides supply about all the ordinary program needs of this affectionate feature. I for one am getting tired of blushing for such unblushing osculatory exhibitions.

Wishing you and the Moving Picture World the best of success in elevating the picture play and thanking you for the many valuable suggestions received from its pages,

I am very truly yours,
JAS. C. RATHBONE.

BY ALL MEANS HAVE A NATIONAL CONVENTION.

Ironwood, Mich., March 15, 1911.

Editor Moving Picture World:

Dear Sir:—As an old subscriber to your paper and as an old exhibitor I wish to commend the stand you are taking toward an open market.

As an operator I worked—North, South, East and West and my experience was then that the average moving picture show manager had about as much intelligence as an oyster, but now, after several years, in the show vernacular they are getting "wised up" and it is high time they started to put the business on the footing they want it, and the only way that will ever be accomplished is for them to organize a

Two More World Tour Yanks

MONDAY, APRIL 10th
"An Adventure in Sicily"
An American Among the Brigands

FRIDAY, APRIL 14th
"Willie's Winning Ways"
A Story of the Bermuda Derby

YANKEE FILM CO.
344 East 32d St. New York City

A First-Class Independent
Commercial Service

WITH PROMPT DELIVERY FOR
OUT-OF-TOWN EXHIBITORS

Reels $1.00 and up

POSTERS AND BANNERS SUPPLIED

Full Line of Moving Picture Supplies at Cut Rates

WIRE, WRITE OR PHONE

The Film Exchange
67 West 14th St., New York City
PHONE 5986 CHELSEA

MOVING PICTURE EXHIBITORS

Our new style Arc Lamp and Carbon Saver are now ready. These are positively the best thing to put out at present. New York agent ask to show with no requirements. Carbon holders will fit on the Powers No. 5 Arc Lamps or that style.

Price for complete Arc Lamp, $6.50; Carbon Holder complete, ready to put on racks, $1.50 each. Just look at all the Film Exchanges. If your dealer has none, send M. O. and will ship free of Ex. charges. When ordering mention issue of

THE STERN MFG. CO., 109 N. 10th ST., PHILADELPHIA, PA.

EXTRA! EXTRA! EXTRA!

New York Factory Fire Disaster

Almost 150 lives lost in worst holocaust in years.

Pictures taken by special photographer 15 minutes after fire started.

25 slides with lithographs $10.00—3 days.

Write, wire or phone.

NEW YORK PICTURE CO.
441 Market St. Pittsburgh, Pa.

national association and to have a board of censors "elected by popular vote," men that are not in the business and are exhibitors, and to have them pass on all makes of film and select the best each week. That will put an end to trusts and other organizations that have arisen to regard the exhibitor as legitimate prey.

What a joke it is when we stop to think of the way we got things handed to us—we, the men who risk our all in bringing good amusement, education and enlightenment into out-of-the-way places of the world, and then to be dictated to by a favored few who, shown in their hearts, give us credit for being nothing but fools.

In closing my remarks I wish to add that in my opinion the entire moving picture business owes a never-ending debt of gratitude to the men who have **always** had the best interests of the business at heart—the editors of the Moving Picture World.

Trusting I may have the pleasure of meeting you at the convention, I am Yours Resp.

W. F. KELLEY, Temple Theater.

J. S. C. WANTS INFORMATION.

New York, March 22, 1911.

Editor Moving Picture World.

Dear Sir:—I am a reader of the World and it seems to me as though the moving picture business is one in which there are a great many different positions and consequent opportunities to advance in a profitable and interesting business.

Will some reader, who knows, tell me through the World if this is a good business for a young man to learn. J. S. C.

[If J. S. C. will call or write and state his qualifications, we may be able to find him a position in what is, indeed, a "good business." We have been the means of placing many who are now making their mark in the field.—Ed. M. P. W.]

FROM A PROGRESSIVE EXHIBITOR.

Bellefontaine, Ohio, March 20, 1911.

Editor Moving Picture World.

Dear Sir:—Enclosed find renewal of my subscription to the Moving Picture World. I read every word in the World, and I am especially interested in the Operators' and Managers' column, and also the Comments on the Films. I depend a great deal on the comments for selection of programme and advertising purposes, and I am very much disappointed when I get a picture that has not been reviewed.

I dislike very much some articles that I have read in a house organ, slurring Mr. Richardson, and also the Taylor School. While Mr. Richardson may not be infallible, I have derived a wonderful benefit from his writings in the Moving Picture World.

Regarding the Taylor School: I am taking their correspondence course, and, while they are pretty slow in sending the instructions, I have been benefited very much by what I have already received. You will see by my letterhead that good projection is our hobby and the best of music our aim; and so far as results go, I have to turn people away in spite of strong opposition.

If there is any fault I can find with the trade papers it is that, on a few occasions, the editors have indulged too freely in personalities. I know it is hard to keep quiet when the other fellow is knocking, but the majority of your readers care nothing for his kind of dope.

With best wishes for the success of the World I am,

Yours for high class entertainments.

F. E. RUTTER, Manager The Royal Theater.

REELS SHOULD BE INSPECTED AT FACTORY.

New York, March 10, 1911.

Editor Moving Picture World.

Gentlemen:—What independent producer has a uniform photographic quality? Biograph, Vitagraph, Edison, Essanay and Lubin, all have their photographic standards, and the products are nearly always of uniform quality. The independents, however, seem of the opinion that good photography does not count, as long as cowboys and Indians are in evidence. "The Last Laugh," a Reliance, for instance, had some poorly exposed exteriors which spoiled the whole reel. The titles "crawled" so badly that it was almost impossible for the operator to keep them in frame long enough to be read. This shows plainly that the reel had not been projected before leaving the factory. The writer is inspector of reels at an independent exchange, and realizes the importance of carefully examining them before distribution. It is not fair to exchanges and exhibitors to have to accept these half-good and half-bad reels. Just as soon as a producer makes a reputation then down goes the quality, instead of keeping up the good work. H. LYMAN BROENING.

A PLEA FOR AN OPEN MARKET.

Anaconda, Mont., March 14, 1911.

Editor Moving Picture World.

Dear Sir:—The conflicting stories circulated in regard to the various concerns interested in this business certainly keeps one guessing as to the outcome of the game. I hope some day to enter the manufacturing field through the advertising and the educational ends of the game. In other words apply motion pictures to the same use that the kodak and other cameras are now used for. Having a thorough, practical knowledge of photography in all its branches, I feel that I would make good provided I could cater to an open market.

I agree with the writer of the articles in the issues of February 25th and March 11th that if we do not have an open market, it will mean the death of motion pictures within a few years. I want to see the time when the motion picture will be sold and exhibited on its merits. True, the Patents Company, licensees, are turning out some very good pictures, also some of the Sales Company members, but there are other men that could and would turn out pictures that would excel even the best products these two factions are turning out, if it were not for the tactics employed to keep the truly independent manufacturer out of the field.

In conclusion I want to thank the Moving Picture World for its many favors to me and assure you that I shall always recommend it whenever possible, although I do not think it needs any boosting, as it speaks for itself. I am,

Yours very truly, W. C. BACH.

"KEEP AFTER 'EM."

Winona, Minn., March 24, 1911.

The Moving Picture World.

Gentlemen:—As one of your regular readers, permit me to say that I greatly appreciate the absolutely independent position you occupy with your publication.

We are glad to see you "put the knife in" wherever it is needed. To read a few copies of "The Film Index," one would think the "trust film" was never made that ever contained a weak plot or an inconsistent situation. On the other hand, it is refreshing to see you "hand it" to the independent releases that are so wretchedly poor in photography and contain so little attention to even the simplest details. Keep after 'em; that's your "life work."

Why is it that practically every issue of the "Imp" films, for instance, are so "chalky" and lack the tone values of good photography? I have watched many an "Imp" and am beginning to think their printers care little for quality. If they did I am sure they would keep at least some details in their shadows, equalize their tone values more and incidentally print a rock steady positive. Other independents are now doing it, but I note, with regret, that most of these are of foreign make. Sincerely,

BENJ. HUNTLEY.

PATHOS.

Sutton, Neb., March 22, 1911.

Publishers Moving Picture World.

Dear Sirs:—Please cut me off your list. I am out of business, "pinched out" by the Patents Co. When I got in "a short row of stumps" the Sales Company wouldn't do a thing for me to help out. The others are a cold proposition and their professions are 101 per cent wind.

Truly yours,

DR. M. V. CLARK.

3 Tremont Row, Boston, Mass., March 13, 1911.

Editor Moving Picture World.

Dear Sir:—As a subscriber, I wish you all success. Your paper is O K. The picture business is good in and around Boston. We have had more people looking for theater investments in the past six weeks than in the past six months previous. Propositions in the theater line find ready buyers.

Yours truly,

B. O. WETMORE, Empire Exchange.

HOW HE LINES 'EM UP.

Huron, S. D., March 17, 1911.

Editor Moving Picture World.

Dear Sir:—Having lots of trouble keeping the chairs the right distance apart, a local manager had a strip nailed on the floor for each row of chairs. Yours truly,

G. M. ANDERSON.

"THE SIGN OF THE FLYING A"

Important Announcement!

Two Western Reels Each Week

Mondays and Thursdays

Will be released by the American Film Manufacturing Company commencing week of April 24th.

Real Western.

Western films made IN the West —OF the West — BY our Western Company.

ALL "Americans" hereafter will be "Western."

Remember "The Squaw and the Man"—"The Tenderfoot's Roundup" —"Bertie's Bandit" — "In the Land of Cactus"? Two such subjects each week will be released by us from now on.

Americans—Nothing but Western—commencing week of April 24th.

Two "AMERICAN WESTERNS" each week. Mondays and Thursdays.

Release of Monday, April 3rd,

"A Cure for Laziness" and Oh! You Suffragette"

A split reel comedy that guarantees a gale of merriment wherever exhibited

Release of Thursday, April 6th,

"REDDY'S REDEMPTION"

An exceedingly strong and virile Drama dealing with the reformation of a crook. An original story told in an original manner.

REMEMBER commencing week of April 24th— TWO AMERICAN WESTERNS EVERY WEEK.

AMERICAN FILM MANUFACTURING CO.

Bank Floor, Ashland Block, Chicago, Ill.

THE 1911 MODEL MOTIOGRAPH—NOW READY—"NUF SED"

BRICKBATS AND BOUQUETS

CANNOT STOP THE RAPID ADVANCE in popular favor of the Perfect Motion Picture machine THE MOTIOGRAPH.

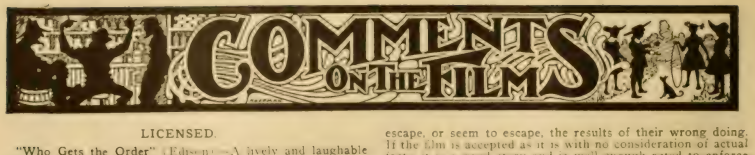
A MARVEL OF SIMPLICITY, combining Beauty of Design, Perfect Construction and Accessibility of Parts.

THE MACHINE THAT STANDS COMPARISON, point for point, with all other Machines AND IS ALWAYS VICTOR.

THE MOTIOGRAPH projects steady, flickerless PICTURES, THAT PAINTED ON THE WALL SORT that every owner wants

Manufactured and Jobbed by **THE ENTERPRISE OPTICAL MANUFACTURING CO., 564 West Randolph St., CHICAGO**

AGENTS { H. H. KEMP, San Francisco, Cal.
J. D. HALBERG, Los Angeles, Cal.
FRANK BROCKLISS, London, England }



LICENSED.

"Who Gets the Order" (Edison).—A lively and laughable comedy purporting to depict the adventures of two ambitious salesmen after the same order. Broken locomotives, unruly automobiles, unmanageable bicycles and slow wagons all play their part in the drama of business. Eventually they both reach the goal at the same moment, the order is divided between them and the film ends with everybody happy.

"A Sawmill Hero" (Kalem).—A melo-drama picturing activities in the lumber camps. A young man, too indifferent to do his work in college through a succession of events becomes a sawmill hero and discovers to his surprise that the owner is his father. A little love tale is interwoven among the other exciting events. The scenery in and about the lumber camp is good and affords a reasonably accurate impression of how it actually looks.

"The Cattle Rustlers" (Pathe).—A Western picture built largely upon the same basis as others of this character. A love story is included, but the picture offers no striking variation from many others which have preceded it.

"The Money Lender" (Urban).—Another roast upon lenders of money, intimating that as a class they are heartless and cruel, taking undue advantage of the simple fisher folk forced by circumstances to borrow from them. A haunting vision drives this one to distraction and he falls from a cliff to his death in the sea. The picture has little to commend it except the excellent outdoor photography.

"Nemours, and the Banks of the River Loing, France" (Urban).—A series of interesting views along this picturesque stream. Like all of Urban's outdoor work the photography in this needs no praise. It speaks for itself.

"The Lonedale Operator" (Biograph).—A story that carries the audience with a rush and a whirl. It moves swiftly through the scenes that makes the audience sit with bated breath until it is over. The distinctive feature is a girl holding the robbers at bay with a nickel-plated wrench that looks like a pistol. This scene is the most important and is managed with skill. The rush of the locomotive is exciting as it flies over the rails bearing assistance to the girl. The fact that the engineer's part is played by an actor who is an engineer insures accuracy of detail in handling the huge machine. But such scenes have been enacted before. It is a novelty to see two men at bay before a wrench. The actress who performs this feat so acceptably deserves credit for her work.

"Bridget and the Egg" (Lubin).—A comedy detailing Bridget's experience with a china egg which naughty Willie brought her. The breaking of the real egg with an axe is an absurd, but funny act, and what Willie got when he was discovered will make almost any audience laugh.

"The Spinster's Legacy" (Lubin).—A comedy, which is at the same time a shrewd character study. To see the loungers around an old-fashioned grocery store so acceptably reproduced is sufficient to attract, and the way they go to see Priscilla when she acquires wealth is amusing, but is strangely in accordance with facts. But Si, whose affection was not concerned with the dollars and cents, was the lucky fellow. He got the girl and the money, too.

"Sir Percy and the Punchers" (Melies).—A Western picture which is intended to illustrate the characteristics of the cowboy. Probably Sir Percy gets what any bunch of cowboys would give him under similar conditions, but it must be remembered in looking at pictures like this that in effect it is the same as reading a story. The girl's part is played with life and animation, and the final scene where Sir Percy runs the gauntlet will please those who like Western pictures of this type.

"The Way of the Transgressor" (Selig).—The story of wrong and desertion, with a wife and child left to suffer the consequences of a man's ill-doing. Afterward the man's punishment comes, while the woman and child are made happy. The picture is a sermon upon the results of evil-doing and as such should be judged upon its merits as an illustration of the oft-repeated assertion that the transgressor will be duly punished. Perhaps it is unwise in considering a film of this kind to think how many transgressors, even of the type represented here, escape, or seem to escape, the results of their wrong doing. If the film is accepted as it is with no consideration of actual facts, it is a good story and is well enough acted to enforce the moral evidently intended.

"The Disreputable Mr. Reagan" (Edison).—A story of the East Side of New York by Richard Harding Davis satisfactorily interpreted by the Edison players. Perhaps its chief interest lies in the East Side realism which finds graphic expression in the tumble down tenements, the robbery in the saloon and the chase by the police. The little girl and her big protector are not impossible characters, yet such instances are extremely rare in that haunt of sorrow and hunger. This gives the picture a human touch which adds to its interest and assists in the dramatic interpretation of a life little known outside of New York. The audience expresses its approval of the result in Reagan's case. The Sunday school idea of reform is gratified when it is made plain that he decides to turn over a new leaf, as the saying goes, and care for the little waif whom fate thus placed in his way.

"Rescued from the Desert" (Kalem).—A melodramatic picture made on the desert in Arizona and accurate so far as scenery is concerned. The story told is not altogether pleasing, yet possibly such instances have occurred in years past. To send a man into the desert is a sentence which is equivalent to lynching, only less humane. The part the Indian plays may represent the better side of an Indian's nature, yet it is to be feared that it is largely a novelist's conception. Poets have ascribed qualities to Indians that those familiar with them deny, yet motion picture people have persistently emphasized these denied qualities. The Kalem pictures, judged from the standard of the class of literature to which they belong are interesting, but they are not to be compared with those which interpret higher forms.

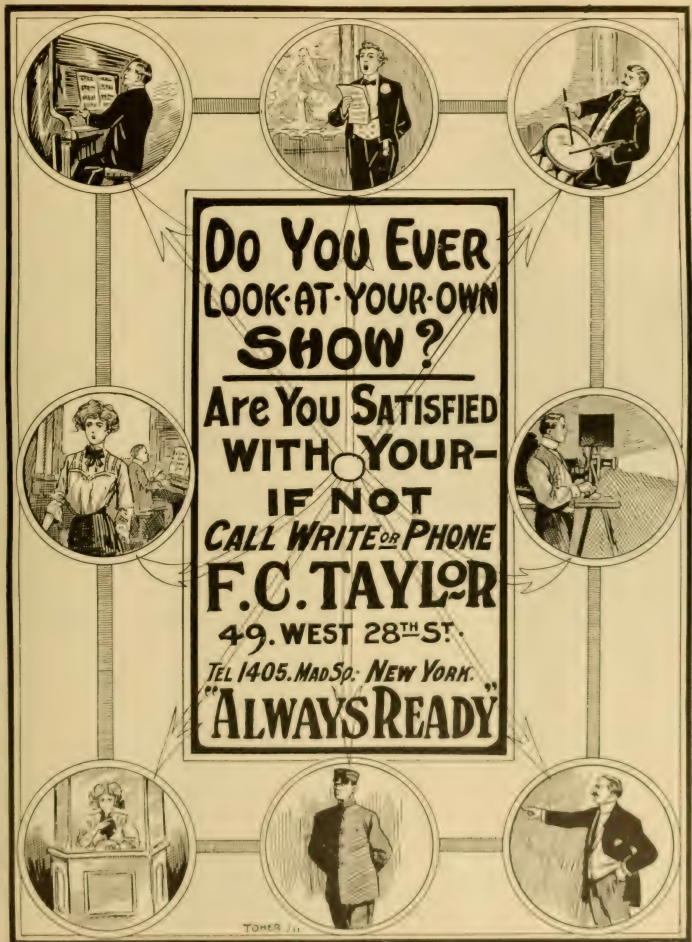
"The Lieutenant's Love" (Pathe).—A story of love which concerned two men in the German army and ends with disappointment for the unfortunate girl, who discovers the man she wants can never marry her because of the difference in rank of her father and his. In a vague sort of way these differences are known to the people of this country, but a film like this is not clearly understood by a majority of the average audience because these subtle distinctions of rank are not known here and therefore the troubles based upon them are meaningless. As a love story and an exhibition of uniforms this picture is interesting. Further than that it will scarcely be understood in America.

"The Widow Visits Sprigtown" (Vitagraph).—A comedy illustrating the adventures of a stunning widow whose make-up is a dream, but whose every charm is artificial. Jealous maidens plan an exposure, but are thwarted in their nefarious scheme and the widow disappears with her ancient admirer and rescuer, leaving a lock of her false hair for each of the young men as a memento of her brilliant visit. Played with the snap and vigor which are characteristic qualities of the Vitagraph players this picture should be popular.

"A Thwarted Vengeance" (Essanay).—A highly sensational film, depicting wild Western scenes with a degree of realism that is not altogether pleasant, but fascinating. A girl is kidnapped, and trussed up to a tree in front of her lover's cabin, while the kidnapper goes in and finds the lover with the intention of murdering him. In this he is thwarted and is afterward shot dead by the girl's lover. This is all sensational enough, but is saved from the usual disagreeable sense of grotesqueness by the artistic settings. Usually such films are more or less disagreeable, but in this instance the acting is its saving grace and the audience plainly expresses its approval.

"Cupid's Conquest" (Gaumont).—A love story representing a father objecting to a wedding, but when a statue of Cupid comes to life and argues the matter with him, by showing him in reminiscence some of the scenes from his own younger days, he relents. The picture has many pretty scenes which add to its attractiveness.

"People of the Arabian Desert" (Gaumont).—A travelogue presenting interesting views of the desert and its people. There is a bey with his suite, a funeral and other phases of life which are interesting.


DO YOU EVER
LOOK AT YOUR OWN
SHOW?
ARE YOU SATISFIED
WITH YOUR—
IF NOT
CALL WRITE OR PHONE
F.C. TAYLOR
49. WEST 28TH ST.
TEL 1405. MAD SQ. NEW YORK.
"ALWAYS READY"
TOMER

"The Kid from Arizona" (Pathe).—An improbable Western picture, representing the remarkable prowess of a kid who fights and wins over Western bullies. Such stories always please. There is a feeling of exultation when a small, or weak man, overcomes one larger and stronger than himself. And, even though the story told is improbable, everyone who sees the picture will enjoy it and be ready to applaud the kid.

"Little Lad in Dixie" (Vitagraph).—A sermon on the horrors of war which should be included in the peace propaganda. The little boy is manly and fights for what he believes is right, laying down his life in the defense of what he believes to be his country. Then comes the wild ride of his mother and her grief when she finds him dead. It is war from another viewpoint, equally as horrible as those presented heretofore. Good mechanical work has helped materially in the production of this film.

"Priscilla's April Fool Joke" (Biograph).—A comedy presenting amusing scenes without the introduction of slapstick methods. It is acted with the care which characterizes most of the work of the Biograph players and makes a favorable impression upon the audience. Priscilla's rage when she discovers another girl in her place is a good bit of work, and the frenzy of the company when they find the wraps on the shore, pointing to suicide, is good enough to be humorous.

"Cured" (Biograph).—A slapstick comedy introducing an old gentleman afflicted with the gout, whose wheel chair is stolen by a tramp and all sorts of capers are cut. Then the gouty gent gets the trouncing that was due the tramp.

"Her Child's Honor" (Lubin).—The interest in this picture increases in intensity as it runs, to the climax which comes with the second marriage with the doctor, and the death which follows immediately. It is an interesting complication, developing dramatic situations not commonly seen in photoplays. The duel, in which the man and woman are mortally wounded, is properly suppressed. The results are sufficient. The death of the man first, allowing the woman to marry again with her last breath, insuring her child's honor, is a fitting close to a picture altogether out of the ordinary. The acting is upon a high plane and the photography is clear.

"Love in Madrid" (Pathe).—A love story of no particular strength, introducing characters that fall in love and arrange for a marriage with an abandon and speed that are altogether astonishing. A duel over the girl enlivens the picture somewhat. The settings are somewhat interesting since they probably reproduce characteristic scenes in Madrid, or, at least, in a Spanish town.

"Her Adopted Fathers" (Selig).—Beginning in a shipwreck the picture depicts the life history of a girl adopted by kindhearted fishermen, marries an artist, but shortly finds her way back to the old men never to leave them again. Why are artists so often made the scapegoats in pictures of this sort? They are no more untrue or cruel than other men and scarcely deserve the condemnation they get.

INDEPENDENT.

"The Fakir's New Servant" (Great Northern).—An interesting trick picture, representing a magician performing all sorts of strange stunts, some of them clever, indeed. But when his servant undertakes the same things he gets into enough trouble to keep the audience busy laughing until the picture ends.

"Troubles of a Trip" (Great Northern).—A lively comedy, showing the difficulties that arose to prevent Jones from having as good a time upon his trip to the city as he expected. Mrs. Jones makes it very plain that she objects, and in this objection, which is vigorously interposed as he is beginning to enjoy himself with his hilarious friends, lies the fun of the picture.

"Toto Wants to Get Thinner" (Itala).—A lively comedy presenting in humorous fashion Toto's frantic attempts to reduce his flesh. The ways he adopts will supply suggestions for almost any anti-fat campaign desired.

"Ogallalah" (Powers).—An Indian picture which seems to illustrate the Indian characteristics as they are commonly understood. The relentless pursuit of the kidnapper by the Indian, the long shot with his bow and the final vengeance are accurate in their delineation of Indian character. There is no mawkish sentimentality here. It is savage and cruel, as Indians are by nature. It is somewhat disagreeable, but its strength cannot be denied.

"Hurrah! Hurrah! Let Us Marry" (Eclair).—A comedy depicting how two old people were cleverly tricked into allowing their son and daughter to marry, and as a climax decide to marry themselves. A lively little play, with sufficient bright incidents to keep the audience interested.

"Sweet Memories" (Imp).—A delicately planned picture, showing, as in a vision a mother's past life. Most of the incidents will appeal to the average person in the audience as a repetition of his own. Most girls have duels, but the homely scenes are reproductions of what befall most men and women in life.

"Tom and Jerry" (Yankee).—The story of a man whose reason deserted him through a combination of difficulties, and was restored through a visit to his daughter's home. The story is clearly told and there is sufficient pathos in it to develop a strong heart interest.

"The Talesman" (American).—A dramatic tale offering some unusual situations and telling a story which is clear and satisfactorily interpreted. The audience followed it closely and though they did not applaud they were visibly pleased with it.

"The Truth" (Nestor).—A good picture with a number of strikingly impressive scenes, photographed, staged and acted after the high standard for which the Nestor product is noted. The story is not a thriller, but it is well punctuated with fine dramatic moments.

"The Pay Roll" (Champion).—A Western picture with a hold-up, a lively battle with the bandits in which a woman is killed, then years after the man kidnaps a girl and carries her away to his cabin where she is shown to be his own daughter. That's a long list of exciting incidents, none of them improbable and all admirably worked out. As has been pointed out before in these columns kidnapping women is so much a thing of the past that it is scarcely advisable in motion pictures, and fortunately few producers utilize an incident like this. Maybe it is justifiable in this instance because of the novel situation when the denouement comes in the cabin. The film gets its name from the fact that bandits rob a paymaster on his way to a ranch to pay off the men. The film has much of merit in it, with plenty of thrilling action and a touch of pathos at the close when the girl leaves the cabin of her real father, where she was held a prisoner, to go with her foster father.

"Could You Blame Him?" (Nestor).—A lively comedy, graphically depicting the experience of a young husband when he attempts to deceive a wealthy uncle regarding his marriage. The wife and a friend induced to pose as her husband make life miserable for the young man. Then, when the uncle discovers the deception, there is consternation indeed. There are plenty of interesting and laughable situations and the audience extracts a liberal share of amusement from the picture. The photography is of the quality always offered by the Nestor people.

"Tweedledum's April Fool Joke" (Ambrosio).—Here is this favorite fun-maker in another interesting and altogether amusing complication in honor of April Fool's day. As usual in such cases made and provided, the working out of the comedy affords liberal opportunity for concatenation.

"Cupid's Victory" (Solax).—A rather lively love story based upon a marital mix-up that threatened a voyage on stormy seas, but turned into smooth sailing under the machinations of Cupid. Everybody married whom he or she wanted eventually, though at first it looked like a long series of disappointments. The photography is good and the audience seemed interested from beginning to end.

"When the Red Turned Gray" (Reliance).—A well executed trick picture, purporting to represent the experiences of a man who imbibed too freely. The things he sees are as strange as the wildest dreams of fancy. Only cracked ice brings relief. Some of the disappearances are well managed and add much to the interest in the film.

"The Harem Skirt" (American).—Here is a funny one that will set your audience to laughing. It is based upon the much discussed skirt which is really a pair of trousers and which has almost created riots wherever a woman wearing one has appeared in public. It ought to perform the same operation in your theater. The idea is well developed and the acting, which is a string of experiences, is sufficiently in harmony with the subject to keep up the delusion.

"Five Hours" (Rex).—A picture based upon a bet that it is comparatively easy to enter a house and steal something. The actor who plays the leading role is clever and performs his part well. The complication with the girl adds interest, as does what comes afterward. That the man wins the bet is assured. The picture was made for that purpose. It is a good story, well told, with plenty of action and a novel basis. These combine to make a good film.

"The Penniless Prince" (Imp.)—A melo-dramatic story of a German prince, penniless as most princes are, and the love of a Cuban planter's daughter. The feature is the sacrifice of the girl's lover to obtain money for the prince, though it is not plain just why this was necessary. Then the prince

falls heir to vast estates and marries the girl. The scenery is a marked feature of the film, and the story moves forward with a swing that carries the audience with it almost irresistibly. The outdoor photography is excellent.

"Edith has Some Sport" (Lux).—A lively story, ending with a somewhat boisterous chase; yet, withal, a pleasing enough picture of its kind. Some of the peculiar things that happen to Edith while she is shooting suggest humorous possibilities when using a gun. Ultimately, however, her riotous method of shooting at everything she sees brings her to grief and her father is called upon to settle. The audience has been well entertained during the running of the film.

"Out of the Depths" (Solax).—A pleasant story of a young man's success in overcoming obstacles and making himself of so much account that his past is overlooked. There is little in it that can be called dramatic, but the story is well told and the young man's effort to make his way upward is happily rewarded in the end. The cruel stepfather receives his deserts, which seems to increase the interest of the picture and the scene in which the young man is wounded defending the banker is well managed and thrilling. In some ways it is rather an impossible story, yet none the less interesting for that reason.

"The Tramp" (Thanhouser).—One feature in this picture will interest as a novelty. Instead of causing the tramp to reform mand become a leading village light they show him listening to the call of the road and send him again upon his way. This makes the picture notable. It changes the conventional ending for such pictures and creates a new impression as the tramp steals away to escape being rewarded for his excellences of conduct. Otherwise the film tells a good story and represents an ordinary tramp doing what many ordinary tramps have done heretofore. The finale is the best part of the story and causes the one who sees it to want to see more.

"Love's Ebb and Flood" (Yankee).—A story of cruelty, of love and a marital mixup which holds the attention of the audience to the denouement which brings things out pleasantly for all excepting the villain. He is sent over a cliff to his death, and his demise makes two hearts happy since it permits his wife to marry the man who has been importuning her for a year. It is difficult to describe such a picture and any criticism which may be made upon it will probably not be concurred in by many who see it. Perhaps it is sufficient to say that the parts are well acted and that the wife exhibits satisfying emotion when her lover persists in his requests for her to marry him. The picture suggests the thought that human lives are often actually thus mixed and men and women grope blindly along, much as they do here, working out their own fate in ways that they themselves do not know.

MOTION PICTURE HANDBOOK FOR MANAGERS AND OPERATORS. Price $1.50 Postpaid.—M. P. World.

SPECIAL BOX OFFICE ATTRACTION
SLIDES
The New York Fire Horror Where 150 People Lost Their Lives
25.00 THE SET OF 52 SLIDES
Gunby Bros., 199 3rd Avenue, New York

MOTION PICTURE HANDBOOK FOR MANAGERS AND OPERATORS. Price $1.50 Postpaid.—M. P. World.

READY FOR DELIVERY—Moving Picture World
BOUND VOLUME No. 7
July to December, 1910
TWO DOLLARS, EACH, $2.00 Express charges collect

Annual Sub. Moving Picture World: CANADA, $2.50 FOREIGN, $3.00

GOOD COMEDY EVERY WEDNESDAY
"Solax"

REGULARS WANTED!
DON'T BE A FLUNKIE FOR THE GENERAL
BE A REGULAR WITH THE VICTOR
42 ROUNDS OF REEL AMMUNITION WEEKLY
ENLIST TODAY
39 Church St., Buffalo, N. Y. RECRUITING OFFICES Prospect & Huron Road, Cleveland, O.

ABOUT HALF OF THE EXHIBITORS IN AMERICA
Use Bio Carbons Now
THE REST AREN'T SO PARTICULAR

STORIES of the FILMS

MELIES.

THE WARRANT FOR RED RUBE.—Bill Sand ... of Adam county, gets a warrant for Red Rube ... He starts to arrest him, but ... by wife, and Rube gets home ... strong arm and makes them both prisoners. When ... prisoners, he escapes but is ... Rube on the run accused. He ... to keep ... to get ... the ... Rube ... to ... to ... the ... the ... the

EDISON.

APRIL FOOL.—The story begins with the waking up of the little heroine by her sister out of a sweet, who comes in on her nightie and gives throwing a pillow at her, calls her sleepyhead, he an goodnight and tells her best out. Of course when she looks and finds it nothing to be sure. Sincere and April Fools day has started.

Then we see two very youthful young on their way to school. The boy stops at the store and carries her books for her and when he reaches corner, taking from his pocket a small bag of candy, he offers it to her. She takes a large piece and a large bite of the large piece and then finds that the candy is loaded with vinegar, of course she proceeds to get even by puncturing holes in an apple and filling the holes with pepper, but the young man is too smart for her. So he substitutes an apple of his own and apparently eats the peppered one with great gusto. Then shifting again, he tempts her the peppered apple and she in caught at her own trick.

Of course this is too much for the young lady and she goes home alone, refusing to see him and shutting him out of the front door when he follows her on to the front porch. Being something of a diplomat, the young man procures another partner to go to school with him, and our little heroine sees her best male paying attentions to another girl. When he gives her a piece of cake and accepts a honeymoon banquet, the climax of jealousy is reached.

After school, on the way home, the young lady drops her belt into a puddle of water and not wanting to soil her hands, tries to fish it out with a stick. Our small hero comes along and offers his assistance, which is scornfully refused at first, the reason being given that he is wearing a buttonhole bouquet of another young lady. He gallantly tears this off and flings it to the ground and offers his services again. This time they are accepted.

Then he decides that he will not get the belt without a kiss. Sitting on an old stile the two youngsters play for this kiss, the girl holding off and the small boy following her. Suddenly they realize that an April shower is coming. The young man runs down the steps of the stile and opens up the umbrella which he has carried. Now the rain begins to pour down in earnest and the little lady asks him to put the umbrella over her, but he still holds off until she gives him the promised kiss. Meantime they are both getting drenched to the skin in a regulation thunder shower, which finally forces the young lady to accede and the kiss is given.

BETWEEN TWO FIRES.—In order to save the life of her uncle, who has been taken prisoner by the Prussians, Miriam de Leyden is ordered to forward to the German general the plans of the Bremen grant, which her eighteen overlooks. The inhabitants of the district are ordered to move out of the firing zone, and Miriam realizes that she will not be able to draw the plans and thus save her uncle if she vacates her present quarters. Hiding them in a pail, she offers the contract as a hospital to the French commissioner, knowing that she will be safe under the protection of the Red Cross flag. She obtains the consent and hoists the flag upon the turret of the chateau.

On the commander's staff are several young officers, one of whom, Captain Legard, sees in Miriam the kind of a girl he dreams of and falls desperately in admiration for her. His devotion is not returned by Miriam, who notices that the officers young Frenchmen are their attentions and friendship soon ripens into love. The admiration of Legard for Miriam is noticed by his friend and another officer, Captain Brossault, who, suspecting her of ulterior motives decides to keep a close watch upon her movements.

As Miriam's ruse for Legard grows stronger her opposition to an open declaration of love grows, and another appeal from her uncle in which his life seems to be in save her stirs the most intense anxiety in her heart. She listens to the terror of the cannon and draws a rough outline of the French position. Captain Brossault sees and bursts upon her, seizing from a distance as he may keep the plans. Legard turns upon the commander and through his hold guarded on each Miriam throwing the paper. Declaring that there is no time to lose, he starts for the ramparts. After a short fight he gets Miriam, rushing her way through the lines of the enemy. Just as she meets the messenger who is to escort her to the Prussian camp, Brossault confronts them and makes both prisoners.

Not wishing to humiliate his friend Legard by betraying his sweetheart before a contemptible, he sends for the commander and tells him that Miriam has to be shooting. Upon the arrival of Legard and the commander, he explains the entire situation. Legard is overcome by what he thinks is his sweetheart's treachery but the commander takes another view of the matter and persuades Legard of being Miriam's accomplice. Miriam, seeing her lover in danger of losing his wife and honor, makes a clean breast of everything and explains that the plans to the commander who, when Brossault worries for the loss of the plans, burns the plans and releases Legard from arrest. Miriam begs her lover's forgiveness, which he readily grants and the lovers are happily reunited.

KALEM.

BIG HEARTED JIM.—Jim the village black smith, is in love with Beth, who apparently returns his love until a well-dressed stranger comes to the town. The stranger overwhelms Beth and takes his away. After five years of unhappiness Beth, for the sake of her baby, determines to seek Jim's aid. Locating Jim in a mining camp, Beth leaves her baby girl, Virginia, in his tent and slips away. Jim, finding the pretty little child on his return from work, decides to keep her.

Twelve years later Jim and Virginia meet Tom, a newspaper. Jim and Tom become partners and make a lucky strike. Tom tells Jim of his love for Virginia and after learning the matter sees they both decide that Virginia shall go to meet her. Virginia is the town of her home with many adventures on the journey. Stopping at a well appointed hotel she registers. Receiving home she is greeted by her old friends. The next day her wealth reveals, and she confesses how home kept her from her friends. She also confesses her love for Tom. Tom, who has followed her, is welcomed by all. Jim, who has followed Tom, is welcomed by all. Jim, who has followed Tom, is welcomed by all. Jim, who has followed Tom

elides the latter scourge upon the basement girl in sending her to the store for a bottle of hard drink and has been used to it herself. Her husband, he so miserable for the girl, and still the girl knew herself an old flame, also a cad and a scoundrel as a rule and a bounder in particular. Then she remembered a bracelet which James had given her, and, finding herself penniless, she pawned it and sent the money to James. He received a second message to the effect that she was in prison, and he went to her rescue. Marguerite Marsh, as Lucy, gives the character a most delightful touch of humanity. She conveys the impression of a girl who is not bad at heart, but who has been led astray by the force of circumstances. Her pantomime is excellent. Miss Marsh is a most capable actress, and her work in this picture is deserving of the highest praise. Edith Storey, as Mrs. Bruce, is very good. Harry Benham, as James, is satisfactory. Frank Bennett, as Mr. Bruce, is very good. The remainder of the cast is adequate. The photography is clear. The scenes are well selected. The settings are appropriate. The direction is good. The picture is a most interesting one.

Independent Film Stories.

BISON.

AN INDIAN NEMESIS.—Bison has secured a great achievement in this picture. Rather, we should say, Frank Montgomery and his staff have secured the Indians in the scene. Miss Maggie A. McCullough is to be congratulated upon having written for such able material. Indeed, the story is so well told by Montgomery and Miss McCullough that it would be difficult to find any fault with it. The scenes are well selected, reminding Mexico, Arizona, or some other locality where the Indians abound. Miss Mary Anderson plays the part of Mona Moore, the daughter of the ranch owner, and Miss Anderson plays the part to perfection. She is a most capable actress, and her work in this picture is deserving of the highest praise. Miss Anderson is supported by a most capable company of players. Joe Knight, as Jack Hawkins, is very good. Jack Richardson, as Black Eagle, the Indian chief, is very good. Jack Richardson is a most capable actor, and his work in this picture is deserving of the highest praise. Jack Richardson is supported by a most capable company of players. The scenes are well selected, reminding Mexico, Arizona, or some other locality where the Indians abound. The photography is clear. The scenes are well selected. The settings are appropriate. The direction is good. The picture is a most interesting one.

THE RED AVENGER.—Bison has a most clever story with its Western setting. The scenes are most beautiful. The photography is clear. The scenes are well selected. The settings are appropriate. The direction is good. The picture is a most interesting one.

RELIANCE.

TILL DEATH DO PART.—Smith, a waiter in a fashionable restaurant, as a customer, a guest, someone disturbed by the nonchalance of his fair companion whom he was slightly offended, departs. Without a full of wine from the guest on his cheek. Smith immediately takes the money in his pocket, and it when the guest engaged in conversation with the maid. The maid waiter searches him, finds no money, returns it to the owner, and discharges Smith. The latter leaves the cafe and goes to his wife, who is waiting for him with their little child in an atmosphere of poverty, owing to the fact that Smith's petty defalcation has caused his employment. Mrs. Smith, with the baby in her arms, pleads to the restaurant proprietor that her husband might be given another chance, but he refuses. A wealthy patron, Mr. Randall, and his companion greeted with a shrug from John, and the rich woman's sympathies are aroused. She persuades the proprietor to intercede for Mrs. Smith, and the head waiter reluctantly gives the waiter his position again. Some days later, Mr. Randall loses a pearl necklace in the restaurant and Smith finds it, and burrows home, intending to keep it. He is suspected, however, and arrested, the jewels being recovered. Randall is exasperated and determines to prosecute Smith, and Mrs. Randall employs Mrs. Smith as her maid, to give her a home. The day of the trial Mrs. Smith, with the baby in her arms, rushes into court and pleads with the Randalls to drop the charge. Randall, deeply affected, persuades her husband to do so, and Smith walks out free. Smith goes to the Randall home to get his wife's clothes. Left alone in the dining, he sees a jewel case on the table, steals a pair of earrings and is caught in the act by Randall. Smith is ordered out, and departs like a skulking dog, accompanied by his faithful wife with the infant in her arms—a martyr to love and duty and the bonds which bind her to the miserable specimen of manhood at her side, "till death do part."

RICHSHAW, THE DETECTIVE.—Poor old Rickshaw is a much hen-pecked man. To evade the housework, she compels him to do he makes application for a position as detective, and to his surprise receives the appointment. Reporting at the police station he is assigned on a jewel robbery, and with marvelous ease captures a couple of desperate men. A call for help comes from a wealthy man's mansion, and Rickshaw rushes to the scene in time to make prisoners of an entire band which is locating the family and robbing the house. Rickshaw returns proudly home and is met by his masculine wife, who takes his star and gun from him, bedecks him with a gingham apron and puts him at work sweeping and cleaning.

SUMMER WIDOWS.—Jasper engages vacation board in town and when he arrives at the house discovers a score of pretty girls boarding for masculine company. Jasper is much smitten with Gemma, a big eyed auburn haired, dimpled maid, but is unable to see his fair charms alone for even a moment, as the other girls seemingly themselves about him. In desperation he writes to a friend, a popular actor, to visit him for a few weeks, hoping the girls will transfer their affections to the matinee idol. And they do! But the fun begins when Jasper throws off the mustache and goes and kisses him, for it develops that she is his wife. Jasper leaves the hotel in disgust, his exit being marked by frigid expressions from the girls.

IF IT WERE EVER THUS.—Rose, a talented Hungarian violinist, cruelly neglects his young wife, and she is compelled to apply to a musician for assistance. The patroness of the musician is a Mrs. Huntington, a wealthy young woman who gives a musicale at her home, at which Rose is engaged to play. She is enraptured with his playing, and he ingratiates himself into her good graces, leaving as a result of which Mrs. Huntington becomes enamored of the violinist. When he tells his wife he intends to divorce her she vehemently declines to acquiesce, and in a rage he attacks her. She flees for her life and takes refuge in the mission just as Mrs. Huntington happens to be visiting the institution. Hearing the story and the woman's name she accompanies the wronged wife back to her home and confronts Rose. She makes an appeal, even claiming that the woman is not his wife. His cowardly nature asserts itself however, when he loses his temper and attempts to strike her, and Mrs. Huntington, filled with revulsion, stasps his hand and chips him full in the face. Then pulling her arm about the ill-clad form of the terrified wife, she takes her home with her.

LUX.

BILL'S LITTLE PLAN.—Bill falls in love with a colonel's wife, who, accompanied by her husband, is walking down the street. Instantly Bill follows, and watches them disappear into their house. The colonel has to leave for his military duties and hardly has he gone when a lanky private appears on the scene with a message. Now Bill is on the watch and accosts the youth, learns that he has been sent to wait upon the colonel, and taking him into a cafe, bribes the private to change clothes. Leaving the soldier with strict instructions to remain until he comes back, Bill sets off for his charmer's home. But, after all, it is love's labor lost, for hardly has he got inside the house when the colonel unexpectedly returns, and he flees to the maid. Meanwhile, poor Tomkins, tired of waiting, makes his way to the colonel and hastily dresses. The whole blame pops on Bill. At that moment the maid dies in and announces the destruction of the kitchen, and the colonel, in a towering rage, sends Bill is hauled out of the wreckage and flung out of the open window, where he alights upon a manure cart. Finally, he is allowed to go, and is commended by the driver for being there at all.

A DESPERADO.—Black Jake is the terror of Injun Gulch. Everybody is afraid of him. "Half Moon" screams. Entering in his usual manner, he is greeted by the cowering crowd of men, who are more or less afraid of him. Here he insults a prospector named Hutchman, who is sitting at a table with his little daughter, and an open quarrel is only prevented by the other men. Later Hutchman is working on his claim, while Jane, the little girl, is preparing a meal when Black Jake takes up, unseeming, he walks up, and kicks over the iron pot in which Hutchman's dinner is cooking. Seeing this Hutchman makes as if to strike when Jake fires and the prospector rolls over. Little Jane falls on her knees by her father's side, while the murderer rides off. The shot has brought the Indian and his squaw on the scene, and hastily the little girl tells them of what has occurred. Quickly the sheriff is informed, a posse is made for the desperado's trail. But Jake has had a good start, and arriving at his hut, barricades the door and the windows, and prepares to fight. As the sheriff and one of the prospectors appear Jake fires and the prospector falls dead. Hastily the sheriff leaves, and informs the rest of the camp, who advance on the hut in a body. But two more of their number are killed and the attacking party are forced to withdraw. Meantime, Jane and the Indians have arrived on the scene, and hearing the news, the child slips off. Jake has come out of his cabin just as the little girl comes up. He gazes at her for a moment, and then drops his gun. That is his undoing, for the Indian promptly lassoes him and later justice is meted out to him.

PRICE EACH SERIES

Violin and Piano - $ .57 net
Piano Parts (Exclusive of Piano) .75 "
10 Parts 1.13 "

DRAMATIC MUSIC

14 Parts (Exclusive) $1.50 net (of Piano)
Full Orchestra " 1.88 "
Piano acc. 38 cents EXTRA
Piano Solo Special 50c.

PRICE EACH SERIES

CARL FISCHER, Cooper Square, NEW YORK:
For enclosed $1.00 please send DRAMATIC MUSIC by Theo. M. Tobani, complete in two books for Piano Solo.

Name ..... Address .....
City ..... State .....

N. B. IF ORCHESTRAL PARTS ARE DESIRED ADD THE NECESSARY AMOUNT TO YOUR REMITTANCE AND STATE INSTRUMENTATION DESIRED

NEW EDITION FOLIO SIZE
Compiled and arranged by Theo. M. Tobani
SERIES I
No. 1 Lively Run of Children 27 Sham Melody
2 Hunting Scene 28 Pastoral Music 4
3 Pathetic Character 4 Dramatic March 4
4 Funeral Ceremony 4 Intermezzo 10
5 Lively Hurry 4 Short Dramatic 10 Scene
6 Tragic Action 4 Short Dramatic 10 Scene
7 Lively Run of Children 27 Hunt Grief
8 Hunting Scene 28 Pastoral Music 4
9 Pathetic Character 4 Dramatic March 4
10 Funeral Ceremony 4 Intermezzo 10
11 Lively Hurry 4 Short Dramatic 10 Scene
12 Tragic Action 4 Short Dramatic 10 Scene
13 Lively Run of Children 27 Hunt Grief
14 Hunting Scene 28 Pastoral Music 4
15 Pathetic Character 4 Dramatic March 4
16 Funeral Ceremony 4 Intermezzo 10
17 Lively Hurry 4 Short Dramatic 10 Scene
18 Tragic Action 4 Short Dramatic 10 Scene
19 Lively Run of Children 27 Hunt Grief
20 Hunting Scene 28 Pastoral Music 4
21 Pathetic Character 4 Dramatic March 4
22 Funeral Ceremony 4 Intermezzo 10
23 Lively Hurry 4 Short Dramatic 10 Scene
24 Tragic Action 4 Short Dramatic 10 Scene
25 Lively Run of Children 27 Hunt Grief
26 Hunting Scene 28 Pastoral Music 4
27 Pathetic Character 4 Dramatic March 4
28 Funeral Ceremony 4 Intermezzo 10
29 Lively Hurry 4 Short Dramatic 10 Scene
30 Tragic Action 4 Short Dramatic 10 Scene
31 Lively Run of Children 27 Hunt Grief
32 Hunting Scene 28 Pastoral Music 4
33 Pathetic Character 4 Dramatic March 4
34 Funeral Ceremony 4 Intermezzo 10
35 Lively Hurry 4 Short Dramatic 10 Scene
36 Tragic Action 4 Short Dramatic 10 Scene
37 Lively Run of Children 27 Hunt Grief
38 Hunting Scene 28 Pastoral Music 4
39 Pathetic Character 4 Dramatic March 4
40 Funeral Ceremony 4 Intermezzo 10
41 Lively Hurry 4 Short Dramatic 10 Scene
42 Tragic Action 4 Short Dramatic 10 Scene
43 Lively Run of Children 27 Hunt Grief
44 Hunting Scene 28 Pastoral Music 4
45 Pathetic Character 4 Dramatic March 4
46 Funeral Ceremony 4 Intermezzo 10
47 Lively Hurry 4 Short Dramatic 10 Scene
48 Tragic Action 4 Short Dramatic 10 Scene
49 Lively Run of Children 27 Hunt Grief
50 Hunting Scene 28 Pastoral Music 4
51 Pathetic Character 4 Dramatic March 4
52 Funeral Ceremony 4 Intermezzo 10
53 Lively Hurry 4 Short Dramatic 10 Scene
54 Tragic Action 4 Short Dramatic 10 Scene
55 Lively Run of Children 27 Hunt Grief
56 Hunting Scene 28 Pastoral Music 4
57 Pathetic Character 4 Dramatic March 4
58 Funeral Ceremony 4 Intermezzo 10
59 Lively Hurry 4 Short Dramatic 10 Scene
60 Tragic Action 4 Short Dramatic 10 Scene
61 Lively Run of Children 27 Hunt Grief
62 Hunting Scene 28 Pastoral Music 4
63 Pathetic Character 4 Dramatic March 4
64 Funeral Ceremony 4 Intermezzo 10
65 Lively Hurry 4 Short Dramatic 10 Scene
66 Tragic Action 4 Short Dramatic 10 Scene
67 Lively Run of Children 27 Hunt Grief
68 Hunting Scene 28 Pastoral Music 4
69 Pathetic Character 4 Dramatic March 4
70 Funeral Ceremony 4 Intermezzo 10
71 Lively Hurry 4 Short Dramatic 10 Scene
72 Tragic Action 4 Short Dramatic 10 Scene
73 Lively Run of Children 27 Hunt Grief
74 Hunting Scene 28 Pastoral Music 4
75 Pathetic Character 4 Dramatic March 4
76 Funeral Ceremony 4 Intermezzo 10
77 Lively Hurry 4 Short Dramatic 10 Scene
78 Tragic Action 4 Short Dramatic 10 Scene
79 Lively Run of Children 27 Hunt Grief
80 Hunting Scene 28 Pastoral Music 4
81 Pathetic Character 4 Dramatic March 4
82 Funeral Ceremony 4 Intermezzo 10
83 Lively Hurry 4 Short Dramatic 10 Scene
84 Tragic Action 4 Short Dramatic 10 Scene
85 Lively Run of Children 27 Hunt Grief
86 Hunting Scene 28 Pastoral Music 4
87 Pathetic Character 4 Dramatic March 4
88 Funeral Ceremony 4 Intermezzo 10
89 Lively Hurry 4 Short Dramatic 10 Scene
90 Tragic Action 4 Short Dramatic 10 Scene
91 Lively Run of Children 27 Hunt Grief
92 Hunting Scene 28 Pastoral Music 4
93 Pathetic Character 4 Dramatic March 4
94 Funeral Ceremony 4 Intermezzo 10
95 Lively Hurry 4 Short Dramatic 10 Scene
96 Tragic Action 4 Short Dramatic 10 Scene
97 Lively Run of Children 27 Hunt Grief
98 Hunting Scene 28 Pastoral Music 4
99 Pathetic Character 4 Dramatic March 4
100 Funeral Ceremony 4 Intermezzo 10

CARL FISCHER COOPER SQUARE NEW YORK

AMERICAN.

THE TALISMAN.—John Gent wears the hungry, discouraged look of the unsuccessful. John takes a canvas and goes forth to dispose of it.

The miserly old dealer in the art shop hesitates about accepting John's picture, but after a promise of a 30 per cent commission he strikes it away in an obscure corner. He calls on his sweetheart to seek consolation, but that young lady, struggling for existence on the seventy dollars she receives each week at the ribbon counter, is practical, and she shows her artistic lover how absurd it would be for them to marry without sufficient means for support. The ever present camel landlord demands rent of John. John threatens to end the struggle. He writes a farewell note to his sweetheart, and goes forth to die.

His artistic taste leads him to the beautiful Lincoln Park, where he meets Winchell Jones. He is attracted by the serious aspect of the man. Realizing that something unusual is astir, he follows the young artist up the steps of the bridge. As he reaches the top Winchell reaches the edge and pulls him back to the bridge. Winchell soothes him with a slap on the back and an encouraging word. Winchell tells John that he has a talisman to call the next morning. At the appointed time John arrives, and Winchell hands him a small sealed box with a note of instructions:

"This talisman will bring you luck for one year, or—sue."

John is superstitious enough to take the talisman seriously, and he goes away overflowing with gratitude.

He enters the art shop and demands his picture. The old dealer tells him that he has sold it, and that the picture is hanged over. John carries it away. He mounts the steps of the mansion of Andrew Craig. Mr. Craig is somewhat disparagized until John displays his canvas, and the lover of art is won. He offers John a handsome price. John accepts it and promises to bring more of his work for inspection.

After a month John and his young wife are happily located in their pretty little flat. John's new studio is in connection with the flat and orders for

pictures are coming in faster than he can handle them. The year is over. The happy young artist is a father, and prosperity is smiling all around him. He takes the talisman and, kissing his family good-bye, goes out to solve the mystery of his fortune.

The seal is broken, the box opened, and eagerly the young artist removes the contents. It is a small card, and on it is written:

"Grit and perseverance always win.
Discouragement is the coward's cook."

TWO GIRLS.—Edward Holbrook has in his employ two stenographers, Estelle Vanderhouse and Mary Adams. Estelle, who is superficially attractive, is his favorite, and she impresses him to so great an extent that he decides to propose to her. Her mental treatment however of a little newsboy, causes him to be less precipitate in his intentions, and he determines to investigate a little before declaring his love. He disguises himself as an old beggar and calls early in the morning at Estelle's home and asks for something to eat. Her mother is washing and the whole atmosphere of the house indicates a very unsteady household and a hard-working mother, who uses a slipper on her daughter's whims and bad temper. The old lady gives him food as Estelle enters, ringing takes the food from him and puts him out into the street. He next goes to the home of Mary and finds conditions entirely different. Her mother is an invalid and is her daughter's one loving care. He is asked in and given refreshment and treated as though he were an honored guest. When about to depart he is given an overcoat to take the place of the ragged one he is wearing, a coat that belonged to her widow's dead son.

Edward, thankful that he has learned in time what Estelle's true character is, and what true, sweet nature Mary possesses, naturally is drawn towards the other girl. He proposes to Mary and is accepted. Estelle finds a communication from Edward, in which he tells her that her services will be no longer required, and makes it plain to her that he was the beggar whom she so cruelly turned away.

OSTEOPATHY.—Brown thought he had rheumatism—he knew it. He taxed the ingenuity of his physicians. They told him there was not much the matter with him, but Brown told them he was a sick man.

One morning at the breakfast table Mrs. Brown found an advertisement in the paper proclaiming Osteopathy as the real cure for all ills. Of course Brown thought that Osteopathy would especially benefit his case. Brown went. Brown saw the Osteopathist, and what happened to Brown was sufficient. Well, Brown was sacked, but he did not know it until he returned home.

A CURE FOR LAZINESS.—Mrs. John Brown was suffering from a complaint which puzzled doctors and nonplussed them. They resorted to all the resources their science and skill could command, and finally stated that if the patient could be induced to take exercise and mental work there was a possibility that she might be cured of her lethargic condition.

Brown let upon what proved to be a brilliant idea. With this in his mind he interviewed the advertising manager of a large department store and made the proposition to him to pay for a full page advertisement in a daily paper, and that fourteen sets of articles done by the feminine head of the house, which he would himself supply. The terms were to be ridiculously low. The offer was accepted and the first of the articles was accepted and the following morning the ad appeared in the papers.

After much trouble Mrs. Brown was induced to write the articles, and when opening the morning paper instead of the usual grumble, Mr. Brown gave his partner and all and sundry the information that she had written her first article for the department store and then put two Australian bank notes in the envelope provided. Mrs. Brown got to the paper and was soon lost in the wonderful ad. With true womanly instinct she imagined all of that good stuff was written for her assistance and joined the bustling ranks of humanity hastening.

She bought and bought and bought, for the bigger fool everyone knows unexpected sums seem to burn holes in one's pocket, and everyone would have imagined from the way she was in the store that she was the wife of a millionaire. Mrs. Brown got to the paper and was too tired to read the

her Artist has forsaken it and is gone.

Soon it is brought to the notice of the unconscious maid a gifted daughter regularly to her mother. The woman, instantaneously, comes to a decision and resolves to the utmost power of her will to keep secret. Aside in the street, the servant finds a baby on the door-steps from breathing, even time.

The daughter became in some way reliable who are supposed to be employed and are so overjoyed. She announces funds to conduct home. They do so and, at the middle of her possession and wonder. Susan regains consciousness and is gratefully happy that they have escaped the fate of the street.

THANHOUSER.

CHARITY OF THE POOR.—A self-centered rich man, loves but one person in the world, his daughter. The girl has no interest in pleasing her, and finally she elopes. The father hates nothing of the girl for a year. Then a doctor brings her and her little baby to his home. The husband has died. It is a pitiful scene. The father pokes fun at her. He hates the child. He directs the butler to leave the little one at an asylum, and tells her daughter that her baby is dead. The girl, separated from her baby, becomes sick and physicians tell one further that without her little one she will soon die. So he goes to the asylum to reclaim the child.

But there they have no record of the infant. The servant, it seems, had carelessly left the child on the doorstep, half turned on the snow and gone away after a ring of the bell.

But time was kind to the unfortunate babe. On the day it had been abandoned a rare couple, shocking and helpless, had decided to take their own babe over to charity. The external set out for the asylum, mourning to leave his little one there.

On the steps he found the other infant, and dead in the snow. Bravely he determined to secure its right for existence, and set attention to baby while he had strength to stand.

Released

TUESDAY, April 11th.

How the Doctor Made Good

A COMEDY

2 on 1

A corking good side splitter of how a young doctor established a good practice and won his accomplice for a life partner.

Novel, new and screamingly funny.

On the same Reel

Reclamation

A DRAMA

Full of intense heart interest true to life. A picture that will help all who see it.

2 on 1

able to make [illegible] a country, where their cares is not known. And they are thoroughly happy, being very much in love.

CHAMPION.

MEN OF THE WEST.—Charles receives a letter from Robert stating he will step off for a fortnight on his way east from Montana.

Robert soon arrives and is in the thick of a joyous visit, when, unhappily Charles gets a letter from the owner of his cattle to reach New York at once in order to affect a large cattle deal.

Charles is introduced to his host's wife and daughter. As he has neglected to mention that he is a married man, the young daughter falls in love with the young Westerner.

Charles returns home. Shortly after, he again receives a letter from Mr. Cosine wherein he regrets his inability to call in person, and is therefore sending a worthy representative to the ranch.

Great is Charles' horror to discover in that worthy representative, Mr. Cosine's daughter, and equally great is the lady's rage and anguish to find the man she loved married. Just when a woeful conflict is impending between the two, and which is crowned by Robert, the young wife enters.

Realizing the importance of quick means of suppressing a scandal, Robert follows Charles to the smoking room right in time to prevent his brother from committing suicide. Learning the sad truth, Robert consoles him and offers to marry the girl rather than besmirch the family name. The girl, at first reluctant, finally consents to become his wife, and together they entrain for his Montana ranch.

ECLAIR.

DO NOT JUDGE RASHLY.—The celebrated Dr. Revol has a charming young wife Jeanne. A gentleman is attracted by the beauty of Mrs. Revol.

Powers Picture Plays

TUESDAY SATURDAY

The rich man, after his trip to the asylum, started back, bowed in grief. On the way his automobile broke down, and the cold caused him to seek refuge in a nearby cottage while repairs were being made.

In the course of a conversation the rich man learns that these kindly people are the finders of his daughter's baby. He rewards them lavishly, and takes the little child home to its mother, who greets it with a mother's affection.

VINDICATED.—A young man serves a term in the penitentiary, and on the day that he is set free his father secured an appointment to the warden's office the convict meets an old manager and his daughter, who have called to pay visit the prisoners, and is invited to join them, but he rudely refuses and rushes out.

The convict finds it hard to secure work one day he meets the girl and the minister. The girl wants her father to speak to the poor man. The girl drops her pocketbook, containing cash and her wedding card, at the man's feet, who picks up the purse and walks off with it.

The man uses some of the money for food, then secures a job cleaning in the streets. His first task day is a red-letter afternoon for him, as he is then able to call on the girl and return the purse with the contents intact. She is profitable on heading that his education has been neglected, offers to aid him in his studies. And friendship turns to love.

The man works hard and is promoted. Then an unfortunate policeman comes along and again his past causes him to be thrown out into the world. He encounters the girl, as they say good-bye. The girl persuades him that it is better he should seek fortune in another land, where his past will never be known. But she does not want him to go alone for she knows that man without love and forever wars the darkness were at the lowest ebb and found peace.

Hand in hand as man and wife, they leave the [illegible]

Released

SATURDAY, April 15th.

At the Window

A DRAMA

A pathetic story of Italian Life told in an interesting, true, clear way, staged by a master using Italian Actors. A tale that will appeal to your better nature with a great moral.

Have you run

OGALLALAH

The Indian Tale?

The Powers Co.

241st St. and Richardson Ave.

New York City

One day he urges her to go away with him. Mrs. Revol promises. No sooner has her letter left her, than she sits down and pens a letter to the man. A little later, a life long servant of old Dr. Revol notices on the blotting paper, a facsimile of a portion of Mrs. Revol's letter. When the doctor is told of his wife's unfaithfulness, he is heart-broken. While he sits alone, his servant informs him that an accident has happened, and a friend awaits him in the next room. One glance at the patient tells him that he is the very man who has broken his life. His first impulse is to flee, but he dresses the wounds. While he is working over him, a package of letters fall from the wounded man's pocket. The doctor picks them up. On his way to his room, he encounters his wife, and receives her of unfaithfulness.

The doctor leaves her, and reads the accusing letter. He has not read many lines, when the expression of his face changes from one of dull despair, to that of relief. He hastily seeks his wife, whose pardon he implores, and thus is Jeanne Revol proven a faithful wife.

YANKEE.

WILLIE'S WINNING WAYS.—Willie Wynne took a trip to Bermuda, contrary to his father's wishes. He met Winnie Wing, and their affection for each other ripens quickly. One day when Willie was talking with Winnie, he was caught by her guardian, who informed Winnie's parents. Willie interviewed Winnie's parents, and convinced them that he was worthy of their daughter's hand. All would have been well had Willie not dropped the witheism message received from his father, just where his prospective father-in-law was bound to find it and which caused that gentleman to misconstrue his mind as to Willie being a desirable son-in-law.

Willie hastens to keep an appointment with his friend Queen Lucy, and informs Willie that he is to see Miss Amazon, who was sure to

ABOUT HALF OF THE EXHIBITORS IN AMERICA

Use Bio Carbons Now

THE REST AREN'T SO PARTICULAR

war. The result of the race is: Max Amelia won with ease and Willie Wynn won a small fortune.

Arriving at his hotel, Willie finds a satisfactory reply to a cablegram he had sent his father earlier in the day. Willie hastens to impart the good news to Winnie and her parents. Winnie's parents, however, receive him coolly and her father shows the manifest-making wireless to Willie. Willie pleads his ability to support a wife now that he has won a fortune, but Mr. Wynn is obdurate and only relents when Willie produces his father's reply, giving his consent to his son's marriage.

AN ADVENTURE IN SICILY.—Bob Strong, an American in Sicily on business, has been the guest of Don Sebastian for some months. The Don was a widower with an only daughter just verging into womanhood, and upon her developed the duty of entertaining her father's guest.

The Don's principal source of income was derived from the sulphur mines which had been in his family for generations. Unfortunate investments had forced the Don to mortgage his property.

The mine he borrowed the money from was a retired banker, but in reality Rizal, the chief of a band of brigands from which source he derived his immense fortune.

The mortgage fell due and the Don was much depressed by reason of the fact that he would be obliged to ask for a further period.

Bob Strong learned of his host's difficulties and offered his help, which the Don in his pride refused to accept. The Don's daughter unaware of her father's predicament, refuses Rizal's offer of marriage and when Rizal observes that the daughter's affections are for the young American, these two men have words and a quarrel in which Bob insults Rizal. The disappointed bandit chief, Rizal to be revenged, has his band capture and bring Bob to the bandit stronghold, which is situated in a wooded out part of the sulphur mines. To complete his revenge he determines to steal the Don's daughter and to marry her in the presence of the captive American.

An English tourist on a hunting expedition sees the captive and, as a disguise and interferes in the use of his long-range rifle one after another of the brigands is killed or wounded and not knowing from whence the destructive shots are coming, fly in consternation leaving Bob and the Don's daughter to be released. Before dawn, the brigand chief had brought to his strong hold to perform the marriage ceremony.

The young people arrive safely at home without the knowledge as to who their deliverer was, until the British marksman puts in his appearance and explains the mystery.

POWERS.

OH! YOU MOTHER-IN-LAW.—Mr. Dovey and wife are in a most happy frame of mind enjoying all the comforts of home and are suddenly upset by announcement of their dear mother's arrival. Mr. Dovey becomes enraged. Mr. Wilson a very dear friend of the family happens in on their guest at dinner and pacifies his friend. Mr. Dovey by suggesting that Mr. Dovey make love to the dear old lady and he doing so gets his wife jealous. Upon this suggestion he takes mother-in-law to the theater leaving little wifey at home in tears. Dovey shows mother a good time and one that requires no water in the morning. The friend in the meantime gets Mrs. Dovey to send a telegram to mother, causing her to leave at once, the lawyers being none too slow to help mother get away so that they may once more enjoy their native home in comfort.

TOURING ATHENS.—Take a trip with us and view a city of the past that is world famous. Visit the Temples of the Gods and the grand Acropolis later on.

REX.

THE HEIRESS.—Mr. Browne has three admirers. One is a poor man, one a duke and the third is a fortune hunter and the third is one of these types counts. She causes to be inserted in the newspapers that she has met with an accident that will disfigure her for life and also that her financial standing is swept away by speculation. Then she writes her three admirers informing them that each can order her double mourning as a memento from their gratefulness. She receives three replies to her announcements. The fortune hunter and the lowest count with all their regrets over my misfortune and thank her for her consideration of them. The poor man calls on her with the intention of doing his utmost to diminish my grief, but his opinion is of more changed for he feels her only lover with a bank roll no troubles at himself. Of course the newspaper item at once takes on more romantic study that of the engagement notice of Mr. Browne and the once more she weeps her sad to her darling.

PIPE TONE

FOLDING ORGAN, F.O. Complete Instrument. Handsome Mission oak cases. Just a few more of the Best Action Folding Organs I have ever offered to the motion picture trade. A splendid money maker if not sold. Write today.

Little Giant No. 3. Order today.

A. L. WHITE MFG. CO.

215 Englewood Ave., Chicago, Ill.

NOTICE

M. P. Theatre Mgrs & Owners

SCENERY FREE

A beautiful drop curtain and one complete set of scenery for privilege of ad drop curtain.

F. M. WOLF SCENIC ARTIST.

No. 1 S. Biddle Ave. Wyandott & Mich.

NEW FIELD BIG MONEY EASY WORK

Why don't you think up plots for Motion Picture plays? It's easy, pays up to $50 a week for good work. Men and women. We teach you and help sell plots. Demand unlimited. Send for particulars.

AS'D M. P. SCHOOLS

908 Chicago Opera House Bldg. CHICAGO

"La Cinematografia Italiana ed Estera"

IS ITALY'S LEADING PAPER FOR THE

ANIMATED PICTURE

PUBLISHED FORTNIGHTLY

32, 36 and 40 large pages. 8 shillings per annum (31.00).

Editor-prop'r: Prof. DUALTIERO I. FABRI, Galleria Nazionale, Torino, Italy.

Incandescent Lamps

For Theatres, Parks and Shows

Clear, 6 Cents Colored, 7 Cents

SAFETY ELECTRIC CO.

15 Michigan Ave., Chicago, Ill

"SILVERLIGHT"

Aluminum Motion Picture Curtain

Extraordinary Features Are: [illegible]

Ralph J. Gelsen Supply Co. 84 Wabash Ave., Chicago

H. F. HOFFMAN

Lecturer of Special Releases

New York City and Vicinity

Care MOVING PICTURE WORLD

SOLAX.

A MAID'S REVENGE.—Mr. Ingram in need of a stenographer, advertises. After interviewing a number of applicants decides to take a capable looking young man.

The next scene is laid in Mr. Ingram's home. In the kitchen the maid is engaged in a delicate confab with a traveseur. The man has his arm around the maid's waist and is about to kiss her when from parts unknown is interrupted by the appearance of Mrs. Ingram. Stunned and indignant on the treatment that her maid is receiving she orders the maid to leave the house. He gathers rather suddenly and after his departure Mrs. Ingram gives her maid a good scolding for her conduct.

The maid shows strong resentment at the way the mistress has talked to her and she decided to get even, which she does in a very novel and original way by leading Mrs. Ingram to receive by false and subterfuge that our assistant Mr. Ingram is false to her and that he loves his maid stenographer.

Mrs. Ingram, wild with indignation and suppressed jealousy goes to the office intending to confront husband and his affinity in a most serious fit and proceeds to run interviews into the office on finding her husband absorbed in his correspondence behind the screen. Tumbling on this crowd of three ladies, one of whom she accuses of having designs on the affections of her husband with the same astounded the girl and accused, she sees in a very serious light and starting at her in bewilderment. After explanations are offered and the cause of the trouble ascertained, they all have a good laugh at the situation.

ROSE OF THE CIRCUS.—The story opens with the circus giving a performance at a small western city. In the audience is the scion of a wealthy family Rembrandt, of the city, and his pretended and bosom friend his gentlemen valet. Rose is in grand entry dressed as the queen of the circus and with others made preliminaries and during the time she is in full evidence to the audience, yields no attention but throughout all the parades and performance her eyes have been riveted to a box across from standing and gazing at the rose and her self-possessed prancing steed the while he thinks about the undressed actress.

In the next appearance following the first performance Rose is walking but seconds but poor little Rose, she is tired and has several hours of the night before and must be up early as she has to tie unassisting, carriers, stables herself and is a girl's frail form from city to city.

Rose the young maiden on the boss of her and assistants for her comfort in the circus that she is married to her dressing to perform everything that they said to her and more and more. As he hands a covered glass of wine, unaware for the presence of the assembling audience. The manager makes his appearance upon the scene and demands explanation for the scene of which he has been on the dressing room. The manager reprimands Rose in title and as an after-piece hands her a letter from him and a package from Rembrandt, which causes Rose to faint. Upon recovering Rose opens the package and finds a letter

AMONG THE EXHIBITORS.

(Continued.)

Dubuque, Iowa.—Jake Rosenthal has purchased the Majestic moving picture theatre here.

South Bend, Ind.—Clarence M. Moss is planning the construction of a new magnificent theatre here.

Jacksonville, Fla.—The Imperial Amusement Company is preparing to open a vaudeville and picture house here.

Manson, Iowa.—Mr. Ames Bennett is making an enlargement to his theatre building, adding a balcony.

Charlotte, N. C.—Mr. J. L. Gregory is building the addition of a new auditorium and picture room.

Van Wert, Ohio.—Mr. J. Armstrong has sold the Opera House theatre and moving picture house here to A. J. Bennett.

Sioux City, Iowa.—Warren Gannon has sold the Lyric moving picture theatre here to Brown & Sandquist.

Waco, Texas, Iowa.—Messrs. Fisher & Mayer are preparing to reopen the Princess theatre here.

Atlanta, Ga.—Harry Wilkins is preparing to open a new moving picture theatre here, to be known as the Majestic.

Los Angeles, Cal.—Attorney E. C. Corbett is preparing plans and specifications for the erection of a moving picture theatre at Figueroa and Seventh streets.

Lancaster, Ind.—Mr. Jay Wilson has sold the Majestic moving picture theatre here to Mr. Harley Alvey.

Norfolk, Neb.—H. O. Gholstone has decided to erect a new vaudeville theatre at Pierce.

Greenville, Pa.—Walter R. Loomis is preparing to change his moving picture theatre into a vaudeville theatre.

De Kalb, Ill.—W. D. Epperson has opened a new moving picture theatre here. It is known as the Majestic.

South Bethlehem, Pa.—The Lehigh Orpheum Company will erect a \$40,000 theatre at the corner of Fourth and Birch Streets.

Minot, N. Dak.—Jones & Emerson is planning the erection of a new moving picture theatre here.

Red Lake Falls, Minn.—Mr. F. F. Freund is making arrangements to start a new moving picture theatre here.

Baltimore, Md.—The Motion Picture Company of America has leased the building at 410 East Baltimore St. for theater purposes.

Reading, Pa.—W. L. Hamilton and Benjamin Knauss are considering the establishment of a new moving picture theatre at Pinegrove.

Indianapolis, Ind.—John R. Ryan is planning the erection of a large vaudeville theater here.

Goshen, Ind.—Franklin Fox is planning the erection of a new theater here.

Charleston, Ill.—Mr. Ray Paul is making arrangements to open his moving picture theater here.

Saybrook, Ill.—Chester Robbins has opened a new moving picture theater here.

Mayfield, Pa.—Mr. Joe Sconce is planning the erection of a new moving picture theatre here.

San Francisco, Cal.—Architects Charles M. and Arthur F. Rousan, are drawing plans for the erection of a new moving picture theatre here.

Ontario, Cal.—Mr. Harry Melling is preparing to open a new moving picture theater on Euclid Ave.

Decorah, Iowa.—Joe Lenz & Co. have purchased the Princess moving picture theater here.

Denver, Colo.—Loser Brothers have decided to remodel their building at Larimer and Twenty-first Street, into a moving pictures theater.

San Francisco, Cal.—William Ross and Marcus B. Gray have decided to open a new moving picture theater at 3rd and Bryant Sts.

Baltimore, Md.—John K. McIver has been awarded the contract for the enlargement of the Bijou, which will be a Picture Theater of 995 N. Howard Street.

Philadelphia, Pa.—Joseph J. Conway and J. D. Redmond have purchased the moving picture theater at 3346 North Thirteenth St., from J. E. McConway.

Albany, Ore.—Al G. Peers and G. Richardson have purchased the Electric moving pictures show here.

Alliance, Nebr.—Mr. Wm. Wise is making arrangements to open a new moving picture theater here.

Detroit, Mich.—Messrs. Hamilton & Bowling are arranging to open a new moving picture theater here.

Shenandoah, Iowa.—W. L. Closson is contemplating the establishment of a new moving pictures theater here.

Grafton, W. Va.—A. S. Bell has opened a new moving picture theater here. It is known as the Lyric.

Harrisburg, Pa.—T. E. Zacker has secured a permit for the erection of a new moving picture theatre at 1703 North Market street.

Fullerton, Cal.—Mrs. Adelle Browning is planning the erection of a new theater at the corner of Commonwealth and Spadra avenues.

Jacksonville, Fla.—The A. J. Cassaer Company is preparing to erect a new moving picture theater here.

Portland, Ore.—Spence, Pardee and Madeline Dray have secured a permit for the erection of a new moving picture theater at 106 Sixth street.

Germantown, Pa.—Messrs. Conway & Cullen have purchased the Dreer Moving Picture Theater here from Mr. Carthy Redmond.

South River, N. J.—Wm. Armstrong, Erick Jensen and Wm. Allgeier are making arrangements for the erection of a new moving picture show here.

Scranton, Pa.—John L. Kreydon and James A. O'Mahon are preparing to open a new moving picture theatre here.

Meridian, Idaho.—W. B. Williams has purchased the Dreese Moving Picture Theatre from F. E. Nuckles.

Peachford, Ga.—Morris Meyer is preparing to open a 5 and 10 cent moving picture.

Elkhorn, N. Y.—Thomas F. Conway is making arrangements for the erection of a 20,000 theater here.

Davenport, Iowa.—Charles Bendall is remodeling the moving picture theatre at 1st and Brady.

Dayton, Ohio.—Mr. E. W. Hamm is preparing to open a new moving picture theatre here.

Detroit, Mich.—The Family Theatre Co., A. Anthon, manager, incorporated, is planning the erection of a new theatre here.

Grand Lake, S. Dak.—Mr. Olaf Indrebye has completed the erection of a new theater here.

St. George, Utah.—The Dixie Amusement Company intends to have Fourteen Chautauqua Weeks here, with Wm. A. Newton.

Chicago, Ill.—The Standard Amusement Company, capital \$2,500. Directors, W. D. Jorgeson, Andrew Bjorkman, E. H. Lundquist.

New York City.—The Consumers Amusement Company, capital \$5,000. Directors, Charles Reis, Ida Rothenberg and Bertha Reis.

Los Angeles, Cal.—The Cooperative Film Mfg. Company, capital \$50,000. Directors, Hobart Bosworth, D. S. Mahoney, F. E. Reeves, W. E. Hollard and Edward W. J. Finkbeiner.

Mahanoy City, Pa.—The Pastime Amusement Company, capital, \$10,000. Directors, Henry Imhof, Mary Imhof, Joseph Phillips and E. H. Phillips.

Chicago, Ill.—International Exhibit Company. Capital \$2,500. Directors, Robert A. Cranmer, George F. Cranmer and Thomas A. Hogan.

Worcester, Mass.—The Wilson Amusement Company. Capital \$5,000. Directors, Mr. George P. Williamson, Lavinia A. Wilkinson and Harold G. Wilkinson.

New York City.—The Clinton Company of America. Capital \$10,000. Directors, Julius Sorgem, Virginia B. Reed and Herbert Newman.

Montgomery, Ala.—Diamond Theater Company. Capital \$25,000. Directors, Robert E. Cranmer, P. H. Jackson, M. L. Masters and V. F. Crabtree.

Saginaw, Mich.—Riverside Lake Amusement Co. Capital \$10,000.

St. Louis, Mo.—The Casablanca Amusement Company. Directors, W. H. Richardson and H. G. Cramer.

Brooklyn, N. Y.—Associated Motion Picture Company. Capital \$1,000,000. Directors, Hugo Stoss, J. Alexander Leggett and Isadore Dinkler.

St. Louis, Mo.—The Film Advertising Company. Capital \$50,000. Directors, Sam S. Rupenthal, Frank M. White and Fred A. Steinbeck.

St. Louis, Mo.—The Missouri Amusement Company. Capital \$5,000. Directors, Benjamin J. Wolf, Matthew O. Reilly and Thomas J. Patton.

Chicago, Ill.—The Cosmos Amusement Co. Capital \$2,500. Directors, M. Vezer, R. Berman and Jean Miller.

Mansfield Ohio.—The Coester Amusement Company. Capital \$5,500. Directors, G. W. Stattler, R. F. Coe, Sidney Fitch, D. D. Baker and W. C. Stattler.

Jacksonville, Fla.—The Montgomery Amusement Company. Capital \$100,000. Directors, Mr. Frank T. Montgomery, H. T. Dorsey and John T. Alsop.

New York City.—The Motion Picture Company. Capital \$2,000. Directors, Simon S. Feinstein, Louis Cohen and Samuel Abrams.

Chicago, Ill.—The Herbst Bergen Light Motion Picture Company. Capital \$2,000. Directors, B. Gerstenberg, Ellis Ball and M. Improvement Co.

Indianapolis, Ind.—The Virginia Amusement Company. Capital \$5,000. Directors, J. Hamburg, Pedro Gomez and Philip Rapallo.

New York City.—The Automatic Picture Machine Company. Capital \$50,000. Directors, W. W. Akers, M. C. Turner, W. J. Maloney.

New York City.—The Eighty-sixth Street Company. Capital \$50,000. Directors, Max Spiegel, Boyd Redmond & Moss Abrahams Vergnolle.

Brooklyn, N. Y.—The G. and M. Improvement Company. Capital \$5,000. Directors, Max Sherry, Joseph Goodkind, Charles L. Freeman.

Vincennes, Ind.—The Sun Theatre Company. Capital \$5,000. Directors, Fred Rousseau, Stanley Rousseau and Ben Rousseau. The company has been organized and will erect a new moving picture theatre in the near future.

Schuylerville, N. Y.—Messrs. Wiles and Keller have purchased a lot here for the erection of the Wendelmuth Theatre here, named for Opera House owner. The theatre will be devoted to moving pictures.

Jersey City, N. J.—Real estate brokers have sold for Mrs. Sarah Jane Hunter the corner plot of land located on the southeast corner of Bergen and Wilkinson Avenues in the Greenville section. The property has a frontage of 97 feet on Bergen Avenue and 100 feet on Wilkinson Avenue. The purchaser will improve the property by erecting a moving picture theater which will have a seating capacity of 500. All modern improvements will be installed. The cost of the structure will be about \$12,000.

Mechanicsville, N. Y.—Mr. S. MacMahon has leased the moving picture theater situated in the Moses Building on Park Avenue.

Poughkeepsie, N. Y.—The Columbus Institute has opened as a first-class picture theater.

Toledo, Ohio.—The Mark Brock Enterprise Company has leased a building on St. Clair Street and will convert it into a moving picture theater.

Brooklyn, N. Y.—Mr. P. Bissenan has opened a new picture house in Eckford Street and Driggs Avenue.

Los Angeles, Cal.—Plans are being made for the erection of a high class moving picture theater to be established at South Park Avenue and Forty-ninth Street, which will measure 41 x 80.

Joliet, Ill.—Mr. Frank Tobelen, owner of the Grand Theater here has purchased the Bloomingdale Theater from Mr. Max Goldberg.

Columbus, Ohio.—The management of the Hippodrome Theatre at Harrisburg, Pa., has been assumed by the boarding inspector to remodel its theater so as to comply with the State Law.

New Bern, N. C.—Mr. William Medallon has purchased of the moving picture theater here to Messrs. W. H. Disoso and Dola Kelly.

Fort Dodge, Iowa.—It is love a new theater and it is to be built this spring and summer and be ready for occupancy by the first September 1st. It will be located on the J. M. Schaupp property facing on Ninth Street. The size of the property is 80 x 125.

Hudson, N. Y.—The Warren Theater here has a new manager, Mr. Cheraidine McArthur.

Taunton, Mass.—Mr. Angelo Tocchi has opened a new moving picture theater in Fall River at Taunton.

Cincinnati, Ohio.—A new moving picture theater is to open within a short time at Sixth and Monmouth Streets, managed for Mr. Alfred J. Ryan.

Atlanta, Ga.—The Savoy Theater, at 79 Peachtree Street, is reopened within a few days of two under new management entirely. This theater has a seating capacity of about 400.

Reading, Pa.—A new moving picture theater has been opened in the Oberberg Building.

St. Louis, Mo.—Application has been filed for the erection of a high grade moving picture theater, which will cost about \$30,000 and will be situated at 3626 Olive Street.

Fall River, Mass.—A new moving picture theater is being planned for the North End on North Main Street, which will be under the proprietorship and management of Mr. Angelo Tocci.

Portsmouth, Va.—The Academy of Picture House, which for some time has been under course of construction has opened its doors to the public and are now receiving the patronage of those from the surroundings. A new Edison machine has been installed and all the latest features of the trade be operated. The location of this new enterprise is in Freeman's Block.

Amityville, L. Y.—Manager Mosiman, of the Lyric Theater here is planning to have his theater remodeled and enlarged.

Louisville, Ky.—Loewers, Hartford & Glascock have sold the Crescent Theater here to Mr. W. P. Henderson.

Hartford, Conn.—The Sherman Family Theater, which is situated in the Opera House block, has been sold by E. W. Hamm to W. A. Harvey.

Gratz, Pa.—A new moving picture theater is being planned and will be under the proprietorship of Mr. Harry Smith.

Harrisburg, Pa.—The property at 7 South 13th Street is being remodeled into a moving picture theater which will cost \$1,200, to be under the management of Mr. J. M. Jenney.

Savannah, Ga.—A new moving picture theater is being planned to be erected at 19 Broughton Street, West, which will be under the ownership of Mr. C. N. Raffner.

Birmingham, Ala.—The Blacton Amusement Company, capital \$5,000. Directors, W. A. Harvey, Minnie Harvey, T. C. Tuggle and Bessie Tuggle.

Indianapolis, Ind.—The Central Amusement Company, capital \$50,000. Directors, C. L. Meister, B. B. Sulzstein and O. C. Schumacher.

Indianapolis, Ind.—The Indianapolis Amusement Company, capital \$1,000. Directors, E. H. Bingham, B. B. Grose and H. E. Cassel.

Chicago, Ill.—The Norse Theater Company, capital \$7,000. Directors, Charles E. Selley, Fred D. Milner and P. S. Reeves.

Chicago, Ill.—The York Theater Company, capital \$2,500. Directors, Wm. J. Stanger, George Hoffman and Wm. J. Meade.

New York City.—Scandinavia Amusement Co. capital \$25,000. Directors, Moses Silverman, Jacob Madlin and Rebecca Madlin.

St. Louis, Mo.—The Grevis Theater Company. capital \$25,000. Directors, Wm. J. Dubbs, W. L. Dreese and E. E. Hoff.

Salt Lake City, Utah.—The Utah Theater Company, capital \$2,500. Directors, Mr. Frank P. Lantz, Max Florence and Daniel Alexander.

Chicago, Ill.—The Vim Theater Company, capital \$2,500. Directors, M. Viner, R. Berman and John Miller.

Los Angeles, Cal.—Grand Amusement Company, capital \$30,000. Directors, W. E. Kretter, Robert Bell and Harry Rosenberg.

Plymouth, Mass.—The Old Colony Theater Co., capital \$30,000. Directors, Albert L. Chandler, Alfred S. Harris and Frederick W. Clark.

Richmond, Va.—Casino Island Corporation, capital \$25,000. Directors, Harry Larzburg, L. J. Boothe and F. J. McDonald.

Indianapolis, Ind.—Blacton Theater Company, capital \$5,000. Directors, Isaac E. Berkson, Gus Berkson and Fannie Berkson.

Eau Claire, Wis.—Frank Koppelberger has purchased the Orpheum Theater here.

Oakland, Cal.—Mrs. G. Bardueel is planning the erection of a new moving picture theater here.

5c. SHOW SOUVENIRS

	Per Gross
Slate, Sponge and Pencil	$1.25
Men's Line Cuff Buttons	1.00
Men's Fancy Tie Pins, ass't	1.50
Ladies' Fancy Brooches, ass't	1.50
Rose Air Plants Novelty	1.25
Novelty Mirrors	1.25
Girls' Tablets, size 5 x 8 inch	1.25
Ass't Fancy Easter Novelties	4.50
Easter China Sopper and Chick, new	4.50
Assorted Imported Chinaware	4.00
Fancy Lithographed Ash Trays	3.00
Imported Stone Steins	2.00
Horseshoe Mirror, assorted colors	1.25

Terms:
All personal checks must be CERTIFIED.

NEWMAN MFG. CO.
641 and 647 Woodland Ave. Cleveland, Ohio

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their carbon light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our

Booklet 15018

Fort Wayne Electric Works
1402 Broadway
FORT WAYNE, INDIANA 733

SOUND EFFECTS

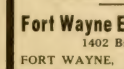
Not toys, but practical, serviceable imitations that will give an exact reproduction of the original.

We also manufacture a complete line of drums and accessories, Chimes, Tympani, Bells, Xylophones, etc.

LEEDY MANUFACTURING CO.
2665 E. PALMER ST. INDIANAPOLIS, IND

MOVING PICTURE MACHINES
Stereopticons, Slides, Accessories

CHAS. M. STEBBINS
1028 Main St.
KANSAS CITY, MO.
Large Line of Edison Goods
Established 1899



FOR SALE [illegible]

H. DAVIS, Watertown, Wis.

WANTED
Second-Hand Films
OF EVERY DESCRIPTION
Address W. R. 126, Moving Picture World

CALCIUM GAS

Compressed in drums ready for operation for Moving Picture Shows where electricity cannot be had. **Absolutely pure gas. Prompt shipments, freight or express.**

WRITE FOR OUR TERMS

Complete stock of repair parts for stereomes and supplies.

Erker Bros. Optical Co.
604 Olive St., St. Louis, Mo.

FOR EXHIBITORS

Beautiful Photogravures of leading actors in Film Stock Companies, Licensed or Independent, postal card size, with name and address of your Theatre $6.00 per thousand, express prepaid. Can be sold to your patrons or given away as souveniers.

Send Express or Money Order

K. A. WILLIAMS
1091 FOX ST. NEW YORK CITY

Motion Picture Handbook
FOR
Managers and Operators
Price $1.50
Postage Prepaid
MOVING PICTURE WORLD
125 E. 23rd Street : New York City

SLIDES OF SCHENK TRIAL
Set of 25 Scenes with Banner in text and five extra scenes, $5 cash with order. MAYER SILVERMAN, 105 Fourth Ave., Pittsburg, Pa.

NEW ENGLAND EXHIBITORS
Can furnish you Independent service of less than twenty-five days' old commercial. Have personal attention.
THE PARK FILM COMPANY
1188 Main Street, Bridgeport, Conn.
W. M. Leighton, Prop.

Theaters Bought, Sold & Leased
—Call or Write, Giving Full Particulars—
THE ACTOGRAPH CO., 50 Union Square, New York

THE ENTERPRISE MODEL B
Portable Calcium Gas Outfit
is the only Substitute for Electricity for projecting Motion Picture or Stereopticon Views and is the
Only Satisfactory Portable Outfit

because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES is most Satisfactory for the production of Oxygen Gas. Send for particulars.

For Sale by Dealers.

MANUFACTURERS AND SALES AGENTS
Enterprise Optical Mfg. Co. 564 and 572 W. Randolph Street, CHICAGO

To Exchanges

Have your films redeveloped and renovated by the Progressive Process. Endorsed and recommended by leading Exchanges.

Area written for reasonable flat and positive rate of 1½ cent. We are now prepared to accept orders for immediate delivery. Write for prices. Work done at one cent per foot per reel.

ORTHO FILM CO.
2726 W. Division St. Chicago, Ill.

FOR BLANK LEADER, ANY KIND
Write to
WASTE UTILIZATION CO.
227 E. 150th St., New York
TO EXCHANGES: [illegible]

THE ONE BEST SOUVENIR
S. R. O. EVERY NIGHT

This beautiful Souvenir Spoon is guaranteed Solid Silver Plated French Gray Finish and the latest design. Write today for sample and terms that will fill your house to capacity.

5c. EACH
$5.00 Per Hundred

UNITED STATES FACTORIES CO. MANUFACTURERS 40 Dearborn Street, Chicago

Licensed Release Dates

BIOGRAPH.

Mar. 13—Comrades (Com.) 974
Mar. 16—Was He a Coward (Dr.) 994
Mar. 20—Trading Dad To Take Her (Com.) 998
Mar. 23—The Lonedale Operator (Dr.) 998
Mar. 27—Classmates April Fool Jokes (Com.) 998
Mar. 30—Curses (Com.) 998
Mar. 30—The Spanish Gypsy (Dr.) 998
April 3—Prisoner and the Lunatics (Dr.) 998
April 6—The Rocked Cross (Dr.) 998

EDISON.

Mar. 8—The Old Family Bible (Dr.) 1000
Mar. 10—How Bella Was Won (Com.) 1000
Mar. 14—An Eye for Love of a Lady (Dr.) 990
Mar. 15—The Department Store (Com.) 625
Mar. 15—Butler's Ball (Com.) 375
Mar. 17—The Wedding Ball (Dr.) 1000
Mar. 21—The Toad of Toad Cliff 1000
Mar. 22—Wets gets the order (Com.) 1000
Mar. 24—The Disagreeable Mr. Reegan (Dr.) 1000
Mar. 28—Into the Night Boy (Dr.) 375
Mar. 29—April Fool (Com.) 625
Mar. 31—Between Two Fires (Dr.) 1000
April 4—Mormon (Dr.) 1000
April 5—The Resurrection of Josue (Com.) 1000
April 7—Nell's Last Deal (Dr.) 1000

ESSANAY.

Mar. 7—The Little Drudge (Dr.) 1000
Mar. 11—The Romance on "Bar O." (W. Dr.) 1000
Mar. 14—Oh You Teacher (Com.) 1000
Mar. 18—The Faithful Indian (W. Dr.) 1000
Mar. 21—Hans Mullens (Com.) 1000
Mar. 25—A Thwarted Vengeance (W. Dr.) 1000
Mar. 28—Getting His Own Back (Com.) 800
Mar. 28—Lost: A Baby (Com.) 400
April 1—Across the Plains (W. Dr.) 1000
April 4—Caught With the Goods (Com.) 1000
April 8—The Sheriff's Chum (W. Dr.) 1000
April 11—An Orphan's Plight (Dr.) 1000

GAUMONT.

G. Kleine.

Mar. 14—Breakers in the Clouds (Scenic) 135
Mar. 15—The Privateer's Treasure (Com.) 980
Mar. 18—Rocky Caves of Fingal's Cave (Scenic) 110
Mar. 21—The Lieutenant's Wife Rids (Dr.) 1002
Mar. 25—Cupid's Conquest (Dr.) 1000
Mar. 25—The People of the Arabian Desert (Scenic) 495
Mar. 28—His Image In the Water (Dr.) 575
Mar. 28—Family Troubles (Com.) 430
April 1—The Secret of the Tower (Dr.) 620
April 1—Tribulations of Jiggers (Com.) 375
April 4—The Letter With the Red Seal (Dr.) 865
April 4—The City of Amalfi In Italy (Scenic) 135
April 8—The Atonement of Thais (Dr.) 865
April 8—Italian Coast Scenes (Scenic) 135

KALEM.

Mar. 8—Mexican Filibusterers (Dr.) 1005
Mar. 8—The Irish Honeymoon (Com.) 950
Mar. 10—The Mission Carrier (Dr.) 1000
Mar. 15—The Dixter Reform 1000
Mar. 15—The Hunter's Dream (Com.) 385
Mar. 17—A War Time Escape (Dr.) 980
Mar. 22—A Saw Mill Hero (Dr.) 1000
Mar. 24—Rescued from the Desert (Dr.) 990
Mar. 29—The Lost Wife Gambler Forgot (Dr.) 960
Mar. 31—The Hero Track Walker (Dr.) 950
April 5—Be a Woman's Wit (Dr.) 995
April 7—Big-Hearted Jim (W. Dr.) 1005

LUBIN.

Mar. 9—His Friend the Burglar (Com.) 1000
Mar. 13—The Actress and The Singer (Dr.) 1000
Mar. 16—Mandy's Social Whirl (Com.) 1000
Mar. 20—Her Artistic Temperament (Dr.) 1000
Mar. 23—The Spinster's Legacy (Com.) 600
Mar. 23—Bridget and the Egg (Com.) 400
Mar. 27—Her Child's Honor (Dr.) 1000
Mar. 30—When Woman Strike (Com.) 1000
April 2—The Wife's Awakening (Dr.) 990
April 6—His Best Girl After All (Dr.) 990
April 6—A Visit to Nassau, Bahama, West Indies (Scenic) 490
April 10—Opportunity and the Man (Dr.) 1000

MELIES.

April 6—Her Faithful Heart (W. Dr.) 1000
April 13—Jack Musson's Last Deal (W. Dr.) 1000
Mar. 2—In the Hot Lands (W. Dr.) 960
Mar. 9—The Snake In the Grass (Dr.) 980
Mar. 16—The "Schoolmarm" of Coyote Canyon (Dr.) 980
Mar. 23—St Percy and the Pinochero (W. Dr.) 980
Mar. 30—The Warrant for Red Rube (Dr.) 1000
April 6—Her Faithful Heart (W. Dr.) 1000
April 13—Jack Wilson's Last Deal (W. Dr.) 1000

PATHE.

May. 17—Pepper Industry In the Malay Mountains (Ind.) 190
May. 18—The Sheriff's Daughter (Dr.) 1000
Mar. 28—Man Is Stuck Up (Com.) 490
Mar. 28—How Tommy's Wit Worked (Com.) 462
Mar. 28—The Gaiety Burglar (Dr.) 1000
Mar. 28—Lieutenant Silsbe (Dr.) 1000
Mar. 28—The Kid from Arizona (W. Dr.) 960
Mar. 27—Love in Madrid (Dr.) 442
Mar. 27—The Tricksters Tricked (Com.) 444
Mar. 29—A Fatal Resemblance (Dr.) 1000
Mar. 30—Athenia (Dr.) 994
April 1—Dual Mother (Dr.) 872
April 1—Fred Saxe and His Dog (Com.) 128
April 3—The Agony of His Eye (Dr.) 1000
April 3—The Trading Stamp Mania (Com.) 490
April 7—The Three Whittles (Com.) 655
April 7—Native Industries in Cochin China (Indus.) 341
April 8—The White Squaw (Dr.) 1000

SELIG.

Mar. 13—The Code of Honor (Dr.) 1000
Mar. 16—The Man From the Red (Dr.) 1000
Mar. 20—Her Words Came True (Com.) 1000
Mar. 20—One Hundred Years After (Dr.) 1000
Mar. 23—The Way of the Transgressor (Dr.) 1000
Mar. 27—Her Adopted Fathers (Dr.) 1000
Mar. 29—1861 (Dr.) 1000
April 3—The Fortune Hunters (Dr.) 1000
April 6—Red's Conquest (Dr.) 1000

URBAN-ECLIPSE.

G. Kleine.

Mar. 29—The Money Lender (Com.) 688
Mar. 22—Nemours and the Banks of the River Seine, France (Scenic) 320
Mar. 29—Dr. Charcot's Trip Toward the South Pole (Sc.) 478
Mar. 29—The Germants or Japanese Catching Fish With Birds (Sc.) 528
April 5—At the Old Mill (Dr.) 675
April 5—Making Bamboo Hats in Java (Indus.) 325

VITAGRAPH.

Mar. 10—Bridegroom's Dilemma (Com.) 1000
Mar. 11—Love's Engine (Scenic) 400
Mar. 14—Betty Becomes a Maid (Com.) 1000
Mar. 17—An Acting Void (Dr.) 1000
Mar. 18—Tony Jones, or His Wife's Husband (Com.) 1000
Mar. 21—Though the Seas Divide (Dr.) 1000
Mar. 24—The Widow Visits Sprigtown (Com.) 1000
Mar. 25—A Little Lad in Dixie (Dr.) 1000
Mar. 28—Billy's Scientific Scheme 1000
Mar. 31—The Inherited Taint (Dr.) 1000
April 1—A Republican Marriage (Dr.) 1000
April 4—An Unequal Match (Dr.) 1000
April 4—Hop Picking (Scenic) 1000
April 7—For His Sake (Dr.) 1000
April 8—The Spirit of the Light (Dr.) 1000

THIS WEEK'S PROGRAMME OF LICENSED FILMS.

Monday, April 3.

Biograph—Priscilla and the Umbrella (Dr.) .....
Lubin—The Wife's Awakening (Dr.) 1000
Pathe—The Apple of His Eye (Dr.) 1000
Selig—The Fortune Hunters (Dr.) 1000

Tuesday, April 4.

Edison—Monsieur (Dr.) .....
Essanay—Caught With the Goods (Com.) 1000
Gaumont—The Letter With the Red Seal (Dr.) 865
Gaumont—The City of Amalfi in Italy (Scenic) 135
Vitagraph—Unexpected Review (Com.) .....
Vitagraph—Hop Picking (Industrial) .....

Wednesday, April 5.

Edison—The Resurrection of John (Com.) .....
Kalem—Be a Woman's Wit (Dr.) 995
Pathe—The Trading Stamp Mania (Com.) 990
Urban—At the Old Mill (Dr.) 675
Urban—Making Bamboo Hats in Java (Indus.) 325

Thursday, April 6.

Biograph—The Broken Cross (Dr.) .....
Lubin—His Best Girl After All (Dr.) 600
Lubin—A Visit to Nassau, Bahama, West Indies. (Scen.) 400
Melies—Her Faithful Heart (W. Dr.) 1000
Selig—Red's Conquest (Dr.) 1000

Friday, April 7.

Edison—Nell's Last Deal (W. Dr.) .....
Pathe—The Three Whittles (Com.) 655
Pathe—Native Industries in Cochin China (Indus.) 341
Kalem—Big-Hearted Jim (W. Dr.) 1005
Vitagraph—For His Sake (Dr.) .....

Saturday, April 8.

Essanay—The Sheriff's Chum (W. Dr.) 1000
Gaumont—The Atonement of Thais (Dr.) 865
Gaumont—Italian Coast Scenes (Scenic) 135
Pathe—The White Squaw (Dr.) 1000
Vitagraph—The Spirit of the Light (Dr.) .....

Saturday, April 1st.

Lubin—Across the Plains (W. Dr.) 990
Gaumont—The Secret of the Forest (Dr.) 625
Gaumont—Tribulations of Jiggers (Com.) 375
Pathe—Their Mother (Dr.) 872
Pathe—Fred Saxe and his Dog (Com.) 128
Vitagraph—A Republican Marriage (Dr.) .....

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

THEATER FOR SALE.

FOR SALE—Moving Picture Theater, seating 290; paying business. Write for particulars. Other business requires owner's time and attention. Address, Box 822, Goshen, N. Y.

MACHINES FOR SALE.

FOR SALE—Bargain, new Edison moving picture outfit. HUTCHENS, Jeweler, Yadkinville, N. C.

FOR SALE.—Powers No. 5 Cameragraph. Little used. Extra gas attachment and new screen; new slides (colored), and other extra attachments, never used. Must sell quick. $100.00 for outfit. Cost $245.00. Condition positively guaranteed. Address, O. A. BAUER, Sparkill, N. Y.

SITUATIONS WANTED.

SITUATION WANTED—Lessee Stage Manager or Art Director, European and New York experience, open to produce anywhere, Historical, Educational, Topical, Scenic, Industrial, Spectacular Films, for industry or piece. Expert photographer, newspaper writer. Will improve the composition, lighting effects and arrange scenarios logically. Address JACOBI, 5 East 39th Street, New York City.

WANTED.—Young man wishes position as manager, experienced at present. Six years' experience. Address MANAGER, Scenic Theater, 605 Eighth Ave., New York City.

WANTED.—Steady engagement by operator, lady pianist and lady tradrummer. All A-1. Best references. Address "COMBINATION," care Moving Picture World.

COMBINATION—piano player and singer (male) desires steady position in or near New York City. Absolutely reliable and sober. Apply "PIANIST," care Moving Picture World.

SITUATION WANTED.—Man and wife, absolutely reliable Licensed York operator, wants first-class sign printer. Wife A-1 pianist, experienced in picture business; desires positions outside Greater New York. Address HERB LEMMERE, 109 Howard Ave., Brooklyn, N. Y.

WANTED.—Position as operator or manager. Live wire man. Five years' experience. Wife A-1 pianist. Go anywhere. Address MANAGER, Comet Theater, Pembroke Street, Bridgeport, Conn.

OPERATOR—desires position outside of Greater New York. Experienced on Powers, Edison and Standard machines. MacDonald, 317 20th Street Brooklyn, N. Y.

FILMS FOR SALE.

FOR SALE.—Passion Play Film (Pathe). Colored. Low price. Three reels complete. Apply HARRY HOWKIN, 122 W. 14th Street, New York City.

FOR SALE—Latest new reproduction of Johnson-Jeffress fight; about 1,800 feet. Price, $185.00. Address K. D., care Moving Picture World.

MISCELLANEOUS.

WANTED.—Opera Chairs, about 200. (No Camp Chairs.) Must be in good condition and prices right. Address, GEO. J. EBERWINE, Mgr. Vandeville & Motion Pic. Show, Marblehead, Ohio.

WANTED TO EXCHANGE.—Hammond No. 12 typewriter, like new, cost $85.00, for Powers No. 5 cameragraph with spiral cut gears. Also wish to purchase the following reels of pictures: Liquid Electricity, Galvanic Fluid, Daisies, (Vitagraph); Pearl Fishers, Trip to the Moon, Life of Christ, Life of Moses, (Pathe); The Little Teacher, Gibson Goddess, Won't Your Hurry, (Biograph); On the Little Big Horn, Miniature Cowboy, Little County Fair, (Selig); The Broken Tablet, Fall of Babylon, Trawling in a Hurricane, (Gaumont); Washington Under The American Flag, and The King of the Ring. Must be willing to ship subject to examination and partial acceptance. Address E. G. KAY, Snohomish, Washington.

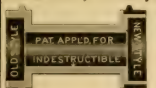
I am in the market for scenic and educational films, new and second hand. Send list with cheapest prices. EDUCATOR, care Moving Picture World.

THE PHILADELPHIA PROJECTION COMPANY

WE buy thirty (30) new reels every week (ask the Sales Co.) and double copies of all the feature reels.
Let us give you a service that will insure your box office receipts.

4 North Ninth St. PHILADELPHIA, PA.

A Clear, Sharp, Flickerless Picture



is what every operator and manager wants; so does the public. *Lavezzi's* improved D. E. & F. makes pictures *overlap* one another, which gives strength to the light, at the same time gives the *lens* a chance to show its good qualities.

Write for Catalogs, Testimonials, etc.

E. W. LAVEZZI, 2940 Herndon St., Chicago, Ill.

ADVERTISE

Your Show, if You're not Ashamed of it

Trim Your Lobby with Posters and a Few Attractive Card Signs. Then for Your Feature Each Day, Put Out One of Our BUSINESS BRINGING

3x12 ft. CLOTH DISPLAY BANNERS, made for all subjects, licensed or independent, ready 7 to 10 days in advance. Postpaid **Only $1.15 each. 6 for $5.75 prep. E. of Miss. River. 6 for $6.50 prep. W. of Miss. River**

Write for Prices on Show Cards, Frames, Etc.

B. B. SIGN CO., CLEVELAND

ANNUAL SUBSCRIPTION
MOVING PICTURE WORLD
DOMESTIC $2.00 CANADA $2.50 FOREIGN $3.00

See What They Say About

SILVO KURTAIN KOAT

Pottsville, Pa., Dec. 8, '10.

Please ship C. O. D. one can of Kurtain Koat, as I have used the other can and found it to be the greatest thing I ever saw.

Kansas City, Mo., Dec. 17, '10

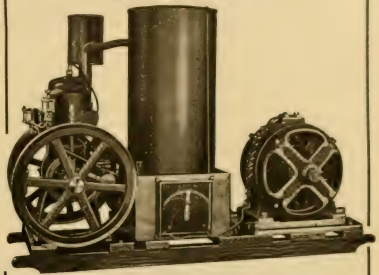
We have examined Mr. ———'s curtain and have nothing but praise for the results in comparison to other curtains.

$6.00

and following directions will give you the same results as above. One can covers 350 square feet. Order from your exchange or C. O. D.

KURTAIN KOAT CO.
2109 W. LAKE STREET CHICAGO, ILL.

Electric Light Plant Complete
$250.00



Larger Plants at Proportionately Low Prices.

Including the celebrated DETROIT KEROSENE ENGINE and DYNAMO OF SUFFICIENT CAPACITY TO FURNISH CURRENT FOR YOUR ARC AND 10-16 c. p. TUNGSTEN LAMPS for illumination.

Total cost of operation from 5 to 25 cents per day. Gives you better light than you can buy. Gives you the same light in the afternoon as at night. Can be operated by a ten-year-old child.

CAN MAKE IMMEDIATE SHIPMENT.

DETROIT ENGINE WORKS, 406 Bellevue Avenue, Detroit, Mich., U.S.A.

WURLITZER

55TH YEAR 55TH YEAR

Wurlitzer Piano-Orchestra built in the front of the Gayety Theatre, Cincinnati

The Leading Picture Theaters are Installing

Wurlitzer Automatic Musical Instruments

They furnish better music than musicians and cut out that great expense. 50 different styles. Call at nearest branch or write for big 84-page catalog

THE RUDOLPH WURLITZER COMPANY

CINCINNATI 117 to 121 E. 4th | CHICAGO Jno. S. Zeh Wabash | NEW YORK 25 & 27 W. 42nd | PHILADELPHIA 1813 Chestnut

ST. LOUIS 912 Pine | CLEVELAND 707 Prospect | BUFFALO 701 Main | COLUMBUS, O. 57 E. Main

Independent Release Dates

AMERICAN.

Mar. 19—Do You Know This Woman? (Com.)
Mar. 20—The Food of Hate (Com.) 985
Mar. 22—The Hands Sash (Com.) .....
Mar. 27—The Treasure Trail .....
Mar. 27—Cousin's Visit .....
Mar. 29—The Grip (Dr.) .....
April 3—Do You Suffer? (Com.) 400
April 5—A Game for Hearts (Com.) 540
April 10—Rosie's Redemption (Dr.) 900
April 10—Sweet's Executive (Com.) 1000
April 12—Edward Wants the Earth 500
April 24—The Runaway Cousin 750

ATLAS.

Jan. 25—Irish Hearts (Dr.) .....
Feb. 1—His Great Sacrifice (Dr.) .....
Feb. 8—Kelly, I. S. A. (Dr.) .....
Feb. 15—Coals of Fire .....

CHAMPION.

Mar. 8—The Vindication of John (Dr.) 950
Mar. 15—The Girl and the Oath (Dr.) 950
Mar. 22—The Pay Roll (Dr.) 950
Mar. 29—The Bandmaster's Maid .....
April 5—The Prize He Paid (Dr.) .....
April 12—Man of the Woods .....

COLUMBIA.

Dec. 24—The Cattlemen's Feud (Dr.) .....
Dec. 31—Trapped (Dr.) .....
Jan. 7—Queen of the Prairies (Dr.) .....

ECLAIR.

Mar. 18—A Day of Storms (Com.) 430
Mar. 20—Cecile (Dr.) 700
Mar. 20—The Rock Climbers (Scenic) 195
Mar. 27—Nurse Hannah Let Us Marry (Com.) 975
April 3—A Strike at the Make Young Business (Com.) 534
April 3—Mr. Nearsight's Marriage (Com.) 426
April 10—He Not Busy Bright (Dr.) .....

GREAT NORTHERN.

March 11—The Son of the Executioner (Dr.) .....
Mar. 18—Between Love and Duty (Dr.) .....
Mar. 18—Life and People South of the Equator (Scenic) .....
Mar. 25—The Padre's New Servant (Com.) .....
Mar. 25—Children of a Tribe (Com.) .....
April 1—A Victim of His Double (Dr.) .....
April 8—A Contrariness Flash .....

IMP.

March 13—The Secret of the Palm (Dr.) 1000
March 16—The Fisher Maid (Dr.) 1000
Mar. 20—The Idol Maiden (Dr.) 1000
Mar. 23—The Penniless Prince (Dr.) 1000
Mar. 27—Sweet Memories (Dr.) 1000
Mar. 30—Until Ye Reap (Dr.) 1000
April 3—The Lover's Signal (Dr.) .....
April 6—The Image of Fate (Dr.) 1000
April 10—A Good Indian (Com.) 500
April 13—A Faithless Man (Dr.) 500
April 20—The Storm (Dr.) 1000

LUX.

March 16—Jones's Remedy (Com.) 524
Mar. 17—Dogs Not Admitted (Com.) 534
Mar. 17—Bill Has Kleptomania (Com.) 880
Mar. 24—Cowboys Performing (Dr.) 626
Mar. 24—Bill Has Some Sport (Com.) 922
Mar. 31—The Arrest of Bill (Com.) 652
Mar. 31—He Wanted a Hood (Com.) 781
April 7—Uncle Hiram Plays (Com.) 586
April 7—Buccaneers (Dr.) 586

NEW YORK MOTION PICTURE CO. (Bison.)

March 7—Dick Farrell's Prize.....
March 26—The Prisoner (Dr.) .....
Mar. 14—Sacrifice of the Scout (Dr.) .....
Mar. 21—Sacrifice of Silver Cloud (Dr.) .....
Mar. 21—Was He Justified? (Dr.) .....
Mar. 24—The Outlaw's Wife (Dr.) .....
Mar. 28—An Indian Nemesis (Dr.) .....
Mar. 31—The Last Arrow? (Dr.) .....
April 4—Like Her Father (Dr.) .....
April 7—Lasting Friendship (Dr.) .....

BISON.

Mar. 17—The Trail (Dr.) .....
April 3—A Mother's Devotion (Dr.) .....

ITALA.

(By N. Y. M. P. Co.)

Feb. 25—Havana Cigar .....
Mar. 3—Nadia's Doll .....
Mar. 4—Love and the Flag .....
Mar. 4—Positional More than Usual .....
March 10—Nobility (Dr.) .....
March 31—Persistent Shooting (Com.) .....
Mar. 16—A Jug and Two Mothers 986
Mar. 18—Footwork in Science (Com.) .....
Mar. 18—Tests on the Night (Com.) .....
Mar. 23—Waiting for the Midnight Express .....
Mar. 25—Tate Wants To Get Thinner (Com.) .....
Mar. 25—Queens of the Sea (Dr.) .....
April 1—Footwork Goes To See a Cockfight .....

NESTOR.

Mar. 1—The Professor's Romance (Com-Dr.) 990
Mar. 8—In the Commissioner's Hands (Dr.) .....
Mar. 8 15—Was It Worth While? (Dr.) .....
Mar. 22—Could You Blame Him? (Com.) .....
Mar. 25—The Trust (Dr.) 960
Apr. 5—The Stolen Necklace (Dr.) .....
April 12—A Midnight Adventure (Com.) .....

POWERS.

Mar. 7—The Bandit's Surprise.....
Mar. 11—A Gamble With Love.....
Mar. 11—Dime Book To Rent (Dr.) .....
Mar. 18—His Mind's Tragedy (Dr.) .....
Mar. 21—Just Kids (Com.) .....
Mar. 21—A Trip After Meridiana.....
Mar. 25—Ogallalah (Dr.) .....
Mar. 28—The Fandango Skirt (Com.) .....
Mar. 28—A Western Bow (W. Dr.) .....
Mar. 29—His Truth (Dr.) 969
April 1—Cupid's Monkey Wrench (Com.) .....
April 5—The Stolen Necklace (Dr.) .....
April 4—Oh! You Mother-in-Law (Com.) .....
April 4—Touring Athens (Com.) .....
April 8—A Western Ruse (W. Dr.) .....

RELIANCE.

Mar. 15—Come Unto Me (Dr.) 900
Mar. 18—At Sword's Points (Dr.) .....
Mar. 22—When Red Turned Gray (Dr.) .....
Mar. 25—If It Ever Were Thus (Dr.) .....
Mar. 29—Build Him In (Scenic Sketch) .....
April 1—Till Death Do Part .....
April 5—Hickstown Police Detective .....
April 5—Summer Skies .....
April 8—The Gloved Hand (Dr.) .....
April 12—Thirty Minutes (Dr.) .....

REVIER.

Jan. 4—For Better Or Worse (Dr.) .....
Jan. 11—The Goosecreek Claim (Dr.) .....
Jan. 15—For the Child's Sake (Dr.) 500
Jan. 18—You Try It (Com.) 500

REX.

Mar. 2—By the Light of the Moon.....
March 9—The Fall of a Knight (Dr.) 958
Mar. 16—Where the Shamrock Grows (Dr.) 950
Mar. 23—Five Hours (Dr.) .....
Mar. 30—As Ye Sow (Dr.) .....
April 6—The Heiress (Dr.) 975

SOLAX COMPANY.

Mar. 24—Out of the Depths (Dr.) .....
Mar. 27—The Purchase of Treason (Com.) .....
Mar. 29—She Was Not Afraid (Com.) .....
Mar. 31—The Mill of the Gods (Dr.) .....
April 3—Tony's Wife .....
April 7—Rose of the Circus .....

THANHOUSER.

Mar. 17—Robert Emmet (Dr.) 1000
Mar. 20—Pitonese (Dr.) .....
Mar. 21—Waiting at the Church (Com.) .....
Mar. 24—The Tramp (Dr.) .....
Mar. 28—The Imposter (Dr.) 1000
Mar. 31—Silas Marner (Dr.) 1000
April 4—Charity of the Poor (Dr.) 1000
April 7—Vindicated (Dr.) 1000
April 13—Velvet and Rags (Dr.) 1000
April 14—Old Home Week (Dr.) 1000

YANKEE.

Mar. 6—Angel of the Bowery (Dr.) .....
Mar 10—The Senorita's Sacrifice (Dr.) .....
March 13—The Test of Love (Dr.) .....
March 17—His Double Treasure (Dr.) .....
Mar. 20—The Open Gate (Dr.) .....
Mar. 24—Love's Ebb and Flood (Dr.) .....
Mar. 27—Tom and Jerry (Dr.) .....
Mar. 31—Her Mother's Fiancee (Dr.) .....
April 3—Cover of the Open Moon (Dr.) .....
April 7—The Girl Stowaway's Heroism (Dr.) ..
April 10—An Awkward Affair (Com.) .....
April 14—Willie's Winning Ways (Com.) .....

READY FOR DELIVERY
MOVING PICTURE WORLD
Bound Volume No. 7
JULY TO DECEMBER, 1910
TWO DOLLARS, Each, $2.00 Express charges collect

THIS WEEK'S PROGRAMME OF INDEPENDENT FILMS.

Monday, April 3.

Ancestors—Or, Votes for Suffragette (Com.) 490
Apprenticeship—Cure for Laziness (Com.) 540
Essays—A Strike at the Make Young Business (Com.) 534
Fooling Mr. Nearsight's Marriage (Com.) 426
Into the Darkness—Signal (Dr.) .....
Yankee Secret of the Opal Mine (Dr.) .....

Tuesday, April 4.

Blazed At Last—Rosie's Redemption (Dr.) .....
Brownies—Or, You Mother-in-Law (Com.) .....
Dancing Touring Athens (Scenic) .....
Dispossessed—Son of the Poor (Dr.) .....

Wednesday, April 5.

Ancestors—Title Not Given .....
Chauncey—The Prize He Paid (Dr.) .....
Mystery—The Stolen Necklace (Dr.) .....
Reliance—Hickstown Detective (Com.) .....
Rex—Summer Skies .....
Solax—Maid's Revenge .....

Thursday, April 6.

Ancestors—Reddy's Redemption (Dr.) 990
Dog—The Image of Fate (Dr.) 1000
Essanay—Title Not Given .....
Rex—The Heiress (Dr.) 975

Friday, April 7.

Essanay—Tony's Dream (Com.) .....
Tony Wilson—Lucky Plum (Com.) 586
Lux—A Dispossessed (Dr.) 586
Solax—Rose of the Circus .....
Thanhouser—Vindicated (Dr.) .....
Yankee—The Girl Stowaway's Heroism (Dr.)..

Saturday, April 8.

Great Northern—A Confidence Trick (Dr.)....
Italian—Title Not Given .....
Powers—A Western Ruse (W. Dr.) .....
Reliance—The Goose Hand (Dr.) .....

Money Makers for you. Think of the people passing by or out of your place that would drop another nickel or dime. Many styles. Catalog No. 34 tells all.

KINGERY MFG. CO.
CINCINNATI, O.

DO YOU KNOW?

That we supply complete moving picture outfits of newest plans, and that we have one or two reels of films of moving picture machines for agents? Machines suitable for parlors and all equipment for moving picture theaters.

Write for rates and particulars

DEARBORN NOVELTY CO.
634 Dearborn St. Chicago, Ill.

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
Incorporated
8 West 14th Street, NEW YORK CITY

SPECIAL ROLL TICKETS

The Big Ticket. Any Printing Any Colors

5,000 . . . . $1.25
10,000 . . . . $2.50
20,000 . . . . $4.00
25,000 . . . . $5.50
50,000 . . . . $7.50
100,000 . . . . $10.00

Get the Samples Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

G. W. Bradenburgh

Cinematograph Films

233 NORTH EIGHTH STREET
PHILADELPHIA, PA.

Phone Market 334.
Cable: Brad-Films-Phila.
Code: A. B. C. 5th Edition.

NEW LISTS

Brand New Cold Copy, Posters Gratis, 8 cts. per ft.

Cain, 870 ft. Edison.
The Seven Dots, 850 ft. Imp.
The Adventure Trapped, 1000 ft. Edison.
At Sword's Points, 980 ft. Reliance.
Come Unto Me, 1000 ft. Reliance.
The Secret of Palm, 1000 ft. Imp.
The Tenor Maid, 1000 ft. Imp.
Starlight, Ha, Sunny, 995 ft. Biograph.
The Sacrifice of Silver Cloud, 995 ft. Bison.
Confinement to Death, 995 ft. Yankee.
Her Birthday Surprise, 995 ft. Yankee.
Abduction of Parson Jones, 998 ft. Yankee.
Sweetest Sacrifice, 994 ft. Yankee.
The Test of Love, 997 ft. Yankee.
His Double Treasure, 998 ft. Yankee.
Love's Ebb and Flood, 1000 ft. Yankee.
In Old Madrid, 995 ft. Imp.
Was He Justified? 1000 ft. Bison.

Bargains as New, $35 per reel
Posters Free

Texas Ted's Defense, Bison.
Red Man's Wrath, Bison.
The Creek Charm, Bison.
Savage Girl's Devotion, Bison.
In the Heart of Sierras, Bison.
Cattle Baron's Daughter, Bison.
A New Kind of Armchair, Pilot.
A Jealous Wife's New Year Present, Imp.
Feast of Foodsland, Italia.
The Last Laugh, Reliance.
The Remembrance, Reliance.
The Hour of Fate, Reliance.
Drama of the Engine Driver, Ambrosio.
Sam Hardin's Gentleman, Imp.
Pasched in Bloomers, Thanhouser.
Cupped Under Bear, Imp.
Little Sam's Tobacco, Imp.
Tools of Red Brown, Bison.
A Tough Undefeated, Bison.
A Squaw's Bravery, Bison.
At Lasso Trapper's Prize, Bison.
A Pure-Spirit Princess, Bison.
The Test of Foodsland, Italia.
Governor of the Village, Italia.
Mr. Bob Goldie, Italia.
Fourteen Inspector of Hygiene, Pasquali.
On Kootenay Soil, Reliance.
The Command Both Gallon, Reliance.
A Brave Brave, Reliance.

The Following at $30 Per Reel
With Posters

Gun Hi Tate Reliance.
Inspirations, Reliance.
Midsummer Mirrors, Thanhouser.
A Squaw of Sun Dance, Bison.
A Master's Debt, Yankee.
Love and Law, Thanhouser.
Lone Bird Lore, Reliance.
The Princess Nestor, Reliance.
Cupid's Stratagem, Ambrosio.
A Desperate Remedy, Nestor.
Secret and Detective, Thanhouser.
The Ranger, Great Northern.
A Lucky Judgment, Imp.
In Name the Way, Reliance.
The Widow, Hydes, Thanhouser.
Some 500 reels of extra good films to be added to above list per week.

Film Hiring Department

We do not handle Edison, Essanay or Selected Comedy films.
10 REELS SALES CO. RELEASES GOOD CONDITION $25 PER WEEK.
11 REELS SALES CO. RELEASES GOOD CONDITION $30 PER WEEK.
THREE SHIPMENTS A WEEK.
We have films in our office constantly to select from and also to exchange.

Film Cleaning

We own a special plant for cleaning films, removes like new, cannot stick, gets some time, no fire or glossy and no scratches to which dust will adhere. 1c per foot.
Films made to your order 2 to 4 cents each. "Arax" film cement works very fine, 75 cents, $1.25 per doz., bottles. "Electra" Carbons, $6.25 per 100.
Several experienced managers for branch offices in every State, also Foreign Agents.

Drummers This high grade Orchestra Drum direct from factory to you for $10.00

Shell-3x14-Solid Maple
Shell-3x15-Rosewood or Walnut

10 Rods, Kangaroo Heads Send U.S. Money or Express order. If you wish C.O.D. send sufficient to guarantee Express charges.

E. P. ZEIDLER DRUM CO. Dept. F. CLEVELAND, OHIO

IT DRAWS THE CROWD
Music is What You Want
See this midget, yet powerful folding organ, adaptable to any occasion, sweet, rich and full tone. Built strong and durable. It is a real helper.
Send for full description.
BILHORN BROS.
152 Lake St., Chicago, Ill.

Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

Moving Picture Pianists

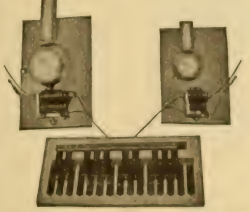
Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE 75 CENTS

Also latest cue music series 1910 for 10 parts and piano, $1.00.

1-4 discount on both numbers.

CLARENCE E. SINN
1501 Sedgwick St CHICAGO, ILL.



OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboards, $75.00

J. C. DEAGAN
3800 3810 N. Clark St. CHICAGO, ILL.

YOU WANT
High Class Pictures
High Class Projection
High Class Equipment

Hallb rg - F rni he - The - Goods

[illegible]

Yours very truly,
WALTER R. L[illegible]SHEE

USE HALLBERG "THE ECONOMIZER MAN'S GOODS"

and overcome all your difficulties. I always have all makes of Motion Picture Machines in stock, and furnish in connection with same the "Economizer" for either Direct or Alternating Current Circuits any voltage and cycles. My stock of high class supplies for complete equipment of motion picture theatres includes everything you need from floor to booth.

[illegible]

Opera Chairs

"Electra" Pink Label Carbons

J. H. HALLBERG

36 East 23d St., New York City

FILMS FOR RENT

It's Not Talk with Us

We don't send representatives out to call on you, to knock the other fellow.

We don't have to add five dollars a week to each customer, the traveling man takes on, to pay his expense.

We are here backed up by a big stock of Independent film and we are willing to deliver the goods.

But you will have to write us, tell us what you are now getting, and what you want to get.

If we don't give you what we say You don't have to pay.

We carry in stock everything needed for the theater. Send us your orders for supplies.

Electra, Bio and Arco carbons, 58 by 12 $4.00 per hundred

Tickets, two thousand on a roll, 24 thousand for $1.80

Asbestos covered wire, No. 6 and 8, 25 ft. for $1.75

We have the best repair department. Send us your old machine, we'll make it run smooth.

Lyric Film & Supply Co., 720 Wabash Avenue TERRE HAUTE, IND.

NOTICE!

Owing to the increase of our business, we have been compelled to move to larger and more convenient quarters.

ON AND AFTER APRIL 5th
OUR ADDRESS WILL BE

5 West 14th Street

International Film Traders'
Incorporated

DEALERS IN SECOND-HAND FILMS

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

The House of Quality and Satisfaction

MR. EXHIBITOR :

If you are desirous of *finding out how to improve your present service and increase your daily attendance* call and have a confidential chat with us. If you are unable to call, drop us a line.

W. E. Greene Film Exchange
INCORPORATED
228 Tremont Street, Boston, Mass.
Telephone 3790 Oxford

Exhibitors, Attention!

We are buying 18 NEW REELS every week
Every Reel is a Feature

WE are now in a position to book service from 30 to 60 days from date of release, and also have a few good bookings open under 30 days.

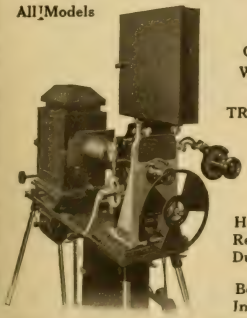
DON'T FORGET!
we have the newest and best equipped house in town, and with our facilities can give you what you want

A First Class Independent Service

The Exhibitors Film Service Co.
23 North Ninth Street, Philadelphia, Pa.
Mr. J. E. MOYER, General Manager. Formerly with Lubin Film Service Co.

EDISON KINETOSCOPES

All Models



NONE GENUINE WITHOUT THE TRADEMARK

Holds the Record for Durability

Beware of Imitations

Supplies and parts in stock for Edison and all other machines

Get my prices before purchasing elsewhere

Expert Repair Department

under the management of Otto Brautigam

ALL REPAIRS GUARANTEED

Exchangemen! Exhibitors!

If you have a projecting machine that is not giving you entire satisfaction, let me take it, and I will replace it with a new Edison model "B," with outside shutter, allowing you a good price for your old one.

ALWAYS a few slightly used machines in A-1 condition, at low prices.

Harry A. Mackie

853 Broadway Corner 14th St. New York City

PHONE 2478 STUYVESANT

Good Pictures

Are largely dependent upon

Good Carbons

Use "Arco-B" Biograph Carbons

The genuine article bears our Trade Mark, "Arco-B."

L. E. FRORUP & CO.

Sole Importers

232-234 Greenwich St. New York

UNUSUAL OPPORTUNITY

STAVE FLAMING ARC LAMP

2000 Candle Power Alternating or Direct Current

Costs but 3½ cents per hour for current

We Have A Few 1910 Models of these lamps which we will sell at the following astonishing prices

REGULAR PRICES

10 Hour - - $55.00

17 Hour - - 65.00

Special Prices

10 Hour $30.00

17 Hour 33.00

All fully guaranteed.

Cash with order or we will send out on Saturday, 11 A.M.

Stave Electrical Co.

1181 BROADWAY NEW YORK

ELECTRA

Highest Grade

"PINK LABEL"

CARBONS

Steadiest Light
Whitest Light
Longest Life

No variations.
Scientifically
perfect

None better—None so good

HUGO REISINGER

SOLE IMPORTER

11 Broadway
NEW YORK

CANADA AGAIN

Two things to talk about this time: First, when electricity gives out we can supply you with the lime light outfit and give you gas. This occurs from time to time, and you will lose money if you have no arrangement for a substitute.

Second, as to your machine, don't let it get out of repair. Let us put it in order for you before your customers find it out. We have expert men to keep all in the best of order.

CHAS. POTTER,
85 Yonge Street, Toronto.

THEATRE SALES CO.

217 Dearborn Street, Bank Floor
CHICAGO, ILLINOIS
Long Distance Phone, Harrison 341

Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call.
Make Known Your Wants

The J. C. Coghlan Company

41 Union Square West NEW YORK CITY
Broadway and 17th St.

30 AND 60 DAY RUN

INDEPENDENT FILM, ALL MAKES

The largest dealers in new and second-hand Association and Independent Films in the United States.

SECOND-HAND FILM
$5.00 per reel upwards

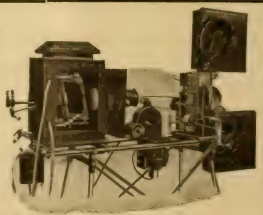
CAMERAPHONE FILM
new, with two sets records

All goods shipped subject to examination and partial acceptance on receipt of deposit covering express charges.

Complete lists sent free upon request

Every Exhibitor — Every Operator

who has ever used a "STANDARD" never wants to go back to another make. WHY? Because the "Standard" is troubleproof, because it projects better pictures, and because it does not eat up profits for repairs. If your Film Exchange don't handle it they are not up with the times, or can make larger profits by selling you an inferior make. Buy a "Standard" under our guarantee and be protected.



AMERICAN MOVING PICTURE MACHINE COMPANY
101 BEEKMAN STREET - - - - NEW YORK, N. Y.

Corcoran Moving Picture Tanks

Develop your films to perfection. Save Time and Reduce Your Expenses by using a "Corcoran Film Development Tank." All up-to-date houses are now installing the "Corcoran System."

SEND FOR PRICE LIST No. 4.

A. J. CORCORAN, Inc.
No. 11 John Street - - - N. Y. City

Genre Motion Slides

WHY pay $1.00 up to $2.00 for an old style stationary slide **WHEN** a Genre Motion Slide costs $1.75

The Advertiser will pay double for a moving slide

Genre Transparency Company
507 N. Clark Street, :: CHICAGO, ILL.

WHY SEND TO EUROPE FOR

FILM PERFORATING DIES

When we can make them for you?
High-class repairing and alterations on Foreign Machines.

THE A. DEWES COMPANY
249 Centre Street, NEW YORK
'Phone, 3351 Spring

SONG SLIDES

LIDE **Non-Breakable—Non-Inflammable** LIDE
I **Colored Song and Announcement Slides** I
D Patent Applied For D
E Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold only by the original inventors. None others genuine. E

NORTH AMERICAN SLIDE CO., 143 North 8th Street PHILADELPHIA, PA.

SONG SLIDES

GUNDLACH

Projection Lenses

Will Improve Your Picture
make it sharper and increase the illumination
TO ORDER, give the height and width of the screen, width of picture wanted and distance from lens to center of screen. State make of machine.

A complete stock is carried by
NICHOLAS POWER COMPANY, New York
ENTERPRISE OPTICAL MFG. CO., Chicago
Every lens is sold subject to approval

Gundlach-Manhattan Optical Company
808 Clinton Ave., So. Rochester, N. Y.

Atlas Disinfectant

is made in two forms Odorless or Perfumed

1 gallon jugs	$1.50	per gallon
5 " kegs	$1.40	" "
10 " "	$1.30	" "

F. O. B. Philadelphia

Superior in quality to any disinfectant on the market.

Ask your exchange for circular or write us direct. We pay expressage within 500 miles of Philadelphia on orders of 5 gallons or more.

ATLAS SUPPLY CO.
Manayunk, Philadelphia, Pa.
Manufacturers of "Ganes" Filter Cement

IS YOUR PROGRAMME EVENLY BALANCED?

Is it not true that no matter how good your film service, your illustrated songs have always been just barely tolerated by your audiences? It does not cost very much to place a trial order, and once you do, you will never get back in the old rut. Write catalogue and full particulars upon receipt of postal.

CHICAGO SONG SLIDE EXCHANGE
Sixth Floor, Portland Block
107 Dearborn St., Chicago, Ill.
Dept. I

OUR

Musical Electrical Bells

which are played from a Keyboard, the bells being mounted in various parts of the house have been a great success all over the country and no Picture-house is complete without a set of them. We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and Boards, complete ready to install for $75.00.

J. C. DEAGAN

3800 to 3810 North Clark Street

CHICAGO, U. S. A.

To the Trade

We are now prepared to manufacture films for educational and advertising purposes. We go anywhere on request. Printing and developing our specialty.

Write for particulars
Demonstrations free of charge

Educational Mov. Picture Mfg. and Adv. Co.

F. W. Hochstetter, 2226 W. Division St., CHICAGO, ILL.
S. Robinson, Prop., 408 Smithfield St., PITTSBURGH, PA.

AROMA FOAM

The Fragrant and Powerful Perfumed Disinfectant

Have YOU tried it?
It is not our fault if you haven't a sweet, sanitary, clean-smelling house.
Mr. Manager, just drop us a postal and ask for our trial offer.

Do it NOW

SANITARY SERVICE CORPORATION
80 Wall Street New York City
Everything in the Disinfectant and Sanitary Supply Line

"PERFECTO" The Improved Calcium Light OUTFIT

PRODUCES THE MOST

POWERFUL LIGHT
FOR LESS MONEY
"The Perfecto"

on account of a special generating process, gives you a greater gas pressure, thereby producing the most powerful light at a cost less than that necessitated by other light outfits. Because of its simplicity in operating and weighing only 15 pounds it should appeal to every exhibitor. The "Perfecto" stands 30 inches high, and being non-explosive, can at all times be handled easily and with perfect safety.

PRICE Complete with Burner **$25**

Bear in mind that with the "Perfecto" you produce the most powerful light at the least possible cost. Write for further particulars, or we will ship C. O. D. upon receipt of deposit.

CAPITAL MERCHANDISE CO., Temple Court Bldg., Chicago, Ill

Chicago Exhibitors

You can buy HENNEGAN'S "MONEY GETTERS" at our new Western office.

We have on display 150 styles of posters, specially engraved for PHOTOPLAY HOUSES.

Special posters and heralds for LASSOING WILD ANIMALS, TALE OF TWO CITIES, PASSION PLAY, and all other features.

Send $1.50 for Sample Lobby Display

HENNEGAN & CO.
Western Headquarters, ROOM 309
167 West Washington Street, Chicago

SAVE MONEY
and use our
Program Board

with Interchangeable Porcelain Letters

Make your own Program

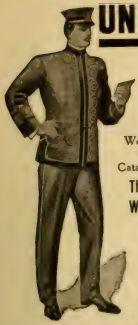
You cannot afford to be without one.

Announcements quickly changed.

Prices and full particulars on application.

Agents Wanted.

THE CAMBRIDGE TILE MFG. CO.
COVINGTON, KY.



UNIFORMS

FOR

USHERS, DOORMEN, &c.

We are originators of style and design
Catalogue "M" is ready

The Big House With Little Prices

RUSSELL UNIFORM COMPANY
128 W. 36th Street
NEW YORK
Five doors west of Broadway

FILMS FOR SALE. 50 Reels of Films $8 to $16 per Reel
Second-hand one pin Edison machine. $100.00
Mayer Silverman, 105 4th Ave., Pittsburg, Pa.

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE
57 and 59 Dearborn St., Chicago

The Best Uniforms

For the money

Natty Up-to-Date Styles

For Employees of Moving Picture Theatres

Write for illustrated catalog and samples of cloth.
Free on application.

D. KLEIN & BRO.
927 Market Street
PHILADELPHIA, PA.

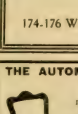
OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill.
Branches in all leading cities

THE AUTOMATIC THEATRE CHAIR



It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre Chair.
If you have not seen our latest models, investigate.
Write today for circular A.

THE HARDESTY MFG. CO.
Canal Dover, Ohio, U. S. A.

SPECIALTY:
Prompt Shipments

Opera Chairs

The Wisconsin Lumber and Veneer Co.
Port Washington, Wis.

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2

The Kauffman Manufacturing Co.
ASHLAND, OHIO

OPERA CHAIRS

GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

Opera and Assembly Chairs

Most popular priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave. and 43d St. - New York, N. Y.

WE CAN HURRY

YOUR ORDER OUT.
STAFFORD Chairs excell all others.
HEAVY FIVE PLY seats and backs.
The last-forever kind, that you are using long after you have forgotten the price.

STEEL CHAIRS TOO
We carry several kinds of good chairs in stock, all guaranteed.
ASK FOR CATALOG 303
E. H. STAFFORD MFG. CO.
CHICAGO, ILL.

CHEAP

STEEL FRAME THEATRE CHAIRS

ABSOLUTELY NON-BREAKABLE

Second Hand Chairs
Also seating for every description.
Address
Dept. W.

STEEL FURNITURE CO. — GRAND RAPIDS, MICH.
New York Office: 1265 Fifth Avenue

CINES CO.
of ROME

CAPITAL { **Preferred Stock, - 2,000,000 Lire**
Ordinary Stock, - 3,750,000 Lire

Fully Paid-up 5,750,000 Lire

Studios and Factories, Rome and Padova

Branches at the Following Cities

LONDON 18 Charing Cross Road
PARIS 11 Rue St. Augustin
BERLIN 238 Fried Richstrasse
MOSCOW 3 Glenischewsky Pereul
BARCELONA 59 Paseo de Gracia
RIO DE JANEIRO A. Sestini
BUENOS AYRES A. Sestini
CARACAS Levy & Co.

And the Following Agencies

Milan	*St. Petersburg*	*Vienna*
Turin	*Oddessa*	*Amsterdam*
Genoa	*Keiff*	*Copenhagen*
Naples	*Vladivostock*	*Stockholm*
Bologna	*Marseilles*	*Buda Pesth*
Venice	*Brussels*	*Frankfort*
Dresden	*Lille*	*Leipsic*
Tokio	*Zurich*	*Lisbon*
Johannesburg	*Sydney*	*Capetown*
	Lima	*Havana*

Branch for the United States of America

TEMPORARY ADDRESS:

445 Broome St., Broadway, New York City

ABOUT HALF OF THE EXHIBITORS IN AMERICA

Use Bio Carbons Now

THE REST AREN'T SO PARTICULAR

NEW SLIDES

For the following Songs—JUST OUT

I Wonder Why
My Irish Dearie
We Met in Dear Old Frisco
With the Last Rose of Summer I'll Come Back to You
Emmalina Lee
Who Are You With To-night?
I'll Meet You When the Sun Goes Down
Look Out for Jimmy Valentine
I'd Love to be Loved by a Girl Like You
Yearning
Take Me Back to Baby-land.
Going Back to My Old Girl.
My! What a Funny Little World This Is! In Winter.
When the trees are dressed in crimson and in gold.
King Chanticleer.
Killarney, my Home o'er the Sea.
Dancing Starlight.
Broncho Nell.

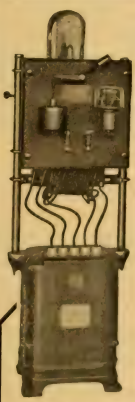
De WITT C. WHEELER
120 W. 31st St. New York City

HAVE GOOD MUSIC
Singers, Pianists, Trap Drummers and Orchestras. Guaranteed Artists Always on the Wire.
AMERICAN THEATRICAL SINGERS AGCY.
59 Dearborn St., CHICAGO, ILL
Hilliard Campbell, Mgr.

Will Buy Second-hand Film, M. P. Machines and Song Slides
Anything pertaining to the picture business. FOR SALE—Clean films, $5 per reel and up, subject to examination. Films to trade, $2 per reel. GENERAL FILM RENEWING SYSTEM, 91 Federal Street, Chicago, Ill.

The F. A. Film Cement
IT STICKS
Positively guaranteed to work on any film. It don't crack, dry up, or leave any coating on the emulsion; is fire-proof, and only requires about one-half as much as others.
Ask your Exchange for it.
Single bottle - - - 25 cents
Six bottles by express - - $1.00
Send for our complete list of Film Announcement Titles
French American Producing and Manufacturing Co.
918 Madison St., CHICAGO, ILL.

UNBREAKABLE
ANNOUNCEMENT
SLIDES
Will Not Break
Will Not Crack
ALSO GLASS SLIDES
OTHER NOVELTIES
Illinois M. P. Supply Co.
167 W. Washington St., Suit 309
CHICAGO, ILL.



Light

The Keynote of Patronage

Aren't you mightily pleased, Mr. Moving-Picture Theatre Manager, with that G. E. Mercury Arc Rectifier you bought, and hasn't it saved you money? Hasn't it improved your light?

The public soon get to know where the clearest pictures are run. And those clear, sharp, non-flickering pictures are only possible with Direct Current.

G. E. Mercury Arc Rectifier

is THE economical device for transforming ordinary current (A. C.) into the kind that gives you the most brilliant light (D. C.) at the minimum cost.

There are a host of other excellent features of this apparatus that are particularly interesting to you.

'Phone our nearest sales office—or mail the coupon for information that will prove valuable to you.

1015

General Electric Company

Largest Electrical Manufacturer in the World

Principal Office: Schenectady, N. Y.

Sales Offices in the following Cities

Atlanta, Ga. Baltimore, Md. Birmingham, Ala. Boston, Mass.
Buffalo, N. Y. Butte, Mont. Charleston, W. Va.
Charlotte, N. C. Chicago, Ill. Cincinnati, O. Cleveland, O.
Columbus, O. Detroit, Mich. (Office of Selg. Agt.)
Denver, Colo. Indianapolis, Ind. Kansas City, Mo.
Los Angeles, Cal. Macon, Ga. Minneapolis, Minn.
Nashville, Tenn. New Haven, Conn.
New Orleans, La. New York, N. Y.
Philadelphia, Pa. Pittsburg, Pa.
Portland, Ore. Richmond, Va.
Salt Lake City, Utah. San Francisco, Cal.
St. Louis, Mo. Seattle, Wash.
Spokane, Wash. Syracuse, N. Y.

Without incurring the slightest obligation on my part, please send me your G. E. Mercury Arc Rectifier Booklet telling all about the use and operation of this device to be filled out and returned to you, so that you can advise me how much money I can save, and how much my light can be improved.

Name
Theatre
City
Dept. 33

The Only Film Reel Cabinet approved by the department of Water Supply, Gas and Electricity of New York City

Now Ready for Delivery

Made In Two Sizes Only:

4 Reel Case Cabinet, complete with 4 Reel Cases and Water Tray, $5.50

6 Reel Case Cabinet, complete with 6 Reel Cases and Water Tray, $7.00

Guaranteed Absolutely Fireproof

For safeguarding your audience as well as your theatre Order Now, as ultimately you will have to place this cabinet in your booth.

Handled Exclusively and Sold only by the

Greater New York Film Rental Company
116 E. 14th Street, New York City

and THE HUDSON ELECTRICAL SUPPLY COMPANY
49 BARCLAY STREET, NEW YORK CITY
Send for our New Moving Picture Theatre Supply Catalog

BIGGEST SUCCESS IN YEARS

DR. COOK'S Great Feature "The Truth About the Pole"

Has caused a Veritable Stampede Among Live Exhibitors and Special Feature Speculators.

Territory is being Seized by an Eager Horde of Ready Buyers, even though our First announcement has just been made.

If your inquiry has not been answered write again, or better still, Wire your wants as our mail is Tremendously heavy.

A FEW CHOICE STATES STILL REMAIN UNSOLD

Applications for territory will be taken up in order of their receipt. **Get In Line** for the **Biggest Film Scoop Since the Train Robbery;** because it pictures the **Best Advertised Man In All the World** in the most **Sensational and Unusual Dramatic Expose** of the century.

Lithographs—Five Styles—Heralds, Photos, Lectures—Everything to get money with

(Films made in the Laboratories of the Gaumont Co.)

WRITE FOR TERMS AND INFORMATION

North Pole Picture Co., 46 Jackson Boulevard, Chicago

Vol. 8, No. 15 April 15, 1911 Price, 10 Cents

THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

MANAGER'S AND OPERATOR'S

Motion Picture HANDBOOK

GIVING full detailed description, with illustrations and instructions, in the proper method for wiring and lighting
No theatre complete without one.

Price $1.50

Postage Prepaid

PUBLISHED BY THE

MOVING PICTURE WORLD

125 East 23rd Street **New York City**

"The Poet of the People" Coming!

THE THANHOUSER

WO-A-WEEK

RELEASED TUESDAY, APRIL 18
The Best Novelty-Comedy of the Month

Cally's Comet

will make your business soar the day you run it, if you advertise it properly a day or two BEFORE you run it. Remember, you have the Thanhouser guarantee that the reel will back up anything the synopsis leads you to say of it. You are perfectly safe in billing it to your patrons as WE will bill it to you—"The Best Novelty-Comedy of the Month." Now, see the synopsis for some ideas for a strong, business-pulling circular.

No. 203 Code Word—Cal.

RELEASED FRIDAY, APRIL 21
A Reelful of Thrill

Weighed in the Balance

is a great spectacular reel that we're glad to stick our trade-mark onto, for its supreme merit will redound to that trade-mark's credit. Still, it may harm us by making you look for a run of like subjects, and it's difficult to "do" a "Weighed in the Balance" every week. Likely it's our best effort in the spectacular line since "Governor's Daughter." While we can't guarantee a weekly prototype, we can say that 1911 will see many more pictures as good as this, and a few even better.

No. 204 Code Word—Bal.

Check 'Em As You Get 'Em
In the Squares Alongside

APRIL FEATURES

Velvet and Rags
Great Kid Story
Out Tues. April 11 ☐

Old Home Week
Rural Comedy Drama
Out Frid. April 14 ☐

Cally's Comet
Comic Novelty
Out Tues. April 18 ☐

SCENE FROM "CALLY'S COMET"

SCENE FROM "WEIGHED IN THE BALANCE"

Check 'Em As You Get 'Em
In the Squares Alongside

APRIL FEATURES

Weighed in the Balance
Sensational
Out Frid. April 21 ☐

Poet of the People
Historical
Out Tues. April 25 ☐

An Elevator Romance
Comedy Drama
Out Frid. April 28 ☐

Just Out! The Thanhouser Lobby Photos consisting of five splendid individual photographs (11x14) of Thanhouser principals, sent postage prepaid for $1.00 with order. Address Exhibitor's Dept.

The Thanhouser News the "Exhibitor's Guide," containing the Thanhouser Lobby-Decorator, sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Address Exhibitor's Dept.

Thanhouser Company
NEW ROCHELLE NEW YORK

"The Poet of the People" Coming!

SUBTERFUGE

The SALES COMPANY is anxious and willing to discuss the situations that arise in the fight for independent trade.

Direct with the Exhibitor

We want the exhibitor to ask us just how and why we make our every move that concerns him; *we solicit his interest.*

ON THE OTHER HAND—the interests that seek to monopolize the market also seek to present a policy which they term "Conservatism." It is only a *sham.* The men at executive desks do not deal with the exhibitor direct, but agents and representatives, who are under instruction, are every day carrying on their campaign of *threat* and *intimidation.* EVERY MAN WHO OWNS A SHOW KNOWS IT——

Is that "Conservatism"

There is only one road to relief—that is Independence and this

Unexcelled Program

Motion Picture Distributing & Sales Company
111 E. 14th St., New York City

MONDAY
American—Amer. Film Mfg. Co.
Eclair—Eclair Film Co.
Imp—Independent M. P. Co.
Yankee—Yankee Film Co.

TUESDAY
Bison—N. Y. Motion Picture Co.
Powers—The Powers Co.
Thanhouser—Thanhouser Co.

WEDNESDAY
Ambrosio—N. Y. Motion Picture Co.
Atlas—Atlas Film Co.
Champion—The Champion Film Co.
Nestor—David Horsley.
Reliance—Carlton M. P. Laboratories.
Solax—Solax Co.

THURSDAY
American—Amer. Film Mfg. Co.
Itala—N. Y. Motion Picture Co.
Imp—Independent M. P. Co.
Rex—Rex M. P. Mfg. Co.

FRIDAY
Bison—N. Y. Motion Picture Co.
Lux—B. Prieur.
Thanhouser—Thanhouser Co.
Solax—Solax Company
Yankee—Yankee Film Co.

SATURDAY
Gt. Northern—Gt. Northern Film Co.
Itala—N. Y. Motion Picture Co.
Powers—The Powers Co.
Reliance—Carlton M. P. Laboratories.

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** EVERY FRIDAY

INDEPENDENT EXHIBITORS: Better Try Lux Films

BUSINESS BRINGERS BUILDERS BOOMERS

We want you to get the World's best every week.

LUX FILMS

Released, April 14, 1911

Bill and the Greasy Pole — COMEDY 432 FEET

They Did Not Budge — COMEDY 501 FEET

Two different kinds of comedy. The mishaps of Bill in delivering a long pole creates no end of mirth provoking situations. A long, long wait for the return of the photographer also creates comical effects of a totally different sort. Both will be enjoyed by every audience lucky enough to see them.

SEE OTHER PAGES FOR SYNOPSES AND PAST RELEASES

GET LUX **The World's Best—Bar None** **GET LUX**

R. PRIEUR

10 East 15th Street 'Phone, 3427 Stuyvesant **New York City**

Sold only through the Motion Picture Distributing and Sales Company

Yes!

All Imp Films Are Now Made On Eastman Stock

Why are more Imps sold than any other make? Why does the Imp maintain the supremacy it has enjoyed since the very first day it began making pictures? Why? Simply because Imp films bring bigger crowds into theaters than any other kind. See that you get your TWO IMPS EVERY WEEK or you won't make all the profit that you *can* make! See that you get these next releases:

"The Stampede"

Released Monday April 17th. A full reel, and every foot of it is warranted by pure merit. It tells the life story of a cattle thief, the plot hinging on a cattle stampede that is a thriller. If your exchange can't give it to you, you're in wrong!

"Resignation"—"The Hero"

Here's a split reel released Thursday April 20th. The first half is a sharp bit of drama; the second half is funny as the deuce. Ask your exchange now if it will have this release; or tell us the name of your exchange and we'll inform you.

Independent Moving Pictures Company of America

CARL LAEMMLE, Pres.

102 W. 101 ST., NEW YORK

All "IMP" Films Sold Through the Sales Company

Notice! Notice! Notice!

"The Scarlet Letter," released soon, will be one of the best films and biggest drawing cards ever made in the history of the business. Get your exchange to arrange an early booking for you. It will help a lot if you will write your exchange *AT ONCE!*

Now, Listen One Minute!

—I never had so many customers in all my moving-picture career as I've got right now.

—I never had fewer complaints registered against my films and my service.

—I never sold so many machines and accessories per week as I am selling right now.

—I never saw such a healthy state of affairs as is existing among the independents right now.

—It has been a hard fight, a terrific fight, but we've made good.

—I make no appeal for your trade on the ground that I have been spending fortunes to safeguard your interests. The only ground on which I ask for your patronage is that of pure quality, the best films and the best service you ever dreamed of. If that's what you are looking for, get out your grappling hooks and clamber aboard the good ship Success, piloted by one Carl Laemmle.

Carl Laemmle,
President

The Laemmle Film Service

New number
204 W. Lake St., Chicago, Ill.

Sykes Block. Minneapolis, Minn.
1517 Farnam St. Omaha, Neb.
209 Fifth St. Des Moines, Iowa
1110 Wyandotte St. Kansas City, Mo.

The biggest and best film renter in the world

Solax

Two Features Every Week

Something you can count upon and advertise in advance regularly

WEDNESDAY

Good Comedy

The split reel kind. Bright—light—laughable. Full of sparkle and flash—make your people laugh—cheer them up—they need it.

FRIDAY

Spectacular Military Pictures

Big Patriotic Pictures. Most complete Military settings ever produced. Horses, Soldiers, Camps and Battles. Thrilling incidents. Action and excitement from start to finish.

FIRST MILITARY PICTURE, APRIL 28th

"Across the Mexican Line"

BOOK IT IN ADVANCE---A BIG FEATURE

Releases	Wed., April 19th	"The Old Excuse" and "The Scheme That Failed"	Split Reel Comedy
	Fri. " 21st	"The Voice of His Conscience"	Drama
	Wed. " 26th	"The Count of No Account"	Comedy
	Fri. " 28th	"Across the Mexican Line"	Military Feature

Solax Company

147 Fourth Avenue -:- New York

GET OUR LOBBY DISPLAYS

CHAMPION Two Every Seven Days FILM

APRIL, THE FAMOUS

MONDAY

For on the Seventeenth, the Champ War Drama will be released

"With Stonewall Jackson"

The dash of the redoubtable hero is one of history's brightest pages.

On the Nineteenth, Wednesday,

"A Half Breed's Courage"

It's a real

CHAMP WESTERN

with a lavish display of horses and cowboys.

COMING! COMING! COMING!

"Gen. Meade's Fighting Days"

The Spirit of the War of Rebellion Runs Riot
THE PENNSYLVANIA BOYS—THE IDOLS OF THE NORTH
The Hail of Lead and Steel, But, Through It All,
Love and Justice Emerge Unscathed

The Champion Film Co.

Mark M. Dintenfass, Gen'l Mgr.

12 East 15th Street - - New York City

5c. SHOW SOUVENIRS

	Per Gross
Slate, Sponge and Pencil	$1.25
Men's Link Cuff Buttons	1.50
Men's Fancy Tie Pins, ass'ts	1.50
Ladies' Fancy Brooches, ass't	1.50
Boys' Air Plains Novelty	1.25
Novelty Mirrors	1.25
Girls' Tablets, size 5 x 8 inch	1.25
Ass'ts Fancy Easter Novelties	4.50
Easter China Slipper and Chick, new	4.50
Assorted Imported Chinaware	4.00
Fancy Lithographed Ash Trays	3.00
Imported Stone Steins	2.00
Horseshoe Mirror, assorted colors	1.25

Terms:
All personal checks must be CERTIFIED.

NEWMAN MFG. CO.
641 and 647 Woodland Ave. Cleveland, Ohio

At Last

it is possible to secure comfortable, even illumination throughout a theatre without a brilliant light in range of vision.

¶ The **Eye Comfort System** of Indirect Illumination is a notable success in the lighting of Moving Picture Houses.

¶ Theatres in all sections of the country installing this inexpensive and very desirable electric lighting system.

¶ You are undoubtedly interested in this important matter.

¶ Write us for full information. Our engineering department, on receipt of particulars, will furnish, free of expense, report and recommendations.

Sold by Electrical Trade Generally
WRITE TODAY
National X-Ray Reflector Co.
227 Jackson Boulevard
CHICAGO, ILL.

The Lake Shore Film & Supply Company

CLEVELAND—COLUMBUS

32——REELS——32

In order to serve our present and prospective patrons with a positive, prompt and perfect service, have opened a branch office at Columbus with a competent and efficient force in charge. We are ready for business with 14 reels weekly of brand new films to be increased as patronage warrants. Between our Cleveland and Columbus offices we will handle the entire output and duplicates of the M. P. D. & S. Co., with a few features added of our own importation. Shipments will be made from office nearest destination. We have some choice service open. Write for quotation.

All standard projection machines and supplies in stock at each office.

THE LAKE SHORE FILM & SUPPLY COMPANY

E. MANDELBAUM, Pres. & Mgr.

Columbus Office, W. D. WARD, Mgr. **Cincinnati Supply Office, A. DRESSNER, Mgr.**

HAMLET

PRINCE OF DENMARK

SHAKESPEARE'S WORLD-FAMOUS PRODUCTION

Surpasses any previous Shakespearean production in acting, natural scenery and ensemble. Although a classical subject, appeals forcibly to EVERY class of audience.

Produced in the grounds of the original Castle of Cronenburg (Elsinore), Denmark

Released Saturday, April 15th *START BOOKING AT ONCE*

Release for SATURDAY, APRIL 8

A CONFIDENCE TRICK

A Detective Story Full of Exciting Situations

Coming—*The Stolen Legacy* Most Powerful and Interesting Detective Film Ever Produced

GREAT NORTHERN FILM CO., 7 E. 14th St., New York

Praying For Mother

ON the 13th of April we are going to hurl a real April thunderbolt. It's going to be a storm all by itself—not a zephyr—but a cyclone.

Love

THE LITTLE MAJOR

Released, Thursday, April 13th

Cast a glance at these snaps from a gingersnappy film.

They only tell part of the story.

This ad only tells part; the film tells the whole story.

Called Back

A GREAT CHILD DRAMA

The Greatest Kid Picture Ever Made!

Get on the band wagon now.

Ride with "The Little Major."

She's Mine

How many exhibitors are there left in the U. S. who have not yet run REX?

Only four exchanges not getting REX—Is yours one of them?

On Guard

REX MOTION PICTURE MANUFACTURING CO.

573 Eleventh Avenue, New York City

SALES CO. PROUD OF REX

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY • 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $2.50. Foreign Countries, $3.00. Post Paid.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¼ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.
TIME DISCOUNTS: 10% one months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 1·· Washington Street, (Post Building, Chicago). Telephone, Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 8 APRIL 15, 1911 No. 15

Commenting on the Films.

The "commentator" on the films for the MOVING PICTURE WORLD desires to go on record as saying that not only is it impossible for many minds to agree on the merits or demerits of a picture, but that he often finds it impossible to agree with himself after seeing a picture again under different conditions. His instructions from the editor are to see all the pictures of the week at the first run houses if possible and to comment upon them from the viewpoint of the audience. In other words, while he is supposed to keep his eyes upon the picture he is also supposed to keep his ears open for comments made by the spectators. In some places these comments are frequent and audible and sometimes they have entirely altered the opinion formed upon seeing the picture elsewhere.

A picture that is received in stony silence at one theatre is very often loudly applauded at another. There are many reasons for this. The temperament and mental calibre of audiences vary with different localities. Where vaudeville is interspersed with the pictures, the act preceding a picture has an effect upon its reception. If it was a good act and applauded, the picture following may suffer by comparison. Just as frequently the contrary is the case. Then again the musical accompaniment differs greatly, and the possibilities of appropriate and well-rendered music and sound effects to make or mar a picture is indeed very evident to one who sees the same picture in different houses.

Sometimes our commentator finds it necessary to point out glaring defects in a picture. Some manufacturers resent this and say that it does no good as the picture has been made and has passed out of their hands and can not be altered. The few who take this narrow view of criticism are those whose work is no better today than it was at the beginning. Obviously they are the very ones who lift up their hands in horror and say that it is anarchistic to even suggest the possibility of an open market in this country.

* * *

Our commentator has been taken to task by ourselves and by others for sometimes overlooking blunders and even making favorable comment on what might really be termed a poor picture. He squares himself by replying that he is following his instructions to form his opinions as far as possible by the impression made upon the audience. We feel justified in demanding this symposium of public opinion rather than a one-man view by the fact that hundreds of exhibitors have stated to us that they depend almost entirely upon the "Comments on the Films" in the MOVING PICTURE WORLD for the selection of their program. Therefore it is our aim to see the films under as many different conditions as possible and report on them as to their capacity to win applause or other marks of appreciation from the audience.

* * *

Whenever direct criticism on any picture is made in these columns it is done with the intention of stimulating the manufacturer to more care in the future. It cannot be gainsaid that the marked increase in general quality is very largely due to the watchfulness of the National Board of Censorship and the criticism that has appeared in this and other papers. It is also due to many of the manufacturers to say that they themselves set a standard of quality which has caused others to hustle. The market conditions, however, are such that some of them get by with work which would have been considered miserable three and five years ago.

* * *

The European representative of an American film manufacturer recently gave us a very vivid description of the market conditions in Great Britain and on the continent, where films are sold principally to the exhibitor and only after inspection. This phase of the open market he claimed did not favor the manufacturer. Neither, broadly speaking, does an assured output, irrespective of quality. In spite of the conditions obtaining in the European market it cannot be denied that the average technical quality of the American product is decidedly inferior to our foreign importations. Let anyone name offhand a list of the masterpieces of the motographic art and we venture to say that a large proportion of them will be by European manufacturers. True, the American-made product is obtaining a very strong foothold in Europe, but this is very largely if not entirely due to the distinctive character of the subject. The American-made film, depicting American life and American traditions, notably the pioneer life of the West with its glamor and its dangers, is popular the world over and no more so than in America. It gen-

erally "goes over," no matter how crudely presented. The American manufacturer has largely availed himself of this opportunity. They have been successful and some of them may have become so intoxicated with that success that they cherish the idea that it is due to their cleverness or superior knowledge and that they can make "pictures," pictures that will hold their own with the march of time and the changes of public fancy.

There is no surer omen of the decadence of any fad or whim of the public than the overdoing of it.

The Crime Poster Again.

From Washington, D. C., we have received several letters, telegrams and newspaper clippings, from an exhibitor, setting forth how he is being persecuted by the local police for using "crime posters" to attract business to his theatre. One of the telegrams, marked "Rush," reads: "Do not publish my letter. Am having more trouble." And other of similar nature indicates that the gentleman is running around in circles like a dog chasing his tail, and at the rate he is going, we are unable at this end to make out head or tail.

This exhibitor is inclined to think that the sudden ac-

tivity of the Washington police in suppressing crime posters is the manifestation of a deep-seated malice on the part of the police. As an evidence of his purity and loftiness of thought, he has sent us one of the handbills, which he had scattered about in Washington. We reproduce herewith two pictures from that circular, which represent episodes in the life of that famous hero, the Hon. Jesse James and his old pals (?), the Younger Brothers. The reader will observe in one of these views a train hold-up of the most approved kind, the kind that sends a thrill way down into the boots of the small boy, who longs to go and do likewise. Everybody in the picture is armed with a good-sized pistol, and not at all backward in displaying it, while the train stands humbly by, awaiting its fate. In the other picture, the reader will observe a very inoffensive-looking gentleman hanging by his neck at the end of a rope. He is quite neglected on account of the gun play that is going on in the foreround, where a maiden is being rescued by a man with a gun from a mob of other men with more guns. With the burning house in the background we have a regular three ring circus showing us kidnapping, murder and arson, all going on at the same time. Let us then glance at the reading matter that accompanies these pictures on the hand-bill which reads as follows:

DON'T FAIL TO SEE THE GREATEST OF ALL GREAT SHOWS,

JESSE JAMES AND YOUNGER BROTHERS.

YOU CANNOT AFFORD TO MISS IT.

A SHOW THAT WILL LIVE WHEN ALL OTHER WESTERN DRAMAS HAVE BEEN FORGOTTEN.

AN ENTERTAINMENT FOR EVERYBODY, BENEFICIAL TO ALL.

ONE OF THE BEST AND MOST REALISTIC WESTERN DRAMAS EVER SHOWN.

NOT A DULL MOMENT DURING THE ENTIRE SHOW.

IT TEACHES A GREAT MORAL LESSON.

WILL BE SHOWN AT ———————— MOVING PICTURE THEATRE.

ADMISSION FIVE CENTS.

We are glad this Washington exhibitor sent this stuff to us, because we want to know just who the parties are that are uplifting the business in this fashion. The most

pathetic part of it all is the air of injured innocence in this man's correspondence. Without a doubt he actually believes that this entertainment of his is a "Great Moral Lesson." This Washington exhibitor will find little sympathy in this office, for we are frank to say that we never read such rot in our lives, and we give the police of Washington all due credit for putting the kibosh on any such nickel-grabbing game as this is.

The moving-picture business in America has been run into the ground by just such exhibitors as this one. In every town you will find one exhibitor who makes it bad for all the rest. He is going to get *his* out of it while he can. He does not give a rap about the others, nor does he care a particle what anybody thinks, so long as he is

able to get away with it. There is no room in the business for these nickel-grabbers who pander to the primitive instincts of half-grown boys, and the sooner they are out of it the better for all concerned. It is our hope that the Washington police will make a "clean-up" while they are at it.

Granting that the picture this man intended to show was really as good as his bombastic circular claims it to be, there might be some reason to be lenient with him. But the Jesse James and Younger Brothers reel is one of the early reels that has long done its part in bring condemnation upon the picture. Therefore, if these children did put up their nickels and go in to see it, they would no doubt have seen an old, worn-out rainstorm on the sheet, one of the worst-acted pictures that ever was made, and in every sense of the word a "lemon" of the choicest vintage. Then they would come out from the place repeating the old refrain, "Stung again."

Ordinarily we would pay no attention to this man and his outburst, but for the benefit of exhibitors at large, we publish these pictures and his circular and dwell upon it at this length. If any of our readers are annoyed in their respective cities by exhibitors of this undesirable type, we request them to make it known to us and send, if possible, some of these lurid handbills and posters, which we will reproduce and do all we can to show up some of these shine showmen who are in the business by mistake.

Pictures in Aid of Medical Science.

The use of moving pictures for scientific purposes was adopted several years ago and has been called upon occasionally both in this and in foreign countries. One of the foremost American concerns to aid medical science in this respect was the Lubin Manufacturing Company of Philadelphia. Mr. Siegmund Lubin, the head of this concern, has been greatly interested in matters of this nature for a number of years and has expended a great deal of money and much of his spare time in promoting their interests.

The latest assistance given by the Lubin Manufacturing Company to the medical fraternity was in the illustration of a lecture by the widely known nerve specialist, Prof. Theodore H. Weisenburg, on "The Gait, Station, Tremors and Other Symptoms of Various Forms of Nervous Diseases," delivered to the members of the Alumni Association of the Department of Medicine of the Medico-Chirurgical College in the Clinical Amphitheatre, Eighteenth and Race Streets, Philadelphia, Penna., on March 21st. The Lubin Company furnished for this occasion a twelve-hundred-foot reel depicting some extraordinary views of a number of patients who had been carefully selected by Prof. Weisenburg.

The Auditorium was packed with the members and their friends, all keenly desirous of witnessing the introduction of this novel and interesting method of instruction. The effect on the audience of the views displayed was most interesting, exclamations of astonishment constantly being heard above the voice of the lecturer.

It is difficult to truly estimate the advance this makes in the teaching of medicine. In many respects teaching by films, rather than patients, is of advantage, for they are constantly at your command and can be shown at any time and moreover students will pay far more attention to a motion picture than to an individual because its novelty makes a far greater impression on his mind and compels his attention.

Scientifically it is also interesting, for no matter how well one observes a patient in life, there are always certain things which can be observed better by photograph. Moreover, it is important from the standpoint of medical history, for not only is it possible to record patients and their diseases, but it will be possible to compare the symptoms, for it is well known that the latter change in the course of evolution and the same diseases may not give the same group of symptoms in the course of years.

Among the patients that were photographed were cases of locomotor ataxia, paralysis of one side of the body resulting from a hemorrhage in the brain, different forms of spinal cord disease, hysteria and different tremors and involuntary movements of the body. Among the most interesting is a patient who has involuntary movements of the tongue in which this organ is protruded far beyond the lips in the most grotesque manner. Again, among the cases of hysteria is a patient who, while lying quietly has no weakness of his limbs, and yet when he gets on his feet and attempts to walk, power to do so becomes increasingly difficult until finally he sinks to the floor totally helpless. Another patient also suffering from a form of functional disease has various grotesque movements of his arms, legs, face and body, some of which are dancing, shuffling, springing, all of them more or less bizarre. In a patient with paralysis of one side of the body the weakness in the limbs is perfectly shown, with the dragging, halting gait.

In the patient who has locomotor ataxia the difficulty in walking is clearly evident. Here the patient could not walk without aid, and for this purpose a rope was stretched across the stage and the ataxic walks while grasping this rope, and it is clearly evident that only for this he would totter and fall. Towards the latter end of the photograph he is shown standing alone with his feet wide apart, swaying in the most uncertain manner, and as he shuts his eyes he falls to the floor, showing in the most wonderful manner the ataxia which is one of the prominent symptoms of the disease. In another patient who suffered from inflammation of all of the nerves of the body there is depicted a so-called "steppage" gait. This patient has toe drop and cannot move his toes, and because of this he is compelled when walking to lift his knees high from the ground, much like a stalking horse, the gait, because of this, being called "steppage."

At the finish of the lecture there ensued a scene of the wildest enthusiasm which was the more singular considering the fact that the bulk of the audience was composed of staid, experienced graduates, many of them members of the faculty of the institution. Some of these latter remarked afterwards that in their opinion this new departure from the beaten path marks another epoch in the history of the medical profession and its new adjunct, the moving picture film.

A correspondent wants to know what distance the camera is placed from the subject when taking moving pictures. It varies greatly, depending, of course, upon the focal length of the lens and the field of view desired in the picture. In studio work, from ten to fifteen feet is customary, although eight feet and even less seems to be the rule with those who amputate the lower limbs to show us facial expression. We might say here that the use of a lens of longer focus and the placing of the camera farther away from the subject would improve the perspective and at the same time give the desired largeness to the figures. It is generally admitted that one firm is responsible for setting the style for large figures, but they did not carry it to extremes and they did not commit the optical errors which others have done. All roundness and relief is sacrificed, and distortion mars any other quality the picture may possess when short focus lenses are pushed up close to the subject to get it large upon the screen. Facial expression in these cases is more frequently contortion.

What Gets Over

By Hanford C. Judson.

The photodrama, like every other art, has its proper sphere and it also has its limitations. As is the work of a young genius, it is often glorious without intention and, when it attempts something rich and fine, it is often commonplace.

I recently spent a very instructive evening at Keith & Proctor's Union Square Theatre. Four photoplays were thrown upon the screen. Every one of them had a theme that differed from all the rest and appealed to different human emotions. They were all good plays and were representative of the very best work. All four were very effective, partially; none was wholly effective. Where they failed, they failed, roughly speaking, for two reasons. They showed in part that we haven't yet mastered the medium, we are still amateurish, and again we seem amateurish in attempting to do what is impossible.

It can be said very positively that nothing that it not clear and plain as day will be wholly effective as drama. The photoplay can show all that the pantomime can show. But it is effective only as it is able to convey human emotion. Where the situation that induces the emotion is plain the emotion comes over-powerfully; but in the legitimate drama the situation is often built up step by step on the information conveyed by words, the question, and its answer. The pantomime actor can picture the emotion perfectly; the audience will see it perfectly and sympathize, but like one who sees another man in grief and doesn't know why he looks so sad; it can guess the reason, but guessing isn't knowing.

In the drama that gets over, it isn't the actor that is played upon but the audience. Clytemnestra's ghost might be seen rising before the sleeping choras of the Furies; but what glorious actress could make the whole situation plain to an audience without the homely, every-day words she uses? Or could any pantomime express the situation into which Oedipus gropes his way in that terrible conversation he and his mother-wife had with the messenger? You say that the photoplay makes no pretense of competing with the legitimate drama. In practice, it does just that and it is one of its worst failings.

The photoplay is still very new, and the attitude of the audiences today is not a good thermometer of any play's true merit or its staying power. One of the photodramas projected was "Athatiah, Queen of Judah" (Pathe), and of the four, this was the only one to which the audience gave any applause. Why did they applaud? It was a Biblical subject and the story known to many; it was beautifully tinted; it was beautifully acted. It also had one glorious scene which, I venture to say, was sent over the footlights more powerfully than any legitimate drama producer has ever before succeeded in getting it over. This was the scene where Athaliah's army begins its move against the temple of Jehovah. The army reaches way out across the distant hillside; it is immense. You begin to feel what a powerful force it is. No stage has room enough to give such an effect. But whenever that army crowds itself into the narrow set-scenes it becomes commonplace, even in actual dramas. In the photoplay it not only becomes commonplace, but it makes the leading actors commonplace, for they haven't the words to hold attention. Perhaps if its size were diminished, this effect could be overcome, partially.

The audiences may have applauded partly because it felt that to see the moving picture of a great drama was instructive and that it was getting its money's worth. The scenario was adapted from Racine's great masterpiece for, but not quite to, the photodrama. No one who could have seen the drama itself would have chosen to see the photoplay, except for personal and temporary reasons. Its great advantage was that it gave much, much more than ten or twenty-five cents' worth, when taken with the other features of the evening. But, you will ask, in giving this, was not the photoplay occupying its legitimate, its best field? Yes and No. The production of "Athaliah" was like the newspaper copy of a great painting. It was useful and instructive, but, considering what it is able to convey at present, such work puts it in the category of the substitutes, the makeshifts. I claim that the photodrama is no makeshift. It has a glorious field of its own. It should cultivate that field, in which it is, and will be, pre-eminent, and utilize every step in the progress of every play to heighten the effect in the scenes where it is already recognized as supreme. The photoplay is thoroughly democratic; the legitimate drama is aristocratic. In the tremendous, epic scenes, the army, the chorus, the mob in the photoplay smothers the star actors. These "stars" will have to lose themselves in the great whole more than they do in the drama if the best effect is to be produced. The proper work of the photoplay is to give life as life really is, at its chosen, dramatic moments, and I believe that we shall find that all the well-known theatrical makeshifts, so effective on the stage, will be less effective in a photoplay than the simplicity of every-day life is. Photoplay producers will find that they will have to discover new and original tricks of their own.

One of the other plays thrown on the screen was "Between Two Fires" (Edison). This is a Franco-Prussian war story, and most of the scenes are in a dwelling. There was no tinting used. Color was sadly needed in one place. The heroine proposed to insure the safety of the château by raising the red-cross flag. The flag is brought out and is is a black-cross flag. Some in the audience may have recognized it at once, but I didn't. As a whole this play was not suitable to the photodrama. It was a drama of intrigue and the gestures of the actors—they were good actors, too, and the producing company is one of the most competent in the field—sent too little of its significance to the audience.

The two other plays, especially the one entitled "A Little Lad in Dixie" (Vitagraph), were natural photoplay dramas. They could not have been so adequately shown on a stage. "A Little Lad in Dixie" came over more adequately than any of the others. But the screen didn't begin to give all its possibilities. In the first place, the acting was bad—except that of the lad and his mother, and the mother's acting could easily have been improved, if the producer had let her be natural and not theatrical. To a man who, like the present writer, has seen active military service, the soldiers in this play were pitiable. Sonny and the deserter defend the pass, and every shot they fire echoes in the hearts of the audience; but when the Yankees attack in force, when the Johnnies come to the rescue and when the camp of the Confederates, with its flag on the outskirts is shown, the scenes were not very strong.

The actors of the last play, "A Thwarted Vengeance" (Essanay), got its whole significance over in fine shape. The only trouble was that the story, though well-acted and suitable to the medium through which it was presented, was not humanly probable. The very pretty and ladylike heroine didn't make a very lifelike barmaid. The last scene was entirely too improbable to be effective.

Film Hits of the Week.

There was a time when we used to devote a column to what we considered the most notable film of the week. This was so delicate a task and so apt to be taken for the gentle effusions of the press agent that any eulogiums are now, as a rule, based upon that safest and surest guide—public opinion.

Of the films of the past week, the highest token of praise belongs to "Athaliah," the gorgeously staged, splendidly acted and exquisitely colored tragedy-drama by Pathe Freres (France). We saw this spectacular production in many houses and never once did it fail to elicit applause, and, being a tragedy, that applause could only be attributed to the excellence of the technique. We had become so imbued with the consistency and the perfection of the magnificent scenes in this film that the shock of seeing a counterfeit poster used to advertise it was so great we must speak of it here. Not over two blocks away from the Pathe New York office we saw one day over the entrance to a store show a gigantic poster advertising "Athaliah" which bore a crude, sensational and gaudy colored scene, entirely foreign to this film. We draw attention to this here because the owner of that particular theatre is a persistent violator of the proprieties in this respect.

The fact that premier mention is given this week to a foreign manufacturer further proves the correctness of our views elsewhere in this paper as to the superior technique of the European product, especially in the great spectacular photodrama. But the Pathe-American Company are getting down to serious work, and this week our old friend Panzer, formerly of the Vitagraph Company, scored a hit in the leading role of "A Fatal Resemblance," a strong dramatic plot which was acted quite up to the standard of the Paris house.

Another European picture which was warmly received on account of its technical excellence as well as the story, was "At the Old Mill," a bit of work that reflects great credit on the Urban-Eclipse Company.

But, if success is to be measured by applause, the American companies come in for a goodly share, and none more so than the Biograph story of "The Spanish Gypsy." It received a salvo of applause in a theatre where applause is very seldom bestowed on a picture. This portrayal of human emotions and sentiment by the Biograph Company can only be compared to their own "Ramona," of a year ago. There is the same subtle coloring, artistic treatment, clearness and strength of plot and skillful selection and posing which made and which sustains the Biograph name. As a picture it left such an impression of completeness that we were not at all surprised to note the applause.

"Sweet Memories" was another picture of the week which received a well-merited share of applause, and this not due to the sentiment or the plot, but to the wholly satisfactory handling of the theme. In "Sweet Memories" the Imp Company set a standard for themselves which we hope will be closely followed. It will require hard work on their part to improve upon it.

Measured by our standard of success, the stamp of public approval, "Jim, the Mule Boy," a portrayal of the dangers of mining, by the Edison Company, stands out as a picture of the week. It is hard to say whether the applause it received was elicited by the noble sentiment portrayed or the excellent manner in which it was staged and acted. "April Fool," another Edison playlet, drew more than the ordinary share of applause. This could be easily accounted for by the charmingly natural acting of the youngsters who played the parts and also the fact that the comedy was clean and fresh and a welcome change from the usual depiction of children's escapades.

Play the Game on the Square.

In a recent number of the licensed film bulletin, the man-who-is-greater than his job of press agent, quotes an article from the Erie "Dispatch" of Erie, Pa., under the following headings: "Condemns Independent Picture Theater." "Erie Dispatch Tells Difference Between Licensed and Unlicensed Houses."

The article goes on to say that uncensored pictures such as shown in the "Bijou" do much harm, and cites the fact that the Bijou featured pictures of the "White Slaves of America," and others of a sensational nature. The article was worded so as to convey the impression that the "Bijou" was an independent theater and contrasted it with the high moral tone of the "Photoplay" theater, a licensed house showing only "carefully censored" pictures.

It happened that a WORLD representative was in Erie last week and sends us the facts in the case. He learned that the article in the Dispatch was written by a person who is interested in theaters competing with the "Bijou." He also learned that the "White Slaves of America" pictures were not independent films, but lantern slides to accompany a lecture and that the lecture had the approval of some of the best men of family in Erie. But to cap the climax of misinformation, it developed that the much lauded "Photoplay" theater was not a licensed house. So the praise extended to them for running a "carefully censored" show is really a feather in the cap of the independents.

As Others See Us.

We are indebted to Mr. F. C. Fuller, an operator in St. Louis, for the following clippings from the St. Louis "Mirror":

The War on the Picture Shows.

Drastic restrictions upon the moving picture shows, the theaters-in-little, will not be approved by the public. The public likes the little theaters and wants them. These little theaters may have hurt the bigger theaters, but not so much as the syndication system has hurt them. And the picture shows wouldn't pull so hard from the big houses were it not for the "tariffic" high cost of living. That the picture shows are making money is no reason why State or city or legislators should "shake them down" for some of it. The places in which the shows are given should be safe from fire and so constructed as to minimize danger in panic. That is about as far as legislation should go. A license may be exacted, but all licenses are outrageous perversion of taxing power. The morals of the shows will be taken care of by the public. Nastiness won't last. The picture shows should be let alone as nearly as possible. They will develop patrons for the theaters, when the theaters get out of the clutch of the trust idea. I am aware that at a banquet of theatre owners and managers in New York lately a speaker made a great hit by telling the auditors that they themselves were a bigger crowd than any "house" they had seen in their own theaters during the past year. The truth of the jest was not the result of the growth of the picture show, but of a time of universal economizing. As in New York, elsewhere. There will be business for all the shows when the people have something left to spend, over and above their outlay for rent and food and clothing. And maybe the little theater will bring down the big theater prices. There are very few shows, these days, worth $1 to per admission. For all of which reasons I should say that legislation against the picture shows has no justification other than the evil one of a "shake-down," though they should possibly pay a license as the other theaters do, but not a prohibitive or burdensome one.

The Devastating Moving Picture.

Having put the theaters out of business, the moving picture show is moving on to other conquests. A downtown picture show has lured to its service the organist at one of the largest Roman Catholic churches in the city. Not even that is as nothing to the other ravages of the film fad. A more frequent allegation than infidelity or neglect in divorce cases is addiction to picture shows. But on the other hand, the saloon men complain that the moving pictures are getting all the money that used to be spent for beer.

A Sociological Study.

Moving Picture Censorship Strangely Helpful in Revealing Social Conditions.

Newspapers in all parts of the country seem to be on the lookout for instances of youthful delinquents whose "fall from grace" may be especially traceable to moving picture suggestions; these items of news are "food for the enemy," besides furnishing subjects for the censor, critic and moralizer to expatiate upon, and exploit their narrow, limited, uneducational views.

Upon the other side, to those possessed of clear sight, a calm, well trained mind, sound and balanced judgment, they present opportunities for searching after facts that shall become the revealers of those truths, so necessary for that perfect knowledge upon which all actions shall be based. Following this latter method we are surprised to find that a careful study of all the conditions, point to singular lessons in the social order of things concerning the youth of the land and of the times. In the first place we have come to reflect upon the extraordinary method by which many towns in every part of the country, are, by their authorities, going back into the centuries and bringing therefrom a revival of the "curfew" law, for the express purpose of fixing a time, not to put out the fire as of old, but to call the children and young people home from the streets. What is it that has led to such drastic action, and the resort to such harsh old-time methods in these progressive days of the twentieth century? Two causes are assigned: first, decreasing parental control and increasing lack of respect for parents and teachers by children; and, secondly, a strange increase and development of youthful tendencies to mischief, evil and ultimately crime, fostered in many instances by a desire while still of immature years, to copy and appear both as efficient and proficient as adults. Hence the boy begins with smoking, and the girl with inordinate dressing, followed by freedom of action and liberty or license to stay out late and to go where they please, until through the failure of home training and authority, the very local governments themselves have been compelled to call a halt. It is at such a time as this that the moving picture makes its appearance and at once becomes universally popular, especially as a friend of the young peowever, to prove that there were those vultures in commercial life, who were ready to use it as a bright attraction to allure the prey they desired to seize. The prey, too, proved often too ready to be caught, and the evil-minded among them eager to turn to profit any suggestion upon which they could seize and enlarge, even to the extent of criminalizing themselves.

Thus true social conditions are revealed, and the moving picture has done its part in bringing to the surface a state of things which will give all right-minded people, interested in the well being of the community and, especially the sociological student, an opportunity to deal with conditions as they find them; and, by a process of elimination, eradicate the evil and establish the good.

The "Moving Picture World" has ever worked thoroughly and successfully for these ends, and it remains for the people, especially those having the oversight of the young, to do likewise; and, instead of hitting back at the moving pictures, they should be thankful for the exposure of these evils and remove them. It is in this very connection that Mayor Gaynor of New York says: "I have seen the moving pictures repeatedly and find little fault with them; the faults rather lie with the parents whose control of their children needs strengthening and to be made more vigilant." What can be the environment, home training, school benefits, or social relationship of any young person of either sex who cannot behold a life story without deliberately selecting the evil as an example to follow? Surely the reveation of this low social and moral scale is appalling. Never is there a drama or a tragedy but the evil is denounced and punished, as a plain lesson and deliberate warning to others. In the speaking theater the villian is only successful as he secures the hisses of the audience, as much as does the hero receive the applause. If any degenerate character goes away to practice the evil he has seen for the purpose of gain, regardless of the consequences, he is alone to blame, and neither the theater or actors are condemned. Rather should those sociological conditions which produce the delinquent be investigated, and a remedy sought in that direction. A youthful burglar recently, upon examination in court, declared that he had learned the 'tricks of the trade" by listening to evidence in the court room of which he was a frequent visitor. How absurd it would be to blame the court; if the "terrors of the law" are not a sufficient deterrent the blame must be placed elsewhere.

A clergyman declared once that he found this perversive spirit evident in an astonishing manner, hearing one of his own Sunday school boys using blasphemous language, gently rebuked him, when to his astonishment the boy replied: "I have heard you say those words in the pulpit." Still further and yet recently, is there not a criticism often made upon allowing the young a too free use of the Bible itself, lest that which is there for warning might be misapplied? True, indeed, but we are living in days demanding more and more an open Bible. Only a little while ago in these pages we challenged the comparison of moving pictures with any other amusement, producing proportionate satisfactory results. We now would raise another point, and ask for the production of any instance, or case, or person, where an evil effect has followed a moving picture exhibition where the home social and educational surroundings have been satisfactory? If this contention is correct it is evident that the fault lies in conditions and is for sociological reflection rather than picture censorship. Studying the social conditions along these lines, the writer has carefully sought for evils in New York City and surroundings, and where weaknesses have appeared in moving picture work he has unhesitatingly pointed them out, and if necessary denounced them; but he has not found in any degree the evils in moving pictures equal to those in the following degrading lines.

Picture Postal Cards.

If moving pictures were thrown upon the screens half or one-tenth as vile as the postal cards upon the streets, the authorities would close all the theaters in one night. They have not only vileness of illustration but beastliness of language, and a suggestiveness so immoral that they are used as mediums for the consummation of evil association by those who look upon them. Were it possible to see the actual outcome of these obscenities the newspapers would have lengthy records to report daily in striking contrast to the ocasional moving picture delinquent.

Sunday Comic Papers.

The Sunday comic papers generally, but especially those of the "yellow press" are mischief breeders, and subsequently crime producers. "Comic" is a misnomer; a burlesque upon the printed page they are tragic upon the young human mind. All the writer asks upon the subject is that the opinion of teachers, parents and ministers be taken and declares it as his opinion that the vote for their expulsion would be unanimous.

Manufactured Journalism.

True journalism is a noble profession, the lawful ambition of an educated youth; but the most wide-spread New York daily is a menace to the social and moral well being of every young person able to read its pages. Its headlines, its news, its editorials, its pictures would be a disgrace to any decent community! So what is it in the center of the world's greatest city? It has more power for evil within the limits of its circulation than have the worst of the moving pictures in the whole world if multiplied a hundred times.

Many other evils could be assailed but these must wait for another opportunity, suffice it for the present to say that it is only too evident that the moving picture is one of the least evils of the day; that its critics are biased and blinded. That a combined attack upon other and more malignant evils would produce better results and prove that without in any way looking upon the foul results of moving picture work, one of its least valuable assets is the fact that at its worst it has, by its weakness, revealed the social evils attendant upon the youth of the land. If, therefore, this is what its weakness can do—what shall its strength be?

W. H. JACKSON.

BRANDT GOES TO MIRROR.

Joe Brandt Brandenburg has resigned from the advertising department of "The Player" to accept the offer made by the New York "Dramatic Mirror" to become associated with its business staff. Brandt was for several years connected with the Hampton Advertising Co., and afterwards with the "Billboard." Owing to an attack of typhoid fever in September of last year, which kept him closely confined until January of this year, Brandt resigned from the "Billboard" forces and later joined "The Player" staff.

As I walked through certain thoroughfares a few nights ago, the thought occurred to me that the flint age of the moving pictures has passed—the day of the skin-flint is in the gloaming and the stone age is at hand. The peanut man is going back to his roaster, the grocer is going back to his scales, and the man who thought he was a better theatrical manager than an oyster opener is seeking his level—that is, when he sells a quart of oysters it will be on the level, because the bivalve and not the pictures are his future.

* * *

Not many months ago when a man and wife and two children entered a picture show, it was not uncommon to hear some one announce "Two fries and two on the half shell," or, in some instances hear "Two porterhouses, the cutlets go free." That was in the good, old days, before the reformers got busy and stirred up things to an extent that a man running a picture show was in doubt after supper whether he would reach home or land in a cell. But, my, how things have changed! Now the exhibitor sees nothing before him but fame and glory—if he has the price.

* * *

Much has been said about the crusade in New York City against moving picture shows by Mr. Fosdick, who seems to be a Siamese Flynn and Parkhurst. Of course Mr. Fosdick is trying to do his duty, as well as earn his salary, and in many instances he is performing commendable work; but a more strict surveillance upon some of the so-called charitable institutions might disclose that with more compassion and consideration in their favor there would be less children seeking the warmth and shelter of moving picture shows.

* * *

It is undeniable that there are some moving picture places in Greater New York that should never have been licensed. Who is to blame for this state of affairs is a point in dispute. Nobody is willing to assume responsibility. Shooting at a target I should put the blame on the license bureau. If an applicant is not a proper person, or if his place does not come within the requirements, he should not receive a license. Exits, aisles, ventilation should be thought out before before taking the applicant's money, or at least, before authorizing the opening of the place. Complaints of the kind now before the municipal authorities and the public have been made for two years or more. Long before Mayor Gaynor took office, his predecessor closed all the moving picture places in Greater New York indiscriminately. This was an unjust action, because care was not taken to distinguish right from wrong, but the mistake was made worse by a subsequent licensing of places without regard to conditions.

* * *

I know personally that for years the people engaged in the legitimate moving picture field have been opposed to a certain cheap class of exhibitors for many reasons, among them, the inevitable disrepute that must follow in the wake of the exploiters in that line of business; the burden cast upon the shoulders of those striving to elevate the moving picture business to the plane deserved; and the general tendency of such places to provoke the hostility of the better class of people. Is it, then, a surprise, that when, at last, the municipal authorities are awakening to a sense of their duty that the men of capital, the men of foresight and energy, the big fish, should receive such a cordial welcome to the field. As I stated in one of my previous letters, the big men with big money are steadily gaining a foothold in the moving picture business and ere long there will be few districts in Greater New York at least—that will not have its big picture theater.

* * *

According to present statistics, Greater New York now has its one hundredth theater, and the honor of the century mark goes to a moving picture theater. This house is the one to be erected by William Fox at the corner of Broadway and Ninety-sixth Street. Mr. Fox is the head of the William Fox Amusement Company. Among those associated with him is "Big Tim" Sullivan and "Dave" Kraus. The latter runs the Olympic Theater on East Fourteenth Street, and the Dewey, the City and the Academy of Music properties located in the same neighborhood are recognized as being controlled by the same trio in part or whole. The Academy of Music was acquired with the original intention of turning it into a picture house, but popular plays at 10, 20 and 30 have drawn so well the picture project has been deferred.

But as to the century house, a structure that is to cost in the neighborhood of $100,000, let us read what one of the leading New York papers has to say of it: "When opened it will be the finest moving picture theater in the world. That this newest New York theater, too, is to be devoted to nothing else than moving pictures tells only too plainly the wonderful advance that that branch of the theatrical profession has made in the past few years. To-day the moving picture theaters have fairly forced themselves into open competition with the theaters that present only dramatic productions."

* * *

That is going some, isn't it? It should take the wind out of the sails of the grouch who says the pictures are losing ground. Not many years ago the pictures were drawn upon by the vaudeville profession for jokes. Sometimes you would hear one say to another "you look so serious you remind me of a moving picture." More than once a cancelled performer has remarked to the booking agent: "Move me as you will, but you cannot make a moving picture of me." And time and time again vaudeville performers have been heard slurringly to refer to the moving picture machine operator, "he and his kit will run about two weeks longer, then the junk shop for his."

* * *

This prediction has been verified in part by developments. Many operators who had neither the foresight or ability to make themselves useful have gone to the junk shop, but the pictures have steadily gained ground, so much so that they are now in "open competition with the theaters that present only dramatic productions," as stated by one of the leading New York papers.

* * *

Have you noticed the change on Forty-second Street, near Eighth Avenue—the house called the American Music Hall? Until a couple of weeks ago that house was running twenty or twenty-two acts of vaudeville in competition with the Manhattan and Hammerstein's Roof. The Manhattan went over to Keith and the American is now in the same row. Some time ago the Motion Picture Patents Company cancelled the American's license because William Morris, its owner, ran unlicensed pictures and the license was not renewed until within the past two weeks. Marcus Loew, the indefatigable Marcus, consolidated with Morris and his name now appears on the front of the house. At that time Marcus was also the mainspring of the People's Film Exchange of New York. Since that the exchange has been sold to the General Film Company and Marcus is running the same class of pictures in the American that he has in his other houses.

* * *

I have already said the Patents Company cancelled the American Music Hall license. Now read this: Marcus Loew and William Morris consolidated. Loew assumes management of the American. Loew moves the People's Film Exchange from the Columbia Theater building to the American Music Hall building; Loew sells the People's Film Exchange to the General Film Company that company dwells in harmony with Loew in the same building. Now it must have taken some figuring to bring this about, don't you think?

* * *

I was asked yesterday my opinion of the outlook for the moving picture exhibitor of moderate means and I will repeat here what I said. So many prominent theatrical men with apparently abundant capital are entering the field that it seems the smaller investor must eventually surrender the more attractive locations. The smaller exhibitors must isolate themselves, as it were. They must be the pioneers and be ready to move on when the larger people are attracted to them location. I know of some locations where large picture houses have been opened prematurely and the smaller houses are holding their own. But this is only repeated history. It is only a question of time when the houses on the large scale will control the field, and it seems to me that nothing will bring this about sooner than the apparent determination of the municipal authorities to require every moving picture house to conform literally to the municipal regulations. Still I will admit that the Loews and Lyons can all afford to put up $50,000 or $100,000 houses wherever an exhibitor of less means is making money. There is a time and while there is life there is hope.

ADAPTABILITY?

The educational possibilities of the moving picture seem to be causing much interest in many places; much has recently appeared in print discussing very thoroughly the pros and cons of the prospects.

It is a little surprising, however, to notice how debatable the subject has become, and yet unnecessarily so. The question as to whether the cinematograph is to be admitted into educational circles upon proving its adaptability is absurd! How often is that which is entirely new adaptable?

The steam engine never proved adaptable to the old stage coach; it superseded it.

Gas proved more adaptable than the tallow candle, electricity then gas, each augmented the other. It is only natural to expect that in many instances cinematography will facilitate educational work; at times it will prove of some use at other times it will prove entirely revolutionary and with decided advantage. New York educational authorities have as yet failed to grasp the right idea concerning this new agency; this is excusable because, at present, there is lacking that development, which, when completed, will make education by moving picture a power demanding attention. It has previously been shown that the moving picture will make its first great advance on virgin ground. The above reference to the Philippines is a good example of this truth. Country schools will perhaps forge ahead of city schools, because of the fewer laws and red-tape difficulties there found. These are times when the best methods and the shortest routes are demanded; obstacles only exist—to be surmounted and not debated; mountains will be moved or tunnelled, rivers crossed either above or beneath. Progress is unhindered; if it **finds** a way by adaptability it uses it; if it does not **find** a way, then, no matter how revolutionary it may appear, it **makes** a way. It is born of a higher power than is that of anything that can hinder it, and, while "wise heads" are talking about it, moving picture progress goes ahead unhindered.

IN THE CITY OF CULTURE.

No! Not Boston! That may be the Athens of America but it is not the abode of culture only; to Montclair in New Jersey belongs this distinctive title. Montclair is not a commercial center, it has no business affiliations; it is purely residential. It has the reputation of numbering among its inhabitants more professional people (men and women) than any other town in the United States. It is the abode of a large number of New York City's ablest scholars; while other places may have its daily train of millionaire commuters, or business men's special, Montclair has its daily scholarly train with its precious load of brains and culture. Is another distinctive feature necessary? Here it is. Montclair has a larger number of telephones than any other town or city in the world; not only in proportion to the inhabitants but also in proportion to any given number; one telephone to every two houses in town is their proud record. Why all these details? The moving picture has invaded Montclair and the people are aroused.

The moving picture has been accepted in the halls of learning! what is going to be its fate in the homes of the learned?

Prejudice has had its first battle and lost. The New York World in a wise and timely editorial rebuked the first evidence of prejudicial opposition. The process of elimination has already commenced; expressions of opinion already current have decided that there shall be no combination with the vaudeville. There worthy, scholarly people are to be congratulated on their first decision; it is only such as was to be expected from them. Again, "cheap sensational shows" are tabooed; this, also, is in accordance with good taste. There can be no doubt that by the time Montclair has held its great public meeting, the result will not only be complimentary to the genuine moving picture enterprise, but a tribute to the pleasure-giving educational value of the highest form of cinematographic art. Judging, therefore, from its unique position as an abode of educated—refined minds, the verdict of the people of Montclair will be valuable; we anticipate its welcome tribute.

WONDERFUL.

It has ever been an argument in favor of the superior nature of moving picture scenery, over that to be seen in the theater, in that the one is real while the other is artificial. In a recent picture the following extraordinary scenes were the background of the play enacted: A view of a railroad train passing through beautiful country; also a view of the interior of the same train. A view of beautiful mountain scenery, as seen from the train, climbing a steep ascent to a hotel with further views in, about and from the hotel. A scene upon an ocean steamer, also upon a lake steamer; other scenes in connection with a trolley car, an automobile and a motor-boat.

All these were given, not as scenic views, but as the scenery of the drama of life being enacted in connection therewith. Such a scope and variety is absolutely impossible in the finest theater in the world. The trouble and cost in procuring these scenes must have been enormous. The educational values were of greater effect than the play they supported, so that to the observing mind they were simply wonderful.

Some young people who saw them expressed their delight with the advantages presented, making the writer feel that it is more than worth while to direct the attention of people to the scenery which is often—as in this case—of more value than the play.

EDUCATING THE PHILIPPINOS.

The predicted value of the cinematograph as a teacher of peoples of foreign speech, and of the illiterate, has recently been emphasized in an unusual manner and to a very large degree. In the Philippine Islands the American authorities experienced great difficulty in enforcing many of the necessary civilized customs upon the inhabitants of many interior places on the numerous islands. There was not only the difficulty with another language, but the numerous dialects coupled with illiteracy and ignorance, making the task an almost unsurmountable one. The introduction of the moving picture has very largely solved the problem in that (while lacking in detail) it has provided a most general method by means of its "universal language," in conveying to the mind of these people, habits and customs so necessary for their general welfare. It is a strange fate which brings together the greatest need, and the greatest help; little do these people know of the value of this great power making it possible to lift them from their lowest depths to the high level of the most civilized, in a short space of time, but a few years ago considered impossible. It is a pleasure to record this further, yet not unexpected advance.

A STIMULUS.

A monthly magazine is offering $250 in prizes from $50 downwards for the best fifty-word answer to the question, "Which motion picture story do you like best and why?"

If there is a healthy response to this question the contest should be helpful; positive declarations of the good qualities of pictures will also suggest, by deduction, what the poorer qualities are; we shall also look for the educational value in the answers.

"THE BOOKS OF THE MASSES."

The above new title appears singularly appropriate to the moving picture in relation to the "masses." The hard toiler, who has neither the time or inclination for books, finds his library in the moving picture. In another article this shall be more extensively dealt with, showing how thoroughly the moving picture is not only the poor man's theater, but the **library of the people.**

L. F. S. says.—"I have been connected with the show business in some capacity nearly all my life, both on the stage and in the orchestra, and am at present playing drums and traps in a moving picture theater. I write this not in a spirit of criticism, but more as a suggestion. I notice a great deal has been said of late concerning sound effects and their use in wrong as well as right places. You lay a great deal of stress on the idea of not trying to get a laugh where none was intended by the producer. Now, Brother Sinn, this is all right in the main, but I have often seen plays with dead spots in them which had to be lightened up with a "laugh-getter" of some kind, often to the salvation of the act, and originally no laugh was intended by the author and none was striven for by the stage director at the primary rehearsals. After the play was produced it was found necessary to lift up certain scenes and a laugh was about the first thing to be suggested. Now, a photo-play is only a play in miniature, and is built on the same lines, governed by the same laws and subject to the same defects as its more pretentious rival of the stage. Don't you think the same thing might apply here at times? Especially as picture plays are produced in such rapid succession as to preclude that careful attention to detail that a stage play has. I think so. In fact, I have seen a few pictures—one in particular which, though it did not contain a single legitimate laugh, yet had a scene in which it was easy to get one, and as it was far enough removed from the serious part of the picture so as not to interfere, it helped the picture in my estimation. Of course one must use judgment. The idea I am trying to convey is that it is worth while to put an audience in a good humor when it can be done without detracting from the picture. It is common enough in stage productions; why not here?"

This is dangerous ground you are treading on now. Your proposition also may be "all right in the main," providing one has discernment, ability and the necessary experience in matters dramatic. I do not question either the ability or the good intentions of any moving picture musician, but your suggestion involves more than these things. To carry it out logically one must possess not only dramatic talent, or at least dramatic instinct, but he must also have some knowledge of the technical part of an actor's work. It is very true that picture plays are produced in rapid succession; it may be possible that some of them do not receive as much attention to the little details as a stage production would. (This could be made a matter for argument.) It is also true that the pictures are shown in the same rapid succession in which they are produced, and this fact you should bear in mind. You say you have had experience on both sides of the footlights, and cite as an illustration plays which have been carefully rehearsed and tried out before the public and then lengthened up in places by the same people who rehearsed and produced it. That is all very well. They are in a position to know if an improvement is necessary and have ample opportunity to experiment until the desired results are attained. The same thing does not apply to moving picture exhibitions. We see each picture but a few times, usually in conjunction with other pictures, vaudeville or illustrated songs, and the average musician has neither the time nor the inclination to give them the careful study a stage production would receive (to say nothing of the requisite technical knowledge of dramatic "whys and wherefores"). Your application does not hold good in both cases, and I should consider it exceedingly unwise to sow broadcast any such suggestions. Perhaps you can do these things safely, but there are many who should not attempt it. It is not a difficult matter to make certain people laugh, it is not always so easy to hold their attention to the serious parts of a photo-play. If a drummer can recognize all the sound effects the picture suggests, and eliminates those which will interfere with the impression the picture should leave on the audience, he has done all that can be expected. I am a firm advocate of sound effects and believe they should be introduced whenever possible, except in such cases as mentioned above.

From Wisconsin.—"Copies of the Moving Picture World received, and I am delighted to find I can procure them here. I have been reading your articles with much interest, and find them very helpful. I take the liberty of asking you to send me a list of music I have been playing for the pictures for about five weeks and find myself handicapped by lack of music appropriate for certain pictures. I have nothing suitable for hurries, fires, heavy drama, agitation, mystery, etc. Any suggestions you can offer will be greatly appreciated."

The writer evidently wants to know where she can get melo-dramatic and other music. A list of titles and other information has been forwarded. I am willing to do this for those who are really seeking information, and if my efforts are of any assistance I am glad to know it. For several weeks I have held open this offer of forwarding a list of titles of standard numbers appropriate for picture work, being prompted solely by the desire to help so far as lay in my power. I regret to say that many write me in the vague hope that they are going to get some music for nothing. To these I am compelled to say "save your stamps." The making out of these lists encroaches on a great deal of my time and I do not think you are treating me fairly to ask for them unless you want them. (This does not apply to the above correspondent, who is evidently sincere in her request.)

From Oklahoma.—"I have been reading your advice on playing the pictures and think if all the pianists would use their own heads a little with what advice you donated them there would be more real 'picture pianists.' I have been playing pictures two years and I never think of having our operator give me an outline of the show. No doubt some of the wise will say 'impossible,' but I memorize everything. One of your correspondents said 'no one but fakers could keep playing the pictures continually,' but I disagree with him for I read at sight, only I get everything in my noodle and at my finger tips, so as to be ready for anything when it shows up in the film. I have studied out imitations of pipe organ, engine whistle, electric pianos, auto horn, chimes, wind, bird noises, clarinet, etc. I get my bugle calls out of the United States manual, and play them just as they would be played on the battle field. On St. Patrick's night I played 'Echoes of Ireland' as an overture and got a good hand on it. I find there are several pieces that can be used for the same thing, such as a love scene, viz.: 'All that I Ask Is Love,' 'Love Me and the World Is Mine,' 'That's Some Love,' etc. I claim no one can play pictures right and use music (i. e., look at music), for things change so quick sometimes you can only use a few bars, then jump to something else. It would keep an orchestra leader busy arranging scores, and then they would miss some of it. If every musician will keep up to the late stuff and play it so as to get people acquainted with it, they would know how to appreciate the music to the picture. If you think this is fit to publish, all well; if not, throw it in the waste basket."

I like to put anything in his page that is apt to interest the readers thereof. What you say about memorizing is all right in principle, but I do not see how any one can accompany pictures properly who has to keep his eyes on a page of music. As to the orchestra, a leader does not have to arrange scores for the members. Others than piano players can and do memorize their music. It is essential to have a variety of themes in your noodle and at your finger tips." But I don't see how this applies to getting an outline of the show from the operator. You say you never think of such a thing. There must always be a first time to learn something about your picture—with most of us this is generally at our first sight of it, but I believe that any advance information could not come amiss to it through the kindness of the operator or elsewhere. As to your imitations some of them of course are made on the piano, the others—perhaps that is your secret. Glad to hear from you whenever you have anything to say, and don't be afraid of the waste basket.

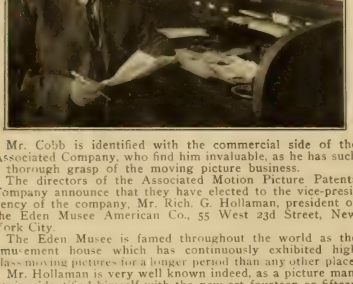
Penn. Says among other things: "Now tell me what to play for French pictures." Possibly the correspondent refers to the classic pictures frequently given by the Pathé Company and Eclipse productions. It is difficult to give anything definite which can be applied generally to pictures of this class, though I have committed myself to try it some time. They are always dramatic in character and work up along the usual dramatic lines, though the music should be of a little higher order than the ordinary melo-dramatic stuff. If correspondents care to take the trouble to examine scores of standard operas, symphonies and the better grade of

music generally, they will often find movements and parts of movements which are adaptable to picture work. For the picture "Athalia," Mr. King's orchestra played the following: "Tannhouser March" (Wagner) through the first scenes. A mysterious agitato through the vision scene. The next scene (in which the sacrifice is shown), organ music till queen enters. Then agitato music of different kinds (light and heavy —I think three numbers were used) till finish. I have no synopsis of either the story or music at hand, so I cannot give the "cues" for beginning or stopping each number, but this may convey an idea of the nature of the picture.

C. Lang Cobb, Jr.

Of the Associated Motion Picture Patents Company.

Mr. C. Lang Cobb, Jr., of the Associated Company has had several years of very varied experiences in the moving picture field, having attacked the business from its many aspects. He has been associated with the Edison Company, Vitagraph Company and the Kalem Company. He has acted in their pictures, has familiarized himself with camera and dark-room technique and has thus acquired a very good knowledge of the business.



Mr. Cobb is identified with the commercial side of the Associated Company, who find him invaluable, as he has such a thorough grasp of the moving picture business.

The directors of the Associated Motion Picture Patents Company announce that they have elected to the vice-presidency of the company, Mr. Rich. G. Hollaman, president of the Eden Musee American Co., 55 West 23d Street, New York City.

The Eden Musee is famed throughout the world as the amusement house which has continuously exhibited high class moving pictures for a longer period than any other place.

Mr. Hollaman is very well known indeed, as a picture man, having identified himself with the new art fourteen or fifteen years ago. He has unequalled knowledge of the business, is well respected by all classes of people throughout the United States and other parts of the world, is an enthusiast in the work of uplifting the picture and will be of great value to the Associated Company in the broad and comprehensive policy which it is undertaking.

SCIENTIFIC CAMERAMAN WANTED.

The International Harvester Company of America, Michigan Avenue and Harrison Street, Chicago, are taking advantage of the motion picture to demonstrate their implements to the farmer. They have already one lecture film on circuit, entitled: "The Romance of the Reaper," and they are preparing another industrial film somewhat on the lines of the Edison picture, "The Man Who Learned." In order to show the advantages of the proper preparing of the seed bed for growing both corn and wheat, they desire to have made a moving picture film of a small field of wheat and corn, showing the planting and growing of the improperly prepared and of the properly prepared seed beds. This will necessitate the taking of a few pictures every day, and cover a period of probably three months' time. They say that they have applied to the film manufacturing concerns of Chicago, and have been informed that they cannot spare anyone from their staffs to do the work at this time. The International Harvester Company would like to hear from anyone who is competent to undertake this work for them. Applicants may address Mr. C. B. Lloyd, care the Moving Picture World.

London Letter.

By A. E. Taylor.

The cinematograph industry here is protected so to speak, by five associations. We have the Kinematograph Manufacturers' Association, the Kinematograph Trade Protection Society, the Cinematograph Defence League, and the Kenters' Association. Then the operators have their own association and the only sheep without a shepherd are the exhibitors. Naturally with so many societies there is a considerable overlapping and a consequent wastage of funds. This has led to considerable feeling that it is desirable to combine all interests in one society to be called the Kinematograph Trades Association. There would be a president, vice-president and executive council, composed of four representatives from each section of the trade. Should the idea fructify the executive council would be charged with the settlement of all matters affecting the industry as a whole, sectional committees dealing with matters affecting their own sections.

* * *

There is quite a boom here in Shakespearian films, the Beerbohm Tree Henry Eighth film having acted as an impetus in this direction. The Nordisk Co. are releasing an exceptionally fine Hamlet, whilst the Cooperative Film Co. have secured Julius Cæsar, which, by the way, was filmed with F. R. Benson's Company at the home of the historic bard at Stratford on Avon. This should prove of interest to people on your side of the ocean, of whom there are no more ardent devotees of the immortal bard.

The latest innovation in pictures here is the utilization of the moving picture apparatus in a kind of Peppers Ghost business. By means of mirrors placed at certain angles and strong lights, living performers stationed on a high black-draped rostrum at one side of the stage are projected in their natural colors upon a screen simultaneously embellished with an ordinary scenic lantern slide. Fine subjects were quite satisfactorily demonstrated recently in public. Spoken dialogue and all sounds were, of course, distinctly conveyed to the auditorium. The ulterior intention is to present a complete playlet or operetta, and the possibilities of such an achievement cannot be gainsaid.

* * *

I was fortunate enough to have a chat with Mr. Prieur of the Lux Company the other day prior to his departure for Paris, after his return from your country. He does not seem particularly enamored of America, and opines that it is practically useless to attempt to do much business there without producing in your country. He has secured the agency for Nestor films and we are waiting here for the first release. If the product is good it will go right enough, for Prieur is just the man to make it, but it must be good.

Bison films are now being put on the market here and are meeting with a certain amount of success. Pharos films have made a decided hit. The photographic quality is excellent and their film of the German Naval Manœuvers should interest your people.

* * *

The Powers cameragraph is selling like hot cakes in this country and everyone I have met is most enthusiastic over it. All users of it back it against any other make with the exception of the Tyler Ernemann which runs it more than closely and of which the Tyler Apparatus Co. sold no fewer than twenty-six last week, not a bad record for seven days even with the picture business booming as it is now. There is no doubt that the Powers is a fine projector. The pictures are rock steady and once it is got running users guarantee it to go like Tennyson's "Brook" forever.

* * *

A Mr. Watters has invented a screen through which pictures are projected in bright sunshine and are yet clear and distinct. No change is made in the machine or film, but the screen is made of an original substance that reproduces on the other side pictures as good as if given in a darkened room.

Mr. E. H. Montague, who has come over here to represent Selig, is opening his offices at Film House next week and I predict for him a success. Selig films have been handled up to now by Markt & Co., who are agents for many American makers and consequently may not have received all the attention they were worth. With Friend Montague, who is a hustler, to push them for all they are worth and devote his whole time to them, I venture to assert that the Selig trademark will be seen even more frequently on the screen in the six thousand picture theaters in this country than ever before. It is strange but true that now there are few American makers who have not a representative here.

The Kind of Showman Cinematography Evolves.

By Robert Grau.

Will the wonders of moto-picture endeavor never cease? One would suppose now that Marcus Loew has reached his goal, and has become within five years the central figure of the show world, that there would be a general period of rest, and that interest would now center in observation of Mr. Loew's remarkable progress, but developments are coming so thick and so vigorously that it becomes the province of the writer to record here their significance.

William Fox.

A fortnight ago, by reason of the amalgamation between Wm. Morris and Marcus Loew, it was supposed that the vaudeville and moving picture families were indulging in one grand "ten party" and that permanent peace had been restored in quarters where for a decade before the warfare had been persistent and constant.

And now comes merrily on the scene the intrepid wizard of East 14th Street, William Fox, who three years ago began to tempt fate with a little store theater in Brooklyn and who now has a dozen theaters in Greater New York alone. Mr. Fox is another of those men who grasped the significance of the moving picture advent and who in the short space of three years has risen to a state that has caused the amazement and admiration of the entire amusement profession, but until two weeks ago Mr. Fox was regarded merely as an immensely successful showman, who was to be reckoned with in any attempt to forecast the future of "pop" vaudeville.

The writer has expressed himself repeatedly as regretting any combine between business men of the theater, which tends to restrict operations, and to smother the ambitions of men whose careers have shown great achievement, hence the procedure which brought about an end to all "opposition," was likely also to mean a retrograde movement, for when the incentive which opposition provides is lacking, there is little stirring to induce young and ambitious men to extend their operations and such a condition rarely leads to an uplifting era.

The question thus became not as to whether "a new Moses" would apear on the horizon, but whether some one already in the fold, unwilling to identify himself with a retrograde movement, would assume the aggressive, and thus create what in due time will be called "a new opposition."

Such is the significance of William Fox's latest moves; that of leasing the Grand Opera House in Brooklyn and the New York Theater in Manhattan, the two houses being added to his already formidable chain of palatial and money-making theaters.

Oh ye exhibitors of cinematography! Watch well the progress of this man's career—no greater incentive can be provided for the rising generation of showmen than to observe the march to his goal of this genius of the picture theater, who began life humbly and not so very long ago did a "turn" with Cliff Gordon, the two being known as the Schmaltz Brothers; they appeared at Clarendon Hall, not a stone's throw from the scene of Mr. Fox's present great triumphs on East 14th Street.

Twenty-five dollars a week was the salary paid to these two boys. Mr. Gordon now is a rich man and as a performer can command $500 a week. Mr. Fox, however, came into the limelight just three years ago, when he had the courage to pay a yearly rental of fifty thousand dollars for the Dewey Theater, which prospered so greatly as a distinctly moving picture theater, that its lessee began to expand in every direction. He added the Star, the Gotham and the Family theaters in Manhattan; several theaters in Brooklyn; built a new and beautiful playhouse in the Bronx, and in the last two weeks has defied the element composed of a number of gentlemen who plot and plan on the fifth floor of the Long Acre Building for the reduction of all independent movements, by deliberately entering their zone and fearlessly inviting their wrath, by leasing a theater on which the fixed charges are more than $100,000 a year, and there presenting entertainments in which the "daylight photo play" is featured as the compelling attraction.

Will the wonders of "pop" vaudeville never cease? Already we have witnessed through the achievements of Messrs. Loew and Fox the spectacle of eighteen theaters in the greater city having their problems solved by the camera man, but the greatest spectacle of all will be provided when account is taken of the results achieved through the incentive these two men are furnishing to hundreds of young men who are now enjoying a share of the prosperity which their success has made possible for the new generation of moving picture and vaudeville showmen.

ANOTHER LITHOGRAPHIC MASTERPIECE.

Again we are forced by admiration to reproduce one of the handsome lithographic posters that are put out by the Rex Company for the benefit of exhibitors in making a tasty lobby display. This poster of "The Heiress," which is reproduced herewith, we have seen and it is a very handsome piece of work in full colors. It is needless to say that these posters of the Rex Company have been a great benefit to the business and to the exhibitor in particular, and we are pleased at all times to let the exhibitor know in this way what is being done for his benefit by such an enterprising company as the Rex people.

The So Called Daylight Screens

Editor Moving Picture World.

The Film Index recently published an attack upon the Herbst full-light process (patent 693,671), which betrayed either absolute ignorance or wanton malice, as many of the most important assertions made were diametrically opposed to the facts, and a plain statement of the simple truth will undoubtedly be of interest to your readers, since it is based upon practical experience.

I venture to reply, also, because, having been for fifteen years an operator and exhibitor, associated in the early days with such pioneers as Nicholas Power, Percival Waters, Stuart Blackton, Albert Smith, Edwin Porter, Eberhard Schneider and others, I think no one will challenge my practical knowledge and experience from the feed wire to the screen.

Drawing an unfavorable comparison between the Herbst process and the Rothapfel "daylight" system, the Index says that with the latter "the wiring of the house is properly done, the projection machine is put in first-class condition, then the screen is treated to give the strongest reflection of light, and the house lights are properly shaded so their rays will not strike the screen." Remarkable indeed! What is there in this which was not done long before "daylight" pictures were heard of? The Rothapfel system, however, also employs a black border around the actual picture; and to whatever extent this may result in betterment of the picture or better lighting of the auditorium it is entitled to full credit.

Every practical operator, however, knows that the "proper wiring" in this case means simply more amperes at the arc and consequent bigger bill for current to secure stronger projection upon the screen and overcome the house lights; and, stripped of all misleading discussion, the Rothapfel system deals primarily and, so far as any innovation is concerned, wholly with the screen.

The Herbst process deals with the matter of projection solely; the one and only basic essential in the production of a good picture. The Index describes the apparatus as "a stereopticon set up beside the projection machine, with a glass slide inserted which has been coated with some opaque substance to form a black shadow on the screen equivalent to the size of the picture and around this spot a border of light;" and then it asserts that this is "exactly contrary to the recognized principles of scientific projection of pictures, and, being contrary to those principles, its results are negative."

Since the first motion picture was shown, every exhibitor has sought first of all to provide a dark screen, which no ray of light except that from the projection machine should reach, and has closed every window, door or hole through which light might come, for this purpose. Even then, the screen was never absolutely dark; and to such extent as it failed of being so the picture was imperfect. Mr. Herbst has provided a method whereby that portion of the screen upon which the picture is projected is rendered absolutely black, and has produced an ideal, and as yet the only ideal, projection surface in this important respect; so that the picture is shown where absolutely no light rays whatever except those from the projection machine reach the screen, and has surrounded the picture with a border upon which so strong a light is thrown by the stereopticon as absolutely to cut off and to prevent light rays from other sources striking that portion of the screen on which the picture is projected. So this is "exactly contrary to the recognized principles of scientific projection of pictures," is it? As well dispute the action of radium with reference to heat or of the gyroscope with reference to gravity.

The Index is worried, further, because, as it asserts, "the Herbst process doubles your light bills, for the machine which projects the shadow and border must be operated independently." This is not true. I am operating the two arcs in series, effecting a saving of current of about two-thirds, and using a double dissolver, with the projection machine, employing the combination for projection, for the black spot and surrounding light border on the screen and for announcement or advertising slides, having the dissolving lever separate—practically one machine with two arcs consuming less current than one arc in the projection machine alone operated with rheostat.

Working upon this basis, which provides absolute essentials of scientific projection with a compunying reduction of cost for current, the Herbst process makes possible still further artistic improvement, while with the Rothapfel "daylight" system the limit of possibility has been reached when the ordinary picture is shown with a black border. With the former, the screen around the picture may be painted in gold and other suitable colors in representation of an ornate frame, upon which the light from the stereopticon may be thrown through various colors of gelatine, producing effects of beauty limited only to the artistic ingenuity of the operator and his judgment in selecting colors best calculated to heighten the effect of the picture.

And what about the lighting of the house? Every light in the entire auditorium is burning, without frosted globes or any shading whatever, or any attempt to locate the lamps so that their rays may not strike the screen. In fact, the theater is more brilliantly illuminated than is any other in which the ordinary dramatic representation is given.

And what of the picture itself? It is absolutely bright, clear and sharp in definition, and possesses a stereoscopic depth and softness of tone never before seen, and which I do not believe may be secured by any other method, while the picture viewed from the side shows no distortion of the figures. I stand back of this unqualified statement; and to corroborate me I have the voluntary statements of a large number of managers, practical operators and experts who have seen the picture as projected by me with the Herbst process in the Nelson Theater, Springfield, Mass., and have pronounced it in every respect far superior to any they have ever before seen under any system of projection.

With the Herbst process, as with any other, the operator is, after all, the main factor; and it lies with him either to make its results negative or to produce the most nearly perfect and artistically beautiful picture yet shown in any screen. The ignorant or careless operator may, with the Herbst process, as with any other, project a thoroughly bad picture. The practical and skilled operator, who seeks and studies the scientific and artistic advancement of his profession and aims constantly to improve in his own work, has been provided by Mr. Herbst with the groundwork upon which he may build up results likely to astonish even himself, and which inevitably must inure to the advantage of his employer through public appreciation of the vastly superior character of the picture in every detail of artistic beauty.

I have seen and studied every kind of light-house pictures, I have experimented with them and with ideas of my own, and have found in other films than the Herbst process various points of merit; and the statements here made are based upon actual practical experience with the Herbst process, which, in practical everyday operation, I have demonstrated virtually begins where all others leave off and provides possibilities of scientific and artistic projection not previously offered and capable of further development in the hands of a skilled operator who has at heart the progressive improvement of the picture and the advancement of his own projection, and who does not condemn without personal experience an innovation which happens to conflict with his own pet theories.

CHARLES E. SCHNEIDER,
Nelson Theater, Springfield, Mass.

Eberhard Schneider's Wonderful Invention.

Single Illuminant Double Dissolving Stereopticon.

On another page, in this issue of the Moving Picture World, will be found a half page announcement of Eberhard Schneider's new and marvelous invention, which will in all probability revolutionize matters relating to the present day projection apparatus. By an ingenious yet simple arrangement, Mr. Schneider has succeeded, after 10 years of experimenting, in producing dissolving pictures of any character, size or distance, with the aid of a single arc light It is difficult to grasp, off hand, just how far-reaching this invention will become. To say that the results Mr. Schneider has obtained in his new invention, are wonderful, scarcely expresses it. Hardly any one who has not seen the machine in operation will believe that a double dissolving stereopticon can be operated with a single arc light; and yet the facts of the case are that the dissolving effect is not only obtained, but is far superior to the effects obtained from the present day mechanism; besides which the great saving of current, in connection with a single lamp house, single illuminant, single rheostat, and, in fact, anything that is double in the present stereopticons, being done away with, in the new invention of Mr. Schneider will certainly cause a more than ordinary amount of interest and inquiry as to the merits of his new machine. Complete catalogues giving full information in reference to this ingenious invention will be cheerfully forwarded to any person desiring one, by communicating with the Eberhard Schneider Company, whose address is given in their advertisement, appearing on another page, in this issue of this magazine.

New England Picture Personalities—No. 3

Joseph L. Roth.

By Henry.

As the third exhibitor to be written of under the heading, "New England Picture Personalities," the World's N. E. representative has chosen Mr. Joseph L. Roth, general manager of the Jolliette and Olympic theaters, Bowdoin Square, Boston, as he is one of our ablest and best known M. P. men in New England.

JOSEPH L. ROTH

Mr. Roth has spent practically his whole lifetime in the theatrical game, breaking into the business at the age of 8, when he was known as the "Phenomenal Boy Tenor." Mr. Roth gained considerable knowledge and experience at B. F. Keith's Boston theater, where he spent 5 years. Mr. Roth came to Keith's as an usher, but in a few months was promoted to the post of special confidential messenger to Mr. Keith. After a short time Mr. Roth was again advanced, and was placed in charge of the information bureau. At the end of his first year at Keith's, Mr. Roth found himself in the responsible position of assistant press representative for the theater. This position was held by Mr. Roth for 4 years.

Shortly after leaving Keith's, Mr. Roth spent some time on the Boston Herald, in the advertising department, and also did considerable road work in vaudeville.

In 1905, Mr. Roth was in charge of the Lake Chauncy Park Theater, Westborough, Mass. While there Mr. Roth drew considerable attention to himself by the able way in which he managed this house.

Mr. W. G. Greene, now the largest renter of independent films in New England, noticed Mr. Roth's ability and engaged him to manage the Medford Opera House, Medford, Mass., during 1906.

While managing the Medford theater Mr. Roth was tempted by a particularly flattering offer made to him by the Boston Electric Vaudeville Company, a corporation at that time building and financing the Jolliette Theater, Boston. Thus it was that Mr. Roth found himself in charge of the second M. P. theater to be built in Boston early in 1907. The Realistic M. P. Co., which is a re-organization of the Boston Electric Vaudeville Co., acquired the Olympic Theater, Bowdoin Square, Boston, from Messrs. Lasky Bros. this fall. Since that time Mr. Roth has been superintending both houses.

Mr. Roth can well be termed the "Unique Boston M. P. manager," as he can rightfully lay claim to several points which no other Boston M. P. man can equal.

Mr. Roth is the only M. P. manager in Boston who never projected a licensed picture in his house. Even when conditions looked especially black for independent, this astute manager stuck to the independent side. This allegiance earned Mr. Roth the sobriquet of "Boston's original independent exhibitor." Judging by the condition of Mr. Roth's theaters, his decision to stick by his convictions is amply justified.

Furthermore, Mr. Roth can lay claim to being the only man managing a Boston M. P. house, who has been with his theater since its opening day; as the other houses have all changed their managers at least once since they were first opened. This fact speaks for itself, and proves that Mr. Roth must be delivering the goods. An untiring worker Mr. Roth is probably the only Boston M. P. manager with no regular "nights off." Mr. Roth is on the job morning, noon and night. Recently, being asked as to whether he ate and slept at his theaters, Mr. Roth replied in the negative, and added that now it had been brought to his attention, he considered the idea worthy of consideration. These claims are amply sufficient to justify the word "unique" being applied to Mr. Roth, but he has another one in his favor. As can be noted from the photograph above, Mr. Roth is certainly "some looker." Hence it is that he is acknowledged by brother managers to be not only the best looking but also the best dressed M. P. manager in Boston. The Olympic Theater, which has been under Mr. Roth's guidance for the last few months, shows his skill and knowledge of the M. P. business. Up to the time the Olympic was taken over by the Realistic Co., the house had never made a creditable showing, but is now doing a successful business, owing to the drastic changes put into effect by the new manager. Both houses are receiving their films from the W. E. Greene Film Exchange. The Jolliette featuring pictures and songs and the Olympic adding vaudeville to the regular bill.

Mr. Roth is the sort of manager that the World commends; running clean, orderly houses, and doing his share for the advancement of the picture.

In a word, Mr. Roth is the type of M. P. manager that makes good—energetic, experienced and upright.

"The Thanhouser Kid" on the Stump.

Marie Eline, "The Thanhouser Kid," conveyed to West Hoboken, N. J., one evening last week and told her admirers among the patrons of Hellich's Theatre that she was really, truly kid and furthermore let them see it. The hall was taxed to its 1,200 capacity by the Hoboekenites who wanted to see Marie as she is, and when the cat said "Good evening" there was a perfect chorus of welcome. The way to her generous reception had been paved in a sense by the running of "Old Curiosity Shop," a dramatic reel and "The Little Fire Chief," a comedy reel, a happy selection of subjects, in that they showed well Marie's wide range of versatility. As a stage setback the youngster essayed an imitation of Fanny Ward and though following a pretentious school act she easily held her own. Manager Kutler of Hellich's paid this tribute to "The Kid's" powers in a letter to the Thanhouser people dated March 27th:

"We wish to extend many thanks for the great attendance at our house last Friday evening, as little Marie was indeed a marvelous drawing card. I never before had as big a house as that evening. The actual attendance records that I have sent Mr. Hellich show the best business the box office could possibly do under our present seating capacity, and this week we advance billing, no circulars, no cards, no lobby display and merely my singer's announcement on the preceding Wednesday and Thursday that 'the Kid' would appear.

Arrangements are now being made whereby Marie may appear at every independent theater in and around New York.

MISTAKEN ADDRESS

In our article of last week in which we called attention of the trade to the entry of the Hudson Electrical Supply Co. into the motion picture field there was a mistaken address given as 40 Hudson Street. We wish to correct that error by giving herewith the proper address, which is 49 Harrison Street, New York City.

Los Angeles.

By Richard V. Spencer.

(Pacific Coast Correspondent of the World.)

Biograph.—The Biograph company have been spending a week in the Malibu country taking sea scenes for a dramatization of the famous Tennyson poem, "Enoch Arden." It is on this beautiful stretch of sea coast that last year they produced their "Unchanging Sea," and their late release "Fisher Folk." While taking one of the sea pictures Sunday, a near tragedy was narrowly averted. The scene in question was taken late in the afternoon. All day the storm clouds had been hanging heavy over the Malibu Mountains, and the surf was running high and treacherous. Mr. Griffith, the director, ordered the company to the beach, where the camera was set up and preparations made to take a surf scene. Passing autoists attracted by the actors' costumes stopped their automobiles and formed a gallery on the sand back of the camera to watch the tree show. Part of the scene business called for the launching of a boat, which was to be rowed beyond the breaker line, then to get into range of the camera and come ashore and join the crew of the boat previously landed. The director gave the signal to launch the boat and the three actors in costume pushed the boat out into the surf and jumped in. Before they could get their oars to work a huge comber swept in, drenching the actors, filling the boat half full of water, and carried it ashore on the crest of the wave. A second launching was ordered and this time the boat managed successfully to get beyond the breakers. In maneuvering to get into camera range the tide

Making up Indians in Santa Monica Canyon, near Los Angeles.

carried them rapidly in shore. The oarsman tried to turn the boat bow onto the breakers and come ashore, but before he could succeed in the attempt, a big wave caught the boat upsetting it and rolling it under the comber with its human freight. Actors and spectators ran to their rescue and when the boat came to the surface again one of the men was missing. The boat, a heavy fishing yawl, drifted into shore bottom side up. Willing hands hurriedly turned it up and rescued the man imprisoned beneath. Aside from a mouthful of sand and a quantity of sea water the man was unhurt, and a general laugh ensued at his expense. Therefore, it will be seen from the above that the profession of acting before the camera is not without its perils. This is only one of the score of similar accidents that the writer has witnessed or had called to his attention. A third attempt to take the scene was a success.

Mr. William N. Selig, president of the Selig Polyscope Company, and his wife, are among the visitors to the city. Mr. Selig is here to inspect their local studio and to look after the business interests of the company.

Selig.—Mr. Hobart Bosworth and part of the Selig Stock Company have gone up on the Mohave Desert to take a series of Western pictures with a desert atmosphere. Members of the Kalem Company, who have just returned from a similar trip, affirm that there is plenty of "atmosphere" of the hot variety. Apropos of sunburn, it may be mentioned that the Biograph Company's actors are also complainers.

American Film Manufacturing Co.—C. P. Hamilton, an official of the American Film Manufacturing Company, is here on business, to look after the interests of the firm. While here he is a guest of the Westminster Hotel.

War Pictures.—A dispatch from San Diego announces that Harry Reimers, camera man for the Selig Polyscope Company, has gone to Tecate, Mex., for the purpose of taking a series of moving pictures of the Mexican Federal and Revolutionists in action. If he is unsuccessful in finding an engagement to photograph he will take pictures of the troops in camp life and manœuvers. In this he is said to have the consent of the Mexican government, although certain alarmists predict that he will be arrested as a spy. Reimers is a veteran photographer and was in both the Boer-British and Spanish-American wars, so the smell of gunpowder should hold no terror for him. Reimers is said to have secured consent of the United States Government through the navy department to take pictures of the Pacific Coast cruiser squadron when they are engaged in battle practice and other manœuvers.

Kalem.—The local United States officials have warned the Kalem Company to not produce any more stories dealing with the Mexican Revolution. Government officers are said to have visited the studio at Verduga Park and warned the officials of the company.

Selig.—Mr. Boggs, director, and some thirty members of the Selig Company have been working for the past week in San Gabriel Canyon on Western pictures. This is one of the prettiest and most scenic canyons in the Southwest, and the Selig Company are the first to make use of the canyon's beauty photographically.

Los Angeles Exhibitors.

Legislation.—Senator Strobridge's Bill, No. 964, regulating the giving of moving picture shows, passed the Assembly. The presentation of offensive or suggestive pictures is prohibited, and the pictures must be given in light sufficient to reveal the features of those present. The bill has passed the Senate and is now before the Governor for his signature. The Governor will in all probability sign the bill without delay, as it is in line with California city legislation.

Pictures in Prison.—Recently the superintendent of the City Detention Home for wayward children, at Railroad and Main streets, gave a moving picture entertainment for the benefit of the youngsters in the home. During one of the periods of darkness in the big assembly room two boys, Edwin Cox and Raymond Taylor, slipped from the room and made their way to the office, where they secured keys of the outside door and made their escape from the home. Their absence was not discovered until after the close of the entertainment when the lights were turned up. The boys were awaiting trial in the Juvenile Court for minor offences. The superintendent should henceforth be a booster for the daylight screen, which, had one been installed, the boys could not have escaped.

Another Theater Opens.—The Ideal, 340 South Spring Street, opened Saturday night, the 25th, to excellent business. The new theater adjoins the Los Angeles Theater on the south. The house is small, seating only 150, but is very cosy and attractive. Three first and second run independent films are shown, and two illustrated songs. The theater is the only one of moving pictures in the block, and by reason of the fact, they should play to good business with the services they are giving.

Isis.—Messrs. Hogan & Jensen, proprietors of the Isis, have re-opened and installed a new Wurlitzer automatic piano. The firm say that the new music is attracting transient trade.

The New York Theatrical Company, who intended to erect a theater on Broadway opposite Clune's have changed their plans and sold their lease to a mercantile company.

Violating City Ordinance.—Pantage's Vaudeville Theater, adjoining Clune's Broadway, is this week exhibiting a set of posters in flagrant violation of city ordinances. They are advertising the dramatic sketch, "The Hold Up." Lurid red three-sheet posters and feature banners, printed in large type advertise the act in a half-dozen places in the lobby, and on the billboards on the curb line. The Los Angeles ordinances relative to lithographic display forbid the showing of lithographs depicting crimes where weapons are used. In the Pantage's foyer are three life-size illustrations of masked holdup men, guns in hand, and a wealth of printed suggestive detail. As yet, the city authorities have made no effort to forbid such advertising. More than one moving picture theater proprietor has got into trouble for showing less suggestive posters, and whenever a poster of a crime subject is shown, the police department has ordered the moving picture theater proprietor to paste paper strips over the weapons shown on the posters. The city council is now deliberating on passing moving picture theater legislation, and what effect such vaudeville advertising will have on their ultimate decision will not be known until a later date. Members of the city council are sure to see this display for it is in the heart of the business district. At the last session of the council little was said of the poster clause of the impending ordi-

nance. When the matter again comes before the council on April 1st, drastic poster legislation may be expected.

Lease Changes Hands.—E. W. Davis has purchased from F. L. Andrews the lease of the Union Square Theater at the corner of West 24th and Hoover streets. The theater is using licensed service and vaudeville, and is one of the best paying surburban theaters.

General Film Company.—The local exchange of the General Film Company, since gaining control of the licensed service situation, has made sweeping changes in booking arrangements. They have succeeded in abolishing the "tagging" evil that threatened to hurt the business of the ten-cent theaters. Previous to the coming of the General Film Company, local exhibitors had been in the habit of showing four full reels in the five-cent houses. Some of the five-cent houses their big patronage made it possible to use first and second runs. The General officials have now restricted the number to three reels. The Independents, on the other hand, may show just as many reels as they are able to pay for. Last week the Bijou (Independent) ran six reels of first-run pictures to S. R. O. business. Patrons of licensed pictures were not slow to notice the difference in the length of the shows. Whether or not the policy will hurt the Licensed business is an unsettled question, but indications point to the fact that it will, as all the Independent houses report good business.

At the Beaches.—Summer business at the different local beach resorts is on the boom. Last Sunday a summer crowd of over 100,000 people spent the day at the various beaches. Their transportation taxed the local railroad and electric interurban systems to handle the crowd which was unlooked for so early in the season. The various beach theaters and other attractions did a record-breaking business for the day. Hyman's Venice theater is well under way and will open by May 15th, two weeks ahead of schedule time. Clune's Ocean Park Theater on the new million-dollar Fraser pleasure pier is also under way and will be completed by May 30th, in time to participate in the grand beach opening of the summer season. The beach season this year will undoubtedly be the most prosperous ever known. Over $2,000,000 has been spent this year on the West Coast beach attractions, and a score of new and expensive amusement devices are being hurried to completion. The "Rapids" and the Ferris Wheel opened Sunday at Venice and ran to capacity all day and late into the night. The Dragon at Ocean Park is well under way and its forest of timbers will soon be clothed with canvas and paint. The Ocean Park pleasure pier with its two theaters, scenic railway, dance hall, revolving cafe, and other attractions will be in operation by the 30th of May. Money this year is plentiful and this city has a reputation of being a free spenders and amusement lovers; so, from now on, the various theaters and attractions here and at the beaches should play to excellent business.

In the Mississippi Valley.

Jubilation followed the presentation to paraphrase the subtitles in the Rex silhouette, "By the Light of the Moon." When the Royal, Springfield, Ill., showed the film the patrons were undoubtedly pleased with the novelty and it went well despite one or two slap-tick comedy situations. The obstetrical climax offered no ammunition for susceptible prudes.

The contrast between the old and the modern ways of handling clay were shown in moving pictures before the convention of the Iowa Brick & Tile Manufacturers. Films showed the latest methods of kiln operation, loading, handling and packing brick.

To demonstrate exceptional methods in manufacturing E-M-F "30" and Flanders "20" motor cars, the E-M-F Company, of Detroit, Mich., has prepared several thousand feet of moving picture films to be exhibited on an itinerary of 15,000 miles, in charge of Assistant Sales Manager Paul Smith. Beginning with huge piles of crude material, the pictures show automatic machines, foundries, trip-hammers, assembling, testing, racing, hill-climbing and, in fact, every stage in the manufacture and use of the E-M-F and Flanders cars, while a member of the sales force delivers an interesting lecture. Branch-house cities will be visited where the dealers will be brought together, banqueted and shown the moving pictures.

George Fitch, the humorist in his "Burning Whys," asks:

"Why don't they employ singers to sing the illustrated songs in the Looking Theaters?"

And again:

"The moving picture films are getting to be too tragic In one evening recently patrons of Peoria houses were regaled with the accidental shooting of a loving wife, the submission of the husband to the third degree, the attempted suicide of a heart-broken young Italian girl, an Indian massacre and a mine accident in which the hero is shown at the last standing on tiptoe in the flooding mine with the water lapping over his face. And as the film ends abruptly at that point it must be concluded that the water kept right on rising This is too much woe in one gulp. Some light humorous film, such as a view of Senator Lorimer pleading horror-stricken with his friends not to buy any more votes for him —ought to be sandwiched in between the tragedies."

The Lexington Theater Company of Chicago has been incorporated with capital stock of $6,000 to do a general theatrical and amusement business. The incorporators are David S. Eisendrath, Fred S. Kahn and H. Kernan.

The new Grand Photoplay House has been opened at Sterling, Ill.

Slothower & Haas have opened the Princess Theater, devoted exclusively to moving pictures at Dixon, Ill.

W. A. Thompson of Springfield, Ill., has sold the Lyric Theater, Centralia, Ill., to A. T. Willis, of Danville, Ill., who aspires to test the vaudeville field.

W. C. Jamson, of Keokuk, Ia., has leased the Elks' Theater, Taylorville, Ill., from M. J. Hogan and will run a moving picture and vaudeville show.

The Hulsey theaters of Oklahoma City have been incorporated in Oklahoma with capital stock of $10,000. Directors, E. H. Hulsey, Galveston, Tex.; O. McLane and G. L. Bissinger, Oklahoma City.

J. W. Sealey, of Temple, Tex., has purchased the Exchange Theater in that city from James Rudd. A. Vogel has sold the Temple Motion Picture House on First Street to Will Holden and Roy N. Carter and will open an airdome on Main Street, Temple.

M. D. and John Johnson, of Rockport, Tex., have bought the Cozy Theater in Rockport from Beetely & Cochran.

New opera chairs will supplement the addition of thirty feet to the building of the Olympia Theater, a moving picture house at Arcola, Ill.

Albert Wilson, manager of the Bell Theater, Cuba, Ill., will open an airdome moving picture show in Canton, Ill.

R. Maloney, of Clinton, Ia., will open a moving picture show on Main Street, Morrison, Ill.

Aaron Putnam and Nathan Camp are the managers of the Empress, the new moving picture show at Fairbury, Ill.

Fulk Brothers will open a nickelodeon on South Broadway, Centralia, Ill.

R. W. Boles and William Hane, of Coffeyville, Kan., have purchased the Dixie, a vaudeville and picture house at Hillsboro, Tex., from W. M. Browning & Company.

Frank Spaulding has opened a moving picture show in the Davis Building at Galva, Ill.

The Bullock Sisters have purchased the moving picture show from Charles Quantenence at Beardstown, Ill.

Samuel B. Roach, editor of the Kankakee, Ill., Republican and incidentally a leading figure in Illinois politics, is interested in the Court Theater, Kankakee, which is one of the finest photoplay houses in Illinois. As a result the place gets lots of advertising. In refusing to run a certain film the management made the following announcement: "One of the pictures sent to the Court Theater was refused by the management because the sentiment of the picture was, to say the least, somewhat questionable, although it was not intended to be so. The story was of a husband and wife who lived alone in the mountains. They were devotedly attached and when the wife meets with a fatal accident by a fall down a deep canon and begs her husband to end her sufferings, the frantic husband accedes, only to end his own life on her grave a day later. The picture is taken from a real happening of recent date, but the Court Theater management doesn't believe in such grewsome tales, although they may portray the sincerest love and affection. Hence the picture will not be shown. In place of this morbid picture the management will present a beautiful Southern picture."

W. J. Stidham is building an open-air theater at Uvalde and First Avenues, Crystal City, Tex.

Ralph Dawson, of Dixon, Ill., will open a picture show in the opera house at Howard, S. D. about April 15.

Leslie Downey, soloist at the Court Theater, Kankakee, Ill., a moving picture show, will assume the management of a vaudeville house in Sheboygan, Wis. June 1.

Quincy, Ill., has passed an ordinance requiring moving picture shows, where the price of admission is 10 cents or under, to pay a license of $1 a day, $10 a week, $25 for three months or $50 a year.

The Greenville Amusement Company, of Greenville, Tex., has been incorporated with a capital stock of $10,000. The incorporators are S. A. Price, A. B. Correll and H. L. Warren.

The Victor Amusement Company, of Fort Worth, Tex.,

has been incorporated with a capital stock of $30,000. The incorporators are T. J. Walsh, T. Dillon and R. A. Healy.

Under the impression that the Johnson-Jeffries pictures were being put on at the Dixie Moving Picture Show in Little Rock, Ark., it is said Governor George W. Donaghey entered the place, ordered the patrons to leave and told the management to stop the show. At the time the governor entered the Gotch-Zbysco wrestling pictures were being shown.

The Lincoln Water & Light Company, of Lincoln, Ill., in an attractive quarter page Ad. headed "Why are Picture Shows Brilliantly Lighted" says among other things: "The picture show proprietors light their theater fronts because it pays them, but are they doing the city a service as well? Are they not making the streets of this city more attractive in the evening? Is there not police value in the occasional brilliant front of a picture theater?"

The Joliet Orpheum Company, of Chicago, has been incorporated with capital stock of $15,000 to do a general theatrical business. The incorporators are B. W. Cortelyou, J. C. Bliss and H. A. Robinson.

J. W. Smith has opened a moving picture show in the Central Opera House at McHenry, Ill.

Morton P. Harvey, of the Nasawan, North Water Street, Decatur, Ill., put on his picture show in Powers' Opera House while his own photoplay house was being remodeled.

The city council of Fort Worth, Tex., has passed an ordinance regulating the moving picture shows and the character of the show places and persons allowed to attend. It does not require the lighting of the auditorium.

Snyder's Moving Picture Show at Mt. Pulaski, Ill., will be enlarged, an inclined floor installed and all seats replaced with new opera chairs.

Moving pictures of Yellowstone Park were shown at the Delmore Airdome, St. Louis, to real estate men under the auspices of the Boosters' Club of the Real Estate Exchange. The object was to interest real estate men in the national convention of the association to be held in July at Denver, at which a side trip to the park will be a feature.

The Healey Picture Show, Houston Street, Fort Worth, Tex., recently featured a song, "My Motor Maid," by Mrs. John Swartz, of that city.

The Majestic Amusement Company, of Freeport, Ill., has been incorporated with a capital stock of $3,600 to conduct a general theatrical and amusement enterprise. The incorporators are George W. Graham, Charles W. Baumgarten and Albert Barnes. F. H. M.

Louisville

By G. D. Crain, Jr.

Louisville motion picture show owners express themselves as being highly satisfied with the amount of business done during the past few weeks, although the Lenten season is supposed to have a negative effect upon box-office receipts. The weather has, in the main, been conducive to sight-seeing downtown and it seems that the public has been literally unable to keep away from the exhibitions.

Manager L. J. Dittmar, of the Royal Amusement Company, operating the Majestic Theater on Fourth Avenue near Chestnut Street and the Royal Theater on Broadway near Eighteenth Street in Louisville, says that affairs have been running along excellently at his houses. Mr. Dittmar succeeded in putting across a couple of "scoops" at the Majestic. Last week a series of Mexican War films were run, the first of the kind to appear in Louisville, which proved to be exceedingly popular. At the request of the Kentucky Federation of Women's Clubs, Mr. Dittmar introduced a couple of reels of films on the "Fly Pest," showing by microscopic views the various stages of development of the germ-carriers, thereby materially aiding the work of the Kentucky State Board of Health in campaigning toward the extermination of flies.

William Tapp, house manager of the Royal Theater on the north side of Broadway near Eighteenth Street, says that his house is drawing better crowds every day. The Royal was opened up only about a month ago and bids fair to be one of the most prominent theaters in the city before long.

"Our shows have been drawing fine crowds during the past fortnight or so, in spite of the advent of Lent," said Manager Irvin Simon, of the Princess Amusement Company, which operates the Orpheum, Superba, Casino and Hopkins theaters in Louisville. Within the next month the Princess Company, which has its headquarters in the Hopkins Theater Building at Second and Market streets, will open vaudeville and motion pictures for a summer run at the Gayety Theater, now a burlesque house, on Jefferson Street between Third and Fourth Avenues.

The Broadway Theater, of which Joseph Stuerle is manager, at Shelby Street and Broadway, has added vaudeville attractions to its moving picture program within the past week. The admission rate is still standard at 5 and 10 cents and Mr. Stuerle says that capacity houses are well in evidence.

Louis and Joseph Stuerle, of the Broadway Theater at Shelby Street and Broadway, and Fred Bolle, Henry Reiss and Herman Gocke, of the West Broadway Theater at Eighteenth Street and Broadway, are planning to form a moving picture corporation within the next week or ten days. The syndicate has secured a big lot on the northwest corner of Twenty-Third and Market streets, measuring 100 by 150 feet in dimension, upon which will be erected an airdome of 1,500 seating capacity, within the next month or so. The airdome will be operated during the summer by the company and will probably be converted into a moving picture house next fall.

"Business leaves no room for complaint," said House Manager Reiss, of the new West Broadway Theater at Eighteenth street and Broadway.

Chief of Police H. Watson Lindsey has secured the acquiescence of all picture theater managers in Louisville to a plan whereby all films shown in local houses will be censored by the manager himself before their presentation, even though the reels have been censored at the factory, according to agreement. Chief Lindsey asserts that he recently discovered that pictures of an immoral character, harmful to boys and girls, were being shown in some local theaters, and he secured the cooperation of the "magnates" without any trouble. It is promised that no suggestive films will be shown hereafter in the Gateway City, as the theater managers state without doubt that a clean, high class bill is by far the best business-bringer.

The Underwriters' Realty Company, 510 Paul Jones Building, is having plans drawn for a $30,000 moving picture theater which is to be erected upon property controlled by the company on the south side of Walnut Street between Fifth and Center streets. The site fronts for 160 feet on Walnut Street and extends back for 130 feet, costing $125,000 a few years ago, so that the new theater will represent an investment of $155,000. The structure will be of the most modern design, work upon it beginning in the near future.

Bloomfield & Ratcliff, who operate the Auditorium Theater in Winchester, Ky., recently donated half the proceeds from the night shows for a week to the movement that is now afoot in Winchester to secure a new public hospital for Clark County.

J. M. Robertson recently closed a deal whereby he becomes sole lessee of the Bowling Green Opera House at Bowling Green, Ky. Mr. Robertson is offering legitimate dramatic attractions and is featuring moving picture exhibitions on the afternoons and evenings when "legit" is not billed.

The Columbia Theater, a strictly modern motion picture house, seating about four hundred people, was opened a short time ago at Bowling Green, Ky., by the Columbia Theater Company, with O. C. Phillips as general manager.

A. D. Noe, Jr., manager of the Hotel Madison at Madisonville, Ky., has made arrangements to manage a new motion picture theater called the Princess, in Madisonville. The house is presenting a straight picture bill, the films being furnished from Memphis, Tenn.

Jackson & Orr, of Paris, Tenn., recently opened a new picture theater in Murray, Ky., equipping the Murray Opera House in an up-to-date manner and utilizing a piano and sound effects.

James Garnett has equipped and is now opening a picture show in Pembroke, Ky., with every prospect of future success.

Harry Bleich, who operates the Princess Theater in Hopkinsville, Ky., has secured a lease on the Hopkinsville Airdome for the coming summer and will operate the open-air resort upon an enlarged scale. Improvements are now being made in the airdome which will give greater seating capacity, and Manager Bleich is looking forward to a big season. The Princess will be run in connection with the airdome, and will be well ventilated during the hot summer sessions by a system of fans that is now being installed.

Albert Knoessel, a well known motion picture manager of Western Kentucky, has been engaged by the Lyric Moving Picture Company, of Catlettsburg, Ky., as manager of the Lyric Theater, which was recently opened in Catlettsburg. Floyd S. Chapman, of Huntington, W. Va., has leased the Lyric and is now operating the house on an enlarged scale with every modern accessory.

An interesting demonstration of the value of the motion picture as an educator and a promoter to the success of a salesman was given a short time ago in Memphis, Tenn., when representatives of the Studebaker Automobile Works,

of South Bend, Ind., paid a visit to the Tennessee city and showed seventy-five auto dealers, gathered from Tennessee, Arkansas, Mississippi and Louisiana, just how the Studebaker "buzz wagons" are made in the big plant. The assembled dealers viewed moving picture exhibitions of every section of the factory and saw the construction of a car from the time its blue-print embryo was in the designer's hands until the finished product rolled out for a road test. The devotees of the horn and wheel enjoyed the "show" immensely and voted that they had gained practically as accurate a description from the reels as they would have from a trip through the establishment.

The value of the motion picture as an up-to-date advertising medium is apt to be materially enhancer in the near future, for negotiations are now pending between Charles Stacy, of the Vitagraph Company, of Boston, Mass., and the officials of the Rock Island Railroad, whereby Mr. Stacy is to take some views of Hot Springs, Ark., showing every detail of the famous bath treatment at that place, from the time that the "invalid" arrives until he departs in a perfectly rejuvenated condition. The Rock Island corporation will use numerous reels of the films at free exhibitions in various cities, thereby calculating to increase their passenger traffic to Hot Springs in this manner. Mr. Stacy is now engaged in taking moving pictures of the Brooklyn Baseball Club while it is in training at the Arkansas health resort.

The sale of stock of the Multiplex Phonograph Company, a corporation that will manufacture a patented talking-machine and moving picture machine in Chattanooga, Tenn., has been begun and officers of the new company have been elected. The officers are as follows: D. W. Hughes, president; C. S. Goodwin, vice-president; W. F. Neil, secretary-treasurer, and D. T. Blakey, general manager. A factory is to be established within the next few weeks in Chattanooga and the concern will turn out first the phonographs and later the picture machines and still later picture films. The multiplex phonograph was invented by a resident of Nashville, Tenn., for carrying four, six, eight and twelve records at once and is especially adapted to picture show use. The records are played one after the other without rewinding. In making its picture films, the company will utilize the picturesque scenery about Lookout Mountain and around Chattanooga, later procuring an indoor studio.

The Lookout Amusement Company was recently incorporated in Chattanooga, Tenn., with a capital stock of $32,000 and later developments indicate that three prominent moving picture theaters in Chattanooga consolidated management and ownership through the formation of the company. The Theato, Bonita and Colonial houses are involved and their transfer to the new corporation has already been completed. The officers of the new company are: L. Lewellyn, president; Howell Graham, vice-president and general manager, and J. E. Johnson, Ross Fason and J. T. Lupton as stockholders. Mr. Graham holds a controlling interest in the Lookout concern in return for his transfer of the Theato and his share in the Colonial theaters.

Boston.

A New Theater.

According to positive information the Back Bay, Boston's exclusive residential center, will soon have its first theater. Mr. M. H. Gulesian, a real estate dealer, and formerly manager of the Castle Square Theater, Boston, in co-operation with Mr. William T. Richardson, has negotiated a lease on the Chickering Hall property, near Massachusetts Avenue. The property contains approximately 22,000 feet of land. The plans for the theater, to be called the St. James, have been executed by Messrs. Peabody & Stearns. It is expected that the house will be much wider than is usual in theaters, but of much less depth. The exact location the theater, according to present plans, will be entirely detached from all other structures, and will be the only theater in Boston built in this way. It is expected that 1,800 seats will be installed in this house. The work of erection will start immediately, and will be rushed along very rapidly, according to a statement made to the World's New England representative by Mr. Gulesian. Unless undue delays are encountered, the St. James will be ready for the public by September 15. The policy of the house has not been positively decided on.

B. F. Keith's Theater.

The World's New England representative attended the performance at B. F. Keith's theater, and witnessed the "daylight" moving pictures. This person must not be confounded with the Herbst full light process) can not be very highly regarded. Keith's auditorium was well lighted during the projection of the film—but the light on the reel was poor. The film lacked sharpness and intensity, and a light auditorium hardly compensates for the lack of these features. The reel exhibited was a Vitagraph comedy, "The New Stenographer." Probably no comedy act on the bill received any more hearty laughter than was accorded this picture. Anyone visiting Keith's Boston house a year or so ago could not but be struck by the fact that the cinematograph had not found its way into the hearts of the "upper class." This was owing to the general exodus of those in the orchestra when the picture was projected. This has entirely changed now, and practically four-fifths of those in the auditorium remained for the reel. It is also worthy of note that the theater's programs place the manufacturer's name beside the title of his reel, which is of recent occurrence. Keith's always shows exceptionally good judgment in choosing the single reel to be used each week, and this, in a measure, may account for the ever increasing number of those remaining for the pictures, which always close the performance.

The Neapolitan Camorra Pictures.

Mr. Joseph L. Roth, general manager of the Jolliette and Olympic theaters, Bowdoin Square, poured forth a long wail of lamentation into the ears of the World's New England representative this week. It seems that this astute manager had decided to run the Ambrosio reel, "A Glimpse of Neapolitan Camorra," which was scheduled for release March 29, and to advertise the picture up to the limit, owing to the large amount of Italian patronage at his two theaters. So it happened that on Sunday, March 26, the Jolliette advertised that this picture was soon to be exhibited in the theater. On Monday morning Manager Roth had placed advertising and descriptive matter in his lobby. An order was also placed with his printer for 10,000 fliers or circulars, to be written in Italian. On Tuesday, while arranging the bookings of his two theaters at the W. E. Greene Film Exchange, a telegram arrived stating that the national censor board had refused to approve of the reel. Consequently Manager Roth was forced to take down his advertising matter and pocket a considerable loss of money, as the printers had already struck off 5,000 circulars. Besides the monetary loss involved, this incident is to be deplored because it places the Jolliette in the position of advertising a feature attraction and then not being able to make good that promise to all those who had noticed its forthcoming exhibition. This occurrence brings out the question as to whether or not it is feasible to have pictures placed before the censor board before they are advertised for definite release in the trade papers, etc. By doing this, moving picture theaters would not be put to useless trouble and expense, as was the case of the Jolliette. A picture, at any time, is liable to fall below the requirements of our censor board, and, meantime, enterprising managers throughout the country have spent time and money on advertising the reel. It seems that the manufacturers might give this matter their attention. The Jolliette was not the only house hereabouts that was placed in this false position, as several other theaters had contemplated a similar featuring of the reel.

Real Daylight Pictures.

Boston moving picture managers, practically without exception, are advertising "daylight pictures," illuminated pictures of "perfect screens" and are trying different methods to bring about the desired results. There is only one place in Boston where real daylight pictures can be seen and that favored spot is the exhibiting room of the General Film Company on Washington Street. Two windows, fortunately placed in such a position as not to throw the rays of the sun directly on the screen, give the managers of weekend theaters a chance to watch real daylight pictures while planning the film programs.

General Film Company to Hold Grand Ball.

On Tuesday evening, May 9, 1911, the employees of the General Film Company will hold their first grand ball. The event will take place at Howe Hall, Huntington Avenue. Tickets cost fifty cents. The boys promise that the "blow out" will be worth four times that figure. There is no reason why the ball should not be a great success, as there are a lively and jolly bunch in charge of the various departments of the film company.

Boston Film Rental Company.

Mr. Harry E. Campbell, formerly manager of the Star Theater, and later of the Savoy, is now in charge of the Boston Film Rental Company, an independent film exchange. Mr. Campbell also runs down to Marlboro, Mass., twice weekly to care for the Princess Theater, which he is managing. Mr. Campbell is very well known in the moving picture business and should be able to increase the patronage of the Boston Film Rental Company.

HENDY

New England.

Rhode Island Managers Convene.

When the legislatures of the several New England States convened in 1910, the Massachusetts body easily led the remaining States, as regards freak and unjust bills introduced by its members, with the picture as their basis. In the current legislative sittings, Rhode Island easily wins the laurels from Massachusetts. Several unusually outrageous bills have been recently introduced into the Rhode Island Legislature, which, if enacted into law, would practically kill many moving picture houses. On this account a meeting was held in Providence, R. I., at which the Theatrical Managers' Protective Association, of Rhode Island was formed. The meeting was an unusually large and harmonious one, with practically every city and town of Rhode Island represented. The following officers were elected: Mr. Charles Lovenberg, of Keith's Theater, Providence, president; Mr. A. Spitz, manager of the Empire Theater, Providence, treasurer; Mr. Charles Allen, manager Scenic Theater, Providence, vice-president; Mr. Morris Silver, manager the Star Theater, Pawtucket, secretary. These officers, together with the members, are to be just what their name implies—"protective." The Rhode Island managers showed unusually good judgment in choosing officers for their organization, and the men elected are practically the best in the field.

Large Theater in Portland, Me.

April first saw the opening of one of the largest and most up-to-date moving picture theaters in the country, when the Big Nickel Theater of Portland, Me., threw open its doors. Practically 1,500 people can be seated in the auditorium alone, with a gallery to help out when needed. The policy of the Nickel is a straight show of moving pictures and illustrated songs. Vaudeville may be introduced later on, but not until the straight moving picture show has had a complete tryout. The house is very well provided with exits as eight distinct means of egress have been provided for. Owing to the immense size of the house, special attention was paid to the operating room, in order to insure a clear picture, and the projection is stated to be unusually good for so large a theater.

A Woman as Manager.

Mrs. Florence Gorman adds one more to the list of women theater managers in New England, as she has taken over the Scenic Theater, Fields Corner, Mass. The house is doing well since the new management stepped in. Women seem to be successful as managers of moving picture theaters in New England.

Princess Theater Changes Hands.

Mr. G. L. Whalen has purchased the Princess Theater, South Framingham, Mass., from Warren Church, and will operate the house as a moving picture and vaudeville theater. Harry Goldman is at present managing the house for Mr. Whalen, as the latter is finishing a contract for the Gordon Brothers Amusement Company, of Worcester, Mass., where he is "talking the pictures."

Providence, R. I., is becoming a dangerous place for theatrical managers, owing to the number of bills being offered to the legislature regarding the regulation of theaters. Councilman F. J. Berth offered a resolution on Monday, April 3, to bar out all standing room from the theaters. By this bill, if enacted, no theater will be allowed to hold more people than it has seats for. The newly formed Protective Association, spoken of in these columns, is watching all bills regarding their interests, and is prepared to go before the committees in charge and defend their interests if need be.

New Theater for Woonsocket, R. I.

Manager Lynch opened his new theater devoted to "pop" vaudeville and pictures, at Woonsocket, R. I., on Saturday, April 1. This house is using independent films, from the largest renter of that class of service in New England, the W. E. Greene Film Exchange. The house is well situated and up to date, and should do a successful business.

Waltham, Mass., will have a new theater devoted to pictures and vaudeville, when Mr. F. Wotton opens the Orpheum Theater. Mr. Wotton comes to Waltham from Malden, Mass., where he was operating a moving picture theater.

Managers' Association for Holyoke.

Manager L. G. Grossman, of the Opera House, Holyoke, Mass., has been making some changes in the theater, and the house is looking considerably better, although Mr. Grossman has been in charge of the Opera House since February. Mr. Grossman is trying to form an association of local managers in order to better facilitate the running of competing theaters.

Manager Morrison Leaves New England.

The Scenic Temple, of East Boston, Mass., has lost its former manager, Mr. George Morrison, as he has gone to Buffalo, N. Y., to take charge of a "pop" vaudeville and picture house in that city, owned by Messrs. Michael Mark and A. Brock, who, operating under the name of the Mark-Brock Enterprises, are running a large string of picture and vaudeville theaters.

HENRY.

Washington, D. C.

Manager Lucas, of the Washington Film Exchange, has been visiting New York and other points, leaving J. Boyd Dexter at the head of affairs here. It is just possible that Mr. Lucas will be on the road a good part of the time, in which event Mr. Dexter will be at the helm in Washington, conducting affairs with the same congeniality he was accustomed to do when he had a film service of his own. He has recently returned from a trip through the Carolinas for the purpose of looking over the motion picture situation there. The result was the establishment of a branch independent exchange at Charlotte, N. C., with Harry L. Lucas in charge. Mr. Lucas was formerly with the Sunny South Film Exchange in Savannah, Ga., and will do equally as good work in Charlotte.

Tom Moore, manager of the General Film Exchange, and his wife are still in the South. It seems that he is keeping to his original plan to forget business entirely, for we have not had a word from him as yet. This shows he must be enjoying himself.

A unique film was presented at the banquet recently of the National Automobile Conclave here, in the form of the making of an automobile from start to finish. The local and visiting auto men were highly pleased and somewhat surprised how excellently this industry was shown. Who said the moving pictures were flippant, uneducational, and full of evil tendencies for the young?

Frank Howard, formerly of the College, has re-opened the Mount Vernon and is now managing that theater. He gave the children a treat on April 1 in the form of souvenirs of toys, which brought youngsters from all points to the Mount Vernon. And this was no April fool: they were real toys, some of which were useful and others ornamental. Mr. Howard has introduced on Sundays the singing of four illustrated songs at the same time. The fact that the singers are in different parts of the house makes this very unique and pleasing. The Mount Vernon uses a singer at every show, changing the artist frequently during the week. All this for five cents, with no increase in price for the Sunday bill!

We notice by the advertisement of the National Film Manufacturing & Leasing Co. in the World of April 1, that the Capital has produced a reel entitled, "In the Shadow of the Monument." Mr. Boernstein is entirely ignorant of such a picture, and, supposing the reference to be to our famous Washington Monument, he added, "The recent weather has been too cloudy for the monument to cast a shadow." Is this real business, or is it a joke?

W. H.

BUSINESS CHANGES AND REMOVALS.

The Cincinnati-Buckeye Film Company, a consolidation of the Cincinnati Film Exchange and the Buckeye Film & Projecting Co. (Dayton), announce their removal to more commodious quarters at 422 North High Street, Columbus, Ohio, where they will be in a position to furnish better independent service than ever before.

* * *

The Hudson Film Exchange, New York (formerly Harstn's), has again changed hands. Mr. Aiken, of the Western Film Exchange, Milwaukee, has been looking over the ground in the East for some time for a location. He has established temporary quarters at No. 51 E. 19th St. and his first step was to acquire the Hudson and with its business as a nucleus he intends to establish another real live buying independent exchange in New York City.

THE LATEST IN POSTERS.

One of the most artistic posters we have yet seen in the moving picture line has just been prepared by the Champion Film Company in connection with their feature release of April 17th: "With General Stonewall Jackson." It is in four colors, showing a large illustration in center and underneath has a brief synopsis of the picture, with two smaller scenes at each side. The poster is being sent free to all exchanges and independent theaters on request and will prove a handsome and attractive decoration to any lobby. The Champion Company intend to prepare posters in this fine four-color effect for all of their special productions.

Vandora Theater, St. Louis, Mo.

We take pleasure in reproducing herewith a photograph of the Vandora Theater, located at Cherokee Street and Texas Avenue, St. Louis, Mo., operated by the Vandora Amusement Company, Jos. Van Raalte, president, and Rud Koehler, secretary. This pretty house was built especially for the moving picture business, and if you will study the

Vandora Theater, St. Louis, Mo.

picture closely you will see many points wherein it can be called an ideal picture theater. It is a one-story building, but the ceiling is very high, which is as it should be for moving pictures. This ceiling becomes higher at the other end on account of the floor, which is sloped toward the rear wall. On the side of the theater there is a runway, which also slopes at the same pitch as the theater floor, so that there are no steps for the outgoing crowds to trip upon.

This theater is 50 by 100 inside, and contains 800 of the very best opera chairs procurable. The picture is remarkably large, being 17 by 21 feet, and is projected from an ideal operator's booth, which measures 8 x 12. Think of it, operators! A room to work in 8 x 12. This is a rare thing in the moving picture business to-day, and on this account alone we would say that the builders of this theater knew exactly what they were doing from the start.

The building is faced with red brick, with terra-cotta trimmings. The arches are terra-cotta and white brick, with electric lamps on each of the scallops. There is an electric sign visible; also two flaming arc lamps, which are in accordance with all good usage. If the reader will glance closely at the photograph inside the entrance will be seen very tasty decorations. Some very handsome oil painted panels of Egyptian scenes are visible through the arches, together with some tasty Egyptian fresco work around them. The doors, as will be seen, are large beveled glass plate mirrors, so that everybody entering the house can see themselves as they enter. This is one of the handsomest foyers that has come to our attention in some time, and we wish to call especial attention to it, lest it be lost sight of. There are 300 electric lamps in and around this vestibule and the ticket office.

The electricity for the entire establishment is generated on the premises. The operator's booth is built of concrete, and there are two moving picture machines, one dissolver and one spot light. In the auditorium there have been placed twenty electric fans, and these, with the aid of ten transoms and six large ventilators in the ceiling, play a very important part in the proper ventilation of this truly model theater.

It is a pleasure to gaze on the picture of such a tasty theater as this, and we hope that many more such photographs will come our way. The policy of the Vandora is first-class independent pictures and no vaudeville.

THE WIZARD OF THE HOUR!!!

The Greatest Invention Ever Seen In Optics

Eberhard Schneider's Single Illuminant, Double Dissolving Stereopticon (One Arc Light Only)

For Producing Dissolving Pictures, of any Character, at any Distance, of any Size.

The Most Ingenious, the most Marvelous, the Most Progressive, the Most Wonderful AND the Most Miraculous Projecting Apparatus IN THE World

A Child Can Operate It with Half the Cost, Half the Weight, Half the Trouble, Half the Lamp House Space, etc., etc., required for any other Machine.

The Successful Result of 10 Years of Experimenting

Seeing Is Believing. **It Seems Impossible**

We want every one that it interested in projection, who can do so, to call at our factory and laboratory, and see a demonstration of this wonderful invention. You'll hardly believe your own eyes, when you see it, and you'll wonder at its simplicity. We want all operators, handlers and users of double dissolving stereopticons to know what a progressive, brain new, up-to-date idea means, as represented by this machine, and you'll be the first in the field to have one. To those who can't call personally, write us immediately, enclosing stamp for a complete catalogue that gives full information and the explanations as to just what this machine is and how it works, and you will need this machine. Fully protected by patents. Orders will be filled in rotation as received. Its perfection also with motion pictures combined.

ADDRESS THE MANUFACTURERS **EBERHARD SCHNEIDER CO., 219 2nd AVENUE, NEW YORK**

Letters to the Editor

A PLEA FOR COMMON SENSE.

Catlettsburg, Ky., March 27, 1911.

Editor, Moving Picture World:

Dear Sir—I am very much interested in your educational page, and sincerely hope you will make even stronger efforts in getting the manufacturers to put out more educational films. My theatre has a regular patronage, which is of a good class, and rowdyism is unknown in my place. I have discontinued using illustrated songs, because they are most all trashy. By showing good Independent pictures only, I am making a success of a house that failed three times before I took it.

I wish to register a few complaints with you for the good of the cause. We get too many "Western" pictures. These are objectionable to many for various reasons. We get too many melodramas. All my patrons enjoy good comedy-dramas, so long as they are morally clean. My patronage here is composed of sensible business men and their wives, and a number of them have complained and expressed their intention of not coming any more, if I continue to show pictures of sadness, death and suicide. They also tell me that the majority of the foreign comedies strike them as being extremely silly.

I have managed this house for six months, giving it my full time and attention, and am making what appears to be a permanent success. But I must admit that I am badly handicapped, on account of the similitude in the output of the manufacturers. We want plenty of educational films and less (better none) of these "yellow back" dime novel Western tragedies or dramas.

I am confident that if my patrons would be sure of seeing a good comedy or an interesting educational picture every evening, my place would not accommodate all of them. They all come because they want to enjoy a hearty laugh; they do not come because they want to cry. I love to show a picture that does not meet with the objection of anyone.

Relative to photography: Why cannot the American manufacturers put out films equal to foreign makes; some are very poor. They dance and play hob with the eye; generally out of focus, etc. I take much pride in the way I put pictures on the screen, but it is impossible to put a good one on, with some of the films we get. I am much pleased to note that at least one, the American Film Manufacturing Company, is going in for educational pictures and feel confident they will meet with good success.

Yours very truly,
A. J. WELLMAN, Manager Bijou Theater.

HEALTH LECTURE FILMS WANTED.

Board of Health, Waterford, N. Y., March 31, 1911.

Editors Moving Picture World:

Gentlemen:—I am greatly interested in the educational field of the motion picture. I have exhibited lantern slides on popular subjects of health in the nearby motion picture theaters during the intervals while the films are being changed since last fall and have exhibited such educational films as I could obtain also.

My slides have created increased interest in public health matters and are well received by the audiences.

I have written today to the General Film Co., as you suggest in your issue of Feb. 4th and write you for any further list of educational films of which you may know.

I believe the use of the motion picture theater by the exhibition of suitable lantern slides and films on popular subjects of health is the greatest advance made in the last decade in the education of the public along sanitary lines.

Any information as to where I might obtain any films on public health matters, particularly milk, water and tuberculosis, would be greatly appreciated.

Very truly yours,
CHARLES S. PRIEST, M. D., Health Officer.

[On April 21st a film entitled, "Boil Your Water," will be issued by Pathe Freres. As an object lesson of the danger of drinking stagnant water it should be of inestimable value. The Edison Company recently issued a film entitled, "The Man Who Learned," a strong demonstration of the dangers lurking in milk received from unsanitary farms. "The Man Who Learned" and "The Red Cross Seal," also by the Edison Company, and "Thou Shalt Not," by the Biograph Company, show the ravages of tuberculosis in unsanitary surroundings. These and other films of special educational value can be purchased from the manufacturer (whose addresses we will furnish) for private or free exhibition. The films can also be rented by the day from film exchanges.—Eds. M. P. W.]

You can teach a parrot to say

Just As Good

But he won't know what he is talking about

THERE IS ONLY ONE REASON FOR OFFERING SUBSTITUTES FOR

"ELECTRA" PINK LABEL CARBONS

SOLE IMPORTER

HUGO REISINGER

11 BROADWAY

NEW YORK CITY

·TRADE MARK·

·TRADE MARK·

The one carbon which is really high grade

ALASKA PRESENTS OPPORTUNITIES FOR THE M. P. CAMERA.

Fairbanks, Alaska, Jan. 28, 1911.

Moving Picture World, New York.

Dear Sirs:—Inclosed please find $3.50. Renew our subscription and send us one Operators' Handbook. We have been one of your readers for the past year and intend to be one of them so long as you continue your good work. We are quite a way off from you and the moving picture business is not the same as it is in your city or as in most of the cities outside of Alaska. But this cold and frozen country (as it is generally called and looked upon by people that have not been here) will be and is growing and improving in every aspect, and must therefore do the same in the moving picture line. We hope some day to see this country more extensively represented in the films. We have some of the finest and most wonderful scenery in the world. Some pictures of this country could be taken and shown in the States that would surprise everyone that would see them. Most people outside of Alaska are under the impression that we have nothing here but snow and ice. That is entirely wrong. For a country that is so young we can surprise the world. Mining, of course, is at present our principal industry, but we have other things also. We raise vegetables here that can beat anything in your own great state. What do you think of cabbages that will weigh thirty-three pounds to the head? Strawberries, three ounces; celery, four feet high and as crisp and white as any you ever saw. And above all, a people that are as bright and good as the best in the world.

Hoping that this will not tire you and that the Moving Picture World will continue its good work, we remain

Yours respectfully, MARTIN & KOON

CO-OPERATING WITH THE CHURCH.

San Luis, Obispo, Cal., March 25, 1911

Moving Picture World, New York City.

Gentlemen:—I have read your different articles regarding pictures in churches and schools with great interest, and since reading your articles I have set about to do the same thing in my own town and I think every exhibitor should do the same thing as this is the quickest way to get pictures into all the churches and schools.

On March 26th, the Congregational Church will show the film entitled "Pharaoh, or Israel in Egypt." I am furnishing the church free of cost the machine, operator and film. Rev. B. F. Boller wrote the article which I enclose; the article speaks for itself.

Giving the World my best regards I am

Very truly yours, W. W. WALKER

A WAIL FROM THE WEST.

Morrilton, Ark

Editor Moving Picture World

Dear Sir:—I have been an exhibitor for 3½ years and used all kinds of music for the picture from a $25 graphophone to a 12 piece orchestra. I think it is an insult to a real musician to ask him to play music to suit a majority of the pictures. A repertoire of two tunes is about all I find necessary. A funeral march for the average drama, with murder, suicide or deathbed scene, and "Who is Kissing Her Now?" for almost 75 per cent. of the silly love stories, with a special sound effect apparatus to represent osculation, worked ad libitum. Yours truly, E. W. L.

LIKES THE WORLD.

Cleveland, O.

M. P. World, New York

Gentlemen:—Operators' and Managers' Handbook was duly received. Every operator and manager should have one. The M. P. World, as well as Mr. Richardson, is to be congratulated for placing upon the market such a book of practical information. It cannot fail to help produce better projection results. W. C. KUNZMANN.

OPERATORS' BENEVOLENT ASSOCIATION BALL.

On April 21st, at Arlington Hall, 19-21 St. Mark's Place, the Moving Picture Operators' Benevolent Association will give a ball which it is expected will be very largely attended, more than 1,000 tickets having already been sold. The purpose of the affair is to increase the sick benefit fund and place it on a practical basis. All income goes to this fund. A souvenir journal is in course of preparation in which advertising space is for sale at reasonable figures. This journal will be distributed all over the country, advertising thereon will be of real value. The cause certainly is a worthy one, and should receive hearty support from all. Call on Robert Goldblatt, care B. W. Borkowitz, 210 East 14th St., New York City.

QUALITY

A. 1.

THE QUALITY OF

IS UNEQUALLED

FOR APRIL 17th

DOG AND WOLF

An Appealing Tale of the Triumph of Kindness over Selfish Fear—A Beautiful Story, with a Beautiful Moral.

JERUSALEM

A most interesting Series of Views of the Sacred City and its Surroundings.

Mr. Exhibitor:—
Never Miss an "ECLAIR"
Prove yourself a WINNER.

Don't forget "HERODIAS" will be released the 24th of April.—Order it Now.

Eclair Film Company

NEW YORK: 31 EAST 27th STREET

CHICAGO: 35 EAST RANDOLPH STREET

NESTOR

The Worth-While Film

EXTRA **EXTRA**

Ravaged By Fire

Fire has visited our factory and $10,000 of uninsured raw stock, cold copies and posters have gone up in smoke. Unquestionably a staggering blow. It has not floored us. Fires may come and fires may go, but we go on releasing

One Good Nestor a Week

We can prove what we state. Let us prove it. Get our Release of Wednesday, April 12th, 1911

"A MIDNIGHT ADVENTURE"

837 Feet of Mirth-Provoking Film. Dainty Morsels of Wholesome Humor

IF GET

A NESTOR IT'S GOOD !

THE WORTH WHILE FILM !

Scene from "A MIDNIGHT ADVENTURE"

"Bill," the burglar, enters Mr. Tilson's house at the psychological moment. Little Florence mistakes him for Uncle John from the West. "Bill" makes an ideal uncle; and, when Mrs. Tilson, the police and the real uncle arrive on the scene, his nerve makes him master of the situation. But Mr. Tilson returns home at the psychological moment and the climax is delightfully capped.

The Real Exchangeman will give you One Nestor a Week

COMING

Wednesday, April 19th, 1911

"The Rival Artists"

An Artistic Foto-Drama of Art

The Real Exchangeman will give you One Nestor a Week

WESTERN PICTURES

EXHIBITORS! 4209 of you have begged us to give you WESTERN PICTURES. We can no longer remain insensible to your oft repeated requests, and will shortly release a series of FULL-BLOODED, RED-CORPUSCLED, VIRILE WESTERN PICTURES—just the kind you have been yearning for. Write to your exchangeman about the NEW NESTOR WESTERN PICTURES Tell him you must have each and every NESTOR RELEASE. The psychological moment is NOW!

Lobby Displays Soon Ready! Are You on Our Mailing List?

DAVID HORSLEY, 4th Avenue & 14th St., New York

Short Circuits.—Galveston, Tex., writes: "I want to ask you whether or not an ordinary incandescent globe is a short circuit? I have a bet up on this particular proposition. We have asked two electricians in this city and they have both said an electric light globe is not a short circuit. I am, however, not satisfied and we have agreed to leave the matter to you. The bet is $10."

I think, Galveston, you had better call that bet off, because it is not a fair wager, for this reason: Technically, an incandescent globe is not a short circuit; practically, however, anything which connects wires of opposite polarity is a short circuit. Ordinarily anything that connects the two wires of opposite polarity without resistance interposed is called a short circuit. In an incandescent lamp there is resistance which limits the flow of current. I should call an incandescent globe a limited short circuit between the two wires, and that is what it really amounts to. Therefore, the man who bet that an incandescent lamp was a short circuit is both right and wrong. All bets are off.

Trouble.—Wilmington, N. C., writes as follows: "We are having some trouble with our two new Edison latest type machines. It seems that the film goes in and out of focus. I have watched this closely, and looking into the gate of the machine you can see that the film does not ride on the aperture plate as it ought. Could it be that the factory failed to make the aperture plate true?"

Yes, Wilmington, it is quite possible that the aperture plate was not made true. It is, however, quite improbable that that is the fact, and I think you must look elsewhere for the trouble. When the film is not in the machine, examine closely and see if the tension springs rest squarely on the tracks. If they do not, then move them so that they do. See that the tension springs are not shifting from one side to the other, by reason of the screws holding them being loose. It is possible also that the fault lies in the film itself. We had several letters concerning this particular difficulty some six months ago and it was discovered that the fault might lay in several things, one of which was the film being kept in an excessively warm, dry place; the remedy being to remoisten the film by unwinding it in a moisture can and leaving it there for from thirty minutes to a couple of hours, according to the condition of the film and the temperature of the can. If your aperture plate tracks are worn, which is quite possible as you have had the machine for a "few months," the fault probably lies in the worn aperture plate and you should put on a new one at once. Sometimes the springs will wear a hollow in the center of the tracks on the aperture plate, or else wear two hollows with a hump between. This has a very decided tendency to buckle the film as it passes the aperature, thus throwing it in and out of focus. If you do not locate the difficulty in one of these things, kindly communicate with me further.

Sensitive Eyes.—Texas (no town or name given) writes: "I am a close observer of the Trouble Department and have some troubles of my own. What is the cause of the trembling or palsied motion of objects moving from right to left, or vice versa, on the screen when the title or other stationary objects are perfectly still? I have two machines, one a two-pin remodeled to one-pin, Edison; the other a new machine. Both give same results."

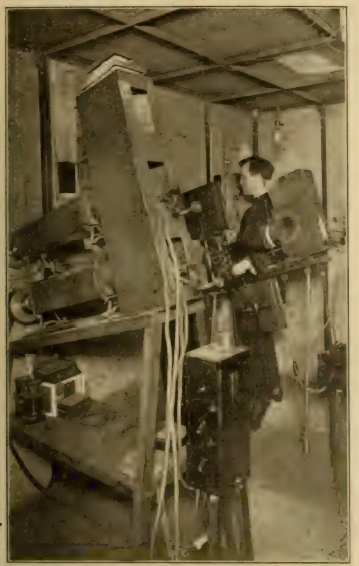
In the first place, Texas, you did not sign your letter, and I must again caution correspondents to sign their letters, else no attention will be paid to them. Neither signature nor name of town will be published if the writer so requests, but all letters must be signed. That is the absolute rule of this department. Please observe it if you wish to receive answers to your letters. I think what Texas means is the jerky movement of any objects moving straight across the screen at tolerably rapid speed. To understand this one must consider that moving pictures are not really "moving" pictures at all, but merely a succession of snapshot photographs taken at the rate of about sixteen to the second and displayed on the screen at approximately the same rate. If an object is moving straight across the screen at rapid speed, photographs are being taken of it at the above rate; and sometimes it moves such a great distance between photographs, rapidly as they are taken, the eye discerns the movement, which thus becomes jerky. It is a fact that once in a great while we find a man or a woman with eyes peculiarly sensitive to this movement; in other words, a man or woman with very little of what is called persistence of vision, and such a one will catch this movement in almost anything that moves across the screen. I think possibly Texas is one of those people, blessed (or cursed) with a lack of what we call the persistence of vision.

Fitchburg, Mass.—Mr. H. J. Jackson, manager Bijou writes: "Herewith are two pictures which may be of interest to you. One is of my doorman and ushers. You will see that I am still a believer in uniformed employees. I think that the dinner suits that the boys are wearing have been the most satisfactory uniforms that we have yet had. They are no more expensive than any good uniforms would be and a laundry bill of a dollar a week assures clean linen."

"The other picture is the interior of our booth and will give you a very good idea of the construction demanded by the Massachusetts District Police. The machines are Powers No. 5 and a dissolver made in our Springfield repair house. The enclosed switches shown are most satisfactory and do away with the possibility of igniting film through sparks. I might mention in passing that our operator, F. J. Charlton, has been in this house for the past four years and is yet to have his first serious breakdown."

"Hoping that the World continues in its present good methods."

Four years without serious trouble speaks of careful painstaking work on the part of Mr. Charlton. Glad to have more such pictures of operating rooms. That wall-hole shutter system looks like the real thing.

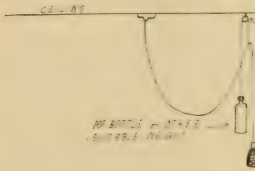


Five Dollars per Week.—From a certain Iowa town comes the following: "I have been operating for approximately three years. Have not had occasion to write you concerning projection troubles as yet, but I have another trouble now, as follows: my boss read the Five Dollars per Week article in last week's World. I make five dollars, board and room. He put two and two together and concluded it was I who wrote you. Will you kindly tell where the letter in question really came from?"

No, Iowa, I cannot do that, but will say that it came from a city far to the west of Iowa. Had you sent your address, full name, I mean, I would have mailed you the letter. Your boss must have added two and three, instead of two and two, this time. Five dollars, board and room is not five dollars per week. Here in New York we would figure it as about $14. It would be much less than that in your town, however.

A Puzzle.—E. L. Mason, Indiana Harbor, Ind., writes: "Being the operator of one of the best theatres in this city, I am, of course, striving to produce the best projection. There is one thing, however, which has puzzled me greatly of late, and although I have tried in every way, I cannot get rid of it. I am using a No. 6 F. F. lens on a No. 5 Powers machine. As soon as the machine is started a large circle of light appears on the walls and ceiling of the theater. Our lens is in perfect condition. We have had it examined, but still I cannot find what is the trouble. I have a copy of Handbook and would not be without it. Have had a cloth cover made for it and hope to keep it in good condition for years to come; since any questions I could have asked I have, nine times out of ten, found answered somewhere within its pages. I have what seems a fairly good idea for handling my operating room incandescent lamps, which is shown in the accompanying sketch. It is very handy, as I can hook it down in place when I want it, and when I am through it raises up out of the way. I trust you will aid me in solving my little problem, as before set forth."

I am not at all certain, Indiana Harbor, as to what your difficulty is. I would suggest this method of finding out. Move your finger around near the machine until by watching the light on the ceiling you find that the tip of your finger is obstructing it; or, in other words, has entered the circle of light. By watching the shadow on the ceiling, move your finger back to the source of light and that will determine where it comes from. I am not at all sure, but I am a little inclined to believe that the trouble is due to the inside of your objective lens barrel being polished instead of painted black, as it should be. Look and see if this is the case. I presume your lens is put together right, else you would have said something about being unable to get a sharp focus on your picture. However, I will say that the convex side of all lenses in the objective should be towards the screen. If any of the department readers have experienced similar trouble to this and have found and remedied the difficulty, we would be glad to hear from them. The lamp stunt is most excellent. I suppose by "No. 6 F. F." you really mean a 6-inch F. F. lens.



Small Light Plant.—Mr. C. E. Lindall, Orangeburg, S. C., writes: "Enclosed find $1.50 for the Handbook. I have just received from home a whole bundle of Worlds and all other business is suspended until I have read them through. I am an old-timer and also am one of those who coined a little money running 'May Irwin's Kiss' over the old Spool-Bank. I am still on the road, playing two-night stands in small towns and week stands in towns of 5,000 and upwards. In January 28th number an inquiry asked concerning a small dynamo. I am using one which I had made to order and am more than pleased with it. It is a 3-hp gasoline engine and dynamo all in one piece, weighing only 400 pounds. I carry it comfortably in my touring car, together with all the rest of the outfit, and one other man. The field of the dynamo is inside the rim of the engine flywheel; the commutator being on the shaft, an unusual combination you will readily see. It is 110-volt D.C. I have no ammeter with me, but it lights 30 16-c.p. lights brilliantly, which goes to show I get about 15 amperes. When I start my arc light the incandescent gets very dim and the engine slows down about 15 per cent., but I speed it up and the light is absolutely steady. My average throw is about 45 feet, with a 13-foot picture. Now, that looks as though I am not getting 15 amperes at my arc unless the dynamo generates more when running slower, which does not seem possible. This much is sure anyhow: I get a beautiful light. Here at Orangeburg, at Aiken and at Summerville, where we played week stands, I used the house lights, the A.C., partly to save wire on the outfit, but mainly for comparison. Every time on returning to our dynamo the difference in its favor was instantly apparent. We return to our dynamo next week and I have secured some small items and will now find out approximately what I am getting when running the arc. I have had the dynamo only about two months and it is not for sale, but if your inquiries will write me at my winter address, 245 Main Street, Norfolk, Va. I will tell him where to get one made at an expense of $35. I expect to be in New York on my way home the last of April and would be delighted if you could spare time for a little chat. If that other trade paper found an occasional mistake or some of your deductions as invited discussion in a friendly way, it would be a benefit to us all, but its vindictive cuss on you have only served to make more friends for you."

Well, Neighbor Lindall, I certainly had one good laugh when I read your letter. Reading without an ammeter, of course, or much of anything else sounded like old times, when the only rule was "deliver the goods." Nowadays the electrical departments require this and require that and require

the other, and by the time you are done meeting their requirements (which, mind you, I do not mean to say or insinuate are either wrong or unreasonable) you almost feel like putting the whole business under a glass cover. In the old days we used any old thing we could get by with, and we generally "got by," too, without any trouble at all. I can see by your letter that you are an experienced road man and you are hereby cordially invited to take dinner at my home in New York City the first evening you arrive, or any other evening which will suit your convenience. As to the dynamo, if you really are getting good light out of 15 amperes, throwing a 13-foot picture, you are doing wonders. I should like to know what size carbons you are using. I imagine that if you could put an ammeter on the circuit you would find your machine to be delivering considerable more than that. Your incandescent lamps are possibly burning considerable above c.p. What you say about the other paper is quite true. Friendly discussion—that is, provided it is really friendly—would be of benefit to us all. I say "us," you will observe, because I never have and never expect to get too old to learn, and haven't much use for the fellow who imagines he knows everything there is to know. Such discussion, however, while it would be welcomed on my part, is an impossibility by reason of the very vindictiveness of which you have spoken. So malignant has the sheet to which you refer become that I have ceased to pay any attention whatsoever to anything it says or does.

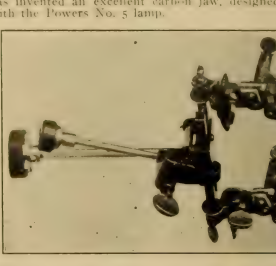
Another from Northland.—Mr. Alfred Y. Craig, Wolfville, Nova Scotia, contributes the following: "Your reply to my inquiry noted in recent issue (page 593, March 18th), and I wish to thank you for same. I have received many valuable suggestions from your Handbook. I am still, however, unable to obtain proper light. The current is 60-cycle, 110-volt A.C.; the voltage hardly appreciably varies. We use Electra ½ cored carbons, upper and lower. I have no means of telling accurately how much current we pull, but should think between 30 and 35 amperes, though I have known 30-ampere plugs to blow in a few nights, and the 35-ampere fuses now in use never blow. My main trouble is that I cannot maintain a clear white light. It will be bright enough one moment, but will invariably die down, and no matter how the carbons are moved will not become bright again for some moments. In fact, the bright moments are much less frequent than the dull ones and sometimes the whole reel will be quite dull. I find that the light is better when I burn a long arc long enough to show a purple streak at the top of the spot."

The trouble is, I think, plain enough now, Wolfville, since you have sent the added information. There is no earthly use in trying to get good light with 30 amperes of A.C. It is a thing that simply cannot be done, particularly through a rheostat. I still do not know what size picture you are projecting, but assuming it to be from 12 to 15 feet wide, you should pull at least 40 and better, 50 amperes of current. There is one bare possibility, however, though it is only a possibility, and that is, if the plant generates high tension current which comes to you from a transformer out on the pole, there may be something wrong with the transformer. If that is the case, however, your incandescent lights would also dim down at the same time your arc does. I think this is all I can offer you at this time.

Likes the World.—Mr. H. H. Greenfield, Esterhazy, Sask., Can., writes: "Enclosed find subscription to the World. It is a splendid paper which we would not like to be without. My brother and I are on the road. We have a new motiograph, purchased last year, and some very good films, including, 'The Huguenot,' 'Italy's Marvelous Cavalry,' the 'Burning of Rome' and a good assortment of really funny half-reel comedies. We give them five reels and six illustrated songs, the music being supplied by a large Victor gramaphone. The show goes well and we have received many compliments, but we do not find that there is much in it, as the expenses are high. I have often intended writing to tell you what a help I have found the Moving Picture World to be. I wonder if your correspondents who are troubled with condenser breakage have ever tried putting a disc of annealed glass inside of the condenser holder so that it comes next the light. I have always used one and have never broken a condenser yet. They can be obtained from the Kline Optical Company, I believe. We wish the World and yourself the very best of good luck and prosperity for the future."

You are up against the proposition many road men have been introduced to. The income looks mighty nice, and the thing figures out on paper all right, but when you get out on the road it is a dollar here, five there and ten yonder; and at the end of the season you find you have handled a whole lot of money, but mighty little of it has stuck to your fingers or reached the inside compartment of your wallet. As to that annealed glass stunt, I will back that proposition up myself, only you will have to tell us where the right kind of glass can be had. I tried to procure it of the Kline Optical Company more than two years ago. They had handled some, but found it unsatisfactory. They said that while one batch of it would be all right the next lot would break as soon as placed in heat and they, therefore, did not handle it any longer. If you can get good annealed glass it will undoubtedly do the work.

New Carbon Jaw.—Mr. Edward Bendl, of New York City, has invented an excellent carbon jaw, designed to be used with the Powers No. 5 lamp.



The editor of this department has examined this article and it is very good, indeed; the main point being that the mica insulation is not in the knuckle-joint and the whole jaw can be taken away and a new one put in its place in less than one minute, merely by looseing one screw. The insulation is never disturbed. It is therefore permanent and never gives any bother. The article is, as I have said, excellent. The address of the inventor is 555 8th Ave., New York.

Curtain Coating.—Mr. A. A. Shilkett, owner and manager Odeon Theater, Lyons, Kas., writes: "Find enclosed check for another year's subscription to the World. Here is something for the department, if you wish to use it. I have been experimenting on a curtain coating for two years and know it will do the work. It is made as follows: Set up 2x4 studding to receive lath, and plaster, with ordinary plaster, after which run on a finishing coat making an absolutely straight and smooth surface. It requires a mechanic to do this part of the work. After it is thoroughly dried, put on a coat of flat white paint and then in twenty-four hours put on another. When this is thoroughly dry, take one pint of aluminum, or silver bronze, and mix it into a liquid with banana oil and turpentine, half-and-half. Apply this mixture with a soft camel's hair brush about two inches wide, brushing up and down all the while to avoid brush marks. I have used such a screen for almost six months and many who have seen it thought we had a mirror screen. I would not advise anyone to put up this screen if they run film that contains much rain, as it shows the rain much plainer than the ordinary curtain. If any of the readers try this, I wish they would report results."

We are obliged to you, Neighbor Shilkett, for the directions given concerning the screen. I think there is no doubt but what those wishing a high class screen will do well to install one after your directions. If properly done, the result certainly ought to be excellent.

Do not Understand.—Rhode Island (name of town withheld) writes: "I received the Handbook last week and am very much pleased with it. Will you please inform me how I can get a good light on 55 volts A.C. or D.C.? Suppose I connect two 110-volt rheostats in multiple, what voltage am I going to get across the arc? Two 110-volt, 40 amperes A. C. or D.C. rheostats in multiple, 110 colts each—what voltage and amperage shall I get across the arc?"

You are considerably mixed in your dates, Rhode Island, and I cannot figure out what you are driving at. If you mean what amperage and voltage would there be at the arc with two 110-volt, 40-ampere rheostats hitched in multiple, it requires no figuring to ascertain the amperage. Two 40-ampere 110-volt rheostats hitched in multiple on 110 volts will give approximately 80 amperes, though not exactly that. The voltage across the arc varies with length of the arc and amperage and could only be accurately determined by the use of a volt meter. Forty-five volts is taken as the standard drop of a D.C. projection arc; that is to say, we figure that the voltage at the arc is 45. This, however, is not accurate.

"THE SIGN OF THE FLYING A"

T'ell With Bad Advice

Join the TELL Club

TELL: Your Exchange you want two Americans ("Flying A"), films each and every week.

TELL: Your patrons you are showing two Americans each week and tell them the day you show them.

TELL: Everybody you meet that "Americans" after April 24th means TWO WESTERNS EACH WEEK—Western pictures made IN the West—OF the West—BY the Best Western Company West of the Rockies.

TELL: Your exchange what you want—you'll get it. Do it now.

TELL: Your patrons what you'll have—you'll get the money. Do it now.

TELL: Everybody the days you run "American Westerns"—two each week—everybody will say "T'ell with your competitor"—when you show "Flying A" cowboy films.

Two "Flying A" Cowboy Films each week
MONDAYS and THURSDAYS

Release of April 10th, Monday

"Cupid's Pocketbook"

A Laugh-Getting Money-Getter

Release of April 13th, Thursday

"The Bungalow Craze" & "Jimmy Minds the Baby"

Both guaranteed to make a grouch laugh his head off

Got our $1.50 Lobby Display proposition yet? Nearly everybody else has. Come on in. Get on our Mailing List. Our publication "Film Facts" (mailed every two weeks) tells the story of those "Flying A" Western Films we are releasing.

ALL WISE INDEPENDENTS BOOST AND
BUY "FLYING A" COWBOY PICTURES

AMERICAN FILM MANUFACTURING CO.

Bank Floor, Ashland Block, Chicago, Ill.

Since Jan. 1st, 1910, we have made and sold

Over 43,300

1 oz. bottles of **"CANES" Film Cement**

"IT MUST BE GOOD"

Sold only through Exchanges

ATLAS SUPPLY CO.

Manayunk, Philadelphia, Pa.

Manufacturers of ATLAS DISINFECTANT

IS YOUR PROGRAMME EVENLY BALANCED?

Is it not true that no matter how good your film service, your illustrated songs have always been just barely tolerated by your audiences? It does not cost very much to place a trial order, and once you do, you will never get back in the old rut. 1911 catalogue and full particulars upon receipt of postal.

CHICAGO SONG SLIDE EXCHANGE

Sixth Floor, Portland Block

107 Dearborn St., Chicago, Ill.

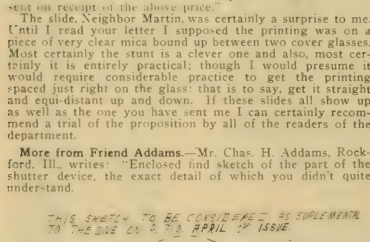
Dept. 1

I do not want to take up space figuring out something when I do not know just what it is you want. Make yourself more clear and I will try to give you the information you desire.

Clever Stunt.—Mr. James Martin Spencer, Ia., contributes the following: "Before giving detail of advertising slides as I promised in my last letter, let me say that if all operators will very carefully read your letter to Denver, Colo., in the department March 25th, relative to condensers, ninety per cent. of them will be benefited. I feel safe in saying that few machines are placed on the market with any adequate arrangement for spacing condensers. I for one have followed your advice to Denver and the result has been wonderful. And now for the ad. slides, the neatest, cheapest and best ever made. The cost is comparatively nothing since every manager or operator who is doing any advertising has access to a printer's shop. Set up the advertising matter you wish to throw on the screen, using 16 or 18 point type. Be careful not to overrun the size of the slide mat. Leave the type in the stick, placing a strong rubber band around it to hold it, and ink the type with a proof-press roller. Now, take a clean rubber roller, such as is used for inking proof-galleys (by clean I mean a new roller, or one in good condition, that all ink has been removed from) and roll this clean roller over the type, which has been previously inked. You will find you have the inked impression of the type transferred to the clean roller. Next lay your slide glass on a smooth surface and run the roller over it and the printing will be found to be transferred to the glass. Use a mat and bind up with a cover glass in the ordinary way. You will have a far neater slide than any that can be written with pen and ink. The glass may be cleaned off at any time and used again and again for other ads. Any line or block cut, which is small enough, may be readily transferred to the glass as above. Enclosed is a slide made according to directions. I have been using this form of slide for two years and have received many favorable comments upon them from other exhibitors. Printers laughed at the idea when I told them of it, but are willing to be convinced and are greatly surprised when shown how simple and effective the transferring process really is. I also have a preparation for transferring any picture in colors, or even plain, ordinary type matter, to glass, but this formula I hold at $3 for sample bottle and formula for same. Complete directions will be sent on receipt of the above price."

The slide, Neighbor Martin, was certainly a surprise to me. Until I read your letter I supposed the printing was on a piece of very clear mica bound up between two cover glasses. Most certainly the stunt is a clever one and also, most certainly it is entirely practical; though I would presume it would require considerable practice to get the printing spaced just right on the glass; that is to say, get it straight and equi-distant up and down. If these slides all show up as well as the one you have sent me I can certainly recommend a trial of the proposition by all of the readers of the department.

More from Friend Addams.—Mr. Chas. H. Addams, Rockford, Ill., writes: "Enclosed find sketch of the part of the shutter device, the exact detail of which you didn't quite understand.



The front end next to shutter doesn't move, the other end only moves three-quarters of an inch, which is the length of the travel. Now, the idler gear and the gear on the main spindle pull apart a very little at the extreme travel both ways, but there isn't enough lost motion to notice and there is none anywhere else. The bar is 5 inches long and a swing of three-quarters of an inch at one end doesn't cause much play between the two gears. By holding the flywheel with one hand and moving the shutter with the other, there isn't over a quarter of an inch of play at the outer edge of the shutter at any point of the travel of the frame up. I see Mr. H. S. Klink, Canton, O., speaks of the circuit breaker. He says he set his breaker at 100 amperes and every time he struck an arc, out would go the breaker. Tell me why. My circuit breaker is set at 70 amperes and I have two lamps on one side, each burning 25 amperes, by meter test. I can light one lamp and freeze carbons of the other one and the breaker holds, but if I freeze both at the same time the breaker will come out. Now, what I want to know is why should his 40 ampere fuses hold when his 100-ampere breaker would kick out? I believe there must have been something wrong with his breaker. I wish to thank you very much for what you said about my shutter, and I may have something else for you soon."

If your shutter moves only one-quarter of an inch at its outer diameter, it would indicate a minimum of lost motion. The ordinary outside shutter moves from five-eighths to as much as one inch on most machines. I did not realize the bar was as long as that. Of course, with a bar 5 inches long and only ¾ inch travel, there really would not be much pulling apart of the gears. As to the circuit breaker; when you bring your carbons together you cut out the resistance of the arc and, the rheostat being cold, you have a heavy rush of current for an instant, or until the arc has been pulled. Just how much would, of course, depend on the rheostat, but I should say it would be at least one-third more than the normal amperage used. Taking a 25-ampere rheostat as example, the total resistance of the circuit (neglecting the slight line resistance) is made up as follows: rheostat, 2 3/5 ohms; arc, 1 4/5 ohms. When the carbons are brought together the arc resistance, of course, is eliminated, and we would leave a resistance of only 2 3/5 ohms to oppose the pressure of 110 volts. Dividing the pressure by ohms, we have a flow of about 42 amperes, or considerably more than one-third increase. It ought to follow from this that the circuit breaker would have to be set higher than the normal amperage in about the proportion above indicated.

He Wants to Know.—New York City wastes one whole postal card on the following: "(1) How can I get an operator's job in this city? (2) Can I get one if I am not a citizen? (3) What trouble should I expect with D.C.? I have always worked with A.C."

(1) By "operator's card" I suppose you mean a license and not a union card." You will have to make application to the proper officials at the department of water supply, gas and electricity of the City of New York, in Park Row Building, opposite the main postoffice. (2) You cannot secure a license in the City of New York unless you are an American citizen, except that, as I understand it, Italian citizens are not amendable to the law in that respect, being protected by an old treaty between the United States and Italy. (3) You would not expect any trouble at all with D.C., as it is very, very much easier to handle than alternating. I would suggest you secure a copy of the managers' and operators' Handbook for sale by the Moving Picture World, which will give you information as to the method of setting carbons for alternating and direct current; as well as many other things; price $1.50 postpaid.

From the Land of Anthracite.—Forest City, Pa., name withheld by request, writes: "I have noticed several letters from operators regarding the number of amperes required to put up a good, brilliant light. One operator in particular, suggests that it is impossible to get good light with less than 40 amperes. I must beg to differ with our friend on that point. It is quite possible to get good light with less than 40 amperes. In support of that statement I enclose a piece of non-inflammable film that you may note the result after exactly two seconds exposure to high light, and I am using 25 amperes only. I am running a motiograph, 1909 model, throwing a 10x12 picture at 50 feet."

We are glad, indeed, to hear from you Forest City, and to know that you are active down in that particular neck of the woods. The number of amperes required varies with the size of picture. I may say, however, that I have never been able to secure what I consider high class projection light with 25 amperes. Nevertheless, I do not propose to say that nobody else can. The sample of film shows that your light is intense and it is quite possible to get an intense light with 25 amperes. My experience, however, has been that with low amperage it is almost an impossibility to at all times maintain a clear screen. Shadows will creep in, whereas with high amperage, I experience no trouble whatever in that respect and can run steadily for hours without ever a sign of shadow at any point of the screen. Using 40 to 45 amperes, I will undertake to run a machine for three hours with a clear field; that is to say, without any film in the machine; and never, in all that time, have a shadow on the

screen which the eye can detect. And I will tell you right now, my dear boy, you cannot do that with 25 amperes; or at least, if you can, you would have to show it to me. You doubtless are able to get very good illumination on a 12 ft. picture with 25 amperes by very careful handling of your light; you also, no doubt can produce very good results. But it doesn't at all follow that you could not produce better results with more amperes and—there you are. Now, please do not think that I am handing you any sort of a roast, for I am not. I would welcome discussion from various operators as to the amperage they have found best under different conditions, both alternating and direct.

Condenser Trouble.—Camden, N. J., writes: "Please find enclosel $1.50 for Handbook. Will you kindly advise me as to what size condensers should be used for a 14-foot picture on a 43-foot throw, Powers No. 8 Cameragraph, 110 volt A.C. 60-cycle current, through a coil: Electra 5½ ohms. I get a clear round spot in the center of screen which fades out towards the sides. I have tried condensers from different companies and told them my throw and size of picture. Have changed my projection lens, have tried everything I know of, but cannot get a clear, sharp light except in the center."

I should say the trouble was in your projection lens, but you say you have changed that. Absolutely the only thing I know or can imagine is that you are not using amperage enough. You should use two 6½ or one 6½ and one 7½ condensing lenses, whichever gives best results. It surely isn't possible that you have got your lamp house pulled back so far that you are on the back focus. If this is true, the spot on the gate would be surrounded by a maltese cross shaped, blue bordered light. I hardly think, however, this would be possible. Are you sure that the curtain itself is all right? If any of our readers have encountered such an experience as this we shall be glad to hear from them.

Scientific American Reviews Handbook.—Scientific American, March 25, 1911, has the following to say concerning the Handbook: "Motion Picture Handbook, by F. H. Richardson, New York: In this age of the motion pictures, such a handbook as this will not lack for readers. It tells everything which the would-be operator ought to know, and some things which the full-fledged operator should be familiar with, but, judging from results, is not. The source of the light, the wiring, resistance devices, lenses, carbons, the film, the various makes of projectors, all these are subjects of vital importance in the skillful manipulation of the motion picture machine. Managers may also turn these pages with benefit, not only because managers should know something of the art on which their business depends, but also because the final chapter appeals especially to them, its heads being the selection of a theater location, employees, advertising, film service, tickets and vaudeville."

MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and any one can make them. They are handy also for announcing vaudeville acts. In fact they may be readily used for anything you may wish to say to your audience.

For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin, enough for from 300 to 500 slides. Order now. Address

UTILITY TRANSPARENCY CO.

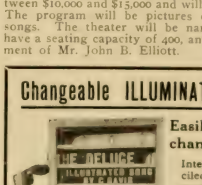
No. 6 Bradhurst Avenue New York City

A New Carbon Clamp.

Mr C. B. Kleine, 19 E. 21st Street, New York City, who is one of the oldest of New York's dealers in optical and other goods pertaining to projection, has invented a new carbon clamp of decided merit. The clamp is neatly and substantially made, and is not at all cumbersome. The weak points in most of the existing carbon arms seem to have been altogether overcome in Mr. Kleine's invention. The insulation is accomplished in such a manner as to be practically indestructible and to present a minimum danger of grounding. The carbon clamp is of the square box type with very thick walls, the carbon being clamped in place by a heavy set-screw. The contact between the carbon and the metal is excellent. The arrangement for tilting the carbons is simple and effective, while the arrangement for connecting the wire is very good indeed, and different from anything which has heretofore been brought to our notice. With such an arm as this, breakage will be reduced to a minimum, if not entirely obviated, and, in case anything does go wrong, the arm can be taken off and a new one installed in its place by simply removing the two screws, neither one of which is at all likely to stick in the metal; a fault very common with most carbon arms. The metal itself is bronze, the screws and clamp nuts being of steel. Altogether, Mr Kleine is to be congratulated on his ability to place on the market so simple and effective a device.

Lexington, Ky.—A new picture house will be opened here in June on the site of the present Noah's Ark Building, which is the best location in the city. The structure will cost between $10,000 and $15,000 and will be modern in every respect. The program will be pictures exclusively, with illustrated songs. The theater will be named the Colonial, and will have a seating capacity of 400, and will be under the management of Mr. John B. Elliott.

Changeable ILLUMINATED Program Sign



Easily operated, quickly changed, inexpensive. : :

Interchangeable letters stenciled in metal, specially arranged for any program. Illumination of each subject controlled individually.

Write for descriptive matter and money making particulars.

Zenith Manufacturing Co.

P. O. Box 252 CINCINNATI, OHIO

WANTED

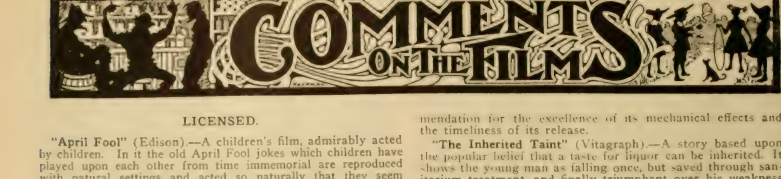
immediately a first class experienced

FILM PRODUCER

used to the production of High Class American Films. All classes of subjects. To go to Europe and produce for one of the biggest European Film Manufacturers. None but experienced men need apply. Write fully — giving fullest particulars and proof of ability, stating salary required, &c.

Address in confidence, Producer, Care of Moving Picture World.

BIO= **A Better Carbon**



LICENSED.

"April Fool" (Edison).—A children's film, admirably acted by children. In it the old April Fool jokes which children have played upon each other from time immemorial are reproduced with natural settings and acted so naturally that they seem almost as though the actual scenes were transpiring before the audience. The scenes where the boy is pleading for his kiss will recall many pleasant memories of the halcyon days of childhood. The producers are to be commended for bringing out such an altogether pleasing film.

"Family Troubles" (Gaumont).—A domestic tale representing a husband and wife as each thinking the other was devoting too much attention to some one else. These misunderstandings are righted and all goes well.

"Billy's Valentine" (Vitagraph).—A comedy representing the difficulty into which a young man is plunged by the small sister of his sweetheart, who substitutes other and less attractive articles for an elaborate valentine and a bunch of flowers. The culprit confesses her part in the matter and the young man is forgiven.

"Getting His Own Back" (Essanay).—A comedy romance in which a pair of convict's trousers play an important part in inducing the young man's father to consent to his marrying an actress. The mix-up regarding the trousers, their transfer from one to another until they appear on the objecting father and his arrest as the escaped convict, are all factors in the hilarity. Eventually the young people are permitted to marry.

"Lost—a Baby" (Essanay).—A comedy, presenting the difficulties that arose from the action of a clerk who hid a baby under the counter when the mother was chasing boys that stole the carriage. Around this is built a series of somewhat exciting incidents, including the arrest of the innocent proprietor of the store on the charge of stealing the baby. But the tangle is eventually straightened out and all is well.

"His Image in the Water" (Gaumont).—A love story of December and May. The glimpse of his wrinkled face mirrored in the water is a potent influence in causing an old man to relinquish a girl to her younger lover and at the same time give them a handsome present.

"The Hero Track Walker" (Kalem).—A melo-drama showing the results of a man's plan to secure money. The girl supposed he was going to blow up the bridge and came to prevent it, but the man's real scheme was to hurl the cartridge fuse away before the dynamite exploded and then pose as a hero. The girl did the rescue act but she let the man get the credit and also herself. Like many other stories this is somewhat improbable, but it develops a degree of interest that pleases the audience.

"Athaliah" (Pathe).—An elaborate Biblical subject of double interest now because toward the middle of April it is in the international Sunday school lessons. It is a scene in the history of Judah when the nation has tired of its idolatrous queen, Athaliah, who has murdered all of the heirs to the throne, as she supposes. They crown little Joash, who has been preserved by the high priest while the soldiers kill the queen in the streets. The story is taken from the account in Second Kings of the stamping out of idolatry in Judah. It is an elaborate production in every sense and is sumptuously staged. The settings and costuming are made historically correct, or according to the conclusions of the best modern Biblical scholars. This picture is well worth while and it might be made an important portion of the church services for April. The representation in this graphic form of these scenes which have been made prominent in the Sunday school lessons would do much to impress upon the minds of children and others what actually occurred in those times. Whether it is wise or not is a question much better decided by others. The fact that these pictures have been produced with fidelity to the original so far as is known, the costuming and settings afford a more graphic understanding of the actual conditions than is possible by means of description. These pictures make the Biblical narratives real. The people seem to live and move. The legendary impression disappears and in its place comes the strength of actuality that cannot be forgotten. This picture deserves commendation for the excellence of its mechanical effects and the timeliness of its release.

"The Inherited Taint" (Vitagraph).—A story based upon the popular belief that a taste for liquor can be inherited. It shows the young man as falling once, but saved through sanitarium treatment, and finally triumphant over his weakness in the love of a young woman. While the story is simple the interest in it is increased by the suggestions it makes and the questions it raises. Some will dispute the accuracy of its conclusions, while others will be equally certain that its presentation of the conditions which exist in cases like this are accurate and should be considered as a sort of sermon against the use of liquor, especially by one who may be unfortunate enough to have the inherited taste.

"The Spanish Gypsy" (Biograph).—A love story with the scenes laid in the picturesque gypsy camps which are always attractive. Here is love, intense hate, jealousy and all the rest of it shown with consummate understanding. But when the girl sees her recreant lover blind and helpless she forgets her desire for vengeance and willingly sacrifices herself to care for him through life. The film is a transcript of life as it often is. There are such episodes in some lives and some hearts will respond as the heart of this gypsy girl responded to the man's helplessness. To that extent, therefore, the picture represents what is best, as well as what is worst, in human nature. It makes a deep impression upon an audience.

"When Women Strike" (Lubin).—A comedy representing how a man cured his wife of going on strike by installing a French maid in his home while his wife was out. When she discovers what he has done she is very contrite. The maid is dismissed and peace rules once more in the household. The story is told with the animation which characterizes Lubin comedies.

"The Warrant for Red Rube" (Melies).—A story of how a bad man was too much for a number of deputies, but was captured by the sheriff disguised as a tenderfoot. The setting is Western and less exaggerated than some. The story is well told and has a degree of interest which holds the attention of the audience throughout. Probably they do not stop to argue the question of probability. The picture tells the story well and the denouement is what might reasonably be expected. Hence their analysis of the realities of the story is not close. It is both thrilling and amusing, even if improbable in some parts.

"1861" (Selig).—One of Selig's excellent war stories. The dangers and difficulties which beset the soldier are well depicted and suggested, but there is a touch of humanity that is sufficient to overcome any impression of the spirit of destruction when the Blue and the Gray meet after the soldier in gray is wounded and he sends back the picture to the old home by the Union solider. War stories are always interesting and Selig has released some of the best of them. This one is as good as the others and holds the audience from beginning to the end. A special interest seems to attach to any picture which represents the work of a spy, or of a soldier sent through the enemy's lines on a desperate mission. While much the same scenes must necessarily be depicted in war pictures, there is an atmosphere about some that is different, and this is one of the different ones.

"Across the Plains" (Essanay).—A question will be raised upon seeing this film—whether it is quite the thing to accept the fact as here set forth that a girl driving a prairie schooner can hold her against Indians on horseback. If the photoplay is looked upon as an accurate description of life of course this scene must be considered too unreal to be included. If, however, the story of the picture is to be considered as the principal feature, then this incident assists in holding interest. It must be admitted that the average audience will enjoy the thrill which this scene affords without analyzing the possibilities of it too closely. The fight at the shack is not improbable. In fact, the same thing has been done a good many times before, while the appearance of the ranchmen and the beating off of the Indians are but incidents which have been many times repeated. That an audience will be pleased with this picture is certain. The improbability of the thrilling race in the first scenes will not mar the enjoyment of the story excepting in a few people.

"The Secret of the Forest" (Gaumont).—A beautifully photographed picture, it presents numerous unusually picturesque scenes. The story itself is not quite clear, but the love tale interwoven gives it sufficient heart interest to hold the attention of an audience.

"Tribulations of Jiggers" (Gaumont).—The comedian purchased a new hat which creates all sorts of disturbances and performs curious stunts in spite of its owner's frantic efforts to prevent. When it goes through a keyhole it reaches the acme of strange behavior for a hat.

"Their Mother" (Pathe).—A story of two brothers, their love for the same girl and other incidents which befell them in their lives, ends in the narrow escape of one from lynching. The story is well told, but the question will arise as to whether it is worth while. The best part is the closing scene where the mother's face is smiling down upon them in a vision.

"Fred Sato and His Dog" (Pathe).—This film exhibits some of the interesting tricks which Sato teaches his dog to perform. One of the greatest of dog trainers, this picture reproduces in satisfactory form some of his most remarkable tricks.

"A Republican Marriage" (Vitagraph).—An elaborate picture, the scenes of which are laid in France during the contest between the classes and the masses; it tells the love story of a countess and a man of the people, ending in their journeys to the guillotine together. As a vehicle for conveying the impression of intense human passion this picture has an interest which might not otherwise attach to it. This disturbance in France, which had such remarkable influence upon the world, is really little understood by the people of this country and episodes taken from it are somewhat blind in their allusions. Everyone can understand human passion, but the differences which exist between various classes of society as represented here are not always so plain. The staging is sumptuous and the acting reaches heights of dramatic power in places.

"Jim, the Mule Boy" (Edison).—A picture that will attract unusual attention because of the fact that it depicts a coal mine far down in the earth, with an explosion and a rescue party. The heroic work of the mule boy in protecting the owner's son and his reward make a somewhat melo-dramatic story that imparts a few thrills, but the principal interest will be the underground scenes. Care has been used to make these scenes accurate and the audience can sit in comfort, see the interior of a coal mine and form some conception of the dangers accompanying its operation.

"The Lass Who Couldn't Forget" (Kalem).—A love story, with the interference of a city woman to take the country lover away from his fisher maiden. After years of waiting he returns and finds her still true to him. The story is not above the ordinary, but because it deals with heart emotions possesses a certain degree of interest that attracts the average audience.

"Dr. Charcot's Trip Toward the South Pole" (Urban).—A series of interesting views which may serve to change the average person's impression of the frozen oceans. For example, probably few ever imagined the ice-filled seas in such a vigorous motion as is portrayed here. The sea of ice will take on a new meaning when viewed in this light. There are many other interesting scenes which will interest and instruct. Dr. Charcot was a French explorer who made the trip some years ago.

"The Cormorants" (Urban).—An educational film representing how the Ainos, a primitive Japanese people, train cormorants to catch fish for them. It pictures a strange people engaged in a strange occupation. The photography is clear as is the outdoor work in all of Urban's pictures, and the novelty of the subject excites unusual interest.

"A Fatal Resemblance" (Pathe).—The story of a man arrested because he resembled someone else, his imprisonment, years of insanity, release, cure and attempt to kill his own son. It is a story that might well happen, and has excellent dramatic quality.

"Between Two Fires" (Edison).—An elaborately worked out film depicting an episode supposed to have occurred during the Franco-Prussian war. It is interesting because it suggests graphically some of the problems which confronted people in that memorable conflict. The scenery is good and some of the pictures about the chateau have a quality which makes them interesting merely as pictures, apart from any connection they may have with the story. The dilemma of the girl is a study which will please, while her final determination to make a clean breast of the situation relieves all of whatever difficulty her previous duplicity may have caused. The love story gives the film heart interest and the pictorial quality, with the suggestion of war, combine to heighten it.

INDEPENDENT.

"The Bachelor's Old Maid" (Champion).—A love story, telling in half humorous fashion how a pair of young lovers tricked the girl's uncle into giving his consent to their marriage, and at the same time entangled him in a net from which he could not escape. As the picture closes it is made plainly evident that there will be two weddings instead of one in the near future. It is a lively story, well told and photographed, and keeps the audience in good humor.

"The Truth" (Nestor).—A picture which will arouse the sympathy of the audience for the young wife left alone to care for her child because of the imprisonment of her husband on a false charge of forgery. Her struggles to make a living are heroic, yet pathetic, and are drawn closely to life. Then the outraged church committee calls upon the clergyman who befriended her for an explanation. They are drawn true, too. The closing scene, the little family reunited with the holier-than-thou committee peering shamefacedly through the curtains at them, is a fitting ending to a picture calculated to rouse the deepest sympathies.

"A Glimpse of Neapolitan Camorra" (Ambrosio).—An excellent travelog, with viewpoints well selected and the mechanical work well done. It will add to any program.

"Pallid Hues in Clouded Skies" (Reliance).—The feeling as this picture closes is indescribable. A man locked in a trunk, a woman in a locked room, unable to open the trunk or herself to escape from the room and the room burning, that is the closing scene. The others show the woman hiding her lover in the trunk and struggling frantically with her husband to prevent his opening it, finally forcing him through the door at the muzzle of a revolver. The effect upon the audience is almost as great as though they saw an actual fire. Perhaps the horrors of the recent holocaust in New York were so fresh that the influence was deeply felt. Few scenes have ever appeared upon the motion picture screen more horrible than this as the trunk rocks with the imprisoned man's struggles to escape and the woman sinks overcome with the heat and the increasing smoke. It would be difficult to imagine anything more horrible unless the auto de fe of the inquisition were reproduced in all its realism. Perhaps there are some who like this sort of thing, but it seems like going backward.

"A Package of Trouble" (Solax).—A semi-humorous story of a mixup in which a package of money and a package of stockings, very much alike, cause no end of difficulty and disturbance. But after many nervous thrills the package of money turns up safe in the place where the stockings were supposed to be.

"The Greed of Gain" (Lux).—A sermon against the greed for money which sometimes wrecks lives, this picture is no agreeable discussion of the time worn theme. Quite the contrary. It shows a murder, when the son pushes his father into the water and drowns him, and two violent deaths, for the son and his wife are drowned in the same place a year later. Meanwhile the actors of the sin and his wife are seen growing hard and greedy under the influence of the father's gold. The film may be interesting as showing a psychological phenomenon, but is hardly a pleasant subject for a motion picture.

"He Wanted a Hoop" (Lux).—A comedy depicting the calamities which befell a young fellow who wanted a hoop and appropriated everything that would roll much to the annoyance of those who entered into his thefts and his own discomfiture which comes in the end.

"The Mill of the Gods" (Solax).—A story of love and jealousy, which involves an innocent man on a charge of theft. Before the nefarious plan can be brought to a head the plotter is fatally injured and sends for the accused man and confesses his part in the scheme. All is made right. While the picture may present to some degree a certain type of human emotion there is, perhaps, more to be said for it upon the score of emphasizing anew the truth that retribution usually follows the commission of any such act as this. The story is well told and the photography is generally clear and satisfactory.

"Silas Marner" (Thanhouser).—George Eliot's name is on the screen. The theme is the disillusion of Marner who believes that gold is everything, but comes later through the loss of his hoard and the interposition of the child of a girl who—he brings up as his daughter—to understand that love

and not gold is the principal thing in life. The picture follows the main incidents of the story closely and the characterizations are well performed. It is an acceptable addition to the notable films of this type which this company has released.

"Her Mother's Fiance" (Yankee).—A tale of how a girl supplanting her mother in the affections of a count. It is a side-light upon the oft-told tale of love, presenting anew the superior attractiveness of a girl as compared with an older woman. The widow was obliged to console herself with a son-in-law rather than with a husband. The scene showing the count and the girl cast upon a desert island has the appearance of comedy, though it may well be considered anything but comedy for the unfortunates who suffer.

"As Ye Sow" (Rex).—A serious attempt to depict some of the consequences of youthful folly. It is heedless to undertake a discussion of the question. It is as old as the world and no matter what methods of prevention have been suggested nothing has ever been devised which will assuage the sorrows and heartaches which accompany the sin here shown. It is unusual, though not impossible, that a lawful wife should do what this one is shown as doing. That she took the girl to her heart makes an excellent closing for a picture of this type, but it is to be feared that such occurrences in real life are too rare to be ever considered as possibilities.

"So Shall Ye Reap" (Imp).—Seen with the Rex film "As Ye Sow," mentioned elsewhere, this one presents a different view and one which perhaps is more in keeping with the usages of society. In this instance it is the woman who suffers, and that is as life goes. It is generally the woman who suffers for her folly; the man goes free. After years this mother is reunited with her daughter, but a priest intervenes and prevents the mother making herself known. She is commended to the nuns for consolation. Little can be said about such a film. Undoubtedly it presents a true view of the consequences which usually follow sinning. The sympathy of the audience will be aroused for the unfortunate woman, yet possibly had she returned in a different way, showing less indications of a continuation of a sinful life, the priest would have relented and allowed her to meet her daughter. This possibility adds to the interesting complications and develops in the minds of the audience questions which will make the film linger long in the memory.

"Osteopathy" (American).—A comedy that will keep the audience busy laughing throughout its length.

"Two Girls" (American).—A comedy presenting the difficulties experienced by a gentleman who falls in love with both his stenographers. The means he takes to choose between them furnishes fun for the audience from beginning to end.

"A Victim of His Double" (Great Northern).—An interesting detective story, it has a number of thrilling moments, beginning with the locking of the detective in a trunk to which is attached an infernal machine actuated by clockwork and ending with an exciting race between a motor car and a train, with the motor car victorious. The theft of a diamond tiara is adroitly accomplished which but for the tell-tale suggestion of a cigarette would scarcely have been discovered so quickly. When the tiara is finally in the possession of the count the picture has a happy ending as he presents it to his wife. The story is clear and its unity is plainly apparent to the audience. The photography is quite up to the standard of the Great Northern people. Managers will make no mistake in including this film in their programs.

"Foolshead Goes to a Cock Fight" (Itala).—Another film shows this popular comedian performing numerous original stunts for the amusement of his large circle of admirers. It may be that all sorts of faults can be pointed out in these "Foolshead" films. Their improbability and impossibility being among the most important, but the average audience seems to accept them as they come. The films are enjoyed and apparently the more absurd the performances the more the audience likes the pictures. It would be difficult to say anything else. It is scarcely right to commend these films, as they violate even common sense. The fact remains, nevertheless, that they are popular and that the average audience will applaud them and ask for more.

"Cupid's Monkey-Wrench" (Powers).—A story of love and adventure. The young man does duty as a plumber and eventuallly wins the girl who mistook him and set him to work. The question may be raised as to how it happens that a supposed country hotel like this comes to be fitted with plumbing of the character indicated. Maybe this does not spoil the story, yet its presence brings other incongruous things, which picture makers permit at present. The speedy engagement might be proof of the fact that the plumber did his work well and received adequate remuneration for his important services.

"The Pantaloon Skirt" (Powers).—A comedy based upon the harem skirt. It does not lessen the fun any to discover that a young man is posing in one as a model. The happenings are fast and furious and afford sport enough to keep the audience roaring throughout the running of the film.

"A Western Ruse" (Powers).—The story of how a girl tricked a highwayman into returning to where he left a money box he had taken from an express driver. She helps her lover, the driver, and captures the highwayman by the same move.

"The Imposter" (Thanhouser).—A domestic story beginning in the Civil War where a girl commended to a cousin in the North by her dying father almost loses her chance for a home through the machinations of an impostor, who takes advantage of an injury to the girl to go North and claim the cousin's protection. Happily the plot is discovered and the girl comes into her own. There is nothing particularly dramatic about the picture, yet it is a leaf from what might occur in any life and therefore holds the interest of the audience throughout.

The Stolen Necklace (Nestor).—A pleasing story, logically constructed and clearly told. The picture shows some beautiful interiors and gives a peep into the mysteries of the underworld. Flawless photography and clever acting.

KIDNAPPING SCENE.

The last we saw of Fred Belcher he was up around Madison Square Garden trying to kidnap "Kid" Jarvis, one of Barnum & Bailey's clowns, and "shanghai" him into the moving picture business.

MOTION PICTURE MANAGERS

Take notice. Make your screen as bright as a mirror screen at a cost not to exceed $4.00. Make your pictures stand out lifelike and one-half better light, with less amperes, cutting down electric bills. Will not crack or peel off.

I will mail this Formula to you on receipt of $1.00

WM. INMAN 202 Madison St., La Porte, Ind.

GOOD COMEDY EVERY WEDNESDAY "Solax"

BIO= A Better Carbon

AMONG THE EXHIBITORS.

Jacksonville, Fla.—The management of the Savoy Theater here has given up running Licensed films and will hereafter give its patrons Independent service.

North Yakima, Wash.—A new picture theater is being planned here which will be under the ownership of Mr. J. E. Cort.

Birmingham, Ala.—Ensley is to have another moving picture theater, which will be located on Ave. E and 20th Street. The people who are back of this new enterprise are the lessees of the Ida Hour Theater.

Bronx, N. Y.—The property situated at 1427 Prospect Avenue, is being converted into a high-class moving picture theater, which will be under Mr. Wm. J. Schwartz.

St. Louis, Mo.—The Vaudeville Theater Company reports that they are going to erect another moving picture theater, which will be located at 2706 North 15th Street, to cost $20,000.

Norfolk, Va.—A new moving picture theater is to open here which will be known as the "Fotoshu," to be located on Main Street and to be under the management of Mr. Joseph C. Hoss.

Seattle, Wash.—Mr. John W. Considine is completing arrangements to open a new moving picture theater here.

Freeport, Ill.—Mr. Luther W. Gulteau, has sold his interest in the Majestic Theater here to Mr. George W. Graham.

Dillon, S. C.—Mr. C. T. O'Farrell is completing arrangements for the erection of a moving picture house here.

Fenton, Mich.—Mr. William Zellner has sold the Electric Theater here to Mr. Coburn.

Danville, Ill.—Mr. I. N. Martin has purchased the Majestic Theater on Vermilion Street.

Farmington, Ill.—Messrs. Nicholas & Appih have opened a new moving picture theater here.

Idaho Springs, Colo.—Messrs. Schicklegop and Moscript, have opened a new moving picture theater here.

Granger, Wash.—Messrs. Black & Collett have opened a new moving picture theater here.

Danville, Pa.—The Opera House has been leased by the Danville Moving Picture Theater and will be converted into a moving picture theater.

New Britain, Conn.—The Bijou Theater here will be converted into a moving picture theater.

Baltimore, Md.—The Empire Theater under the management of the Empire Theater Company, on West Street, opposite Ford's Opera House, has opened.

Houghton, Mich.—Mr. Ray Kerredge, manager of the Scenograph Theater, is planning to have his theater remodeled and enlarged.

Goshen, Ind.—A new moving picture theater has opened in the Werner block on Main Street.

Worcester, Mass.—The Scenic Theater here has been converted into a moving picture theater.

Longmont, Col.—Mr. C. W. Derby is making arrangements to open a new moving picture theater here.

Bucyrus, Ohio.—Mr. Lewis Henderson has purchased the Wonderland Theater on South Sandusky Avenue, from Lewis Newman.

Concordia, Kansas.—Messrs. Auten & Embry are making preparations to open a new moving picture theater here.

Temple, Texas.—Mr. W. J. Lomas has sold his moving picture theater, the Majestic, to Mr. Sid Stone.

Olney, Ill.—Messrs. F. P. McClure and R. B. McClure are planning to erect a moving picture theater here.

Oacoma, Iowa.—Mr. A. O. Lawrence and F. L. Jones have purchased the Majestic Theater here.

Hot Springs, S. D.—Mr. M. Block has completed arrangements for the erection of a moving picture theater on River Street.

Fredericksburg, Va.—The Gloria Moving Picture Theater here has opened its doors to the public.

Washington, N. J.—Mr. T. Stewart Drake, for the past two years manager of the Lincoln Casino, has leased the Nuzza Moving Picture theater and will engage as soon as alterations are completed.

Bethlehem, Pa.—High class and refined vaudeville and moving pictures will be shown at the Grand Opera House hereafter.

Grand Rapids Mich.—Messrs. A. J. Gilligham and F. M. Smith are planning to erect a moving picture house at 904 and 906 Cass Avenue, which will be ready about May 1st.

Red Bank, N. J.—Mr. Charles W. Ritter, proprietor of the Empire Theater on Monmouth Street, has leased the new theater at Manasquan, and will succeed it with a moving picture theater.

Pasadena, Cal.—Lane's Pasadena Theater here has opened and is receiving an excellent business.

Longmont, Col.—Mr. Al. Buckley is making arrangements for the erection of a moving picture theater here.

Elgin, Texas.—Mr. P. Bassist has completed plans for the erection of a high-class moving picture theater here.

Bay City, Mich.—Work has begun on the erection of a moving picture theater here.

Topeka, Kansas.—A new moving picture theater is being erected in the Garfield Park which will be known as the "Casino."

Canneaut, Ohio.—The Gem Theater here is being remodeled and enlarged.

Los Angeles, Cal.—Mr. Harry Gray is having plans prepared for the erection of a moving picture theater at 84th Avenue and Fifth Street.

Penn Yan, N. Y.—Leonard Morgan has purchased the interest of his partner, S. P. Sackett, in the moving picture theater here.

Seward, Neb.—Mr. I. R. Wooley has purchased the Elite Theater from Mr. R. Hartwig.

Clinton, Iowa.—Mr. B. J. Maloney is making arrangements to open a new moving picture theater here.

Frankford, Pa.—Messrs. William Freihofer and Samuel F. Nixon, are planning to erect a moving picture and vaudeville theater here, which will cost, when completed, about $50,000.

Baltimore, Md.—Messrs. Abraham & and Louis Benesch are planning to erect a moving picture theater at 1355 West North Avenue.

Baltimore, Md.—The Washington Theater Company is making arrangements for the erection of a moving picture theater here.

Saybrook, Ill.—Mr. A. G. Snoble has purchased the Electric Theater from Chester Robbins.

Kansas City, Mo.—Mr. Joseph Wagner is preparing arrangements to open a moving picture theater at 3225 Troost Avenue.

Baltimore, Md.—Mr. J. Magruder is planning the erection of a moving picture theater here.

Baltimore, Md.—Messrs. Camp & Company, have been awarded the contract for the erection of a moving picture theater at the corner of Fayette and Howard Streets, for the Empire Theater Company.

Lawrence, Kansas.—Mr. J. D. Bowersock is planning the erection of a moving picture theater here.

Peoria, Ill.—The New Lyceum Theater here will be ready to open to the public within a week or so.

New York City.—Plans are being prepared by Messrs. Boehm & Straub for the erection of a high-class moving picture theater, to be located at 10th Avenue and 207th Street, on which the theater will be under the management of Mr. S. Wellkowitz.

Harrisburg, Pa.—Louis Baturin is planning to erect a moving picture theater at 418 Walnut Street.

Harrisburg, Pa.—Miss Tillie Zarker has decided to open a new moving picture theater on Market Street, near Thirteenth Street.

Brainard, Minn.—Mr. Claire Maben is considering the advisability of starting a new moving picture theater here.

Champaign, Ill.—Champaign is to have another moving picture theater, which will be located in the Spaulding & Quick Building.

Salesburg, Ill.—The Dreamland Theater, in the Koen Block, has changed its owner to Hale & Vandalia, Mich.—Mr. Court Casselman will open a new moving picture theater in Cassopolis.

Freeport, Ill.—Mr. Luther Gulteau has disposed of his interest in the Majestic Theater to George W. Graham.

Foxboro, Mass.—Mr. W. N. White sold his moving picture theater here to Harry Asher.

South Bend, Ind.—Joseph Jacobs has leased the Osborne Building and will convert it into a moving picture theater.

Menasha, Wis.—A new moving picture theater is being planned here which will be ready for business within sixty days.

Superior, Wis.—The Ernest Brothers have purchased the moving picture theater from Frank Feris and remodeled up under new management. Many improvements have been added.

New York City.—Mr. Henry Morgenthau has leased to Marcus Loew the northwest corner of Sixth Avenue and Thirteenth Street on which the new theater will erect a moving picture and vaudeville theater to have a seating capacity of 2,300.

New Brunswick, N. J.—Messrs. William Armstrong, Erick Jensen and William Alight will erect a moving picture theater in the Borough Hall.

Rutherford, N. J.—Mr. Samuel Dressler is erecting a moving picture theater at Springdell and Sylvan Streets.

Toledo, Ohio.—The old Central Congregational Church building is being turned into a moving picture house.

Vincennes, Ind.—Mr. Charles has contracted with Hurst Brothers for the erection of the Gem Theater, with a seating capacity of from 200 to 300.

Boston, Mass.—The Home for Aged Men has leased for a long term the Back Bay Theater at 162 Boylston Street, from Columbus Avenue, to F. H. Deering, who, after extensive alterations, will open it as a moving picture and vaudeville theater.

Mayfield, Pa.—Mr. Joseph Smace will erect a moving picture here.

Reading, Pa.—Mr. Henry is remodeling and enlarging his moving picture theater located on the corner of Sixth Street and Grand Avenue.

Red Bank, N. J.—A new moving picture theater has opened in the Gyran Building here which will be under the proprietorship of Mr. R. Lewis.

Utica, N. Y.—Mr. Harris Lumberg has purchased a lot on Genesee Street north of Lafayette and will erect a high class moving picture theater, which will also run feature vaudeville acts.

Philadelphia, Pa.—I. Allen Wilson has completed plans for the erection of a two theater at 1420 Point Breeze Ave. for the Colonial Amusement Co.

Portland, Ore.—H. E. Houser has secured a permit for the erection of a new moving picture theater at East Sixth avenue and Foster Ave.

Ainsworth, Neb.—Schaefer Bros. have purchased the Royal moving picture theater here.

Peoria, Ill.—Messrs. Robinson & Zaeler have secured a permit for the remodeling of the Liberty Theater here.

New Leipsig, N. Dak.—Fred Schoenegel is planning the erection of a new theater here.

New York City.—An open airdome is being planned to open at the southwest corner of Manhattan Avenue and 109th Street which will accommodate 900 patrons. It will be under the management of I. & S. Bertelmer.

Seattle, Wash.—Mr. John W. Considine, proprietor of The New Orpheum Theater, has filed plans for the converting of it into a moving picture and vaudeville theater. It is located at Third Avenue and James Street.

Dubuque, Iowa.—Mr. A. B. Long, who established and successfully conducted the Dreamland Theater here for two years in this city, has taken a long lease on the Lyric Theater and will convert it into a high grade moving picture and vaudeville theater. It will be ready for business about April 1.

Wheeling, W. Va.—Two of the local picture theaters here have changed hands. The Fairyland at the corner of Second Street and Jefferson Avenue has been leased by Mr. Howell from M. Callahan and the Lyric Theater on Lafayette Avenue, owned by Mr. Higgins was sold to a large theatrical syndicate.

Milwaukee, Wis.—Messrs. Otto Meister and F. J. Wehrle have filed plans for a theater, at a cost of $40,000 at 212-214 Grand Avenue.

Baltimore, Md.—Announcement has been made of the erection of a vaudeville and moving picture theater to be built by Abram and Louis Benesch on the sites of 1358 and 1360 West North Avenue. According to plans the building will be one story high, of brick construction, and will have a seating capacity of 400 and will cost about $10,000.

Chicago, Ill.—Louis M. Brown has sold her theater at 3306 West 63rd Street to the Yale Theater Company.

Moline, Ill.—Mr. Fred Ross is completing arrangements to open a new moving picture theater here.

Chicago, Ill.—Mr. Leonard Roser has sold out half of his interest in the moving picture theater at 3922 West Madison Avenue to Miss Clara G. Howell.

FOR INDEPENDENT THEATRES!

Official Slides of Your Favorite Players!

—"*almost given away*"

Drop a card today for further information, to

INDEPENDENT PHOTOSLIDE COMPANY

Room 207, 147 4th Ave.

New York City

(*Operating by Exclusive Permission of the Independent Film Manufacturers*)

STORIES of the FILMS

KALEM.

IN OLD FLORIDA.—John Forsyth, an American and Senorita Ana, a pretty Spanish girl, are in love with each other, but Juan de Valencia forments trouble between the daughters and sets Senor Fernando Vega. The wedding day arriving, a duel is fought between the American and Vega, Forsyth witnessing. Ana flies to her American lover. Her flight is quickly discovered and a pursuing party sets out from her home. Juan and her American lover, in the mean, however, the priest pronouncing the final words of the marriage ceremony just as her father and the deputized sheriff arrive on the scene.

SLIM JIM'S LAST CHANCE.—The parson doors open and Tom Benton, a first timer, and Slim Jim, pillar bad Dasha, of the outer world, are discharged. Tom learns that the prison odor clings to being ceremoniously turned when wherever he applies for work. Slim Jim immediately on his release beats his way west. Eventually Tom goes west and finds work. Several months later Slim Jim goes to join at the same place Tom is employed. Slim Jim being caught at his old tricks and exposed by Tom, betrays Tom's past.

The several thrilling scenes that follow show Tom's genuine manhood and gives Slim Jim an opportunity to prove that some of the kindness done at least a spark of good living dormant under the rough exterior.

BIOGRAPH

THE CHIEF'S DAUGHTER.—This Biograph production tells a story of a somewhat different type of Indian romance. The scene is laid in the days of the Indian Chief's daughter and cruelly casts her noble, when his Eastern sweetheart arrives unexpectedly. The squaw, however, has a chance to show up his perfidy and so the fellow not only loses his Eastern fiancee but the Indian maiden as well, she and her squaw companions driving him from the neighborhood.

PARADISE LOST.—The Parson and his friend Pete, a worthless inebriate of the village, in a drunken sleep by the roadside. His cure has been tried often, but in vain. The Parson's friend suggests a novel scheme, that of taking him to his home, waking him there and make him believe he is in paradise, then feeding him and putting him to asleep again, placing him back in the same place in the road. The scheme worked to perfection and it looks as if the village saloon will get no more of Pete's money for drink.

ESSANAY

THE BAD MAN'S FIRST PRAYER.—Driven to drink by poverty brought upon by the long illness of his wife, Joe Selling, a western miner, spends most of his time at the village bar, where one day his daughter Alice enters and pleads with him to come home. She is thrust aside by the brutal bartender, who orders her to leave the place when Dan Quigley, a rather shady character, takes her part, thrusts the bar-tender aside, and helping Joe to his feet, leads him out of the place and home. At home Alice pleads with both men to reform, but her father is obstinate and Dan says he is "too bad." The next day Dan rides to hold up a stage coach and is about to execute this dangerous task when Alice comes upon him, stops him in time to allow the coach to go by, then leads him away from the scene of temptation. In the meantime, bow-wow Selling, who has come to the coach in mind, has held it up and escaped with several bags of treasure. When the sheriff arrives Dan, who had entered a short time before, thrusts the bags into his shirt bosom and is arrested, taking full blame for the hold-up upon himself. Before he leaves Alice thrusts a small Bible into his pocket which he later discovers when in his cell. For the first time in his life the bad man sinks upon his knees and pleads for Divine mercy and salvation.

WHAT HAPPENED TO AUNTY.—Aunty objects to the attentions paid to her niece Emily by Jack Dalton, a thoroughly worthy chap, and when finding the lovers together one day puts Jack out of the house and locks Emily in her room. Emily, however, finds opportunity to pen Jack a note requesting him not to mind her harsh aid and that she will meet him in front of his home in an hour, when they will elope and be married. Aunty intercepts the note and decides to wait for her self. She goes to the young lady's room, makes her take off her auto cloak, hat and goggles and thus disguised, sallies triumphantly forth to beat her niece at her own game. Emily is resourceful, however, and opening her window, calls a tramp who is passing and by blue delivers a note to Jack, advising him of the circumstances. Jack and the tramp exchange clothes and when aunty arrives, finds Jack's auto with the hobo and drives to the nearest junction of the Pecos where they are married, look gay finally enter just as the two are married and attack aunty, seeing where she has been fooled, and sending the tramp out of the court room with him through the streets to the docks. The same scene of him is when he plunges into the water. Aunty returns to the house in widow weeds, where she finds her niece and her niece's husband. Aunty is pacified by her tale of woe at the shortness of her married life.

CATCHING THE DEEP SEA TURTLE.—An exceedingly entertaining educational subject showing how these catch the giant turtles of the Caribbean Sea, one of the monster turtles shown in the pictures weighs over 210 pounds.

GAUMONT.

THE ATONEMENT OF THAIS.—Thais, a favorite at the Egyptian Court, rejects an old lover, who wreaks cruel revenge on the girl. Here he confides his grief to the prophet Paphnuce, who finds the woman at a great feast, reproves her, and finally persuades her to abandon her life of pleasure.

She buries her many possessions and follows Paphnuce to a secluded monastery where she spends three years in penance of the sternest kind.

ITALIAN COAST SCENES.—A short trip along the rugged Italian "Land of Sunshine" coast. Like all Gaumont Scenics, it is perfect from every standpoint.

LUBIN.

OPPORTUNITY AND THE MAN.—Arthur Bradley was a rich man, with plenty of egotism and self-confidence. He was courting Flora Hamilton. One day while they were walking through the park she lost her chatelaine. It was found and returned by a tramp, who was rewarded for his honesty with a $5 bill.

Starting with this he got on his feet and before a great while had secured a position. He rose rapidly, until he was known as one of the successful men in the city.

Meanwhile, misfortune had overtaken Bradley. He tried to "bull" a failing stock market and was bitterly cornered. Then he took to drink and went rapidly from bad to worse.

Now Ramsey, the former tramp, became the suitor of Miss Hamilton, she had never cared much for Bradley, but she did care a great deal for Ramsey, when more fortune came to him. They were married and Ramsey bought Bradley's former palatial home and presented it to his wife as a wedding gift.

One evening a burglar broke into their home. He was discovered and proved to be Arthur Bradley. Though Mr. and Mrs. Ramsey wanted to let him go the police arrived on the scene and prevented this charitable action, and the fates on their high mountain probably laughed heartily.

THEIR MOTHERS-IN-LAW.—Young Mrs. Smith, becoming weary of housework, sent for her mother to pay her a visit. The arrival of Mr. Smith, wishing to help his wife, sent for his mother. Both arrived on the time, and when they met—well, if looks could kill, they both would have died on the spot.

The Smiths had only one spare room, and, as it was impossible for both mothers to occupy this, they had to give up their own room to one of them and sleep in the attic themselves. There was all kinds of trouble, while the mothers were disputing which should be head

cus Maximus Messaline chances to see Manus, a philosopher who is engaged to Tigella. The Empress is fascinated by the simple strength of Manus and woos him all her wily nature to create a responsive feeling in the heart of Manus. He, however, is true to his love, and, clothed in the armor of honor, repulses all of Messaline's advances. The imperious woman is not to be thus easily flouted, and she has Manus cast into prison. Here she appears to him, offering him freedom in return for love, but Manus refuses and Messaline, piqued at this refusal, orders him killed. At the moment of execution, however, the Emperor Claudius appears and stays the hand of vengeance. He sees the perfidy of Messaline, and, releasing Manus, condemns her to the death poor Manus just escaped.

A COWBOY'S ADVENTURE—The boys of the X Bar L. outfit have just been paid off and great revelling in the Miner's Rest Saloon is the result. Soon an Indian enters and buys a drink, but his squaw, closely following, interfers. This infuriates Thompson, who starts to man-handle the little maid and only the timely gun play of Williams saves her. Of course, Thompson has it in for Williams, and after the boys have left Thompson robs the saloon till and shoots the proprietor, leaving Williams's revolver, which he has also stolen, as evidence. Out at camp Williams wants another drink, and riding into town for it, finds the saloonkeeper's body and his own gun. While he stands thus Sing Lee, the cook, sees him and notifies the Sheriff. Summary justice follows fast and Williams is led out to execution. He pays with some moans about his neck, and is about to be launched into eternity when the Indian who originally caused the trouble rises upon the scene and points out the real culprit, whom he had seen through the saloon window. Best of all, the saloonkeeper himself recovers and appears, too, upon the scene.

WIFFLE'S HOME TROUBLES. Poor Wiffles and his wife have a terrible altercation at breakfast table and Mrs. Wiffles, being high strung, leaves for her mother's. At first Wiffles is delighted and proceeds leisurely upstairs to get ready to go out. He finds, however, that his clothes needs some buttons. After much difficulty he secures needle and thread and begins work. While he is busy at it a man calls for Mrs. Wiffles' clothes, which he hastily bundles into a basket and the man departs. Fortunately for the future happiness of the household the man fails to get Mrs. Wiffles' nice new hair puffs, so Mrs. W returns to get them herself. Here she sees her poor hubby still at his fingers with the needle and pleading have generally. She sets down to fix him, and—well, how could he resist? He kissed her and now everything's serene.

BURGLAR'S FEE. A doctor and his wife are long married are most affectionate. One day when the doctor finds a button off his coat, his wife on sewing it on finds a note in his pocket. Now, this note is none better which the doctor's wife finds in the street, but of course his wife does not know anything of this, and the physician having been called out the same day the wife's curiosity grows. It happens that Husky Jim, a young and versatile burglar, has entered the house for the purpose of pilfering his trade and witnesses the attempt at suicide. Looking around eagerly for some method of aiding this most thoroughly scared girl, the burglar sees the doctor's note telling where he may be phoned to if necessary. Promptly phoning the burglar gives instructions to keep the lady waiting until her husband arrives. In the meantime, however, a pawnshop has seen Husky Jim's entrance and called for the police. They arrive before the doctor, so that when the physician enters the house he finds his wife being hustled unceremoniously up and down the room with a burglar on one side and the police on the other. Of course the physician soon straightens out matters as far as his wife is concerned and dismisses the police with the story that the burglar is his servant and that he had to climb in the window as the doctor had the keys. After the police are gone the doctor gives Husky Jim a job about the house. This Jim holds just long enough to find out where the money is located and helping himself to some of it writes a note to the doctor saying that he has quit, but had helped himself to the physician's usual fee in an emergency case, to wit $50.00.

EDISON.

MONSIEUR—Monsieur is a prosperous man in Paris, and is just sending his young daughter to complete her education at one of the nearby convents. From the affection shown between father and daughter it is evident that her mother no longer survives. News reaches him of the disaster which swings away his entire fortune and leaves him penniless. He writes to his daughter and tells her of the great change in their affairs, and that starting anew he has no hope of receiving his fortune. In New York we find that he has taken a very modest little apartment to which he, months later, brings the daughter, who takes up her share of the work and does the cooking.

Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.

2549 Archer Avenue : : CHICAGO, ILL.

She receives an invitation from a girl chum to attend a party, where she meets the girl's brother, with whom she falls in love. When he and his sister come to call at little apartment they are welcomed by Monsieur, but as the old man has an engagement at the club, departs. Again he and his sister come to take Monsieur's daughter to the theater, and Monsieur bids them an almost distourteous adieu in his haste to be off to his club. After the theater the young American suggests a little supper, and takes the two girls with him to the Hermitage Cafe. In the private room which they have engaged a waiter appears to take the young man's order while the girls are taking off their wraps. The waiter is none other than the old French nobleman, who, by this means is supporting his daughter and keeping the fact of his employment a secret from her and from the world at large. Of course the young man at once understands the situation and why Monsieur dresses in his evening clothes every night, and jumping into the breach, he summons the proprietor, has an extra place laid, and when the girls return, tells them that the little surprise he has prepared for them is the addition of Monsieur as another guest to their party, and to still further cover Monsieur's agitation, the young man proposes to make it a bacchanal supper, and he asks Monsieur to give him his daughter and his blessing. Of course Monsieur is happy to do it, and the young woman seems to be rather more pleased, if anything, than her father.

THE RESURRECTION OF JOHN—Directly after breakfast on John is about to leave his apartment to go to business, a letter arrives from his mother. In her stating that she's coming for a week's visit. Arriving at his office he finds his employer engaged in being commissioned to go at once to Chicago to consummate the purchase of a mill for his firm. He visits the club to bid a farewell adieu, but having too many smiles he becomes drunk. While on his way to the station he falls asleep, and a tramp relieves him of his ticket, etc. The train is wrecked on which John is supposed to be aboard, as his ticket is found on the tramp beside him. But John is now back at his office, keeping his smiles "off and when he reaches home he receives many congratulations.

NELL'S LAST DEAL.—Nell, the motherless child of a gambler, has been her father's constant companion both in work and play. She has grown up to young womanhood in an atmosphere of crime and lawlessness.

One day her father is taken away suddenly as the result of a dispute at the tables. Nell decides to take his place and run her own game. A person doing missionary work, finding her thus and realizing the danger to the young girl, persuades her to give up her precarious occupation. This she does. Packing her outfit, she throws it over her shoulder and leaves with the minister's blessing and the Bible he had given her as her only companions. Upon arriving at her claim she finds she has as neighbors a group of rough but wholesome men. Nell devotes her time to the moral uplift of her companions. She organizes a Sunday School, class, which they are only too happy to attend. Sunday School soon begins to take on the appearance of a country fair. One by one they all propose to Nell, only to be rejected, except two—Bud and Sim. The two men begin to realize that she will not say yes to one while the other is also waiting for her answer, so they decide to flip one last game and make the final count for the other. They agree to leave their fate to the cards, the one drawing the first deck to go away. They cut in a companion to deal and explain the situation.

Nell enters at this moment and hearing the agreement decides to take a hand herself, and proposes to the men that she deal the cards. This is agreed to and the men watching to have her go away she deals Sim a pack from the bottom of the deck. Sim takes his misfortune like a man and goes out. Nell sends Bud after him, who finds Sim surrounded by the failed men and possessed of revolvers. But when she explains to him that Bud is the man she loves he accepts his misfortune like a man and leaves the men as he was at first, in solemn silence. Bud explains and pleases Nell for accepting. Needless to say she thrills and the movies are happy.

THE STRIKE AT THE MINES—Sandow, an engineer, upon discovering a vein of gold in the mines of Mr. Hardy, the owner, starts developing same and gives employment to over 500 men. Among the latter is Dick Hawkins, a crank and very often forged Sandow's name caused him fine by ways

THE PHILADELPHIA FILM EXCHANGE, 934 Arch St., Philadelphia

The largest Independent Exchange in the East. The house where you can get quality and a square deal We buy the entire output of the Sales Company A trial will convince you. Open day and night. Call, write or phone.

Baltimore Office 610 East Baltimore Street Baltimore, Md.

them. The manager decides to attempt a rescue and rushes into the mine. He finds Sanders overcome, lying in the path of the flames, and lifting the big man over his shoulder starts him on out. The miners strike for higher wages, but the manager refuses to accede to their demands. Upon this refusal a strike is declared, which continues peaceably until they realize that the manager has no intention of giving in. Then they plan to blow up the lamp house in order to flood the mine.

Sanders overhears their plans and journeys away to find the manager and warn him. Not finding him at home he runs to the pump house to warn the engineer, but finds that the manager has arrived before him and is guarding it single handed. The big approaches and the manager is roughly struck by the ground. Sanders, on coming to and the manager, is also rendered unconscious. It is a very repentant committee which calls at the manager's house to ascertain how their young hero is progressing, and incidentally to ask the manager to reinstate the strikers on the old terms. Both the manager is glad to do and moreover he introduces to them their new assistant manager, Sanders.

VITAGRAPH.

FOR HIS SAKE.—Mr. Johnston, being left a widower with two little children, Bob and Nell, finds it a very difficult matter to give them the care and attention which are necessary under the stow. He decides to marry after having found an excellent young woman, who he believes would be the proper person to care for his loved ones. He sends Bob and Nell to his mother's.

The father arranges with Bob for her to act as governess to his children, not letting them know that she is their step-mother. The children return home where they bear that their father and his wife have gone away and left them in charge of a governess. The step-mother, Mrs. Johnston, makes every effort to win the children's love, and she succeeds by making herself sweet to them. All is happiness in the film circle.

AN UNEXPECTED REVIEW.—The Commanding General is invited by the Governor to attend a banquet at the Executive Mansion. The General arrives with his escorts, composed of his aides and a company of cavalry men. There is another feast being served in the kitchen for the servants with the soldiers who have escorted the General are having the time of their lives.

Suddenly a crash is heard below-stairs and everybody at the banquet jumps up in alarm. The Governor, the General and his staff all rush downstairs, and the kitchen scattered with broken china and furniture. The General calls his men to attention and marches them back to camp. A strain has been too great for the butler and his assistant, and after it is over they are all in.

HOP PICKING.—Scenes in Kent, England, showing the whole process of cultivating hops and the handling of the product through its different processes of development. Aside from the industrial end of the picture, it presents some beautiful scenery peculiar to that section of England. That is famous the world over.

WINSOR McCAY.—At the club, Winsor McCay with a party of boon friends, is engaged in a friendly game, the usual number of pictures is broached, the game is forgotten and the discussion becomes quite animated and interesting. One of the fellows asks Winsor why he never has been able to make moving pictures; he replies that he feels positive he can produce drawings that will change, and wagers that he will make four thousand pen drawings inside of one month that will move as actively and as lifelike as anything ever photographed by the camera, and surpass in their performance anything ever seen. His companions laugh at him and tell him he is getting foolish in his years.

One month later, he has the four thousand drawings ready for the Vitagraph Company's camera and invites his club friends to come and see him make good. They arrive and he shows them drawings of some of the leading characters in his "Little Nemo" series. The camera man turns the crank of the machine, and what these celebrated little cartoon characters do, would be more difficult to tell than what they do not do. The incredulous friends of McCay are surprised and pleased.

BOB SLEDDING.—Showing the exciting and exhilarating winter pastime of coasting on the steep and extensive hills of that section of Long Island, where "bob sledding" has become not only a local, but has been made a national sport.

Independent Film Stories.

POWERS.

HOW THE DOCTOR MADE GOOD.—A young student receives his diploma as an M. D. Highly elated, he proceeds to the home of his fiancee to ask her to become his wife, but insists that he must ask father. The old gentleman is very hard hearted and tells him that the diploma is very fine but he cannot marry until after he has established a practice. The doctor works hard for a month but has not a single patient and is very much discouraged. A sudden idea strikes him and he calls on his sweetheart to assist. They arrange to place some harmless powders in the coffee pot. The folks are taken sick and Mary phones for the doctor, who, upon his arrival, immediately gives them a preparation which apparently relieves them. The father, in appreciation of the doctor saving his life, is only too willing to give his daughter to so good a doctor.

AT THE WINDOW.—Domenico Lagretta, with his wife and child, lives the happy life until Pietro comes to the window of their home. There begins the trouble. Shall Pietro, the handsome, do a great wrong to Domenico, the good? No, declares Rosario, the friend of Domenico. But Pietro gets a railroad job in Canada and two railroad tickets. He is going to take with him the wife of Domenico and also Rosina, the child. Well, Rosario the strong, is from Calabaria, where it is dangerous to wrong a friend. Therefore Domenico the good must not suffer on account of Pietro. Resolves! He does and Domenico, child and wife, brought home to him by Rosario. The story tells itself upon the film.

BISON.

AT BAR U RANCH.—Elsie's father dies, leaving her a ranch in the west. She goes to visit her property, and the foreman, Jim, arranges to meet her at the depot with a buckboard. As he alights from the train, Red, a desperado, insults her and is thrashed by Jim. Red rounds up his pals, attacks Jim and Elsie, binds Jim securely in the buggy and escapes with the girl. Jim manages to turn his back to the horse with his hands tied behind him, and guides him at a furious gate to the ranch. The cowboys go in pursuit and Jim grabs Elsie's horse while riding at a tremendous speed. Red and his gang are thoroughly beaten and captured, and Elsie impulsively rewards Jim with a kiss.

AVERY'S DREAM.—A messenger boy falls asleep while reading a dime novel and dreams he is the hero of the story. He is left to fight alone with Indians, captures desperadoes and performs wonderful feats. The climax is reached in a desperate conflict with a Indian and the two fall over a cliff. As the youth strikes the ground he awakens, and finds he has fallen off the fence.

RELIANCE.

THE GLOVED HAND.—Doris Keane, who has drifted into the dance halls of a western mining town, is overcome with ennui at the ceaseless round of the life, the familiarity with the coarse men and the scenes of violence. She goes back to the west, lives upon her ranch and finds solace and work by a wealthy man, and, as mistress of his home, dwells in a veritable Garden of happiness. The tranquility of this modern Eden is marred by a venomous serpent in human form—a Mexican who knew her in the days of old when the two women frantic with threats to tell her husband what he knows. Systematic blackmail is carried on, and the wretched secret is preserved. Rendered desperate by the demands of the extortionist, Doris finally takes some bonds from her husband's safe, and when their loss is discovered a detective is called in. Suspicions of Doris by seeing her with the Mexican, he examines the finger prints on the tin box which contained the bonds, and by a ruse secures an impression of her fingers by placing paraffin on his white gloves and shaking hands with her. The marks agree, and he breaks Doris down and secures a confession. The Mexican is apprehended and the valuables recovered, and Doris' husband, loving her profoundly, forgives the errors of the past and takes her to his heart again.

AMERICAN.

REDDY'S REDEMPTION.—A dilapidated table, two or three broken chairs, and a tumble-down bed, by odd attempt to the description of the interior of the room, the emaciated form of an elderly woman is disclosed gazing expectantly through a half-opened door. She staggers to the bed, upon which she drops from exhaustion. The figure of a roughly dressed man appears in the doorway. He approaches the bed. A look of joy overspreads the face of the poor creature, and Reddy, the crook, is quickly lost in his mother's arms. Kneeling beside her he tells of his futile effort to secure work. It is time to take her medicine and Reddy rises to get it, only to discover that the bottle is empty. Reddy takes up the bottle to get it refilled. Left alone, she examines the parcel and to her amazement, it discloses a dark lantern, black mask and jimmy. The shock is too great. She reels feebly to the bed, on which she falls, just as Reddy is entering the door. He approaches the bed, raises the form of his mother in his arms, kisses her lips in an effort to revive her. At this juncture a young woman appears upon the scene, benefited by her timely intervention Reddy resolves to devote his life to reformation. He secures a position through her timely aid, and starts in a life of honest effort. In an evil moment he meets his former associates and again falls into evil ways, through a trap that is made for him. While in the act of forcing the safe, he and his evil companions are surprised by the occupant of the house, who proves to be the charitable young woman who came to his aid when he most needed a friend.

A shot is fired by the leader. Reddy, recognizing the intended victim, jumps between her and her assailant and receives the bullet intended for her. Reddy is nursed back to life and again starts on an honorable and upright path.

CUPID'S POCKETBOOK.—A young and pretty girl is honorably loved and wooed by a young man, but the disparity in their social positions is the serious stumbling block to the consummation of their life's happiness.

On one of his calls the persistent lover finds an opportunity of placing a sum of money, which he knows is sadly needed for necessities, in the girl's pocketbook, but is prevented from restoring the book to her by the unexpected entrance to the room. He conceals the book in his overcoat pocket until a more fitting occasion presents itself. He is obliged to leave the house without having found such an opportunity, and on the way to his own home drops the book on the street and is quite unaware of his loss until the following morning.

The book is found and picked up by an old lawyer, who realizes, when he has examined its contents, that its loss must be a serious one to its owner. He advertises in the morning papers for a claimant. When their loss is discovered consternation naturally suggests the advertising columns of the daily paper, and each in turn supplies for the lost article. Being unable to give an accurate description of the contents of the pocketbook, the lawyer becomes suspicious and labors under the impression that he has unearthed a clever pair of crooks. He looks them together in his ante-room and telephones for police aid. A plain clothes man is sent over to arrest the two desperate criminals. Before the officer arrives, the individuals, in each other's arms, having arrived at a perfect understanding.

BUNGALOW CRAZE.—The four wives of four indulgent and patient husbands are bitten by the "bungalow bug" and contract the bungalow fever. The husbands, following the usual course, succumb, by contact, are also stricken. The wives have daily conferences, at which they exhibit their plans and discuss local topics.

The husbands, too, unknown to each other and to their wives, each determines to give his wife as a surprise a bungalow.

A dashing, rich widow, preparing to go abroad for a protracted sojourn, wishing the use of some of her property before she goes, moves into one of her own houses in a quiet little street, where the usual costumers, auto outfits, etc., are looked upon with suspicion by the modest, unpretending residents of the neighborhood.

The dashing widow advertises her suburban bungalow. The advertisement meets the gaze of the husbands and each one of the four makes haste to surreptitiously visit the comely widow.

In an effort to make a sale, the husbands separately are requested to call on the widow, with a view to arranging the price.

Each in turn is told that they are seen entering the home of the widow and departing mysteriously in her sumptuous car to view the property.

The husbands, each in turn seen by the wives, and a series of complications ensue, which are funny.

JIMMY MINDS THE BABY.—One afternoon father and mother confided the baby to Jimmy's care and set off for the matinee, with explicit instructions that their first born attend the baby with his life. The push cart rolled along, propelled by Jimmy, to the stage door of the very theater where father and mother were watching the show.

The second act was in progress. The property man was having a slight altercation with the stage manager regarding a rag child which the heroine must perforce carry on the stage and suffer in a snowstorm made of paper. Jimmy, loitering near the stage door, was easy prey for the property man, who gave him a twenty-five cents and a promise in the wings to watch the show. Heroine enters with child, little dreaming of opposite side of stage. Heroine exclaims, "My husband!" He scorns her; she pleads; he is heartless. The wife then presents the baby and exclaims, "For the sake of our child." The cruel husband takes the child, throws it in a snow-drift and leaves wife to her fate. Just about this time father and mother recognize their youngest born, leap on the stage and save him from the paper snow. Father sees Jimmy in the entrance. Father exits. Jimmy is placed across father's knee in the traditional way, and warmed up, just because father is bigger than Jimmy.

IMP.

THE STAMPEDE.—Jose Almedo is a cattle thief. Marie, his wife, endeavors to assist him. Jose and his band plan to run off some cattle belonging to a rancher. Marie goes to warn them, carrying her little girl. Nellie, in her desperate, she struggles across the range but is in the path of the cattle which are being pursued by the thieves. There is a stampede. Bigelo, Hendrick, a ranger to her Maker, she lies down with her child beside her. The affrighted cattle sweep on, over her. Marie is trampled to death but the child is unharmed.

Years elapse and Nellie has grown to be a woman. She is riding one day with the son of the rancher and becomes lost from him. She is captured by the band of Jose, who has not forsaken his life of crime. She is taken to a cabin and held for ransom. Jose intimidates Nellie and is struck by her beauty. Becoming bolder, he makes improper advances only to discover by a locket she wears that she is his daughter.

Parental love triumphs and he bids the girl go. Left alone Jesse is stricken with remorse and fear. Realizing that he will pay the penalty with his life—which is worthless to him, he deliberately goes to the window, thrusts his body out and is shot by the guard and falls dead.

RESIGNATION.—Ned Arling, a prisoner in the penitentiary, sits moodily in his cell, bitter at the world, a broken man, prematurely aged. He rails at his fate and then dreams of the events which sent him to a felon's cell. Auditors should get the film to be cognizant of Ned's dream. It is a very interesting and moral one. However, Ned awakens; smiles, and is resigned to his fate. He had saved the honor of his mother.

THE HERO.—Maude is a hero-worshipper. She loves Artie all right, but he is not just her ideal. She has her dream shattered when Artie evinces cowardice over a trivial matter and Maude is indignant. She tells him to get out and do things. Artie plans a coup by bribing a prize fighter to allow him to beat him up. He makes the affair entirely too realistic and the "pug" turns in and wallops him good and plenty. Artie is once more in disgrace but not out of the running. He has another brilliant idea, and to plan is to execute.

He visits the home of Maude disguised as a burglar and robs her of her jewels. Quickly changing his attire, he appears in his proper person and the girl tells him of her loss, being terrified. By one of quick change—thanks to a costumer, Artie chases the supposed burglar about the place and finally ends it by presenting to Maude her jewels and the outer garments of the burglar as proof of his bravery and prowess just as her parents return from the opera and share in his glory.

Artie has made it good and strong by shooting a hole through his hat and Maude is satisfied that he is a real man. She throws herself into his arms, radiantly happy that she has discovered her ideal, a hero who has covered himself with glory.

THANHOUSER.

OLD HOME WEEK.—John Hepburn was raised in a little country village, and went to the city to seek his fortune. His relatives were dead, and he had quarreled with his childhood sweetheart, somehow Jayville rather passed out of his mind.

Years later, when he was one of New York's millionaires, it was recalled to his mind by reading an item to the effect that Jayville was to have an "Old Home Week," on which occasion roving sons of the village were expected to gather and renew old friendships. The article also mentioned incidentally that the village could boast of no millionaires among those who had gone out to seek fame and fortune.

But Hepburn was in the millionaire class, and he determined to show his old townsmen that he had not forgotten them. He wanted them to believe that they loved him for himself alone, and that the greed of gold could find no lodging in their sturdy natures. So he hid all evidence of wealth, and went down, to all appearances, a poor man, who had battled with life and had not achieved much success.

Things did not turn out as he had expected. His shabby clothes caused unfavorable comment, and everywhere he went he was shunned and snubbed. The only person who greeted him cordially was his old sweetheart, and the love of childhood was revived.

After a time, the villagers began to take notice of Hepburn. There was a reward offered for the capture of a noted burglar, and it was decided, by unanimous vote, that Hepburn was the man wanted. So he was promptly arrested, and as the village had no jail, was locked up in a barn, and there was a sign over the door reading "Welcome," which made the first time that the village's richest son had received any attention.

The girl promptly freed him, for the country constables pay little attention to prisoners after they lock them up. And the boy returns to the city, with the girl's promise that she will wed him as soon as he says the word.

He and she went promptly. The girl meets him time in his life, while the rich boy is thoroughly happy and gives the peanuts the twirl of their lather the old tree on which are carved their initials, and they are married. Then they start off on their wedding trip in his auto.

The machine, when it draws up at the railroad depot, causes the villagers to gape. Their surprise is intensified when their former townsman, utterly ignoring them, tacks a sign up on the side of the depot. And their grief cannot be expressed when they read the sign. For by explains, in a few vigorous words, that he has bought the railroad and that after the current day, trains would not stop at Jayville. If the villagers had been good, they might have been presented with a library. As it is, all they have is the privilege of seeing trains go by and never stop. And the principal fun at a country station is watching the trains stop.

VELVET and RAGS.—A wealthy young physician, a widower, lives in a beautiful mansion with his only child, a boy of seven. The doctor's practice is exacting, and despite his great love for the boy, he is necessarily forced to entrust him to servants, who, while not cruel, are naturally neglectful and indifferent.

Like all children of his age little Paul has dreams of the future. He does not want to be a milkman or a pirate, but his ambition is to run a peanut stand, and that the jolly little urchin does.

While walking in the park one day, his nurse permits him to wander away while she flirts with a policeman. And then Paul's dreams are realized, for he finds a peanut wagon, presided over by a delightfully dirty little boy who, from Paul's standpoint, should be the happiest child in the world. But, strange to say, he isn't.

Paul admires the roaster, and the other boy admires Paul's fine clothes. Childlike, they agree to swap. The poor boy dons fine linen for the first time.

But trouble quickly follows. The neglectful nurse, missing her charge, suddenly appears, grabs the well dressed child, and hails him off. It is a good joke for Paul, but when the drunken owner of the stand appears, and shakes his little boy" laughter gives way to tears.

The two youngsters look much alike, and for the time neither guardian senses the substitution. The poor boy in the rich home is scared to death and very uncomfortable, his eyes pop being the fact that there is no astonishing amount of food. The rich boy finds that peanut vendors have brutal ways, and he decides to run away. He fails at first, but finally gets out of the house and in the pathway those behind him.

The boy, through terror and the pathway he runs for is half stupefied with liquor, fall to notice that they have run directly into a part of the road where a blast is being set off. The man is killed and no one notices him. The child is injured and taken to a hospital, where he is cared for by a sweet faced nurse. There the startling physician calls and recognizes his own child who in his thought was safe at home.

The turmoil in the meantime has discovered the substitution, but is afraid to tell, hoping that she can recover her lost charge before the matter is found out. But her efforts are unavailing and she is turned out by the indignant father. The rich little boy and the hospital nurse intercede for the poor little chap, and the doctor finds a place in his home for him, while the nurse, who has won the hearts of both children, agrees to act as housekeeper for the home that needs the gold ing hand of a loving, self-sacrificing woman. So perhaps cupid entered the house at the same time as the poor little friendless boy, who knows?

NESTOR.

A MIDNIGHT ADVENTURE.—John Tilson had not been home since his brother Howard's marriage, but now business called him there and Howard hurried from the office to advise his wife and small daughter that John might drop in upon them at any hour, cautioning them at the time not to be surprised at his rough Western appearance. So impressed was little Florence at her father's description of Uncle John that when she heard the burglar, Bill Hendy, in the sitting room, via revolver and slouch hat quite fitted the child's idea of a Westerner. The burglar was therefore almost taken off his feet by having the two Miss Smiths him as Uncle John. However a scream from the real Uncle which Florence handed him from the table explained matters, and Bill decided to carry out the deception. Placing the child on a chair he made her remain quiet if she wanted a free box of candy, and straightway fell to work upon the safe.

Little had given the maid an evening off and Howard had been called out on a hurry call, for the little girl had dropped one of Bill's keys, she could not sleep and was now locked in the burglar and Florence furthermore she was able to say quickly to the Hendy door without betraying her presence, but as she opened the door her eyes met those of Bill Hendy, who had been guessing the best strategy that to Bill had cut the wires, he recalled his language and Effie mistaking him for the burglar's pal, that he was aware. There he throwing a vase through the window and she also notified Miss Smiths on telephone for the police.

When they arrived, however, Bill, backed up

THEATRICAL ARCHITECT

FRANZ-CARL-KOENIG

OFFICE, STUDIO AND SHOPS 4912 TO 20 PARKSIDE AVE., PHILA.

We not only make Plans and build

Theatres and Vaudeville Houses

We also build

MOVING PICTURE THEATRES

We have built over 60 Theatres the last 5 years which are all ORIGINAL (in Construction, Design and Decorations)

IF YOU NEED MONEY, YOU NEED US—

We buy 30 new reels every week, and they are selected on their merits, as we are not forced to buy the bad ones by any trust. Call and let us explain our lock reel system

PHILADELPHIA PROJECTION CO. 44 North Ninth St. Philadelphia, Pa.

by Lorraine, succeeded in getting them to handcuff the big Uncle, who had stepped in through a window for one they could drag him away. Howard arrived, putting an end to the little masquerade.

The officers turned to Bill but that resourceful gentleman had already made a quick exit. As he had not succeeded in getting away with any booty, there was genuine rejoicing that everything had ended so happily.

ECLAIR.

DOG AND WOLF.—While the old surgeon is visiting a patient, his maid, walking in the garden, notices indications that someone has recently climbed the wall. She is frightened, and tells her misgivings to the old surgeon, and sends her off to bed, bidding her not to worry, for his faithful dog Black is always at hand to defend him.

The surgeon leisurely lights his pipe and settles himself to his easy-chair, preparatory to enjoying his evening paper, after a fatiguing day. His dog Black, however shows signs of restlessness, and at last the master, having confidence in the dog's instinct, is certain that something is wrong. He takes a lantern, calls his dog, and goes out to investigate. Almost immediately Black makes a dash for some nearby shrubbery, and when the surgeon reaches the spot, he finds that a tramp is being savagely attacked by the dog. Seeing the agony of the victim's face he calls the dog off, and takes the man into his study, feeling for him only as a doctor feels for a patient. With all tenderness the surgeon dresses the wounds, while the man gazes about him with the expression of an entrapped beast. * * * his gaze finally rests upon the plenteous viands upon the table, and his eyes take on a ravenous look. The kind old gentleman talks graciously to the vagabond, telling him he must have lost his way, and inviting him next time to knock at the door, and not climb the wall. The tramp's heart is touched by such kindness, which causes him to weep, for the man he would have wronged has shown him courtesy, and given him food, the old surgeon is thus full sure, as he accompanies the tramp to the door, that he has helped him back to a better life.

JERUSALEM AND THE MOUNT OF OLIVES.—After viewing the town of Jerusalem and the Mount of Olives, we visit in succession the curious Moslem and Hebrew Burial Places, the Tombs of Zacchias, Abraham and Absalom, the Wall of Lamentation, the Lepers' Quarters, The Holy Sepulchre, etc., etc. The film ends with a most interesting scene of the Pilgrims accomplishing the Way of the Cross. An interesting series of views of the Sacred City and its surroundings, with a modern touch as a finale.

CHAMPION.

WITH STONEWALL JACKSON.—The pride of the Kosgroves of Virginia is indeed gratified beyond measure when General "Stonewall" Jackson and his staff accepts the proffered hospitality so effusively tendered by them.

The young and only son of Widow Kosgrove has enlisted and is about to join his company when the General takes a new flag from the hands of his mother, sister and wife, and presents it to the young husband as a memorial of trust.

With a light heart and joyous tread, the pride of Kosgrove Manor marches away with the army. Heavy service is encountered and at the terrible slaughter at Henry House, the deafening din of the cannon's roar, the proximity of the bursting shells from the enemy's works, the deadly havoc wrought and the loss of life utterly unnerve and terrify the lad, who deserts the field at the height of battle and skulks home.

Against the unavailing protests of his family, the boy will not return, and to preserve the untarnished name of Kosgrove, his beautiful young wife dons a uniform and musket and regains the regiment in time to march with them to Winchester, Va. Desperate fighting ensues, and the Blues capture an important position. Their commander mounts the bulwark and seizes the Confederate colors, but for the instant, and is downed by a bullet from the young wife's musket. She waves the flag, but falls beneath the avenging bullets of the officer's men.

Her body is brought home and with a last look at the corpse of his courageous wife, Kosgrove undergoes a complete regeneration, and he reenters the service with a vow to never return without capturing a Union flag as a trophy. "Stonewall Jackson" was routing the Federals and advancing on Washington. With Jackson's permission the boy heads a body of brave Southerners, and retakes the position lost by the Grays and stoutly maintains it, replacing the Union Stars and Stripes with the Southern Bars that his martyred wife had saved, thereby being commended by Jackson.

Then they brought him home too, but the war was over. His foe, who was exiled, and with a smile of reverence he entwines the both colors in his stiffening fingers. With a last glimpse at his country's banners, he departs this world, and his soul flees to join that of his wife before the Bar of Righteousness and the Stars of Love.

A HALF BREED'S COURAGE.—A wild, haram scarum cowgirl is the "Rose" of the ranch. We see her first shooting the hats off the heads of the lined up boys, though widely sought, she refuses offers of marriage galore, but when handsome young Wilbur Newburg comes forward, she accepts him and from then on undergoes a complete change.

A few months later she develops into a meek, gentle and loving wife to a husband who adores her. Charitable to almost a fault, the entire neighborhood loves her, and when any of the boys get wounded by stray gun-shots, they come to Rose for medical aid. In this instance, Mose, the half-breed, is struck through the hand by a stray bullet, and he at once solicits the attendance of the Newburgs, who accept him in their household until the wound is healed.

Tearing off the bandage, the half-breed announces himself cured, and is going to return to his shack in the mountains. For the protection of his still weak hand, Newburg gives him his gauntlets, and Mose, putting one on, tenders promises of grateful service should they ever require it, and then departs. He stops on the way, however, to let Rancher Colgne's little girl play with his braids. They are interrupted by the irate father of the child who provokes a quarrel. A gun is drawn in the scuffle, which explodes and causes the death of Colgne and the disappearance of the half-breed.

The boys start in pursuit of the offender and in examining the dead body, espy a glove lying nearby. It is one of Newburgh's gauntlets. This renders damaging evidence. Despite the earnest protestations of Newburg and his wife, he is led away by the sheriff. Wild with grief, the little woman bethinks herself of the half-breed, who received the gauntlet, and concludes that he is the slayer.

Jumping upon her horse, she dashes to the scene of the crime, and then picking up the trail, rides madly off to seek the real murdered and thus save her husband. Mose strongly disdains against returning to justice, but later succumbs to her womanly and tearful appeal for his gratitude and for her husband and then consents to go back. Then commences a race against death—for Newburg has been sentenced by his captors to death by rope.

The wife and half-breed fairly fly over space and their efforts are not in vain to stop the execution of the innocent, as they arrive not a minute too soon. With the explanations exchanged, the men are satisfied to liberate the one for the other, and thereby preserve the law of justice.

REX.

THE LITTLE MAJOR.—A little boy of great courage and a born fighter, who loves his mother with an intensity that amounts to a veritable

SPLIT REEL

For TUESDAY, April 18

"Copper Wit"

A comedy of Bluecoat Rivalry, with Fritz Krausmeyer a central figure in a Hibernian feud

AND

"WINE HARVEST"

One of those delightfully restful reliefs; a scenic treat and an educational diversion.

Powers Picture Plays

TUESDAY and SATURDAY

For SATURDAY, April 22

The

"Last Rose"

A DRAMA

The conquest of an American captain, showing how Tommy Atkins loses as completely in love today as he did in war in '76. The "spoils" are the regimental flower girl and the last rose of the dying summer.

Have you run

OGALLALAH

The Indian Tale?

The Powers Co.

241st St. and Richardson Ave.

New York City

BIO-

A Better Carbon

passion, has all the resources of his mind and heart called into activity when his mother is brought face to face with death. There is a soul of a man in the little major, but it has only been shown when he puts an awkward squad composed of his two sisters through a military drill or devises an imitation of the Indian-Cowboy play. The moment, however, that real danger threatens, he meets it with greater skill and fortitude than any of the grown-ups.

Father, nurse and physicians form a small army of defense against the ruthless invader. Death, when he threatens to take the light of the home, but the mother sinks into the depths of despair, losing uttered his evening prayer, is put to bed, but while the other children sleep, he is restless. He wakes from a dream, a tiny tot in pajamas, and walks to the lattice window of the nursery where the moonlight streams in. He begs for aid from on high, first in childish invocation then in prayer. Light comes streaming on his face and into his mind. He steals softly through the house past the watching husband and physicians and makes a tender appeal to his unconscious mother. He calls and calls, never weary, never losing faith, until his loved voice reaches the fluttering soul and brings it back from its wandering. It is a triumph of pure love, but when he has triumphed, the little major takes all the credit and repels the watchers.

LUX.

BILL AND THE GREASY POLE.—The Annual Fair at Slocumgosloe is about to take place and among the lamentable events of the old and exciting sport of climbing the greasy pole. Accordingly the Mayor orders a large pole well greased from Mr. Jones, in whose employ is the inimitable Bill. It falls to the lot of this humorous individual to deliver the pole and therefore, starts off with it balanced upon his shoulder. Meeting en route a carriage he promptly puts the pole through it with disastrous results, for a rather exciting time Bill enters a cafe, but this merely results in his leaving hurriedly and also in some of the customers present finding a seat upon the floor equally as hurriedly.

THEY DID NOT BUDGE.—Farmer Hayseed, his wife and child come to town, and here encounter a sandwich man. This sandwich man is really a photographer, who is obliged to disguise himself and carry his own advertisement in the streets as well as take photographs when customers do turn up. He is willing to take anybody who is willing to be taken and so he lures three innocents into his studio. He gets in before them and manages to whip off his disguise just in time to await their entry. Then, placing his patrons in the most uncomfortable positions favored by the camera fiend, he tells them to sit perfectly still. Barely has he issued this injunction when the janitor brings him a note announcing that his uncle has just died in Chicago and left him the sum of $6,000,000. With a whoop of joy the photographer picks up his bag without bestowing another thought upon his patrons. In due course he arrives in America and we are then given another glimpse of the studio where the family are still waiting. The eggs in the basket of Mrs. Hayseed have hatched and little chickens are scratching for their food. The child has grown into a strapping young fellow. Old Hayseed has grown a venerable beard, but still the family has not budged. One day the photographer, who has cast off wife and family, birthinks himself of his old studio. He returns and is surprised to find a regular farmyard in his studio and in place of the sun, with its rabbit in last left there, an old man and woman with a strapping son of six feet. He then quietly walks up to the camera and takes the whole family, whereupon Hayseed and his wife and six-foot son walk slowly out after heaving a heavy sigh of relief.

YANKEE.

THE MINISTER'S SON.—Madge Morton, who after losing her mother, is left alone in the world. She is cared for by a minister, who soon learns the girl's story and adopts her. The minister has a son by the name of Harry, who takes a large amount of money from his father's desk to spend on a girl he met while at college. Madge, who has witnessed the deed, is discovered in the room by the minister, who, believing she stole the money, orders her from the house. In the meantime, Harry is apprehended of the girl's character, and returns home with the money intact, only to be told by his father that he has ordered Madge from his home, believing that she stole his money. Harry immediately starts out to find the girl, which he does. She is reconciled with the family, and all ends happily.

A CLOSE CALL.—The sheriff and his posse, not on the heels of the horse thief, notice a stolen horse tied outside of the general store, but the horse thief elides capture, leaving the stolen horse behind him.

In his escape through the woods he comes upon John Rodgers, a young ranchman, who has dismounted to water his horse, and which the horse thief takes possession of and rides off. John fires after him but merely wounds the desperado.

John has been away from home for some time and has been hurriedly called back by a message from home and in his anxiety to lose no time he looks for another mount. He visits a nearby farmer for the purpose of borrowing a horse and finds no one home, so decides to temporarily take a horse so that he might proceed on his journey.

The sheriff, not in pursuit of the horse thief whom they know could not have gone far on foot, runs across John with a strange horse in his possession and naturally assume that John is the man who has been guilty of the previous thefts and make haste to mete out speedy Western justice. John tries to explain and pleads with his captors and it is only after John produces the letter from his wife to their effect that there has been a new arrival in the family, and that she wants him home at the earliest possible moment, that they credit John's story and allow him to depart.

John arrives home approaching the house he sees his own horse tied in front of the door, which he cautiously approaches and recognizes a strange voice. John enters the house quietly, and to his surprise finds the horse thief—whom he has wounded being made comfortable. John gets the drop on the horse thief and makes explanations to his wife and immediately departs with the culprit in tow to the sheriff and the posse that they have made no mistake in having his story. John delivers the horse thief over to the sheriff, who takes charge of him.

SOLAX.

THE LITTLE FLOWER GIRL.—William Bentley becomes acquainted with a pretty little girl who delivers flowers to his sister from a neighboring florist. Inquiring of the whereabouts of the florist he finds a number of visits and finally finds the girl that he dearly loves her. After asking her to marry him he finds that his father will not consent to the match and after a scene with his father, he leaves home. The sister of William hears of his trouble and as she loves her brother dearly, she resolves to help him. She delivers to the father's consent will be procured.

She visits the little girl and after telling her of her plan, she directs her to pose as a college chum and to accept an invitation to visit William's sister. Knowing full well that her father would receive any of her old friends with open arms.

The invitation is accepted and during her short stay in the household the girl who by now has won the heart of the old gentleman. Her accomplishments as a vocalist and violinist and her winning manners make a favorable impression on the mind of the father.

Mr. Hartley writes to his son telling him what a lovable girl his sister's friend is and urging him to return and try to win her love. The son replies to the letter telling him that he will return at any other than the flower girl. The sister sees the letter and writes to her brother, telling him of the misdirected. The son returns at the next train. After he has told his father his intentions of marrying the little flower girl, they go to the store, return to the office to be known to the father as a treat he is very anxious but bashful he relents and the loving parents give their consent.

TRAMP STRATEGY.—Dan Wellington objects to his daughter's marriage with Richard Burlington. The father finds the letter in the arms of his daughter and puts them out of the house. The son is allowed never to followed out of the house by his sweetheart and would. The latter announces a brilliant idea whereby the lovers may be reunited. The disguise of a tramp and receive the sweetheart from being ground beneath the wheels of an automobile.

While the plot is being consummated in one side of a terrible house, two tramps are seeing on the other side. The gentle woman awakens them and while the maid watches the proposed plan the tramps are working on the old miser's key.

After having the tramps go in search of a restaurant, Burlington is summoned to the two tramps and handed off to the county jail where he is detained. One of the tramps goes to get to Burlington's stand and on the home work. Before see the film to say the results.

Harrisburg, Pa.—Mr. J. M. Lansy has filed applications for the permission to operate a moving picture theater in the building at 3 and 7 South Thirteenth Street, which is the road about $1,500.

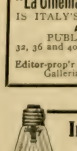
Germantown, Pa.—Isaiah H. Hoose moving pictures since made a great hit at the Young Men's Christian Association here.

PIPE TONE
FOLDING ORGAN, $15. 4 Octave Keyboard. Think of it. Musical Instrument. Pedals. This is one of the finest offers Sears Roebuck & Co. and Tone ever offered in the music shipped on approval, money back if not satisfied.
Little Giant No. 3. Order to-day
A. L. WHITE MFG. CO.
215 Englewood Ave., Chicago, Ill.

To Exchanges
Have your films redeveloped and renovated by the Hockstetter Process. Endorsed and recommended by leading Exchanges.
Also soften non-inflammable film and prolong the life of the reel. We are now prepared to install plants in your premises. Write for prices. Work done at our plant at 60c per reel.
ORTHO FILM CO.
2726 W. Division St. Chicago, Ill.

NEW FIELD BIG MONEY EASY WORK
Why don't you think up plots for Motion Picture plays? It's easy, pays up to $50 a week for good work. Men and women. We teach you and help sell plots. Demand unlimited. Send for particulars.
AS'D M. P. SCHOOLS
908 Chicago Opera House Bldg. CHICAGO

"La Cinematografia Italiana ed Estera"
IS ITALY'S LEADING PAPER FOR THE
ANIMATED PICTURE
PUBLISHED AT TORINO (ITALY).
32, 36 and 40 large pages, 8 shillings per annum ($1.60).
Editor-prop'r: Prof. GUALTIERO I. FABRI, Galleria Nazionale, Torino, Italy.



Incandescent Lamps
For Theatres, Parks and Shows
Clear, 6 Cents Colored, 7 Cents
SAFETY ELECTRIC CO.
15 Michigan Ave., Chicago, Ill.

"SILVERLIGHT"
Aluminum Motion Picture Curtain
Extraordinary Features Are: Permanent Brilliancy Non-cracking Safety Strength Send for circular. Page 81
Ralph J. Gelson Supply Co. 84 Wabash Ave., Chicago

H. F. HOFFMAN
Lecturer of Special Releases
New York City and Vicinity
Care MOVING PICTURE WORLD
Telephone 1344 Gramercy

Licensed Release Dates

BIOGRAPH.

Mar. 20—Teaching Dad To Like Her (Com.).....995
Mar. 23—The Lonedale Operator (Dr.).....998
Mar. 26—Priscilla's April Fool Joke (Com.)...686
Mar. 27—Cured. (Com.).....308
Mar. 30—The Spanish Gypsy (Dr.).....998
April 3—Prisoner and the Umbrella (Dr.).....
April 6—The Broken Cross (Dr.).....
April 10—The Chief's Daughter (Dr.).....
April 13—Paradise Lost (Dr.).....

EDISON.

Mar. 15—Baby's Ball (Com.).....375
Mar. 17—The Wedding Bell (Dr.).....
Mar. 21—The Test of Love (Dr.).....
Mar. 22—Who Gets the Order (Com.).....
Mar. 24—The Disreputable Mr. Raegan (Dr.).....
Mar. 28—Jim the Mule Boy (Dr.).....975
Mar. 29—April Fool (Com.).....985
Mar. 31—Between Two Fires (Dr.).....1000
April 4—Monsieur (Dr.).....
April 5—The Resurrection of John (Com.).....
April 7—Nell's Last Deal (W. Dr.).....
April 11—The Strike at the Mine.....995
April 12—Silver Threads Among the Gold (Dr.) 500
April 12—A Card of Introduction (Com.).....500
April 14—A Buried Past (Dr.).....1000

ESSANAY.

Mar. 18—The Faithful Indian (W. Dr.).....1000
Mar. 21—Huge Millions (Com.).....1000
Mar. 25—A Thwarted Vengeance (W. Dr.).....1000
Mar. 28—Getting His Own Back (Com.).....800
Mar. 28—Lost: A Baby (Com.).....600
April 1—Across the Plains (W. Dr.).....990
April 4—Caught With the Goods (Com.).....1000
April 8—The Sheriff's Child (W. Dr.).....1000
April 11—An Orphan's Plight (Dr.).....1000
April 15—The Bad Man's Prayer (Scenic).....110
April 18—What Happened To Aunty (Com.).....800
April 18—Catching the Deep Sea Turtle (Edu.) 200

GAUMONT.
G. Kleine.

Mar. 14—Breakers In the Clouds (Scenic).....155
Mar. 18—The Privateer's Treasure (Com.).....860
Mar. 21—Rocky Caves of Arizona (Scenic).....110
Mar. 21—The Lieutenant's Wild Ride (Dr.).....1002
Mar. 25—Cupid's Conquest (Dr.).....595
Mar. 25—The People of the Arabian Desert (Scenic).....405
Mar. 28—His Image In Water (Dr.).....575
Mar. 28—Family Troubles (Com.).....430
April 1—The Secret of the Forest (Dr.).....625
April 1—Tribulations of Algy (Com.).....375
April 4—The Letter With the Red Seal (Dr.)..865
April 4—The City of Amalfi In Italy (Scenic)..135
April 8—The Atonement of Thale (Dr.).....865
April 8—Italian Coast Scenes (Scenic).....135

KALEM.

Mar. 10—The Mission Carrier (Dr.).....1000
Mar. 15—The Diver (Scenic).....565
Mar. 15—The Hunter's Dream (Com.).....385
Mar. 17—A War Time Escape (Dr.).....880
Mar. 22—A Saw Mill Hero (Dr.).....960
Mar. 24—Rescued from the Desert (Dr.).....990
Mar. 29—The Lass Who Couldn't Forget (Dr.)..595
Mar. 31—The Hero Track Walker (Dr.).....950
April 5—By a Woman's Wit (Dr.).....
April 7—Big-Hearted Jim (W. Dr.).....1005
April 12—In Old Florida (Dr.).....965
April 14—Slim Jim's Last Chance (Dr.).....970

LUBIN.

Mar. 18—Mandy's Social Whirl (Com.).....1000
Mar. 20—Her Artistic Temperament (Dr.).....1000
Mar. 23—The Sinister's Legacy (Com.).....600
Mar. 23—Bridget and the Egg (Com.).....400
Mar. 27—Her Child's Honor (Dr.).....1000
Mar. 30—When Women Strike (Com.).....1000
April 3—The Wife's Awakening (Dr.).....1000
April 6—His Best Girl After All (Dr.).....600
April 6—A Visit to Nassau, Bahama, West Indies (Scenic).....400
April 10—Impromptu and the Man (Dr.).....1000
April 13—Their Mother-in-Law (Com.).....1000
April 17—The Two Fathers (Dr.).....1000

MELIES.

Mar. 2—In the Hot Lands (W. Dr.).....960
Mar. 9—The Snake In the Grass (Dr.).....980
Mar. 16—The "Schoolmarm" of Coyote County (Dr.).....980
Mar. 23—Sir Percy and the Punchers (W. Dr.) 980
Mar. 30—The Warrant for Red Rube (Dr.)....1000
April 6—Her Faithful Heart (W. Dr.).....1000
April 13—Jack Wilson's Last Deal (W. Dr.)..1000

PATHE.

Mar. 23—The Kid from Arizona (W. Dr.)....960
Mar. 27—Love In Madrid (Dr.).....443
Mar. 27—The Tricksters Tricked (Com.).....446
Mar. 29—A Fatal Resemblance (Dr.).....1000
Mar. 30—Afallah (Dr.).....991
April 1—Their Mother (Dr.).....872
April 1—Fred Sato and His Dog (Com.).....128
April 3—The Apple of His Eye (Dr.).....1000
April 5—The Trading Stamp Mania (Com.)..990
April 7—The Three Whistles (Com.).....655
April 7—Native Industries In Cochin China (Scenic).....341
April 8—The White Squaw (Dr.).....1000
April 10—The Justice of Claudius (Dr.).....738
April 10—Indian Arms Industries (Ind.).....260
April 12—A Cowboy's Adventure (W. Dr.)....630
April 12—Coco (Com.).....584
April 13—Their Offspring (Dr.).....440
April 14—How Edam Cheese is Made (Ind.)....480
April 15—Burglar's Fee (Dr.).....1000

SELIG.

Mar. 20—One Hundred Years After (Dr.).....
Mar. 23—The Way of the Transgressor (Dr.)..1000
Mar. 27—Her Adopted Fathers (Dr.).....1000
Mar. 30—Ida (Dr.).....
April 3—The Fortune Hunters (Dr.).....1000
April 6—Red's Conquest (Dr.).....1000
April 10—The Cow Boy and the Shrew (Dr.)..
April 10—His Best Little Girl's Brother (Com.)
April 13—Zulu-Land (Dr.).....

URBAN-ECLIPSE.
G. Kleine.

Mar. 22—The Money Lender (Com.).....688
Mar. 22—Nemours and the Banks of the River Loire, France (Scenic).....320
Mar. 29—Dr. Charcot's Trip Toward the South Pole (Sc.).....478
Mar. 29—The Cormorants, or Japanese Catching Fish With Birds (Sc.).....528
April 5—At the Old Mill (Dr.).....675
April 5—Making Bamboo Hats In Java (Indus.)..825

VITAGRAPH.

Mar. 21—Though the Smoke (Dr.).....
Mar. 24—The Widow Visits Sprigtown (Com.)..
Mar. 24—A Little Lad In Dixie (Dr.).....
Mar. 28—Billy's Valentine (Com.).....
Mar. 31—The Inherited Taint (Dr.).....
April 1—A Republican Marriage (Dr.).....
April 4—An Unexpected Review (Dr.).....
April 4—Hop Picking (Scenic).....
April 7—For His Sake (Dr.).....
April 8—The Spirit of the Light (Dr.).....
April 8—Winona Lake Assembly (Scenic)..650
April 8—Rob Sledding.....350
April 11—Wooing of Winnifred (Com.).....
April 11—Should Your Sins Be As Scarlet (Dr.)
April 15—Easter Babies .....

THIS WEEK'S PROGRAMME OF LICENSED FILMS.

Monday, April 10.

Biograph—The Chief's Daughter (Dr.).....
Lubin—Opportunity and the Man (Dr.).....1000
Pathe—The Justice of Claudius (Dr.).....738
Pathe—Indian Army Exercises (Ind.).....260
Selig—The Cowboy and the Shrew (Dr.).....
Selig—His Best Little Girl's Brother (Com.)..

Tuesday, April 11th.

Edison—The Strike At the Mines (Dr.).....995
Essanay—An Orphan's Plight (Dr.).....1000
Gaumont—(Title Not Given).....
Vitagraph—Wooing of Winnifred (Com.).....

Wednesday, April 12th.

Edison—Silver Threads Among the Gold (Dr.).. 500
Edison—A Card of Introduction (Com.).....500
Kalem—In Old Florida (Dr.).....965
Pathe—A Cowboy's Adventure (W. Dr.)....630
Pathe—Coco (Com.).....584
Urban—(Title Not Given).....

Thursday, April 13th.

Biograph—Paradise Lost (Dr.).....
Essanay—Should Your Sins Be As Scarlet (Dr.)..1000
Melies—Jack Wilson's Last Deal (W. Dr.)....1000
Selig—Zulu-Land (Dr.).....

Friday, April 14.

Edison—A Buried Past (Dr.).....1000
Pathe—Willes' Home Troubles (Dr.).....440
Pathe—How Edam Cheese is Made (Ind.)....480
Kalem—Slim Jim's Last Chance (Dr.).....970
Vitagraph—Though Your Sins Be As Scarlet (Dr.).....

Saturday, April 15.

Essanay—The Bad Man's First Prayer (W. Dr.).1000
Gaumont—(Title Not Given).....
Pathe—Burglar's Fee (Dr.).....1000
Vitagraph—Easter Babies (Juvenile).....

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

SITUATIONS WANTED.

SITUATION WANTED—as Stage Manager or Art Director. European and New York experience, open to produce anywhere. Historical, Educational, Topical, Scenic, Industrial, Spectacular films, permanency or piece. Expert photographer, newspaper writer. Will improve the composition, lighting effects and arrange scenarios logically. Address JACOBI, 5 East 30th Street, New York City.

YOUNG American, successful scenario writer, wishes to connect with manufacturer. Will also assist where needed in producing, reading MSS., etc. Address, James Carroll, 108 Madison Street, New York City.

AT LIBERTY—A-1 high baritone singer. One capable of managing vaudeville or picture theater. Would like to hear from reliable parties only. Best of reference exchanged. Address, JOSEPH R., care Moving Picture World.

OPERATOR—With Mass. license, desires position. Can furnish improved Motiograph, Model No. 1-A outfit if desired. Address, W. BENNERT, 91 High Street, Lawrence, Mass.

AT LIBERTY—Combination singer and pianist, or act and accompanist. Satisfaction guaranteed. Address, GEORGE SINCLAIR, 122 East 44th St., New York City.

THEATER FOR SALE.

FOR SALE.—Bijou Theater, Newport, R. I. One of the best picture houses in New England. Fully equipped for vaudeville. Seats 700. Apply at Bijou Theater, Newport, R. I., or A. L. McMULLEN, 63 Chestnut St., Boston, Mass.

EQUIPMENT FOR SALE.

FOUR—110 volt transformers, like new, to reduce current to 70 volts. Cosmos Electric Company, 136 Liberty St., New York City.

FOR SALE.—Edison one pin complete outfit; good condition; will sacrifice for $50.00. Call mornings between 8 and 9. Address, S. KNEBEL, 153 West 22nd St., New York City.

FOR SALE.—Guaranteed best film cement, 7 bottles for $1.00. Address, SAMUEL ACRI, Marietta, Pa.

THEATER WANTED.

WANTED—Moving Picture Theater at once. State full particulars and lowest. Give lowest cash price. Address, F. J. WALKER, Menominee, Mich.

EQUIPMENT WANTED.

WANTED—500 opera chairs. Crystal Palace, 148 Greenpoint Avenue, Brooklyn, N. Y.

AMONG THE EXHIBITORS.

Eaton Ohio.—Mr. I. K. Neal is preparing to open a new moving picture theater here.

Russellville, Ark.—Mr. Esco H. Butler has bought the interest of his partner Robert D. Howell in the moving picture, including the Electric Theater and the Crescent Airdome. The best of vaudeville and moving pictures will be shown in these two amusement places and the price of admission will be reduced to five and ten cents.

St. Clair Pa.—Plans have been filed for the erection of a high class moving picture theater, to be situated at No. 2224 North Second Street.

New Britain, Conn.—The Bijou Theater here is being remodeled and enlarged and a new gallery is also being put in.

Kent Ohio.—A new moving picture theater is being erected here, which will be under the ownership of Mr. W. G. Costley.

Perth Amboy N. J.—Application has been filed to the building inspector for permission to conduct a moving picture show on the Brewster property at Smith and McClellan Streets, which will be able to seat about 500 patrons and to be under the ownership of Messrs. William Votapka and F. Voogtle.

Brooklyn, N. Y.—A new moving picture theater is being erected at Myrtle Avenue near Onderdonk, which will be owned by The Bonner Company.

Duluth, Minn.—The Elco Theater, which has recently been fitted out by T. E. Sandberg, has thrown open its doors and is now doing an excellent business.

BIO=
A Better Carbon

Motion Picture Handbook

FOR

Managers and Operators

Price $1.50
Postage Prepaid

MOVING PICTURE WORLD
125 E. 23rd Street : New York City

McKENNA

BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS
BRASS
KICK PLATES
STAIR TREADS. DOOR SILLS

McKenna Bros. Brass Co.
PITTSBURG

NEW SLIDES
For the following Songs—JUST OUT

My Everloving Southern Girl
Great Jehovah
I Wonder Why
My Irish Dearie
We Met in Dear Old Frisco
With the Last Rose of Summer I'll Come Back to You
Emmalina Lee
Who Are You With To-night?
I'll Meet You When the Sun Goes Down
Look Out for Jimmy Valentine
I'd Love to be Loved by a Girl Like You
Yearning
Take Me Back to Baby-land.
Going Back to My Old Girl.
My! What a Funny Little World This Is!
In Winter.
When the trees are dressed in crimson and in gold.
King Chanticleer.
Killarney, my Home o'er the Sea.

De WITT C. WHEELER
120 W. 31st St. New York City

READY FOR DELIVERY
MOVING PICTURE WORLD
Bound Volume No. 7
JULY TO DECEMBER, 1910
TWO DOLLARS, Each, $2.00 Express charges collect

Will Buy Second-hand Film, M. P. Machines and Song Slides

Anything pertaining to the picture business. FOR SALE—Clean films, $5 per reel and up, subject to examination. Send stamp for big bargain list. GENERAL FILM RENEWING SYSTEM, 541 Federal Street, Chicago, Ill.

The J. C. Coghlan Company

41 Union Square West NEW YORK CITY
Broadway and 17th St.

30 AND 60 DAY RUN
INDEPENDENT FILM, ALL MAKES

The largest dealers in new and second-hand Association and Independent Films in the United States.

SECOND-HAND FILM
$5.00 per reel upwards

CAMERAPHONE FILM
new, with two sets records

All goods shipped subject to examination and partial acceptance on receipt of deposit covering express charges.

Complete lists sent free upon request

In Answering Advertisers Kindly Mention
Moving Picture World

Theaters Bought, Sold & Leased
Call or Write, Giving Full Particulars
THE ACTOGRAPH CO., 50 Union Square, New York

Remember That Awful Fire

that destroyed the Lakeview school house at North Collinwood, Cleveland, O., back in 1908? One hundred and seventy-four lives were lost (nearly all little children) just for lack of proper fastenings on the fire-exit doors. That couldn't have happened with the *Von Duprin Self-Releasing Fire Exit Latch* in use, because in that case the first child who touched the door would have opened it, just by that touch, and those precious young lives would have been saved.

Won't you try the Von Duprin now, and learn for yourself that it *cannot fail*? Catalog on request.

SAFE EXIT IS A UNIVERSAL DEMAND.

Vonnegut Hardware Co. Distributers, Indianapolis, Ind.

A First-Class Independent Commercial Service

WITH PROMPT DELIVERY FOR OUT-OF-TOWN EXHIBITORS

Reels $1.00 and up

POSTERS AND BANNERS SUPPLIED

Full Line of Moving Picture Supplies at Cut Rates

WIRE, WRITE OR PHONE

The Film Exchange

61 West 14th St., New York City
PHONE 5966 CHELSEA

THE ONE BEST SOUVENIR

S. R. O. EVERY NIGHT

5c. EACH

$5.00 Per Hundred

This beautiful Souvenir Spoon is guaranteed Solid Silver Plated French Gray Finish and the latest design. Write today for sample and I plans that will fill your house to capacity.

UNITED STATES FACTORIES CO. MANUFACTURERS 40 Dearborn Street, Chicago

Independent Release Dates

AMERICAN.

Mar. 16—Do You Know This Woman? (Com.)
Mar. 20—The Fiend of Humor (Com.).....985
Mar. 23—The Unseen Skier (Com.).....
Mar. 27—The Talisman (Dr.).....987
Mar. 30—Outwitted (Com.).....277
Mar. 30—Two Girls (Dr.).....720
April 3—Oh! You Suffragette (Com.).....
April 3—A Case for Laziness (Com.).....540
April 6—Reddy's Redemption (Dr.).....995
April 10—Grant's Pocketbook (Com.).....
April 13—Jimmy Minds the Baby (Com.).....330
April 13—The Bungalow Craze (Com.).....750

ATLAS.

Jan. 25—Irish Hearts (Dr.).....
Feb. 1—His Great Sacrifice (Dr.).....
Feb. 8—Kelly, I. S. A. (Dr.).....
Feb. 15—Coals of Fire.....

CHAMPION.

Mar. 22—The Pay-Roll (Dr.).....980
Mar. 29—The Redeemer's Old Field.....
April 5—The Price He Paid (Dr.).....
April 12—Men of the West.....
Apr. 17—With Stonewall Jackson (Dr.).....
Apr. 19—A Half Breed's Courage (Dr.).....

COLUMBIA.

Dec. 24—The Cattlemen's Feud (Dr.).....
Dec. 31—Trapped (Dr.).....
Jan. 7—Queen of the Prairies (Dr.).....

ECLAIR.

Mar. 20—The Rock Climber (Scenic).....195
Mar. 27—Hurrah! Hurrah! Let Us Marry! (Com.).....975
April 3—A Strike in the "Make Young" Business (Com.).....534
April 3—Mr. Nearsight's Marriage (Com.).....426
April 10—Do Not Judge Rashly (Dr.).....
April 17—Dog and Wolf (Dr.).....600
April 17—Jerusalem and the Mount of Olives (Sc.).....315

GREAT NORTHERN.

Mar. 18—Between Love and Duty (Dr.).....
Mar.—Life and People South of the Equator (Scenic).....
Mar. 25—The Fakir's Mirror (Com.).....
Mar. 25—Troubles of a Trip (Com.).....
April 1—A Victim of His Double (Dr.).....
April 8—A Confidence Trick.....
Apr. 15—Hamlet (Dr.).....

IMP.

Mar. 23—The Penniless Prince (Dr.).....1000
Mar. 27—Sweet Memories (Dr.).....1000
Mar. 30—So Shall Ye Reap (Dr.).....1000
April 3—The Lover's Signal (Dr.).....
April 6—The Image of Fate (Dr.).....1000
April 10—A Good Cigar (Com.).....500
April 13—A Faithless Man (Dr.).....500
April 13—The Storm (Dr.).....1000
April 17—The Stampede (Dr.).....1000
April 20—Resignation (Dr.).....500
April 20—The Hero (Com.).....500

LUX.

Mar. 17—Bill Has Kleptomania (Com.).....330
Mar. 24—Cowboy Friendship (Dr.).....636
Mar. 24—Edith Has Some Sport (Com.).....322
Mar. 31—The Greed of Gain (Dr.).....632
Mar. 31—He Wanted a Hoop (Com.).....281
April 7—Bill's Little Plan (Com.).....386
April 7—A Desperado (Dr.).....586
April 14—Bill and the Greasy Pole (Com.).....432
April 14—They Did Not Budge (Com.).....501

NEW YORK MOTION PICTURE CO. (Bison.)

March 7—Dick Farrell's Prize.....
March 10—Her Prisoner.....
Mar. 14—Starlight the Squaw (Dr.).....
Mar. 17—Sacrifice of Silver Cloud (Dr.).....
Mar. 21—Was He Justified? (Dr.).....
Mar. 24—The Cowboy's Waif (Dr.).....
Mar. 28—An Indian Nemesis (Dr.).....
Mar. 31—The Red Avenger (Dr.).....
April 4—At Bar U Ranch (Dr.).....
April 7—Avery's Dream (Com.).....
April 11—Indian's Mistake (Dr.).....
April 14—A Man of Honor.....

AMBROSIO.
(By N. Y. M. P. Co.)

Feb. 22—Redeeming Angel.....
Mar.—Tweedledum, Aviator.....
Mar. 1—War of the Cossacks.....
Mar. 8—Prisoner of Caucasus (Dr.).....
Mar.—A Coward (Dr.).....
Mar. 15—Adventures of a Countryman in Town (Com.).....
Mar. 22—Tweedledum's April Fool Joke (Com.)
Mar. 29—A Glimpse of Neapolitan Camorra..
Apr. 12—The Necklace Affair (Dr.).....

ITALA.
(By N. Y. M. P. Co.)

Feb. 25—Havana Cigar.....
Mar. 2—Ninfa Doll.....
Mar. 4—Cato and the Flag.....
Mar. 4—Foolshead More than Usual.....
March 9—Nobility (Dr.).....
March 11—Foolshead Shooting (Com.).....
Mar. 16—A Dog and Two Mistresses.....986
Mar. 18—Foolshead in Soiree (Com.).....
Mar. 18—Toto On the Stair (Com.).....
Mar. 23—Waiting for the Midnight Express.....
Mar. 25—Toto Wants To Get Tiltmer (Com.).....
Mar. 25—Queen of the Sea (Dr.).....
April 1—Foolshead Goes To See a Cockfight.....
Apr. 8—Foolshead Lady of Company (Com.).....
Apr. 8—Toto and the Egg for Easter Day (Com.).....
Apr. 15—The Fall of Troy.....

NESTOR.

Mar. 8—In the Commissioned Ranks (Dr.).....
March 15—Was It Worth While? (Dr.).....
Mar. 22—Could You Blame Him? (Com.).....
Mar. 24—The Truth (Dr.).....969
Apr. 5—The Stolen Necklace (Dr.).....
April 12—A Midnight Adventure (Com.).....
April 19—The Rival Artists (Dr.).....

POWERS.

Mar. 25—Ogallalah (Dr.).....
Mar. 28—The Painted Shirt (Com.).....
Mar. 28—A Western Ruse (W. Dr.).....
Mar. 29—The Truth (Dr.).....969
April 1—Uncle's Monkey Wrench (Com.).....
April 5—The Stolen Necklace (Dr.).....
April 4—Oh! You Mother-in-Law (Com.).....
April 6—Touring Athens.....
April 8—A Western Ruse (W. Dr.).....
Apr. 11—How the Boys Made Good (Com.)..
Apr. 11—Reclamation (Dr.).....
Apr. 15—At the Window (Dr.).....
Apr. 18—Summer Girls (Com.).....
Apr. 18—Wise Harvest (Scenic).....
Apr. 22—The Last Rose (Dr.).....

RELIANCE.

Mar. 15—Come Unto Me (Dr.).....900
Mar. 18—At Swords' Points (Dr.).....
Mar. 22—When Red Turned Gray (Dr.).....
Mar. 25—If It Were Thus (Dr.).....
Mar. 29—Pallid Hues In Clouded Skies.....
April 1—Till Death Do Part.....
April 5—Dishonor Be Detested.....
April 8—Summer Skies.....
April 8—The Gloved Hand (Dr.).....
April 12—Thirty Minutes (Dr.).....
Apr. 15—Her Mother's Sins (Dr.).....

REX.

Feb. 16—A Heroine of '76 (Dr.).....875
Feb. 23—The Story of a Paper Doll (Dr.).....895
Mar. 2—By the Light of the Moon (Com.).....950
Mar. 9—The Fall of a Knight (Com.).....958
Mar. 16—Where the Shamrock Grows (Dr.).....959
Mar. 23—Five Hours (Com.).....950
Mar. 30—As Ye Sow (Dr.).....950
Apr. 6—The Heiress (Com.).....975
Apr. 13—The Little Major (Dr.).....960

SOLAX COMPANY.

April 7—Rose of the Circus.....
April 12—Sophy's Strategy (Com.).....
April 12—The Scheme That Failed (Com.).....
April 14—The Little Flower Girl (Dr.).....
April 19—The Old Errand (Com.).....
April 21—The Voice of His Conscience (Dr.).....

THANHOUSER.

Mar. 21—Waiting at the Church (Com.).....
Mar. 24—The Tramp (Dr.).....
Mar. 28—The Impostor (Dr.).....1000
Mar. 31—Silas Marner (Dr.).....1000
April 4—Charity of the Poor (Dr.).....1000
April 7—Vindicated (Dr.).....1000
April 11—Velvet and Rags (Dr.).....1000
April 14—Old Home Week (Dr.).....1000
Apr. 18—Cally's Comet (Dr.).....1000
Apr. 21—Weighed In the Balance (Dr.).....1000

YANKEE.

Mar. 6—Angel of the Bowery (Dr.).....
Mar. 10—The Senorita's Sacrifice (Dr.).....
March 13—The Twit of Love (Dr.).....
March 17—His Double Treasure (Dr.).....
Mar. 20—The Open Gate (Dr.).....
Mar. 24—Love's Ebb and Flood (Dr.).....
Mar. 27—Tom and Jerry (Dr.).....
Mar. 31—Her Mother's Fiancee (Dr.).....
April 3—Sons of the Old Guard.....
April 7—The Girl Stowaway's Heroism (Dr.)..
April 10—An Adventure In Sicily (Dr.).....
April 14—Willie's Winning Ways (Com.).....
Apr. 17—A Close Call (Dr.).....
Apr. 21—The Minister's Son (Dr.).....

REVIER.

Jan. 4—For Better or Worse (Dr.).....
Jan. 11—The Goose-rock Chain (Dr.).....
Jan. 18—For the Child's Sake (Dr.).....500
Jan. 18—You Try It (Com.).....500

THIS WEEK'S PROGRAMME OF INDEPENDENT FILMS.

Monday, April 10.

American—Cupid's Pocketbook (Com.).....1000
Eclair—Do Not Judge Rashly (Dr.).....
Imp—A Good Cigar (Com.).....500
Imp—A Faithless Man (Dr.).....500
Yankee—An Adventure in Sicily (Dr.).....

Tuesday, April 11.

Bison—Indian's Mistake (Dr.).....
Powers—How the Doctor Made Good (Com.).....
Powers—Reclamation (Dr.).....
Thanhouser—Velvet and Rags (Dr.).....1000

Wednesday, April 12.

Ambrosio—The Necklace Affair (Dr.).....
Champion—Men of the West (Dr.).....
Nestor—A Midnight Adventure (Com.).....
Reliance—Thirty Minutes (Dr.).....
Solax—Tramp Strategy (Com.).....
Solax—The Scheme that Failed (Com.).....

Thursday, April 13.

American—Jimmy Minds the Baby (Com.).....850
American—The Bungalow Craze (Com.).....750
Imp—The Storm (Dr.).....1000
Itala—(Title Not Given).....
Rex—The Little Major (Dr.).....960

Friday, April 14.

Bison—A Man of Honor (Dr.).....
Lux—Bill and the Greasy Pole (Com.).....432
Lux—They Did Not Budge (Com.).....501
Solax—The Little Flower Girl (Dr.).....
Thanhouser—Old Home Week (Dr.).....1000
Yankee—Willie's Winning Ways (Com.).....

Saturday, April 15.

Great Northern—Hamlet (Dr.).....
Itala—The Fall of Troy (Dr.).....
Powers—At the Window (Dr.).....
Reliance—Her Mother's Sins (Dr.).....

Money Makers for you. Think of the people passing by or out of your place that would drop another nickel or dime. Many styles. Catalog No. 34 tells all.

KINGERY MFG. CO.
CINCINNATI, O.

WANTED
Second-Hand Films
OF EVERY DESCRIPTION
Address W. R. 126, Moving Picture World

If you are in the Market for
SECOND HAND FILMS
Write to the largest and most reliable Dealers and Importers of these goods in the U. S.
International Film Traders
Incorporated
5 West 14th Street, NEW YORK CITY

SPECIAL ROLL TICKETS
The Big TicKet. Any Printing Any Colors

5,000	$1.25	20,000	$4.00
10,000	$2.50	25,000	$5.50
50,000	$7.50	100,000	$10.00

Get the Samples Stock Tickets, 6 Cents
NATIONAL TICKET COMPANY - - - Shamokin, Pa.

G. W. Bradenburgh

Cinematograph Films

233 NORTH EIGHTH STREET
PHILADELPHIA, PA.

Phone Market 334.
Cable: Brad-Films Phila.
Code: A. B. C. 5th Edition.

NEW LISTS

Brand New Cold Copy, Posters Gratis, 8 cts. per ft.

Cain. 850 ft. Eclair.
The Seven Dots. 839 ft. Lux.
The Adventurer Trapped. 1019 ft. Lux.
At Swords' Points. 980 ft. Reliance.
Come Unto Me. 1,000 ft. Reliance.
The Secret of Palm. 1,000 ft. Imp.
The Fisher Maid. 1,000 ft. Imp.
Starlight, the Squaw. 993 ft. Bison.
The Sacrifice of Silver Cloud. 992 ft. Bison.
Condemned to Death. 996 ft. Yankee.
Her Birthday Surprise. 995 ft. Yankee.
Abduction of Parson Jones. 998 ft. Yankee
Senorita's Sacrifice. 994 ft. Yankee.
The Test of Love. 997 ft. Yankee.
His Double Treasure. 998 ft. Yankee.
Love's Ebb and Flood. 1,000 ft. Yankee.
In Old Madrid. 995 ft. Imp.
Was He Justified? 1,000 ft. Bison.

Bargains as New, $35 per reel
Posters Free

Texas Ted's Defense. Bison.
Red Man's Wrath. Bison.
The Creek Claim. Bison.
Savage Girl's Devotion. Bison.
In the Hearts of Sierras. Bison.
Cattle Baron's Daughter. Bison.
A New Kind of Armchair. Itala.
A Jealous Wife's New Year Present. Itala.
Feast of Foolshead. Itala.
The Last Laugh. Reliance.
For Remembrance. Reliance.
The Hour of Fate. Reliance.
Drama of the Engine Driver. Ambrosio.
John Halifax, Gentleman. Than.
Baseball in Bloomers. Than.
Crippled Teddy Bear. Imp.
Little Nell's Tobacco. Imp.
Trials of Bud Brown. Bison.
A Tough Tenderfoot. Bison.
A Squaw's Bravery. Bison.
An Indian Trapper's Prize. Bison.
A Pale-faced Princess. Bison.
The Feast of Foolshead. Itala.
Gentleman of the Village. Itala.
My Son is Guilty. Itala.
Foolshead, Inspector of Hygiene. Itala.
On Kentucky Soil. Reliance.
The Command from Galilee. Reliance.
A Brass Button. Reliance.

The Following at $30 Per Reel
With Posters

Girl He Left Behind. Than.
Degeneration. Reliance.
Millionaire Milkman. Than.
A Girl of the Plains. Bison.
A Miner's Doll. Yankee.
Love and Law. Than.
Thin Black Line. Reliance.
The Pilgrim. Nestor.
Going Sweetheart. American.
A Desperate Remedy. Nestor.
Sheriff and Detective. Champion
The Pounder. Great Northern.
A Child's Judgment. Imp.
To Right the Way. Reliance.
The Woman Hater. Powers.
Send for lists of extra good films at ten to fifteen dollars per reel.

Film Hiring Department

800,000 ft. of feature films, 300,000 ft. of selected comedy films.
2 REELS—SALES CO. RELEASES, GOOD CONDITION, $15 PER WEEK
2 REELS—SALES CO. RELEASES, GOOD CONDITION, $20 PER WEEK
THREE SHIPMENTS WEEKLY
We have films in our hiring department to other exchanges are able to buy.

Film Cleaning

We have a special plant for film cleaning, films restained like new, remain clean quite some time, as we use no glycerine or solution to which dirt will adhere. Price 2½ cents per reel.
Titles made to your order 5 ft. or 40 cents each. "Ajax" film cement works best films, 15 cents, $1.25 per doz. bottles. "Electra" Carbons, $2.25 per 100.
Want experienced manager for branch of town in every State, also Foreign Agents.

Drummers This high grade Orchestra Drum direct from factory to you for $10.00

Shell-3x14-Solid Maple
Shell-3x15-Rosewood or Walnut

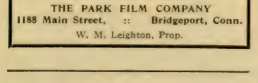
10 Rods, Kangaroo Heads Send U.S. Money or Express order. If you wish C.O.D. send sufficient to guaranteeExpress charges.

E. P. ZEIDLER DRUM CO. Dept. F. CLEVELAND, OHIO

NEW ENGLAND EXHIBITORS

Can furnish nice Independent service of less than twenty-five day and commercial.
Prompt personal attention.

THE PARK FILM COMPANY
1188 Main Street, :: Bridgeport, Conn.
W. M. Leighton, Prop.



Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

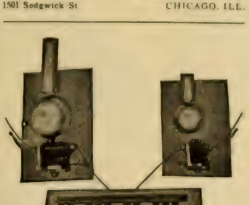
Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE 75 CENTS

Also latest cue music (series 1910) for 10 parts and piano, $1.00.
1-4 discount on both numbers.

CLARENCE E. SINN
1501 Sedgwick St CHICAGO, ILL.



OHIO PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboards, $75.00.

J. C. DEAGAN
3800-3810 N. Clark St. CHICAGO, ILL.

UNBREAKABLE
ANNOUNCEMENT
SLIDES

Will Not Break
Will Not Crack

ALSO GLASS SLIDES
OTHER NOVELTIES

Illinois M.P. Supply Co.
167 W. Washington St., Suit 309
CHICAGO, ILL.

SOUND EFFECTS

Not toys, but practical, serviceable imitations that will give an exact reproduction of the original.

We also manufacture a complete line of drums and accessories. Chimes, Tympani, Bells, Xylophones, etc.

LEEDY MANUFACTURING CO.
1055 E. PALMER ST. INDIANAPOLIS, IND.

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices — Best Work — DON'T DELAY but write to day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

Transplendency

MAKE YOUR OWN MIRROR SCREEN THE PERFECT AMALGAMATION FOR CLOTH, GLASS OR WALL

ROLLABLE OR STATIONARY

It produces the brightest, clearest and best pictures you ever saw. Theatre fully illuminated during projection. Save one-third in your electric bill. Guaranteed brilliancy. Guaranteed results. Cannot crack or peel. The only mercury foil amalgamation on the market. Agents wanted. Write for sample and circular.

The Benjamin-Genter Co.
NEWBURGH, N. Y.

Improved Machine Parts
E. W. LAVEZZI
2940 Herndon St.
CHICAGO, ILL.

HAVE GOOD MUSIC

Increase your receipts and destroy your competition. We guarantee our artists. Anything in theatrical musicians furnished on letter or wire. Singers, Pianists and Trap Drummers a specialty.

AMERICAN THEATRICAL SINGERS AGENCY
59 Dearborn Street CHICAGO, ILL.
Hilliard Campbell, Mgr.

WANTED

Second Hand Films

Address: T. A.—Box 727, CHICAGO, ILL.

SLIDES OF SCHENK TRIAL
Set of 20 Slides, with Banner 13 feet and five one sheets; $6 cash with order. MAYER SILVERMAN, 105 Fourth Ave., Pittsburg, Pa.

M. P. OWNERS, MGR'S. AND OPERATORS
Something New. Fills Long Felt Want.

PRESTO EMERGENCY CLAMP

A quick action device to remedy short circuit or wire burning off at the lamp.

Avoids delays. Adjusted in less than one minute.
Worth their weight in gold.
One pair and mailators prepaid to any address on receipt of $3.00.
Descriptive circular on request.

PRESTO EMERGENCY CLAMP CO.
Box 264 SYRACUSE, NEW YORK

Pat. Applied For

The Celebrated SCHUC

Moving Picture Electric Light Plant

For Moving Picture Theatres, Tent Shows, Circuses, Carnivals, etc.

Furnishes direct current at a cost of about two cents per K. W.

Very light in weight, easily portable.

Electric lighting outfits of every description, for every purpose, and of all sizes. Lowest in price. Highest in quality. Send for Bulletin No. 11.

No. 1 Outfit
Large enough for M. P. arc of 5000 c. p., and several illuminating lamps at the same time.
Price $197.60

Schug Electric Mfg. Co., 315 Jefferson Ave., Detroit, Michigan, U.S.A.

THE CHAUTAUQUA FILM EXCHANGE

NOW FURNISHING THE BEST OF SERVICE
Releases of Exceptional Quality
WRITE TO-DAY FOR OUR LIST AND TERMS

356 DEARBORN ST. - - - - - - CHICAGO, ILL.

Two Yankee Doodles

MONDAY, APRIL 17th
"A Close Call"
A Western Horse-thief's undoing

FRIDAY, APRIL 21st
"The Minister's Son"
How a thoughtless boy was saved from ruin

YANKEE FILM CO.
344 East 32d St. New York City

ADVERTISE

Your Show, if You're not Ashamed of it

Trim Your Lobby with Posters and a Few Attractive Card Signs. Then for Your Feature Each Day, Put Out One of Our BUSINESS BRINGING

3x12 ft. CLOTH DISPLAY BANNERS, made for all subjects, licensed or independent, ready 7 to 10 days in advance. Postpaid
Only $1.15 each. 6 for **$5.75** prep. E. of Miss. River. 6 for **$6.50** prep. W. of Miss. River

Write for Prices on Show Cards, Frames, Etc.
B. B. SIGN CO., CLEVELAND

PROGRESS IS NOT DUPLICATION

Duplication exists only where things are exactly alike. THE MOTIOGRAPH does not duplicate the obsolete projection machine, the heavy cumbersome "thrown together" kind you have been used to.

THE MOTIOGRAPH is distinctly different, and in its superior design, construction and workmanship, it does not "duplicate." It leads, others follow.

THE PATENTED DOUBLE CONE SHUTTER projects a 25 per cent. brighter picture. ALL GEARS ARE ENCLOSED, protecting them from dirt and grit. OIL BATH FOR STAR AND CAM. PATENTED QUICK REWIND from main crank with INSTANTANEOUS MAGAZINE SHIFT. No tool kit needed to handle the MOTIOGRAPH, as every gear and screw is accessible.

THE MOTIOGRAPH projects the PAINTED ON THE WALL SORT of pictures that every owner should have.

1911 MODEL NOW READY

Manufactured and Jobbed by

THE ENTERPRISE OPTICAL MANUFACTURING CO., 564-572 West Randolph St., CHICAGO

AGENTS, J. H. HALLBERG, 36 East Twenty-third Street, New York, N. Y.
E. H. KEMP, 833 Market Street, San Francisco, Cal.
J. FRANK BROCKLISS, London, Paris and Berlin.

FOR EXHIBITORS

Beautiful Photogravures of leading actors in Film Stock Companies, Licensed or Independent, postal card size, with name and address of your Theatre $8.00 per thousand, express prepaid. Can be sold to your patrons or given away as souveniers.

Send Express or Money Order.

K. A. WILLIAMS
1091 FOX ST. NEW YORK CITY

THEATRE SALES CO.

217 Dearborn Street, Bank Floor
CHICAGO, ILLINOIS
Long Distance Phone, Harrison 341

Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call. Make Known Your Wants

CALCIUM GAS

Compressed in drums ready for operation for Moving Picture Shows where electricity cannot be had. **Absolutely pure gas. Prompt shipments, freight or express.**

WRITE FOR OUR TERMS
Complete stock of repair parts for machines and supplies.

Erker Bros. Optical Co.
804 Olive St., St. Louis, Mo.

FOR BLANK LEADER, ANY KIND Write to

WASTE UTILIZATION CO.
227 E. 150th St., New York
TO EXCHANGES: Send for sample bottle Stikwik Cement

I will rent my Empire Theatre at Watertown

20,000 population, for $75 per month, for vaudeville and moving pictures. Seating capacity, 700, horse shoe gallery, good scenery, electric in house, now running. Will play stock repertoire on percentage. Portage, Wis., moving picture theatre floor, 1,500 down, 450 seating. Have a moving picture theatre at Watertown for sale, 400 seating.

H. DAVIS - - - Watertown, Wis.

Film Announcement Titles

Any of the following Announcements sent by mail upon receipt of price:

That's All, Good-Night—10 ft.
Hand Colored Trick Film $2.00
(Same Black and White) 1.50
Entire Change of Program To-morrow—10 ft.
Hand Colored 1.50
(Same Black and White) 1.00
We thank you for your patronage and ask you to call again—20 ft.
Hand Colored 3.00
(Same Black and White) 2.00
Next Show in Five Minutes—10 ft.
Hand Colored 1.50
(Same Black and White) 1.00
Will the Ladies Please Remove Their Hats so Others Can See!—20 ft.
Hand Colored Trick Film 3.00
(Same Black and White) 2.00

and for practically any ft. at 15,000 cents.

French American Producing and Manufacturing Co.
918 Madison St., CHICAGO, ILL.

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

is the only Substitute for Electricity for projecting Motion Picture or Stereopticon Views and is the

Only Satisfactory Portable Outfit

because it operates by **WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE** and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in **SQUARE CAKES is most Satisfactory** for the production of **Oxygen Gas.** Send for particulars.

For Sale by Dealers.

Enterprise Optical Mfg. Co. **MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph Street, CHICAGO**

From the Patrons View Point

What Causes People

to continually patronize one Picture Theatre in preference to another? Of course, location, appearances, films, etc. have a great deal to do with it, but quality of the picture is what builds up a steady patronage that makes the business profitable.

This depends largely on your light and if you are using any other device than a

FORT WAYNE COMPENSARC

to step down your current you are not getting best results.

With our machine you can produce a clear, white, steady light that won't worry your "house" by continuous flickering and will surprise you with the difference it makes with the films.

It is the only device that can be changed instantly to any of the three intensities without breaking the circuit between adjustments.

But this is not all. We will guarantee that our Compensarc

Will Cut 65% from Your Light Bill

and we'll send you one on 30 days' free trial to prove it

We have a little 22 page booklet that explains all the reasons why. If you want a better light at your present cost, send for it today. It's free.

FT WAYNE ELECTRIC WORKS
1102 Broadway, Fort Wayne, Ind.

This is the MORTIMER FILM CLEANER. Now installed in many of the largest exchanges in the world, the machine that cleans your films, removes every particle of oil and dirt from the film before it goes to the operator, gives you a clean bright picture. Send for the booklet, look and feel the excitement.

Mortimer Film Cleaning Co., Portland, Maine

WHY SEND TO EUROPE FOR

FILM PERFORATING DIES

When we can make them for you?
High-class repairing and alterations on Foreign Machines.

THE A. DEWES COMPANY
249 Centre Street, NEW YORK
'Phone, 2351 Spring

Genre Motion Slides

WHY pay $1.00 up to $2.00 for an old style stationary slide **WHEN** a Genre Motion Slide costs $1.75

The Advertiser will pay double for a moving slide

Genre Transparency Company
507 N. Clark Street, :: CHICAGO, ILL.

WURLITZER

55TH YEAR 55TH YEAR

Wurlitzer Piano Orchestra built in the front of the Gaither Theater, Cincinnati

The Leading Picture Theaters are Installing

Wurlitzer Automatic Musical Instruments

They furnish better music than musicians and cut out that great expense. 50 different styles. Call at nearest branch or write for big 84-page catalog

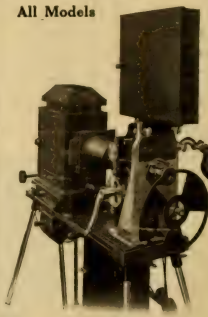
THE RUDOLPH WURLITZER COMPANY

CINCINNATI 117 to 121 E. 4th | CHICAGO 266 & 268 Wabash | NEW YORK 25 & 27 W. 32nd | PHILADELPHIA 1835 Chestnut

ST. LOUIS 912 Pine | CLEVELAND 206 Prospect | BUFFALO 701 Main | COLUMBUS, O. 57 E. Main

EDISON KINETOSCOPES

All Models



NONE GENUINE WITHOUT THE TRADEMARK

Holds the Record for Durability

Beware of Imitations

Supplies and parts in stock for Edison and all other machines

Get my prices before purchasing elsewhere

Expert Repair Department

under the management of Otto Brautigam
ALL REPAIRS GUARANTEED

Exchangemen! Exhibitors!

If you have a projecting machine that is not giving you entire satisfaction, let me take it, and I will replace it with a new Edison model "B," with outside shutter, allowing you a good price for your old one.

ALWAYS a few slightly used machines in A-1 condition, at low prices.

Harry A. Mackie

853 Broadway Corner 14th St. **New York City**

PHONE 2478 STUYVESANT

Corcoran Moving Picture Tanks

Develop your films to perfection. Save Time and Reduce Your Expenses by using a "Corcoran Film Development Tank." All up-to-date houses are now installing the "Corcoran System."

SEND FOR PRICE LIST No. 4.

A. J. CORCORAN, Inc.
No. 11 John Street - - - N. Y. City

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

The House of Quality and Satisfaction

MR. EXHIBITOR :

If you are desirous of *finding out how to improve your present service and increase your daily attendance* call and have a confidential chat with us. If you are unable to call, drop us a line.

W. E. Greene Film Exchange
INCORPORATED
228 Tremont Street, Boston, Mass.
Telephone 3790 Oxford

Your success depends upon the brilliancy and clearness of your pictures, and this, in turn, depends upon your lens.

Does it not stand to reason that a company whose chief business for almost sixty years has been the making of lenses, and who make lenses of all kinds and description, are in a position to give you what you want?

BAUSCH & LOMB
PROJECTION AND CONDENSING LENSES

are without doubt the best on the market. That is why they are used by leading manufacturers of moving picture machines and are on sale at all the best film exchanges.

New Projection Lens Booklet containing useful information for operators free on request

Our Name on a Photographic Lens, Microscope, Field Glass, Laboratory Apparatus, Engineering or any other Scientific Instrument is our Guarantee.

Bausch & Lomb Optical Co.
NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

The Machine You Are Using

makes a lot of difference in your profits at the end of a year. If you use a "STANDARD" your business increases — because you will have the best picture — and your money will not have to be spent on repairs.

Think it over, then write for particulars.

AMERICAN MOVING PICTURE MACHINE COMPANY
101 BEEKMAN STREET - - - - NEW YORK CITY

OUR

Musical Electrical Bells

which are played from a Keyboard, the bells being mounted in various parts of the house have been a great success all over the country and no Picture-house is complete without a set of them. We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and Boards, complete ready to install for $75.00.

J. C. DEAGAN

3800 to 3810 North Clark Street

CHICAGO, U. S. A.

To the Trade

We are now prepared to manufacture films for educational and advertising purposes. We go anywhere on request. Printing and developing our specialty.

Write for particulars
Demonstrations free of charge

Educational Mov. Picture Mfg. and Adv. Co.

F. W. Hochstetter, 2726 W. Division St., CHICAGO, ILL.
S. Robinson, Prop., 408 Smithfield St., PITTSBURGH, PA.

AROMA FOAM

The Fragrant and Powerful Perfumed Disinfectant

Have YOU tried it?

It is not our fault if you haven't a sweet, sanitary, clean-smelling house.

Mr. Manager, just drop us a postal and ask for our trial offer.

Do it NOW

SANITARY SERVICE CORPORATION
80 Wall Street, New York City

Everything in the Disinfectant and Sanitary Supply Line

"PERFECTO" The Improved Calcium Light **OUTFIT**

PRODUCES THE MOST

POWERFUL LIGHT

FOR LESS MONEY

"The Perfecto"

on account of a special generating process, gives you a greater gas pressure, thereby producing the most powerful light at a cost less than that necessitated by other light outfits. Because of its simplicity in operating and weighing only 15 pounds it should appeal to every exhibitor. The "Perfecto" stands 30 inches high, and being non-explosive, can at all times be handled easily and with perfect safety.

PRICE Complete with Burner **$25**

Bear in mind that with the "Perfecto" you produce the most powerful light at the least possible cost. Write for further particulars, or we will ship C. O. D. upon receipt of deposit.

CAPITAL MERCHANDISE CO., Temple Court Bldg., Chicago, Ill.

Exhibitors, Attention!

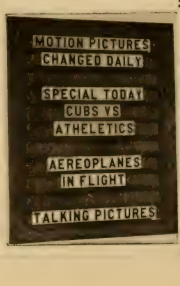
We are buying 18 NEW REELS every week
EVERY REEL IS A FEATURE

We are now in a position to book service from 30 to 60 days from date of release, and also have a few good bookings open under 30 days.

Don't Forget we have the newest and best equipped house in town and with our facilities can give you what you want

A FIRST-CLASS INDEPENDENT SERVICE

The Exhibitors Film Service Co.
23 NORTH NINTH STREET PHILADELPHIA, PA.
Mr. J. E. Moyer, Gen'l Manager. Formerly with Lubin Film Service Co.



SAVE MONEY
and use our
Program Board

with Interchangeable Porcelain Letters

Make your own Program

You cannot afford to be without one.

Announcements quickly changed. Prices and full particulars on application.

Agents Wanted.

THE CAMBRIDGE TILE MFG. CO.
COVINGTON, KY.

Feature Films
WILL BOOST YOUR BUSINESS

The Fall of Troy, hand colored, 2030 feet, getting the money everywhere; **Cowboy and Indian Frontier Celebration; United States Military Tournament; Pathe's Passion Play; Nero and the Burning of Rome,** and a dozen others.

PLENTY OF PAPER.
BANNERS, ETC.

FEATURE FILM CO.
412 SUPERIOR ST. TOLEDO, O.

FILMS FOR SALE. 50 Reels of Films $8 to $16 per Reel
Second-hand one pin Edison machine, $100.00
Mayer Silverman, 105 4th Ave., Pittsburg, Pa.

FILMS FOR RENT
New Films High Class Service
The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It
Write To-day for Terms
EUGENE CLINE
57 and 59 Dearborn St., Chicago

The Best Uniforms
For the money
Natty Up-to-Date Styles
For Employees of Moving Picture Theatres
Write for illustrated catalog and samples of cloth.
Free on application.
D. KLEIN & BRO.
927 Market Street
PHILADELPHIA, PA.

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES
ESTABLISHED 1865
WRITE FOR CAT. No. 31
The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill. Branches in all leading cities

THE AUTOMATIC THEATRE CHAIR

It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre Chair.
If you have not seen our latest models, investigate.
Write today for circular A.
THE HARDESTY MFG. CO.
Canal Dover, Ohio, U. S. A.

SPECIALTY:
Prompt Shipments
Opera Chairs
The Wisconsin Lumber and Veneer Co.
Port Washington, Wis.

FOLDING CHAIRS
For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.
Write for Catalog No. 2
The Kauffman Manufacturing Co.
ASHLAND, OHIO

OPERA CHAIRS

GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

Opera and Assembly Chairs

Most popular priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave. and 43d St. - New York, N. Y.

HALLBERG
THE ECONOMIZER
SAVES two-thirds on electric bill and makes BIG CUT on the first cost of your complete equipment.
I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

Free Catalogue No. W-50
J. H. HALLBERG 26 East 23d St. New York City

CHEAP
STEEL FRAME THEATRE CHAIRS
ABSOLUTELY NON-BREAKABLE

Suitable for rural Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.
Second Hand Chairs
Also seating for Churches in use.
Address Dept. W.
STEEL FURNITURE CO., New York Office: 150 Fifth Avenue
GRAND RAPIDS, MICH.

CINES CO.
of ROME

CAPITAL { **Preferred Stock, - 2,000,000 Lire**
Ordinary Stock, - 3,750,000 Lire

Fully Paid-up 5,750,000 Lire

Studios and Factories, Rome and Padova

Branches at the Following Cities

LONDON 18 Charing Cross Road
PARIS 11 Rue St. Augustin
BERLIN 238 Fried Richstrasse
MOSCOW 3 Glenischewsky Pereul
BARCELONA 59 Paseo de Gracia
RIO DE JANEIRO A. Sestini
BUENOS AYRES A. Sestini
CARACAS Levy & Co.

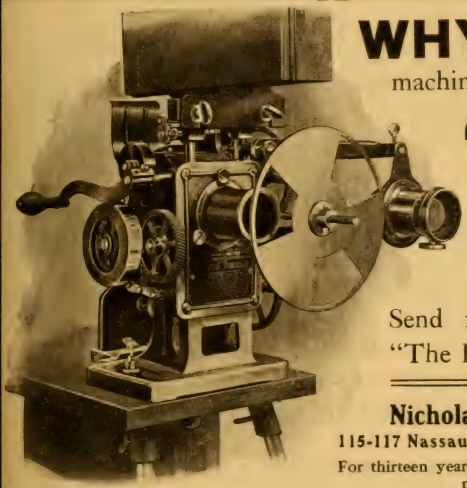
And the Following Agencies

Milan	*St. Petersburg*	*Vienna*
Turin	*Oddessa*	*Amsterdam*
Genoa	*Keiff*	*Copenhagen*
Naples	*Vladivostock*	*Stockholm*
Bologna	*Marseilles*	*Buda Pesth*
Venice	*Brussels*	*Frankfort*
Dresden	*Lille*	*Leipsic*
Tokio	*Zurich*	*Lisbon*
Johannesburg	*Sydney*	*Capetown*
	Lima	*Havana*

Branch for the United States of America

TEMPORARY ADDRESS:

445 Broome St., Broadway, New York City



WHY buy another kind of moving picture machine when you can buy a

"POWER'S"?

Don't you want the best?

Send for Catalog G and "The Proof of the Pudding"

Nicholas Power Company
115-117 Nassau Street New York
For thirteen years the leading makers of moving picture machines

UNUSUAL OPPORTUNITY

STAVE
FLAMING ARC LAMP

3000 Candle Power.
Alternating or Direct Current.

Costs but 5½ cents per hour for current.

We Have A Few 1910 Models
Of these lamps which we will sell at the following *astonishing prices*

REGULAR PRICES
10 Hour - - $55.00
17 Hour - - 65.00

Special Prices
10 Hour $30.00
17 Hour 33.00

All fully guaranteed.
Cash with order or 10 per cent cash, balance C. O. D.

Stave Electrical Co.
1161 BROADWAY NEW YORK

Good Pictures

Are largely dependent upon

Good Carbons

Use "Arco-B" Biograph Carbons

The genuine article bears our Trade Mark, "Arco-B."

L. E. FRORUP & CO.
Sole Importers
232-234 Greenwich St. New York

The "Hudson" EXIT Sign

Made to conform with New York Department rulings, eight-inch ruby glass sand-blasted sign, for use in Theatres, Hotels, Lodge Halls, Dance Halls, Churches, etc. Price, each $2.50.

WE ARE WHOLESALE DISTRIBUTORS FOR

"Electra" Pink Label Carbons	Condensers	Machine Parts
Excello Flaming Carbons	Switches	Stage Cable
Asbestos Covered Cable	Switch Covers	Cartridge Fuses
Kliegl Lugs.	Reel Carving Cases (Metal Only)	Fuse Plugs

In fact we carry the largest stock in New York City, of everything pertaining to an electrical installation for Theatres.

Write for our new Catalogue and Price List.

THE HUDSON ELECTRICAL SUPPLY CO.

49 BARCLAY STREET NEW YORK CITY

Manufacturers, wholesale and retail jobbers

BIGGEST SUCCESS IN YEARS

DR. COOK'S Great Feature "The Truth About the Pole"

Has caused a Veritable Stampede Among Live Exhibitors and Special Feature Speculators.

Territory is being Seized by an Eager Horde of Ready Buyers, even though our First announcement has just been made.

If your inquiry has not been answered write again, or better still, Wire your wants as our mail is Tremendously heavy.

A FEW CHOICE STATES STILL REMAIN UNSOLD

Applications for territory will be taken up in order of their receipt. **Get In Line** for the **Biggest Film Scoop Since the Train Robbery;** because it pictures the **Best Advertised Man In All the World** in the most **Sensational and Unusual Dramatic Expose** of the century.

Lithographs—Five Styles—Heralds, Photos, Lectures—Everything to get money with

(Films made in the Laboratories of the Gaumont Co.)

WRITE FOR TERMS AND INFORMATION

North Pole Picture Co., 46 Jackson Boulevard, Chicago

CAREY PRESS, N. Y.

Vol. 8, No. 16 April 22, 1911 Price, 10 Cents

THE MOVING PICTURE WORLD
THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS
NEW YORK

MANAGER'S AND OPERATOR'S

Motion Picture HANDBOOK

GIVING full detailed description, with illustrations and instructions, in the proper method for wiring and lighting
No theatre complete without one.

Price $1.50
Postage Prepaid

PUBLISHED BY THE
MOVING PICTURE WORLD
125 East 23rd Street **New York City**

THE "The Poet of the People" Is Here!

THANHOUSER

WO-A-WEEK

RELEASED TUESDAY, APRIL 25

The Poet of the People

"The King Laughs while the People Starve"

is a grand presentation of life in the middle ages, when the upper classes were really up, and the common people had nothing in common except suffering, starvation and oppression. In the France of the early Louis the people became resigned to conditions to the extent that never a murmur was heard from them. But a poor poet and his poetry changed the complexion of things a bit, and the reel gives the why and the wherefore.

No. 205 Code Word, Poet.

RELEASED FRIDAY, APRIL 28

The Skyscraper Elevator as a Lifesaver!

An Elevator Romance

is a portrayal of the thrilling adventures, sharp trials and real perils encountered in an office building aflame. How, in the excitement attending the discovery of the blaze, the workers rushed forth and left behind them the pretty switchboard operator—how this slip of a girl stuck to her board in an effort to notify the fire department of the blaze—how a cowardly elevator man refused to go to her rescue and how a boy who loved her did make the trip—is all shown in a masterpiece of realism that will cause comment anywhere.

No. 206. Code Word, Rom.

Just Out! The Thanhouser Lobby Photos consisting of five splendid individual photographs (11x14) of Thanhouser principals; sent postage prepaid for $1.00 with order. Address Exhibitor's Dept.

The Thanhouser News the "Exhibitor's Guide," containing the Thanhouser Lobby-Decorator, sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Address Exhibitor's Dept.

Thanhouser Company

NEW ROCHELLE NEW YORK

"The Poet of the People" Is Here!

An "Imp" De Luxe!

"The Scarlet Letter"

Released Thursday, April 27th

At last we are able to fix a definite release date on this the first of a series of *Imp Films de Luxe*, which we believe will give Imp Films a stronger grip on your affection and a firmer hold on supremacy than ever before. "The Scarlet Letter" is an ultra fine dramatization of Nathaniel Hawthorne's world-known novel. The treatment of the plot is delicate—in fact this feature has caused us to take, re-take and re-take many of the more powerful scenes. We have avoided improper suggestion. We have staged each scene more elaborately than anything we have produced before. The acting will delight you. The photography will astonish you. And it will all come to you on Eastman stock, insuring the highest degree of moving picture perfection in every detail. Now that we have brought out such an Imp de Luxe as this, the point is—

Will You See That You Get It?

Will you ask your exchange for the earliest possible booking? Will you demand, insist, fight if necessary till you get it? Will you keep hammering at your exchange with letter after letter till you get what you are paying for? We've done our part. Will you do yours—beginning this instant?

Here's Another You Must Get

Our release of Monday, April 24th, is peculiar in plot, so much so that it will create no end of comment on the part of your audiences. It is entitled "While There's Life There's Hope" and deals with two men and their interrupted attempts at suicide. If your exchange can't give it to you, there are other exchanges that can and will. Ask us.

Independent Moving Pictures Co., of America
102 W. 101st St., New York. Carl Laemmle, Pres.
All "Imp" Films Sold Through the Sales Co.
All "Imp" Films Now Made on Eastman Stock

B Stands for ***Better*** than all of the rest.
The fellows who use them are feathering their nest.

I Stands for ***Immediately***—just do it on sight.
We have told you our price you know it's alright.

O Stands for ***Order***—a check needs no change,
just mail it in, to your film exchange.

CHARLES L. KIEWERT CO.

NEW YORK SAN FRANCISCO

"Arco-B" Biograph Carbons

THE DEPENDABLE
CARBONS

FOR MOTION PICTURE
MACHINES

Write us and we will tell
you more about them

L. E. FRORUP & CO.
Sole Importers
232-234 Greenwich St. New York

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

The House of Quality and Satisfaction

MR. EXHIBITOR :

If you are desirous of *finding out how to improve your present service and increase your daily attendance* call and have a confidential chat with us. If you are unable to call, drop us a line.

W. E. Greene Film Exchange
INCORPORATED
228 Tremont Street, Boston, Mass.
Telephone 3790 Oxford

FEATURES TWO EVERY WEEK

Solax

FEATURES TWO EVERY WEEK

BE PATRIOTIC! GET IN LINE!

NO TIME TO LOSE

The Big Series of Military Pictures begins with the

Release of April 28th

"ACROSS THE MEXICAN LINE"

DON'T MISS THESE FRIDAY MILITARY MASTERPIECES

THEY ARE THE MOST EXPENSIVE AND ELABORATE PRODUCTIONS YET ATTEMPTED

A NOVELTY FOR YOU TO FEATURE

These Big Friday Military Features combined with our unparalled Wednesday Comedy Playlets constitute

THE PROGRAM UNEXCELLED

GET OUR TWO-COLOR LOBBY DISPLAY

REMEMBER! All Our Films Are Tinted and Toned Throughout

Releases

Wed., April 26th	"The Count of No Account"	- - - - -	Comedy
Fri. " 28th	"Across the Mexican Line"	- - - - -	Military
Wed., May 3rd	"Sensible Dad" and "Nearly a Hero"	- - - - -	Split Reel Comedy
Fri. " 5th	"The Somnambulist"	- - - - - - - -	Drama

Solax Company

147 Fourth Avenue -:- New York

Hello! Here's Flimco Again!

Guess What He Is Doing Now!

I'll bet you can't guess what the old boy is up to now. Try it. Solve this baffling mystery. If you can't do it, watch for the solution. It is coming. Here's a start:

"Gen. Flimco is

......"

Fill in the blank. Note the expression on the back of his dear old nut. Maybe you can get a tip from that. If not, watch for the solution. And in the meantime, join the THREE THOUSAND OTHER EXHIBITORS WHO HAVE BOOTED THE FOXY OLD GENERAL OUT OF THEIR THEATRES IN THE PAST TWELVE MONTHS! Come to Laemmle and get a dose of Laemmle service and "Laemmle Luck." I'm doing the biggest and best business I ever dreamed of. Come to it!

Carl Laemmle,
President

The Laemmle Film Service

New number
204 W. Lake St., Chicago, Ill.

Sykes Block, Minneapolis, Minn. — 1517 Farnam St. Omaha, Neb.
209 Fifth St. Des Moines, Iowa — 1310 Wyandotte St. Kansas City, Mo.

The biggest and best film renter in the world

CHAMPION Two Every Seven Days FILM

Our Query: "TO BE or NOT TO BE."
Your Reply: "TO BE" positively shown in my theatre

"Gen. Meade's Fighting Days"

MONDAY, APRIL 24, 1911

Would you view as it were, the sterling qualities of that leader in the days of our country's dissension? Then get the reel and put 'your reply' into effect.

"She Wanted a Man With Brains"

WEDNESDAY, APRIL 26, 1911

The lady in question sought her man when it was too late and thereby worked her own discomfiture, after having originally refused him.

SOMETHING GREAT FOR MAY 1, 1911

"Clark's Capture of Kaskaskia"

The hardy trapper and his daring followers.

BEAR IN MIND

"With Stonewall Jackson"

CHAMPION Two Every Seven Days FILM

The Champion Film Co.

MOTION PICTURE PATENTS COMPANY LICENSED

Mark M. Dintenfass, Gen'l Mgr.
12 East 15th Street -- New York City

A REVOLUTION
AND
A REVELATION
ARE OFFERED IN

"A Daughter of the Revolution"

A REX Released, Thursday, April 20th, 1911

It's an inspiration in itself. It depicts the Love and Loyalty, Honor, Heroism, the Heat of Human Battle, and the Battle of Human Hearts.

A Great Historical Patriotic Film. It's a Gem and a Rex!

Rex Posters Have Made a Universal Hit. Demand Them!

REX

REX MOTION PICTURE MANUFACTURING CO.

573 Eleventh Avenue, New York City

SALES CO. The Minutemen—shipping one more every minute.

HERODIAS

THE LEADING DRAMATIC ART FILM OF THE YEAR

RELEASED APRIL 24. LENGTH 955 FEET

ECLAIR FILM COMPANY

NEW YORK: 31 East 27th Street **CHICAGO: 35 East Randolph Street**

GREAT NORTHERN

Release for Saturday, April 15

HAMLET

PRINCE OF DENMARK

This beautiful feature film of Shakespeare's world-famous production should be included in every exhibitor's programme.

Release for SATURDAY, APRIL 22

THE STOLEN LEGACY

A feature detective film, brimful of exciting and thrilling scenes.

ALL UP-TO-DATE INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

GREAT NORTHERN FILM CO., 7 E. 14th St., New York

EVERY FRIDAY THE WORLD'S BEST—BAR NONE EVERY FRIDAY

INDEPENDENT EXHIBITORS: Call for Lux Films

COMEDIES CLEAN CLEVER CHARMING

We want you to get the World's best every week.

LUX FILMS

Released, April 21, 1911

Dr. Grant's Wonderful Discovery

DRAMA—885 FEET

SOMETHING DIFFERENT!!! A one-subject reel this week. An intensely dramatic picture, out of the ordinary run, dealing with the medical profession. Unusual plot and superb acting. Next Week a two-comedy reel of the usual LUX QUALITY!?!

SEE OTHER PAGES FOR SYNOPSES AND PAST RELEASES

GET LUX The World's Best—Bar None GET LUX

R. PRIEUR

10 East 15th Street 'Phone, 3427 Stuyvesant New York City

Sold only through the Motion Picture Distributing and Sales Company

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY • 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $2.50. Foreign Countries, $3.00. Post Paid.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¼ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.
TIME DISCOUNTS: 10% one months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 1010 W. Washington Street (Post Building), Chicago, Ill. Telephone, Main 3145. Automatic Phone 32732

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 8 APRIL 22, 1911 No. 16

Public Opinion Controls.

FIRST ARTICLE.

"One can show the public no greater respect than in forbearing to treat it as a mob. The mob hurry unprepared to the theatre, demand that which may be immediately enjoyed, desire to stare, be amazed, laugh, weep, and therefore compel the managers, who are dependent on them, to descend more or less to their level."—GOETHE.

These words were written more than one hundred years ago by the immortal author of "Faust," himself a theatre director of no mean abilities. What the poet Goethe described as the characteristics of the "mob," applies, it must be admitted, to a very considerable percentage of the moving picture theatre audience of today. Our people "hurry unprepared to the theatre," and "demand that which may be immediately enjoyed, desire to stare, be amazed, laugh and weep." Have the public in these days of hurry and bustle not the right to demand these things? How can we expect them to come to the theatre "prepared"? Of what is the preparation to consist, and why should they not get "what they want when they want it"? The form of speedy entertainment demanded is well supplied by the motion picture, and this without any injury whatever to the proper "level" of the entertainment.

It is a fact, of which every film and machine manufacturer and exhibitor may be reasonably proud, that, with all the speed of the entertainment, its quick succession of scene and sentiment, the picture has steadily improved, in projection, in technical quality and in subject. Glancing back through the stories of the films in the pages of the MOVING PICTURE WORLD, we find less and less of the Indian chasing the wicked half-breed or depraved Mexican through 1,000 feet of variegated scenery, and we find more of the drama of life as it really is, less and less of the china-smashing "comedy" and the chase around street corners and through alleys and more of the lesson-bearing play—the picture that pleases for the time being, but also contains a thought, maybe a precept, which the mind will retain.

It has been asked why so many films are so soon utterly forgotten. Is it not because the forgotten ones are mainly composed of a series of incidents, sometimes disconnected, generally a whirligig of rapidly changing scenes, which keeps the brain busy trying to solve the puzzle while it is on the screen? Is it not "out of sight out of mind" because it fails to show the work, the thought, of a master mind. A good story may be spoiled in the telling. The producer who is a deep student of human nature, who is a thinker as well as a producer, can take the most simple story and so garnish it with his own metaphysical ideas that it sinks deep into the mind of the spectator and will live in his memory.

* * *

While the quotation from Goethe has been applied to the motion picture, we must admit that it (the picture) has shown as much tendency to elevate as to "descend" to the level of the mob. If the manufacturers find that the demand for the classics is not encouraging, can they be blamed for catering to popular, if trivial, tastes? Does the theatre manager have recalls for "Rigoletto," "Launcelot and Elaine," "Les Miserables," "Francesca da Rimini," the Shakespearean dramas or visualized prose and poetry such as "Tale of Two Cities," or "Maud Muller?" Not so that you would notice it. Around the beginning of this year we printed a request to exhibitors to inform us as to what pictures of the year 1910 had been specially recalled by request of the spectators. The exhibitors responded generously, but we hesitated to make copy of the replies. Frankly speaking, it was because the evidence showed that the "mob" demanded a kind of picture that it has not been the policy of this paper to encourage.

We argued to ourselves that the most demonstrative element of an audience is generally the least intellectual, and noted with satisfaction the heavy vote for certain poetical stories and especially the historical drama, and, of the latter, "Custer's Last Stand" was credited as being the greatest drawing attraction. It is but fair to a certain company to say that the Ali trademark stood highest in the count of films that created the most impression on the audience. It is also apropos to remark that the Ali trademark takes frequent and daring leaps from the sublime to the ridiculous. Is this done for effect? If so, it may tend to affect, in time, the Ali popularity. Among the films mentioned for recalls were "Ramona," "Pippa

Passes," and "The Mended Lute," all of the poetic order. It is no small praise to say that the highest encomium of "The Mended Lute" came from the Dakotas. When people who live among the Indians and understand their customs and mannerisms wax enthusiastic over an Indian photoplay it speaks highly for the genius of the producer. Genius in this case is the capacity for doing big things by making the most of the little things, and in knowing what is the right thing to do. Innumerable are the anachronisms and absurdities of the dilettante producer who essays to depict races of people and periods of time with which he is unfamiliar. To cite an example: While "The White Squaw" was being shown in Proctor's Theatre one day this week we overheard a lady and gentleman making very severe criticism on the antics of the supposed "Indians" and pronouncing some of the actions as impossible and absurd. A polite inquiry revealed the fact that the couple were from Nevada and that the lady had been born and raised among the real Indians and naturally could not stand to see them so caricatured. Expert and severe criticism, 'tis true, and pity 'tis 'tis true, because this self-same film contained some of the most beautiful photography of real Western scenery and some of the most artistic settings ever seen upon the screen. When pictures that are produced in the real West can fall down on characteristic details, it causes us to wonder what criticism is heard in Western theatres on the Bowery cowboy chasing the Mills Hotel "Indian" amidst the Jersey or Long Island scenery.

But this is digressing.

We have shown that the film manufacturer, by depicting the poetic, the classic, and the historical, discloses a latent desire on his part to uplift rather than "descend to the level" of the mob. We have also gathered evidence to show that the mob can show equal appreciation of a dish of husks, which proves that the mob is an omnivorous animal. As a mixed diet is accepted as being the most conducive to the long life of an omnivorous animal, we may not be wrong in deducing that a mixture of the trashy with the classy is most conducive to the long life of the picture business.

But to one who spends much time among the theatre audiences and studies their silent or expressed demonstrations of appreciation or otherwise, there can be no doubt whatever that the ambitious attempts to portray the deeper and finer emotions of the heart, the laudable efforts to teach, to appeal to the best impulses of humanity, are always welcome in the theatre and win substantial applause. If a noble act is portrayed it is sure to please, for it is a weakness of us humans to imagine that we would have acted the noble part in a similar case. Therefore, to close this first article on public opinion control of the destinies of the motion picture, we will say that our observations and deductions point to the photoplay presenting a noble charater as the one most calculated to win the subutantial applause of the mixed audience.

Nat Wills Becomes a Photo-Player.

The advent of moving pictures was regarded with scorn by the theatrical profession. An actor who valued his reputation would not appear in the despised picture, and if by chance one of their kind chose to escape starvation by posing for the camera, he at once lost caste and was considered a renegade from his noble profession. We know the rest; it is fresh in every one's mind how the moving picture went its way in humility and worked its way up to the high position which it now holds in the dramatic art. The theatrical journals that once affected to despise the picture we have seen come to their knees and grovel for the advertising of the celluloid play. *The Billboard*, the *Dramatic Mirror*, *The New York Telegraph*, *The New York Clipper* and other such theatrical papers emphasize more clearly than any other agency how great has become the prestige of the photo-drama. Where once they pretended to ignore the film play, one by one we have observed them humbly knocking at the film-makers' doors in search of patronage. Their advertising circulars today vary in inverse ratio to their former assurances to the profession that the motion picture was going back and would never become a menace to the play-house proper.

It has long been predicted by ourselves and others that it is only a matter of time when the photo-play will draw to its support the cream of the theatrical profession. Perhaps it is a little too soon to say that the time is already at hand, because actors who have made a name upon the stage are still looked upon, in a measure, by their professional brethren, as renegades when they cast their lot to act before the camera instead of before the public. But the movement is on. In Europe it has been the vogue for a few years past for the top-notch players to appear in motion pictures. But in America actors who appear in celluloid reproduction are still looked upon as renegades of greater or less degree. The greater the actor the greater renegade he becomes in deserting the footlights for the arc-light.

Nat Wills in the "King of Kazam."

Of late this feeling is mitigated, for many of our prominent actors and actresses are beginning to feel the call of the camera, and we have a slight suspicion that there are a few of them who would welcome an offer to pose in moving pictures for more reasons than one. The moving picture is a fulfillment of the invocation of Robert Burns: "Oh, wad some power the giftie gie us, to see oursels as ithers see us!" The opportunity to study one's self as others see us is in itself one strong reason why actors should pose for moving pictures. But there are other reasons. An actor may act and not act at the same time, or, by twisting it a little, an actor may act in a dozen cities at once. It places him in the same position as the magazine writer who is read from the printed page without having to go personally and repeat his words before an audience. And last but not least, there is big money in it for recognized stars.

The MOVING PICTURE WORLD has the pleasure this week of welcoming to the field of moving pictures that well-known comedian, Nat M. Wills. Perhaps he will be con-

sidered a renegade by his associates, but that term has now lost its sting, and the imprecation lacks force or point. If the vaudeville profession regards Mr. Wills as a renegade on the one hand, we welcome him on the other as one of the pioneers of American actors in the realm of the photo-drama, or photo-comedy to be more correct, for Mr. Wills will appear as the principal comedian in a series of tramp comedies in the Power's Photo-Plays. And while welcoming Mr. Wills into his new field of endeavor we take this opportunity also to congratulate the Powers Company in securing the services of that well-known comedian, the result of which will give added prestige to their output, and without doubt will mark an improvement. The moving picture is no longer a nine-day wonder; the big results are yet to come, and we shall not be surprised at any time to hear of more well-known performers and actors turning renegades, if you please, and casting their fortunes with the little strip of celluloid.

Mr. Wills will appear in a series of films of a comic-opera nature entitled "The King of Kazam." These pictures will be produced under the direction of Mr. Francis A. Powers and Mr. Wm. Raynous, both of whom have trod the boards in the days gone by, and were well known as actors of ability before the moving pictures appeared.

A Photoplay that Went Over.

We have lately pointed out that the attitude of audiences differs remarkably. Yet, under anything like fair conditions, a good play will hardly fail to be accepted with pleasure.

There are elements in any good scene that the larger part of the audience never notices. A good scene exists solely for the action that it shows. This action may take place in far-distant times or in the present; but, if it is not in a time with which the audience is thoroughly familiar, the dresses, uniforms, furniture and surroundings will seem peculiar and interesting in themselves, and therefore will take part of the audience's attention from the action, somewhat weakening the scene. These things are necessary to any picture of the action, though, for while the mind doesn't consciously notice them when they are natural, it does unconsciously, and will consciously notice their incorrectness or their absence. If, at the exciting moment of any scene, one also notices that the acting is either good or bad, or that the music is playing, one can be sure that something is wrong. In the perfect picture, all those things are kept in the background of consciousness, they are seen but not noticed, while the action is going on. But when the spectator has breathlessly watched the action carried past the climax, if something laughable happens to take all his attention for a moment, the relief is a very pleasant experience. When we've seen a tragic picture or one that was saved by a hair from becoming tragic, it is a comfort for us to be shown again that there is humor in the world. It puts us in a good frame of mind to enjoy the happy ending.

All of these points were illustrated in a recent release of the Essanay Co., "Across the Plains." Its faults are plain enough; but we saw it get hold of an audience and keep its grip to the end. We were in a critical mood and we concluded that this photoplay, good as it is, would have had much less power without the music that backed it in this case. One of this play's good points is that music has an excellent chance to bolster it up. The play was shown at Keith & Proctor's Union Square Theatre, and the man at the piano intelligently took advantage of his chance.

In this play a girl in a prairie-schooner runs from a band of Indians. Two cowboys see her. One goes for help, the other rides alongside and fires back at the Indians. Later he and she hold an empty cabin till the help comes. It is an exciting moment; their ammunition is spent; the Indians have closed in and are hammering the door (very carefully, by the way). When the rescuers come and open fire on the Indians, the tense moment has passed. An Indian who is shot takes a ridiculous fall, and it is a good anticlimax, for it very effectively takes the audience's attention. At the same time the musician, who through the play had been giving exciting music, obtruded a queer little run on his piano-keys. The combination made the audience ripple with amusement.

At the same theatre, at another time, when a photoplay, "The Letter with the Red Seal" (Gaumont), was being projected, and in the scene where the ship's company are expecting a pirate to attack and are getting ready to repel him, we noticed that the music grew very exciting. Two spectators, in full view of the picture, got up and craned their necks.

The Comic Film.

By Mrs. F. George Eggleston.

What is a laugh? It's something like a kiss: the feeling is hard to define, but it's very pleasant. Some men are witty, and when they make comments on things as they pass, they show things up in a funny light. They don't make fuss; they merely draw attention to it. Funny situations bob up; they're unexpected. The comic is Nature's little joke, human nature's if you like; but at its best it is a situation that was not intended. The pleasure is largely in our unexpected discovery of it. In truth, to expect a joke is to lose it.

Now, the very things that hamper the photoplay in showing complex tragic situations make it one of the best possible means of showing to the spectators gem after gem in a chapter of these funny situations, each unexpected as to the smiling face that pops up from behind the wall when the "kids" think they are planting a nettle for Foxy Granpa. Two people might tell of it later, and might use the same words, but while what one said would be as funny as the smile of the Cheshire cat, what the other said would be stupid; he'd need a diagram. The photoplay is both joke and diagram.

The world, as many people find it, is monotonous; monotonous oftentimes as a never-ending misty day. Yes, many, many people find in life a gray sameness that is almost tragic. If it only would become tragic that would be a relief; but it doesn't. Anything that breaks into this is a boon, a precious, golden gift. Other people—they are not so many—long for a little monotony. To them, life is one unpleasant thing after another. Still other people, and to tell the truth they are very numerous, find life a pleasant mixture of hearty excitement and healthy rest. The contrast that they find, though, is not in their lot so much as in their character; they have the saving sense of humor.

You can't cultivate humor in some people. Heaven sends such to make the rest of us laugh. But in most people you don't need to cultivate humor. They have plenty of capacity; all they need is to have that capacity utilized; they need to be shown something funny. That's what the photoplay can do, and do it in its own way better than the funny monologue-man, better than the drama, better even than life itself, the life that the rest of us who are not Mark Twains see.

The truly funny photoplay, then, is the precious, golden boon we spoke of. It makes the sunlight of laughter break through the gray sameness of our lives. It is a panacea for ills that flesh is heir to. Taken in time, it will cure dyspepsia, melancholia, domestic troubles, wind-

colic. Taken before we go to bed, it will make us want to work hard next day, and it is cheap—that is, when it is once produced; for, to see it costs only ten cents or perhaps half that. But good comedy itself isn't cheap; comedies are as scarce as diamonds.

Comedies are naturally harmless; they can be shown to children with perfect safety. They are often welcomed, as at church and Sunday-school entertainment, where tragedies are barred. Comedies are sure of a general popularity, while even the best tragedies may enjoy only a special popularity—some may like them very much, but there are always likely to be some who dislike them. Comedy is the backbone of the photoplay business. In a recent interview, an exhibitor said:

"We must have humorous pictures to draw the crowds. The tragic pictures are well enough as fillers, but if there is not at least one good comic feature the bill is a failure. Our patrons come not to see the emotional side of life, which to them may be too common. They want to be amused and forget their cares. The comic film fills the house, *but they are getting less humorous every week.*"

A first-class comedy is a small fortune to the lucky firm who owns it. It brings in gold and it ought to be paid for with gold. As it is, film-makers have got what comedies they are now using cheaply. Also they have rung the variations on certain comic situations till there's no more humor in them. I mean such themes as the theft of a bicycle or motor-car by a man who can't ride it, and who therefore endures a hundred mishaps, mishaps that once upon a time seemed funny to us. Good comedy isn't inexhaustible in the sense that it will come on demand. Molières, Goldsmiths andSheridans are not so numerous as the soberer dramatists; yet there seems always to be a certain amount of good comedy available. Some wide-awake firm might profit highly right now by making an offer of a *large* prize for the best comedy submitted within a certain time. If the prize were advertised widely, and was big enough, it would bring in many good manuscripts. The best one would cost "real money," but the rest could be had for a more reasonable figure, but for more than the ridiculous price now paid for comedy or tragedy alike, and the result would net a handsome profit. A man or woman who can write one good new comedy can often write others, and he is sure to take his wares where he can get the most for them. It will pay to be liberal with good comedy writers.

Violence and Bloodshed.

By Louis Reeves Harrison.

There is nothing new about public hostility to the introduction of scenes of violence in plays. For a long time the French theatre—when it laid down the law for Continental Europe—permitted no killing in the sight of the audience, one peculiar exception being suicide. A character could kill himself in a tragedy, by poison or steel, but was not allowed to kill any other character in the play—not so you could see it.

The English were more bloodthirsty.

Voltaire rejoiced in an English theatre when he saw Brutus harangue the mob with a bloody knife in his hand over the body of the murdered dictator. Early tragedy in England was given to shedding blood on a grand scale. The rude audiences especially enjoyed the feast, the more there was of it, the stronger they thought the play, while no such representation was tolerated in France. The audience learned of what had happened from an eye-witness.

Just how far art should follow nature is a delicate question. To my way of thinking the struggle is an essential part of the play; there are pathetic and telling situations tamed, if not lost, where tragedy is implied instead of actually seen. On the other hand, I am disgusted with any deliberate attempt to awaken bestial desire, or feed blood to the coarser element of an audience by working up to a brutal scene for the mere sake of its brutality. Accounts of suicides, hangings and stabbings which are given a prominence in the daily press are often of no advantage to the community, and it is just as well to eliminate them from moving pictures altogether, unless intelligent censorship can be exercised. The accumulation of abhorrent incidents given in Indian and cowboy plays under the pretense of picturing actual life is so repulsive in its low savagery, so beastly and unsavory, that it might be just as well to cut out such plays indiscriminately. When these plays are filled with murder, rapine, torture and false sentiment, they are not only inartistic, but are ineffective save with the few low-brows who like them, and, besides, are turning millions away from the little theatres. They are repellant to the cultivated, and even cease in the course of time to stimulate the jaded appetites of the unwashed. No necessity exists for any such representations; they are not pictures of life; rarely have they the faintest pretense to historical accuracy; supposed thrillers they are, but they excite more derision and disgust. I have seen decent people before a theatre entrance turn away at the sight of a poster announcing one of these dramas of blood and nastiness, and many refuse to go inside of a picture show because of them.

It is quite another thing if tragedy comes in the natural course of a story as a matter of poetic justice when it tends to elevate the struggle or the characters presented, where the effect is ennobling instead of degrading, or where there is a profound lesson involved.

Why should not art be natural?

It is true that all things in nature may not be fit for representation on the stage, but no reason exists why art should directly oppose nature. Where there is a valuable idea to be conveyed the audience is unwilling to accept mere resemblances. If there is suffering involved, such as we all feel in the eternal struggle, the suffering must be shown; it excites our compassion and may lead to greater tenderness in our views. In our secret hearts we all like to see life depicted on the stage as it really is, and rebel against conventions and traditions as we do against a picture given purely for the sake of its sickening horrors. Let us have what is true, what is going on; existence of today as we all recognize it; hold up the shame to ridicule; lay bare the grafting of politicians and other unclean birds of prey; extol the nobility and the value of splendid efforts, and tell again the same old, sweet story of love as often as possible. We all enjoy a play taken from any old era, when it's good, but we enjoy it most when it reflects our own times; we like it best when its scenes, and manners, and characters, and morals are of today. If, in the natural course of things, the story involves a death struggle, that is all right if the tragic feature is an incident in a design, not a designed incident.

It is all right for the dramatist to see the immoral as well as the moral side of life; he can be fully aware of

the worst characteristics and basest motives of those around him, and it may be to the advantage of what he writes; he can even be influenced by the same forces as those operating against human betterment, but he must have a strain of lofty aspiration if he would appeal to the highest as well as the lowest elements in the average audience. Let his purpose be high, the incident is excused.

Let no playwright be worried about the "happy ending." Such a termination is an anomaly, if not an impropriety, if the trend of human weakness and the impelling forces of nature point straight to a tragic finale. We know where neglected disease leads, and bad habit is disease. The transforming power of evil habit not only furnishes an abundance of dramatic material, but gives the audience a theme to study and can be made to point a lesson with a tragic ending. The drama has often found its finest expression in tragedy, consistent and true to nature, yet moral. The moral nature of Macbeth had become a horrible wreck before his overthrow and death. The latter was expected and deserved. The tragedy was the natural sequence to his crimes, and poetic justice was exemplified.

The man, whether he be playwright or producer, who says that our people want to see in picture plays certain things that are vitiating such plays, is in ignorance of what is going on around him. The whole country is aroused on the question of race betterment, and is deeply and unselfishly interested in making the lives of those who are to follow us finer and more beautiful than our own. We do not desire to stimulate what is low in our children, but to train them to exercise self-control, to let their minds dominate their animal natures. We hope to make them better than we are; millions of parents are giving the best part of their lives to that noble end. Moving pictures are now a factor in this evolution, and the best we can do—we who are interested in the business—is to treat the public with the same sort of decency and respect that we hope to receive.

A Progressive Theatre Will Prosper.

Results of Honest Competition.

By Robert Grau.

A conservative estimate made recently during a discussion as to the progress of cinematography resulted in a general admission that at least ten million new theatregoers have been created in this country through the remarkable vogue of the picture theatre. It was also conceded that in the last five years no less than ten thousand theatres, varying in seating capacity from 200 to 5,000, have come into activity, and for every one of these since discarded at least two regular theatres have reverted to the use of the camera-man.

Can any one be surprised that ten million persons who had never seen the inside of a playhouse were attracted to the spectacle of a pretty theatre giving varied and often educational entertainment at prices within the reach of all?

Of this ten million new entertainment-seekers probably one-half are tempted occasionally to witness plays and operas in the regular theatres, and this is a revelation which alone explains why the theatres of the United States have been able to withstand the tremendous competition with which they have had to contend.

A manager of twenty-five years' experience in Streator, Illinois, Mr. J. E. Williams, in an address to the Drama League at Evanston, Ill., gave expression to conditions which must exist in every "one night stand" in the country, and this is what he said:

"Today there is scarcely a one night stand theatre in America that is paying a profit, and the majority of them are threatened with bankruptcy and extinction unless reinforcement comes from some quarter. Many of our local theatres will have to be turned into garages, warehouses and department stores, and the drama will have to return to primitive conditions of production in town halls or similar places of assembly." That this is not the expression of a pessimist is best illustrated by a reference to another part of his address: "And paramount, the advent of the moving picture into the amusement field, which has emptied the galleries and balconies, has driven the medium priced companies off the road, has established vaudeville houses in towns that could not otherwise support them, and has so cut into the amusement fund of the one night stand that there is not enough left to support the dramatic theatre of the town."

The writer, however, has endeavored to delve deeper in a desire to discover just what is the basic condition and to what causes the upheaval may be attributed. To begin with, the moving picture theatre has brought into the amusement calling an entirely new crop of showmen, and these are not of the calibre which stands still and waits for the public to enter its theatres. The new generation of public caterers brought into the amusement field though the potency of cinematography have shown a great discernment, in making their theatres inviting, in changing the program frequently. And some of these gentlemen are prospering so amazingly that they provide an incentive (something heretofore lacking in the amusement calling) to outside investors, with a result that capital to almost any amount is for the first time available in a line of endeavor which not so very long ago was regarded with contempt and extreme pessimism. Moreover it is to this class of showmen that the tremendous increase in theatregoers is due, and that they have not conspired to wholly obliterate the regular threatres (as they seem to have done with the popular priced ones) is unquestionably due to the patronage which now comes to the latter class of playhouses from a public that formed "the theatre habit" for the first time. This has greatly offset the loss of patronage which Mr. Williams refers to in his address.

We must not forget, too, that the film companies have been quick to realize the great advantages to be had from availing themselves of the very actors who were wont to entertain in the popular priced theatres, and these ladies and gentlemen are now comfortably and profitably employed in posing for the many photoplays which now form so important a part of the offerings in the picture theatres. This has resulted in an utter end to the "Rialto" congregating for which upper Broadway has been famous.

One has but to make a tour of the picture theatres at this time in order to learn how the better class of actors have adapted themselves to the new conditions which now confront them. And it is to the credit of these fine companies that in making up their rosters they have shown much intelligence. While the gentlemen are men who have commanded the best positions and the highest salaries in the regular theatres.

Charles Kent, who stages the photo plays for the Vita

graph Company, is one of the best actors in this country. His salary has been as high as $250 a week, and that a film company can afford such an eminent and capable artist in a position where reputation counts for nothing, is the best evidence in the world as to why the regular theatres have been sorely tried in an effort to stave off the unavoidable results of such competition.

I asked David Belasco if he had ever found it worth his while to make a tour of some of these picture theatres, particularly those in which *photoplays* are a feature. He had not yet done so, but was much impressed by my recital of observations in them, and I would like to hear his opinion after a visit to some of these little theatres.

Recently I undertook to visit a half-dozen of the smaller houses in a single day and evening, and the experience was not one to be regretted. The cluster of players engaged by the "Imp" Company impressed me greatly. They are all young and bright-looking, and although I have been an active figure in theatredom almost up to this day, not a face was familiar, and yet these young people are splendid actors whose portrayals are sincere, and what is more important, they are excellent pantomimists. While they all seem very enthusiastic, which to me seemed strange in view of the fact that the picture player is not advertised, but I believe the day is not far off when such efforts as these will command serious attention from the press, and then will come the reward to such deserving artists, for they will then achieve fame, and this will lead to the stars of cinematography, just as we have the stars of the stage. It has got to come!

A film evolved by the Nestor Company, entitled, "In the Commissioned Ranks," was impressive because of the intensity of the delineations of two or three of the players, but this merely disclosed the presence of a master, for whoever "staged" this film surely needs no instructions in his profession. The audience in the picture theatre, despite that the operator was wholly incompetent and the musical accompaniment "fierce," was held spellbound.

I had with me as my guest on this trip to the smaller theatres, a stage director whose name is known all over the world, and he too was deeply impressed. We both decided that the reason for the great vogue of these places of amusement is a wholly constructive one—that of giving a public a great deal of entertainment, with attractive environment, and at prices of admission distinctly inviting.

Darkened Theatres

The zealots who have been advocating the better lighting of the moving picture theatres, claiming that the darkness is a breeder of crime, should turn their attention to some of the vaudeville acts now working on circuit. In one act which has been heavily billed all over the Keith & Proctor circuit, every light is turned out; in fact, it is a provision of the act that the house be in absolute darkness. A young lady with a bargain-counter voice sings some mushy song about a flying machine. She does this seated on a toy aeroplane which is suspended at the end of a long crane working on the lazy tongs principle and controlled from the back of the stage. The crane is painted black, and in the darkness is not visible. Small electric lights on the aeroplane show its outline and that of the singer, who dangles her legs among the heads of the audience and apparently floats up and down and around. Of course she screams if some rude spectator reaches up and grasps her tootsie-wootsies or steals a garter as a souvenir. It seems to be the kind of thing that is popular with the "mob," but we compliment one manager who refused to take the act on the return circuit, just because of the darkness and the carryings on.

ED. (REX) PORTER.

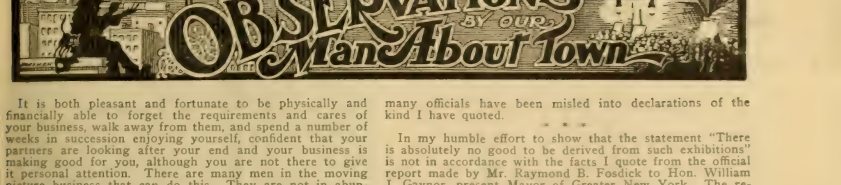
We present herewith a lifeograph of Mr. Ed Porter, General Art and Technical Director of the Rex Company, in which capacity he was formerly connected with the Edison Company. Mr. Porter is one of the old-timers in moving picture production work, and is a master at this craft, as his work testifies. He first showed signs of talent at the early age of six. After having heard the story, "Uncle Tom's Cabin," he essayed the role of Simon Legree, inducing his little country cousin to play the part of Uncle Tom. He made such a success of Simon Legree, according to the country cousin, that his dramatic career can be said to date from that time, and ever since he has been mixed up in some branch of the show business.

Mr. Porter is very modest, and we found it difficult to draw from him any great amount of information, except the following which is tabulated herewith.

Type of beauty, cute; favorite recreation, Pittsburg stogies; favorite author, himself; favorite color, moonlight blue; pet flower, lily (last name not given); attitude towards the ladies, coy; suffragette views, same as his wife's; size of biceps, normal; 16; inflated, 23; size of hat, normal; 6¾; inflated, 6⅞; principal weakness, cats.

REISINGER CELEBRATES 25TH ANNIVERSARY.

Hugo Reisinger celebrated on April 1st the twenty-fifth anniversary of the establishment of his business as importer of carbons and other electrical supplies. The employees of the firm presented Mr. Reisinger with an artistic address bound in leather and silver with the signatures of the entire staff attached. Mr. Reisinger was the pioneer in the importation of lighting carbons to this country, and was the first to cause to be manufactured at the works of C. Conradty, Nuernberg, enclosed arc and flaming arc carbons. He is probably more thoroughly identified with the carbon and lamp business than any other dealer in America, and the trade-mark "ELECTRA" of his carbons is known to everyone in the electrical field. Mr. Reisinger took a prominent part two years ago in the fight for a lower tariff on lighting carbons, and it was largely through his personal effort that the rate of $1 per hundred feet, at first proposed in the new tariff bill, was reduced to 65 cents. Mr. Reisinger suggested that 20 cents per hundred feet would be about fair, but it was impossible to push this reduction through. Outside of business Mr. Reisinger has devoted a great deal of time to art matters, and has promoted the exchange of works of art between America and Germany. He was Honorary Commissioner General for Europe to the World's Fair at St. Louis in 1904, has twice been decorated by the German Emperor and once by the Prince Regent of Bavaria. He is an active member of the New York Chamber of Commerce, and a director in many important companies.



It is both pleasant and fortunate to be physically and financially able to forget the requirements and cares of your business, walk away from them, and spend a number of weeks in succession enjoying yourself, confident that your partners are looking after your end and your business is making good for you, although you are not there to give it personal attention. There are many men in the moving picture business that can do this. They are not in abundance, nor do they number among the exhibitors or the film exchange men. There are Marcus Loew and William Fox, for instance. They are among the most wealthy and prominent of the exhibitors, but they are always on the job. If they have clipped off any easy stages in life during the past few years in which they have made their fame and money as moving picture exhibitors I have not heard of it. Their extensive interests are of such a peculiarly personal character, notwithstanding they have very able and competent lieutenants, that they seem unable to take their attention from them even for a brief week-end at one of the seaside resorts. A trip to Europe, to Florida, Maine, the Pacific Coast, or even a mission of health to Hot Springs seems to them to be a most unreasonable suggestion. It is said of Mr. Fox that he remarked to a friend who suggested a brief recuperation at Hot Springs that the only springs he had been able to connect with for several years were the bed springs, and that his visits there were of short duration. I believe it. He is an incessantly hard worker, but none the more than Mr. Loew. I think these two men would make the hardest working team that ever entered the theatrical, not excepting the Shuberts, Lieblers and many other reputed never-let-ups. But so much for the exhibitors, who among the film exchange men throw the harness and take a spin at pleasure. Let me think. No, I cannot recall one. There used to be a crackerjack at it—Frank Howard, of Boston, Mass. He would work like a beaver for months and then slide off with his devoted and amiable wife to some realm of recreation for two or three weeks; but he is not an exchange man now. Despite his pleasure trips, he made good to such an extent in Boston that he was one of the first to attract the attention of the General Film Company—that limb of the Motion Picture Patents Company, and he is now spending all his time in pleasure trips. I was just trying to think of his present whereabouts, but my thoughts fail. One thing is certain—he is having a good time and is making a host of friends, wherever he is. But the man connected with the moving picture business who is at present plucking pleasure from the tree of life by the bushels is Mr. J. Stuart Blackton, of the Vitagraph Company of America. He and his beautiful wife and their most interesting child are certainly having one big time in the South. Most of their time during the past several weeks has been spent in Florida and Mr. Blackton has been performing great stunts with his racing motor boat, Vita. This is a condensation of the name Vitagraph. Last week the boat walked away with five elaborate silver trophies representing as many races, the contestants representing all parts of the country. The fifth trophy won was emblematical of the South. Oh, Jim, how I envy you! Fortune, reaction, fame, silver cups, banquets! It strikes me that moving pictures are pushing Standard Oil for first place as a source of revenue.

* * *

In commenting on a case before him a few days ago a police court justice in Brooklyn said: "Many little girls brought to this court trace their troubles to moving picture shows. There is absolutely no good to be derived from such exhibitions." It seems rather severe to so sweepingly condemn such shows; in fact it does not seem fair to do so in view of the official report recently made by the municipal committee appointed to investigate them.

* * *

Many young girls have laid their troubles at the door of such shows, but in many cases they have done so to keep from the knowledge of their relatives and the courts the true origin of the evil brought upon them, and the newspapers, at least a majority of them, have only been too eager to help nail the odium upon the picture shows. So sweeping have been the reports and criticisms that many officials have been misled into declarations of the kind I have quoted.

* * *

In my humble effort to show that the statement "There is absolutely no good to be derived from such exhibitions" is not in accordance with the facts I quote from the official report made by Mr. Raymond B. Fosdick to Hon. William J. Gaynor, present Mayor of Greater New York. The report is dated March 22, 1911. It has been freely referred to by the newspapers, trade papers and other publications, but repetition of extracts may serve a good purpose here. Mr. Fosdick says there are approximately 450 motion picture shows in Greater New York under a common show license and 550 under a concert or theatrical license. Of the total number, approximately 600 are constructed with a seating capacity of under three hundred. Whenever charges have been made that girls or boys have been harmed or misled by picture shows the places upon which the odium has been cast rank in the list of houses of the smaller capacity—the houses numbering approximately 450, in operation every afternoon and evening 365 days in the year. Combine all the complaints of the nature referred to for the past year and see how small they are in percentage when compared with the number of picture houses in operation and the number of shows given during the same period, even granting that a large percentage of the cases charged to the picture houses cloaked other sources of responsibility.

* * *

But the quotation on which I base my main point is this: "As a result of this censorship the character of moving pictures has greatly improved in the last two years. It can now safely be said that there are no obscene pictures publicly exhibited in New York. Occasionally an indecent film, unauthorized by the Board of Censorship, is surreptitiously introduced by a manufacturer. Such a film is, however, immediately run down and eliminated. * * * The frequent allegations of vice and immorality made possible by the absolute darkness in which the films were formerly presented, would today, be largely unfounded. In this and other respects the intelligent efforts of the chief of the Bureau of Licenses has secured a steady improvement in moving picture show management."

And in addition to this let me refer to the Board of Censorship, the organization of which was co-operated in by the People's Institute. The board is a voluntary organization, composed of representatives of a large number of civic bodies, and has assumed a national character. Contrast the statement of the Brooklyn official that absolutely no good to be derived from moving picture exhibitions with the statement made by the Board of Censorship, which is as follows: "In struggling with the moving picture problem the censorship is dealing with nine-tenths of the total theater problem. Moving pictures are now the most important form of cheap amusement in the country. They reach the young, immigrants, family groups, the formative and impressionable section of our cities, as no other form of amusement, and cannot but be vital influences for ill or good. They are the only theaters which it is possible for the entire family of the wageworker to attend. In their social and educational possibilities they provide the basis for a neighborhood theater of the people." Therefore, I take the liberty of adding, there is good to be derived from them.

* * *

It is a pity that the motion pictures have not been more frequently favored with honest and disinterested expressions of opinion from such broad-minded men as Justice Greenbaum, of the New York Supreme Court. A case against a motion picture manufacturing company was recently tried before him and the jury awarded the plaintiff a verdict of $12,500. The justice subsequently cut the verdict down to $2,500. He clipped off $10,000 because he thought the jury had been influenced by undue sentimentality or by prejudice. After the jury's verdict was rendered many newspapers with them usual eagerness to get a slap at anything pertaining to moving pictures glowingly approved the plaintiff's victory. When argument was made to have the ver-

duct set aside the counsel for the plaintiff used some of these newspaper articles to help bolster his argument in opposition. Justice Greenbaum reproved the counsel for doing this and stated that it would be unfortunate indeed to allow newspaper reports and criticisms to influence the acts of courts of justice.

* * *

The treasurer of a moving picture theater in Brooklyn was arrested the other day for stealing $1,177.48 from the safe of the house. Ah, ha! Murder will out. I stated in one of my recent letters that I could not find an owner of a moving picture place who would confess to making any money, and now the treasurer has come to my rescue. I cannot reward him for having done so, but I will accord him a distinction, even if it is a doubtful one. I will accord a dollar to a doughnut that no other treasurer of a moving picture theater ever made a more dazzling flight through the yellow lights of Fourteenth Street, New York, than he did. He confessed to spending $553.65 in that thoroughfare with a couple of girls the night before he was arrested. There is a spectacular picture for you.

MANY NEW INSTALLATIONS.

Through the Motion Photo-Plane Company, two more of the Keith & Proctor theaters have installed motiographs during the past week, viz.: Majestic Theater, Indianapolis, Ind., and Keith's Mary Anderson Theater, Louisville, Ky. Mr. J. H. Hallberg, the economizer man, also reports the sales of spot lights to Wm. Hayes & Son, Henderson, Ky., and A. E. Charron, Ottawa, Canada. To the latter he also shipped a double dissolving stereopticon and Standard economizer. Also a 550-volt D. C. economizer for the New Empress Theater, Victoria, B. C.

Hyman Theater, Los Angeles.

Written for the Moving Picture World by Richard V. Spencer.

Los Angeles' newest and most elaborate picture palace is named after Mr. Arthur S. Hyman, president and general manager of the Hyman Circuit of Vaudeville and Moving Picture Theaters, the Western Amusement Company, Western Film Exchange and other theatrical and amusement enterprises. The theaters comprising the Hyman circuit at the present time are: the Hyman, the College, the Walker, the Rounder, the Royal, the Luna Park, and the Hyman Venice Theater, now in process of construction, which will be opened by the time this article appears in print.

Mr. Hyman has the unique distinction of being the only man to ever open two pretentious theaters in the same city within a period of only seven days between opening dates. This occurred when the College, costing $35,000, and the Hyman, costing in excess of $45,000, were completed. These two theaters are conceded to be, among those who are in a position to know the facts, among the finest moving picture theaters in the world. Either of them would be a valued ornament to any city, and here in Los Angeles, a city famous for its beautiful theaters, their construction aroused much favorable comment in real estate and theatrical circles.

The Hyman, seating a thousand, is the largest, as well as the most sumptuously equipped and luxurious of the city's moving picture theaters. The theater is located on the corner of Eighth and Broadway, opposite the largest department store in the West. It covers a ground space of 50x175. The exterior of the building is decorated with pure white plaster. The foyer has the usual tile floor and is wainscoted in select white Italian marble to a height of

Interior of the Hyman Theater, Los Angeles.

Arthur S. Hyman.

eight feet. The ceiling of the foyer is in plaster decorated with plaster brackets between which are gold-leafed "H T" monograms of pleasing design. The box office, also in marble, is more commodious than the usual box office. The foyer doors leading into the lobby are of mahogany, with brass wearing plates.

The lobby of the Hyman is a symphony of luxury. The wainscot paneling and other woodwork is constructed of Juana Costa mahogany of selected grain, which has been given the dull finish. The well-padded lobby carpet is of green velvet brussels. The lobby is well equipped with mirrors, a feature that the women patrons appreciate. Opening off the lobby are retiring rooms for both men and women, and a stairway leading to the operating room and to Mr. Hyman's luxurious private office in the front of the building. The draperies leading into the foyer and into the auditorium are of silk velour, the inner facing green, and the outer facing wine colored, with "H T" monograms in white leather.

Exterior Hyman Theater, Los Angeles, Cal.

The auditorium has a seating capacity of 1,000. The mahogany opera chairs are roomy and are upholstered in red leather. Two six-foot aisles permit the handling of capacity audiences without unnecessary crowding. The aisles are carpeted in green velvet brussels, matching the lobby carpet. The ceiling and side wall decorations in the popular Art Noveau effect, are very pleasing. Two large leaded art glass skylights adorn the ceiling, which is beamed, and from it are hung leaded art glass lanterns. The side lights of the auditorium are also lanterns, but of smaller size.

The stage is 24 x 30, and is well equipped with scenery painted by the Ernest Flagg Scenic Company, and contains comfortable dressing rooms for the actors and actresses employed in the vaudeville turn.

The operating room is large, finely equipped, well ventilated and thoroughly fireproofed. Two Model B Edison Projectoscopes are used, together with a dissolver and a spot light. Two competent operators, under the direction and supervision of L. M. Nelson, chief electrician and chief operator of the circuit, are always on duty. Projection is faultless.

The policy of the theater is to run high class vaudeville specialties interspersed with first-run Licensed pictures.

The seven-piece orchestra is under the direction of Miss Bessie B. Hardy. The orchestra play the specialties in a way that leaves little to be desired. Miss Hardy also shows careful discrimination in her choice of incidental music to accompany the pictures.

The house management for Mr. Hyman is under the competent direction of Mr. Stanley Warde Hart, who has handled vaudeville attractions for many years.

The architects for the building were Train & Williams, who were aided by Mr. Hyman's suggestions.

The theater opened during the December holidays and has played to excellent business ever since. For the first month or so Independent pictures were run, then Mr. Hyman decided to run both vaudeville and pictures. On March 1st the house changed their service to Licensed.

"The Scarlet Letter" (Imp.)

We had the pleasure of visiting recently a private exhibition of one of the latest Imp Productions, which is the well known story of "The Scarlet Letter," by Nathaniel Hawthorne. To put "The Scarlet Letter" over in proper fashion is a matter that calls for classy acting under any circumstances. Without that it is nothing, but with the splendid company of actors which the Imp concern is known to have, the undertaking of "The Scarlet Letter" could not be considered as a risk. With the three principal characters of Hester Prynne, Rev. Dimmesdale and Roger in the hands of such competent actors as Miss Lucille Young, King Baggot and William Dailey, there is no criticism to be made on the way these parts are handled.

"The Scarlet Letter" is a play that draws as much upon facial expression and emotional work as it does upon action, which makes it a difficult piece to "put over." This play has been produced in motion pictures before, but in no way do the previous productions surpass the new version by the Imp Company. The work of Mr. Baggot as the Rev. Dimmesdale is superb and leaves nothing at all to be desired. It is even and consistent throughout the action and carried with it the strongest connection all of the time. We were especially impressed in the last scene with his portrayal of the death of the erring preacher and his death fall from the platform of the public stocks to the stage was a perilous feat, wonderfully accomplished. Mr. Baggot is to be commended upon his final success in performing this hazardous piece of business.

Miss Young as Hester is found to win sympathy from audiences by her beautiful rendition of this part. Her consciousness of sinfulness, love, humility, repentance and sorrow is only further evidence that she is a shining star of the Imp firmament.

In the character of Roger, we perceived unquestionable work on the screen. Mr. William Dailey whose excellent portrayals of old men parts has attracted our attention from his first appearance. His handling of this character is in all

respects the equal of some of his past unexcelled performances in that line. Mr. Dailey is a real actor, one of the best we have ever seen in moving pictures, and we hope to see him many times again.

There is little to be said in criticism of the acting itself, which is all that could be wished for. It is not possible for us to gauge accurately just how this version of "The Scarlet Letter" will take with the public, for, as usual, there were no sub-titles in the reel, which we saw. Granting that these sub-titles will be distributed judiciously and lucidly throughout the scenes, it will in all probability come through with flying colors. The scene of the public street showing the stocks seemed rather flat and shallow. A street scene, above all others, should convey the idea of depth or distance, which this scene did not. It is very obviously a painted drop upon which shadows fall, and it was also very easy to see the line of connection it made with the stage. It would have been better if it had been set back further, thereby relieving the scene of the sense of being crowded when all the characters appear in the ensemble. Aside from this point the picture is well up to the Imp standard.

J. F. BROCKLISS.

A welcome caller at the office of the Moving Picture World this week was Mr. J. F. Brockliss, of London, England. Mr. Brockliss is the proprietor of an establishment in London, where the exhibitor can equip his theater from floor to ceiling, every necessary requisite being kept in stock. He is also European agent for the Motiograph and the record of sales he has made for this in competition with other high class machines is marvelous. Mr. Brockliss is a type of the clean-cut Britisher,, brusque and always on the go. That keen judgment guides his ventures is shown by the remarkable growth of his business in the last two years. Brockliss is a man of his word, a man of action, and with a high financial rating. He is a safe man to do business with, as is shown by the fact that the shrewd Carl Laemmle, while in Europe, selected him to represent the Imp films. That he has done so and done it well is a matter of record. He has also made a name in Europe for the Powers Picture Plays and he hopes to add other American made films to his account. He explained that the selling conditions are such in his territory that it is to the advantage of all if a certain number of films are represented by one house instead of their being scattered in different offices. We cordially recommend Mr. Brockliss to any manufacturer desiring representation in Europe. During his brief stay in this country he may be addressed at the Hotel Cadillac, New York, or the New York or Chicago office of the Moving Picture World.

The Sansone Amusement Co. will open the "Elk" Theater of Taylorville, Ill., as a first-class moving picture house with the latest illustrated songs. Manager John Sansone is buying a new machine, new curtain, slides, etc., to make an up-to-date theater of his new place.

FOREIGN REPRESENTATIVE.

Mr. Karl Lohse, of Dusseldorf, is in this city for a short time looking over the American market and has a number of high class dramatic subjects of 2,000 feet and over with him, of which either negatives or positives will be disposed of. He is also looking for good American films which are not at present represented on the continent. Mr. Lohse may be addressed care Nelson Chesman & Co., 321 Brunswick Bldg., as per advertisement on another page, or at Room 457, Astor Hotel, N. Y. City.

OPERATOR WANTED.

A good operator in Maryland or that vicinity can learn of a position by applying to "M. P. H.," care Moving Picture World. Our correspondent writes that he is willing to pay the right wages to the man who can deliver the goods.

LECTURES AND SLIDES WANTED.

Anyone who can furnish illustrated lectures of a nature that would be suitable for a moving picture house, can do some business by addressing George E. Nixon, P. O. Box 552, Cincinnati, Ohio.

THE FLYING "A" CAUGHT IN A LARIAT.

Distinctively American, the American Film Mfg. Company have incorporated in their trade mark a mounted cowboy throwing a lariat. This would indicate that they intend to specialize on this kind of film, for which their ability has already been demonstrated in such releases as "The Squaw and the Man," "The Sheriff's Sweetheart," and "The Mission in the Desert." etc.

"CONFIDENTIAL."

Victor O. Woodward, Sandusky, Ohio, is the lucky one of the many applicants that replied to an advertisement in the World over the signature of "Confidential." He is now installed as general manager of a circuit of theaters in Cleveland and vicinity. The company already controls fourteen theaters and have seven in process of costruction. Some of the other applicants have been engaged as managers of individual theaters.

The condition of any business is usually gauged by the amount of business done. In this connection it may be noted that the Nicholas Power Company, manufacturers of Powers Moving Picture Machines and equipments, did the largest business during the month of March in the entire history of their activities. This is indeed an encouraging report, coming as it does in what is usually a slack time of the year in this business.

The Acme Film Company, of 12 East 15th Street, have purchased the Syracuse Film Exchange, formerly conducted by Mr. F. P. Davis. The Acme Film Company will carry a complete line of supplies and furnish the same grade of exclusive service that has made their New York office a success.

The Lake Shore Film Exchange Company of Cleveland, Ohio, E. Mandlebaum, president, seems to have taken on a new lease of life on its entrance into the independent field. A branch office has been established at Columbus, Ohio, under the management of Mr. W. B. Ward, and another at Cincinnati, Ohio, under the management of Mr. A. Dressner; both gentlemen well and favorably known in the film business. The Cleveland office, which recently moved into commodious premises on the ground floor, is still under the management of Mr. W. Mang.

As a Licensed exchange, the Lake Shore did a very large business up until a few weeks ago, and no doubt Mr. Mandlebaum will soon be one of the heaviest buyers of the Independent product. He is a jobber for the Edison and Powers machines in his territory, and has a special machine department carrying a complete outfit of parts.

There being another active Licensed exchange in Cleveland, the General Film Company did not see the necessity for two aggressive exchanges in that territory. Mr. Mandlebaum could have sold out to the General Film Company, but he is still a young man and active and desires to remain in the business, and there being no other alternative, he applied for Independent service through the Sales Company, into whose ranks he was eagerly welcomed. A man of Mr. Mandlebaum's stamp is a credit to the business, and his many friends in Cleveland and vicinity will no doubt continue to give him a large share of their patronage.

The Hamlet of the film

This week the Great Northern Film Company will release a moving picture taken from Shakespeare's Hamlet. Artistically, as a picture of much beauty, but especially as a picture of very excellent acting, one feels on seeing a private view of it that it is indeed a notable success. The mechanical work of the Great Northern Film Company deserves high praise and this picture seems very well done.

The film impresses one most as a picture of the histrionic art of Herr Neuss. It would be delightful if one could come pare its excellencies with films showing the Hamlet of Booth, of the elder Sothern, of Kean, of Irving. The pleasure of comparing many great Hamlets will belong to the critics of the following generations. But the Great Northern Film Company is to be congratulated on having the photograph of so interesting a Hamlet as Herr Neuss', and he is to be congratulated on having so clear a picture of his representation of this strange but very human prince.

Perhaps in all dramatic literature there is no character that gives to the competent actor a surer road to the hearts of men than this. Hamlet's mystery, his humanity, but above all his warm heart, endear him to every generation. Like poor, lovable Don Quixote, his sympathetic tenderness is one of the keys to his mystery. Hamlet had a marvelous insight into human characters and his mind worked so quickly that often the situation seemed pictured to him as by a lightning's flash. He was a royal prince and if he sought revenge it was always as a ruler and a just ruler.

In watching this film, I was anxious to discover how much of Hamlet'es character could be revealed apart from the words that bear witness to his thoughts. Of course, I was hindered by this that I remembered many of his words and, so, was likely to see qualities in the picture that otherwise would not have been so plain. As I watched the scenes unrolled, the pictures gave me thoughts that did "often lie to deep for tears."

Herr Neuss' Hamlet of the film vividly accents the heart qualities of the character, when he first comes out on the castle's platform—it is the actual Castle Cronsberg (Elsinore)—he places his hands on the shoulders of Horatio and Marcellus in a way that suggests how much his affection leaned upon their friendship, yet it was the gesture of a prince, too, of one who in the supreme moment will not be ruled but be the ruler. Again, when he advises Ophelia (Fraulein Sannom) to enter a nunnery, his gestures convey so deep a tenderness that the scene is poignantly affecting.

In this Hamlet nothing could be plainer than the quickness of his perceptions. In the scene where King Claudius (Herr. Aagel Hertel) is overcome with remorse and Hamlet comes upon him as he prays on the steps of his throne, the prince, now sure of his guilt, is about to stab him. The dagger is raised. As he bends over to strike, he sees the king's face. The dagger is caught half-way in its descent and Hamlet tip-toes away.

Fraulien Sannom makes a very beautiful Northland Ophelia; she seems a true princess; but on the screen she is perhaps more poetic than mad. In other words, she wasn't as pathetic as she might have been. The acting of all the characters is very intelligent and dramatic.

OPERATORS BALL!—LAST CALL.

Only a week remains before the grand Entertainment and Ball of the Moving Picture Operators' Benevolent Association, at Arlington Hall, 19-23 St. Mark's Place, New York City, on Friday evening, April 21, 1911. Judging from the great number of tickets already sold, there will be many more operators on hand ready to trip the light fantastic than the hall will accommodate. The object of this dance and entertainment is a very worthy one, as it aims to establish a sick benefit fund for operators who are members of the Association. All of the proceeds go to this worthy charity. Many of the film manufacturering companies and other well known concerns in the trade have lent their support by taking large advertising space in the handsome souvenir journal or programme. Other firms that have not done so are hereby reminded that there is still some space left in the book. Call or write Robert Goldblatt, care B. W. Borkowitz, 210 East 14th St., New York City.

Death of Polonius—Scene from Hamlet, The Great Northern Film.

AN APPEAL.

In the last issue of this paper there appeared several letters addressed to the editor commendatory of the educational page and its objects.

The oft-repeated desire for an advance in educational cinematography is being echoed in all parts of the country; that an echo should come from exhibitors is not only to their credit but is also an evidence of the distinct and progressive nature of the present application of moving pictures.

It is extremely interesting to watch the growth of public opinion in every phase of applied cinematography; when we say "public opinion" we do not mean only the general public who attend the theaters, but the universal public, including all authorities, as also those actively interested in moving picture work.

This growth of public opinion has been along lines long ago laid down in these pages; those directly interested in moving pictures have caught the higher desires of wise advisers on one side; and a discriminating public mind on the other. The outcome of this rapid and commendable advance is the appeal for more films upon educational subjects; also that more education shall be shown in subjects that in themselves are not intended to be educational.

* * *

A strong lesson to be learned by manufacturers from these published appeals is the increasingly greater need for more evidences of education, in the usual class of subjects which seems to be the particular brand of every maker.

Too much attention may be given to good photography, or to good acting; while too little attention may be given to good thought.

It is not enough only to raise the technical and moral nature of the play, to suit the artist and the censor; it must be remembered that people have minds, and that the mind needs a food of satisfaction of greater value than that which appeals to the eye or the ear.

* * *

Feed the mind! The wise man feeds his body with suitable and profitable food.

The glutton feeds his appetite regardless of help or injury, often needing the doctor. The sensualist uses his eyes and ears to feed his baser self, and he needs the censor. The intelligent man uses all his senses and faculties to feed his mind and is benefited thereby. A banquet is a very enjoyable affair, courses, changes, varieties, well prepared and well served. A moving picture entertainment should also be an enjoyable affair; it is the coming universal entertainer of all classes, therefore it must be full of changes, varieties, the serious, emotional, humorous; successful and satisfactory because well prepared and well served. The appeal will not be in vain, responsive chords are sounding in every direction, the harmony of pleasure with intelligence is blending in happy accord.

A WONDERFUL INVENTION—COMING?

Times out of mind the voice with the picture has been an accomplished fact, only to become an accomplished failure. The difficulties of synchronization have been only too manifest, and, despite the fact that many and varied scientific names have blended in the naming of a mechanism that combined sight and speech; we are today without the voice with the picture. Other shortcomings would also appear in the monotone of a single phonographic voice, which would not only become tiresome, but would also be little more than of an explanatory nature, in that it could not follow the many voices and parts of a theatrical representative. That which is really needed is the **talking picture,** not a picture and a phonograph in separate parts, with a two-machine difficulty, but a veritable picture film that shows pictures and talks at the same time. A combined film and record, one that takes pictures and records sounds at the the same time; a mechanical eye and ear. The representative of a leading French film maker told the writer recently that such a wonderful invention was occupying the attention of some eminent French cinematographists at the present time. It is certainly a laudable ambition which, if successful, will again revolutionize the moving picture world in all its agencies of usefulness. Think of a real theatrical representative being caught in both sound and sight, and reproduced upon one machine with one record—film, thus giving figures and voices identically as in life; the effect is almost too startling to contemplate.

Nevertheless who shall dare to declare it impossible? to the writer's mind it seems but a natural outcome of the circumstances as they confront us today. The cinematograph is a wonder, but it is here; the phonograph is a wonder, so it, too, is here; a combined cine-phono-graph is a wonder; it is not here, but it is coming.

Some Things for Which the Moving Picture is to be Blamed —or Praised.

It is an old story that the moving pictures have killed the cheap theaters, and seriously injured the cheap vaudeville; but this is not all by any means. Certain places, usually found on the corners of streets, in which the corner loungers frequently stray, are complaining of diminished trade. In suburban towns, especially, the authorities declare that corner meetings which often resulted in mischief are no longer common.

The streets, too, are not the resorts of young people as much as formerly, the moving picture has provided a place to go, something to see and to do. A further benefit is arising from the fact that the constantly bettering of the pictures and theaters is proving beneficial to the moral tone of their patrons. Social conditions generally are on the upward grade, making it possible to assume that if the future is to be a larger growth of the present, the time is not far distant when the moving picture places will become a distinct aid to the social and moral well-wishers of every community. In this transitory state it will be wise for all in authority to lend their aid in using the agency of the cinematograph to combat many of the current evils. It is pleasant to record the growth of the powers of the moving pictures in supplanting many present evils, besides offering a positive attraction for good.

A UNIQUE POSITION.

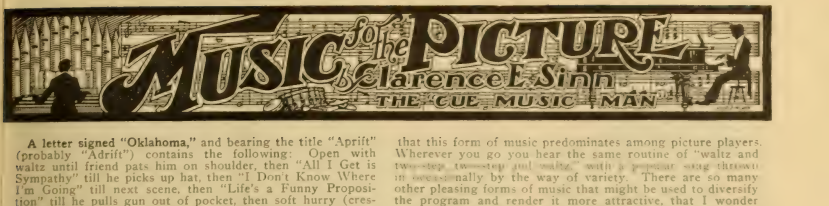
Is it worth while calling attention to the fact that this paper is perhaps the only publication devoted entirely to the educational principles of cinematography? That this is so, is, we believe, an actual fact. The English "Bioscope" has published a series of articles pertinent to these subjects, not venturing to maintain a continued interest in that which we believe must form a permanent feature of moving picture development. In this unique position past experiences have proved the wisdom of this effort, making clear the actual necessity of its purpose in the future. We trust it is clearly understood by our army of readers that the applied uses of cinematography to education is not the only object we have in view; the uses of education in all branches of moving picture work is also another division of this important topic which we trust will be equally profitable.

TEACHING THROUGH THE EYE.
The Prediction of an Authority.

The President of the Brooklyn Institute of Science and Art, which last week presented a certificate of Honorary Membership to Rear-Admiral Peary, remarked in a subsequent address, that he believed such progress was being made in cinematography, that within the space of five years "teaching through the eye" would be an accomplished fact and art.

The Brooklyn Institute is known the world over as one of the most powerful of its kind. It is not in the least surprising that this endorsement of and further testimony to the value of the moving picture, should come from such a source. The further value of this statement comes as an incentive to encourage those most vitally interested, whose attitude has hitherto been so lukewarm in this direction.

There can be no doubt that all endeavors and enterprises arising in the fulfilment of this prediction will meet with success.



A letter signed "Oklahoma," and bearing the title "Aprilt" (probably "Adrift") contains the following: Open with waltz until friend pats him on shoulder, then "All I Get is Sympathy" till he picks up hat, then "I Don't Know Where I'm Going" till next scene, then "Life's a Funny Proposition" till he pulls gun out of pocket, then soft hurry (crescendo for climax). When he picks up girl (?) go back to "Life's a Funny Proposition" till he is sitting down in house, then "What's the Use of Dreaming"; when friend comes in and shakes hand, "Gee, but it's Great to meet a Friend." Waltz for gallery scene till friend shows his picture, then "Some Day When Dreams Come True." When he is introduced to lady, "How do you do Miss Josephine." When she leaves, "So Long Mary." "No Place Like Home" for next scene. When wife sees he is getting cold toward her, "All that I ask is Love" Scene in studio, "I Love my Wife, but Oh you Kid," then 'Be Sweet to Me Kid," "Next to Your Mother," etc. For the girl crying scene I use "Nobody Little Girl." These are about all only waltzes that I use for this picture. If you think I am playing right and using good judgement, let me know. If not, tell me my weakness. I have studied hard to learn to play for pictures, and I never get to see them only at night at the show. I play them at sight.

I do not recall the picture and therefore cannot venture an opinion as to the appropriate music. The method you are pursuing has, I believe, the sanction of most picture players and I do not care to criticize it. From its musical synopsis, as given above, I should judge the story to be dramatic rather than comic, and, as a general rule, I favor the song title accompaniment for the latter rather than for the former. But I do not remember the picture and therefore can say nothing about this particular case. After all, as I have so frequently pointed out, the principal thing is to suggest to your audience **musically** the important parts of the story as told by the picture. Song titles will often provoke a smile by their very aptness to the situation (and they are useless if they are not apt), and it is for this reason that I feel cautious about using them in dramatic scenes. Both sentimental and comic scenes are well described by well known songs of that type, while for scenes of pathos it is hard to find anything better than plaintive songs whether known or not, as the tenor to these is always of a pathetic character. Every picture presents its own problems and I dare say you are solving yours satisfactorily. You seem to have a repertory equal to most occasions, aren't you the same "Oklahoma" who wrote about having all your music "in your noodle and at your finger tips?"

Buffalo asks for some good heavies such as could be used for storm pictures and battle scenes. Also says: "I mention the following numbers, which I have found very useful: 'Barra—a northern idyll,' 'Sicilienne,' 'A southern serenade,' 'Erinys—an eastern dance,' 'Zephyr—a western episode' (all from the suite of 'The Four Winds')."

Thanks for the titles. I also can recommend the numbers as being useful. Regarding the first question as to "heavies," etc., I may refer you to the publishers of melo-dramatic music. It is possible you may find what you want in their catalogues.

In a conversation with some friends the other day, one of them said to me in substance: "In one of your letters you object to waltzes in certain pictures as being suggestive of the ball-room. So far as my observation goes, the waltz on a concert programme is seldom or never played at a dancing tempo, and therefore has little to suggest dancing. It becomes simply a number in 3/4 time and as such its character should have no more weight than another number in 6/8 or any other tempo." I replied that the public is more familiar with waltzes and two-steps than with any other form of music, all the popular tunes are one or the other of not so in their original form, they are made so by the publishers in order to popularize them through the medium of the ball-room. The average person recognizes a waltz even when played at a bright tempo. Aside from that I know of no reason why they should be regarded with any particular disfavor for any purpose simply because they happen to be written in 3/4 time. It is because of this popularity probably, that this form of music predominates among picture players. Wherever you go you hear the same routine of "waltz and two-step, two-step and waltz," with a popular song thrown in occasionally by the way of variety. There are so many other pleasing forms of music that might be used to diversify the program and render it more attractive, that I wonder more do not take advantage of them. Reveries, Novelettes, Intermezzo's (other than "two-step's"), Gavottes, and any number of character pieces which would often be more acceptable than the dance music so generally used. And they are not difficult to find, either; I believe any publisher will send you a catalogue of his wares if you tell him who you are and what purpose you want it for. If those who are unthinkingly addicted to these two forms of dance music exclusively (and they are many) will follow this suggestion they will probably thank me for it some day—at least they ought to. Of course it goes without saying that melo-dramatic music is another essential which should be included on their list. There is plenty of that on the market, too

C. J. A., Chicago, Ill., writes: "Have not written the Moving Picture World for a long time, but nevertheless your page holds the same interest as ever. Since I last wrote I have secured the management of the Orpheum, first with a partner and at present by myself. You have my sincerest wishes in your endeavor to uplift the music end of the picture theater.

"In the April 1st edition of the World I read a long article by 'Connection' on your page. He seems to feel grieved because the pianist can, as I should judge from reading his letter, the leader) receives a greater salary than the drummer. I will try to enlighten 'Connection' on the subject if possible. In the first place 'Conn' (pardon the abbreviation) is evidently not a member of A. F. of M. and therefore would receive the same wages as the other side men, though not so much as the leader, which title alone should explain why the wage is not the same.

"There is an old joke among musicians to the effect that a certain house has so many musicians and a drummer in the orchestra. This joke is possibly a little overdrawn, but if 'Conn' would look into this from both sides of the question he would soon realize why he does not receive the same wage as the leader. To quote him: 'the piano is furnished by the theater and the piano player buys an occasional piece of music,' while a drummer must buy two or three hundred dollars' worth of goods and watch the picture from start to finish." Also in his article he says: 'I am playing one of the finest houses' etc. If this drummer is correct in this phrase, 'am playing in one of the finest houses,' I believe there is something wrong with the management or his next words are incorrect, viz: 'the player buys an occasional piece of music.'

"I wish to say that it would be impossible for a pianist to handle a four-piece orchestra (as he says the house uses), and especially a picture show orchestra by purchasing an occasional piece of music. The manager must be very easy going to let the orchestra rehash the same music night in and night out. I have about four hundred dollars' worth of orchestrations and I consider my music as but the smallest patch. Then laying aside the monetary expenditures, take up the time necessary to learn their respective instruments.

"I have a drummer working in my house at present who has been drumming nine months, plays double drums and bells in a very creditable manner. As to effects he is famous on the spot. A year ago the man had never had his hands on drumsticks. Can you imagine a pianist, violinist, cornetist or any other artiste any man being able to play a creditable job in nine months from the time he took up the instrument and not have previous musical training. I, with twelve years' experience in all parts of the United States in handling orchestras, I have never met a better drummer than a man who had been playing drums but about two and a half years, of course he was an exception.

"You will find fine musicians among the drummers, for instance, in the grand operas, especially in Wagnerian, a drummer must have a fine ear to keep his remarkable tuned [illegible] are not the other musicians higher advanced

over the picture show brethren? Again, as to the effect making for pictures. Does not Conn. realize that the manager could hire a prop boy to make effects and pay him much less for doing so than he is paying the drummer? Also in a short time possibly do as well as the drummer? I have seen some fine effect men who did not know anything about drums.

"Let us take the last phrase of his remarks—must watch the picture from start to finish.' Does Conn. think that he must pay more attention to the picture for sound effects than the leader of the orchestra (whether he be pianist or violinist) for musical effects?

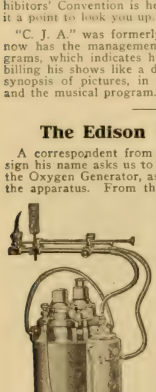
"Pardon me if I have taken up too much of your time, but could not let that communication go by without taking a fly at it. Am enclosing some of my programs and they will explain my position on the 'orchestra for picture' question. Seven pieces and am looking for more that are good. If the Exhibitors' Convention is held in Chicago this year, will make it a point to look you up."

"C. J. A." was formerly pianist in the house of which he now has the management. He encloses a number of programs, which indicates his enterprise as a manager. He is billing his shows like a dramatic production, with titles and synopsis of pictures, in some cases the cast of characters and the musical program.

C. E. S.

The Edison Oxygen Generator.

A correspondent from Chillicothe, Ohio, who neglects to sign his name asks us to send him instructions for operating the Oxygen Generator, as he has mislaid those received with the apparatus. From the description we take it to be the



Edison Oxygen Generator (Goodyear patent), which outfit we have used on several occasions with much satisfaction. Assuming that our correspondent knows nothing about the working of the oxy-hydrogen light, of which the Edison apparatus is a simplification, we will say that the oxygen is generated in the large tank (as shown in the accompanying cut) from which it passes through a series of controlling valves and a rubber tube connection to the small tank which is seen attached to the side of the larger one. In the small tank the oxygen mixes with an inflammable vapor such as produced by ether or gasoline, passing from there through another rubber tube to the jet. It will be seen that there are two tube connections to the jet. One conveys ether only, the other oxygen. By manipulating the valves to each tube so that the proper quantity of oxygen is mixed with the ether a brilliant and steady flame is obtained at the tip of the jet which heats the lime to the degree of incandescence required for projection.

The oxygen is obtained from cakes of a substance called oxone or oxylythe. This is injurious to the skin and must be handled carefully. First loosen the four thumbscrews around the top of the large tank and lift out the center piece. Inside this will be found a receptacle for the oxone. The outside tank is then filled with water up to a point about four inches from the top. The cover part, with the oxone receptacle attached, is then let down in the water and screwed down tightly. Oxygen gas immediately begins to generate, but automatically ceases under a certain pressure if the valves are closed.

Unscrewing the nut on the top of the small cylinder gives an opening through which commercial ether is poured until it begins to run out of a hole half way down the side which must be opened before the filling. This being done, the small cylinder is again hooked on to the side of the larger one, and all the valves closed, of course, until the proper connections are made to the jet. Now to get the light. The controlling valve on the top of the oxygen tank is slightly opened, this releases the oxygen which rushes into the small cylinder and gives pressure to the ether. Next open the valves at the top of the ether cylinder (stamped H to distinguish them from the oxygen), and apply a match to the tip of the jet when you will get a flame of yellow color like that of hydrogen gas. Regulate this to a height of about four inches and then gradually turn on the oxygen (O) valve regulating the two until you get the proper intensity of light.

Without the use of a diagram cut it is hardly possible to make the instructions clearer. We will obtain this and print full directions if enough of our readers are interested.

We take this opportunity to say that we have found the Edison oxy-ether generator to be absolutely safe even in the most inexperienced hands. It produces a steady and powerful light equal to oxy-hydrogen and sufficient to project a picture large enough for the ordinary hall. It is less difficult to handle and even less dangerous than electricity. For lantern slide projection it is preferable to the electric arc. For the church, the school, and even the traveling showman, we know of nothing better than the portable self-contained gas-making outfit known as the oxygen generator, of which there are several makes on the market.

Victoria Theater, Lawrence, Mass.

Built by Franz Carl Koenig, Philadelphia, Pa.

The cut herewith shows the facade of one of the most perfect small theaters in the United States. It is the Victoria Theater, at Lawrence, Mass. Though it has a seating capacity of 900, the space it occupies is only 34 feet by 99 feet long, and lobby space has been deducted from its length. The lay-out of the house is simple, and, as you see in the cut, it has a large open lobby. From this a five-foot stairway on each side leads to the mezzanine floor, and above that to a balcony. The windows on each side above the front sign, light and ventilate these stairways. The balcony is by no means a freak, although the house is small. On the contrary, the space is so well arranged that every seat in it, and the standing room also, affords a full view of the stage and the pictures. On the mezzanine floor below the balcony on each side are box seats with sixty chairs. The balcony being above, the boxes are more or less private, and this is a good arrangement for box parties. The operator's room is in the center of the mezzanine floor, and directly in center with the picture curtain. This arrangement will interest operators who know the difficulties of getting a perfect picture under other conditions. At the rear of the operating room is the manager's office, and on each side of that is a retiring room, one for gentlemen and one for ladies. These are in easy reach of all. The manager's office is lighted by the large windows shown in the cut above the entrance doors. From his desk the whole house may be readily controlled. The operator's room is directly under his eye. He overlooks the mezzanine floor and the auditorium. All stage orders are given by telephone to the stage manager and he can call attention to any defect in the performance at once. The operator's room is an iron frame, with asbestos boards. It is furnished with four machines, two picture machines, one stereopticon and one spot light. A special ventilating pipe runs from it to the roof.

There is no smell or foul air in the house at any time of the year, for a perfect ventilating system has been installed. By it, fresh air from the rear of the building is drawn through openings on each side of the proscenium arch. In winter this air is heated but it is always fresh. In the front are two large ventilating pipes, running from the auditorium floor to the roof. These are connected with horizontal ventilating fan which draws the foul air from the auditorium, the mezzanine floor and the balcony; all of which are connected with it.

The lighting of the whole house, except the lobby and front, is controlled by a panel board on the stage; the others being controlled by a panel board in the box office. The lighting effect is economical. There is no direct radiation on any floor, except at the side entrance to the balcony, the cash booth and the office.

The stage is as perfect as possible. The dressing rooms are under it. But they have plenty of ventilation, as each has a window looking out on the street at the back of the building. Hot and cold water closets are also provided for the stage. The stage door is large and is connected with a large stairway to the basement. The acoustic properties throughout the house are perfect in every respect. Every detail of sound can be heard in every corner of the house.

Great care has been taken in providing exits for the auditorium and the stage. There are two leading from the rear of the auditorium and two from the stage. The stage outfit has been carefully selected, not only as regards the scenery, but in every detail. The asbestos curtain is worked by an electrical device; the push-curtain by a special patented device for side pulling.

The front decorations are made of galvanized iron and staff. The cash booth is of wood and staff. A large window gives a rich stained glass effect. The wainscoting and steps

VICTORIA THEATER, LAWRENCE, MASS.

Designed by F. C. Koenig, Philadelphia, Pa.

are of Italian marble, and the floor of the lobby is mosaic. The side panels on each side of the piers are of galvanized iron with glass doors. Hidden electric lights in them show up photographs and posters. The color effect is as light as possible throughout the building, being buff, pink and ivory, with all woodwork in antique green with bronze finish. The chairs are finished in green and gold.

Mr. Franz Carl Koenig, 4012 Parkside Avenue, Philadelphia, Pa., is the architect, and Philadelphia contractors were given the execution of the whole building. It cost $25,000.

New England.

Since Mr Elmer Walters was placed in charge of the old Union Hill Theater, whose name has been changed to the Globe Theater, business has revived considerably, owing to the expert management of Mr. Walters, who is an old-timer in the show business, and one who knows the game thoroughly.

Messrs. Hennocksburg & Wesley are the proprietors of the Globe. This concern also operate a successful house in Gardner, Mass., and another in Syracuse, N. Y. All these houses are playing the policy of pictures and vaudeville.

The World's New England representative has been informed that the St. Mary's Catholic Church, Pawtucket, R. I., is to introduce motion pictures as a method of religious instruction. The pictures are to illustrate Bible history. The advent of the moving picture education will come soon after Easter, and, if the plan proves acceptable, will probably be adopted by other nearby churches, which are awaiting the result of the experiments with interest. Signs continue to multiply that the Church is beginning to see the immense religious and educational aspects of motography, and that they are falling into line slowly but surely. Let the good work come on apace!

Mr. John C. Bowker, a lecturer of Lawrence, Mass., has been sued by Thomas Cook & Sons, of Boston, managers of Cook's Tours, for $50,000 damages. The plaintiffs allege that in a recent lecture on the "Passion Play" Mr. Bowker referred to them in what they considered objectionable terms. The papers have been filed in the Boston Court House.

Manager Harry F. Campbell, of the Princess Theater, Marboro, Mass., decided to close the house on "Holy Week," and will open the Princess the following Monday. The Princess alternates between Independent pictures and vaudeville and road shows. The house is the best in Marboro, and is doing a very good business.

Messrs. Carlson & Mayer have completed plans for the erection of a large theater to be built in Haverhill, Mass. The house is expected to accommodate 1,600 people and will be the largest house in Haverhill. The auditorium will seat practically 1,000 people, and will be 85 feet deep by 80 feet wide. The house is expected to be open by September 15, and will be managed by Mr. L. B. Mayer, a brother of Mr. R. W. Mayer, one of its promoters. Mr. L. B. Mayer is at present directing two houses in Haverhill and is accounted an expert in the theatrical line. Haverhill can easily stand an expensive, high class moving picture and vaudeville theater, such as this one is intended to be; and the house should be a winner. Both Mr. Carlson and Mr. Mayer are well acquainted with conditions in that city, as the former hails from Lawrence, Mass., and the latter is often in Haverhill because of his brother's residence there. The house will be located on Merrimac Street, the best thoroughfare in the city for a large theater.

Mr. J. M.. Salamon. of Littleton, N. H., went before the selectmen of that town and requested that he be granted a license to operate a moving picture theater. The selectmen have held up the license until they shall have made an investigation, with a view to ascertaining whether Littleton needs another moving picture theater. The town already boasts of one small house.

Mr. John Keon, manager of the Comique Theater, Salem, Mass., is doing an excellent business using Licensed films, illustrated songs and no vaudeville. Mr. Keon personally picks out his picture program at the Boston office of the General Film Company, and states that a good class of well-selected pictures and illustrated songs are just about what is wanted in old Salem town.

Mr. Charles Hodgton, proprietor of the Princess Theater, Wakefield, Mass., prepared himself for "Holy Week." The Princess featured the "Life of Moses" reels to the limit, and cut out their usual vaudeville bill. The chances are that this program brought more people to the box office during the "Holy Week" than the usual bill would have done. Mr. Hodgdon reports his theater as doing a good business, and he has no complaints to offer.

Colonel John Dovey, who recently acquired the large Colonial Theater, of Lowell, Mass., is doing well with his new experiment. The Colonel knifed his vaudaville bill for "Holy Week," and played Licensed reels and songs only.

Mr. George Graham, manager of the Palace Theater, Fall River, Mass., is considering the advisability of playing a stock company in his theater over the summer months, instead of the regular attractions of pictures and vaudeville. At any rate, the "pop" vaudeville will return to the Palace in the early fall, should the stock company be tried as an experiment.

HENRY.

Boston.

The Apollo Theater.

Boston will soon possess one more high class theater, built for the express purpose of exploiting the motion picture. The Apollo Theater, on Washington Street, near Dover, is now in the process of construction, and will be ready for its opening this summer. The house will seat 800 people, the full limit allowed to all places of amusement in Boston, not conforming to the regulations required of the regular theaters. Messrs. Martin, Alexander, Simaelas and Hines are backing the enterprise, which will cost $35,000 before it is completed. The house has a good location, and, being brand-new from cellar to roof, should be successful with pictures and vaudeville.

* * *

The Moving Picture Endorsed.

In these columns of March 28, the World's New England representative made note of the fact that the moving pictures were to be excluded from exhibition in the schools of Boston, owing to the danger from fire which would arise from their use. This movement, as was then stated, was brought about by Mr. Charles E. Brock, of the Public School Committee, who found that the good results to be obtained from the use of the cinematograph in schools, was overbalanced by the evil effects, to-wit: their use would provide the first incentive for children to frequent the moving picture theaters, and the danger from fire. With such narrow ideas coming from the Hub, it is pleasing to note that Mr. Joseph Lee of the School Committee holds more liberal views regarding moving pictures. In a discussion of Sunday plays held in the vestry of the South Congregational Church, Mr. Lee stated he considered the moving picture to be a most commendable institution, and that he saw no wrong in having the man who labors throughout the week visit the photoplay theater on Sunday.

Dr. Edward Cummings was also present at the discussion, and was asked if he did not think the moving picture shows were bad things to be open Sundays. Thanks to the good common sense of Dr. Cummings! He replied that he was one of the few who had **personally**—mind you—personally investigated the Sunday moving picture shows. He found that some 20,000 people attended these shows on Sunday—fathers and mothers with their children. "As a rule," Dr. Cummings added, "the shows were very enjoyable, especially since the films had been censored." Dr. Cummings remarked that he should like to see a moving picture show in his church (South Congregational), and that it would be a good thing for other churches as these moving pictures are SPLENDIDLY EDUCATIONAL. Well, when people PERSONALLY look over the moving picture field, they usually feel called upon to utter similar recommendations. Dr. Cummings' and Mr. Lee's high position among Boston citizens, should make their views of great weight, and be of aid to motography.

* * *

Biograph Note.

Mr. George I. Appleby, manager of the Star Theater, Tremont Row, informs us that he "passed up" the Biograph reel, "Priscilla and the Umbrella," released April 3. The incident is worth mentioning since that reel was the only picture released by the Biograph Company since last June, not exhibited by Manager Appleby. "Not at all up to the standard of Biograph pictures," was Mr. Appleby's comment. This manager tells us that he has joined the Masons. This great order, together with the Elks and "White Rats," make Manager Appleby well known to many outside the trade.

* * *

The National Theater.

The National Theater, which has been ready for occupancy since October last, will not open until next fall, according to present reports. Seating nearly 4,000 and built entirely of stone, this house shows a big loss, due to being unable to open because of faulty construction in the rear wall. Mr. B. F. Keith is shouldering this load, having acquired the National from the Gordon Brothers Amusement Company, who originally promoted the house. The house was taken over by Mr. Keith while in the process of construction. These later developments which have kept the house "dark" since October make the National somewhat of a "white elephant" just now, but Mr. Keith will probably make a winner out of the house when it is once able to be open. Moving pictures and vaudeville will be the offerings.

HENRY.

In the Mississippi Valley.

That the use of moving pictures, rightly selected, is becoming more common in the various state charitable institutions is the announcement by Secretary A. L. Bowen, of Springfield, of the Illinois Charitable Commission. "The use of moving pictures for the entertainment of the insane is increasing rapidly," said Mr. Bowen.

Said Mr. Brown: "Moving pictures have been in use in the Illinois State institutions for some time." Also Supt. Hart at the Lincoln State School and Colony has used them for more than a year; and Dr. Carriel, superintendent of the Jacksonville Hospital for the Insane has also had great success with them for a considerable time. Dr. Sidney D. Wilgus, recently elected superintendent of the Elgin State Hospital for the Insane, has had them in operation for about five months. Other state hospitals are arranging to install machines.

"Difficulty is experienced in getting the right kind of films. The greatest possible care must be exercised by a superintendent in selecting pictures that will have the proper influence upon disordered minds. Moving pictures have been referred to, in loose writing, as methods of cure for the insane. Moving pictures do not and never will cure an insane man—that is, restore him to his right mind, but they afford him a pleasure and an amusement which ameliorate his condition."

The beauties of Chicago residences will be shown by moving pictures at the real estate show in Chicago April 28 to May 7.

Overtures have been made by three moving picture producers for the right to take pictures at the annual regatta of the Mississippi Valley Power Boat Association, which will be held the first week in July at Dubuque, Iowa.

Seventy-five members of the First Episcopal Church, of Seymour, Ind., are said to have signed a pledge that they will not attend any theater, including photoplay performances, for a year. Oh, very well.

Sunday moving picture shows were an issue of the village election at Webster Groves, Missouri. V. O. Sanders, of the Citizens' ticket which stopped the Sunday shows, was elected by vote of 744 against 673 for J. B. Wilson, candidate for the Independent party, which favored opening the shows on Sunday.

Milwaukee, Wis., showed motion pictures at a city ball. Two of five floors at the ball given for the benefit of the unemployed in Milwaukee, were devoted to moving pictures.

University of Wisconsin is to fight the house-fly pest with motion pictures. Sixty moving picture exhibitions, some of them out-of-doors, will be given in Milwaukee, Wis., in the campaign against the dangers of the house-fly and unsanitary dairy conditions. This work will be done under the direction of the extension department of the University of Wisconsin at Madison. The lectures by Harvey Dee Brown, of the university, will be in connection with the public school and social center work in Milwaukee. The Portmagbee Club at Monmouth, Ill., will undertake a similar movement to be worked in connection with the photoplay houses of that city.

The Mexicans, in celebrating the anniversary of their victory, the capture of Puebla by General Diaz, showed moving pictures on the Alameda Porfiro Diaz at Monterey, Mex.

Earl Hubbell, of Princeton, Ill., is now operator at the Star Theater, Henry, Ill.

F. G. McKeen has purchased from A. J. Frances a half interest in the Bijou moving picture theater, Alton, Ill., and re-opened the place.

T. A. Doolittle, of the Colonial and Colonnade theaters, photoplay houses, announces a two-reel program for five cents, an innovation in Galesburg, Ill.

W. L. Eck, of Jacksonville, Ill., has sold the Majestic Theater, in Jacksonville, to Lee M. Carroll, formerly of Beardstown, Ill. A new front is among the changes which will be made.

A new theater was opened on South Sixth Street, Charleston, Ill., by Archie Henderson and will be a strictly photoplay house.

Omer J. Jackson has purchased from R. A. Taylor a half interest in the Grand Theater, 425 East Main Street, Galesburg, Ill. The firm will be known as Taylor & Jackson.

Miss Emma Gannon, who has been soloist at the Princess Theater in Galva, Ill., has accepted a similar position at the Colonial, Galesburg, Ill.

The new Columbian Theater, Galva, Ill., will have its own power plant, the equipment consisting of a gasoline engine and dynamo. The building is being remodeled. Frank Spaulding is manager and Clyde Headley pianist. F. H. M.

Los Angeles Notes.

By Richard V. Spencer.

Bison Director Ill.—Mr. Montgomery, assistant manager and director of the Bison Company, was suddenly taken seriously ill with ptomaine poisoning Tuesday, April 3. He had just reported at the studio Tuesday morning when attacked. He was placed in a waiting automobile and hurried to his hotel, and a doctor summoned. As this is being written, Mr. Montgomery is reported better and is resting easy. Mr. Balshofer is now on his way East, and now with Mr. Montgomery ill, the Bison Company will enjoy a brief vacation pending his recovery.

Selig to Double Capacity of Edendale Studio.—Mr. William N. Selig, president of the Selig Polyscope Company; Mr. George Kleine, representative of the Gaumont and Eclipse companies, and Mr. Frank J. Howard, of Boston, were recently the guests of Mr. Francis Boggs, the Selig director, in a stage coach "joy ride." The ride took place in the recently acquired stage coach which was purchased from a Santa Ana company, and which had, in years gone by, played an important part in Southern California transportation. The party were driven to points of interest in the vicinity of the city, and upon their return said that they had enjoyed the trip very much. Mr. Selig has made arrangements to double the capacity of the present Edendale Studio, on which he has already spent a quarter of a million dollars, making it as it stands to-day the largest moving picture studio on the coast. The new studio when completed will have cost the Selig Company in the neighborhood of $350,000, and will be the largest and most sumptuously equipped studio in the United States. When the new Selig studio is completed, a new stock company will probably be organized, in which case the Selig Company will have two permanent stock companies at work in Edendale, which, with their Chicago company, will give them three producing companies capable of working at the same time without interfering with one another. The grounds of the present studio are being constantly looked after by a gardener. Grass, flowers and graceful ferns now adorn both the exterior and interior of the grounds.

Pathe.—Mr. James Young Deer, the Pathe director, was recently handed a big surprise package on the occasion of his recent, but not forgotten, birthday. The first surprise came in the presentation of a beautiful engraved gold watch presented by the members of the Pathe Stock Company. The inner case bears the inscription: "Presented to J. Young Deer by the Pathe Stock Company." The back of the case is also engraved with a handsome three initial monogram. Among the other gifts received by Mr. Young Deer were a handsome gold watch fob with an engraved charm, and a new summer suit of the latest approved weave of light colored cloth. That night the members of the company were the guests of the director in a box party at the Olympic, a musical comedy theater. After the show the members of the Olympe Stock Company, together with the chorus, repaired to the Bristol Cafe as the guests of Young Deer. There followed an enjoyable supper in which the members of both stock companies participated. Following the cafe supper Young Deer rounded up a bunch of automobiles and the whole party were soon en route for the Log Cabin, a resort in the Santa Monica Canyon. It was in the "wee" hours when the party finally returned to Los Angeles just what hour the Pathe director declined to state.

Pathe.—The Pathe Company recently took a series of downtown views. The pictures were taken in the heart of the retail shopping district, an obliging policeman holding street traffic and curious spectators to prevent their interfering with the picture.

Film Bonfire.—Suits pending in the local United States Circuit Courts have at last come to a head in the prosecution of Sears & Roebuck on charges of unfair competition manufactured by F. H. Berg and Fred Stopel, under the trade name of the California Motion Picture Company. The seizure was made by Deputy United States Marshal Franklin, following the court order upholding the validity of the patents controlled by the Motion Picture Patents Company, the plaintiffs in the action. Patent infringement allegations were the basis of the suit and the court decided that the defendants had used an infringing camera (said to be an old model Pathe camera) to produce the films. Stopel is said to have concealed his camera and to have put it beyond reach of the marshal. The films seized will be destroyed by United States Marshal Youngworth in the presence of the attorneys of the Motion Picture Patents Company. The name of the California Motion Picture Company should not be confused with the California Motion Picture Manufacturing Company, of Long Beach, which is a different company, said to be using a non-infringing camera.

Los Angeles Exhibitors.

Church Competition.—Prominent Los Angeles exhibitors are up in arms against the Salems Congregational Church, at Twenty-eighth and Hoover Streets. The pastor of the church, Rev. B. H. Reutepohler, has installed a projection machine and has been showing religious films and others at Thursday and Monday church meetings in order to add to his small congregation.

The pastor alleges that the purpose of this move is to aid in the elimination of indecent (?) pictures from public theaters, and to give the people a place where they may find good, clean amusement. All pictures showing any vice to theft, robbery, murder, etc., will not be tolerated, as he believes that such pictures exercise an abnormal influence upon young minds.

The pastor when interviewed by a Los Angeles "Express" reported said: "In the past we have sent out our people to be amused by the devil. The direct cause for such a large percentage of the people seeking amusement in places of illrepute, is that a large portion of them have at least eight hours each day in which to be amused. As nearly all amusements have been commercialized, the keen minds at the heads of them have resorted to the practice of giving the public shows of a sensational and suggestive nature, instead of furnishing them with places where good, uplifting pleasure can be had. I do not think that anything that will amuse and interest the people is necessarily bad; therefore, I believe that the installation of moving pictures in the church will eventually tend to elevate the moral character of the entire community."

Commenting editorially upon the subject, the Los Angeles "Examiner," a Hearst paper, said: "Realizing that the young people insist upon amusements and that if they cannot find them within the church they will seek outside, the Rev. B. H. Reutopohler, of the Salems Congregational Church, has decided to use motion pictures and illustrated songs to attract and hold the attention of both young and old. This is distinctly a step in the right lirection. Clean moving pictures are indeed a good moral force. Hymns illustrated by pictures make them more attractive. This move surely will do much to increase the attendance at the church in question, especially at the special services twice a week. But there is something more these motion pictures can do. They can be used as nearly living sermons on the conditions of life today. If the church attendance has fallen off there is a reason. Pictures of home life of some persons, of the street life of others, may explain why they stay away from church. Again, many good church-going citizens do not know how a considerable portion of their fellow men exist. Perhaps if it is brought to their attention by motion pictures in the pulpit coupled with strong sermons by the pastor the different elements in society may be drawn closer together. The experiment of the Los Angeles preacher is well worth watching closely and copying by the other churches."

How about the exhibitor? The writer interviewed several prominent local exhibitors upon the subject and found them a unit in protesting against the innovation. In the first place, Mr. Reutepohler makes the broad statement that Los Angeles picture theaters are each and all dens of iniquity and wickedness, and that most of the pictures shown are of crime and immoral subjects. This is a gross, prejudicial mis-statement, and is a studied insult to the decent, progressive exhibitors of the city. Los Angeles is freer from this sort of pictures than most other cities, and there has been little complaint regarding such pictures. The local exhibitors as a class are exceptionally discriminatory in their selection of moving pictures and have occasionally returned risque films to the exchanges with the comment that they would not show such pictures in their theaters. Aside from a few tenderloin feature banners, there is no just ground for criticism against the local exhibitors, who are individually and collectively working for the uplift of the business. They declare that if the Rev. Reutepohler wishes to show moving pictures in his church he, too, must comply with the city ordinances, and since the pictures are being in a frame church where the projection machine is not properly protected from the audience, then that is impossible. They also insist that he pay for a city license, and otherwise operate under the same restrictions imposed upon the exhibitor. The Los Angeles exhibitors have paid out hundreds of thousands of dollars in buying leases and equipping theaters and paying high rents. Now they find their investment insecure (provided other churches adopt the idea), because the different churches may purchase machines and by showing free pictures, take away the patronage from the moving picture theater proper. Another moving picture evening was to have been provided at the Salems Congregational Church on Sunday evening, the 2d. The building inspector, however, refused to allow the exhibition to take place on the ground that the pastor had not complied with the city ordinances regarding moving picture shows. The pastor pleaded for a special permit to show the films, but this the inspector refused to grant. The pastor now declares that he is determined to continue with the work and says that he will show pictures if he has to build a brick theater to do it.

Los Angeles Censorship Defeated.—April 1st proved to be quite an April Fool Day for the members of the Civic Association, who early repaired to the council chamber to be present when the Los Angeles censorship ordinance came up for passage. They learned, however, that the proposed ordinance has been abandoned after a thorough examination of conditions in the motion picture theaters by Councilman Andrews, chairman of Legislative Committee, who had the matter in hand, and others. The committee investigated nearly all the theaters in town and in no instance found cause for complaint regarding either management or choice of pictures shown. The writer interviewed Councilman Andrews, who said that the proposed ordinance had been considered by the committee and ordered pigeon-holed, which is an admission that the matter is a closed incident and that the ordinance will not be pushed.

Isis.—The managemers of the Isis (Spring, opposite Mercantile Place) have changed their booking service from Wednesdays and Saturdays to Mondays and Thursdays. The house is now showing three Licensed films.

Clune's.—Clune's Main Street Theater has installed an automatic piano in the Main Street foyer. Both the Main Street and Clune's Broadway are now running continuous instead of their former hours.

Union Dark.—The Union, Main Street between Second and Third, is dark. An attachment for $111.35 has been filed against the theater by the Los Angeles Film Exchange in Justice Summerfield's court. Another attachment for $42 has also been filed by M. J. Le Vie, and both cases will be tried in the same court on April 5th. The proprietors of the Union are C. M. Brockven and his wife, E. I. Brockoven. The house has been using old-run Independent films.

Another New Theater.—The Central Broadway Building Company are altering a store building at 608 South Hill Street at a cost of $3,681, which when completed will be occupied as a moving picture theater. It is rumored that the new house will show Independent films at a five cent admission rate.

Picture Man Injured.—H. Del Ruth, living at Long Beach, while attempting to board a car for Los Angeles on his way to work, missed his hold and was thrown heavily to the street. His injuries consist of bad scalp wounds, severed ear and concussion of the brain. The Pacific Electric Companies' surgeon, who dressed his wounds, found no bones broken, but the patient later developed symptoms of concussion of the brain and became unconscious. Ruth was 25 years of age.

New Beach Theater.—Work has been started at Ocean Park on a new moving picture theater, being erected for Kunkler & Irwin, to be built on Ocean Front near the corner of Kinney Street. The new house will cost $15,000 and will be ready to open by May 30th, the opening of the beach season.

Pictures for the Poor.—For the past five years, Mrs. A. I. Bradley, in charge of juvenile work among the foreigners at the Bethelehem Institute, has given a stereopticon picture show every Sunday evening to a large audience of children. Women come with babies in their arms, and sometimes men join in the company. Lately she has added moving pictures to the other attractions, and they have proven so popular that she never lacks a crowded audience.

Editorial.—The following editorial appeared in the Los Angeles "Record" under date of March 29th: "It is said that the moving picture is not so popular as it was. If that be true, it is not the fault of the public, but of the show. Nothing that recent times have given us is richer in possibilities of refined entertainment and even valuable education than the moving pictures. Science, travel, history, the masterpieces of literature—all these can be placed before the eyes and planted in the minds of the masses at trifling cost by this marvelous device. But the enterprising gentlemen who supply the films appear to think the public wants little or nothing that is really good or inspiring. They sit up nights plotting revolting tragedies, exaggerated melodramas and Sunday-supplement comedy to feed our boys and girls. The moving picture show should be preserved for the good it may do, even if the public has to buy it up and supply it as freely as it now does the common school education. As now conducted, it is long on chaff and short on wheat."

To Find Wire Size.—St. Louis, Mo., writes: "The wires coming into my booth are supposed to be No. 4. They are, however, of the stranded variety. How can I measure these wires and ascertain positively whether or not they really are No. 4?"

With a standard B & S wire gauge, measure one of the strands. In the wire table of any standard work on wiring, find out how many circular mills there are in a wire the size of the strand measured. Multiply this number of circular mills by the number of strands in the wire and the product will be the total number of circular mills in all the strands; or, in other words, the total number of circular mills in the cable. By reference to the tables you will find that a No. 4 wire contains 41,616 circular mills, which, of course, will be the number of circular mills in the combined strands of your cable, if it is a No. 4. If it is a No. 6, it will contain 26,244 circular mills, while a No. 5 will contain 32,124. The diameter of the wire strand may be measured with a micrometer caliper, a "mill" being .1,000 of an inch.

Light Trouble and Valuable Recipes.—Can you tell me what is the trouble with my light? I use 110 volt, 60 cycle A. C.; Hadfield & Hall current reducer; Arco carbons. Light burns good at times and then flickers so that I can only control it by bringing the carbons almost together; upon separating them again it does the same. The spot at the gate almost always shows double. The current is poor. In the afternoons the voltage goes so low one can scarcely get any light at all. What condenser should I use for 76 ft. throw with 12 ft. picture, 6 inch E. F. objective lens? The field is not clear. I tried two 6½ and have 6½ and 7½ in now. Have moved the lamp house back and forth. How do you take up end motion in the Powers No. 6? Machine shaft end near balance wheel is wedge shape, or, when turned one part seems out more than the other—intermittent sprocket I should have said. I am sending you a recipe for coloring lights; also one for slides. To color lights (I presume you mean electric light globes—Ed.) use white shellac thinned with denatured alcohol. Have light connected up and current on when dipped, so that it will dry at once. Use dyes for colors. White shellac and denatured alcohol make a frosted globe. I cannot give the exact quantity of each, but have used it and know it will work. It won't wash off. To make slides, dissolve a piece of white rosin about the size of a walnut in one pint of gasoline. Pour, or better still use a white soft brush and give a slide cover glass one thin coat. It dries in a few minutes. Gasoline will clean them. You can write on them same as on paper.

While I cannot say positively, Ohio, I am pretty sure your double spot is due to not using heavy enough amperage. The flicker you speak of is probably what occurs with carbons having a poor core. I do not know that this is the trouble in your case, but that is exactly what happens when you strike a carbon with bad core. With a 6 inch E. F. lens you should use not less than two 7½ inch condensers, but you should have those condensers so placed that their convex surfaces are almost in contact with each other. As to the shaft in the No. 6, you will have to describe that trouble a little better. I do no understand what you are driving at. Which shaft, or shafts, has end motion? As to the recipes, I pass them on to our readers for experiment. If they work out right they are certainly of great value.

Lens Problem.—New York City writes: "Kindly let me have your advice on the following: I am using 220 volt 60 cycle A. C. through a compensare, 14, 40 and 60 ampere contacts. Have one 6½ and one 7½ inch condenser. The machine is an Edison two-pin converted to one pin. The throw is 80 feet and the picture 12 ft 3½ ins wide by 9 ft. 0½ ins. high. I get an excellent focus, in fact, better than I have seen any place I have been. I expect to have a throw of 105 feet and would like to project about the same size picture—no larger. Could I use the same lens, and would the same size condensers be right? I have a small stereo picture now. How much larger will it be with the longer throw? My machine makes a terrible racket. All parts are seemingly in good condition. There is no lost motion between the star and cam and no tightening. The picture is as steady as a rock. I have got into the habit of putting a drop of oil on the cam pin before it enters the star slot every time I run a picture. I run six reels in the afternoon and 12 in the evening and never have any occasion to 'chase them.' I do not use the 60 ampere contact on the compensare because I cannot control the light and it makes too much noise. Will I have to use it on the longer throw? That was some meeting Monday night."

No, New York, you cannot use the same lens. The lens you now have is about (without figuring it out) a 4 inch E F lens. To project a picture 12 ft. wide at 105 ft., you would have to have a very long lens indeed; in fact, about 8 inch E F It is figured as follows: Multiply the throw in feet by the *exact width* of the aperature, measuring the same with an inside caliper, and divide this product by the width of the picture in feet. This will give you the equivalent focus of the required lens. For such a small picture on such a long throw as that I would recommend that you procure a half size projection lens by all means. The Nicholas Power Company have them for sale, especially made to screw into the face plate of a moving picture machine. Possibly the other machine manufacturers also have them; I cannot say. You should use not less than two 7½ inch condensers with such a long focal length objective lens. As to the noise in your machine you will have to describe it accurately before I can offer you any help. You will not need any more light on the 105 ft. throw than you use on the 50 ft. The added distance will make no difference in that respect. It is the size of picture that governs the amount of light necessary. If you increase the size of the picture you will necessarily have to increase the amperage in order to secure the same curtain brilliancy. There is no reason why the stereo picture size should be increased on the longer throw. You will have to get a new lens, so why not get one to give the same size (if it suits) on the longer throw? Yes, the meeting of the Union last Monday night was very encouraging, indeed. To find what width picture your present stereo lens would give at 105 ft. proceed as follows: Find exact width of present picture in inches. Divide this by the present throw in feet. This gives number of inches the light spreads to each foot of throw. Multiply the last result by 105 and result will be width of picture (in inches) the lens will project at 105 ft.

Ghostly Questions.—Savannah, Ill., writes: I am going to ask you a few questions about ghosts. I am using a Vitascope machine on a 43 ft throw with 10 ft. picture. From lamp to machine is 24 inches. Have used several lenses, but all work the same. I am using 6½ in. condensers; can change the ghost from the center to side of picture. I have tried all ways I can think of to take the ghost out, but it still remains. What is wrong?

First try two 7½ in. condensers, setting them, if possible, so that their convex surfaces will almost be in contact. I mean almost in contact at the thickest part of the lens. You say it is 24 ins. from lamp to machine. If you mean 24 ins. from the arc to the aperture, the distance is excessive and you have something to do with the ghost. Try moving the lamp house up closer, if the condensers do not make the difficulty. If neither one of these things does the trick, then look to the setting of your carbons. I am of the opinion, however, that the trouble will be found in the position of the lamp house, which is very far away for the use of 6½ in condensers. Be sure that everything is set exact, one from the arc to the front end of the projection lens. In one of these ways you will undoubtedly find your trouble.

Wonder What He Really Did?—Mr. Wm. Fulverts, West Ill., writes: "Enclosed find check for $1 to for Handbook. I certainly enjoy the Trouble Department and think it is great. Recently you instructed that condensers should be about ⅛ in. apart. I took mine out and placed them in that way, but could not get good light at all. I pushed the lamp house back and forth, the arc closer and farther back, but could not get good results. The two lenses are about ¾ in. thick at the center and about the same diameter. I have a 6x8 ft. throw and a 14½ ft. picture. 110 volt 60 cycle A. C. with about 35 amperes at the arc. Have ordered an Edison economizer, latest pattern, but have not installed

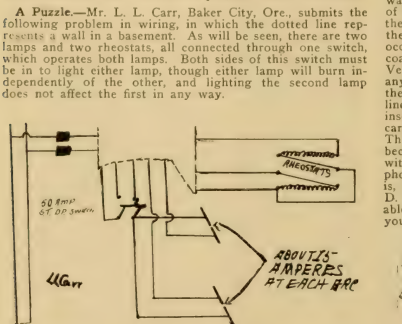
same as yet. Can you tell me why this condenser stunt would not work?"

I do not know why it would not work. Friend Folkerts, because I do not know what you actually did. You say you "took them out and put them in that way." It all depends on what you mean by that. The relation of the condensers to each other would not be changed in any way, except that they would be moved closer together. If you did that and kept the lenses square with each other, with the convex surfaces facing each other on the inside, I know of no reason on earth why the result should not be as good as it was before and there are reasons why it should be considerably better.

Choke Coil.—Moriarty & Gillis, Holyoke, Mass., write: "Kindly tell us how much No. 4 wire will be required to build a choke coil to deliver 45 amperes on 110 volts."

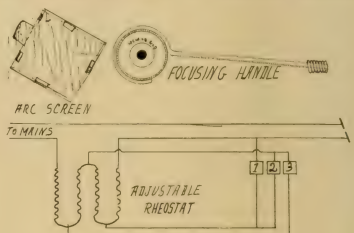
No, gentlemen, I cannot. Nor can any one else without knowing the size and kind of core you propose to use. Even with that data at hand the problem would be difficult.

A Puzzle.—Mr. L. L. Carr, Baker City, Ore., submits the following problem in wiring, in which the dotted line represents a wall in a basement. As will be seen, there are two lamps and two rheostats, all connected through one switch, which operates both lamps. Both sides of this switch must be in to light either lamp, though either lamp will burn independently of the other, and lighting the second lamp does not affect the first in any way.



Neighbor Carr has sent in a solution of this matter, which is the wiring diagram of a stereopticon he found in his present place of employment when he took the position as operator. Readers of the Department are invited to submit their solution of the puzzle. Please **draw all sketches in black ink** if they are designed for publication without re-drawing.

Some Few Stunts.—Mr. Oscar W. Lewis, Glenwood Springs, Colo., writes: "Some time ago I promised you the description of a few stunts with which I am acquainted, and I hand you herewith a little bundle to square myself. (1) Arc screen: Make a tin frame 1½ ins. square (see sketch) to hold a piece of ground glass. I say ground glass for the reason that plain glass will reflect a double image. If you cannot get ground glass, it may easily be made by grinding a piece of plain glass with emery or sand paper on a flat board, or with a piece of fine emery cloth or paper. Grind thoroughly with a circular motion. Place glass in frame and bolt frame to door in such a way that when in operating position you can see the center of the reflector through the center of the peep-hole. Turn on arc and while burning adjust the frame so that you can see in the ground glass a reflection of the crater in the condenser. That is to say, not the crater itself, but the image of the crater reflected from the condenser and re-reflected by the ground glass mirror. You will find that this shows the carbon tips right side up as though you were looking through the center of the condenser mount. You can watch with perfect ease every change of the arc and tell at a glance whether or no the lamp needs trimming. This arc reflector is the most practical of any that I have ever seen. (2) If your booth is a long way from the screen, a cheap field glass is very handy to focus with. And by the way, why are so many pictures out of focus? Simply because the focusing ring is in such position that the operator cannot get hold of the ring while running. I have overcome this difficulty by making a handle of spring steel, or brass, bent in such way as to bring it within reach of the hand (see sketch). With this handle, in connection with a prism binocular, I can keep the picture in perfect focus at all times. A handy way to change the color of the spot light is to pick out of a set of song slides a number of slides containing each a space about one inch square of one solid color. Hold the slide in the narrowest part of the beam of light, being careful not to leave it in too long or it will crack. In this way, if careful, you can produce some pleasing results. However, every operator should have a set of tint slides, which may be made by fixing several lantern slide plates in a solution of hypo-soda until all milkiness disappears, then tinting to the desired tone in a bath of diamond dyes or any other kind of aniline coloring. Wash the slide for one hour in running water before tinting. Make one pale blue slide to be placed in a carrier to color black and white films blue, where the scene represents a night scene. It is an easy matter to make a movable spot light, if you need one. Simply make a hole in one corner of a piece of tin, cut the same size as a slide, and place it in the carrier in such a way that the hole will be in the upper right hand corner of the left hand slide holder. Then place a solid tin slide in the right hand section of the slide carrier and by moving the carrier you can move the spot clear across the space occupied by the picture. To make an announcement slide, coat a plain cover glass evenly with a thin paste made of Venetian Red and water. (Venetian Red may be had at any druggist's). Let this coat become thoroughly dry and then with a sharp pencil, using a second glass to guide the lines of writing and protect the glass you are writing on, inscribe any matter you may wish in the coat of paint. Be careful not to get the coating too thick, or it will chip. This slide must be protected with a cover, glass, or it will become damaged. If you get a film without a title, or with a short one, an excellent substitute can be made by photographing the poster and making a lantern slide; that is, if you are an amateur photographer. If you are using D. C. and the current fluctuates, you can make an adjustable rheostat by hooking up switches (see sketch), enabling you to cut out part of a coil or a whole coil, which will



aid you in keeping a perfect light. Place the rheostat outside of the booth and the switches at any convenient point near the machine.

"If you haven't a film moisture tank an excellent substitute is to place one or two moist blotters in the can with the film during the day. An excellent gear lubricant is cup grease, to be had at any hardware store or garage. It doesn't get thin and run off like vaseline. It should be used straight for cam and star, but works better on the gears when mixed with graphite. Do not use this on the lamp. We are putting it all over the trust house, spoken of in my last letter, with our Independent service and a Power's No. 6. This is the end for this time. If you want more, say so."

Well, Neighbor Lewis, you have certainly sent in a bunch, and squared yourself good and plenty. As to the arc screen, I take it from what you say that the reflector is attached to inside lamp house door from which the ruby glass would, I presume, have to be removed. If this is not right, kindly advise us; I assume this from the fact that you say "you can see the center of the reflector through the center of the peep-hole." The stunt looks to me like a novel and a good one. Another good stunt is to fix a piece of ruby glass over the air vent in condenser mount and you will get a perfect image of the arc in miniature. That focusing with a telescope brought a smile to my coun-

tenance, but nevertheless I think a good opera glass or binocular, as you suggest, could be used for this purpose to good advantage, though, truth to tell, such a thing had never before entered my head. That focusing handle stunt is excellent where an outside shutter is used. The tint slide proposition is all right, but where colored glass of proper shade can be had it is much better. Friend Lewis sent a postcard correction to the above reading: "The field glass should be hung on a suitable arm, which can be swung out of the way and should be attached to arm in such manner as to enable its being directed to any part of the picture."

The rheostat puzzled me for a moment, but I see that to increase the current flow the switches are thrown in one after the other, from left t right, the maximum amperage being had when all switches are in. Come again, friend Lewis.

Several Questions.—Iowa Falls, Ia., writes: "Find enclosed $1.50 for Handbook. I am an ardent admirer of The Moving Picture World. You certainly take great pains to help operators and managers. I have a Pathe machine and a current reducer. Have a 54 ft. throw; use regular 4½ in. lenses; have a 9 x 12½ curtain; have used the two leading brands of carbons, but neither are satisfactory to me with A. C. I have much trouble eliminating ghost from the center of the picture. My picture is too large for the screen. Will it be necessary to get a new lens? I have considerable difficulty with my carbons. Sometimes 'blubbers' form, causing tits to form. Could it be that I have too much or too little current? I have a Pittsburg economy coil. Can you explain how to operate same correctly? What per cent. of Independent films are non-inflammable?"

We are glad you like the World and the Department, Iowa Falls. I do not think the trouble is in the make of carbons. I do not know what you mean by "blubbers." Neither do I know what you mean by "tits," as they are formed only when D. C. is used, being a cap of graphite on the negative carbon. You will have to describe this a little more fully. You might carefully pack a carbon point showing the fault, and mail to me, if you care to. As to the ghost in the center of the picture, that may be due to: (a) Wrong focal length condenser; (b) lamp house too far away or too close to machine; (c) Carbons not set right. I think one 6½ and one 7½ in. condenser would be about right for you. In this I am not speaking of the diameter of the lenses, but of their focal length. Yes, you will have to get a new lens, but your exchange will probably fix you up in that matter at small cost. You probably be able to furnish a second hand lens, taking yours in exchange. There is not much danger of your having too much current with A. C.; you may, however, easily have too little. I am not acquainted with the Pittsburg economy coil; therefore, sorry to say, I cannot give you any information concerning its manipulation. Most of the Independent film manufacturers are now using the Eastman non-inflammable stock and those that are not using it at present have contracted for quantities of it for early delivery.

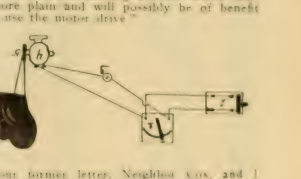
Poor Manufacturers' Patches.—Mr. E. B. Stone, Athens, Ga., writes: "I am sending samples of film that you may see the trouble I have had with certain makes of film. These all came loose on my first run and before the day was out it was my pleasure to patch them. I must say that many times I had to re-make every patch the manufacturer had made. Cannot the film manufacturers use a good cement and stop this nuisance? It is hard for the operator to keep his temper when his film is breaking one or more times every show. Acetic ether, acetone and flexible collodion make a punk cement for N. I. film, and that is what I understand the General Film Company uses. If they will dissolve a little N. I. film in acetic ether and acetone, I guarantee this nuisance will be eliminated. It is not every film that has this fault, but it happens quite often with all makes of Licensed goods. After looking at the splices submitted, do you wonder that we complain? We run third-day films now, but I have run first releases and have had as many as 10 breaks in one film. What do you think of splitting the cam bushing on an Edison machine, thereby enabling one to take up all lost motion caused by the wear of the bearings? I have been using mine this way and find my machine runs almost noiseless, where before it made a lot of fuss."

Neighbor Stone submitted twelve patches, all of them, beyond question, manufacturers' patches which bore evidence of either exceeding carelessness in joining, or a mighty poor cement; probably the latter. I, too, have in the past, experienced difficulty with this very same proposition and have had as many as five or six manufacturers' patches come loose in one first-run film. It is more than a nuisance, it is an outrage, and one which manufacturers will do well to eliminate. I have taken the matter up with the manufacturers of the film from which the splices submitted came and they have promised to look after the matter more closely in the future. As to splitting the cam bushing, there is no reason why that stunt would not work all right, provided the machine be in the hands of a careful man. I don't think, however, I would recommend it to be practised by anybody and everybody, for several reasons, one of which is that after the bushing has been split and squeezed it will no longer fit the hole in the casting, being oval instead of round, and held only by a bearing on one side of the casting and a set screw on the other.

Advice On Health.—Mr. C. Earl Mooney, Norwood, O., writes: "Find enclosed $1.50 for Operators' Handbook. I have heard it spoken of with the highest approval and think it is time I procured a copy. I find the Department very interesting. Have read numerous articles on the care and handling of films as regards their life, and I think it is time something be said from the point of health and sanitation for the benefit of those who handle the films. The Union doctor here in Cincinnati is a personal friend of mine, and in a little chat one day he told me of the danger of being cut with films; also of the danger of being inoculated with the germs of contagious diseases. In speaking of being cut with film, I refer to the practice of placing the thumb and forefinger on the edge to detect the bad places when inspecting. The films carry disease germs readily and these germs may be taken into the system by wetting the end of the film with the tongue to facilitate removal of emulsion, a habit of some operators in making patches or; by being cut while inspecting, as above set forth. A remedy for the one is two strips of adhesive plaster over the thumb and forefinger, which same may be easily removed when through inspecting and laid aside for future use. A remedy for the other is a small sponge and a receptacle filled with water. Heat is a germ destroyer in certain ways, but even the intense heat at the aperture is insufficient to destroy germ life. At this time I have in mind the case of an operator up in Cincinnati (Norwood is a suburb of Cincinnati—Ed.) who contracted what was thought to be smallpox, but later developed into chicken pox, caused by wetting the end of the film with the tongue while making a patch. He was unable to work for something like three weeks. I trust the foregoing will meet with your approval and be of benefit to others."

Anything that is for the interest and benefit of the business, or the men engaged therein, is of interest to me, Friend Mooney, and will meet with my approval every time. The custom of wetting the stub end of the film with the tongue is undoubtedly to some extent dangerous, and also undoubtedly it is anything but cleanly; still, it is the quickest way, and the way the average operator does it. Like many other things, he "gets used to it" after a while and does not think anything of it. The writer has cut himself many times on the films and realizes that contraction of disease through such a cut would be quite within the range of possibility, though fortunate enough to escape.

Motor Drive.—Mr. Geo. Cox, Joplin, Mo., writes: "Some time ago I sent in a sketch showing how to hitch up machine and motor, but I guess it was too roughly drawn to be understood. I am, therefore, sending another which will I presume, be more plain and will possibly be of benefit to operators who use the motor drive."



I remember your former letter, Neighbor Cox, and I wrote you immediately, asking for a better sketch, as I was unable to understand the one you sent. It was roughly drawn, all right. In fact I think you must have drawn that particular sketch with a meat axe, but the present effort is excellent and, as you say, it will doubtless be of interest and value to operators using the motor. Neighbor Cox says he can furnish the reducing gear to any operator who can not get one at $6.00. In the sketch, w is a switch, z is 3½ ampere D. C. rheostat, h is a snap switch, a is h. p. motor, s, a 4 in. pulley hand motor to reducing gear, z a 2 in. pulley on machine crank shaft.

NESTOR

NESTOR

NESTOR

The Worth-While Film

IF IT'S A NESTOR IT'S GOOD

THE RIVAL ARTISTS

For Release Wednesday, April 19th, 1911. Length, 980 feet

This *artistic Foto-Drama,* with two young artists and a society Belle as its principal characters, tells a *most charming story* of Love, Art and Deception. A titanic and desperate battle is fought between Gold and Love; but "might is not right" and Merit finally receives its reward. *"The Rival Artists"* will stand *without a rival* among the *Best Pictures* of the week. *Get it!*

GET NESTOR THE FILM ORTH WHILE

COMING! A Nestor Foto-Dramatic Triumph

Wednesday, April 26th, 1911

"HIS WIFE"

COMING! Book This Now! Get It!

The Real Exchangeman will give you One Nestor a Week

NESTOR WESTERNS

We ceased producing *Western Pictures* because we *guessed* the market had too many *Westerns.* Had we considered for a moment that there was but ONE NESTOR WESTERN A WEEK, and that it was selling everywhere, we might have hesitated in abandoning a field in which *Nestor* was *King.* Well, we have *guessed* again—thanks to 4360 Exhibitors who are still flooding us with a *strenuous demand* for NESTOR WESTERNS. We are preparing a series of *Epoch-Making, Thrilling* and *Satisfying* WESTERN PICTURES that will crown NESTOR EMPEROR OF WESTERNS. Watch for them, and tell your Exchangeman you've got to have each and every NESTOR PICTURE. Tell him NOW! Keep up your demand for Nestor's

WESTERN PICTURES

The Real Exchangeman will give you One Nestor a Week

Nestor Exhibitors are entitled to our Specially Designed Lobby Displays Free!
Soon Ready!—Pictures of Nestor's Leading Players.—Soon Ready!

DAVID HORSLEY, 4th Avenue & 14th St., New York

Projecting Living Figures.—Mr. C. F. De Soria, New York City, formerly electrician of the Hippodrome, is owner of Patent No. 923,209, the same being an apparatus for projecting images of living objects on screens. A sketch of the invention is shown, in which the young lady is lying on top of the machine, her head protruding down into the chamber.

The face would be perfectly projected on the screen life sized, in natural colors. Mr. De Soria also builds a machine of sufficient size for a man or woman, to stand in the chamber, in which is seen the woman's head, and the whole figure will be projected. The man or woman can be seated,

C. F. DE SORIA.
APPARATUS FOR PROJECTING IMAGES ON SCREENS.
APPLICATION FILED MAY 9, 1906.

923,209. Patented June 1, 1909.

FIG. 1.

drawing pictures or doing anything else, and the projection will be perfect. This is a novelty which ought to and undoubtedly will take hugely. It is not an experiment, but has been tried out in actual practice and has proven successful. Sketch 30 denotes a screen of cloth, gauze, glass or other material adapted to receive the image of whatever may be inserted into the opening 8. Light rays may escape from the chamber through lens 5. The patent paper reads: "My invention admits of many and varied uses, such, for instance, as the illusion of bodies floating in the air; ghostly effect, by throwing the image on a transparent screen; the effect of bringing pictures or statues to life by making the image of a living object a part of the painted scene, and other uses too numerous to mention herein, but which will be obvious to those familiar with stage settings and effects."

Several Questions.—New York City writes: "Handbook received and it is worth many times its price. We should have more works of this kind. (1) Can you give me a formula for curtain coating, so that the pictures can be seen from the back of the screen. (2) From a January number of the World I see that an operator may use up to 45 amperes if proper connections are made. How can we use 45 amperes if we are not allowed to use anything but a 25 ampere rheostat and 30 ampere fuses? (3) The Edison Company have certain hours during which they put extra power (current) on their lines between 42d Street and 96th Street, and during certain hours they take off that extra current. With a 25 ampere, 110 volt rheostat we cannot get a good light until about 4 P. M.; then the light is good for the rest of the evening until 11 o'clock, after which the same trouble is again encountered. What is the remedy? Can you give me the name and address of the best Union in New York? Are they doing real work, or will it be a failure as in the past? How about the films in which we find four or five mis-frames—not in the patching, but in the printing?"

(1) No; I cannot. It would have to be some kind of a coating resembling ground glass. I believe I would try—and in fact, I think I shall try—the solution given in another part of this week's Department for coating electric light globes. Anything that is fairly transparent and will diffuse light will serve the purpose. Suppose you coat a small piece of canvas with that solution and try it out, reporting results, if you will. (2) There have been some recent changes in the rules of the Department of Water Supply, Gas and Electricity. The assurance from the Department that the operator would be allowed to use 45 amperes, provided all appliances were large enough, was absolute. There were no "if's" and "an's" about it. I had positive assurance that, if all appliances, such as switches, wires, etc., were of sufficient size 45 amperes of current could be used. If this is true, then most certainly it follows that you must be allowed to use rheostats and fuses capable of delivering that amperage. I have been told that the Department "had it in for me" for publishing that statement; but as to the truth of that assertion, I do not know. Right is right, and I again repeat that there is neither reason nor common sense in limiting the amperage to 30, or even 45, for that matter. It is not done in Chicago or any other city in this country, while in England and Germany the common practice is to use from 75 to 90 amperes for projecting moving pictures, while in Australia as much as 100 amperes are used, the carbons being larger than we use, of course. I understand that there is considerable objection raised to the use of cartridge fuses and that the desire of the Department was to limit amperage on account of the regular plug fuse not being available in the 45 ampere size. I understand also that to get around this the rule has been made, or is in contemplation, ordering replacement of both plug and cartridge operating room fuses by link fuses. If this is true (I do not yet know positively that it is) it is a move in the right direction. The link fuse is the logical operating room fuse, when properly protected by a glass or mica cap, or enclosed in a metal cabinet. The objection to the cartridge fuse is the ease with which a copper jumper is put in, this proving a constant temptation to the operator to "boost" his fuses—a thing thoroughly reprehensible from any and every point of view. (3) I suppose what you mean is that the Edison Company increases the voltage during certain hours. In this I think you must be mistaken, though it is possible that during certain hours the lines are overloaded, thus causing a drop in voltage. If this is the condition there is no remedy, excepting the increasing of the generating machinery, or of the wires; that is, if the wires are too small for the load. The latter, however, is not likely. As to the name and address of the best Union, I will say that the office of the business agent of the only official Union there is, is in the building on northwest corner Broadway and 40th Street; entrance on 40th Street. The telephone number is Bryant 1915. The Union has recently developed phenomenal activity and promises to be a useful factor in future. Whether it will go forward to ultimate success or not depends, of course, altogether on the membership. Personally I hope and believe it will and would advise your joining the organization. As to the mis-frames you speak of, I think that trouble has been done away with. You refer, I presume, to a certain make of Independent film which has given much trouble in that respect in the past. I had the matter up with them recently and was assured that no future releases would have that most serious of faults.

Rheostat Wires.—Mr. Richard W. Mayfield, Giddings, Tex., encloses $1.50 for Handbook and writes: "Our operator, Mr. Howard, is a jeweler and a mechanician and is able to adjust almost anything that goes wrong with our machine. The three whose names appear at the head of this sheet own the business and run it as a sort of 'hobby' or side line. We are not getting rich in the picture business, but we are, however, having lots of pleasure. Mr. Howard states he is unable to get his light as clear as he wishes. Being an optician and jeweler, he is somewhat of a crank on the subject of projection. He wants you to tell us how to avoid the ghost in the center of the screen. Our screen

DON'T FORGET Next Friday Night

GRAND ANNUAL

Entertainment and Ball

OF THE

Moving Picture Operators

BENEVOLENT ∴ ASSOCIATION

At Arlington Hall

19-23 St. Mark's Place, N. Y.

FRIDAY EVENING, APRIL 21, 1911

TICKET, admit gentleman and lady, inc. wardrobe, 50c.

Music by Prof. Louis Fischer Vaudeville commences at 8:30

Proceeds to go to Operators Benevolent Sick and Relief Fund

is immovable, painted an absolute white with Muru-co. We try to make all proper adjustments with the machine, but are troubled with the ghost. We use A. C. 110 volts from a 60 K. W., 60 cycle generator, single phase 900 R. P. M., with rheostat to reduce current; flat sided, soft cored carbons; throw 60 ft.; picture 10½ ft.; condensers, one 7½ and the other 8. We have tried placing the condensers 1/16 of an inch apart, and also ⅛ of an inch apart. Formerly had them ½ inch apart, but we got the ghost just the same. Our rheostat is adjustable; our carbons stand pointing to each other in a straight line at an angle of about 20 degs. from vertical, the lower carbon being placed slightly in advance of the upper. Our rheostat is wound with about No. 14 wire. Mr. Howard thinks that the wire on the rheostat is too small. Our current comes in the house on No. 6 or No. 8 wire and we use a 75 ampere switch. Wires to lamp are asbestos covered with about No. 6 or 8. In other words, all wires, except the rheostat, are 6 or 8, while the rheostat winding is 14 or 16. Now, tell us our trouble and how to cure it."

Well, Friend Mayfield, you certainly have given me a bundle of data all right, all right, even to the revolutions of the dynamo armature. I am inclined to think the ghost in the center of the screen lies in one of two things: Either the lower carbon is advanced just a little too much, so that it comes up a little in front of the upper carbon crater, the ghost being its shadow, or else the ghost is by reason of the fact that the lamp house is too close to or too far away from the machine. Your condenser sizes are all right and presumably, Mr. Howard being an optician and mechanician, the outfit is in a line throughout. I am, therefore, quite sure that the ghost is due to one of those two things. As to the wires on the rheostat, I notice you are not exact in this matter, saying that the lead wires are No. 8 or No. 6 and the rheostat wires No. 14 or No. 16. The size of the wires on the rheostat would be governed by the number of amperes you are pulling. Presumably this would not be less than 30, in which case a No. 16 or even a No. 14 rheostat wire would get very hot unless these wires are double. I am wondering if you have not got one of those old style Edison drum rheostats which were wound with about No. 16 or No. 14 wires; but those wires were double, two running side by side. There, however, is not much use discussing this matter, since the rheostat wires are all right as long as they do not get red hot while delivering the required and desired amperage. If they show signs of redness then the wires are too small to carry the current. I am glad to know Mr. Howard is a crank on projection; I am one myself. Shake, Neighbor Howard.

An Address.—Hartsburg, Ill., writes: Please send me the recipe for metal curtain coating as mentioned in column one, page 531, March 11 issue. If not too much trouble, please send me the addresses of moving picture magazines in the United States and England and oblige."

As to the recipe, Friend Hartsburg, I am unable to find the letter from Delaware and hereby request that he send in his address again, as I had another request for it just a few days ago. I put that particular letter to one side so that I could lay my hand on it, and when I went to do so there was nothing doing. Delaware will please send in his address at once and I will then forward it to you, Hartsburg. As to the moving picture magazines, since the "Nickelodeon" of Chicago went out of business the Moving Picture World is the only one left in this country. True, there is a publication owned by some of the Licensed film manufacturers, also one that groveles to the Motion Picture Sales Company, but as these are merely to all intents and purposes, bulletins to boost the business and fight the battles of a particular clique, or rather two particular cliques, they could not be considered as true moving picture journals. There are two leading English journals, namely Kinematograph and Lantern Weekly, Tottenham Street, Tottenham Court Road, London W., and The Bioscope, 88 Shaftsbury Ave, London W.

Focusing Light.—Saginaw, Mich., sends in a drawing of a light designed to be located in front of the objective lens, used for the purpose of focusing the film in his lamp, as designed by Saginaw, is pulled into position by a treadle arrangement, making automatic contact with the current wires. When through threading, a movement of the treadle tips the lamp out of the way. The idea is excellent, but to properly explain the same would require four good sized cuts, taking up considerably more than half a page of the paper. This would be not only expensive in cost, but expensive in space, more so, if you will pardon me, Saginaw, than the importance of the device justifies, although, as I said before, the idea is a good one. The same thing, however, can be accomplished in quite a number of ways, one or two of which have already been published. Therefore, I trust you will forgive me for not taking up so much space publishing the illustrations of this device at this time.

More About the Carbon Test.—San Francisco submits the following: "Replying to your request for further information, page 596, March 18 issue, will say that, for example, when we are pulling, under normal conditions, 20 amperes, by putting in two green carbons, after bringing them together and separating again far enough so that the arc will not sing, I find the ammeter shows a pull of about 48 amperes and the needle gradually moves back to 20 when the current has formed and the arc is burning correctly, this taking about one and one-half minutes. Therefore, if we are using 25 or 30 ampere fuses on 20 amperes, they will blow out very shortly. This, I trust, will clear up my former letter. I will come again if you want any more. You are at liberty to change my explanation to suit yourself, if you deem it necessary."

No, Frisco, I do not see any necessity in changing anything. The explanation taken in conjunction with your former letter, page 596, is perfectly clear, though it hardly seems possible there would be such a tremendous drop in amperage as all that. We shall be glad indeed to hear from you on any other subject of interest or on the same subject again, for that matter, if you have more interesting data.

Mrs. E. B., New London, Conn.—Yes, Miss Mary Pickford, whose portrait we printed in our December 24th issue, was at one time a member of the Biograph Stock Company.

UNIVERSAL FILM EXCHANGE
TOM BIBLE, Prop.
MOTION PICTURES, FILMS and SUPPLIES
Agent for
THE STANDARD MACHINE
1325 ARCH STREET, PHILADELPHIA, PA.
Telephone Walnut 302

ELECTRIC FANS
Keep your Theatre comfortable and your patrons will return

Made for alternating or direct current. Send for our prices, telling how many you can use, and what style.

Our fan motor prices are lower than those of any other manufacturer.

ASK FOR OUR CATALOGUE OF
Moving Picture Theatre Supplies
WE MANUFACTURE AND SELL
Exit Signs, Reel Carrying Cases, Film Reel Cabinets, Switches, Asbestos Cable Lugs, Condensers, Carbons, Etc.

HUDSON ELECTRICAL SUPPLY CO.
49 Barclay St. New York City

LICENSED.

"Priscilla and the Umbrella" (Biograph).—This film shows one of the most attractive comedies, seen in some time. It is another episode in Paul's life and shows how much of a "boob" he is. Perhaps the most interesting feature of it is the clever way Priscilla makes his own executioner of him, while he brings Harry to Priscilla's side. The way the umbrella is decorated and made an object of adoration is a delicious bit of work. The acting is above the ordinary, while the photography is as clear as it could be. The picture is a welcome addition to the list of comedies.

"The Wife's Awakening" (Lubin).—In this domestic story, a former lover figures to some extent, though he does not wreck the home. The husband's pleasant surprise when he returns long afterward is the feature of the drama. Aside from that it is no more than an ordinary story.

"The Apple of His Eye" (Pathe).—We have in this film a story of a count's daughter who wanders away and is discovered years afterward the wife of a gypsy and refuses to go home without her husband. There is some altercation about the matter and the gypsy nearly gets arrested when he makes an attempt to see his wife, but everything ends happily, with the count, his daughter, grandson and son-in-law dwelling together in unity under one roof.

"The Fortune Hunters" (Selig).—This is a society comedy drama. It depicts, with a good deal of animation, the adventures of two bogus counts who search for marriageable daughters of wealthy people. They find them, but are put out of business just as they lead their brides to the altar. Perhaps the best part of the comedy is the wedding scene where the girls change bridegrooms quite as though it were the proper thing to do. The film has no notable features, but is lively and entertaining.

"Monsieur" (Edison).—A touching, yet forceful, play. It has one scene which is notably dramatic. To find the father of the girl he hopes to win, a waiter in a fashionable café is the situation which confronts a refined young American. Equal to the occasion he has the waiter join the party as a guest and makes it a betrothal supper. The scene showing the discovery of the father will linger long in the memory. It shows clearly how wealthy folk may come to hard times and as clearly that bad luck doesn't always last forever. Many things in America require quick action; in this play the young man's resourcefulness is a feature which counts for much. The drama is perfectly staged and the photography is clear. The picture is above the average release in its dramatic force and its mechanical work.

"Caught With the Goods" (Essanay).—This lively comedy illustrates the experiences of a man who finds himself compelled to spend a few weeks in jail and tries to fool his wife into believing he has been called away to Mexico for thirty days. The mixup at the end is funny and then comes forgiveness, which is quite essential in this situation.

"The Letter With the Red Seal" (Gaumont).—Imagine being on ship board and finding that a letter which you had carried to the ship's captain gave directions to kill your husband as soon as the ship reached a certain latitude and longitude, then you can form some conception of the interesting complication which is admirably developed in this film. Pirates appear at the moment of the execution and the condemned man proves himself in the ensuing fight so brave that his life is spared and his noble actions win him a pardon. The story is good and is well told, while the photography of the ship at sea is excellent mechanical work.

"The City of Amalfi, Italy" (Gaumont).—An excellent film, gives good pictures of the Italian coast from Vietry to Amalfi. The pictorial work could scarcely be improved. The picturesque views were selected by an artist and all the work of making this film was quite as well performed.

"An Unexpected Review" (Vitagraph).—This comedy represents the difficulties which came to a party of soldiers who were holding a banquet with the servants in the kitchen while the general and the governor with a brilliant company were dining upstairs. The kitchen presented a rather uninviting appearance when the upstairs party went down to investigate, but all the soldiers were marched off in good order. The audience testifies to its pleasure in a forcible manner.

"The Broken Cross" (Biograph).—Here is one of those simple heart-stories which always seem to please. The young man leaves his country sweetheart with a portion of the cross. Another girl almost wins him away, but he discovers that the piece of cross she sends him does not fit and sees into her deception. It isn't much of a story, yet it has a fascination because it is a representation of what might actually occur. Sometimes such simple stories attract more that stronger ones.

"His Best Girl After All" (Lubin).—This film gives a sort of sermon, or warning, to men not to leave their wives for the society of other women. If ever one was as vigorously punished in reality as this one was in his dream it is quite likely he would desist from such attentions. The picture is lively, but possesses no dramatic interest.

"A Visit to Nassau, Bahama" (Lubin).—A travelog; it gives good illustrations of the scenery on the Bahama Islands and the people who live there. The picturesque coast is attractive and there is an element of novelty in the moderate slow-going movements of the people which seem strange to Northern eyes. The continuous smoking is a feature which adds to the individuality of the film. The photography is mostly well done.

"Her Faithful Heart" (Melies).—This film shows a love story. In it the machinations of fate are strongly pictured. All sorts of difficulties are thrown in the way of the young man, even to the taking away of his good name, but because of an accident, supposed to be fatal, the culprit confesses, the young man is exonerated and true love flows smoother afterward. The picture is exciting in places and tells an excellent story, but it is scarcely dramatic in its appeal. However, it is one of the kind an audience likes. The audience plainly manifested its pleasure.

"Red's Conquest" (Selig).—We have here a Nevada story with characteristic Nevada scenery as background and setting. The thrilling rescue from a theater fire of a woman and child and the subsequent love story are all plainly told. The rescue is a good bit of work and adds materially to the film's dramatic qualities. The mechanical part has been done with attention to detail, consequently the picture has many claims for success.

"Nell's Last Deal" (Edison).—In this tale of gambling den and mining camp, we have an element not usually seen in such stories, a sort of Sunday School attachment which seems to indicate that even gamblers and miners may be glad to come to Sunday School when there is a pretty girl mixed up in the proceedings. When one man doesn't like his neighbor's "golden text," he pulls a gun on him and makes him sit down. Of course a love story develops; and when the problem of disposing of two men that she might accept the third arises, it is successfully solved by a card deal with a trick in it; it's the Sunday School teacher's trick, too. That is why it is named "Nell's Last Deal." However this may be, the matter is satisfactorily settled and the girl gets the man she wants. Whether it is wholly desirable to mingle mining and gambling with Sunday Schools and Bibles, is perhaps best left to the audience to decide for itself. It may be pointed out, though, that there is a certain degree of danger in this combination which, under some circumstances, might cause difficulty. Anything which savors of religion must be introduced with extreme care and probably a considerable proportion of the thinking members of an audience will agree that these suggestions do not add strength to a picture of this character.

"Big-Hearted Jim" (Kalem).—The village girl leaves "Blacksmith" Jim, accepts the city man and the usual result follows; she is turned out doors with her baby by her worthless husband. Then follow a series of complications, ending with an involved love story, rather difficult to understand. The lapse of years must be great, since later Jim's mining partner is made to fall in love with the baby girl, grown-up. She had been left by her mother with Jim.

"The Three Whiffles" (Pathe).—In this trick picture appear three men looking exactly alike. The parts are all

THE AMERICAN FILM MFG. CO. CHICAGO

"All Wise Independents buy and boost Flying A Cowboy Pictures"

"Two Flying A Cowboy Pictures a Week"
Remember—"Two Flying A Cowboy Pictures a Week"

Cowboy Pictures NOT made in New Jersey nor Illinois.

Cowboy Pictures NOT the "usual thing."

Cowboy Pictures NOT the "same old story in the same old way."

Cowboy Pictures Made West of the Rockies where the real thing runs rampant.

Cowboy Pictures That are original in story and production.

Cowboy Pictures That contain each and every one of them the possibility of a packed house and a satisfied audience.

This Week's Release
Release of Monday, April 17

"TWO PLUCKY GIRLS."
A story of two girls—two robbers—and what happened to them.

Two "Flying A" Cowboy Pictures a week
COMMENCING NEXT WEEK APRIL 24

Release of Thursday, April 21

ONE MONTH TO LIVE.
A sports husband's mistake and the result. Funny as they make 'em.

AMERICAN FILM MANUFACTURING CO.
Bank Floor, Ashland Block, Chicago, Ill.

"HOW'S THIS"
ATLAS DISINFECTANT
Odorless or Perfumed

1 GALLON	-	75c.
5 "	-	70c. per Gallon
10 "	-	65c. " "

F. O. B. Philadelphia

The best disinfectant made. Money returned if not satisfactory

ATLAS SUPPLY CO.
Manayunk, Philadelphia, Pa.
Manufacturers of GANE'S FILM CEMENT

WANTED
immediately a first class experienced
FILM PRODUCER

used to the production of High Class American Films. All classes of subjects. To go to Europe and produce for one of the biggest European Film Manufacturers. *None but experienced men need apply.* Write Box — giving fullest particulars and proof of ability, stating salary required, &c.

Address, in confidence, PRODUCER, Care of Moving Picture World.

played by one man, even though there are scenes where all three of them appear together. The story is written for the purpose of exploiting this peculiar idea and does it well. The father and his twin sons all looking alike, create a good deal of fun before they are done and vanish.

"Native Industries in Cochin-China" (Pathe).—A good pic ture; it shows some of the country and the people of that far off land busy about their various occupations. The photography is clear and the representation of native arts and occupations forms an interesting industrial film.

"For His Sake," or "The Winning of the Stepchildren" (Vitagraph).—This film gives a play showing how a stepmother undertook to win the love of the children of the man she was to marry and how well she succeeded. The novel idea might not be practicable in real life, yet, because it presents one view of a domestic problem it possesses interest. It is a simple home play that will please many.

"The Sheriff's Chum" (Essanay).—A thrilling Western drama; it depicts in a forcible manner the perfidy of a man who lost his sweetheart and his later attempts to compromise her and induce her to go away with him. Perhaps one of the most satisfactory scenes in a long time is the pummeling he gets when her husband returns and sees what the wretch is doing. It is rough work, but it is salutary and will be applauded by a considerable proportion of those who see it. The characters all perform their parts acceptably and there is a swing and dash to the story which makes it attractive, despite its suggestiveness and rough vigor. Perhaps it may be said that the men shown have red blood and that always appeals to an audience.

"The Atonement of Thais" (Gaumont).—This supposed Egyptian picture represents the atonement of Thais, who refused to marry. The desert scenery and the fasting required are of interest. The excellence of the mechanical work saves this picture.

"Italian Coast Scenes" (Gaumont).—Like all of Gaumont outdoor pictures this leaves nothing to be desired. The viewpoints selected could not be improved and the resulting pictures are beyond criticism.

"The White Squaw" (Pathe).—It contains thrills enough to last for some time. There are several Indian fights, people are left for dead, but ultimately the Indians are driven away for good. The discovery by the Indians of the little girl whom her father hid in the chest is well managed and there is to the whole picture a rush and whirl which help carry it. It must be admitted that the characterization of the Indian as presented here is reasonably accurate. He is a savage. This picture graphically depicts his savagery.

"Winsor McKay" (Vitagraph).—Here Little Nemo and his his friends are made to do amusing and surprising stunts. Indeed, after watching these pictures for awhile one is almost ready to be lieve that he has been transported to Dreamland along with Nemo and is sharing his remarkable adventures. The film presents something like 4,000 drawings which "Winsor McKay" draws on a bet that he could make moving pictures, and it is an admirable piece of work. It should be popular everywhere. It is one of those films which have a natural advertising heritage in the great and wide popularity of its subject—Little Nemo is known everywhere.

"Bob-Sledding" (Vitagraph).—These exciting scenes were photographed at Huntington, Long Island, where bob-sledding has acquired a national reputation. Every country boy or girl has participated in equally exciting scenes—they know all about it—but to many city people this picture will be a novelty that will attract greatly, just because they don't know all about it, but would like to.

"The Resurrection of John" (Edison).—This is an unusually good comedy. It tells an entertaining story and develops a number of interesting situations. Probably the most amusing scene is where John goes home to be confronted with the arrangements for his own funeral. He is congratulated by the firm upon his escape from death; in fact, his missing the train that was wrecked, saved them much money. Such a comedy always keeps the audience interested and amused and they testified to their appreciation very forcibly where this was seen.

"By a Woman's Wit" (Kalem).—Here we are shown a story of the Civil War in which a spy is assisted by a girl to escape from his prison. The idea of putting a cord in a loaf of bread is the novelty of the play. Aside from that it develops no unusual features. But however that may be, stories of spies are always pleasing to an audience and this one is no exception. The outdoor photography is excellent and there is plenty of life in the action.

"At the Old Mill" (Urban).—This love story is told around a picturesque old mill. Perhaps, for many, the scenery will provide the most attractive feature of the film. The acting is good and there is considerable satisfaction seeing the crusty old landlord relinquish his demand for the girl's hand and bless the two young lovers. But it all has been done many times over and possesses no longer an element of novelty. The scenery is individual, and the photography and the rest of the mechanical processes have been so admirably done that there can be no question of the attractiveness of the picture.

"Making Bamboo Hats in Java" (Urban).—This travelog brings to the audience an industry little known in this country. It is so clearly presented that those who are fortunate enough to see the film can obtain a fair impression of the different processes which enter into the manufacture of these hats. The photography is admirable and the resulting picture is quite as clear as those usually released by this house.

"The Trading Stamp Mania" (Pathe).—This exagerrated story tells what occurred to an unfortunate man whose wife had the trading stamp craze. After a wide variety of moving incidents by flood and field she is apparently convinced that collecting trading stamps is not altogether profitable. Accordingly it is intimated that she desist from further activities in this direction. Women laughed at the pictures of the man getting his own dinner.

"The Chief's Daughter" (Biograph).—We have here a story of Indian vengeance that is different. A prospector makes love to an Indian chief's daughter, but deserts her when his white sweetheart arrives. The Indian girl's vengeance comes when she shows up his perfidy to his white sweetheart and he loses both. Then the Indian women proceed to drive him out of the country. The worst punishment for a man according to Indian ideas is to be defeated or driven away by a woman, and this idea is well carried out in this film.

Opportunity and the Man" (Lubin).—This film presents a graphic presentation of what the fates may do for us. One man falls from his high estate, and, becoming a common burglar, is taken away by the police. The other, a derelict, presented with a chance $5 bill, makes it the basis of fame and fortune and ultimately marries the former wealthy man's sweetheart and buys his palatial house. Putting the men thus in conjunction emphasizes the difference in human characteristics, but the situations are by no means exaggerated. The same things are going on in the great workaday world all the time. The interest is so strongly human that there can be no question of its success with the audiences.

"The Justice of Claudius" (Pathe).—Supposed to be an episode in the life of Messaline, Empress of Rome. Faithfully the picture presents the imperious woman attempting to win the love of Manus, and because she cannot, ordering him to prison and then to execution. Claudius appears opportunely and stays the executioner. Messaline is condemned by the incensed husband, Claudius, to the same death she had decreed for Manus.

As representative of Roman life the film has some interest, but the episode selected is not particularly strong or pleasant. Nor is the tinting in this film very effective, save in one scene.

"Indian Army Exercises" (Pathe).—This is an exhibition of the military "setting-up" drills of the native soldiers of India. They are shown swinging dumbells, on the parallel bars, etc. The claim is made that the Indian regiments are among the best drilled of England's soldiers and this picture will go far to strengthen that belief.

"The Cowboy and the Shrew" (Selig).—A humorous picture, representing the difficulties which beset the marital desires of a cowboy. Ultimately, however, he succeeded in forcing a manifestation of love from the young woman and presumably peace reigned endlessly in the prairie home.

"The Strike at the Mines" (Edison).—This is a melo-dramatic picture, but the bravery of the manager in saving Sanders from the mine fire; and Sanders' bravery in defending the manager from the strikers, together with a few thrilling incidents scattered through the play, keep the interest of the audience at the highest tension. At the denouement, when the strike ends, with the contented men driving away the malcontents, and with Sanders' promotion to the position of assistant manager, the thrill is sent over in fine shape. Even though such things scarcely ever occur in real life there is an exhileration about this picture which cannot be denied. It is the romance of the thing that attracts and pleases; the suggestion, perhaps, that men can, after all, rise superior to circumstances and conquer even the most adverse fate in their struggle for success. The Edison players do this sort of work remarkably well and develop all the possibilities such an incident may possess.

INDEPENDENT.

"Oh, You Suffragette" (American).—This comedy shows how the suffrage germ interfered with family affairs until some brilliant genius conceived the idea of introducing a few mice into the room. The result is magical. High ideas and high ideals vanish in a trice and the women go home to their husbands, where one, at least, effects a re-organization of his establishment upon lines while leave out all consideration of the suffrage cause.

"A Cure for, Laziness" (American).—This lively comedy presents a bargain-counter rush which works a cure for a malady which had baffled the doctors. The man is overjoyed to find his wife so well, but he gets a bad attack himself when he receives the bill for his part in the transaction and immediately takes to his bed.

"A Strike in the Make-Young Business" (Eclair).—This good comedy presents Oldsport undergoing treatment to have his youth restored. A strike occurs in the establishment and the machinery is reversed; there is a sad awakening. It is funny, though, because the work is done by good actors.

"Mr. Nearsight's Marriage" (Eclair).—The difficulties which surrounded Mr. Nearsight when he attempted to propose to one girl and really asked another, afford a reason for immoderate laughter. But the girl he wanted didn't want him and she adroitly managed it so the other gets him after all.

"The Lover's Signal" (Imp).—This film gives the story of a young woman whose reason flies when she supposes her lover killed in an acident. He returns and restores her lost faculties by whistling in a peculiar way that he was accustomed to use for a lover's signal. While the picture has no particular strength, it is well managed and holds the attention of the audience through its suggestiveness. The mechanical work is well done.

"Secret of the Opal Mine" (Yankee).—This story thrills; it shows a blast which kills one man and imprisons another. Then come the frantic efforts of the rescuing party, successful by a hair's breadth. The blast threw down huge quantities of valuable stone and everything runs smoothly for all concerned afterward. There is a pretty love tale included and the human side is worked out with skill.

"The Heiress" (Rex).—No matter how many times a story of this character may be told it always seems to interest. The Rex actors have told it well in this instance, and the mechanical department has assisted with a good series of photographs. For a well known heiress to give out fake information that her beauty or fortune has disappeared is common in stories. But to make it doubly strong and say that both good looks and money are gone is working it pretty hard. However, the poor man of the three suitors, the only one of them who might have been expected to want gold, responds nobly and gets the woman, her good looks unspoiled and her bank roll intact. Such stories are not dramatic. But there is a human touch about them that is always interesting and an audience will watch such a picture and possibly applaud it, when one with strong dramatic situations will be received in silence.

"The Maze of Fate" (Imp).—This story of drunkenness, murder, unjust accusation and various other somewhat exciting events shows a girl as the one who suffers principally and her fate is indeed hard. After being through all the distress depicted in the earlier portions of the film, fate follows her to the last and her lover dies in her arms after the villain, because he helped to convict a murderer, throws him into the river, bound to a log. The impression this film makes is not pleasant. There is a feeling of horror after seeing it, which lingers long. It is all gloom and disappointment and sorrow. The operator of the printer or both ought to be more careful of the mechanical work. The tones are not well maintained. And this poor mechanical work caught is made all the more important by the fact that the acting of the Imp pictures is above the ordinary and most of them tell good stories.

"Reddy's Redemption" (American).—We have in this film the story of the redemption of a famous crook. It is well told and a good deal of interest develops in the crook himself as the picture runs. The photography is clear, while the acting of the story is even and in sympathy with the subject. The audience clearly liked it and made it manifest at the close.

"Oh, You Mother-in-Law" (Powers).—This comedy is based upon the time honored joke which everybody knows so well. Hubby is a good one and accepts a friend's advice to give mother-in-law a good time in order to arouse wifey's jealousy. A summons, fake or otherwise, calls mother home and both parties somewhat effusively help her get ready to depart. This method has been worked out on the screen before, but the vim put into this rendition makes it appear new.

"Touring Athena" (Powers).—This company has been releasing a few travelogs recently and with marked success. This one affords a good view of some of the most famous points of interest in this old city and is so well done that in the end the spectator seems actually to have visited the places shown. The operator selected his viewpoints with care and the mechanical work which followed was carefully done. The views of the ancient buildings, gates and ruins are all satisfactory reproductions. An audience clearly demonstrates its approval of pictures of this type and sometimes it seems strange that more of them are not presented. The number is much less than the excellent opportunities for making them would seem to warrant. The Powers people are to be congratulated upon their good work thus far.

"Charity of the Poor" (Thanhouser).—A rather pathetic picture; this film shows how a mother pined for a child which her rich father selfishly took from her. The little one had its own share of vicissitudes, but happily was found by a poor man and taken to his own home and cared for. Later, when the mother became sick, the child was found by others of the wealthy grandfather. The poor man and his wife were rewarded, and the mother recovered under the influence of the little one. While the picture has little dramatic interest it tells a heart story that is interesting.

"The Price He Paid" (Champion).—This is a story of a woman with a drunken, worthless brute for a husband and of her flight and subsequent employment to a Western town, to which he follows. Troubles multiply for the woman after his arrival, but eventually he dies while hidden in a wardrobe from a sheriff's posse. The sheriff marries the woman and life begins anew for her. The story is dramatic in its appeal to the emotions, which the audience seemed to feel strongly, though it does not give us glimpses of many pleasant things. When, however, the tragic is the straight line of suggestion is that the woman will enjoy some need of happiness in the future.

"The Stolen Necklace" (Nestor).—The film shows a maid unjustly suspected of a robbery and tells how the guilty person was eventually discovered. The various complications are very interesting, though perhaps the action of the girl in tracing the robbery to her father is unusual. But if the situations thus developed are accepted as an essential part of the story the picture loses nothing because of it and the extrication of the maid from an extremely trying position is accomplished without too violent a stretch of the probabilities. The photography is of the Nestorian quality, which is always striking.

"Till Death Do Us Part" (Reliance).—Whether this film is liked or not its strength cannot be questioned. It affords Miss Leonard an opportunity to do some highly emotional acting, which she accepts and develops with unusual success, even for her. The story of thieves is well told and there are numerous moments when the eyes become moist under the influence of the woman's pleas. And there will be admiration for her also when it is shown she prefers with her husband, no matter what he may be, even till "death do us part."

"Bill's Little Plan" (Lux).—We have on this reel a humorous story of how Bill arranged to be near his sudden sweetheart, the colonel's pale, but was discovered and thrown out unceremoniously. His adventures afterwards ending with a good pummelling, are quite as amusing as the opening scenes.

"A Desperado" (Lux).—There is little and there is enough to say about the lives of western literature. There are at least four killings before the story ends and then the bandit who shot it all at the sight of a fifty gas. escape his pursuers ignominiously tossed by an Indian and gets merited punishment. The thrills that accompany the picture cannot be denied, but there has not been so much willing to see him in a long time. The film is marred by tinting.

"Rose of the Circus" (Solax).—This is a pathetic story. A girl was compelled to act in a circus, after an accident to the darling of her own heart. The acting must find another sweetheart, however, and the impression of the story to making him leave this other girl is not pleasant. It would have been an improvement to have allowed the young lawyer to fall in love with the circus girl before he had other unpleasant obligations. This may be a hypercritical suggestion, but the fact remains that these stories which leave one woman or one man to mourn the loss of lover or sweetheart are not altogether pleasant. Sometimes the story makes this

HE GOT HIS

MILWAUKEE, WIS., 4/8, 1911.

MOTION PICTURE DISTRIBUTING & SALES CO.,
New York, N. Y.

GENTLEMEN: After the success I had in running your film "Uncle Sam Watching the Mexican Border," and the satisfaction it gave my many patrons, I could not resist the temptation of having the front photographed and writing you about it. Under separate cover I am mailing you a copy of the photograph.

For steadiness and clearness of detail this film is as near perfection as can be made, and it certainly is a pleasure to recommend work of this kind. Any moving picture house running this film properly displayed and advertised cannot help but make money on it.

Respectfully yours,
O. L. MEISTER,
Manager Vaudette Theatre.

P. S.—Take note of the show-case in the front displaying antique Mexican relics.

YOU GET YOURS

Ask your Exchange for this money-maker. There is no regular release date for it, and he can get a copy any time at 10c per foot. Notice the dandy Uncle Sam poster in the picture.

Ask your Exchange also for the other Lumiere Special—$25,000,000 fire of the N. Y. State Capitol and the Great N. Y. Factory Fire on the same reel, with a most interesting five hundred feet of the N. Y. Giants in training at Marlin Springs, showing the opening guns and the baseball veterans and recruits of the battle of 1911.

SOLD ONLY BY

Motion Picture Distributing & Sales Co.

111 East 14th St., New York City

necessary, but this one would not be marred by changing it so that no sweetheart is bereft, while the unfortunate circus girl could be made happy, as she is now.

"The Gloved Hand" (Reliance).—This is an interesting story denouement based upon a clever scheme of a detective. He obtains incriminating evidence by comparing finger prints on a paraffined glove with the prints on the box from which the bonds were stolen. The story is new and this, with the detective's bright idea, makes it unusually interesting. This method he used might not always work, but a handshake is such a simple matter that even should it fail none would be the wiser. The love story, with the Mexican's scheme of blackmail are merely the necessary accessories. The main point is the detective's plan to secure the evidence against the woman.

"Cupid's Pocketbook" (American).—This cleverly worked out story, explaining how Cupid played a prank on a couple. A pocketbook is lost. There is a very amusing mixup when each of those interested in the lost pocketbook attempts to describe it and fails, the girl because she didn't know it contained any money. The couple are thought to be desperate criminals. The surprise of the officers when they discover them locked in each other's arms is another amusing occurrence. The film presents a delicious bit of comedy in a bright and attractive way.

"Do Not Judge Rashly" (Eclair).—This is a story of how a man unjustly suspected his wife when shown some writing on a piece of blotting paper. She was tempted, but was strong enough to resist the temptation, as a letter he afterward found proved. His apologies were naturally profuse, but were no more so than he should have given under the circumstances.

"A Good Cigar" (Imp).—This is a story of a man who was given a loaded cigar. He turns the tables upon the jokers by allowing it to roll under their table, where it explodes; it disfigured them seriously.

"A Faithless Man" (Imp).—This incident is clearly told, but it lacks strength. It isn't even an entertaining story, but a record of love and jealousy among desperados and barmaids, with a sheriff as an accessory. The criminal is eventually brought to justice, but only because he proves recreant to his betrothed. That is the redeeming feature of the piece.

"An Adventure in Sicily" (Yankee).—Here is a romance which clings continuously to the brigands of Italy and when one or more is indicted, as in this instance, it adds piquancy to the narrative. There is, however, a rather brutal kidnapping of a girl which is scarcely necessary. The denouement is interesting. The old story of the impecunious nobleman whose estates are heavily mortgaged never loses its interest. And here is a banker ready to take the daughter, and release the mortgage. An American appears, though, and it is all off with the Italian. The idea of having an English marksman pick off the brigands one by one relieves this film from the possible danger of monotony, for it is like others we have seen. When the Englishman appears and clears up the mystery the last tangle is made straight. The scenery is good and the sulphur mines shown will undoubtedly be new to most who will see this film.

"A Midnight Adventure" (Nestor).—Mistaken identity is the pivot of this story. A baby girl comes upon a midnight intruder, whose slouch hat and general rough appearance lead her to believe him to be her uncle from the West. The burglar, a genial, likable fellow, gets very chummy with the tiny girl, and when he deposits all his loose change in her little bank, she rejoices for having the dearest uncle in the world. Here a succession of interesting incidents keeps the audience in good humor. When the real uncle finally arrives, he is held up and handed over to the police, who have been summoned by 'phone. But the girl's father returns home in the nick of time and clears away the situation. The burglar clears out. Six-year-old Florence Conrad, a finsome little tot, bids fair to outrival the older Florences, Miss Turner and Miss Lawrence. Willis Robards, as the burglar, shows some power of characterization.

"Vindicated" (Thanhouser).—This film tells the story of a convict who proved his honesty very unexpectedly, considering the circumstances, and thereby won the love of a minister's daughter. Because he was hounded by his past they are shown leaving for a country where he and his past are alike unknown. The story undoubtedly presents a certain phase of misfortune very accurately and shows one way in which unfortunates may escape persecution.

"The Girl Stowaway's Heroism" (Yankee).—This sea story, presents the adventures of a girl who traveled as a stowaway disguised in her brother's clothes. It has some thrilling passages, and the love story between the girl and the mate of the ship develops in a natural way.

"The Maid's Revenge" (Solax).—This film tells an amusing story, and develops a situation which is often enough talked about. A kitchen maid to get even with her mistress excites her jealousy, but when, however, the angry wife throws down the screen and discovers her husband dictating to his male (not female) stenographer, the situation assumes a comical aspect. The picture closes with everybody looking upon the story and the woman's agitation as a joke. What the maid got for her part in the embarrassing affair is not reported.

"Rickshaw, the Detective" (Reliance).—A comedy presenting a detetive successful in capturing, alone and unaided, desperadoes by the half dozen. He has to accept meekly, however, the dictation of his wife. She strips him of his star, replaces it with a gingham apron and sets him to doing housework. The absurdity of the situation thus created is the basis of the humor.

"Summer Widows" (Reliance).—A bright comedy, it presents the adventures of a young man at a resort where there are numerous girls, but no other man. Ultimately, however, he falls from favor and departs with each one trying to assume a more icy stare than the others.

"A Confidence Trick" (Great Britain).—This detective story will please any audience. Some of the complications in it are more than ordinarily interesting and will keep the people guessing until the denouement. The photography is clear and the acting is excellent. There are a number of thrills introduced which help in maintaining the interesting features at a high standard.

A KICK AND A QUESTION.

April 11, 1911, Newcastle, Pa.

Editor Moving Picture World:

Dear Sir—I wrote you some time ago in regard to Reliance and Bison films, jumping and running out of the frame, but my letter is still unpublished. There have been many letters published since you received my first letter, and I trust you will print this one. As I am a paid subscriber to your paper, I think I am entitled to a little space in the World, the same as your other subscribers are. I would also like to know, in your next issue, what has been done with the Pennsylvania aisle question. As far as I can judge, every theater in this city is doing good business at present. I will also say that Independent films have put my business up to top notch, with the exception of Bison and Reliance films. So I would advise these companies to be a little more careful with their work.

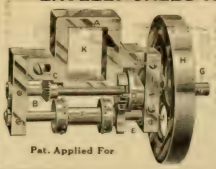
Trusting you will publish this letter in your next issue, I am,

Yours very truly,

Fred T. Brown,
Mgr. Royal Theater.

(Your complaint was referred to the manufacturers in question. We have not as yet received any official word as to the settlement of the aisle problems in Pennsylvania.—Ed. Moving Picture World.)

LAVEZZI CALLS ATTENTION



Pat. Applied For

Write for Catalogue

Lavezzi Machine Works
2940 Hendorn Street
Chicago, Ill.

Biggest Feature of the Year

Pancoast Mine Horror

Pennsylvania Anthracite Coal Field's
Worst Disaster

75 LIVES LOST

Twenty-three Correct Slides 3 Days for $10.00
Mayer Silverman, 105 Fourth Avenue, Pittsburg, Pa.

THE LARGEST CLEARING HOUSE

in the United States for
Illustrated Song Slides

Hence the Largest Stock

Write for Rental Rates and Catalog

CHICAGO SONG SLIDE EXCHANGE
Sixth Floor, Portland Block
35 N. Dearborn St., Chicago, Ill.

GOOD COMEDY EVERY WEDNESDAY "Solax"

Remember That Awful Fire

that destroyed the Lakeview school house at North Collinwood, Cleveland, O., back in 1908? One hundred and seventy-four lives were lost (nearly all little children) just for lack of proper fastenings on the inward doors. That could have happened with the Von Duprin device on your doors. Panic bars on use, because in that case the first child who touches the door would have opened it, just by that touch and those precious young lives would have been saved.

Won't you try the Von Duprin some and learn for yourself that it opened fast? Catalog on request.

SAFE EXIT IS A UNIVERSAL DEMAND

Vonnegut Hardware Co. Distributers, Indianapolis, Ind.

STORIES of the FILMS

GAUMONT.

THE COURT MARTIAL.—Peter is forced to leave as long soon, and Olive his sweetheart to join his regiment at barracks in another part of the country.

Soon he becomes very friendly with another youth, Louis, by name. Some time later the two chums witnessed a scene here, in which one of the commanders is thrown from

Peter goes for aid. Louis attempts to aid the wounded man, who dies before Peter returns. He points his knife with the dead body. He is witnessed as the murderer.

In spite of Peter's testimony, Louis is convicted of the crime and sentenced to prison.

Louis, after long years of planning and work, escapes from the tower in which he is imprisoned. Purchasing new clothing, he goes in search of work. By chance he finds it at the home of Olive, his old friend's affianced.

Before Peter's return, upon his next furlough, Louis has won Olive's love.

Though he could easily have rid attempts to aid the real murderer forgives and leaves him happy.

PICTURESQUE WATERFALLS OF NORTHERN SPAIN.—The famous waterfalls of the Monastery of Piedra, near Saragossa. The views include the Iris Falls, from four different heights, the Trinity Falls, the Capriccioso and the Haute-Fresnes Fall.

THE OPPRESSOR.—A drama from the life of a Prince of Monavia. He is shown on the right side, and blind on his left. Appeals which to him are ridiculously are attended to on the left side, the sights where are miserable are shown on the left. His daughter, her lover, and two of his ministers, however, keep the appliers. When he hears of their cunning they are condemned to punishment. The ministers are beheaded, and the daughter and her lover are sent to prison. The prince is haunted daily by the spirits of his victims, and finally falls dead. This brings about the release of the princess and her faithful lover, they are married, and a peaceful and happy reign begins.

JIMMIE THE FOX.—Is sitting at the waterside, and just behind him a mother is roundly abusing a gendarme. The youngster is thoroughly enjoying the officer's reasoning with the woman by that person to give evidence as a witness, the little fellow affects total deafness. He is tried in many ways by the gendarme, but Albert is equal to all fail finally. The boy is taken to his mother, and finishes then confessor to the fact he has deceived the official who goes away defeated.

LOST YEARS.—A girl is playing at ball with her brother and her little dog. The dog runs to catch it, she falls backwards over the balustrade and is injured fatally. This so worries her father that he loses his reason. In the asylum to which the young daughter is sitting at the piano singing. The poor fellow sits in the chair and tries to recall that which caused the fatality, his only occupation since that unhappy day. The music seems to remind of other times and he makes no effort to recall the past. He recognizes his wife, and the daughter is brought forward. He does not remember her as a little girl but the tones of time is explained and the widow family embrace. Later, the daughter and young man marry, and their life is brought to the old man to complete his happiness.

BREST, A FORTIFIED HARBOR OF FRANCE.—Brest is the most important commercial and military port of France. The film shows: The old castle, formerly the residence of the Dukes of Brittany, now a garrison. The harbor, one of the largest and most beautiful in Europe. 500 battleships could ride at anchor, the arsenal, employing 5,000 workmen, the swing bridge, over 1,000 tons of iron, which opens to give passage to the larger vessels.

URBAN-ECLIPSE.

BENEATH THE TOWER RUINS.—Count Carnac, just before death appoints his steward, Gaspard, as guardian of his niece, Yvonne, and tells him where her small fortune is hidden. Gaspard and his son Serge bring Yvonne home from the convent where she is being educated, but the old man hides from her the fact that she has inherited a fortune. John, the second son, falls in love with Yvonne. One night Gaspard creeps away to the ruined castle in which he has concealed the money. He has just found the casket when he is stricken with fear at the appearance before him of the ghost of the dead count. Peter, the eldest son, who has followed his father out of curiosity, reaches the spot just as his father has run from it in terror. He sees the casket and hides it. Gaspard's remorse is so great that he falls into an apoplectic fit. Before he dies he gives Yvonne her father's will. She and her lover go the spot and see that the hiding place has been rifled. A vision of his father appears to Peter and orders him to restore the treasure. This he does, so justice is done in the end.

THE ABBEY OF PAVIA, ITALY.—This picture shows the abbey, general view the buildings and surrounding country, the cloisters and quadrangles, the Michael Angelo well, handsome chasing and carving, sacking tools in the cells, the gardens and abbey cemetery, a typical Anchorite.

SOLVING THE SERVANT PROBLEM.—Irate, but optimistic wife, after having organized a delightful surprise, returns to compliments of preliminary and correspondence and to numerous stays by extemporaneous dinners, runs up receipts, solves different problems, and finally is herself persuaded to undo the arrangements of one of her cronies.

IN THE PROVINCE OF KWANG TUNG, CHINA.—In the streets of several recognizes were men beheaded for shirking their duty as soldiers, immense mammoths, moving monuments of the genius of human. A fine, big gun in the recently captured town. Smartly drilled European troops with modern appliances cope with the outbreak. After passing through the captured town the picture visits. This is the center of the cotton industry, the processes of which are photographed in detail.

LUBIN.

THE TWO FATHERS.—Fred Gearhart was in destitute circumstances. He had a baby girl and in his extremity he yielded to the request of John Forster, a wealthy man, to adopt the child.

Eighteen years later Florence is a charming young lady, and very much in love with Harry Jordan. Her wealthy foster father suddenly met with deep reverses. He saw a way to recoup his lost fortunes if Florence would marry a certain wealthy widow, Howard Lacey.

Her own father, longing to see his daughter again, secured a position in Forster's employ under him. He overheard Foster asking Flo to marry Lacey and he was her broken-hearted counseling. Then father learned himself. He told Florence she he was and sternly forbade the marriage.

But Florence showed him the right side, and blind on his left. Appeals which to him are ridiculously are attended to on the left side, the sights where are miserable are shown on the left. His daughter, her lover, and two of his ministers, however, keep the appliers. When he hears of their cunning they are condemned to punishment. The ministers are beheaded, and the daughter and her lover are sent to prison. The prince is haunted daily by the spirits of his victims, and finally falls dead. This brings about the release of the princess and her faithful lover, they are married, and a peaceful and happy reign begins.

JIMMIE THE FOX.—Is sitting at the waterside, and just behind him a mother is roundly abusing a gendarme. The youngster is thoroughly enjoying the officer's reasoning with the woman by that person to give evidence as a witness, the little fellow affects total deafness. He is tried in many ways by the gendarme, but Albert is equal to all fail finally. Finally, the boy is taken to his mother, and finishes then confessor to the fact he has deceived the official who goes away defeated.

LOST YEARS.—A girl is playing at ball with her brother and her little dog. The dog runs to catch it, she falls backwards over the balustrade and is injured fatally. This so worries her father that he loses his reason. In the asylum to which the young daughter is sitting at the piano singing. The poor fellow sits in the chair and tries to recall that which caused the fatality, his only occupation since that unhappy day. The music seems to remind of other times and he makes no effort to recall the past. He recognizes his wife, and the daughter is brought forward. He does not remember her as a little girl but the tones of time is explained and the widow family embrace. Later, the daughter and young man marry, and their life is brought to the old man to complete his happiness.

BREST, A FORTIFIED HARBOR OF FRANCE.—Brest is the most important commercial and military port of France. The film shows: The old castle, formerly the residence of the Dukes of Brittany, now a garrison. The harbor, one of the largest and most beautiful in Europe. 500 battleships could ride at anchor, the arsenal, employing 5,000 workmen, the swing bridge, over 1,000 tons of iron, which opens to give passage to the larger vessels.

KALEM.

THE PHONEY PRINCE.—The McSweenys having influenced Nora's social aspirations. In consequence, Jack Maddon, Nora's lover, is not good enough for the said lady. McSweeny has invented a peg. Jack learns that Nora is going to marry a Persian Prince, he is therefore in deep despair. His chum, however, fix up a scheme to do up the Nabob. Following out their plan they meet him at the depot with an automobile on the arrival of Nora, and take him to Jack's apartment where through a subterfuge they get him to take off part of his regalia, then they lock him in a room and Jack makes up as the Prince. Then as His Persian Highness Jack marries the blushing Nora.

THE INSURRECTO.—Joe Benton finds his orange crop a failure and foreclosure inevitable. Learning that convicts are wanted for the insurrecto army in Lower California, Joe meets the leaders and is offered a big sum to help intercept a train carrying ammunition. The plans are interrupted and the insurrectos flee in all directions. Joe escapes to the mountains where he encounters a miner with a rifle and determines to put up a stiff fight before being taken. Dick Martin, who has heard of the reward for the insurrecto, returns to his camp, finds his rifle gone and correctly concludes the fleeing now have passed that way. Learning of the reward Joe and his wife capture Dick before their trail. Joe, while climbing a hill through the underbrush, discovers Dick's hidden rifle. Dick is not far behind, hearing the shot rushes to the scene. Joe tells Dick that he accidentally shot himself and is dying. Dick takes the money the insurrectos have previously given him, asking Dick to take it to his wife. Dick carries the wounded Insurrecto to the nearest settlement, but delivers a dead man to the marshal, who pays him the reward. Dick promises to go back to Joe's cabin on his wife and tells her of his sad ending, at the same time giving her the money for which the husband has been murdered. Dick is then made to be Mrs. Benton's sad plight, adds the reward to the young husband's money and saves the home.

SELIG.

THE HAVEN OF REFUGE.—Early in the thirties, and when all the region now known as California was under Spanish rule, Don Jose Castro, a Mexican owned the enormous rancho San Fernando. He had for neighbor the young and handsome, but dissolute, Don Rafael Verdugo.

The pretty but coquettish daughter of Don Jose, gave encouragement to Don Rafael, while Verdugo, also a neighbor. Her father preferred Don Rafael. The young girl rebelled vigorously.

Don Jose argued that Don Rafael, that if Enrique could be discredited in her eyes, the latter's suit might become successful. Don Rafael sent to half-breed Indian, promising that he would marry her, if she would besmirch Enrique's clear name.

The stratagem nearly had the desired effect, but Morenge, Enrique's servant, overhearing Rafael and the girl's father tells Enrique. Enrique, who, inflamed by Rafael's treachery, stabs him as he dresses for his marriage. The blade has a fine, but all is righted by Yzabela's confession, and Don Jose relents and gives his daughter to Enrique.

THE MOTHER.—The home of a lonely widow is visited by gossipy neighbors, conveying the sad news of the death sentence of the only companion of her only son, on a charge of murder—a son she had not seen for fifteen years, and had mourned as dead.

The devotion of a mother's undying love for her boy, and determination not to believe him to be the hour of need, is aroused. Going to the prison she pleads to see her boy. To save her breaking heart, the prison officials refuse to grant her request that he may save her disgrace and pain. She is not convinced and leaves heavy hearted but ever determined. She hurries to the governor and later rushes, but of no avail. The death warrant is read, and all preparations for the execution made. When the governor receives a telegram that the real murderer has made a deathbed confession, to save the innocent man. Phone is out of order and a human life is at stake. The governor's daughter mounts a ride and reaches the prison just in time with the reprieve.

UNTO US A CHILD IS BORN.—Robert Watson, a young married man, whose greatest fault is an insane desire to be thought of his friends, but an affectionate good-bye and starts for his place of business.

He has hardly left the house when a postman brings the wife a letter from her brother, Tom, whom she has not seen for many years, and whom the husband has never seen, announcing his intention of visiting her. Tom arrives soon after. Mary hears Robert coming, and in a spirit of mischief persuades Tom to aid her in playing a joke on Robert by taking her in his arms.

Robert, seeing his wife in the arms of a stranger, draws his revolver and shoots, wounding Tom. Robert, believing he has killed Tom, flees for the West. Six months later he is seen drinking and gambling. While staggering toward home he falls over a cliff, where he is found by two kind-hearted miners, who care for him.

One day a letter comes for Robert, containing only a few bars of music. One of Robert's friends, having shown the strange message to several acquaintances without result, takes it to the person who recognizes it as a part of the hymn, "Only Is a Child to Burn." The music tells Robert who instantly understands that his wife has forgiven him.

Tom enters and Robert's jealousy is again aroused, until Mary introduces Tom as her brother, when Bob offers Tom his hand, and happiness is restored.

PATHE.

ROBERT THE SILENT.—Robert, Duke of Normandy, has so long tired of the mundane things of this life that he has earned the sobriquet of The Silent. His food no longer pleases him, his wife fails in all her efforts to win his smile of happiness, and he no longer takes any interest in the beautiful trinkets brought to him by travelers from distant lands. One day, while out on his horse, he comes across a gypsy camp and here he witnesses the dancing of one of the prettiest of the gypsy maids. He goes home, but the remembrance of her fact haunts him, until he finally sends her a message to come and dance before him at his castle. Of course she comes and dances so beautifully that Robert the Silent is delighted, and when she refuses his gold, he presses a kiss upon her brow in payment for the exquisite pleasure she has given. Unfortunately, his wife sees this kiss and has the poor girl thrown into a dungeon full of skeletons. These she is found by the Duke Robert, and realizing that his wife has caused her death and being utterly tired of life, he presses a phial of poison to his lips and dies.

A NEW LIFE.—Mrs. Bradley is about to retire, but hearing a slight noise, goes to her lament and gets a revolver. Then, switching off the electric light, she waits. In a moment the door silently opens and a burglar enters—a flash, quick scurrying of feet and sudden fight and Mrs. Bradley sees her burglar wounded on the floor. The sight of his suffering brings out all of her womanly pity and fearing more than she ever something her discovery to dress the wound and secures him to secrecy. Tender nursing and kind treatment do much for the wounded man, both physically and morally, and a month later he is told that he is well enough to leave. When the time for departure draws near, Mrs. Bradley tests his honesty by sending him to cash a check. Finding that he returns with the money she gives him a position in her store.

BOIL YOUR WATER.—This film is a microscopic examination of a drop of sewerage water. The film though scientific is of sufficient interest to appeal to everybody in the moving picture theaters. The scientist assistant is seen getting some water from a nearby stream, then in the laboratory the chemist takes a slide, putting only a drop of water, and this he passes under the tube of the microscope. As he examines it the things he sees are thrown upon the screen, and it is marvelous indeed the number of live things dreadful looking things that inhabit this one single drop of water. Among other things shown on the screen that caused horror among thrilled were the tiny insects also diabolical looking individuals an octopus who wriggled about deceptively, and a specimen of the bacteria of Malaga grapes. The scientist mentioned that the latter also inhabited the human stomach. Finally after numerous other organisms are shown, the scientist tells the story. Illness and sickness if finally clear and penetrative, wealth giving and free from disease producing bacteria. This film is not only interesting, but exceedingly instructive and is released at the beginning of the summer season when great danger lurks in every glassful of water taken unboiled. Help yourself by heeding advice.

THE CHIEF'S TALISMAN.—The old priest and his sister and her family are about to separate for the night. Little Dorothy begs for a story as the old priest seats himself on a chair and tells a story of the priest twenty years ago. As she talks the warrs of the old fog return where they left off in the first Indian fight. Dorothy's story and she sees the priest say once, grave a crucifix in the hands of an Indian chief. The chief, grasping the gift, set the cross up as his talisman and made to cause the respect the principles for which it stood. Then while the priest was kneeling over the old chief was dying and his tribe under a few leaders destroys the cross and takes to the warpath. Soon they attack the priest's house, and when everything seems going against the palefaces, suddenly the spirit of the dead chief appears and bolding the enemy on high, saves all.

MELIES.

JACK MASON'S LAST DEAL.—Old Watson the prospector as the proud owner of a mine and a daughter. Both fall victim to Jack Mason, the gambler comes to town and opens a faro game. Old Watson loses all his money and mortgages his mine to Jim Sanders, a miner.

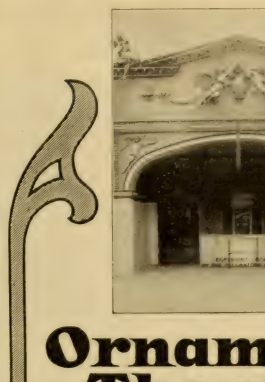
Ruth Watson, accompanies meets Jack Mason and they become engaged. Jack Mason, as he has been told, and Jack, who has a big way of going the moment he has married, takes the trusting little Watson girl to Europe.

Finally old Watson comes home with two stacks in his face. He has now his back broken.

About the same time Jack Mason returns to an old flame and is surprised to find that she is the daughter of the old prospector. He tells her of his victim. Little Dorothy finds Mason in a quandary and informs him that unless he returns the money he has won, she would bar from the house.

Mason informs Watson he owes once more to the gambling resort and gently loses to him all he had won and more, and decides to leave the country forever.

Soon Jack Mason's departure leaves Mason and crossing his good luck doesn't encounter himself seeking out his victim. Old Watson's gone for Burn is genuine and assumes that now he is one receives that the other shall not go wrong. At a customary moment was, makes that old fellow overwhelm was and he begins two happy days beginning the members of the little home of Lethe.



Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.

2549 Archer Avenue : : CHICAGO, ILL.

BIOGRAPH

MADAME REX.—Located in the south of France the colonial home of a wealthy man about the death of his husband is pursued by persons who suggest that the young widow of wealth is was young widow. She will continue the business of the plantation. Among the suggested is Lieutenant Darrow, a man from the colonial business connected with a young plantation. Darrow young widow. He declares his love for her, but announces that he must leave for the colonies. Madame Rex, who has also become fond of Darrow, tells him that she cannot marry him, but that she will go with him to the colonies. Darrow tells her that her sacrifice must not be made. Madame Rex then tells him that she will not marry him, but that she will go with him to the colonies. Darrow tells her that her sacrifice must not be made. Madame Rex then tells him that she will not marry him, but that she will go with him to the colonies.

A KNIGHT OF THE ROAD.—This subject shows the real nature of the tramp. Being of a sentimental nature, he is interested by the friendship of a little girl and her dog. He is also interested in the father's attempt to provide for the support of his family. He is also interested in the friendship of a little girl and her dog. He is also interested in the father's attempt to provide for the support of his family. He is also interested in the friendship of a little girl and her dog. He is also interested in the father's attempt to provide for the support of his family.

BISON.

SILVER THREADS AMONG THE GOLD.—The [illegible] among [illegible] [illegible] [illegible]

Placing a mirror in front of her, she completes its reflection with that portrait of herself in her younger days. She perceives a decided change. The artist paints her portrait, and when it is finished she shows it to her husband, who taking her in his arms, tells her "she has never looked better."

A CARD OF INTRODUCTION.—To accompany her mother, Ethel, an American girl sails rather unexpectedly for Paris, leaving behind her two most ardent admirers, Dick and Jack, who happen to be engaged.

Shortly after her departure, Dick makes up his mind to take a flying trip to Paris and tenders his services to Jack of his intention, at the same time requesting him to write a line or two in French on a card to help him along by way of introduction to the banks etc., as he is desirous of going there and knowing absolutely nothing of the French language. Jack, who is obliged to stay at home, does not relish the idea of Dick's opportunity, and the more he thinks of it the firmer the green-eyed monster takes possession of him, until a happy idea strikes him. He writes a few lines in French on a card and sends it to Dick.

In due time Dick arrives in Paris, but to his utter dismay, consternation reigns supreme when ever he presents the card. He is despair and about on the point of being arrested when by good fortune he meets the American girl, Ethel, who translates the card:

"Beware of this man, he is just recovering from the smallpox."

The police, upon learning that the cause of all the excitement was merely a practical joke, released him. This ended Dick's trip to Paris, and to declare his love for Ethel, who reciprocates, and accordingly they send the perpetrator of the card following message:

"Jack—As Cupid you are all right. Congratulate us.

"Ethel and Dick."

A BURIED PAST.—Having completed his prison sentence, John Fredericks resolves to lead an honest life and sin no more. He finds a job and a fellow convict named Allen are released they are met outside the prison gates by friends of Allen, who in once propose a farewell drink in his name.

Ten years later we find Fredericks a prosperous and successful business man in a Western community. He has changed his name to Frederic Johnson. He has married a charming young woman and is the father of a baby girl. He has won even the respect of his fellow townsmen and they unanimously decide to offer him the nomination for Mayor.

The campaign begins in earnest and he is kept busy attending gatherings, banquets and mass meetings. While the campaign is at its height there comes to town a human derelict, Allen. But crime and liquor have brought him low done to the very dregs, and while begging a drink he sees a poster of Johnson as candidate for Mayor.

Seeing a mass meeting announced that night, he makes his way to the hall and confronts Frederick as he is addressing the audience. The sudden appearance of Allen so upsets Fredericks that he is unable to go on and the meeting is dismissed. Allen then confronts Fredericks and asks him for money.

Fredericks has read his man aright. Allen comes to his house in his drunken state and demands two thousand dollars for his silence. Fredericks refuses to submit further to blackmail and Allen leaves in a fury, threatening to expose him at once. Fredericks hands in his resignation.

Allen, after leaving Fredericks, goes back to the saloon where he has spent all his money, and in an ugly mood gets into an argument with the barkeeper, resulting in a brawl which is fatal to himself. The news of the killing is cried through the streets by the newsboys and the vigilance committee, hearing the cries, goes to the window and buys a paper. Fredericks glance at the headline telling of Allen's death and knowing that his past history is safely buried, and at the earnest solicitation of his wife and the committee he tears up his resignation.

VITAGRAPH.

THOUGH YOUR SINS BE AS SCARLET.—Lydda, a beautiful courtesan, lures herself over to the allurements of the world.

Disheartedly all thus entirely abandon, Lydda possesses a remaining spark of her better self, which leads but the fanning of conscience to stir It into a flame of spirituality that will make clear and plain the way to Godliness.

Casting off her garments of unrighteousness, she clothes herself in the habit of penitence and contrition and starts in search of the God of light and spiritual purity. At the mouth of the cave, in which she is met by an angel, who tells her that the one whom she is seeking is not there. Lydda does not know that she has already found Him and the angel who has already entered into her life, shedding tears of penitence, she is purified and sanctified.

EASTER BABIES.—When little Dot and little Tot hear about the Easter Eggs, the stork and the Easter Rabbits, they are very anxious to be the possessors of a little baby brother and sister. They start out shopping for Easter Eggs, which they find in a shop window, and which they purchase.

They take the eggs home, then go out on the street and kidnap a little white and colored baby, whom they place in the eggs and cover with the lid to bring about the proper results. Their mother and father come in the room very much amused at their efforts and notions, but imagine their parents' surprise when they open the lids of the Easter Eggs and discover the infantile study in black and white.

One year later the stork visits the home of Dot and Tot, bringing them a real live little brother and sister.

THE LEADING LADY.—The Irish Watchwoman to be so produced by Manager Mathew Talon. The cast is all engaged but the leading lady. Finally in the newspaper Maggie, the playgoing, sees the picture of an Irish cook at a downtown restaurant. He insists that she is the type he wants, and Talon immediately engages her.

She goes up and is introduced to the stage manager, Mr. Small, rehearsal starts, but Bridget essentially wanting to be the theater, is of no talking her own way. She has a row with Small, which almost comes to blows, but Talon and Maggie smooth matters over and the rehearsal starts again. After many amusing incidents, she goes back to her kitchen, much to the delight of Mr. Murphy, who is having a hard time without her.

THE TROUBLESOME SECRETARIES.—Mr. Hardy, a fine looking old fellow, has a daughter, who has a private secretary, an attractive young fellow, who falls in love with the daughter and gets his "walking papers." Later he engages a female secretary, who proves to be an old schoolmate of his daughter's, a three-cornered complication. By cooperation by using perfumery extravagantly on herself and everything else about his office, so he decides to give a secretary a very wide berth.

In the meantime, Ralph, the first secretary, disguises himself at Betty's suggestion as an old man and insists on communication with the artist of the would be secretaries.

The apparent feeble and antique secretary at once starts to work, but his employer has no sooner turned his back when the ancient secretary becomes quite spry and active in his attentions to Betty, and proves very strenuous in his embraces and kisses. Mr. Hardy is appreciative of Ralph's identity, after pulling his false beard off, and ends happily.

THE SPIRIT OF THE LIGHT.—Far out in the breakers stands the old light house, its beacon kept burning by its faithful old guardian assisted by his beautiful daughter, Nan. The old architect of the sea is a picturesque old structure and attracts the attention of a young artist named Philip, who secures Nan's father's consent and her permission to paint a picture of the attractive scene.

The next morning while busily engaged at his easel, Philip is non-suspecting, and becoming intensified by the radiant sunlight. He asks her to allow him to paint her portrait. She consents, and he at once starts his pleasurable task.

During the progress of the work he falls in love with Nan, and each day finds him more fond of him. He has very nearly completed the painting when he is suddenly called away by a telegram stating that his mother is dying. He tells Nan farewell, saying he will return and finish her portrait as soon as possible.

During his absence he is stricken with fever. She does not hear from him for some time. She anxiously awaits a letter, and watches for her while sitting in the door that serves as a communication between the lighthouse and the mainshore. While reading the letter, she is so infatuated from its moorings and drifts out to sea. Her father hears her cries for help in the distance. He tries in vain to reach her and he tries to throw her the ores which are lying on the shore, hoping they may float towards her. But the tide with its powerful undertow keeps drifting farther and farther away until it is lost sight of. The lighthouse keeper is agonized and tries to make his way to the tower to start the lights, while an approaching storm adds to her fears. Meanwhile Philip returns, learns what has happened and while sitting in the twilight dreaming of Nan, her vision appears and directs him to go and relight the light. He obeys, and safety for the incoming vessels is assured.

Disgusted by the monotony of his new place and lured by the vision of the beautiful girl whom he loves with an undying affection, he becomes the lighthouse attendant and remains on in that service, faithful to the last, until he is called by "The Spirit of the Light" to join her in the realms of the eternal light of Heaven.

ESSANAY.

THE INDIAN MAIDEN'S LESSON.—Rev. Warren Addington, the pastor of an Eastern evangelical church, is in search of a mine, having the location of a valuable mine in Montana, unknown to any other living person. He takes only one man into his confidence, Jack Desley, a Westerner and a seemingly trustworthy man, who is familiar with the country. They set out for the mining prospector style, after swearing allegiance to each other. Beardsley, however, upon the discovery of the mine, turns traitor, and in the struggle wounding the minister prospector, leaves him on the desert to die. In the morning he is found by Red Feather, an Indian maiden, and taken to the Indian village where he is nursed back to health, physically, although he is unable to recall anything preceding his awakening in the Indian village. He carries a small Bible with him and from this instructs the Indian girl, his rescuer, in things pertaining to the true God and His commandments. The most impressive of the commandments to the girl is, "Thou shalt not kill." At this time Beardsley, who has been captured by the Indians, is brought into camp and the sight of his treacherous friend awakens memory in the minister's mind. He is obsessed with a desire for revenge and to kill Beardsley himself. About to execute his revengeful scheme he is intercepted by Red Feather, who rushes before him her mate, on which is written, "Thou shalt not kill." Addington drops the knife and permitting Beardsley to go, turns to thank the Indian girl who saved him from committing a terrible deed.

THE TWO MOTHERS.—Joe Williams, a steel engraver, is out of employment and without funds to support his wife and baby. It is then that a noted counterfeiter, learning of Joe's predicament, calls on him with a promise of a large sum if the engraver will assist him in the making of counterfeit money. Joe at first refuses, but the sight of money, of which he is in great need, forces him to accept the counterfeit's offer. A few days later the office of the secret service men have been informed that counterfeiters are working in a certain locality and interconfirmed notes have been taken up. After a diligent investigation the secret service men locate the counterfeiters' den and a raid on the place is planned. A detective, Carl Harris, is given charge of the men who are to make the raid, and that night, bidding his wife and baby good-bye, Carl leaves the house and a few moments later leads his men to a place where the counterfeiters are working. The counterfeiters are taken by surprise and several captured, although Joe and one other escape by leaping from the window. They exchange fire at the runaways, one of the bullets hitting Joe, who staggers home and dies in the room he

WEIGHED IN THE BALANCE.—To carry out his experiments with high explosives, an old chemist spends all his money and finally mortgages his home, his sole remaining asset. The chemist, like most scientists of ability, is a poor business man, and when his debt falls due, is unable to meet it. His creditor, a hard-headed banker, refuses any extension of time, and the scientist decides to seek the refuge of the weak, suicide.

He plans to blow himself up with a bomb he has constructed, and hopes that his fate will be regarded as an accident. Fortunately for him, his daughter, the widower's only child, discovers his plan in time to save him, and to excuse himself in her eyes, he tearfully tells her of his troubles.

The girl decides to make another appeal to the creditor, and once upon him, accompanied by her father. He offers them aid, but the condition horrifies the girl, for help will be accorded the father only on condition that the daughter marry the creditor.

The girl is engaged to the man of her choice. She must either break his heart, she thinks, or condemn her father to death—for she knows he will not survive if separated from the beloved observatory. She chooses, and agrees to marry a man she hates.

On the wedding day, the rejected suitor makes his appearance unannounced. He confronts the bride, who is in her wedding dress, and on her way to the altar. He shows her a revolver, and tells her that when the minister pronounces her the bride of the other man, the first shot she hears ends his life will mingle with the congratulations of her wedding guests.

The girl tears the revolver from his grasp. He then tells her that in her father's laboratory he will find other means of death, and that it is appropriate that her family should supply the weapon that ends the life of the man they have ruined. Then he dashes out.

In her wedding dress, the bride-to-be, follows. By this time she is half crazed herself. They meet in the laboratory, and she brings forward the bomb that her father has constructed. She tells the young man that as they cannot live together they will die together, lights the fuse and awaits the end.

But the suitor is one of those men who is more interested in the theory of suicide than in the method of it. His course fails as his courage has marked by the burning fuse, creeping slowly toward him. In a panic he runs away, leaving the girl to die alone. She is so weak and faint that she could not follow if she would.

The rejected suitor, while running away, meets the bridegroom. He babbles out the story, and tells him that the girl's death is only a matter of minutes. The other man is not deceived by this, he runs into the laboratory, and throws the bomb from the window in the nick of time.

The girl now has a chance to compare her two suitors. She sees that the man she thought she needed is a weak, pitiful creature, unworthy of any good woman's respect, while the man she scorned has the strong, manly traits that compel admiration. He offers her freedom, but she will not want it. She tells him that love has come into her heart, unexpectedly, and joyfully they go to the altar.

LUX.

DR. GRANT'S WONDERFUL DISCOVERY.—Dr. Grant, a famous medical specialist, has discovered the secrets of a vaccine, and an announcement is made in the papers that he will demonstrate and exploit the discovery the next day before a meeting of scientists. Naturally this announcement arouses considerable interest among the medical fraternity, but particularly in another specialist, Dr. Lambert, who has no less than a personal interesting in the same direction. Intent upon finding out more about this wonderful discovery, he visits the house of Dr. Grant and has an interview with him. He is so overcome by a desire to possess the secret that he bribes Dr. Grant's valet to procure the papers relating to the discovery. Taking farewell of the fortunate specialist, Dr. Lambert leaves. At night the valet steals the papers and hands them through a window to Dr. Lambert, who is waiting there, and then disappears. Next morning the doctor rings for his valet, but of course receives no response, and then proceeds to get the papers together himself—he papers which are to bring him fame. But that fame is never to be his for the discovery that they have been stolen proves far great a shock and Dr. Grant becomes insane. Meantime the scientists are awaiting the arrival of the discoverer, and Dr. Lambert is preparing to present himself and claim the reward of his hitherto gain. At this moment, however, a message arrives announcing that his little daughter is seriously ill. He rushes to his home and to him there only the child of the celebrated Dr. Grant can save his child. Hastily he telephones for the Doctor. We are shown how the demented Dr. Grant receives the message. Some instinct or glimmering of reason in the madman's brain tells him that here lies a chance for his revenge, and he hastens to his rival's house. He orders all out of the room, and only the mother of the child remains. Clasping a knife in his hand the Doctor then advances upon his defenceless victim. But the mother flings herself between them. At first she pleads, then she threatens, but finally the maternal instinct over powers her and she struggles valiantly. The sound of the struggle causes Dr. Lambert to rush in. Then he sees what a dreadful wreck he has created and he goes quietly away. Returning later with the papers, he restores them to their rightful owner, who returns to reason at the sight of his beloved treasures.

RELIANCE.

THIRTY MINUTES.—Jack, in a theatrical boarding house, is visited by an elderly uncle whom he has not seen for many years. To create a good impression he makes up as a minister and acts the part. The other actors in the house enter into the game, and they have much fun at the expense of uncle. Finally, however, the old gentleman breaks into the apartments above, where Jack's racket is going on, and surprises Jack in the midst of a hilarious crowd. Uncle turns out to be a good fellow, and is received with open arms by the good-natured show people.

HER MOTHER'S LOVE.—Howard courtland and Isabel Bowling once betrothed, are separated, and the one marries another man. Courtland removes true to his last love, devotes himself assiduously to business and amasses a large fortune. Isabel's husband dies, and she is compelled to support herself and child, Gertrude, by needle work. Twenty years pass and Isabel and Howard have not met again. Howard orders some fancy shirts from a haberdasher, who gives the work to Isabel. Gertrude delivers the package and meets Howard, who is struck by her resemblance to the sweetheart of his youth. Gertrude tells him of her mother's poverty and her illness, and Howard sends a physician to her address. Isabel meets with a painful accident, scalding her face with boiling water, and is taken to the hospital. During her absence Howard frequently calls upon Gertrude, falls in love with her and wins her promise to marry him. When Isabel returns home Gertrude tells of her engagement, and takes her mother to meet her fiance at his magnificent mansion. As Howard enters the room Isabel recognizes him and drops her veil. When alone she struggles with her emotions and prays for guidance as to which course to pursue. Should she reveal herself and revive the slumbering love in Howard's heart, or should she vanish from sight and leave Gertrude in her new found happiness. Her mother-love conquers, and she decides upon the latter course. Gertrude tearfully rushes to Howard with the farewell note from her mother, and he convinces her the best way out of her difficulties is to marry him at once. As the minister is speaking the solemn words which makes them one, the mother is seen at the farthest window, passing on from the outside darkness, which has subdued in the drama of life which finishes her daughter's happiness and makes Isabel a homeless wanderer.

POWERS.

COPPER WIT.—Ye see it would never have come about over that if I hadn't put smart enough to meet Mary Ellen where the roundsman could not catch them, and then we could sweet talk revenge. For a long time he waited for the chance, until one day, when he was himself bound for a beerfeast in Patty Breezeway's bakery, he saw his rival go down the social alcoval of him. Now Mc-Guinness is fond, as the saying outside of the yard, for the cup to emerge, the teal is easy for a roundsman.

But what on his way for another kettle of beer. Frank saw him waiting and on his return told the cop about it. Here is where the boys gets some of the brainwork, for he arranges to make his exit in a big basket together with some loaves of fresh bread. In he walked under the waiter, and when the roundsman's eyes look in the bread to believe his eyes and to have gets away outside of the yard. Wyoming.

And so it comes to pass that Mulvaney thinks he sees the cop's ghost where Clancy marks telegraphs with his hand and the waiter can't tell which eyes today just how that piece of an ordinary cop ever got out of the saloon and Mulvaney has been there often enough to know every nail. You can bet.

THEATRICAL ARCHITECT

FRANZ-CARL-KOENIG

OFFICE, STUDIO, AND SHOPS 4912 TO 20 PARKSIDE AVE., PHILA.

We not only make Plans and build

Theatres and Vaudeville Houses

We also build

MOVING PICTURE THEATRES

We have built over 60 Theatres the last 5 years which are all ORIGINAL in Construction, Design and Decorations

IF YOU NEED MONEY, YOU NEED US

We buy 30 new reels every week, and they are selected on their merits, as we are not forced to buy the bad ones by any trust. Call and let us explain our lock reel system

PHILADELPHIA PROJECTION CO. 44 North Ninth St. Philadelphia, Pa.

THE WINE HARVEST.—We show here how the peasants of southern France vintage the castle wine from the grapes that grow around their picturesque mountain towers, and how they go on their travels all the possessions that help bring its bewitching taste to our waiting palates and ample purses.

THE LAST ROSE.—When the favorite flower girl of Tommy Atkins in Ireland is in danger of being captured by a visiting American captain all the strategic art of war is called in by the quartet of English soldiers who have long since set their hearts on making the conquest.

Captain Lawrence, dashing and handsome, sends her a note asking for the last rose and little Molly Shannon's parents and their affected airs agree that she ought to. So she does, and with her own dainty hands brings him the last rose of summer.

The Englishmen soon enough learn of Captain Lawrence's victory, and are quick to hatch the most diabolical plot ever dreamt of, to monopolize her attention, if even for a time. It's a real military maneuver, and they succeed. But that never figured on making love and before they can restore it the American has not only turned all their efforts to naught, but by a clever movement has caught all four of them off their guard and has out-flanked, out-generaled and out maneuvered them.

Disgruntled, disheartened, but still severely lovestruck, the "King's finest" must march off the scene in confusion, making room for the spirit of Uncle Sam, which has so completely enveloped little Molly Shannon.

BISON.

AN INDIAN'S MISTAKE.—Hostile Indians are defeated by the cowboys, and Golden Fawn, daughter of the chief, is left for dead. Little Eagle, a Carlisle graduate who aided the whites, finds the girl, revives her and nurses her back to health. Their love is mutual and they are wed, and in course of time the union is blessed by a child. Kitty, a white girl, tries to amuse herself by flirting with the handsome Indian, and Golden Fawn, intensely jealous, leaves him and returns to her tribe, which refuses to accept her. In despair she is about to leap over a cliff when her husband, who has followed her, forces her father to tell him her whereabouts after a desperate fight, and rushes to her side. The explanation fills her with joy, and they once more resume the happy life which was so rudely interrupted.

A MAN OF HONOR.—His fortune swept away, and spurned by Helen, his betrothed, Dick turns to the mining camps of the West. He loses in the wilderness and facing death by starvation, he is rescued by Ogallala, an Indian maid, who takes him to her village, where he is permitted to remain till his strength is restored. His gratitude turns to love, and he marries the maid. Five years elapse, and he is living happily, the father of a handsome boy. He receives word one day that an uncle has died, leaving him a fortune, and that his lawyer is coming to get his signature to certain papers. Helen accompanies the attorney and pleads with Dick to renounce his Indian wife and child and marry her, and a dramatic scene ensues as Dick withstands the temptation, sending Helen back and remaining loyal to Ogallala, who, fearing the outcome, is weeping bitterly in the forest with her child. Dick takes the child in his arms and her tears vanish as he tells her he will be loyal to her forever.

AMBROSIO.

THE NECKLACE AFFAIR.—The thief carries a sleep producing fluid which he sprays on his victims, and the detective has a magical bag, from which he produces everything he needs, including an assistant, a number of policemen and an automobile. The pursuit is full of laughable incidents. The detective finally catches his quarry by disguising himself as an heiress and making an appointment with him for a wedding. When the thief shows up to present his supposed betrothed with the stolen necklace he is captured after strenuous and amusing efforts to escape.

SPLIT REEL

For TUESDAY, April 25

The Melody of Fate

A Blind Girl violinist, a crippled genius of the Piano—there's a dramatic combination for you! A surgical operation restores her sight, but young Enrico remains a cripple—he cannot endure her pitying glances—so what does he do? See the story? Read the synopsis.

On the same reel

A Day With An English Bargeman

A refreshing bit of summer joy and scenic splendour.

CHAMPION.

GEN. MEADE'S FIGHTING DAYS.—Virginia Wilson, just before the opening days of "61" was sought after by William Hastings and Frederick Foster, both Southern gentlemen. The storm of war broke out. Sumter had been fired upon. It was then that Virginia discovered into whose keeping she would give her hand. White her whole soul was with her native South, she gave her love to Frederick Foster, whose sympathies were with the Union.

William Hastings, the rejected suitor, threw his lot with the Confederate Hats. Each day the tide of battle ebbed and flowed over the Blue and the crest of the wave, and again the Gray. And, one day a party of Federal soldiers, sorely pressed, sought refuge in a house on the hill—the house was the home of Frederick Foster and his wife, Virginia. In a moment the Jubilee Rebs surrounded the premises and carnage reigned supreme. However, superiority of numbers won out, and the barricades gave way before the fierce onslaught of the Grays. Young Foster was captured and taken away.

Mid the hail of steel and bullets, for the battle of Frazier's Farm was raging in all its fury, somewhere in the midst of that torrent of iron and fire the brave Gen. Meade was directing his gallant Pennsylvania boys.

Braving death from exposure to the shrieking messengers of death flying over the field of battle, Virginia reached the General's tent, and as she desperately pleaded, she mentally reminded him of his own mother, awaiting his probable return home, and his big, stern heart yielded to her womanly appeal.

A detachment of Blues was quickly assigned to the task of rescuing the civilian Unionist and arriving on the scene, they rapidly dispersed the Grays. Clasped in a deep embrace, the reunited pair vow to ever cherish the name of that stalwart leader, Gen. Meade.

SHE WANTED A MAN WITH BRAINS.—A new school teacher was to make her home at Rancher Smith's house, so all the cowboys gathered about the veranda to greet her. She arrived in due time, but gave them a cold look of appreciation and passed into the house. Then the boys turned away with the exception of Thornby, who fell in love with her at first sight. He did several favors for her and even saved her from her unmanageable horse. This so enthralled him that he proposed to her. But he was frigidity "turned down," as she wanted a man with brains.

Thornby then left the ranch and soon found a position in a lawyer's office. He studied so hard that he was soon made a member of the firm and incidentally marrying the associate's daughter.

Thornby was successful in winning the suit for the Smiths, and when he called one day about matters, he met the frigid school teacher, who, after being apprehended of Thornby's uprise, made all endeavors to win him as her husband. But he soon introduced his wife to her, whereupon the Smiths drank to the "Man With Brains."

IMP.

THE SCARLET LETTER.—Hester Prynne has left Holland in advance of her husband, Roger, to join the colonists in Salem, Mass. Roger follows her to the new world, but upon landing in New England is captured by Indians and Hester waits for him in vain. There has never been much love in their marriage. Roger being an old man and she a comely young woman.

Rev. Arthur Dimmesdale, the handsome young minister of the Salem community, is revered and beloved by his parishioners. He meets Hester clandestinely and an unlawful love is the result.

When Hester is discovered with a baby—a mother but not a wife—she is arrested, tried and con-

Powers Picture Plays

TUESDAY and SATURDAY

For SATURDAY, April 29

"Hearts Under Oilskins"

One of the best we have ever made, in story, execution and photography. We are willing to let it stand as our conception of good work. See the synopsis.

How's This! Nat M. Wills

(The Happy Tramp)

In a screaming tramp comedy. Book it now, you know Nat—your patrons know him. Watch for Release date.

The Powers Co.

241st St. and Richardson Ave.

New York City

demned to stand upon the public pillory with her child and for the remainder of her life to wear conspicuously on her breast the letter "A."

As she stands on the raised platform, the governor of the colony commands her to divulge the name of the father of the child. She refuses. The Rev. Master Dimmesdale is asked to persuade her to reveal her secret. He addresses her, and tells her if she thinks it for the best, to do so. She again refuses.

Roger, her husband, has been released by the red men and he appears in Salem on the day of her public disgrace and recognizes her. He signals for her to be silent as the recognition is mutual. A silence for a silence is agreed upon. He takes the name of Roger Chillingworth and, being a physician, is called to prescribe for the suffering minister, knowing him to be the father of Hester's child.

The child, Pearl, grows into a beautiful girl and the governor decides that Hester is not the proper person to rear her. Hester in her grief, appeals to the minister and he in turn prevails on the governor to allow her the custody of the child.

As time passes the minister is growing weaker and weaker in bodily strength and the guilty secret gives him no peace of mind. Meeting Hester and Little Pearl by accident, he tells the woman of his terrible punishment. She, in love and pity, tears the letter from her breast and proposes that they leave the country together to begin life anew. Little Pearl finds the letter and hands it to Hester and they realize they cannot escape the consequences of their sinning.

On a sudden the minister preaches a powerful sermon in the church on the sins of the flesh and the penalty for doing, as he says, he has done the darker place, is he cheered by the members of his congregation. He is overcome by emotion as the awful truth is brought home to him that he is a hypocrite. Seeing Hester and Little Pearl standing near, he pulls himself together by a mighty effort and tears to confess his sins publicly.

Taking them by the hands he slowly and deliberately mounts the platform. Hester is amazed, and then, to the astonishment of his flock and the lookers standing near, proclaims Pearl as his blood and arranges himself as the culprit. The members of the church are appalled and dumb with astonishment. They cannot comprehend it. Hester realizes through her tears. She can no longer bear the burden of shame alone. The moment has arrived when she is partially vindicated by the self-sacrificing of the sinner of her degradation.

The final effort, coupled with years of intense suffering, proves too dread a tax on the strength of the minister and he falls dead at the feet of the pillory. Hester supports his head, with tears streaming down her cheeks. The vindication has come, but with it has gone the man she has loved in a second while being subjected to the jeers of her fellows.

WHILE THERE'S LIFE THERE'S HOPE.—Ethel Millie wanted to be garden adjoining her home when her lover, Alfred King, called. She has just finished a letter she has written which she gives him to take to the garden in company with another young man.

The letter is a cruel one, informing King of the engagement that has existed between them, but terminated on account of King's poverty. The same shifts to the office of Samuel Morton, an aged broker, who is desperate on account of financial reverses. He enters a room in a hotel and writes a farewell letter to his friends. King now decides to take his own life and engages apartments in the same dwelling and writes a note to Ethel Morton proclaiming a revolver in himself and King receives on the poison route. King overhears the battle of Ethel's father and hears the noise and seeks another mode of shooting.

In turn King and Morton repair to a high bridge and are about to jump over when a fight appears and frustrates their plans. She comes to Morton with a teddy bear and he leads her away, leaving the bear on the wall. King appears and is about to throw himself over when the child returns for the doll and her mother joins her. King sees his nerve and follows them.

Morton returns to his room and takes out his revolver. King enters the adjoining room, moves his bag and coat and then turns on the gas. He falls from his chair overcome by the fumes of the gas, just as Morton is about to shoot himself. Morton hears the noise and goes into the room of King and finds the young man into his apartment, drags him to the window and receives him. Morton gives King a bit of advice on hearing his story.

Both agree to begin the battle of life anew and to be brave. They leave the hotel and walk away with the light of new hope shining in their faces their troubles lightened by the recent experiences.

REX.

A DAUGHTER OF THE REVOLUTION.—Dorothy Payton, a rebel, the daughter of Judge Payton of York, loves James Hamilton, a young Patriot. Captain Stanley of the British Army also loves Dorothy.

Hamilton risks his life to save his sweetheart, penetrating the British lines in disguise. He escapes detection and a spy's death once through Dorothy's self-sacrifice. To assure his escape the girl allows herself to be convicted of treason. Captain Smith is detailed to escort her to New York. On the road he offers to desert to the Americans and save her if she will promise to be his wife. Sturdily, well knowing the consequences of her decision, she refuses. Later, the party is attacked and conquered by the Americans under Hamilton, who at first totally misconstrues Dorothy's presence, but who soon learns the truth. Dorothy is taken to the American camp and Washington himself gives away the bride, when she and Hamilton are married.

NESTOR.

THE RIVAL ARTISTS.—Just how Dudley Warwick had achieved his reputation, his fellow artists were at a loss to understand, for Bruce Webster it was quite the opposite. The few who really knew unanimously declared his work to be that of a genius. However, should his picture of Judge Wilson's daughter Millie, meet with approval, his recognition would be assured.

Judge Wilson, after seeing the finished portrait, agreed with Millie that it is superb. However, Artist Warwick, suffering from jealousy, sent another on oil painting which was generally conceded to be his best. It pleased Judge Wilson, but not his daughter, who decided to have various critics' opinions on the painting. In the meantime, Millie hurried to Bruce's studio and proceeded to substitute a painting of his in place of Warwick's.

In due time the critics arrived, and greatly to the satisfaction of Bruce and Millie and to the intense astonishment of Judge Wilson, declared that never before had they realized the really great genius of their friend Warwick like the names had been painted out. There were unanimous in pronouncing the latter work perfection and the defects as Dudley Warwick appeared humanity they appealed to him to uphold their opinion, and he turned to cast a supreme glance at the condemned landscape, but stopped in amazement. It was his painting! Then they saw Millie and realized in this manner. In vain did his friends attempt to excuse their blunder—the great Warwick rushed angrily from the house. Judge Wilson, as he came forward to congratulate his future son-in-law, expressing his opinion of them in no uncertain manner.

GREAT NORTHERN.

THE STOLEN LEGACY.—Sherlock Holmes is introduced to the audience as the world's most famous consulting detective. A client who fears that his child is lost, makes a will in favor of his wife, and it is agreed that the child is dead within ten days. Dr. Morse is disappointed as the Consul's medical attendant, for a considerable sum in consideration of the will. He therefore takes a view impression of the key-hole of the safe, sending the skeleton key to a waiting confederate, who, reaching the Consul Morse's residence, duplicates the latter quickly secures the will and hands it to Dr. Morse who, with the Consul's wife, leaves on an urgent message. The loss of the will is soon discovered and Sherlock Holmes is consulted. He observes an emissary of Dr. Morse's outside his chambers, so gets a friend to go out dressed as himself. Holmes, knowing the whereabouts of the scent. The Countess immediately drives away in her carriage, she is pursued by a motor car by Morse and his confederate, captured after a valiant defense by her coachman, and taken to a secret cottage. Here she is found and rescued by the help of a horrible little hunchback whom Morse tries to kill her on the stroke of midnight unless other instructions are received. Sherlock goes to Sherlock Holmes' chambers, and makes a forcible entry. Holmes finds and rescues him-up. Morse escapes, and takes of his wife back and finds the will safe in hand. The Countess will be killed. So Holmes goes into the said quarantine place. A train is laid with fuses and the Countess is saved from death. Morse escapes by throwing pepper in two police constables' eyes. Holmes is captured finally, through going out of bravado to Holmes' rooms.

ECLAIR.

HERODIAS.—Herodias, wife of Herod, the Jewish ruler, is deeply incensed by the great and pious Prophet, John the Baptist for his condemnation of her incestuous marriage to Herod, and causes him to be imprisoned. Herodias' daughter, Salome, by her dancing, pleases Herod so much that he promises her anything she wishes, even to the half of his kingdom. Salome, at the instigation of her mother, asks for the head of John the Baptist. Herod, who has been deeply impressed by the prophet's teachings, is loath to grant the request, but, fearful of losing face before his guests, he finally consents. Salome receives the head of John the Baptist on a platter and presents it to her mother. Herodias, in her hatred, spits upon the head and stabs it with a dagger. Herod, horrified at the deed, orders the execution of Herodias.

Salome, after viewing the head of John the Baptist, decides to put down her earrings to dance before the Prophet's head. She does so, and as she dances Herod becomes fascinated by her charms and desires of her. Salome, however, is not to be won by Herod, and at last Herodias presents upon the Tribune to the head of the Prophet.

Shortly afterwards Herod and Salome are married. Salome has been warned by Herodias that Herod is a man of many intrigues, and that he has had Herodias' former husband murdered by the same method as that employed by Herodias in the case of the Prophet. Salome, however, is not to be won by Herod, and at last Herodias presents upon the Tribune to the head of the Prophet.

Shortly afterwards Herod and Salome are married. Salome has been warned by Herodias that Herod is a man of many intrigues, and that he has had Herodias' former husband murdered by the same method as that employed by Herodias in the case of the Prophet. Salome, however, is not to be won by Herod, and at last Herodias presents upon the Tribune to the head of the Prophet.

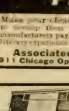
YANKEE.

WHY THE SHERIFF RESIGNED.—A Mexican steps up to the home of a prosperous man and asks for a drink of water. Maybe the prosperous man's wife

Be a Motion Picture Playwright

Make your ideas work for you. We teach you how to develop them into scenarios for which film manufacturers pay $25 to $300—how and for more. Previous literary experience unnecessary. Descriptive booklet FREE.

Associated Motion Picture Schools
911 Chicago Opera House Block, Chicago, Illinois

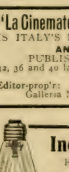


PIPE TONE
POLISHED ORGAN, $15 4-octave
Keyboard. Think of it. Massive Oak Finish. This is the latest offer. Best Action, Beautiful Tone and Tone ever offered for the money, shipped on approval, money back if not satisfied.
Little Giant No. 3. Order to-day
A. L. WHITE MFG. CO.
215 Englewood Ave., Chicago, Ill.

THEATRE SALES CO.
217 Dearborn Street, Bank Floor
CHICAGO, ILLINOIS
Long Distance Phone, Harrison 341
Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call.
Make Known Your Wants

To Exchanges
Have your films redeveloped and renovated by the Hockstetter Process. Endorsed and recommended by leading Exchanges.
Also soften non-inflammable film and prolong the life of the reel. We are now prepared to install plants in your premises. Write for prices. Work done at our plant at 60c per reel.
ORTHO FILM CO.
2726 W. Division St. Chicago, Ill.

"La Cinematografia Italiana ed Estera"
IS ITALY'S LEADING PAPER FOR THE
ANIMATED PICTURE
PUBLISHED FORTNIGHTLY.
32, 36 and 40 large pages; 8 shillings per annum ($2.00).
Editor-prop'r: Prof. GUALTIERO I. FABRI,
Galleria Nazionale, Torino, Italy.



Incandescent Lamps
For Theatres, Parks and Shows
Clear, 6 Cents Colored, 7 Cents
SAFETY ELECTRIC CO.
15 Michigan Ave., Chicago, Ill.

"SILVERLIGHT"
Aluminum Motion Picture Curtain
Extraordinary Features Are: Permanent Brilliancy. Non-crackling. Safety—non-ignitable. Send for booklet.
Ralph J. Gotham Supply Co. 84 Wabash Ave., Chicago

H. F. HOFFMAN
Lecturer of Special Releases
New York City and Vicinity
Care MOVING PICTURE WORLD
Telephone 1414 Gramercy

couples with his request. After appeasing his thirst, he turns to throw a few open bills on the table and, covering her sobbing at the humiliation. The bandit gets a clue to the Mexicans' exit by the old beef prop of his horse. He comes upon the Mexicans, who is engaged in a game of cards. The trapper lies words with the Mexican, and in the struggle which follows the gun held by the Mexican is discharged and the Mexican falls. The Sheriff shuts to get his man but meets with an accident on the way.

Mary is on her way with food to her fugitive husband, when she finds the sheriff pacing with a broken arm. She assists him to her home. When the sheriff is well on his way he discovers the dresses that Mary is the wife of the man he is hunting again. The trapper, in the meantime tires of loafing and returns to find the sheriff peering through the window, notes the sheriff putting his wife's hand. The trapper dashes into the cabin with drawn gun. Marie jumps in front of the sheriff to protect him.

After the husband has explained the circumstances of the killing (which was purely accidental), he offers to go with the sheriff, but when he looks at the weeping woman decides that he never did care much for the office of sheriff and bids them both goodbye and leaves them in peace.

THE GIRL OF THE CORAL REEFS.—In the wreck occurs on the "Coral Reefs." By some miraculous chance, a babe was saved by some fishermen. The child, grown to womanhood, is the idol of the plain fisher folk. An American artist spies a beautiful girl pitching shells from the sea. He is struck with her beauty and asks her to pose for him; the girl, frightened at the sight of the stranger, flees to her adopted father for protection. The artist follows and explains to the mother, who calms her daughter's nervous fears, and she consents to pose for the picture.

A young fisherman, in love with the lass, perceives her posing for the artist. He takes a stone upon the scene below, which strikes the artist upon the shoulders unlesing the head. He is carried to the girl's home, where she, with womanly tenderness and in the course of a few weeks is able to prepare for his departure.

He receives a telegram from his mother, who was notified of his accident and she soon arrives from the mainland. The girl sees the locket the lady recognises the locket and narrates the story of the burning ship when she was separated from husband and baby, thinking them dead. Here she has found her child and the artist a new sister.

With regret the girl is given to her mother and they depart for the mainland where we discover the girl is surrounded by all the luxuries she could desire. "The call of the sea" is, however, too strong within her. She is unhappy and knowing nothing but the simple life, she longs to return; unable to restrain her feelings she steals from her new villa home in her fisher girl garb and appears at her humble home happy in the love of the only mother she knew and rejoices in the devotion of the plain fisher boy of the coral reefs.

SOLAX.

THE VOICE OF HIS CONSCIENCE.—Old Squire Mosher, a grasping old soul, sends the village constable to either collect what is due from John Reynolds or serve him with a dispossess notice. The Squire then turns his attention to the breakfast set before him by his pretty daughter, only, however, as is his habit, to find fault with everything. The knife proves to be the last straw and after upbraiding the daughter, the Squire goes outside to sharpen the knife, leaving her weeping at the table.

Her lover, Harry, comes along and finds her in tears and tries to soothe her. She tells him to returns and angrily orders Harry from the house. Harry replies in like manner and a quarrel ensues, after which Harry decides to next see the home of John Reynolds, whose wife is ill in bed. The constable sent by the Squire serves John with a notice to vacate. Without reading it John decides that he will appeal to the Squire for leniency, and goes to his house. He arrives just after the scene with Harry and finds the old man worked up and excited. His request is met by insult and finally the Squire, losing all control of his temper, attacks him with a cudgel. John defends himself as best he can, and in the struggle that follows the Squire is killed accidentally by the very knife he had sharpened. Though really guiltless of the crime, John realizes that his story would never be believed if he is found alone with the body, and hearing some one approaching, he hides in a closet in the room.

In the meantime, Harry has been persuaded by Ruth to return and make one more effort to gain the old man's consent to their marriage. He comes into the room just as the old man breathes his last. Surprised, John bends over him and picks up the knife with which the deed was done. He is found in this position by the neighbors and, of course, accused of the crime.

Then follows a series of dramatic situations, leading up to John's final vindication, which are intensely interesting.

AMONG THE EXHIBITORS.

Philadelphia, Pa.—A new moving picture theater is being erected at the corner of Margaretta Street for Messrs. Freihoer & Nixon, which will cost about $100,000. Another is being established at the corner of Cayuga Street and Germantown Avenue for Mr. Lawrence Loughlin. Still another is being built for the Colonial Amusement Company, to be erected on the property located at 3720 Point Breeze Avenue. A fourth is being planned for the northwest corner of Fifth and Floga Streets, which will cost about $4,200, to be under the ownership of Mary B. Hoffman.

Baltimore, Md.—Another moving picture theater is being constructed in Locust Building. It will be built at 2811 North Fulton Avenue by Messrs. Donkas & Constantine. Mr. T. W. Pietsch is drawing plans for a moving picture theater which is to be located on a large lot on North Avenue, near Druid Hill Park. The theater will be of fire proof construction and will have a seating capacity of 400. The West End Theater Company is also planning to erect a moving picture theater here, which will be situated at the intersection of Frederick Avenue and Gilmor Street.

Bound Brook, N. J.—Mr. Lyrtis Beverly's new moving picture theater, opened Washington's Birthday and has been doing a good business since.

Atlanta, Ga.—Atlanta is to have the largest motion picture theater in the South. It is to seat something over 4,000 and the equipment will cost between $20,000 and $35,000. Mr. John G. Jones, proprietor of the Vendette, a motion picture show on west side of Whitehall Street, near Mitchell, is the man who is to own and operate the new house. It will be 100 feet wide and 110 feet long, far away the largest room where motion pictures are displayed. The new theater is expected to open about the first of September.

Dayton, Ohio.—Mr. Charles H. May, who has been manager of May's Opera House in Piqua since it was opened in 1903, has leased the theater in a large syndicate controlling a circuit of playhouses.

Birmingham, Ala.—Mr. Joe Steed is planning the erection of a moving picture theater in Ensley.

Bangor, Me.—A new moving picture theater is being built in Bangor, which will have a seating capacity of 2,000. The location of this enterprise is in the Convention Hall and is under the management and proprietorship of the Big Nickel Amusement Company.

Jacksonville, Ill.—Work will start within the next week upon another theater to be added to Jacksonville's many amusement places. This new theater will be located on the ground lot on East Forsyth Street opposite the Windle Hotel. The new theater will be known as the Imperial, and will be owned and operated exclusively as a motion picture theater, by the Imperial Amusement Company, which Mr. Edward Conrad is president. The building will front 53 feet on Forsyth Street and will be 85 feet deep. Arrangements are being made for plans for a thoroughly modern and up-to-date front. The ceiling will be thirty feet in height, and the theater will be equipped with a horseshoe balcony. Rubber built for exclusive use as a theater, the house will have perfect ventilation, exhaust fans being operated from the top and through the windows. The new theater will have a seating capacity of between 600 and 700, being the largest of its kind in the State, and will cost approximately $15,000.

Manchester, Iowa.—Carl Martin has purchased the Model Theater here from Alton Dunham.

Galesburg, Ill.—A. R. Taylor has opened a new moving picture theater in Main Street.

Findlay, Ohio.—A new moving picture theater has been opened here. It is known as the Lyceum.

Macomb, Ill.—Messrs. Bloom Bros. and Mr. Ardome here to Messrs. Nisby Clark and Pete Campbell.

Pekin, Ill.—A Nachman is planning to open a new moving picture theater here.

Springfield, Mo.—T. H. Hornbeck has disposed of his interest in the Majestic Moving Picture Theater here to S. W. Wilkins.

Forest City, Iowa.—Mr. Nisby has sold the Gem moving picture theater here to Mr. Porterfield.

Louisiana, Mo.—F. D. Hall and Dr. Bartlett, are preparing to open a new moving picture theater here.

Salida, Colo.—F. E. Gimlet has commenced the erection of a new theater here.

Iowa City, Iowa.—Carl Hoerner is completing arrangements for the erection of a $30,000 theater here.

Shenandoah, Iowa.—W. L. Gleason is contemplating the establishment of a new moving picture theater here.

Cameron, Mo.—Mr. J. W. Weaver is making arrangements to open a new moving picture theater here.

Sterling, Ill.—Messrs. Lagrille & Middleton are making arrangements to open a new moving picture theater here.

Harriman, Tenn.—Leon Evans has commenced the erection of a new moving picture theater here.

Black River Falls, Wis.—C. P. Andrews is preparing to open a new moving picture show here.

Wilmington, Del.—A. N. Jones, owner of the Savoy Theater here, will erect an addition to the building.

Hoisington, Kan.—C. C. Johnson has purchased the interest of Frank Fritscher in the Crystal Theater here.

St. Louis, Mo.—Application for a building permit was made by the Casa Blanca Amusement Company, to erect a one-story structure at a cost of $30,000 at 3626 Olive Street, which will be used as a high class moving picture and vaudeville theater.

Norfolk, Va.—Portsmouth's new theater, the Olympic, as handsome a motion picture house as there is in the State, has been opened by Captain Charles T. Bland, who is responsible for the erection of the new amusement place, in the building formerly occupied by the Laughran Company, at 319 High Street. The house has been fitted up in the latest approved style and will have a seating capacity of 300. The equipment is all new and up to date in every detail.

New London, Conn.—The Manhattan Amusement Company has purchased the Lawrence Theater from the Casino Amusement Company.

Sacramento, Cal.—A new moving picture theater is being erected in the Bristol Building between 5th and 6th Streets for Mrs. A. B. Sparks.

Racine, Wis.—Mr. John C. Wagner will build a new moving picture and vaudeville theater here which will cost about $30,000 and will be able to seat about 1,000 patrons.

Austin, Minn.—Mr. D. W. Chamberlain has leased the Hivard Building and will convert it into a moving picture theater, which will be able to seat about 400 people. It will be opened about April 1.

St. Louis, Mo.—The Cassbalance Amusement Company has secured a permit for the erection of a new theater on Olive Street.

Farmington, Ill.—Edwin Alpin and Rob Nichola have opened a new moving picture theater in the Abbott Building, on West Fort Street.

Toledo, Ohio.—The Mark-Brock Enterprise Company has leased for a term of ten years the building adjoining the Blade Printing and Paper Company plant and will convert the structure into a moving picture theater.

Charles City, Iowa.—Wright Brothers are making arrangements for the erection of a new moving picture theater on Water Street.

Pauline, Iowa.—Mr. Harry Ling has sold his moving picture theater to Dan Harrington.

Falconer, N. Y.—Mr. Charles Woodford is planning the erection of a new moving picture theater here.

Omaha, Neb.—Architect J. P. Guth is preparing plans and specifications for the erection of a new moving picture theater at the corner of Lenoxworth and Twenty-ninth Streets.

FOR SALE—ONE HUNDRED REELS FILM
Extra line condition $12.a Reel
MAYER SILVERMAN
105 Fourth Avenue Pittsburgh, Pa.

POSTERS and HERALDS
FOR
The Fall of Troy
HENNEGAN & CO.
CINCINNATI

Biggest and Best Line of
Moving Picture Printing
in the World
Heralds for all Feature Films

FOR SALE, CHEAP
4-20 Hour Grant Flaming Arc Lamps
New and Guaranteed by Manufacturer
Apply
Mr. Hardiman, 769-771 Broadway, Brooklyn

Lang's Rewinder No. 2
PRICE $5.00 NET
Lang Manufacturing Co.
OLEAN NEW YORK
Send for latest Catalogue

FREE SONG SLIDE SERVICE

To Managers and Singers who book through

TAYLOR'S THEATRICAL AGENCY

49-51 WEST 28th STREET

Phone 1405 Madison Square NEW YORK CITY

IMPORTANT EUROPEAN (GERMAN)

FILM DEALER

arriving in the States between 10th and 20th April, is open to buy for Europe

All Sorts of Interesting Film Subjects, Negatives & Sole Rights

At the same time he is ready to sell in the States SOLE RIGHTS for

Some Sensational European Films

AMERICAN MANUFACTURERS AND FILM DEALERS

please address all correspondence to European Film Buyer, care of Nelson Chesman & Co., 225 Fifth Avenue, New York, also state day for personal appointment.

5c. SHOW SOUVENIRS

	Per Gross
Slate, Sponge and Pencil	$1.25
Men's Link Cuff Buttons	1.50
Men's Fancy Tie Pins, assd.	1.50
Ladies' Fancy Brooches, assd.	1.50
Rose Air Plume Novelty	1.25
Novelty Mirrors	1.25
Fancy Tablets, size 4 x 5 inch	1.25
Asst. Fancy Easter Novelties	4.50
Easter China Slipper and Chick, nov.	4.50
Assorted Imported Lamps	4.00
Fancy Lith.-mounted Ash Trays	3.00
Imported Store Stones	2.00
Horseshoe Mirror, assorted colors	1.25

Terms

All personal checks must be CERTIFIED.

NEWMAN MFG. CO.

641 and 647 Woodland Ave. Cleveland, Ohio

The F. A. Film Cement

IT STICKS

Positively guaranteed to work on any film. It don't crack, dry up, or leave any coating on the emulsion; is fire-proof, and only requires about one-half as much as others.

Ask your Exchange for it.

Single bottle - - - 25 cents

Six bottles by express - - $1.00

Send for our complete list of Film Announcement Titles

French American Producing and Manufacturing Co.

918 Madison St., CHICAGO, ILL.

PINK LABEL "Electra" CARBONS

UP-STATE EXHIBITORS We have opened an office in

SYRACUSE

in the Bastable Building where we are prepared to attend to your every need. You will find the same high grade service and courteous treatment there that has made our New York office such a success.

12 EAST 15th STREET NEW YORK

ACME FILM CO., Inc.

SEND YOUR NAME FOR OUR MAILING LIST

BASTABLE BUILDING SYRACUSE, N. Y.

Licensed Release Dates

BIOGRAPH.

Mar. 27—Pritsella's April Fool Joke (Com.)...486
Mar. 27—Cured (Com.)...338
Mar. 30—The Spanish Gypsy (Dr.)...996
April 3—Pritsella and the Umbrella (Dr.)....
April 6—The Broken Doll (Dr.)....
April 10—The Chief's Daughter (Dr.)....
April 13—Paradise Lost (Dr.)....
April 17—Mistress Rex (Dr.)....
April 20—A Knight of the Road (Com.)....

EDISON.

Mar. 22—Who Gets the Order (Com.)....
Mar. 24—The Disreputable Mr. Reagan (Dr.)....
Mar. 28—Jim the Mule Boy (Dr.)....975
Mar. 29—April Fool (Com.)....985
Mar. 31—Between Two Fires (Dr.)....1000
April 4—Moonlear (Dr.)....
April 5—The Resurrection of John (Com.)....
April 7—Nellie Last Deal (W. Dr.)....
April 11—The Strike at the Mines (Dr.)....995
April 12—Silver Threads Among the Gold (Dr.) 990
April 12—A Card of Introduction (Com.)....500
April 14—A Burned Hand (Dr.)....1000
April 18—The Haunted Spinning Tower (Dr.)....
April 19—How Springers Took Lodgers (Com.)
April 21—Turned to the Wall (Dr.)....

ESSANAY.

Mar. 25—A Thwarted Vengeance (W. Dr.)..1000
Mar. 28—Getting His Own Back (Com.)....600
Mar. 28—Lost: A Baby (Com.)....900
April 1—Across the Plains (W. Dr.)....990
April 4—Caught With the Goods (Com.)....1000
April 8—The Sheriff's Chum (W. Dr.)....1000
April 11—An Orphan's Plight (Dr.)....1000
April 15—The Bad Man's Prayer (W. Dr.) 1000
April 18—What Happened To Aunty (Com.).. 800
April 18—Catching the Deep Sea Turtle (Edu.) 200
April 22—The Indian Maiden's Lesson (W. Dr.) 1000
April 25—The Two Mothers (Dr.)....1000

GAUMONT.
G. Kleine.

Mar. 28—His Image In the Water (Dr.)....575
Mar. 28—Family Troubles (Com.)....430
April 1—The Secret of Mrs. Forest (Dr.)....625
April 1—Tribulations of Jiggers (Com.)....575
April 4—The Letter With the Red Seal (Dr.)..865
April 4—The City of Gould In Italy (Scenic)..135
April 8—The Atonement of Thais (Dr.)....865
April 8—Italian Coast Scenes (Scenic)....135
April 11—The Queer Martial (Dr.)....725
April 11—Picturesque Waterfalls of Northern Spain....275
April 15—The Oppressor (Dr.)....640
April 15—Jimmie the Box (Com.)....380
April 18—Lost Years (Dr.)....
April 18—Brest, a Fortified Harbor of France (Sc.)....

KALEM.

Mar. 15—The Hunter's Dream (Com.)....365
Mar. 17—A War Time Escape (Dr.)....980
Mar. 22—A Saw Mill Hero (Dr.)....990
Mar. 24—Rescued from the Desert (Dr.)....990
Mar. 29—The Loss Who Couldn't Forget (Dr.).. 990
Mar. 31—The Hero Track Walker (Dr.)....
April 5—By a Woman's Wit (Dr.)....995
April 7—Big-Hearted Jim (W. Dr.)....1000
April 12—In Old Florida (Dr.)....965
April 14—Slim Jim's Last Chance (Dr.)....970
April 16—In the Province of Wyoung Tung. Cating (Sc.)....

LUBIN.

Mar. 23—Bridget and the Egg (Com.)....400
Mar. 27—Her Child's Honor (Dr.)....1000
Mar. 30—When Women Strike (Com.)....1000
April 3—The Wife's Awakening (Dr.)....1000
April 6—His Best Girl After All (Dr.)....600
April 6—A Visit to Wasson, Bahama, West Indies (Scenic)....400
April 10—Opportunity and the Man (Dr.)....1000
April 13—Their Mother-In-Law (Com.)....1000
April 17—The Two Fathers (Dr.)....1000
April 20—Helping Him out (Com.)....1000
April 24—The Decision (Dr.)....1000
April 27—The Sheriff and the Man (W. Dr.)...1000

MELIES.

Mar. 9—The Snake In the Grass (Dr.)....980
Mar. 16—The "Schoolmarm" of Coyote County (Dr.)....980
Mar. 23—Sir Percy and the Punchers (W. Dr.) 980
Mar. 30—The Warrant for Red Robe (Dr.)....1000
April 6—Her Faithful Heart (W. Dr.)....1000
April 13—Jack Wilson's Last Deal (W. Dr.). 1000
April 20—An Unwilling Cowboy (Dr.)....980

PATHE.

April 1—Their Mother (Dr.)....872
April 1—Fred Ferns and His Dog (Com.)....128
April 3—The Apple of His Eye (Dr.)....1000
April 5—The Trading Stamp Mania (Com.)..990
April 7—The Three Waffles (Com.)....635
April 7—Native Industries In Cochin China (Indus.)....841
April 8—The White Squaw (Dr.)....1000
April 10—The Justice of Claudius (Dr.)....738
April 10—Indian Army Elephants (Ind.)....260
April 12—A Cowboy's Adventure (W. Dr.)....630
April 12—Coco (Com.)....864
April 14—How Edam Cheese is Made (Ind.)....480
April 15—Burglar's Fee (Dr.)....1000
April 17—Rights of the Sioux (Dr.)....1000
April 19—A New Life (Dr.)....990
April 21—Jeff Wages Golf (Indus.)....525
April 21—Mary Lang and Sammy Short (Com.) 950
April 22—The Chief's Talisman (W. Dr.)....820

SELIG.

Mar. 30—1861 (Dr.)....
April 3—The Fortune Hunter (Dr.)....1000
April 6—Red's Conquest (Dr.)....1000
April 10—The Cow Boy and the Shrew (Dr.)..
April 10—His Best Girl—Girl's Brother (Com.)
April 13—Zulu-Land (Dr.)....
April 17—The Haven of Refuge (Dr.)....
April 20—The Mother (Dr.)....
April 24—Unto Us a Child is Born (Dr.)....

URBAN.
(G. Kleine.)

Mar. 29—The Curmudgeon, or Japanese Catching Fish With Birds (Sc.)....528
April 5—At the Old Mill (Dr.)....675
April 5—Making Bamboo Rafts In Java (Indus.).325
April 12—Beneath the Tower Ruins (Dr.)....760
April 12—The Abbess of Castle Sorr....245
April 19—Solving the Servant Problem (Com.)
April 19—The Phoney Prince (Com.)....990
April 21—The Instructor....1000

VITAGRAPH.

Mar. 28—Billy's Valentine (Com.)....
Mar. 31—The Inherited Taint (Dr.)....
April 1—A Republican Marriage (Dr.)....
April 4—An Unexpected Heritage (Dr.)....
April 4—Hop Picking (Scenic)....
April 7—The Mistake (Dr.)....
April 8—The Spirit of the Light (Dr.)....
April 8—Winsor McCay (Com.)....650
April 11—Wedding....350
April 11—Wooing of Winnifred (Com.)....
April 14—Though Your Sins Be As Scarlet (Dr.)
April 15—Family Troubles....
April 18—The Leading Lady (Com.)....
April 21—The Troublesome Secretaries (Com.).
April 22—The Spirit of the Light (Dr.)....

THIS WEEK'S PROGRAM OF LICENSED FILMS.
Monday, April 17th.

Biograph—Madame Rex (Dr.)....
Lubin—The Two Fathers (Dr.)....1000
Pathe—Robert the Silent (Dr.)....1000
Selig—The Haven of Refuge (Dr.)....

Tuesday, April 18th.

Edison—The Haunted Spinning Tower (Dr.)....
Essanay—What Happened to Aunty (Com.)....800
Essanay—Catching the Deep Sea Turtle (Edu.) 200
Kalem—Land Drawn Fruits....
Gaumont—Brest, A Fortified Harbor of France (Cc.)
Vitagraph—The Leading Lady (Com.)....

Wednesday, April 19th.

Edison—How Springers Took Lodgers (Com.)..
Kalem—How Bisque Prince (Com.)....990
Pathe—A New Life (Dr.)....990
Urban—Solving the Servant Problem (Dr.)....
Urban—In the Province of Kwang Tung. Cline (Sc.)....

Thursday, April 20th.

Biograph—A Knight of the Road (Com.)....
Lubin—Helping Him Out (Com.)....1000
Melies—An Unwilling Cowboy (Dr.)....980
Selig—The Mother (Dr.)....

Friday, April 21st.

Edison—Turned to the Wall (Dr.)....
Pathe—Boy Your Water (Ind.)....525
Pathe—Mary Lang and Sammy Short (Com.)...360
Kalem—The Insurrecto (Dr.)....1000
Vitagraph—The Troublesome Secretaries (Com.)

Saturday, April 22nd.

Essanay—The Indian Maiden's Lesson (W.Dr.) 1000
Gaumont—Italian Art Scenes....
Pathe—The Chief's Talisman (W. Dr.)....820
Vitagraph—The Spirit of the Light (Dr.)....

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

SITUATIONS WANTED.

LICENSED OPERATOR.—Several years' experience; good competent electrician; is open for position. Best of references. Will go anywhere. Newman, 9 East 8th St., New York City.

YOUNG MAN desires position in a moving picture house as operator. Must have the privilege to sell candy. Joseph Semese, Novelty Theater, 715 East 215th Street, New York City.

AT LIBERTY. Very good team of picture talkers; one can talk comedy and dramatic. Address all letters to 61 Noll, 5620 Fourth Avenue, Brooklyn, N. Y.

EQUIPMENT FOR SALE.

FOR SALE.—Angelus Piano Player with organ, eighteen rolls of music. Fine for moving picture show. A real cash quickie at $300.00; good condition. Cost $700.00. Would swap for good machine. Barrie, 5745 Main Ave., Norwood, Ohio.

EQUIPMENT WANTED.

MOTIOGRAPH WANTED.—Who has a second-hand Motiograph in good condition, for sale cheap? Will E. Sutton, Buda, N. Y.

WANTED AT ONCE.—Moving picture machine trunk in good condition to carry Power's machine. Let us hear from you if you have one to sell. Bijou Theater, Austin, Minn.

WANTED.—Power's machine and economy coil, asbestos booth, electric star, 100 to 300 opera chairs and stage scenery. Star Theater, Greencastle, Pa.

MISCELLANEOUS.

SCENARIOS.—Farmer Smith, of Cedar Grove, N. J., makes a specialty of scenes, children and humorous subjects. Why not write to him?

FOR SALE.—American Standard machine, used a few weeks like new. $125.00 complete. 700 posters for Licensed films, $15.00. Motion Picture Supply & Specialty Co., 46 East 14th St., New York City.

WANTED TO BUY.—Good paying moving picture theater or vaudeville; give location, population of town, seating capacity; kind of machine installed, weekly receipts and expenses, with selling price and terms. Give every detail in first letter. Must stand strict investigation. Address P. O. Box 457, Syracuse, N. Y.

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
Incorporated
5 West 14th Street, NEW YORK CITY

Operators and Managers Hand-book $1.50

EAGLE FILM EXCHANGE
Posters free. Prompt service.
WE BUY the entire output of the Independent manufacturers. As about our Three-locked reel system.
Day and night service
Write, wire or phone
143 NORTH EIGHTH STREET, PHILADELPHIA, PA.

DON'T DELAY
Equip your are light at once with
STERLING TERMINALS
And PREVENT BURNED OFF WIRES
Guaranteed the Best on the market
Price $1.00 per pair postpaid
State size wire used. For sale by
STERLING NOVELTY CO.
500 Main Street Warren, Ohio

FEATURE FILMS
Liven up your Business
Book these quick!
"THE FALL OF TROY"
2,000 ft. Hand Colored. The greatest feature ever released.
Send for illustrated booklet describing same
"UNCLE SAM WATCHING THE MEXICAN BORDER"
A corker, everyone wants to see, *especially at this time.*
"Cowboy and Indian Frontier Celebration"
"Greatest of Westerns"
"United States Military Tournament."
"Ten Nights in a Bar-room," "Kit Carson," "Nero, or The Burning of Rome," "Uncle Tom's Cabin," "Pathe's Passion Play" and 20 other feature subjects. We buy 'em all.
PLENTY OF PAPER.
BANNERS, ETC.
FEATURE FILM CO.
612 Superior Street Toledo, Ohio

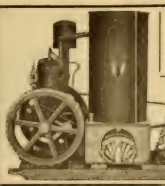
Bargains! Bargains!
Motion Picture Machines $25 Up.
Stereopticons, Films, Slides, etc.
Passion Play Film, Powers Cameragraph No. 5 only $95.
Get Supplement 20 this page. Bargains in new and U. S. Machines.
Motion Picture Machine Wizard Co.
HARBACH'S, 809 Filbert St., Philadelphia, Pa.

MOVING PICTURE MACHINES
Stereopticons, Slides, Accessories

CHAS. M. STEBBINS
1028 Main St.
KANSAS CITY, MO.
Large Line of Bargain Goods
Established 1896

FOR BLANK LEADER, ANY KIND
Write to
WASTE UTILIZATION CO.
227 E. 150th St., New York
TO EXCHANGE. Send for sample Bottle Slidesic Cement

IT DRAWS THE CROWD
Music is What You Want
Say this nudges you powerful folding organ adaptable to any entertainment, parade, rink and hall music. Looks strong and durable. It's a big helper.
Send for full description
BILHORN BROS.
1562 Lake St., Chicago, Ill.


No. 1 Outfit
Large enough for M. P. arc of 5000 C. P., and several illuminating lamps at the same time.
Price, $197.60

The Celebrated SCHUG
Moving Picture Electric Light Plant
For Moving Picture Theatres, Tent Shows, Churches, Dwellings, etc.
Furnishes current sufficient for a room 40 square feet, 100 candle power K. W.
Uses kerosene or gasoline, coal or gas for boiler.
Electric lighting outfits of every description, for every purpose, sold on easy terms. Catalog on request. Hundreds in operation. Send for Bargain No. 56.
SCHUG ELECTRIC MFG. CO.
315 Jefferson Ave., Detroit, Mich., U. S. A.

"PERFECTO" The Improved Calcium Light OUTFIT

PRODUCES THE MOST
POWERFUL LIGHT
FOR LESS MONEY
"The Perfecto"
on account of a special generating process, gives you a greater gas pressure, thereby producing the most powerful light at a cost less than it has superadded by other light outfits. Because of its simplicity in operating and weighing only 15 pounds it should appeal to every exhibitor. The "Perfecto" stands 30 inches high, and being non-explosive, can at all times be handled easily and with perfect safety.
PRICE Complete with Burner $25
Bear in mind that with the "Perfecto" you produce the most powerful light at the least possible cost.
Write for further particulars, or we will ship C. O. D. upon receipt of deposit.
CAPITAL MERCHANDISE CO., Temple Court Bldg., Chicago, Ill.

Will Buy Second-hand Film, M. P. Machines and Song Slides
Anything pertaining to the picture business. FOR SALE—Clean films, $5 per reel and up, subject to examination. Send stamp for big bargain list. GENERAL FILM RENEWING SYSTEM, 541 Federal Street, Chicago, Ill.

In Answering Advertisers Kindly Mention
Moving Picture World

Mr. Manager: [illegible]
New York Play Bureau, Tremont Theatre Bldg., N. Y. City

NEW SLIDES
For the following Songs—JUST OUT
On San Francisco Bay
On The First Dark Night Next Week
My Everloving Southern Girl
Great Jehovah
I Wonder Why
My Irish Dearie
We Met in Dear Old Frisco
With the Last Rose of Summer I'll Come Back to You
Emmalina Lee
Who Are You With To-night?
I'll Meet You When the Sun Goes Down
Look Out for Jimmy Valentine
I'd Love to be Loved by a Girl Like You
Yearning
Take Me Back to Baby-land.
Going Back to My Old Girl.
My! What a Funny Little World This Is! In Winter.
When the trees are dressed in crimson and in gold.
De WITT C. WHEELER
120 W. 31st St. New York City

Theaters Bought, Sold & Leased
Call or Write, Giving Full Particulars
THE ACTOGRAPH CO., 50 Union Square, New York

THE CHAUTAUQUA FILM EXCHANGE
NOW FURNISHING THE BEST OF SERVICE
Releases of Exceptional Quality
WRITE TO-DAY FOR OUR LIST AND TERMS
356 DEARBORN ST. - - - - - CHICAGO, ILL.

THE ONE BEST SOUVENIR
S. R. O. EVERY NIGHT
5c. EACH
$5.00 Per Hundred

This beautiful Souvenir Spoon is guaranteed Solid Silver Plated French Gray Finish and the latest design. Write today for sample and 4 grams that will fill your house to capacity.
UNITED STATES FACTORIES CO. MANUFACTURERS 40 Dearborn Street, Chicago

Independent Release Dates

AMERICAN.

Mar. 23—The Harem Skirt (Com.).....
Mar. 27—The Tenderloin (Dr.).....985
Mar. 30—Otherwhile (Com.).....277
Mar. 30—Two Girls (Dr.).....750
April 3—Oh, You Shimmie (Com.).....490
April 3—A Cure for Laziness (Com.).....540
April 6—Jessie's Remembrance (Dr.).....960
April 10—Cupid's Pocketbook (Com.).....1000
April 13—Jessie Moves (or Into) (Com.).....350
April 13—The Bungaroo (Drama) (Com.).....750
April 17—I was Coming, Cuming (Dr.).....
April 20—Oil Means to Law (Dr.).....

ATLAS.

Jan. 25—Irish Hearts (Dr.).....
Feb. 1—His Great Sacrifice (Dr.).....
Feb. 8—Kelly 1. S. A. (Dr.).....
Feb. 15—Coals of Fire (Dr.).....

CHAMPION.

April 5—The Price He Paid (Dr.).....
April 12—Men of the West.....
Apr. 17—With Stonewall Jackson (Dr.).....
Apr. 19—A Half Breed's Cottage (Dr.).....
April 24—Some Mistakes Regarding Boys (Dr.).....950
April 26—She Wanted a Man With Brains (Dr.).....950

ECLAIR.

Mar. 27—Hurrah! Hurrah! Let Us Marry! (Com.).....975
April 3—A Strike in the "Make Young" Business (Com.).....534
April 8—Mr. Nearsight's Marriage (Com.)...428
April 10—Do Not Judge Rashly (Dr.).....
April 17—Dog and Wife (Dr.).....600
April 17—Jerusalem and the Mount of Olives (Sc.).....815
April 24—Herodias (Dr.).....955

GREAT NORTHERN.

Mar. 18—Life and People South of the Equator (Scenic).....
Mar. 25—The Fakir's New Servant (Com.).....
Mar. 25—Troubles of a Trip (Com.).....
April 1—A Victim of His Double (Dr.).....
April 8—A Confidence Trick.....
Apr. 15—Hamlet (Dr.).....
April 22—The Stolen Legacy (Dr.).....

IMP.

Mar. 30—So Shall Ye Reap (Dr.).....1000
April 3—The Lover's Signal (Dr.).....
April 6—The Image of Night (Dr.).....1000
April 10—A Good Cigar (Com.).....500
April 10—A Faithless Man (Dr.).....500
April 13—The Storm (Dr.).....1000
April 17—The Stampede (Dr.).....1000
April 20—Resignation (Dr.).....500
April 20—The Hero (Dr.).....500
April 24—While There's Life There's Hope (Dr.).....1000
April 27—The Scarlet Letter (Dr.).....1000

LUX.

Mar. 24—Cowboy Friendship (Dr.).....636
Mar. 24—Edith Has Some Sport (Com.).....322
Mar. 31—The Greed of Gain (Dr.).....652
Mar. 31—He Wanted a Hoop (Com.).....281
April 7—Bill's Little Plan (Com.).....886
April 7—A Desperado (Dr.).....586
April 14—Bill and the Greasy Pole (Com.)..432
April 14—They Did Not Budge (Com.).....501
April 21—Dr. Grant's Wonderful Discovery (Dr.).....885

NEW YORK MOTION PICTURE CO.

BISON.

Mar. 14—Starlight the Squaw (Dr.).....
Mar. 17—Sacrifice of Silver Cloud (Dr.).....
Mar. 21—Was He Justified? (Dr.).....
Mar. 24—The Cowboy's Waif (Dr.).....
Mar. 28—An Indian Nemesis (Dr.).....
Mar. 31—The Red Avenger (Dr.).....
April 4—At Bar U Ranch (Dr.).....
April 7—Avery's Dream (Com.).....
April 11—Indian's Mistake (Dr.).....
April 14—A Man of Honor.....
April 18—Return of Company "D" (Dr.).....
April 21—A Cowboy for a Day (Dr.).....

AMBROSIO.

(By N. Y. M. P. Co.)

Mar. 15—A Coward (Dr.).....
Mar. 15—Adventures of a Countryman in Town (Com.).....
Mar. 22—Tweedledum's April Fool Joke (Com.)
Mar. 29—A Glimpse of Neapolitan Camorra..
Apr. 12—The Necklace Affair (Dr.).....
April 19—The Mute Portrait (Dr.).....

ITALA

(By N. Y. M. P. Co.)

March 11—Finished Shooting (Com.).....
Mar. 18—A Dog and Two Mistresses.....988
Mar. 18—Facsimile in Saltze (Com.).....
Mar. 18—Toto On the Skate (Com.).....
Mar. 25—Waiting for the Midnight Express...
Mar. 25—Toto Wants to Be Thinner (Com.)..
Mar. 25—Queen of the Sea (Dr.).....
April 1—Finished Dinner, See a Cockfight..
Apr. 8—Finished Lady of Company (Com.)..
Apr. 8—Toto and the Dog for Easter Day (Com.).....
Apr. 15—The Fall of Troy.....
April 22—A Marriage Celebrated Amidst the Savages.....
April 22—Facsimile, Wrangler for Love (Com.)

NESTOR.

Mar. 8—In the Commissioned Ranks (Dr.)....
March 15—Was It Worth While? (Dr.).....
Mar. 22—Could You Blame Him? (Com.)....
Mar. 29—The Truth (Dr.).....989
Apr. 5—The Stolen Necklace (Dr.).....
April 12—A Midnight Adventure (Com.).....
April 19—The Rival Artists (Dr.).....
April 26—His Wife (Dr.).....980

POWERS.

Mar. 29—The Truth (Dr.).....969
April 1—Cupid's Monkey Wrench (Com.).....
April 5—The Stolen Necklace (Dr.).....
April 4—Oh! You Mother-in-Law (Com.).....
April 5—Escaping Athens (Sc.).....
April 8—A Western Ruse (W. Dr.).....
Apr. 11—How the Doctor Made Good (Com.)..
Apr. 11—Rechmond Lee (Dr.).....
Apr. 15—At the Window (Dr.).....
Apr. 18—Copper Wit (Com.).....
Apr. 18—Who Did It? (Scenic).....
Apr. 22—The Last Rose (Dr.).....
April 25—A Dog With an English Bargeman (Com.).....
April 25—Moods of Fate (Dr.).....
April 29—Hearts Under Obsidian (Dr.)....

RELIANCE.

Mar. 22—When Red Turned Gray (Dr.).....
Mar. 25—If It Ever Were Thus (Dr.).....
Mar. 28—Death in Clouded Skies.....
April 1—Till Death Do Part.....
April 4—Nicknaw the Detective.....
April 5—Summer Skies.....
April 8—The Gloved Hand (Dr.).....
April 12—Thirty Minutes (Dr.).....
Apr. 15—Her Mother's Sins (Dr.).....
April 15—Her Mother's Love (Dr.).....
April 19—A Tale of Elbon Flats (Dr.).....
April 22—In the Tepee's Light (Dr.).....

REX.

Feb. 23—The Story of a Prayer Rug (Dr.).... 885
Mar. 2—By the Light of the Moon (Com.).... 950
Mar. 9—The Fall of a Knight (Com.)..... 933
Mar. 16—Where Shamrocks Grows (Dr.)..... 954
Mar. 23—Five Hours (Com.)..... 960
Mar. 30—As Ye Sow (Dr.)..... 950
Apr. 6—The Heiress (Com.)..... 975
Apr. 13—The Little Major (Dr.)..... 980
April 20—An Investiture of the Revenuing (Dr.)....

THIS WEEK'S PROGRAM OF INDEPENDENT

SOLAX COMPANY.

April 7—Rose of the Circus.....
April 11—Tramp Strategy (Com.).....
April 12—The Scheme That Failed (Com.)....
April 14—The Little Flower Girl (Dr.).....
April 15—The Old Actress (Dr.).....
April 21—The Voice of His Conscience (Dr.)..

THANHOUSER.

Mar. 21—Waiting at the Church (Com.).....
Mar. 24—The Tramp (Dr.).....
Mar. 28—The Imposter (Dr.).....1000
Mar. 31—His Master (Dr.).....1000
April 4—Charity of the Poor (Dr.).....1000
April 7—Vindicated (Dr.).....1000
April 11—Velvet and Rags (Dr.).....1000
April 14—Old Home Week (Dr.).....1000
Apr. 18—Cally's Comet (Dr.).....1000
Apr. 21—Weighed In the Balance (Dr.).....1000
April 25—The Poet of the People (Dr.).....1000
April 28—An Elevator Romance (Dr.).....1000

YANKEE.

Mar. 20—The Open Gate (Dr.).....
Mar. 24—Love's Ebb and Flood (Dr.).....
Mar. 27—Tom and Jerry (Dr.).....
Mar. 31—Her Mother's Fiancee (Dr.).....
April 3—Secret of the Opal Mine (Dr.).....
April 7—The Girl Stowaway's Heroism (Dr.)..
April 10—An Adventure In Sicily (Dr.).....
April 14—Willie's Winning Wars (Com.).....
Apr. 17—A Close Call (Dr.).....
Apr. 21—The Minister's Son (Dr.).....
April 24—Was the Sheriff Resigned (Dr.)....
April 28—The Girl of the Coral Reefs (Dr.)....

THIS WEEK'S PROGRAMME OF INDEPENDENT FILMS.

Monday, April 17th.

American—Two Pinky Girls (Dr.).....
Champion—With Stonewall Jackson (Dr.).....
Eclair—Dog and Wolf (Dr.).....900
Lux—Jerusalem and the Mount of Olives (Sc.).....315
Imp—The Storm (Dr.).....1000
Yankee—A Close Call (Dr.).....

Tuesday, April 18th.

Bison—Return of Company "D" (Dr.).....
Powers—Copper Wit (Com.).....
Powers—Wine Harvest (Sc.).....
Thanhouser—Cally's Comet (Dr.).....1000

Wednesday, April 19th.

Ambrosio—The Mute Portrait (Dr.).....
Champion—A Half Breed's Courage (Dr.).....
Nestor—The Rival Artists (Dr.).....
Reliance—A Tale of Elbon Flats (Dr.).....
Solax—The Oil Excuse (Com.).....

Thursday, April 20th.

American—One Month to Live (Com.).....
Eagle—Hearts Adrift (Dr.).....900
Imp—The Hero (Com.).....500
Italian—The Net Given.....
Rex—A Daughter of the Revolution (Dr.).....

Friday, April 21st.

Bison—A Cowboy for a Day (Dr.).....
Lux—Dr. Grant's Wonderful Discovery (Dr.).. 885
Solax—The Voice of His Conscience (Dr.)....
Thanhouser—Weighed In the Balance (Dr.)....1000
Yankee—The Minister's Son (Dr.).....

Saturday, April 22nd.

Great Northern—The Stolen Legacy (Dr.).....
Itala—A Marriage Celebrated Amidst the Savages.
Itala—Facsimile, Wrangler for Love (Com.)....
Powers—The Last Rose (Dr.).....
Reliance—In the Tepee's Light (Dr.).....

For Independent Theatres Only!!!

Official Slides of Your **Favorite Players!**

—"*almost given away*"

Drop a card to-day for further information to

INDEPENDENT Photoslide Company
Room 207, 147 4th Ave., New York City

(*Operating by Exclusive Permission of the Independent Film Manufacturers*)

Money Makers for you. Think of the people passing by or out of your place that would drop another nickel or dime. Many styles. Catalog No. 34 tells all.

KINGERY MFG. CO. CINCINNATI, O.

WANTED Second-Hand Films

OF EVERY DESCRIPTION

Address W. R. 126, Moving Picture World

SPECIAL ROLL TICKETS The Big TicKet. Any Printing Any Colors

5,000	$1.25	20,000	$4.60	50,000	$7.50
10,000	$2.50	25,000	$5.50	100,000	$10.00

Get the Samples — Stock TicKets, 6 Cents

NATIONAL TICKET COMPANY - - - ShamoKin, Pa.

G. W. Bradenburgh

Cinematograph Films

233 NORTH EIGHTH STREET
PHILADELPHIA, PA.

Phone Market 334.
Cable: Brad-Films Phila.
Code: A. B. C. 5th Edition.

NEW LISTS

Brand New Cold Copy, Posters Gratis, 8 cts. per ft.

Cain. 850 ft. Eclair.
The Seven Dots. 839 ft. Lux.
The Adventurer Trapped. 1019 ft. Lux.
At Swords' Points. 980 ft. Reliance.
Come Unto Me. 1,000 ft. Reliance.
The Secret of Palm. 1,000 ft. Imp.
The Fisher Maid. 1,000 ft. Imp.
Starlight, the Squaw. 993 ft. Bison.
The Sacrifice of Silver Cloud. 992 ft. Bison.
Condemned to Death. 996 ft. Yankee.
Her Birthday Surprise. 995 ft. Yankee.
Abduction of Parson Jones. 998 ft. Yankee
Senorita's Sacrifice. 994 ft. Yankee.
The Test of Love. 997 ft. Yankee.
His Double Treasure. 998 ft. Yankee.
Love's Ebb and Flood. 1,000 ft. Yankee.
In Old Madrid. 995 ft. Imp.
Was He Justified? 1,000 ft. Bison.

Bargains as New, $35 per reel
Posters Free

Texas Ted's Defense. Bison.
Red Man's Wrath. Bison.
The Creek Claim. Bison.
Savage Girl's Devotion. Bison.
In the Heart of Siberia. Bison.
Cattle Baron's Daughter. Bison.
A New Kind of Arm-chair. Itala.
A Jealous Wife's New Year Present. Itala.
Feast of Foolshead. Itala.
The Last Laugh. Reliance.
For Remembrance. Reliance.
The Hour of Fate. Reliance.
Drama of the Engine Driver. Ambrosio.
John Halifax, Gentleman. Than.
Baseball in Bloomers. Than.
Crippled Teddy Bear. Imp.
Cattle Neil's Tobacco. Imp.
Trials of Bud Brown. Bison.
A Tough Tenderfoot. Bison.
A Squaw's Bravery. Bison.
An Indian Trapper's Prize. Bison.
A Pale-faced Princess. Bison.
The Feast of Foolshead. Itala.
Coachman of the Village. Itala.
My Son in Guilty. Itala.
Foolshead, Inspector of Hygiene. Itala.
On Kentucky Soil. Reliance.
The Command from Galilee. Reliance.
A Brass Button. Reliance.

The Following at $30 Per Reel
With Posters

Girl He Left Behind. Than.
Dispensation. Reliance.
Millionaire Milkman. Than.
A Girl of the Plains. Bison.
A Miner's Doll. Yankee.
Love and Law. Than.
Thin Dark Line. Reliance.
The Pilgrim. Nestor.
Gypsy Sweetheart. American.
A Desperate Remedy. Nestor.
Sheriff and Detective. Champion.
The Preacher. Great Northern.
A Child's Judgment. Imp.
No Runs the Way. Reliance.
The Woman Hater. Powers.
Send for lists of extra good films at ten to fifteen dollars per reel.

Film Hiring Department

300,000 ft. of feature films. 300,000 ft. of selected comedy films.
10 REELS SALES CO. RELEASES, GOOD CONDITION, $25 PER WEEK.
12 REELS SALES CO. RELEASES, GOOD CONDITION, $30 PER WEEK.
THREE SHIPMENTS WEEKLY.
We have films in our hiring department no other exchanges are able to buy.

Film Cleaning

We have a special plant for film cleaning. Film returned like new, remain clean quite some time, as we use no glycerine or solution which dirt will adhere. Price, 75 cents per reel.
Films made to your order 1 ft. at 25 cents reel. "Anax" film cement works both films 3 cents. $1.00 per doz. bottles. "Electra" solution, $2.25 per doz.
Want experienced managers for branch of us in every State, also Foreign Agents.

Drummers

This high grade Orchestra Drum direct from factory to you for $10.00

Shell-3x14-Solid Maple
Shell-3x15-Rosewood or Walnut

10 Rods, Kangaroo Heads Send U.S. Money or Express order. If you wish C.O.D. send sufficient to guaranteeExpress charges.

E. P. ZEIDLER DRUM CO. Dept. F. CLEVELAND, OHIO

HAVE GOOD MUSIC

Increase your receipts and destroy your competition. We guarantee our artists. Anything in theatrical missionaries furnished on letter or wire. Singers, Pianists and Trap-Drummers a specialty.

AMERICAN THEATRICAL SINGERS AGENCY
59 Dearborn Street CHICAGO, ILL
Hilliard Campbell, Mgr.

Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

Moving Picture Pianists

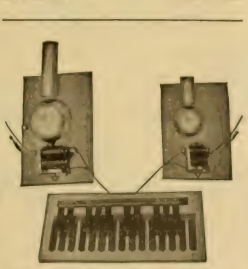
Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE 75 CENTS

Also latest cue music (series 1910) for 10 parts and piano, $1.00.

1-4 discount on both numbers.

CLARENCE E. SINN
1501 Sedgwick St CHICAGO, ILL



OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboards, $75.00

J. C. DEAGAN
3800 3810 N. Clark St. CHICAGO, ILL

FOR SALE

NEW THEATRE FRONT
with Ticket Office

Made by THE DECORATORS SUPPLY CO.
Never used; handy 3 compartment.
Bargain at $200

New Summer Uniform, complete, $8.75
Ready by May 1st

ILLINOIS M. P. SUPPLY CO.
167 West Washington St., Suit 309
CHICAGO, ILL.

NEW ENGLAND EXHIBITORS
Can furnish nice Independent service of less than twenty-five day and commercial.
Prompt personal attention.

THE PARK FILM COMPANY
1188 Main Street, :: Bridgeport, Conn.
W. M. Leighton, Prop.

SOUND EFFECTS

Not toys, but practical, serviceable imitations that will give an exact reproduction of the original.

We also manufacture a complete line of drums and accessories. Chimes, Tympani, Bells, Xylophones etc.

LEEDY MANUFACTURING CO.
1035 E. PALMER ST. INDIANAPOLIS, IND.

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric Signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices—Best Work—DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

Has Cook Had Fair Play?

Exhibitors of Standing and Worth:——

You can now rent this great production.

Name Wanted Dates

The Nation Wants to Know
5,000 Theatres Will Show

The Truth About the Pole

in two grand reels, together with

30—Priceless Art Slides—30

made from DR. COOK'S original and unpublished photographs of Life in the Arctic Zone.

A Magnificent Double Attraction

Complete with the Identical Lectures delivered by MELVILLE at the Manhattan Opera House, New York City, and by Dr. Cook himself during his recent tour of the big city theatres, making a sterling combination program BOTH DRAMATIC AND EDUCATIONAL, running 45 minutes or two hours, as desired.

14 Styles Superb Advertising Matter

A few states still remain unsold; write for prices quick.

BEWARE of tricksters offering spurious Dr. Cook Films

ADDRESS AT ONCE

North Pole Picture Company, MASSLER BLDG. CHICAGO

Two Yankee Features

MONDAY, APRIL 24th
"Why the Sheriff Resigned"
A STORY OF GRATITUDE AND DUTY

FRIDAY, APRIL 28th
"The Girl of the Coral Reefs"
A TALE OF SHIPWRECK AND FISHERFOLK

YANKEE FILM CO.
344 East 32d St. New York City

ADVERTISE

Your Show, if You're not Ashamed of it

Trim Your Lobby with Posters and a Few Attractive Card Signs. Then for Your Feature Each Day, Put Out One of Our BUSINESS BRINGING

3x12 ft. CLOTH DISPLAY BANNERS, made for all subjects, licensed or independent, ready 7 to 10 days in advance. Postpaid **Only $1.15 each. 6 for $5.75** prep. E. of Miss. River. **6 for $6.50** prep. W. of Miss. River

Write for Prices on Show Cards, Frames, Etc.

B. B. SIGN CO., CLEVELAND

FOR EXHIBITORS

Beautiful Photographs, on coated stock, of leading actors in the Film Companies. Interest and independents. These are in great demand. Sell to your patrons for 5c each.

100% Profit for You!

Mr. Johnson *Miss Lawrence*
Mr. Costello *Miss Turner*
Miss Leonard *Miss Robinson*
Mr. August

and all the leading actors, also one hundred $10.00 for $00, assorted with slide for advertising. Express prepaid.

Send Express or Post Office Order.

K. A. WILLIAMS
1091 Fox St., N. Y. City.

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad. last week? Well, don't look it up. Just write for our

Booklet 15018

Fort Wayne Electric Works
1402 Broadway
FORT WAYNE, INDIANA 733

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It

Write Today for Terms

EUGENE CLINE
57 and 59 Dearborn St., Chicago

LIGHT EFFECTS

Everything Electrical for Theatres, Parks, Productions and Vaudeville Acts.

UNIVERSAL ELECTRIC STAGE LIGHTING CO.

Kliegl Bros.

1393-5 Broadway, New York City

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

is the only Substitute for Electricity for projecting Motion Picture or Stereopticon Views and is the

Only Satisfactory Portable Outfit

because it operates by **WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE** and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in **SQUARE CAKES is most Satisfactory** for the production of **Oxygen Gas.** Send for particulars.

For Sale by Dealers.

Enterprise Optical Mfg. Co. **MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph Street, CHICAGO**

WATERPROOF FILMS

occasionally washed with soap and water can be kept

FREE FROM RAIN

Washing also keeps them

SOFT AND PLIABLE

Never washing a waterproof film is like expecting an automobile to do its best without gasoline.

WE SELL A MACHINE

for washing waterproof films which does 1000 ft. in 8 minutes while your back is turned.

WATERPROOFING IS BEST

applied to a new film, but we put it on old ones as well—first cleaning them by our

NEW 19-11 PROCESS

which removes the dirt and scratches and puts the film in its original state of pliability.

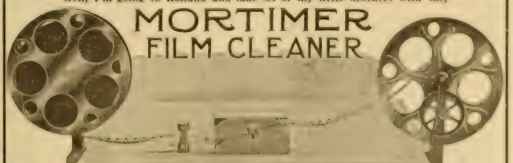
THE SLIGHT TROUBLE

of washing after this keeps the film in good condition as long as the sprocket holes last.

NATIONAL WATERPROOF FILM CO.
4200-4202 W. Adams St.
Chicago, Ill.

Well, I'm going to Holland and take six of my little brothers with me,

MORTIMER FILM CLEANER



But I shall leave six here in the States, all working cleaning FILMS. Expect to have a thousand on the job before a month if the orders continue to come in as fast as they have the past week. Our New Supplement is just off the press. Send for it NOW

MORTIMER FILM CLEANING CO., Fidelity Bldg., Portland, Maine

WHY SEND TO EUROPE FOR

FILM PERFORATING DIES

When we can make them for you?
High-class repairing and alterations on Foreign Machines.

THE A. DEWES COMPANY
249 Centre Street, NEW YORK
'Phone, 2351 Spring

Genre Motion Slides

SEE THE
TECHNICAL WORLD
FOR MAY

Genre Transparency Company
507 N. Clark Street, :: CHICAGO, ILL.

LECTURE
on
THE LIFE OF MOSES

When this standard five-reel subject was issued by the Vitagraph Company a little over a year ago, we printed in the MOVING PICTURE WORLD a descriptive reading for each reel, prepared by the Rev. Madison C. Peters. The demand for copies of the WORLD containing these readings have exhausted our supply, so we have reprinted them in pamphlet form.

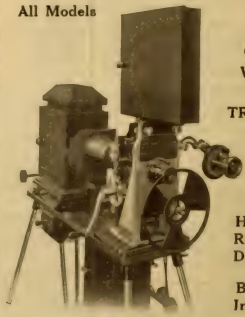
This important Biblical series of pictures should never be presented without a lecture, and, to make this possible, we will supply the exhibitor with the complete set at the nominal price of *Ten Cents, postage paid.*

Wholesale to Exchanges, $5 per 100.

Moving Picture World
125 E. 23rd St., New York

EDISON KINETOSCOPES

All Models



NONE GENUINE WITHOUT THE TRADEMARK

Holds the Record for Durability

Beware of Imitations

Supplies and parts in stock for Edison and all other machines

Get my prices before purchasing elsewhere

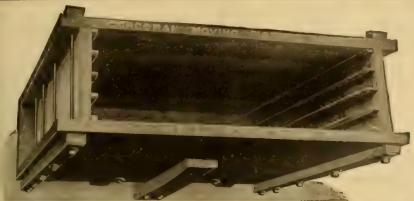
Expert Repair Department
under the management of Otto Brautigam
ALL REPAIRS GUARANTEED

Exchangemen! Exhibitors!

If you have a projecting machine that is not giving you entire satisfaction, let me take it, and I will replace it with a new Edison model "B," with outside shutter, allowing you a good price for your old one.

ALWAYS a few slightly used machines in A-1 condition, at low prices.

Harry A. Mackie
853 Broadway Corner 14th St. **New York City**
PHONE 2478 STUYVESANT



Corcoran Moving Picture Tanks

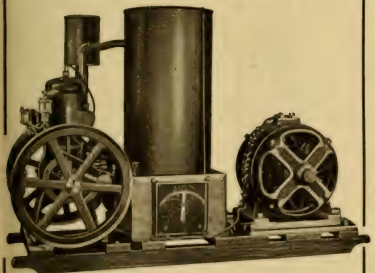
Develop your films to perfection. **Save Time and Reduce Your Expenses** by using a **"Corcoran Film Development Tank."** All up-to-date houses are now installing the "Corcoran System."

SEND FOR PRICE LIST No. 4.

For reference as to Quality consult the following: The Vitagraph Co. of America, The Independent Moving Pictures Co. of America, The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont.

A. J. CORCORAN, Inc.
No. 11 John Street - - - N. Y. City

Electric Light Plant Complete
$250.00



Larger Plants at Proportionately Low Prices.

Including the celebrated DETROIT KEROSENE ENGINE and DYNAMO OF SUFFICIENT CAPACITY TO FURNISH CURRENT FOR YOUR ARC AND 10-16 c. p. TUNGSTEN LAMPS for illumination.

Total cost of operation from 5 to 25 cents per day. Gives you better light than you can buy. Gives you the same light in the afternoon as at night. Can be operated by a ten-year-old child.

CAN MAKE IMMEDIATE SHIPMENT.

DETROIT ENGINE WORKS, 406 Bellevue Avenue, Detroit, Mich., U.S.A.

WURLITZER

55TH YEAR 55TH YEAR

Wurlitzer Piano Orchestra built in the front of the Gaither Theater, Cincinnati

The Leading Picture Theaters are Installing

Wurlitzer Automatic Musical Instruments

They furnish better music than musicians and cut out that great expense. 50 different styles. Call at nearest branch or write for big 84-page catalog

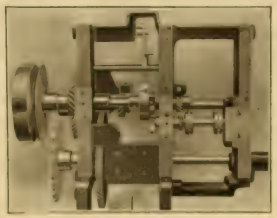
THE RUDOLPH WURLITZER COMPANY

CINCINNATI	CHICAGO	NEW YORK	PHILADELPHIA
117 to 121 E. 4th	266 & 268 Wabash	25 & 27 W. 32nd	1335 Chestnut
ST. LOUIS	CLEVELAND	BUFFALO	COLUMBUS, O.
912 Pine	206 Prospect	701 Main	57 E. Main

Here is a cut that should appeal to anyone who is mechanically inclined. It shows the entire intermittent movement of the

"STANDARD" Machines

Simplicity of construction is the keynote to our success. Compare this cut with those you have seen of other machines and then let your judgment decide. These few vital parts are made of case hardened steel, something no other manufacturer can truthfully state.



AMERICAN MOVING PICTURE MACHINE COMPANY

101 BEEKMAN STREET - - - NEW YORK

OUR

Musical Electrical Bells

which are played from a Keyboard, the bells being mounted in various parts of the house have been a great success all over the country and no Picture-house is complete without a set of them. We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and Boards, complete ready to install for $75.00.

J. C. DEAGAN

3800 to 3810 North Clark Street

CHICAGO, U. S. A.

To the Trade

We are now prepared to manufacture films for educational and advertising purposes. We go anywhere on request. Printing and developing our specialty.

Write for particulars
Demonstrations free of charge

Educational Mov. Picture Mfg. and Adv. Co.

F. W. Hochstetter — 2726 W. Division St. — CHICAGO, ILL.
S. Robinson, Prop. — 408 Smithfield St. — PITTSBURGH, PA.

CALCIUM GAS

Compressed in drums ready for operation for Moving Picture Shows where electricity cannot be had. **Absolutely pure gas. Prompt shipments, freight or express.**

WRITE FOR OUR TERMS

Complete stock of repair parts for machines and supplies.

Erker Bros. Optical Co.
604 Olive St., St. Louis, Mo.

HALLBERG

THE ECONOMIZER

SAVES two-thirds on electric bill and makes BIG CUT on the first cost of your complete equipment.

I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

Free Catalogue No. W-59

J. H. HALLBERG 36 East 23d St. New York City

SONG SLIDES

L I D E — L I D E

Non-Breakable—Non-Inflammable

Colored Song and Announcement Slides

Patent Applied For

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold only by the original inventors. None others genuine.

NORTH AMERICAN SLIDE CO., 143 North 8th Street PHILADELPHIA, PA.

SONG SLIDES

SAVE MONEY

and use our

Program Board

with Interchangeable Porcelain Letters

Make your own Program

You cannot afford to be without one.

Announcements quickly changed. Prices and full particulars on application.

Agents Wanted.

THE CAMBRIDGE TILE MFG. CO.
COVINGTON, KY.

UNIFORMS

FOR

USHERS, DOORMEN, &C.

We are originators of style and design
Catalogue "M" is ready

The Big House With Little Prices

RUSSELL UNIFORM COMPANY
128 W. 36th Street
NEW YORK
Five doors west of Broadway

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill.
Branches in all leading cities

FILMS FOR SALE. 50 Reels of Films $8 to $16 per Reel
Second-hand one pin Edison machine, $100.00
Mayer Silverman, 105 4th Ave., Pittsburg, Pa.

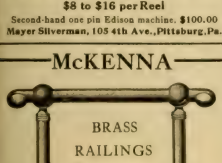
OPERA CHAIRS

GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

Opera and Assembly Chairs

Most popular priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave. and 43d St. - New York, N. Y.

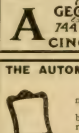
McKENNA



BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS
BRASS
KICK PLATES
STAIR TREADS. DOOR SILLS

McKenna Bros. Brass Co.
PITTSBURGH, PA.

THE AUTOMATIC THEATRE CHAIR



It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre Chair.
If you have not seen our latest models, investigate.
Write today for circular A.
THE HARDESTY MFG. CO.
Canal Dover, Ohio, U. S. A.

WE CAN HURRY

YOUR ORDER OUT.
STAFFORD Chairs excell all others.

HEAVY FIVE PLY
seats and backs.
The last-forever kind, that you are using long after you have forgotten the price.

STEEL CHAIRS TOO
We carry several kinds of good chairs in stock, all guaranteed.

ASK FOR CATALOG 305
E. H. STAFFORD MFG. CO.
CHICAGO, ILL.

The Best Uniforms

For the money

Natty Up-to-Date Styles

For Employees of Moving Picture Theatres

Write for illustrated catalog and samples of cloth.
Free on application.

D.KL IN&BRO.
927 Market Street
PHILADELPHIA, PA.

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2

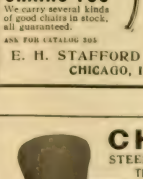
The Kauffman Manufacturing Co.
ASHLAND, OHIO

SPECIALTY:
Prompt Shipments

Opera Chairs

The Wisconsin Lumber and Veneer Co.
Port Washington, Wis.

CHEAP
STEEL FRAME
THEATRE CHAIRS
ABSOLUTELY NON-BREAKABLE



Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs
Also seating for Opera-house use.
Address
Dept. W.

STEEL FURNITURE CO., New York Office
GRAND RAPIDS, MICH. 180 Fifth Avenue

CINES CO.
of ROME

CAPITAL { **Preferred Stock, - 2,000,000 Lire**
Ordinary Stock, - 3,750,000 Lire

Fully Paid-up 5,750,000 Lire

Studios and Factories, Rome and Padova

Branches at the Following Cities

LONDON 18 Charing Cross Road
PARIS 11 Rue St. Augustin
BERLIN 238 Fried Richstrasse
MOSCOW 3 Glenischewsky Pereul
BARCELONA 59 Paseo de Gracia
RIO DE JANEIRO A. Sestini
BUENOS AYRES A. Sestini
CARACAS Levy & Co.

And the Following Agencies

Milan	*St. Petersburg*	*Vienna*
Turin	*Oddessa*	*Amsterdam*
Genoa	*Kerff*	*Copenhagen*
Naples	*Vladivostock*	*Stockholm*
Bologna	*Marseilles*	*Buda Pesth*
Venice	*Brussels*	*Frankfort*
Dresden	*Lille*	*Leipsic*
Tokio	*Zurich*	*Lisbon*
Johannesburg	*Sydney*	*Capetown*
	Lima	*Havana*

Branch for the United States of America

TEMPORARY ADDRESS:

445 Broome St., Broadway, New York City

Does the head of YOUR machine look like this?

If not, you haven't the machine you ought to have.

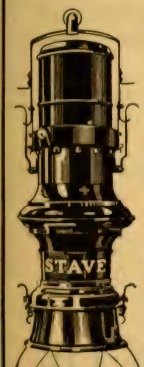
Power's Cameragraph No. 6

The choice of the leading exhibitors in three continents

Send for Catalog G

Nicholas Power Company
115-117 Nassau Street **New York**

For thirteen years the leading makers of moving picture machines



UNUSUAL OPPORTUNITY

STAVE FLAMING ARC LAMP

3000 Candle Power
Alternating or Direct Current

Costs but 5½ cents per hour for current.

We Have A Few 1910 Models
Of these lamps which we will sell at the following *astonishing prices:*

REGULAR PRICES
10 Hour . . $55.00
17 Hour . . 65.00

Special Prices
10 Hour $30.00
17 Hour 33.00

All fully guaranteed.

Cash with order or 10 per cent cash, balance C. O. D.

Stave Electrical Co.
1161 BROADWAY NEW YORK

Exhibitors, Attention!

We are buying 18 NEW REELS every week
EVERY REEL IS A FEATURE

We are now in a position to book service from 30 to 60 days from date of release, and also have a few good bookings open under 30 days.

Don't Forget we have the newest and best equipped house in town and with our facilities can give you what you want
A FIRST-CLASS INDEPENDENT SERVICE

The Exhibitors Film Service Co.
23 NORTH NINTH STREET PHILADELPHIA, PA.
Mr. J. E. Moyer, Gen'l Manager. Formerly with Lubin Film Service Co.

GUNDLACH
Projection Lenses
Will Improve Your Picture

make it sharper and increase the illumination

TO ORDER, give the height and width of the screen, width of picture wanted and distance from lens to center of screen. State make of machine.

A complete stock is carried by

NICHOLAS POWER COMPANY, New York
ENTERPRISE OPTICAL MFG. CO., Chicago

Every lens is sold subject to approval

Gundlach-Manhattan Optical Company
808 Clinton Ave., So. Rochester, N. Y.

WE WILL FIGHT

Every Moving Picture Exhibitor or any one else who attempts to use or manufacture one of our "Mirror Screens" which is protected by United States Patent dated Oct. 19, 1909, and Canada Patent dated Jan. 18, 1910.

The United States Court, District of Indiana, in January handed down a sweeping decision *declaring our patent valid and adjudicating same.*

The Ft. Wayne Art Glass Co. attempted to make a "Mirror Screen" for the Gayety Theatre of Ft. Wayne, Indiana. We brought suit against both and won the suit. The Ft. Wayne Art Glass Co. had to quit business, the Gayety Theatre Co. was enjoined from using the screen and we were awarded judgment against both parties and they had to pay us the cold cash damages and the screen was turned over to us.

THIS IS NO BLUFF. Look up the records of the United States Court if you doubt our word. We will defend our rights to the utmost limit of the law.

We find that two other infringements exist and we will file suit at once. This is a warning to you, and everyone that has any such thoughts.

We will pay $50.00 to anyone who will give us convicting evidence against anyone who may be using or manufacturing one of our screens without license from us.

MOTION PICTURE SCREEN CO.
SHELBYVILLE, INDIANA

Manufacturers of the "Mirror Screen" for projection in the usual way. Pictures 100 per cent. brighter and better. Manufacturers of the "Transparent Screen" for outdoors projection, and when pictures are projected through the screen, *i.e.*, audience on one side of the screen and machine on the other side.

CAREY PRESS, N. Y.

Vol. 8, No. 17 April 29, 1911 Price, 10 Cents

THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

MANAGER'S AND OPERATOR'S

Motion Picture HANDBOOK

GIVING full detailed description, with illustrations and instructions, in the proper method for wiring and lighting
No theatre complete without one.

Price $1.50

Postage Prepaid

PUBLISHED BY THE

MOVING PICTURE WORLD

125 East 23rd Street **New York City**

Ibsen's "Pillars of Society" Here!

THE THANHOUSER WO-A-WEEK

RELEASED TUESDAY, MAY 2

The Pillars of Society

BY HENRIK IBSEN

This is the original "Ibsen Film"—the initial Ibsen play to be put into moving pictures. And many think it the very masterpiece of the great playwright who has just departed. And we, on our part, feel that if he had been spared to see the "first proof" of the film of his play as we saw it the other day in our inspection room, he would have enthused over it every jot as much as did we. WE raved! Undoubtedly, you and your patrons will, too.

No. 207. Code Word, Soci.

RELEASED FRIDAY, MAY 5

A Motion Picture Parable

The Sinner

is positively the strongest and most unique dramatic plot we have evolved this year and we invite your opinion as to whether it isn't THE best you've ever seen. It's a story that we can well be proud of, one that we can well afford to pit against anything of its class on the market. It's a story that carries distinct uplift and goes to firmly fasten the motion film on the high pedestal to which previous Thanhouser and other good issues have raised it.

No. 208. Code Word, Sin.

Just Out! The Thanhouser Lobby Photos consisting of five splendid individual photographs (11x14) of Thanhouser principals; sent postage prepaid for $1.00 with order. Address Exhibitor's Dept.

The Thanhouser News the "Exhibitor's Guide," containing the Thanhouser Lobby-Decorator, sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Address Exhibitor's Dept.

Thanhouser Company

NEW ROCHELLE NEW YORK

Ibsen's "Pillars of Society" Here!

The Moving Picture Cream of America and Europe

Original prints of this unexcelled program can be obtained in U. S. and Canada only from the following exchanges:

PROGRAM

MONDAY
American—Amer. Film Mfg. Co.
Eclair—Eclair Film Co.
Imp—Independent M. P. Co.
Yankee—Yankee Film Co.

TUESDAY
Bison—N. Y. Motion Picture Co.
Powers—The Powers Co.
Thanhouser—Thanhouser Co.

WEDNESDAY
Ambrosio—N. Y. Motion Picture Co.
Atlas—Atlas Film Co.
Champion—The Champion Film Co.
Nestor—David Horsley.
Reliance—Carlton M. P. Laboratories.
Solax—Solax Co.

THURSDAY
American—Amer. Film Mfg. Co.
Itala—N. Y. Motion Picture Co.
Imp—Independent M. P. Co.
Rex—Rex M. P. Mfg. Co.

FRIDAY
Bison—N. Y. Motion Picture Co.
Lux—R. Prieur.
Thanhouser—Thanhouser Co.
Solax—Solax Company
Yankee—Yankee Film Co.

SATURDAY
Gt. Northern—Gt. Northern Film Co.
Itala—N. Y. Motion Picture Co.
Powers—The Powers Co.
Reliance—Carlton M. P. Laboratories.

List of BUYING EXCHANGES, April 15th, 1911

All others offering these brands for rent can supply only dupes or worn-out subjects

CANADA.
Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Pantages Theatre, Vancouver, B. C.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Great Western Film Co., Winnipeg, Man.

ALABAMA.
Dixie Film Co., 503 Chamber of Commerce Bldg., Birmingham.

CALIFORNIA.
California Film Exchange, 1085 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Miles Brothers, 411 West 8th St., Los Angeles.

COLORADO.
Co-operative Ind. Film Co., Barclay Block, Denver.
W. H. Swanson Film Exchange, 301 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.
Washington Film Exchange, 428 9th St., N. W., Washington.

GEORGIA.
Consolidated Film Exchange, Brooks Bldg., Atlanta.

ILLINOIS.
Anti-Trust Film Co., 79 South Clark St., Chicago.
Globe Film Service, 107 East Madison St., Chicago.
H. & H. Film Service Co., 68 Jackson Blvd., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 105 East Washington St., Chicago.

INDIANA.
Central Film Service Co., 119 North Illinois St., Indianapolis.

KANSAS.
Wichita Film and Supply Co., 122 North Market St., Wichita.

LOUISIANA.
Dixie Film Co., 720 Matson Building, New Orleans.

MASSACHUSETTS.
Boston Film Rental Company, 68a Washington Street, Boston.
W. E. Green Film Exchange, 328 Tremont Street, Boston.

MARYLAND.
B. & W. Film Exchange, 412 East Baltimore St., Baltimore.
Philadelphia Film Exchange, 604 E. Baltimore Street, Baltimore.

MINNESOTA.
Laemmle Film Service, 106-8 First Ave., Minneapolis.

MICHIGAN.
Michigan Film and Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.
J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson-Crawford Film Co., Century Bldg., St. Louis
Western Film Exchange, 317 Miners' Bank Bldg., Joplin.

NEBRASKA.
Laemmle Film Service, 1317 Farnam St., Omaha.

NEW YORK STATE.
Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.
Empire Film Exchange, 126 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Peerless Film Exchange, 5 East 14th St., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.
Western Film Exchange, 31 East 10th Street, City.

OHIO.
Cincinnati Buckeye Film Co., 422 N. High Street, Columbus.
Cincinnati Buckeye Film Co., 315 West 4th St., Cincinnati.
Lake Shore Film & Supply Co., 106 Prospect Ave., S. E., Cleveland.
Lake Shore Film & Supply Company, Toledo.
Toledo Film Service, 10 Superior Street, Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.
Ind. Western Film Exchange, 84 20th Street, Portland.

OKLAHOMA.
United Motion Picture Co., 132 Main St., Oklahoma City.

PENNSYLVANIA.
Eagle Film Exchange, 140 North 9th St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.
Phila. Film Exchange, 934 Arch St., Philadelphia.
Philadelphia Projection Co., 44 North 9th St., Philadelphia.
Pittsburg Photo Play Co., 412 Ferry St., Pittsburg.
Smouse Film Service Co., 929 North 9th St., Philadelphia.
Exhibitors Film Service Co., 23 N. 9th St., Philadelphia.

TEXAS.
Texas Film Exchange, 311 Elm St., Dallas

UTAH.
Co-operative Ind. Film Co., 320 Atlas Block, Salt Lake City.

WASHINGTON.
Pacific Film Exchange, Globe Bldg., Seattle

WISCONSIN.
Western Film Exchange, 307 Enterprise Bldg., Milwaukee.

Motion Picture Distributing & Sales Co.

111 East 14th Street, New York City

(Scene from "The Temptress"—an Imp.)

SAY "IMP-IMP!"

"Imp-Imp" means two Imps every week. Two Imps every week means bigger profits for you. Why be satisfied with one Imp a week when you have it in your power to get TWO? Keep ding-donging at your exchange till you get TWO IMPS EVERY WEEK. Man alive, you're entitled to TWO! Get 'em! Get 'em! Get 'em!

"THE TEMPTRESS"

Released Thursday, May 4th. One of the strongest stories we've ever produced. Brilliant, powerful—the kind that catches attention at the jump and clings to it till the very finish. (Made on Eastman stock.)

"SECOND SIGHT"

Released Monday, May 1st. Another of our Cuban pictures that have set Independent exhibitors wild with enthusiasm. The finest natural stage settings ever used for a moving picture. (Made on Eastman stock.)

Independent Moving Pictures Co., of America
102 W. 101st St., New York. Carl Laemmle, Pres.
All "Imp" Films Sold Through the Sales Co.
All "Imp" Films Now Made on Eastman Stock

For Heaven's Sake, Don't Miss "The Scarlet Letter", The First "Imp De Luxe". Released Thursday, April 27th.

Demand Two Imps Every Week

Solve This Baffling Mystery

"Gen. Filmco is ......"

Get busy and fill in the blank. Maybe you can't do it, but it won't hurt to try. Next week I am going to print the solution of this baffling, deep, weird, uncanny, awful mystery. Take a good look at the back of his head. Then watch for the headline of my advertisement next week. A year ago over 7,000 easy exhibitors were each paying Gen. Flimco $2 a week ($14,000 per week, $728,000 per year). Less than 4,000 exhibitors are doing it NOW. How many will the General have on his staff in another year? Solve this mystery and watch for new facts. Also, come to the biggest, best and hustlingest film renter in the world.

Carl Laemmle,
President
The Laemmle Film Service
New number
204 W. Lake St., Chicago, Ill.

Sykes Block. Minneapolis, Minn.
1517 Farnam St. Omaha, Neb.
209 Fifth St. Des Moines, Iowa
1110 Wyandotte St. Kansas City, Mo.

The biggest and best Film renter in the world

FEATURES TWO EVERY WEEK

Solax

FEATURES TWO EVERY WEEK

LAST CALL! HAVE YOU ENROLLED?

NOW IS THE TIME!

TO IDENTIFY YOURSELF WITH THE

BIGGEST MONEY-GETTING PROPOSITION ON THE MARKET

GET IN THAT INITIAL AND REINSTATEMENT ORDER NOW FOR

The Release of April 28th

"ACROSS THE MEXICAN LINE"

AND THUS ASSURE YOURSELF OF THE FIRST PICTURE OF THE

Big Series of Gigantic Military Productions

Exceptional Features Produced For Your Especial Benefit

BUT SOLD AT THE SAME OLD PRICE

GET OUR TWO-COLOR LOBBY DISPLAY

Releases

Fri.,	May	5th	"The Somnambulist"	Drama
Wed.,	"	10th	"Their First Baby"	Comedy
Fri.,	"	12th	"Between Life and Duty"	Military
Wed.,	"	17th	"Deaf and Dumb"	Comedy

Solax Company

Congress Avenue, Flushing, L. I.

REMEMBER! All Our Films Are Tinted and Toned Throughout.

Two Every Seven Days

CHAMPION FILM

NOW you are getting the real, genuine article.

Are You? Ask the other fellow and he'll agree, for that's what they all say—

"Clark's Capture of Kaskaskia"

A new kind of War Picture, taking us back to the pioneer days on the Frontier. You never saw **one** picture of its kind. It will be released on Monday, May 1st.

For Wednesday, May 3rd,

"Out of the Dark"

An unusual Western, proving that buckskin can have real hearts beating under it.

Monday is as Good as Wednesday
and
Wednesday is as Good as Monday

GET BOTH

COMING!

A HERO OF BALL'S BLUFF '61.
Col. E. D. BAKER, 1st California.

Champion Film Co.

Mark M. Dintenfass, Gen'l Mgr.
12 E. 15th St., New York City

Up-State Exhibitors

We have opened an office in

SYRACUSE

in the Bastable Building where we are prepared to attend to your every need. You will find the same high grade service and courteous treatment there that has made our New York office such a success.

ACME FILM CO., Inc.

12 EAST 15th STREET NEW YORK
BASTABLE BUILDING SYRACUSE, N. Y.

SEND YOUR NAME FOR OUR MAILING LIST

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

The House of Quality and Satisfaction

MR. EXHIBITOR:

If you are desirous of *finding out how to improve your present service and increase your daily attendance* call and have a confidential chat with us. If you are unable to call, drop us a line.

W. E. Greene Film Exchange

INCORPORATED

228 Tremont Street, Boston, Mass.

Telephone 3790 Oxford

GREAT NORTHERN

Release for SATURDAY, APRIL 22nd

THE STOLEN LEGACY

A feature detective film of thrilling character

Release for SATURDAY, April 29th

THE COSSACK DUKE

A powerful drama of Russian military life

ALL UP-TO-DATE INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

GREAT NORTHERN FILM CO., 7 E. 14th St., New York

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** EVERY FRIDAY

INDEPENDENT EXHIBITORS: Demand Lux Films

DRAMAS DARING DIGNIFIED DIVERTING

We want you to get the World's best every week.

LUX FILMS

Released, April 28th, 1911

Naughty Miss Edith — Comedy—472 Feet

Bill's Garden — Comedy—419 Feet

To send your audience home in good humor, use this two comedy LUX reel. It is a sure cure for the blues. It is a mirth producer and laughter provoker of the first quality. Just let it close your program, Mr. Exhibitor, and then stand and watch the faces of your patrons as they go out and you can tell that they'll be back when you have another LUX.

SEE OTHER PAGES FOR SYNOPSES AND PAST RELEASES

GET LUX **The World's Best—Bar None** **GET LUX**

R. PRIEUR

10 East 15th Street Phone, 3427 Stuyvesant **New York City**

Sold only through the Motion Picture Distributing and Sales Company

Heinz Boasts of 57—We of Over 500

Yes, Over 500 letters received in the last six weeks proclaim REX, KING OF ALL FILM. Here are a few of them.

If there is an exhibitor who can afford to run a moving picture theater without a REX weekly, let him send in his name and photograph, we would like to see what he looks like.

ST. LOUIS, FEB. 2, 1911.

"I saw your test release today and must say it is the finest Independent picture I have ever seen from a photographic and detail and novelty standpoint and the posters too excel all others. You certainly are to be congratulated upon the good work.

FRANK L. TALBOT,
Mgr., Gem & Lyceum Theatres.

STEELETON, PA., APR. 14, 1911.

"Keep on, you're doing fine."

P. M. NEY, Palace & Ney Theaters.

HUDSON, N. Y., APR. 15, 1911.

"Your stuff is all to the merits and making good in our house, and I am featuring same as much as possible as I find it pays to tell when you have something good."

N. E. WEEKS, Mgr. Warren Theater.

"I am going to ask you to send me all your advance news about Rex pictures. I was present at the Sales Co.'s ball and was much pleased to see your first release. It showed the people that the Independents have added another link to the chain that will soon make the trust wake up. We have been looking in detail while beating them on stories but your Heroine of '76' combines both good acting and photography. I hope you will continue to give us this class of pictures, thereby making it easier for us to get customers."

M. W. LEIGHTON, Park Theatre.

AUSTIN, MINN. MAR. 30, 1911.

"I am writing to congratulate you on your first release. A friend of mine saw it a few days ago. In the past six years I have seen ten first releases of many companies, but can truthfully say that I never saw an opening reel that even remotely compared with your magnificent film. The solid, substantial settings, the fine photography, the costuming, the grand light effects and the tinting of this reel would be beyond doubt of the manufacturers now making pictures."

DON V. DAIGNEAU, Mgr., Bijou Theatre.

MONTGOMERY, ALA., MAR. 30, 1911.

"I have shown all of your releases so far on the second day, and I want to congratulate you on making such fine films. The photography, the acting, the lights, the details, all make your films more natural than any I have so far shown. Your 'Five Hours' was simply great."

H. C. FARLEY, Empire Amusement Co.

BUFFALO, N. Y., MAR. 23, 1911.

"We are showing your weekly releases and want to compliment you on your good photography and acting, and hope to still keep up the good quality of your pictures."

GEM THEATER.

SEDALIA, MO., MAR. 14, 1911.

"Just a few words of congratulation. Today for the first time ran a Rex film, 'By the Light of the Moon,' and it made a big hit with my patrons."

F. J. BAILEY, Electric & Palace Theaters.

PITTSBURG, PA., MAR. 7, 1911.

"We like the Rex films very much as do all our customers. When we can see our way clear to buy more prints we will be glad to do so."

PITTSBURG PHOTOPLAY CO.

PALESTINE, TEXAS, APR. 7, 1911.

"Enclosed is a clipping from the daily paper of this city. It will show you the mights boost we give the Rex pictures and we want to commend you on the excellency of your film. It would have done your heart good to hear the applause which greeted the introduction. That introductory novelty is fine. We will prevail on our Film Co. which is the Dixie of New Orleans, to supply us with all your releases."

E. C. BELL, The Gem Theater.

CAIRO, ILLS., MAR. 25, 1911.

"The Rex films are O. K. and I am sure glad that some of the Independent people can put out a steady picture. Rex makes about the sixth or seventh out of the whole outfit that you don't have to tie on the screen. With best wishes."

T. A. KIMMEL, Bijou Theater.

CHICAGO, ILLS., MAR. 11, 1911.

"All hail to Rex! Saw one of your reels last Thursday and it certainly is a bright star in the film firmament, easy to distinguish its lustre in the constellation. Nothing to it, if you fellows will put out such subjects and photography right along. Quite a large percentage of our many customers are making special requests for the film. Pure merit makes us a booster for Rex."

JOSEPH HOPP, Standard Film Exchange.

SALT LAKE CITY, FEB. 22, 1911.

"Please accept my congratulations on your new 'Rex' film 'A Heroine of '76,' which we held over for today, Washington's Birthday, cannot be excelled—not a flicker in the picture and the story enacted with all attention given to details. The Rex will certainly soon grow to be one of the most popular films."

W. S. RAND, Daniels' Theater.

LA CROSSE, WIS., MAR. 27, 1911.

"As an exhibitor we want to congratulate you on your releases. We have run them all up to 'Five Hours.' I saw 'Five Hours' first run in Milwaukee and it was exceptionally clever. We take our service from the Western Film Exchange and I have a standing order with them for all Rex releases."

H. H. BURFORD, Lyric Theater.

BROOKLYN, N. Y., APR. 4, 1911.

"Rex pictures are positively 'IT' in our theater."

LOUIS SCHICK, Standard Picture Theater.

JERSEY CITY, N. J., APRIL 5, 1911.

"I want to be kept fully informed about Rex—Yonkers likes your goods."

M. COOPER, Premium Picture Plays.

TRINIDAD, COLO., MAR. 14, 1911.

"Hurrah for the Rex—It's great."

A. R. WILSON.

SAN FRANCISCO, CAL., MAR. 17, 1911.

"We have paid particular attention to your releases and wish to congratulate you upon the excellent photography, acting, and everything in general. It is something that the Independents need among their output. Such an addition as Rex films is certainly a compliment to the Independent output and wish you every success and continuance of same."

CALIFORNIA FILM EXCHANGE.

SAN FRANCISCO CAL., MAR. 7, 1911.

"Allow us to congratulate you on the excellent beginning you have made in the production of motion pictures and at the same time express the hope that your future work will be in keeping with the high standard you have set for yourselves. Your first release 'A Heroine of '76,' was in our estimation well nigh perfect in technical execution and photographically and the two which followed were almost as good. 'By the Light of the Moon' proved to be a welcome relief to the usual thing. We desire to feature your productions. Again congratulating you on the distinct advantage you have brought to the ranks of the Independents, we remain,

A. R. OSBERG, The Flag Theater.

BOSTON, MASS. MAR. 13, 1911.

"Just a word in reference to the quality of your films. We have bought every release since your first release and have found all your films to be perfect in every detail. The demand for your film is getting stronger every day and we have no doubt that if you keep up the good work in your future releases that your films will be classed among the best either of the Independent or the Association. We wish to congratulate you upon the good work and we assure you of our co-operation at all times.

W. ASHER,
Mgr. W. E. Green Film Exchange.

SAN FRANCISCO, CAL., FEB. 28, 1911.

"We have seen your first release of Thursday, Feb. 16th, 'A Heroine of '76.' We feel that you deserve great praise, and herewith tender our congratulations. Various comments were heard from our patrons on the tinting, photography work, staging, acting and the general good qualities of the film. Hoping you will continue to turn out more of the same good stuff and that great success may be yours, we remain,"

WALTER, D. BURWELL,
Mgr. Hippodrome Theater.

PHILADELPHIA, PA., MAR. 29, 1911.

"We wish to state that our patrons are speaking very highly of the Rex film and we hope that they will continue to do so. We think that it speaks very well for you taking into consideration the length of time your goods have been on the market."

EXHIBITORS' FILM SERVICE CO.

MUSKEGON, MICH., APR. 19, 1911.

"We always feel proud when our patrons come to us after a performance and congratulates us on our show. It gives us courage and makes us feel that our chances for a long prosperous engagement is good. We always appreciate a kind remark, whether it comes from the laborer or the aristocrat, and we are positive that the manufacturer is just as proud of a kind remark from the exhibitor as the exhibitor is of a congratulation from his patron. Therefore, permit us to say that in our estimation, and, according to the many praises from our patrons, you are making the BEST pictures of any company in existence at the present time. Keep up the good work and you certainly will win out. Your photographs are superb, and can be plainly seen that everything is done by artists of the best class. We believe you are in a class by yourself and are setting a pace that no other company has even attempted. You certainly have our support and best wishes."

REGE & CRABYE, Princess Theater.

REX MOTION PICTURE MANUFACTURING CO.

573 Eleventh Avenue, New York City

SALES CO. PROUD OF REX

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $2.50. Foreign Countries, $3.00. Post Paid.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3⅛ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.
TIME DISCOUNTS: 10% one months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 169 W. Washington Street (Post Building), Chicago, Ill. Telephone, Main 3145. Automatic Phone 32732

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 8 APRIL 29, 1911 No. 17

Public Opinion Controls.

ARTICLE II.

One phase of the evolution of this business, which may be attributed to the formative effect of public opinion, is the tendency to again separate the variety show from the picture show proper. Some managers, through ignorance of what the public really wanted, and others driven to it by competition, have, in the past, endeavored to swell their receipts by interspersing with the pictures cheap vaudeville acts which were inferior to the pictured dramas. They could not afford to pay for acts of merit, therefore the entertainment was made so distasteful that the public revolted. The amusement-seekers who craved for variety hied themselves to the big vaudeville houses; the picture devotee patronized more and more the houses which featured the picture alone.

We were never more enthused over the drawing power of the strictly picture show than at the present moment. A tour of the Chicago shows made during the past weeks revealed a far more healthy state of the business than that of a year ago. Well-filled, often packed houses are the rule and not the exception. Owners are extending their premises or rebuilding larger and better houses. In the residential sections, especially, it was gratifying to note the large proportion of evidently well-to-do people—the class that at one time would have been ashamed to be seen entering a moving picture show. That the attendance was steady was shown by the fact that the managers or doorkeepers greeted or recognized by a nod a large number of their customers. This proves that public-opinion control is introversive in its effect upon the destiny and popularity of the picture.

THE WELL BALANCED PROGRAM.

Another development of the business noted in many theatres is better balance in the programs. In Chicago, especially, the "first-run" fever seems to have had its day. The clamoring for first run at the exchange has ceased. It is not even now considered good business to feature one first run and make up the balance of the program with releases of uncertain date. A program well balanced as to class of subject is not always possible with all first run; the balance of quality is not maintained by a mixture of new and the very old. Consequently the wise and observant exhibitor now selects his program, or instructs his exchange to select it, from week-old or fortnight-old subjects. It is thus easy to arrange a program with a judicious mixture of scenic, dramatic and comic.

EXHIBITORS MORE DISCERNING.

The keener interest of the public in the picture is reflected in the increased attention of the exhibitors to the kind of pictures that elicit most approval from their audiences. When we first began to question the exhibitor on this subject there were few who could tell us the titles or the makers of the reels on the day's program. Now we run across many who can intelligently discuss quality and who not only remember but keep a record of popular reels for future recall. The question put to one exhibitor, "What films released during the past twelve months were, in his opinion, the best?" elicited the following reply:

"The two greatest comedies I recall were 'Percy, the Cowboy' (Lubin) and 'Fruit and Flowers' (Imp). The greatest scenic was Pathe's 'A Trip through Ceylon.' The greatest topical film was Vitagraph's 'King Edward's Funeral.' The greatest educational film was the Urban-Eclipse 'Fly Pest' issued by George Kleine. The greatest historical drama was Pathe's 'Abraham Lincoln's Clemency,' and the greatest drama was Vitagraph's 'By the Faith of a Child.' In my opinion the Vitagraph Company led all others in big productions by their releases 'Uncle Tom's Cabin' and 'The Life of Moses.'"

This is a fairly comprehensive resumé by one exhibitor of the outstanding features of the year, based upon public opinion or the effect noted upon the audiences.

Another exhibitor recalled "The Stranger," produced by the Kalem Company, as being the most impressive picture he had shown, and which he had repeated and would repeat again at the first opportunity. He added that proper music, rendered with pictures of this character, greatly influenced their effect upon the audience. For "The Stranger" he used the complete composition of Tosti's "Good-Bye" at the ending and timed the running of the picture to fit the music, with the result that many of the spectators would be shedding tears at the close of the picture.

A theatre owner-manager, who is also proprietor of a traveling show, informed us that Selig's "County Fair" received the most applause of any picture he had shown. "The Fighting Preacher" (Vitagraph) caused the most talk

He said he ran this film seven days in succession to tremendous business at his airdome. Asked what he considered the most impressive picture he replied, "Of course, the 'Passion Play.' Next to that in its effect upon the audience he placed Edison's "Laddie," which often left the audience in tears.

The obvious deduction from our discussions and observations is that public opinion is not lacking in its approval of the picture that shows thought on the part of the producer. That the element of thought is entirely lacking in some pretentious productions, and that it is the reason why they fail to "go over," we will endeavor to show in future articles.

The Airdome Season.

In the spring a manager's fancy turns to thoughts of open-air. With the cracking of the baseball bats, we are reminded that the summer season is on, and by the time this paper reaches the reader, many exhibitors will be taking their chances with spring weather and have their airdomes running. We expect to see in the airdome the same process of evolution that has already been working great changes with the regular theatre buildings. At first, airdomes began with the ordinary board fences and wooden benches in the roughest kind of way. Last season marked some improvement in the open-air theatre by the appearance of more pretentious plants. The idea of decoration is beginning to make itself manifest, the same as it did with the former crude state of the store show. As yet we have seen nothing extremely elaborate in the architectural or constructive line, as compared with some of the pretentious winter homes of the moving picture. But on the whole, there has been some improvement.

Most of the airdomes we have noticed up to the present time look more like billboards than they do like theatres. It seems to be the fashion to reserve a small section of the enclosure for an entrance and turn the remainder over to the bill-poster and sign-painter, who decorate it in their usual crazy-quilt fashion. Perhaps there are some managers who think that the small amount of revenue to be derived from allowing their enclosures to be used as billboards will more than offset the unsightly appearance of a lot of promiscuous advertising inside and outside. It has been conceded by the exhibitors generally that the use of advertising slides in moving picture theatres is bad taste. We believe that to be the case, because it is forcing patrons to look at something for which they did not pay their money to see. The fence sign of an airdome, whether it be inside or the outside, is not quite so much a nuisance as the advertising slide, but it looks bad, very bad.

We would rather see handsome architectural fronts, with tasty advertising panels for the current programme arranged so as to form a part of a well-balanced whole. A high, clean front, worked out in art-metal or rustic material, is in every way desirable. There is no reason why an airdome should not be the equal, in appearance, of the more permanent theatre, knowing what excellent effects can be obtained with stamped metal. In lieu of metal, one of the prettiest ideas of airdome decoration is the rustic scheme. There have been several extremely pleasing airdome fronts and interiors treated with bark and boughs in a way that is restful and cooling by its very appearance. Rustic decoration was a clever thought as applied to open-air amusement parks. One of them we have in mind was laid out on its front elevation with well-worked panels of bark. All that was not built of bark was painted in a cool green, which harmonized with the brown bark in a way that was very "summery." By way of ornament there were placed about numerous green pines in tubs covered with bark. No bill-posting or sign-painting marred its quiet appearance. It is the only airdome we remember with pleasure every time it comes to mind. Rustic decoration has not been carried out to its fullest extent, as we hope some day it will be. There should be occasional rustic chairs and benches here and there, rustic hanging flower-pots and other little novelties along the same line.

Another great innovation for airdomes that has appeared in the past year is the weather-proof canopy, which is designed to be drawn over the heads of the audience in case of rain. In our issue of October 15, 1910, we devoted a page to the airdome canopy, and at that time called attention of exhibitors to a great saving. The large canopy mentioned paid for itself inside of a week and earned many hundreds of dollars on account of the plant not having to close down on rainy nights. We also pointed out that late in the fall, when other airdomes had closed, the proprietors of the place in question continued a few weeks into cold weather by the addition of a side-wall canvas, which kept out the wind, the enclosure being heated by the warmth of the patrons themselves. We expect to see canopies over every airdome this season. Their value is too great to be ignored. THE MOVING PICTURE WORLD was the first paper to call attention to this money-saving device, which was first used, to the best of our knowledge, by the Virginia Amusement Company of Jersey City.

Moving Pictures in the Home.

Some months ago in these pages we printed a special article dealing with family portraits by means of cinematography. It was pointed out at that time that the film record of the family would, in all probability, be the means of establishing the cinematograph in the home in much the same manner as the phonograph underwent its transformation from a piece of business furniture to a household ornament.

There has been an idea prevalent for a number of years that the proper way in which to introduce cinematography as a home amusement would be to serve it up as some sort of a toy. Accordingly, along this line there have appeared and disappeared a number of dinky contraptions that burned the fingers, strained the eyes, tried the temper and warped the patience. These have been marketed under various names as home moving picture machines. It is no secret that they have all been dismal failures and found their ways into the scrap heap, simply because they *were* toys and not at all practicable. As yet the idea of a genuine professional moving picture projection apparatus as a piece of household furniture is regarded as being out of the question on account of its great initial cost and the cost of maintenance, the high cost of reels, etc., etc. This monetary consideration seems to be the great obstacle that looms between the cinematograph and the home.

A practical projection machine for ordinary purposes today sells at about $200. Commercial reels that are still in very good shape may be had even as low as $1 per day for exhibition purposes, and it is reasonable to suppose that they might be had for less when the film renter knows that they are to be used for private purposes and not subjected to any long grind of twelve hours, but only once through the machine, which would mean little or nothing in the way of wear and tear.

All modern residences are usually wired for electricity, which would mean no financial outlay on that account. There is no outlay required for opera chairs, as there are generally enough chairs and sofas in the ordinary household, including the dining-room and the kitchen chairs, to provide for any family party. Or if not, they can be rented at a very small sum from undertakers, who usually take care of the euchres, weddings and other such affairs.

The principal requirement therefore is the projection machine, as the initial and practically the only investment. To be sure, it might cost a few dollars to give an evening's entertainment, but when one considers what it costs to give a church social at home, the price of a few reels is very insignificant in comparison. If any of our church ladies could be compelled to sit down and figure out the exact cost of some of their afternoon teas, or sewing-circles, or other such affairs, they would be appalled at the cost of them, which is generally, at present, glossed over in some fashion or other.

No doubt if we were to approach the family of the average business man, and endeavor to sell a professional projection machine, they would all gasp at the thought of paying $200 for one of them. But the very next day some piano salesman might possibly call around and convince them that their $200 piano was out of date and make a bargain to take it in exchange for one costing $500, and the family would see nothing inconsistent in the transaction. There are pianos in the homes of nearly every well-to-do family, and it is a safe assertion to say that in half of the homes where there are pianos there is no one in the family who is able to play. Therefore the amusement they get from their pianos is nil, except when some friend or relative, who is able to play, pays them a visit and is finally coaxed to perform. In some of the more fortunate homes there are to be found self-playing pianos, which go a long way towards the amusement of the family, and make up in a great measure any lack of musical training. These, with the cost of music rolls, form a considerable item of expense, and at present are to be regarded in the nature of a luxury. The same applies to the phonograph when music of the better class is desired.

The self-playing piano has become an institution, and the tremendous amount of business that is done by the makers of those instruments is all the testimony that need be offered in support of the statement. To us, therefore, it does not appear that the introduction of the professional projecting machine in the home can be considered as a monumental proposition, nor can we discern any insurmountable barrier on the score of expense, because it compares in that respect very favorably with the untouched piano or the much-used player-piano, to say nothing of the family automobile with its complicated machinery and high cost of maintenance. But aside from our views, the idea prevails that home cinematography is entirely too expensive for consideration, and it remains with the moving picture trade to prove otherwise.

It appears that the moving picture portrait will be the means of bringing cinematography into the home. When one considers the prices asked by photographers not only on Fifth Avenue but on other avenues in other cities for ordinary cabinet photographs or "art panels" or still photographs by any other fancy name, the difference between them and what it would cost for a couple of hundred feet of film is not great. We have in mind an old lady who is wealthy. She sits alone for days and thinks of her beloved husband who was all there was in life for her. When he passed away he left her money, but her life is destitute of its greatest charm, which is love. We had known her in happier days, but now she is changed altogether and scarcely the same person. Recently we put the question to her as to what she would give to have a moving picture of her departed husband, and instantly she straightened up; a fire glowed in her dull eyes as she declared that she would give anything she possessed to have a moving picture of him who had been her life's companion.

We never realize our attachment to our loved ones until it is too late. The moving picture is the only agency that will bring the dead back to life; the only medium that can bring back a smile that is cold in death. In this manner we could go on for hours citing instances of the above nature. There are certain people in the trade who are inclined to pooh-pooh our ideas on this subject. We are told by some of them that an article of this kind will bring a smile of pity from the wise ones. We are willing to assume that risk, and if there is anyone who would like to argue the matter, they will kindly step forward and knock off the chip.

The Film of the Week

The question heard on every hand, "Have you seen 'The Fall of Troy'?" stamps this great spectacular production as the picture of the week. It is to be regretted that the market is not open to the universal exploitation of such a masterpiece of art and human endeavor. Truly, in "The Fall of Troy" the Itala Company of Italy have made a name for themselves and will have to live up to the standard of their own greatness hereafter. The effect upon the public mind as to the perfection of the silent drama will be greatly enhanced by this remarkable picture.

We saw it in the Janet Theatre, Chicago. In the early part of the evening it was impossible to gain admission. A mass of waiting people filled the lobby and extended out into the street. Coming back again at ten o'clock, the condition was unchanged, and it was only after passing in a note to the proprietor, Mr. Hyman, asking him if he intended keeping open all night that he managed to bring us in through a side door.

The projection in the Janet is splendid, and the musicians and drummer, by excellent work, greatly added to the effect. The picture received the applause it deserved, and Mr. Hyman expressed himself as greatly pleased with the increased quality of the Independent product. He announced to his audience that at the end of the week he would show the Great Northern "Hamlet," another feature film, which announcement was also applauded.

For historical productions like "The Fall of Troy," the European manufacturer has it all over the American producer. The old country is, of course, more full of opportunity, and its history is more prolific of incident.

The Exhibitors' League of New York.

That a virile, active and truly representative organization is needed in Greater New York to give intelligent attention to the interests of moving picture exhibitors is so plain that it would seem hardly necessary to point it out. Yet it is reported that, here and there, among exhibitors there are some who are very hard to convince. Probably no business is more in danger of being handicapped and perhaps damaged by well-intentioned but unwise and unnecessary legislation than is the moving picture business. Few understand the conditions under which these little theatres are run or how much good they do. Yet many voices have been raised against them, sometimes by thoughtless and sometimes by self-advertising reformers. These criticisms are heeded by many. None can answer them so authoritatively as an organization truly representative of all the exhibitors in the business.

In another column of THE MOVING PICTURE WORLD are printed the by-laws of a new organization, the "Exhibitors' League of Greater New York." A feeling has been growing for some months that a thoroughly representative organization of this kind is needed here, an organization that includes every exhibitor in the Greater City. A number of representative exhibitors called a meeting on March 30th last at The Union Square Hotel, Fourth Avenue and Fifteenth Street. This meeting was well attended and a good deal of enthusiasm was shown

for the movement. As a result of that meeting, the Exhibitors' League has been thoroughly organized.

Its present officers are: Will. C. Smith, President; Joseph Lesoll, Vice President; Edw. Sweeney, Treasurer; A. Lardis, Fin. Secretary; Ben. Marks, Serg.-at-Arms. Mr. Ben. Title is the Secretary, and may be addressed at his office, 105 East 14th Street.

The League meets every Thursday at the Union Square Hotel at 1 P. M. Over a hundred were reported present at the last meeting, at which the by-laws were considered and the questions which they brought up discussed. Because, in some instances, so many views were presented, one or two sections were left in a tentative state, for the League is determined to build up the most representative and efficient organization possible.

The paramount purpose of the League is to co-operate with the authorities in a wise regulation of moving picture theatres. It also aims to enlighten the authorities from time to time, as regulations are proposed, just what the actual facts are, so that legislation directing this business may be intelligent.

THE MOVING PICTURE WORLD takes pleasure in commending this movement. The League is needed by each and every exhibitor in New York. What authority it will have must depend on the attitude of individuals toward it. To show how much good a strong organization can do we can point out what the Theatrical Managers' Association of Providence, R. I., has accomplished. Read the column in this issue headed "New England."

We are publishing in full these by-laws of the New York Exhibitors' League in the hope that they may prove of service to exhibitors in other cities who are considering the need of organizing. These by-laws will be modified as experience shows need. We advise our readers to file them for future reference, as they may be the means of saving time in organizing.

The Theatre of Cinematography.

By ROBERT GRAU.

The conduct of the Eden Musee by its directors for a period now approaching two decades has been with a view to identify that establishment as the "Theatre of Cinematography," where the motion picture and every new phase of progress in the art of cinematography finds its first and always its most adequate expression.

The fact that the admission price here is fifty cents is no reason why there should not be more "theatres of cinematography," and he will be a wise individual who first establishes a precedent for this, by demonstrating that a superior presentation of advanced cinematography will command a slight increase in the admission scale with far more alacrity than a resort to inferior vaudeville.

Already the five-cent theatre is practically obliterated, but the ten-cent theatre where moving pictures alone prevail is a popular institution.

There is nothing to indicate that a high-grade theatre charging prices ranging from ten to twenty-five cents and presenting only moving pictures of the most advanced type, and with appropriate accessories and musical accompaniment, will not revolutionize the field itself. And the writer is firm in his belief that we are gradually evolving to this status, and its advent is so near that it is time to prepare those to whom its meaning is of vast import, so that they may partake of the benefit.

Nothing is surer than that the next great progressive move in the moving picture field is to be along these lines. Naturally the first expression comes from abroad, where vaudeville has not encroached as it has here; hence the film-makers of Europe have been greatly encouraged to raise the level of their offerings gradually, yet constantly. The writer is reluctant to make prophecies, but he wishes to go on record as predicting that within two years' time in the most fashionable locales of New York and other great cities will be found newly built theatres of cinematography where the prices will be higher for admission than they have been up to now, and where many features novel and progressive will lend enhancement to the finest productions which have emanated from the camera man.

We are now decidedly in the age of great achievement. In a period within a few months New York has seen two new and gorgeous music halls of the Continental type rise in the Long Acre district. In these the scale of prices for admission are a shade higher than even the legitimate theatres charge, and nearly double the highest at the best vaudeville theatres.

Cinematography has had vogue in this country now for close to eighteen years. It is not to be questioned in view of the millions of dollars invested that the better class of film-makers will permit further encroachment on their line of endeavor, and it is wholly within their province to undertake to prevent the use of the more than ten thousand theatres built in the last decade as a result of the vogue of cinematography for other purposes, and the time has now arrived when they must make a sustained effort to raise immeasurably the artistic level of their productions.

Already some of the beautiful theatres above named have reverted to other usage—the inclination towards stock dramatic companies can only be stampeded by a display of enterprise that will provide the exhibitor with the proper incentive. The latter element are well aware that thre is a tremendous public which resents the encroachmnt of vaudeville, and it is this public which will flock to the stock theatres for relief.

What is now required is a well-organized effort to typify the art of cinematography by creating a number of establishments where only science and artifice shall hold sway, and for such there will come a family patronage so overwhelming and so constant that the problem, as far as encroachment is concerned will have been solved.

With an admission scale ranging from ten to twenty-five cents prevailing, the exhibitor will seek to provide every possible attractive feature that has a tendency toward constructive results, and this will undoubtedly find expression quickly in the musical phase of the subject, and a good orchestra will be as compelling in this respect as it will be useful in aiding the exhibitor to think out innovations of an uplifting character.

It is with such an environment as is here merely intimated that the genius and artistry of the world will be attracted to, and then, and then only, will the theatres of cinematography become veritable art institutions and bring out the scenarios of a class of writers who heretofore found nothing in common with them to tempt them into activity, for let us not forget that it is only very recently that the foremost authors would permit their names to be used for vaudeville endeavor, but the uplifting process became so pronounced, when the world's greatest players were tempted to appear in these theatres, that the playwrights could no longer resist those importuning them to do likewise.

At the present moment—and it is a vital one—the art of cinematography needs a vigorous impetus, such as would come from a combined effort to elevate the grade of its output. This is so evident that we find competition strong for the services of the best players, but the future of this really tremendous field of endeavor lies far deeper and can only find vivid realization by creating in the larger cities a number of exclusive establishments along the lines of the Eden Musee, but which will be wholly and solely devoted to the one effort—that of raising the artistic level of a great art—*Cinematography*.

Characterization

By Louis Reeves Harrison.

I have received a number of inquiries from playwrights which I cannot find time to answer directly, but one of these raises a question of deep interest to playmakers. Rearranged for the sake of brevity, it is:

"Are not many excellent plays written and produced without characterization yet so full of incident and situation that they prove to be entertaining?"

Instead of answering in positive terms let us get out into the audience and have a look at any old play that comes along.

Perhaps the opening of the pictured story is that of a mother dying in poverty.

The painted scene is that of a bare room with alleged laths showing through the broken plaster; the settings are a broken table, an empty bottle, a decrepit chair and a wretched bed covered with rags. This is all for an effect which is not produced. We shed no tears over the scene painter's ideas of art. On the bed is a dying woman made up with hollow cheeks and lots of black under the eyes; she listens to the vain appeal of her hungry child (usually robust enough in the legs), looks distressed, has a fit of coughing and sinks back into the pillow. The situation and incident are intended to be affecting, but we do not know anything about the mother and child, our interest in strangers is comparatively limited, and men and women must be something more than marionettes for us to care what becomes of them. Now suppose that incident is used to bring out character. The feeble mother rises and makes a last despairing effort for the sake of her child. Let her show bravery in the face of death, display noble self-abnegation by sacrificing her last shred of hope for the little one, and she will stir the human pulse because our sympathies are quickened by the glimpse we are given of a courageous and unselfish character.

Out in the audience it is not necessary for us to know that incident and situation are devised from the very first moment to bring out individual traits and so introduce the people in the play that we may feel there is something in them akin to ourselves, but that development of the roles is going on in all plays that please from the first moment of presentation, delicately interwoven with the story itself. The fact that many authors and some directors seem to be in ignorance of this essential in the dramatic art is in no respect discreditable to them as individuals, but it helps account for the large number of photoplays that stay flat on the screen absolutely meaningless to those who sit in front. The right incident and situation to bring out character and build up a play that will reach out to the people is so rarely provided by the author that I have yet to see a scenario containing what is known to be an absolute essential. It is left for the director, already occupied with a thousand other details, to supply what is really the essence of human interest, the play's appeal to human nature.

In farce-comedy alone can characterization be *subordinated* to incident and situation; to leave it out is like trying to make a watch run with one of the important wheels missing, something beyond the ability of any amateur to accomplish. It is all right to attend the picture shows and remark that a large number of the pictures shown seem especially devised for an exhibition at some institution for the feeble-minded, but that does not mean that you can write a scenario containing all the dramatic essentials in nice proportion. You may see the play in some glow of the imagination as you may see some new form of battleship in a dream, but that does not mean that you can build one.

I have been told by many directors that not one in twenty scenarios is worthy of examination; the writers seem to think that one swallow makes a summer. About one in a hundred scenarios contains an idea, one of the wheels of the clock; the director is supposed to supply the rest. Let George do it!

A play must be as carefully constructed as a fine musical composition, it is not a five-finger exercise. When a production on the screen not only partakes of the author's weakness, but of the director's peculiarities and the scene painter's infirmities thrown in, it is no matter of wonder that so few are successful. Incident and situation alone are bad enough on the real stage; on the screen, where there is a blend of the artistic and the dramatic, mere clap-trap is ruinous.

Any tremendous or moving scene springs from a conflict or contrast of characters; if they move about like massed supers on the stage, are purely automatic, the purpose of the story is hidden from the audience and the story itself a meaningless blank. In our daily experience we are amused or disgusted by this or that type brought to our attention because some trait of character sticks out, because something they do is a revelation of character easily recognized, we must display the man by exhibiting his passions before his actions are accountable and in accordance with our ideas of what is true to nature. We recognize in the clash of personalities on the stage something closely related to our own experience in the never-ending struggle. The whole essence of interest lies not in the situation itself, but in what it brings out in those engaged in solving it.

If picture plays are to be life-like, if they are to stir our pulses and set our hearts to beating higher, if they are to get a strong grip on sustained interest, they must reflect human nature in some recognizable form, just as we know it in the men and women brought into the circle of our acquaintance, they must have certain salient characteristics.

Characterization is brought out in strong situations as a natural resultant of those situations if the play is rightly built, and the story in which we become most deeply interested will be found, on close examination, to be a series of incidents leading to some readjustment of the characters in action after these characters have been unfolded like a flower from bud to full bloom.

> "The fault, dear Brutus, is not in our stars,
> But in ourselves, that we are underlings."

Some More About Daylight Pictures.

Discussion on the subject of lighted theaters is always more or less agreeable because the ideas regarding the proper "systems" for "daylight" or "lighted house" projection are so widely at variance.

Screens of the various types, screen coatings, and so on three very clever arrangements of "unique" projection are the results, directly or indirectly, of an endeavor to overcome the necessity of having the theater dark and a menace to the proper advancement of the moving picture business as a whole.

There are numerous difficulties to be overcome in every instance, each theater presents new and totally different conditions and therefore there is really no "cut and dried" method that will give the results without the harmonious adjustment of all the general conditions.

The Chas. L. Kiewert Company, at Cortlandt Street, New York, importers of the Big Carbon, have utilized their unlimited facilities for gathering up to the minute information on the projection of daylight pictures and have placed the same at the disposal of our readers. Now, as heretofore, their information is free for the asking and just to weld more closely their association with the individual exhibitor

The Writing of a Scenario.

A Practical Article on Scenario Preparation, Choice of Motive and Theme, Handling a "Crime," and Portraying Character for a Photoplay.

By George Rockhill Craw.

EDITOR'S NOTE.—Mr. Craw's articles on "The Technique of the Photoplay," of which this is one, are invaluable to all theater-goers wishing to post themselves thoroughly and generally on their business. This applies to the man who selects the films for a theater as well as to the ambitious scenario writer; he is, rather, a connoisseur, amateur or master. You may have a good idea for a scenario but do not know how to develop it so as to present it as an acceptable scenario to a producer. The articles will help you. You may be ambitious to become the manager or owner of a theater. If so, you cannot be too well posted on the Technique of the Photoplay. Previous articles appeared in our issues of Jan. 21 and Jan. 28, 1910, Feb. 4, 1911 and March 25, 1911.

One day I received back a scenario from a house that is most courteous in its treatment of that somewhat "insignificant" entity, the scenario writer, with the statement that the manuscript was unavailable because it contained a crime. I mention this because I shall cite examples from this particular scenario to illustrate my present article on that important element, photoplay technique.

It seems to me that the pendulum swings much too far the other way when all incidents of crime must be excluded from scenarios to make them acceptable. I believe, however, that in the present state of the tabloid drama if a crime is an essential it should be done "beautifully," as Hedda Gabler would say.

Everything depends upon the surroundings. There is nothing offensive or vicious in a gentlemanly rapier-thrust through the laces of a Florentine courtier's tunic, in a leafy, moonlit scene of the long ago, but a vulgar present-day holdup and murder shocks grownups and vitiates youth.

The latter crime is contemporary—realistic—suggestive. It shows the practicable—the present—the what-may-be-done. The former one is romantic—abstract. It portrays the past—the motives and methods of a time gone by, and of a sphere removed.

The time of a play may be even contemporaneous with that of the audience, but if the motives and methods of the crime acted are those of a different sphere of life from that of the audience, there is but little suggestion; the crime has small power to vitiate, and any bad effect may be effectively eliminated by the play's denouement, in which is witnessed the punishment or retribution of the perpetrator.

Owners of theaters, desirous to select harmless but interesting films, should bear the above fact in mind in choosing films. To omit crime entirely from all plays would produce a colorless, puerile and intolerable drama. Crime has been a part of most of the great dramatic compositions since the world began. It gives life and lesson to the productions of the theater.

THE SCENARIO.

I have selected "The Fox Hunt," with which to show how the scenario should be prepared before it is submitted to a producer. The size of the manuscript pages from which this scenario is printed are 8½x11 inches. The titles, captions and text are typewritten; the titles and captions being enclosed in boxes, ruled off with pen and ink. The pages are each numbered consecutively, and only one side of the sheet is used.

Title Flash:

THE FOX HUNT.

A Drama.

By George Rockhill Craw.
Copyright 1910.

Producers:

CHARACTERS:

Clay Forrest.....A Gallant
Robert Porter .....A Gallant
Virginia Warren .....Mistress of Warren Hall
Huntsmen, Ladies, Grooms, Servants.

SCENE: The Manor and Estate of Warren Hall. TIME: 1830.

Caption Flash:

THE EVE OF THE HUNT.

THE COTILLION AT WARREN HALL.

SCENE: The ball-room at Warren Hall. A grand old room of Colonial type, with cream sombrely lighted chandeliers. It is night. A fashionable cotillion is in progress, the gentlemen and ladies being elegantly costumed in the dancing dress of early nineteenth century. A number of pretty figures are given through the progression in the lively, colored paper caps, etc. At the center of the room is a punch bowl, presided over by an old darky in footman's livery. It is a conventional, old-fashioned cotillion.

ACTION: Miss Virginia Warren, with a train of admirers, among whom she shows Porter and Forrest most favor, gather at the punch bowl. An elder, but handsome belle with a couple of elderly admirers watches them, occasionally scandalizing the company by her caustic remarks. Finally, the elder woman gets Forrest and Porter to one side.

Caption Flash:

"THEY SAY ONE OF YOU TWO YOUNG MEN WILL WIN THE FOX HUNT TO-MORROW. WHY NOT HAVE A RACE TO-NIGHT! WHICH OF YOU CAN WIN MISS VIRGINIA'S HAND"

Bob Porter is dark and handsome. Clay Forrest is of lighter complexion, and with a more frank and trusting expression. Both men are well knit and about of a height. They are friends and meet the lady's laughing proposal in a spirit of lighthearted merriment. They agree each to propose to Virginia, and decide who shall be first by Porter's taking a large coin from his pocket and holding it in one hand, both hands behind him so that the audience can see his hands but so that Forrest cannot. Both men at once become deadly earnest, and it can be seen that Virginia is a matter of great importance to each of them. Forrest chooses the right hand, and Porter who has the coin in his right hand, quickly and deftly shifts it to left, at once holding out both hands, with the coin in the left one. Only the audience has seen the fraud. Forrest and the elderly lady laugh off the defeat and they with Porter good luck as he goes to seek out Virginia, whom he finds and leads from the crowded room, all eyes upon them as the dance goes on, for Virginia is considered a great catch.

SCENE: The veranda of Warren Hall. A beautiful flower and vine embowered corner. A window of the house opens into it.

ACTION: Porter and Virginia come out upon the veranda and after a little conversation he proposes to her with much elegant gallantry. The elderly lady and her two elderly male escorts peek laughingly out at the window. Forrest is not with them.

Caption Flash:

"I WILL GIVE YOU MY ANSWER TO-MORROW, AT THE 'STIRRUP CUP.'"

Virginia answers Porter as above, indicating the stirrup cup by making a goblet of her hand and pretending to drink from it. Porter tries to kiss her hand, but she coquettishly withdraws it. She expresses a determination to return to the dance, cleverly and prettily evading his attempts at gentlemanly endearments. They return to the dance.

SCENE: The ball-room.

ACTION: Porter returns with Virginia, and they mix in the crowd. Porter joins the elderly trio and Forrest, and they ask him what luck? He indicates that he has received no answer but that it will be given to him in the morning at the stirrup cup. The mischief makers urge Forrest to propose but Forrest denies his right to do so. The rest laugh at Porter and urge Forrest to go ahead. He does so, with Porter looking darkly after him, as he seeks out Dorothy and escorts her from the room.

SCENE: A corner of the veranda, as before.

ACTION: Forrest and Virginia come upon the veranda. It is evident that he is ill at ease in her presence. He proposes stammeringly and she laughs at him, but watches him coquettishly as he averts his gaze. The elderly trio are again eavesdropping at the window, and Porter is with them. Forrest asks Virginia for an answer, and she tells him she will give it to him in the morning at the "stirrup cup." Forrest is ready to go in to the ball-room, but Virginia hangs back, giving him every opportunity to kiss her hand, her cheek, and even her lips, all done in a very delicate way, but the diffident Forrest is not daring enough to attempt what he does not know she is offering. The elderly eavesdroppers are laughing greatly among themselves, but Porter's face is dark with jealousy and rage. Virginia, tired of Forrest's timidity, sweeps majestically by him with Forrest at her heels. She does not of course show this pique to Forrest, but to the audience. The eavesdroppers withdraw at once as the couple start to go in. Forrest in his awkwardness steps on Virginia's dress. She whirls on him with an intended rebuff, but controlls herself quickly, and haughtily accepts his stammered apology.

SCENE: The ball-room.

ACTION: Forrest and Virginia rejoin the dancers. Forrest at length joining the elderly trio, who hypocritically ask him what luck? As he tells them he will be given his answer at the stirrup cup, they laugh among themselves, for they already know what Virginia's answer was. Porter is not with them but watches darkly from a distance. A waltz strikes up and all get partners and the scene ends in a pretty dance.

Caption Flash:

THE MORNING OF THE HUNT.

SCENE: The great pillared porch of the manor and the fine grounds in front of it.

ACTION: Packs of hounds, horses, grooms, and huntsmen are gathering and moving about. All is in preparation for the big hunt. Saddles all cinched, stirrups adjusted, dogs held in leash. Virginia and a party of ladies in riding habits, and with riding crops, come upon the scene. They greet the horses and the hounds, and the huntsmen, in their red coats and jaunty leather riding hats and spurs, escort them about.

Caption Flash:

HER FAVORITE HOUND, KING ROLAND,

GREETS VIRGINIA.

A great hound breaks its leash and bounding to Virginia's side, fawns upon her. She fondles him. The preparations grow more bustling, the ladies withdraw, a bugler winds his horn, the hunt closing round him.

Caption Flash:

THE STIRRUP CUP.

SCENE: The great, white curved steps of the veranda. A punch bowl, presided over by Virginia in her riding habit, with the liveried colored footman behind her.

ACTION: The mounted huntsmen and ladies come up and are served by Virginia, in their saddles. Porter and Forrest are denied their cup till all are served. Then Virginia calls them to her and gives each a cup of punch, holding one herself.

Caption Flash:

"MY HAND SHALL GO TO THE ONE OF YOU

TWO WHO BRINGS ME THE FOX'S BRUSH.

HERE'S TO THE HUNT!"

She raises her cup, followed by the two men and they drink to the success of the hunt. A groom is holding Virginia's horse nearby. Forrest and Porter dismount in a race to see who shall help her to mount it. Porter wins, and Virginia smiles radiantly down upon him. The hunt moves off.

Caption Flash:

GONE AWAY!

SCENE CHANGE: The hunt is shown moving down a country road, the hounds in the lead. A field is entered, the scent found, the bugler sounds "Gone Away!" and the hunt is in full cry after the fox. If the actors are not expert fox hunters, show parts of the hunt where others make spectacular jumps, etc., but have this a part of the progress of the main hunt. This may be easily done as a hunt always straggles. At length Forrest, Porter and Virginia, riding between them, must be shown riding hard, and in the lead behind the hounds. They are riding down a narrow road. A child is playing in the middle of the road the hounds having passed it, leaving it unharmed. The mounted hunting flowers further on. As Forrest, Virginia and Porter near the child, they wheel aside, Porter riding on, but Forrest and Virginia drawing rein. Forrest jumps to the ground and rushes the child aside as the rest of the hunt in a compact mass rides by at terrific speed. The mother has rushed up and thanked Forrest hysterically for saving her baby's life. She is waiting and congratulates him with very bright eyes. Forrest quickly remounts and putting to his horse leaves Virginia in a twinkling as he rides for his life to overtake the hunt and win the brush. Virginia has urged him on and now she clasps her hands to see him fly along and clasps them in a silent prayer. Then she too rides hard after the hunt.

Forrest overtakes and passes the main body of horsemen and women, and is pressing Porter hard for first place behind the hounds.

Caption Flash:

"IN AT THE DEATH!"

The hounds are running in full cry. Forrest passes Porter who is black with rage. No one else is in view. The hounds are crossing a field that is stony and full of long grass. The fox is overtaken by the hounds, and Forrest, ahead of Porter, leaps off his horse to save the brush from the hounds. As he raises the body of the fox aloft, thus winning the hunt, Porter has dismounted and in a murderous rage strikes him a blow near the temple with his riding crop, and Forrest sinks to the earth. Porter takes the brush from his successful hand, and then notices that Forrest's blood is on his riding crop. He at once throws his riding crop away, but Forrest's coat is tightly clutched in Porter's left hand. Porter's coup is thus lost in the deep grasses where he has quickly thrown it after discovering the blood on it. He furtively grasps the brush near the others are. He stoops over Forrest and is holding him as the others come up. Porter holds the brush in his hand.

Caption Flash:

"HIS HORSE STUMBLED AND THREW HIM."

Porter makes the above explanation as the huntsmen gather round. Virginia tenderly ties a bandage around Forrest's head, having been at it from her assistance. Forrest then opens his eyes and starts to his feet. Then he sees Porter holding him up. Porter offers to give her the brush but she shows him without saying it. Then she overlooks out her hand for it in a dutiful way, for she is determined not to go back on her word, but before she can take it Forrest, seeing Porter's bloody coup on the ground, picks it up. Porter's blood-stained riding coup in the hound's mouth. Virginia takes it from him, and starts back at the blood. She then accuses Porter of having struck Forrest with it. The other men menace him and he backs away, dropping the brush. Virginia picks it up, and gives it to Forrest to wave, and with the head of the fox that he had won it, she tucks it from her, then he points to Virginia's hand and she clasps her other hand over his and the brush. He extends his arm accusingly at Porter, who shrinks further back as Forrest tells how he struck him after he had won the brush. Virginia throws her arms elongingly about Forrest's neck, and he clasps her to his heart, kissing her lips.

(The End.)

NOTES: If the hound cannot be made to act his part, the blood-stained coup can be found by one of the huntsmen, or by Virginia. If the huntsman finds it, Virginia should take it from him and substitute Porter with it herself.

By the use of the anis bag, the trail can be made to lead past the camera at any point desired. At the "death" a live fox can be thrown amongst the hounds.

THE CHOICE OF THE MOTIVE AND PLOT.

The motif of the foregoing scenario is a fox hunt. From the opening, showing a hunt ball, to the death of the fox at the end, the plot, which is made up of a love affair between a girl and two rival suitors, is motivated by the hunt.

At the very beginning of the drama, the elderly, fun-loving dame is put up to suggesting a contest between Porter and Forrest for Virginia's hand, because the winning of the hunt is conceded to lie between these two gallants.

Virginia's answer to each is also motivated by the fox hunt. She will marry the one who brings her the fox's brush, and from then on, every incident of the play is a part of the hunt; up to the **Catastrophe**, where Forrest is felled by Porter, through the denouement, where Forrest triumphs and claims his bride as she confidingly hands him the brush he has so fairly won

STRIVES FOR NEW EFFECTS.

The author chose a fox-hunting motive because it was something new in photoplays and presented nothing difficult in production to a producing house who could gain the cooperation of one of the many hunt clubs in the East and South. It presented an opportunity to stage the play in antibellum days, with their quaint ball costumes and smart hunting regalia, which latter has changed but little, if any, since that time. It offered occasion for picturesque effects, such as the gathering of the hunt-horses, hounds, huntsmen, and all—in front of a majestic old manor. Besides, it brought out the splendid chance for that popular feature of photoplays, under a new guise—the chase.

What could make a more thrilling riding scene than a pack of hounds in full cry, led past the camera by an anis bag, dragged along, unseen, far ahead of them, with the huntsmen thundering by behind them, taking fences, jumping ditches, and running like mad over open ground? Add to this the interest in the rival leaders, Porter and Forrest, and in their fair prize, Virginia, all entwined in a plot worked out with the sincerest regard for form, structure and logical technique, in order to attain the height of illusion, and we arrive at that most "terrible" point, the "crime," where Porter strikes Forrest with his riding crop and fells him.

DEADENING THE "CRIME."

How has the author arranged for the deadening of whatever vicious effect the "crime" may have upon the audience?

In the first place he has staged the piece in anti-bellum days. The characters are aristocratic—a part of a small and exclusive circle of bygone days. They move in a different sphere from that of their audience. There is little chance for suggestion, and the "crime" itself may be done as "beautifully" as a fine ebony riding crop, mounted with silver and ivory, in the hands of a low-blooded, red-coated, oblique young Southerner will permit.

Then, too, Porter suffers the punishment of exposure, the contempt of his fellows and the loss of Virginia, for his act

THE PORTRAYAL OF CHARACTER.

"The persons of a drama are significantly called characters, and the necessity for distinctness in their respective functions is very strong," says Price. The same excellent authority says that "character is to be studied most in detail by the playwright just as carefully as he has worked out the plot and developed the acts and scenes. It requires a special meditation of its own." Price writes of the "legitimate," the spoken drama, but his words apply with equal force to the photoplay.

"The brief action of a drama and art itself rejects a multitude of non-essential things, but in effect it is possible to reproduce characters on the stage, with an illusion that is practically perfect," goes on Price. This, too, is true of the photoplay, although the author is thrice limited therein as compared to the action of the much longer "legitimate" drama, with its greater opportunities for elaborate portrayal, not only in length of time, but through the elastic medium of speech.

Again, Price says: "What we know of the character of a man is after all the general knowledge of that man. He is good, bad, generous, miserly, brave, or craven—as the case may be. How he affects appears to be. It is what he proves himself to be in the affairs in which he or she acts. As Aristotle says, character must be manifested. I think it is needless to say that it is dramatical—must be built up in a sensational, logical way."

THE CHARACTERS IN THE FOX HUNT.

When the author had germinated his plot and knew that he would make Porter's character bad and Forrest's good, he began at once to show these traits to the small-e qualities of the two men, so that the most enormous act of Porter's should come last and so lead up to logically by interesting bad methods of small-ness upon his part

first, we find him cheating with the coin; then comes his self-assurance, bordering upon liberty, when he proposes to Virginia; then he gravely spies on Forrest with the other mischief makers when the latter proposes to Virginia; next, he rides heartlessly by the child in the dangerous road-way, intent only on his own interests, and finally he feels Forrest with a murderous blow in order to win the brush and Virginia.

THE CONTRASTING OF CHARACTER.

Just as Porter's bad character is built up with cumulative effect and interest, so, also is Forrest's good character.

We see him first imposed upon by Porter when he trustingly chooses the coin. Next, he is absent from the elderly eavesdroppers when Porter proposes to Virginia. When he, himself, proposes we find him bashful and diffident instead of bold—the characters of the two men each being illuminated by this contrast. Next, we see him stopping his horse to save the child in the road, at the price of losing the hunt and the girl he loves, as Porter dashes on in the chase; this bringing out another sharp character contrast, and furnishing a lofty reason for the theretofore coquettish Virginia's final, sincere love for him.

Virginia's character, too, is built up logically during the short period of the little play. Her thoughtless worldliness gives way as she, too, draws rein while Forrest rescues the child, and we see her better nature manifested in her immediate judgment of the value of such an act, by her glad tears and her anxiety that the diffident Forrest shall win the brush. Thus are we prepared for her righteous and majestic scorn as she accuses Porter of the blow with the riding crop, and for her tender solicitude for the wounded Forrest, as well as for her final, happy yielding as he claims her for his own.

SYMPATHETIC EFFECT OF CHARACTER TRAITS.

Forrest's trustfulness and diffidence is designed to gain for him the sympathy of the audience, for he is manly about it all, which sympathy is quickly heightened to admiration when he saves the child.

Virginia is made a coquette to keep the two suitors and the audience guessing, as well as to make her human, having a thoughtless and a tender side. Thus when Porter rides on while Forrest and Virginia stop to save the child, the audience is brought to a full realization that these two are fitted for each other because of their humane qualities, but holds its breath as it realizes that Porter is now far ahead in the chase, and that seemingly no matter how hard Virginia urges Forrest to ride, she will have to marry Porter.

Up and up goes the interest as Forrest gains on the huntsmen, passes them, gains on Porter, who has the lead, reaches his side and passes him, gaining the brush among the hounds only to be struck down by Porter as he grasps it.

This catastrophe, in its retardation of a happy denouement, is an effective piece of dramatic technique for enhancing the suspense and at the same time for preparing for a more effective and climacteric ending of the drama, in which the blood-stained riding crop is found, Porter confronted and confounded, with Forrest and Virginia safe in each others arms.

Miss Lois Weber, Leading Lady—Rex Stock Co.

The Little Major (Rex)

A top-notcher and possibly the strongest drama ever presented with a child in the leading role is "The Little Major." It is perhaps safe to place this play in the moving picture Hall of Fame, because it combines all the elements of success in nice proportions. With a star cast, all the subordinate roles taken by leaders, and a little genius in the title role, directed by a big one behind the camera, the finished product is a play which will satisfy all classes. It tells a beautiful story, one which can be shown in a church or serve to entertain a Bowery audience. Such plays are few in number, painfully few; more of them would place the exhibiting business on a solid foundation of permanent prosperity.

In spite of its high merits this release is not beyond criticism, especially in the artificiality of the painted scenes. They are not up to the settings. The nursery scenes, very attractive in many respects, were entirely too short. They could have been made twice as long in the comedy portions to the general betterment, especially the children's Indian chase. There is too much diffused illumination in the moonlit scenes. They would have appealed more strongly to the imagination if given in semi-darkness so as to intensify the moonlight streaming through the windows. The nearest ap-

Miss Helen Anderson—Rex Stock Co.

proach to the ideal condition is seen in the near view of mother and child where the lighting was more in accordance with the spirit of the play with a corresponding gain in power.

"The Little Major" has its own peculiar charm, possibly because it is a story of human love in a pure form, one that we all recognize, as without alloy of self-interest, that of childhood. It is a boy's simple love, the kind all manly men have felt, so simple that it seems to contain no dramatic opportunity, yet so strong in this case that it boldly challenges death. With this common human sentiment as the mainspring of action, a play of unusual power has been constructed, which moves without sub-title, and without a break in continuity from opening scenes of ordinary home life, through a series of interesting pictures to a powerful crisis and happy finale.

The main incident in the crisis, that of calling back a soul on the threshold of death, is far from the ordinary, but it is more than probable because it is founded on actual experi-

ence. There are recorded instances where the voice of a loved one pleading constantly in the ear of an unconscious and dying man or woman has actually reached the departing soul, weary of its struggle, and encouraged it to make one more effort, affording a stimulus to effort not obtainable from other sources. The situation is not unknown, but this is its first presentation in a picture play, possibly in any presentation whatever. Whether it is new or old, however, matters little; it is strong, and it is worked up with great care in this masterly little play.

Associated Motion Picture Patents Co.

Important Public Meeting in New York.

Under the auspices of the Associated Motion Picture Patents Company a large gathering of persons prominent in financial, religious, sociological, educational and artistic work, met on Thursday evening, April 13th, at the Eden Musee, 55 West 23d Street, New York City, to discuss the moving picture in its relation to public progress and the uplifting of conditions of life.

The meeting was convened at the special instance of Mr. Rich. G. Hollaman, president of the Eden Musee, and vice-president of the Associated Motion Picture Patents Company.

Mr. Hollaman placed the large hall of the Musee at the disposal of the guests and provided a special exhibition of the latest moving pictures, which included Italian, German, French and American subjects. The company was much interested in and delighted with the brilliant display which was given by the aid of the new projector, the invention of Messrs. Porter and Cannock.

Mr. Hollaman in addressing the meeting said:

"In its cleanest form, the motion picture is the greatest public educator of the age. To illustrate the immensity of its influence, two years ago the Steel Trust did a business of $486,000,000. What the Standard Oil took in I don't know, but I do know that this business, starting in the humble way that it did at the Eden Musee fifteen years ago, took in $300,-100,000 last year in 20,000 shows scattered throughout the country."

Following Mr. Hollaman, Mr. Wm. H. Story, secretary of the Board of Censors of the People's Institute, addressed the meeting.

Mr. Story dwelt upon the importance of uplifting the moving picture business by improving the quality of the picture, a policy, which he understood, was that of the Associated Motion Picture Patents Company. The importance of the moving picture as an educational agency was commended by Mr. Story, who also pointed out the value of the picture for religious teaching.

Among those present at the gathering were: Wm. H. Stone, president of the Associated Motion Picture Patents Company; J. A. Leggett, secretary and general manager of the company; Thomas Bedding, C. Lang Cobb, Jr., J. Aspinwall Hodge, Commissioner Thompson, Robert A. Dowling, James A. Stillman, Louis W. Slocum of Brooklyn, Wm. P. Knowles, W. A. Kilbowen, Hon. George J. Corey, Chas. R. Smith, representing "American Commerce and Industries"; Frank Strauss, Michael Furst, D. A. Jacobson, representatives of the Dramatic Mirror and Billboard; F. H. Richardson and H. F. Hoffman (Moving Picture World), Mr. Drehr (International Film Theater), Mr. Barry (of London), Christopher Lakeman, E. T. Fallows, Ben Falk, C. G. Klager, representatives of the Missionary Moving Picture Association, and many others.

CRANE AT HEFLICH'S, WEST HOBOKEN.

"The Thunderbolt Kid" having, as related in this paper, made a hit of large proportions in her talk at Heflich's Theater, Summit Ave., West Hoboken, a short while ago, the theater management decided to put on another Thunderbolt the last Saturday night, and Frank Crane, the leading man, received a rush order to come over. Manager Kutler, of Heflich's, and Lecturer Smith proceeded to tell the crowds that Crane was coming, and rigged up a lobby display with some rapidity, with the result that the talked-of "Thunderbolt" faced a capacity house. Manager Kutler says his patrons have expressed to him their appreciation of his efforts to show them their screen favorites in the flesh.

Frank Crane's "Tom of the Bronx Section of the Greater City" begins at Rehm's Nineland, Westchester Avenue. Before it is over, it is expected that crane will have done his talk in every Independent theater in the borough. Independents in the other boroughs are invited to send in their applications for Mr. Crane's appearance at their houses at any time, and to select the dates themselves.

Nat Wills signing his contract to appear for The Powers Co. as the King of Kazam.

PICTURE AND VAUDEVILLE EXHIBITORS.

We would like to draw the attention of those exhibitors who run vaudeville with the picture, to the advertisement of Taylor's Theatrical Agency on another page of this paper. In a recent issue of the Moving Picture World we made mention of Mr. Taylor's intention to add a vaudeville department to his already popular school for operators, by which addition he hopes to be in a position to supply any talent for a picture theater that may be desired, from usher to manager, or whether it be on the floor stage or operating booth.

It will probably be of interest to the managers and owners of picture and vaudeville houses to learn that Mr. Taylor has "put one over" on all of the other booking agencies doing business in this field, by supplying a Free Song Slide Service to his prospering booking department, thereby enabling managers and singers to secure the very latest illustrated songs at no additional cost, providing they patronize the Taylor establishment in their selection of any kind of talent, or even purchasing these supplies for the theatre. To equip this new department to meet the certain competition it will have to face, Taylor has expended several thousand dollars and given his standing order to every music house of song slides for their latest releases.

A NEW EXHIBITOR.

To deprive the statement often quoted, that moving pictures are entertaining only for the younger set, the Nicholas Power Co. has just installed a number six Powers cosmograph with dissolving connections attachment in Sailors' Snug Harbor, Staten Island, for the amusement of the old sailors no longer fit for duty on the ocean there of today, who are housed and otherwise taken care of at this resort.

What next?

One of the recent surprises in the motion picture world was the announcement that Mr. Waters would soon cease to be general manager of the General Film Company. I am not a Johnny Wiseacreson, as any other part of the fortune-telling craft, but will confess that when Mr Waters was first proclaimed the chief of the 10 Fifth Avenue Wigwam I predicted his reign would be of short duration. His many years of fidelity to the Edison Company, the fountain spring of the Motion Picture Patents Company, of which the General Film Company is practically an offshoot, made Mr. Waters the logical appointee for the position. I say appointee because I have every reason to believe that Mr. Waters was never a candidate for the job. As near as I can get to the official dope the position was forced upon him. Mr. Waters has made a lot of money in the picture business and if he could train himself to believe that he is not in need of the lots of money still to be made in the business he would be enjoying retired life. More than a dozen times he has stated that he wished he could retire, and an equal number of times he declared there was not money enough to induce him to become general manager of the General Film Co. I believe he was serious at all times, but $5,000 a year is enough to change any man's mind. But I will make one positive declaration without fear of contradiction: Mr. Waters took the position practically as a sacrifice. He knew he had a tough job to tackle, but he went at it determinedly and bravely. Many of his intimate friends viewed the undertaking with grave doubts. They knew him as an indefatigable worker with a spirit defying all adversities, present or remote. What, to many, would appear a very remunerative salary was to him almost a stipend. His film exchange is good for at the very least $100 a week to him personally, to this latter salary was comparatively nominal—in accord neither with the responsibility, nor his capabilities. If permitted to make one good guess I would say that Mr. Waters took the job as an accommodation to others. No official announcement has yet been made regarding the matter. Like many others, whether or not there be a reason for it, Mr. Waters has some friends who carry a knife up their sleeve and are constantly awaiting an opportunity to get a slash at him. These friends are quite positive that Mr. Waters is not relinquishing his job of his own volition. There are others who maintain that Mr. Waters is taking advantage of a long-looked-for opportunity. Whether or not he is returning under fire, it is undeniable that nothing can give him more gratification than the relinquishment of the very arduous duties. The one best bet is that when he packs his grip and walks down the steps from the Fifth Avenue mansion he will seek a well-deserved rest.

There has been much speculation as to who will succeed the bright-haired overseer of General Film destinies. A Mr. Kane has figured very prominently in the lime light. Mr. Kane, I believe, hails from Seattle, Washington, having been identified with a film exchange there for some time. For some time past he has figured as "special representative" for General Film. In this capacity he has traveled considerably and the knowledge acquired in the position is said to eminently qualify him as a successor to Mr. Waters. An eleventh-hour report says Mr. Kennedy—you all have heard of him—is to take the job. I do not wish to be understood as saying anything derogatory to Mr. Kane, but if the supreme court of the Patents Company wants or will take the job neither Mr. Kane nor any other man can get it; and if Mr. Kennedy takes the job, look out; a more resourceful, aggressive, persevering and point-getting man I have never met. They talk about what may happen if J. Pierpont Morgan should die. Many predict a great turbulance in the financial world. Let such people take a tip from me: The very moment that the great Morgan feels that he is about to depart whence he cannot take his paintings, bric-a-brac and rarities let them look out for a big slump. They know they will find a man who can give the Goliath of the banking world cards and spades. He is certainly one century plant.

I see Marcus Loew has incorporated another company. This time it is a five million dollar concern. I do not see the names of Percy G. Williams or William Morris among the incorporators. In a spirit of what I thought was humor I recently compared the moving picture business with that of the Standard Oil Company, with regard to financial magnitude. I did not intend to be prophetic in the least. Five million dollars! By you Shuberts, Erlangers and others! Dig down, you are getting behind the times. Rumor has had it for some time that Mr. Loew was a millionaire. I am inclined to believe that he is. "Dave" Bernstein, Mr. Loew's right-hand man, is one of the incorporators. Well, Dave, you are certainly a busy guy. Every time I have met you the world seemed to be one of all work and no revenue. Time and again I have heard you say that if you were worth as much as so-and-so you would not be in the picture business. You cunning rascal. But, hold! What is this thought that flashes through my brain? Can it be that the foundation of this five times one million dollars is what General Film paid for the Eagle's Film Exchange?

A young man in New York is editing a booklet he calls a moving picture weekly. I chanced to pick up one of the numbers and read what is supposed to be an editorial criticising the Moving Picture World on the stand it has taken regarding the national convention of moving picture exhibitors. I have plucked two weighty arguments from the article. Here they are: "If they (referring to the World) had brains enough to think of anything good enough to hold a meeting about," etc. Isn't that a gem of literary construction? Think of the weight it must carry, "hold a meeting **about**." About what? Oh, piffle. Here is the other: "They are keenly on the lookout for any excuse to agitate disturbance." What is an agitated disturbance? Is it related to a round circle? Eh, wot?

The summer is again around and soon his hammer upon the skirting boards will sound. The airdome banner will soon be flying in the breeze again and the inhabitants of the neighboring tenements will be spared the travel to the nickelodeon around the corner. Yes, the good old summer time and the airdome season are fast approaching, and will soon be hand in hand greeting the young and old who seek the motion pictures in the open air. For goodness sake let the showman display better sense than he has in the past, if he hopes to clear expenses. Most of them labor under the impression that the people who patronize the open-air places do not go to the winter houses and that any old thing will go with them. There is a method in this, of course. Pictures sixty or more days old do not cost as much as the later productions. Perhaps I have not got this right. I mean that the showman need not pay as much for the former as the latter. They really cost more. What is saved at the film exchange is lost at the airdome box office. There was a time when airdomes were looked upon as novelties and almost any old programme would fill the bill, but the novelty has worn off and the airdome man will find that he must make good to the public as well as the proprietors of the winter places. There was considerable complaint last summer by patrons of open-air places because the airdomes were serving junk films and the man who does not start out on the right line this season will have trouble in gaining popularity for his place.

I am requested to decide as to which is the most important factor bearing upon success in the motion picture business—the manufacturers, the film exchange or the exhibitor. Columns of space could be filled in properly answering this question, but in responding briefly I think the manufacturer is the most important factor. Without the manufacturer there would be no pictures; therefore, that factor is indispensable. In many parts of the world, the United States not excepted, manufacturers supply films direct to exhibitors, thereby showing that film exchanges are dispensible. In many other parts manufacturers are direct exhibitors. But the chief factor bearing upon success is one the interrogation does not embrace, that is the amusement public. In times past this was not so pronounced. Curiosity aroused by the novelty attached to the pictures practically forced the public to patronize them and at that time the manufacturer was the real factor. But things have changed. The novelty has worn and only merit counts. If it is not there the public withdraws its patronage, regardless of the identity of the manufacturer, the middle man or the exhibitor, and it cannot be disputed that the manufacturer who cannot meet the requirements of the amusement public must go to the wall.

CHOICE OF SUBJECTS.

Probably there is nothing of greater importance in picture making than the nature of the subject, the object in view is not always understood by those who are to look upon the pictures. A name or a title is of great importance, it is at least two-fold in its purpose, it is intended either to draw attention to the pictures themselves, or to the object in view of which the pictures are a "means to an end." Sometimes both of these purposes are attained, making a film of double value and therefore full of satisfaction. There can be no doubt that pictures of the latter class are those which this page can most advantageously speak of. As an illustration, "Uncle Tom's Cabin" has proved both in book and picture an all sufficient subject; its pictures please, its lessons are apparent. "The Tale of Two Cities" is another good example in its particular class.

"Herod and the New Born King" and kindred pictures satisfactorily prove themselves as pictures to please with thoughts to inspire. "Athaliah" is of the the other class, belonging only to the picturesque; the scenes may be gorgeous, the acting perfect, the pictures masterpieces of photographic art, making the whole a triumph of cinematography pleasing even to the critic as well as to the average beholder.

It does not, however, fulfill the second requirement of an educational picture in that there is no worthy purpose suggested by its production.

It would be of some assistance to many of us, if authors of subjects such as "Athaliah" would acquaint us with their object or motive. What especial interest an almost unknown historical character like this can arouse is questionable; especially for one whose only reputation lies in the fact that she was a fearful human butcher.

May we not expect a film on Jezebel now? or a Borgia series? Why delve among the hideous characters of a buried past to produce even works of art; are there not sufficient of a better and nobler kind? Surely if any subject is worthy of reproduction those having the twofold value already suggested are preferable. The world is full of them, making it unnecessary to go down into dark depths for stained lives and tainted characters. If a strong lesson of this kind must be sought, let it come from such an one as Herodias and Salome, where remorse and anguish follow the foul doing to death of John the Baptist; or a Judas suffering the anguish of a betrayer; but not a remorseless character like some of those named above.

The choice of a subject should be as important to the film maker as it is to a painter or writer, the effects of the plot should be equally important. If we have to delve in filth let us find some pearls, but do not let us have only soiled thoughts as a reward for our pains. Catchy titles are deceiving and destroy confidence on the other hand, exaggerated titles lead to disappointments and carefulness against being "caught a second time."

People always like the solid and substantial subjects: those giving them something to remember often please the most. It is interesting to note that those films fulfilling the conditions herein enumerated are the ones whose repetition is called for.

Surely then the choice of the subject is of greater importance than is often accorded, causing the writer to feel that there is room for a broadening of the applied educational faculties of those to whose not this important matter falls, to see nothing of the fact that a reputation may be made along these lines as along any other. A reputation for good subjects is equally as valuable as a reputation for good work in other respects.

LECTURE IT RIGHT, OR NOT AT ALL.

A lecturer was employed at the Pastime Theatre, Boston, Mass., to describe Pathé's "Athaliah." He was all done before the first six scenes ended and his explanations were forgotten, or else confused those in the audience who wished to understand the photoplay. The lecturer should make his description conform to the scenes or else leave it out entirely. As it was done there it was worse than nothing.

FROM DESTRUCTION TO PROTECTION.

Three years ago the then Mayor of New York at one stroke endeavored to destroy the moving picture places, by ordering their immediate closing up. While there may have been some cause for this official wrath, there was not sufficient to pronounce a final doom. Sundry little warfares have since then, from time to time, been waged against the pictures; none of them, however, have proved effective. Thanks to the good sense of the majority of those interested in good moving picture work, following the leadership of their best friends, among whom the Moving Picture World is neither last or least, the minority of inefficients have been wiped out—the weakest have "gone to the wall." There remains now a highly respected, educated coterie of moving picture places, which have proved sufficient—not only to command the respectful attention of the authorities, but of the Chief Magistrate himself.

The present Mayor of New York has appointed a commission to protect the best interests of the moving picture places, thereby recognizing the stability of this new agency of both amusement and instruction. With the silencing of opposition from without, with the cultivation of the best purpose from within, with the overshadowing watchfulness of the authorities, the moving picture interests are on the verge of their best growth. The present is the opportune moment. To those who embrace this opportunity and use it for the good purposes presented to them great profits will accrue. Upon those who abuse these privileges shunning censure shall fall, they will, however, be few and far between.

In the first city of America the moving picture has every favorable chance to "make good"; thus protected and encouraged let all having a part in this work prove equal to the occasion.

HERODIAS AND SALOME.

This new Eclair film shortly to be released is a notable production.

The chief characters of Herod, Herodias, Salome and John the Baptist are well sustained, although distinctly theatrical in conception and execution.

Without doubt the important scene where Salome dances before Herod, fulfills the intention of the makers both in brilliancy of action and surroundings.

The fiendish cunning of Herodias in persuading Salome to ask for the head of John in response to Herod's rash vow, is very cleverly portrayed, as is also Herod's terrible remorse when he realizes the result of his rashness.

Again the remorse of Salome worn alone with the love of the martyr is a fitting portrayal of the guilty conscience and its terrible agonies when face to face with its victim; the murderers of the workings of the conscience in the agony of conviction is one of the strong features of the whole.

The whole is certainly not intended to vilify Herod or St. John the Baptist, otherwise more of his life and works would have been given it is rather to expose the tissue revenge of a designing woman, whose sin be not so nationally denounced. While the acting and photographic work are creditable to the high class standing now enjoyed from the standpoint of the cinematography the effects in certain scenes could be bettered in any future production of John the Baptist that he be treated more as a solid asthetic, made bold and fearless by the knowledge of the power of the truth he is sent to proclaim rather than a cringing champion of self-sufficient proud of his convictions. Again the need be used thereof the scene of the biblical tabular if we are to be correctly portrayed.

* * *

Another Eclair film is a new series of views of Jerusalem and vicinity, with scenes of the characteristic inhabitants. With a descriptive text from the Bible to accompany each view pointing moreover, where the text and the scene of action is situated it thrown with an explanation when need be connection with biblical studies and schools, or acts a geographical nature, it promises to be a valuable addition to the list of educational films.

W. H. F.

Los Angeles.

By Richard V. Spencer.

Selig.—Mr. MaGee, business manager of the Selig Western Company, has just returned from a week's visit to San Francisco, where he had gone on business in the interest of the company.

Pathe.—James Young Deer, the Pathe producer and member of the Pathe Company, spent several days last week photographing the mansion and grounds of M. Paul de Longpre, the famous artist, who granted the Pathe Company the exclusive right to photograph his beautiful Hollywood estate.

Bison.—Mr. Montgomery, the Bison director, who was ill several days last week, has recovered and is again at work.

Miss Virginia Chester.—Who has been seriously ill for the past month, is now able to be up and about and will again resume her work before the camera. Miss Chester has been appearing with the Pathe Company playing Ingenue parts.

Miss Bessie Eyton.—Another member of the Pathe Company has also been on the sick list for the past week.

K. W. Linn, special representatives of Pathe Freres, arrived in the city from New York on the 10th. Mr. Linn plans to remain in the city for a week during which time he will inspect the local Pathe studio. On the evening of the 10th Mr. Linn, and the members of the Pathe Stock Company, were the guests of Mr. Young Deer at the Optic Theater, where they viewed the latest Pathe Western film, "The White Skuaw." Later in the evening Mr. Linn, Mr. and Mrs. French, Fred W. Gollum and the writer were the guests of Mr. Young Deer at a local musical comedy theater. Later in the week Mr. Linn will be shown places of local interest and will watch the Pathe Company at work.

Biograph.—The Biograph Company is about to stage an expensive film of marine life. For the past week they have been hard at work in the Malibu country in preparing marine stories. They have purchased a schooner and are about to enact a real shipwreck. The schooner will be driven upon the rocks, after which life savers will get busy and rescue the crew.

Fred W. Gollum, a local actor and business man of considerable note, has joined the Pathe Company in the capacity of business manager. Mr. Gollum will also be seen in leading roles from time to time.

Margaret Ward Manners, whose photograph appears on this page, has lately joined the Pathe Company to play leading roles, and will be seen in forthcoming Pathe Western productions. Miss Manners is an accomplished actress and is well known by her work in Western legitimate stock companies.

Selig Second Company Goes North.—Mr. Bosworth, director, Miss Harte, Mr. Garcia, Mr. Huntley and Mr. Cogley have gone north to Santa Barbara to take a series of exteriors. They expect to be gone about a week.

Los Angeles Exhibitors.

Optic.—533 S. Main Street, under the management of R. W. Woodley, is now running vaudeville in addition to their programme of licensed pictures. Mr. Woodley has also added a flasher electric sign with the word "Vaudeville" visible to all parts of South Main Street within a block of the theater.

Rounder.—The Rounder has discarded their daylight screen and have gone back to the use of the curtain installed before the change.

Isis Goes Independent.—The Isis has joined the Independent ranks and is now showing four Independent reels of second run secured through Miles Brothers' Exchange. For their Independent opening bill their program contained Solax, Bison, Thanhouser and Yankee films.

Bijou.—L. M. Dull, proprietor of the Bijou, has installed a daylight curtain.

Another Hyman Enterprise.—Arthur S. Hyman, president of the Hyman circuit of vaudeville and picture theaters, is planning to spend another $150,000 in the erection of two high class theaters, one to be built in Long Beach, and the other in San Pedro. Negotiations are now in progress between Mr. Hyman and a group of Eastern capitalists who are interested in the far Western amusement field. These negotiations are said to have progressed far enough to tentatively select sites for both of the proposed new theaters. Mr. Hyman has negotiated with Col. W. J. Horne, of Long Beach, for the purchase of a lot on Ocean Avenue opposite the Salt Lake depot, owned by the latter, and valued at $50,000. If the deal is consummated Mr. Hyman will erect a $75,000 theater building. The San Pedro theater will cost approximately $50,000, exclusive of the site on which it will be built.

Alteration.—The Amusement & Realty Company, owners, are fitting up the two-story building at 128 S. Spring Street for a moving picture theater. M. A. Rowland, a local contractor, has the alteration contract which calls for an expenditure of $4,000.

Airdome.—A building permit has been issued to H. E. Scott, 1210 Westlake Avenue, owner and builder, who proposes erecting a box for a moving picture machine in the airdome at 4600 Monica Avenue.

Another.—F. M. Agostini, 147 S. Broadway, has taken out a building permit for alterations to his airdome at 1213-1217 West Washington Street. The $225 contract for the work was let to J. R. Kendall.

A Press Comment.—The Los Angeles Examiner of recent date contains the following editorial on educational films:

"The Moral Effect of the Moving Picture."

"In one respect at least moving pictures have performed a work that man has found difficult. They have converted the head hunters of the Philippines into decent citizens. Our

Miss Margaret Ward Manners.

officials in the islands were at a loss how to impress upon the savages the advantages of cleanliness until they hit upon the moving pictures. Here was an expedient that spoke all dialects and was entertaining at the same time.

"The novelty of the show appealed to the native's curiosity and then to his pride, and the result has been clean houses and streets where before there were filth and unsanitary conditions.

"Secretary Worcester dwells upon the beneficial effects to the nation of contact with the Americans. Head hunting, he says, is fast disappearing, and the Igorotes are learning to like the Americans because they realize they have in them good friends so long as they behave themselves. They would be horrified, he says, at the thought of being turned over to Filipino rule."

Church Permit Refused.—The Rev. B. H. Reutepohler, pastor of the Salem Congregational Church, has been denied a moving picture permit to show pictures in his frame church building, since to allow it would be a volation of the city ordinances. Mr. Reutepohler now proposes to evade the ordinance by a unique plan. He proposes to place the projection machine in a fireproof cage adjoining the church and project the picture through the church windows into a curtain placed within the church. J. J. Backus, chief building inspector, holds that this is still a technical violation of the ordinance. He has referred the matter to the building committee of the City Council, who will in turn consult the city attorney before announcing a decision in the matter.

Censorship Switched.—Since dropping the moving picture censorship question the City Council has turned the spotlight upon the censorship of plays presented by the local stock companies and by traveling companies. Guy Eddie, Deputy City Attorney, recently censored "The Girl From Rector's," and refused to allow the play to proceed on the ground that it was suggestive and immoral, although the play had been censored by the management and several of the original lines and costumes removed. A year ago the same play appeared locally in its original state, but drew no serious criticism. The city attorney has petitioned the City Council to form a censorship committee, and if this is done, moving pictures and exhibitors will again come into the affair.

Washington, D. C.

The Colonial is having a two weeks' run of the Passion Play, accompanied by appropriate organ music. As an aid to those attending this silent sermon, Manager Brylawski is issuing a folder explaining further the story, making Biblical references. This is the best presentation that has been made of this film and it is appropriate during the Easter season.

One of the most exclusive theaters in the northwest section is the Royal, with Wm. M. Braswell as manager. Running three good reels, with the addition of a new feature film, it maintains at all times a large patronage, which between the hours of 8 and 9 o'clock in the evening amounts to standing in line for entrance. The Royal is opened only during the evening, but Manager Braswell finds this sufficient for his location in the residence section.

A talk with Manager Long, of the E. M. F. Automobile Agency, revealed the information that he will soon bring to Washington for a complimentary exhibition the film of automobiling manufacturing from the raw steel bars to the finished car. This, as recently shown in a private display before the automobile men, gives an excellent idea of the auto industry, which has become a potent factor in the world's progress of to-day. There will be explanatory remarks during the presentation of this reel.

The Howe Travel Festival has just closed a week's engagement at the Columbia Theater, one of our large first-class drama theaters. The educational benefits of this exhibition of animated views have been far reaching and endorsed by men and women of the schools and colleges. It brought history and geography to the stay-at-homes and even travel by balloon. This last was the most novel and perhaps the most enjoyed. This was the second engagement of the Howe pictures in this city during this season, which speaks well for their popularity and financial drawing powers.

Much has been said recently about cheap vaudeville in the moving picture theaters. A talk with Manager Backrach, of the Pastime and the Metropolitan, brought forth another man who had demonstrated that such a combination does not pay. "I have tried it," said Mr. Backrach, "and found I was losing money, but since I have put pictures only in that theater I have caught up with my losses." Another example of **I told you so.**

The most expensive film service handled in this city and within a wide territory around Washington is that at the Empress, managed by Marcus Notes. Three complete independent first day releases are run here daily and in consequence the Empress has refined patronage and always large audiences. In this respect Mr. Notes may be called a producer in the motion picture industry and his aim is to secure the most unusual attractions offered by the Independents. The recent run of several days of "The Fall of Troy" was marked by big attendance and appropriate musical setting. This last feature is one of the strong points of the manager, who uses excellent talent for his productions.

It appears that the recent visit of Buffalo Bill on the screens of the picture houses interfered with the finances of the real show when it came to Washington later.

Word has been received that Mr. and Mrs. Tom Moore, of the General Film Service in the South, stating that they are enjoying themselves.

Manager Lucas, of the Washington Film Exchange, has been making a tour in Western Pennsylvania and Ohio, with the view of studying the Independent situation in that section. During his absence Mr. Dexter and Mr. Walker have been looking after home affairs.

A real live North Dakota Indian has been visiting some of the motion picture theaters during the past two weeks. This is Thunder Bear, who created something of a sensation at the Mount Vernon and the Savoy. He is a cultured Red Man and spoke very intelligently to the various audiences he addressed. His manner of presenting souvenirs of beadwork to old and young couples in the audience was rather novel.

The Virginian, with Harry Chick as manager, ran the "Fall of Troy" for four days during Easter week. He secured the interest of the schools in this historical masterpiece and in consequence the Virginian was the resort of students during their Easter holidays. As the Fall of Troy forms a part of the history and Latin courses of our High Schools, this pictorial presentation formed excellent compliment. An interesting series of slides, recently exhibited at the Virginian, were views of the disastrous shirtwaist factory fire in New York, in which so many girls lost their lives. There will shortly be a reel on this subject, but even this individual picture made more impressive the newspaper accounts of this awful conflagration. The playing of a funeral dirge added to the solemnity.

Manager Boernstein, of the Capital Film Company, made a reel of the Easter Egg Rolling at the White House grounds on Easter Monday. On account of the large crowds, it was rather difficult to get what the picture man wants. However, we hope this turns out well, as this will make an interesting reel of how the President of the United States permits his private grounds to be turned over to childish amusements for the rising generation once a year. The Capital Film Company anticipates getting into new quarters soon, and it is possible this company will locate in the suburbs, where it will have better opportunities for its work.

The question of permitting amusement houses to be opened on Sunday is occupying the attention of District officials and men of Congress. This interests the moving picture theater managers, who should see to it that their Sunday bill as well as the display before their houses be not such as to provoke unfavorable criticism of those seeking to close all places of amusement on Sunday. There is a large uplifting and educational side to the motion picture, so let the investigators see it. By all means don't display those glaring lithographic exhibitions of distorted art on Sunday. It is distracting enough to see them during the week. Several of the moving picture houses in this city have ceased using these, displaying simply, artistically lettered billboards giving the program of the day. Other managers use the lithographs only when they are pleasing enough to the eye to be an advertisement of the photoplay.

The Dixie, the largest motion picture house in the northeast section of the city, is also one of the most select. With a seating capacity of four hundred, Manager Eastman still finds he has an overflow audience between 8 and 9 o'clock. In an interview with the manager he said: "Remembering that the public is my main stay, it is my wish to gain its good will and not its disfavor. If more managers would realize this, there would not be so much friction. Now when the 'Tale of Two Cities' was at my house, the principal of the nearby school told me that if I ran those reels exclusively, she would recommend it to the students. Accordingly I complied with her request. On Palm Sunday I arranged a program of religious films; had an excellent boy soprano sing 'The Palms,' using violin and piano as the musical accompaniment. Another thing you will notice is that I never use those unsightly lithographs, but instead two large seat-lettered billboards. These cost me far more than the lithographs, but they amply repay me in the refined patronage I receive and the tone of culture they give to my house."

The furore which the presentation of the Jesse James film excited appeared to be "more smoke than fire." It seems that the greatest objection was to the displaying of the posters, said to be in violation to the police regulations, which forbids the exhibiting of pictures of crimes in or near all well conducted places. Some arrests of managers were made, but they got off.

One man said that the Jesse James outlaw adventures were now a matter of history, but the authorities feared that it would be difficult to measure the adventurous exploits of that. One manager cited in his defense that the train robbers picture, to which great objection was made, was of the same character as the holdups of the stage coach displayed in the shows of Buffalo Bill. The court was forced to admit this.

It was further advanced that if the reel had been called something else instead of the glaring title introducing the name of the famous outlaw, the matter would have passed unnoticed. Anyway, the film was no sooner, which has ceased the wear of time.

One manager remarked that the surveillance of the police had the good effect of keeping the undesirable element from his theater allowing comfort for his more refined patrons.

W. H.

Boston.

Report of the Committee on Picture Houses.

The committee to inquire conditions in Boston moving picture houses, in its report submitted on Friday, April 14, to Mayor Fitzgerald, states as its conclusions, after a study of the matter, that signs and all other obstructive objects should be removed from theater entrances and passageways; that the fire risk may be diminished by more exits and more fireproof construction for the future picture houses. That an effective system of ventilation be enforced. That the managers should be assisted in securing a better grade of vaudeville entertainment, or that a commission be appointed to control and regulate these show houses. The report stated further, that almost without exception, the Boston moving picture theaters are made over from old stores located in inflammable and poorly constructed buildings, and that the extreme fire risks and lack of proper ventilation are obvious, even to the most uninformed. The report goes on to say that the development of the moving picture business has latterly been accomplished by posters issued by the film manufacturers. These posters are, as a rule, sensational, misleading, crudely colored. The report states that the alluring scenes in the posters seldom bear sufficient relation to the story of the film itself, and particularly in the use made of them by the moving picture managers, have come to be not only offensive, but positively harmful to the safety of the patrons of these theaters. The committee also reported that, added to the fire risk imposed upon the auditorium by the flimsy and poor construction of the building in which it is so generally situated, and the dangerous nature of the material employed, the matter of maintaining a proper exit space for the audiences has come to be disregarded. That, in a great number of these theaters, the exit —originally planned to be merely of the smallest possible area allowed by the building department—have gradually been taken up by the erection of ticket booths, and by the placing of permanent or movable signs and billboards. These obstructions, it is alleged, do cover the exits and are so dangerous that they impede egress even under normal conditions. In the case of a panic, with a dozen or more billboards of varying sizes, these, once overturned, would be the means of causing much damage and injury. The principal objections to the moving picture theaters, as they are at present conducted and operated, arise from the necessarily cheap class of vaudeville the managers have added to their programs. The committee reports that the improvements in the films themselves, and in the subjects portrayed have been overbalanced by the vulgar vaudeville. The committee feel that the managers have added the vaudeville to compete with the larger vaudeville houses, and that the people who go to see the pictures do not necessarily demand the vaudeville. The committee recommended that the system in regard to moving picture theaters as approved by Chicago be put into vogue in Boston. To summarize, the committee desire the following changes made: the removal of all obstructive signs from the lobbies; better exits and more fireproof construction; that the vaudeville be made to conform to a higher standard.

The foregoing is a resume of the report as it appeared in the papers of Boston. The report was much more complete. Each moving picture theater in Boston was described, with its name given, together with the faults as found by the committee. The committee making this report are as follows: Mary Crawford, Frank C. Brown, E. T. Hartman, Richard Nerstadt, W. F. Macy, R. A. Woods, Myer Bloomfield, E. S. Forbes, E. D. Curran, and a few others. The Twentieth Century Club of Boston, together with the South End House, submitted the report, and the above mentioned are also members of these organizations.

The World's New England representative spoke with one of the members of the committee, and found that this member agreed that there were some mistakes in the report, which had no doubt crept in from insufficient information. It hardly seems like "uplift" to offer a report to the local authorities of this kind—which condemned in some respects nearly every house—knowing that this report contained misinformation. The member interviewed remarked that, in his portion of the investigation, he had found only two vaudeville acts that were suggestive. Yes, there were several theaters in Boston, not devoted to the exhibition of photoplays, whose faults greatly overshadowed those of picture houses. When asked why the committee had not first devoted its energies to the "uplift" (?) of these houses, we were amazed to hear, "We'd be glad to, only we are powerless with them."

The writer admits he was dumbfounded at such a reply and no doubt the readers of the World will be likewise. However, against these educational and settlement organizations no whispers of graft, or anything of that kind can be made. Therefore, the report mentioned above—a mixture of truths and errors—can be dismissed with the statement that it was an honest effort of some misguided people, with no real experience, who endeavor to "uplift," while, in reality, they tear down. The report is at present in the hands of Mayor Fitzgerald and License Clerk Casey. No action has been taken at the present writing. In these columns next week there may appear some further notice as to this matter. It is hinted that some of the local city authorities in charge of the Boston moving picture theaters do not agree with certain points in the report regarding the alleged defects in certain of the houses, and that the matter will be taken up with the committee who made the report.

HENRY.

New England.

The Auditorium on Chap Street, New Haven, is being remodeled and expects to be open about April 15, with vaudeville and pictures. It is a beautiful place, seating nearly 1,000. Mr. Miller, of Poli's Theater, will have the management. Plans are being filed for a handsome theater on the site of the burned Poli Theater on Church Street.

The Pastime Theater in Ansonia is drawing large crowds. Mr. Clarkson, the owner of this theater, is giving it his personal attention.

Mr. Fred V. Green, Jr., of Brooklyn, N. Y., has leased the Lockwood Hall in Norwalk and will run pictures and songs. This place will be opened about April 20th.

The Comet Theater, in Bridgeport, has closed its doors on account of poor business. Mr. Skidmore, of the Imperial Theater, is building an Airdrome adjoining his theater. "Happy" Bill Smith, of the Bijou, says he is done with "pop" vaudeville, and will run straight pictures hereafter. Mr. George Standen, the popular music composer, has bought the Happy Hour Theater on State Street, and has extensive plans made for the airdome, which he says will be the finest in the State. Dennis Kelly has again opened a theater on State Street. This makes three within one block. Kimberly & MacIntyre, of the Derby, have failed, and it is being run at present by the sheriff's orders.

Meriden, Conn., will soon possess a strictly first-class theater devoted to moving pictures and vaudeville, if the present plans of Messrs. Pindar and Rudloff, of Meriden, are realized. These men are intending to build their new house upon the site of the old Meriden Opera House, which was razed to the ground by fire several years ago. There are few towns in Connecticut more suited to the successful operating of a large, first-class moving picture theater than is Meriden, as this city is not overcrowded at all in this respect.

Mr. William P. Gray, of the Mystic Theater, Lewiston, Maine, is sponsor for the statement that his cozy theater is doing an excellent business, due to the use of good pictures and illustrated songs.

The World's New England representative has had the pleasure of seeing the brochure issued by the Associated Motion Picture Patents Company. If the truth be known, he was amazed at the beauty of this booklet. It is no doubt the most artistic and expensive booklet of its kind issued by any concern in this business. Exhibitors who wish to keep themselves informed as to the plans of this company are advised to write for its advertising matter.

Manager John F. Adams, of the Colonial Theater, Lawrence, Mass., closed his house during the week of April 10. The house reopened the following Monday.

Manager James S. Fitch, of the Park Theater, Taunton, Mass., closed his house for Holy Week. The Casino, also of Taunton, was dark on that week.

The Legislature of Rhode Island has before its consideration bills with a view to changing conditions now existant regarding standing patrons in theaters. The bills, if enacted, will forbid overcrowding in the standing room and lobbies of theaters. Taking the bill by the horns was the course adopted by the newly formed Theatrical Managers' Protective Association of Providence, when this body voted of its own accord to restrict standing room, except to a very limited degree. This course will tend to lessen fire risks, and is a step in the right direction. The World's New England representative has already made detailed mention of this new association in these columns, and praised both the association itself and the officers elected by the body. Their good work has already been felt, as it has been voted that the theaters making up the association should exercise a censorship over themselves. The idea of this body is to elevate the performances, to run clean, orderly houses and, in a word, to encourage advancement. The only real uplift to the moving picture theaters will come from such sources as this—where the "uplifters" are the proprietors and managers

themselves, not from the muck-raking of so-called educational institutions which condemn everything and everybody in toto, without exact knowledge or experience.

It is rumored that the Comique Theater, Lynn, Mass., will drop vaudeville from its bills and, in its place, will offer "talking pictures," by a lecturer. In addition, illustrated songs will be used. Mr. Moe Mark is operating his house successfully, and is getting his share of the Lynn trade.

The large Nickle Theater of Portland, Maine, has had a successful opening, and Mr. William O. Johnson has been installed as manager.

Manager Royce, of the Casino Theater, Providence, R. I., played the Passion Play pictures in Holy Week. These reels overcame the usual slackness on that week.

On Sunday evening, April 16, the Jolliette Theater, Boston, gave its annual presentation of the Passion Play. The reels were exhibited throughout that week. This presentation of the Passion Play is the fifth showing of the reels in the Jolliette. On two occasions the pictures were exhibited for two full weeks, and the remaining exhibitions were for one week each. Manager Roth reports that these weeks have witnessed some of the biggest totals ever recorded by the house; conclusively showing that such beautiful subjects never grow stale with the people. The house had 13,000 "fliers" printed, 8,000 of which were in Italian. These programs gave the synopsis of the thirty-nine scenes in the pictures. HENRY.

In the Mississippi Valley.

T. C. German, of Springfield, Ill., who has been operating a moving picture show in the opera house at Athens, Ill., has leased a first-floor suite in the Bruseke Building in that city and opened the Gem Theater, on April 15. The building is fireproof throughout and has a seating capacity of 250.

Moving pictures of life in Minneapolis, Minn., are to be shown at land shows in moving picture theaters, and elsewhere throughout the United States and Europe, if proper arrangements can be made with the Great Northern Road by the Minneapolis Commercial Club; in this work the Publicity Bureau will cooperate.

Commissioner W. G. Nye, of the public affairs committee, will investigate a project that the Great Northern Railway has under way. One of the features of this will be an "All-American" tour, starting at New York and going to the Pacific Coast. There will be shown scenes on the Great Lakes to Duluth on Lake Superior, and take in the agricultural and scenic features seen along the Great Northern Railway from the twin cities westward. Glacier National Park will be featured. In fact, about one-half of all the scenes will be used to exploit this tour.

The cities along the Great Northern have been given opportunity to participate, and several have indicated their intention of having "stories" of from 500 to 1,500 feet made to show local advantages. Everett, Washington, was the first to come in, with a telegram ordering 500 feet. Portland will probably take 2,000 feet and Seattle 1,000, and Minneapolis possibly as much as Seattle.

E. W. Brown, of Springfield, Ill., has accepted a position with the American Film Company, of St. Louis, Mo.

O. B. Bratcher and Frank Tarbutton have purchased the moving picture show at Hillsboro, Tex., which recently has been operated by the Third Regimental Band, Texas National Guard, and will install it in the former Y. M. C. A. Building, which has been remodeled into an airdome for summer use. Before winter it will be again remodeled for a permanent home for photoplay.

Harvey Bryner, of Galesburg, Ill., a moving picture operator, and Miss Grace Doenges, of Springfield, Ill., were married April 9 in Springfield.

R. T. Ash, Aledo, Ill., has reopened the South Side Theater in that city after expending $1,000 in improvements for a suitable place for photoplay exhibitions.

An airdome to be used for picture shows is being constructed at Morgan and First Streets, Shelbyville, Ill.

The Gem Theater Company, of Cairo, Ill., has been incorporated with a capital stock of $5,000 to conduct a moving picture and vaudeville show. The incorporators are Augustus Botts, M. Meyers and Alexander Wilson.

John Jordan and Christ Jensen have purchased from J. B. Jorden, the Electric Theater, Mason Avenue, Dwight, Ill.

The New Majestic Theater, Danville, Ill., a photoplay house, has been remodeled.

The Springfield, Ill., Federation of Labor has taken up the matter of non-union musicians in moving picture theaters and a grievance committee has been appointed to investigate conditions.

The Stone Motion Picture Company, of Salpulpa, Okla., has been chartered in Oklahoma to show pictures of the Morris-Schreck fight. The capital is $5,000 and the directors are W. F. Stone, C. B. Burnett and C. W. Willis, all of Sapulpa.

The value of the well-lighted moving picture theater in attracting crowds to certain streets has been the subject of much study by the Denver Gas & Electric Company, of Denver, Col. Statistics gathered are reproduced in a recent number of the Western Electrician, of Chicago, in an article by Joseph A. McMeel. Illustrations are made of the Iris and Isis photoplay houses, two pleasing examples. The article says in part:

"In regard to the lights being responsible for the enormous night traffic in this vicinity, an idea of its extensiveness might be gleaned from the count taken by the Denver Gas & Electric Company in October, 1909, which shows the pedestrian travel on this street to be the heaviest in the city. The count indicated the number of people on foot, the number of street car passengers, the number of vehicle passengers, including those on bicycle, and the number of street cars and vehicles, and is substantially correct.

The first mentioned count—that of the pedestrians on foot—is the only one that has any real bearing on the attendance at these two theaters, assuming that only a small percentage of the vehicle and street car passengers stop along this thoroughfare. The total number of people passing Sixteenth and Curtis Streets the day the count was 96,643. East of Sixteenth Street in the immediate vicinity of the two theaters in question the exact number of people was 16,900. Here it might be cited, however, that some of the people coming into Curtis Street from Seventeenth and Eighteenth Streets, but not proceeding as far west as the counters, stationed at Sixteenth and Curtis Streets, were not included in the recapitulation. A conservative estimate of this number might be taken at about 6,000 people. This number makes a total of 22,900 people directly in the path of the attractive light from these theater fronts.

Similar statistics were taken in other down-town sections of Denver, but almost all were taken in districts illuminated on a smaller scale and, as might be surmised, the pedestrian traveled in every instance was much lighter. The enumerations were taken on different nights and at times when just the ordinary street crowds were about. This, therefore, certifies that this same average holds good throughout the year..

Philadelphia Exchange Notes.

The Moving Picture Co. of America will open a new place on 1018 Market Street about the 1st of May, seating 900.

Another place by the same concern will be opened during the latter part of May on 333 Market Street, seating about 1,000, and at an approximate cost of $45,000. Pictures and vaudeville.

The Philadelphia Film Exchange has removed to new and spacious quarters at 121 N. 9th Street.

Everything is moving round Philadelphia; so is Tom Bible. Tom wears a smile that won't come off and says the business is great. The Universal Film Exchange will get in the swim and move to a more central location at 934 Arch Street.

The General Film Co. is also switching around and made a few changes of late. There was great activity at the headquarters at 926 Market Street. Mr. Harry Schwalbee is the general manager for the General Film Co. in Philadelphia, and Mr. Saunders, formerly of Pittsburgh Calcium Light, of Pittsburgh and Rochester, assistant manager. Mr. Schwalbee is running the Calehuff branch, Mr. Saunders the Lubin branch and Mr. Van Gordon, formerly of the B. & W., of Baltimore, the Electric Theater branch.

Mr. Moyer, of the Exhibitors' Film Service Co., is another man that doesn't complain about the business. If you wish to see a nice office and an up-to-date system, kindly step inside and have a talk with Mr. Moyer.

CLEAN FILMS.

We understand the Mortimer Film Cleaning Device is having a ready sale and is giving satisfaction wherever the exchanges are using the little machine extensively, some putting in a half-dozen for their own accessday use. Clean films mean better pictures, consequently greater satisfaction between exchangemen and exhibitors and between the exhibitor and his patrons. As the machine can be adjusted to do its work at the same time the reel is being rewound, exhibitors are also using them in goodly numbers to ensure clean runs on every film in their program by cleaning the reel every time it is rewound.

Draft of By-laws of the Exhibitors' League of New York.

(Exhibitors in other cities are advised to file this set of by-laws for possible future use.)

EXHIBITORS' LEAGUE OF GREATER N. Y.

Report of Committee on By-Laws.

The committee on by-laws of the Exhibitors' League of Greater New York begs to make the following report:

A rough draft of proposed set of by-laws is herewith submitted. The committee is by no means satisfied that these by laws will cover all of the needs of the league. The scope of its work should be broad and comprehensive so as to achieve actual practical results for the members, and to judiciously safeguard their interests so that their legitimate business may be run upon legitimate business lines without fear of unjust prosecution or persecution. The committee has no doubt that there will be differences of opinion upon the merit of some of the sections of the proposed by-laws, and in fact, invite such criticism, for only by comparison of views of all the members will the best set of by-laws be adopted.

The following are the proposed set of by laws:

ARTICLE I.

This league shall be known and styled by the name of the Exhibitors' League of Greater New York.

ARTICLE II.

Membership and Voting.

Sec. 1.—The members of this league shall be the Incorporators and such other persons as shall become members in accordance with this article.

Every legitimate exhibitor of moving pictures, maintaining a regular public place of amusement anywhere in Greater New York where moving pictures form the sole or important part of the program of entertainment at such public place of exhibition, and where an admission fee is charged to view such exhibition, shall be eligible to membership in this organization, and may be admitted to the same by a majority vote of those present at any regular monthly meeting, upon compliance with Article 2, Sec. 2, Article 5, Sec. 3, Article 7, Sec. 3 of these by-laws having been previously complied with.

Sec. 2.—The term member used in this article shall include any exhibitor, individual, partnership, co-partnership, corporation or joint stock company. The members of a co-partnership, the officer of a corporation or joint stock company shall not both participate in discussion at meeting, but each co-partnership, corporation or joint stock company to be given one voting member only, and another partner or officer may vote in his absence in accordance and in the order of the designations for that purpose filed with the league.

Sec. 3.—If a member at any time shall for a period of one year, fail to maintain a regular public place of amusement in which moving pictures, where moving pictures form the sole or important part of the program of entertainment at such public place of exhibition and where an admission fee is charged to view such exhibition, he shall be subject to be suspended from and shall forfeit all the requirements of membership, or shall be suspended from membership, as a majority of the members vote at a meeting called for the purpose of considering his case. He shall receive a written notice to be present at such meeting and shall be entitled to be heard in his defence. Charges must be served on him ten days before such meeting.

ARTICLE III.

Meetings.

Sec. 1.—The annual meeting of members for the election of officers for the ensuing year and for such other business as may properly come before the meeting, shall be held at 12 o'clock on the first Thursday of April in each year. Should such day for any reason be a legal holiday then such meeting shall be held on the following Thursday not a legal holiday.

The secretary shall send through the post office at least five days before such meeting a notice thereof, addressed to each member by his known post-office address, and shall also publish a notice thereof in the editions of the recognized prominent trade papers preceding the date of such meeting. A quarter of the members in good standing must be present at such meeting to constitute a quorum. In case a quorum shall not be present at such meeting, a majority of those present may adjourn the meeting to some future time, not less than seven or more than fourteen days later, and the secretary shall thereupon give notice of such adjourned meeting to each member as hereinbefore provided.

Sec. 2.—Monthly meetings shall be held on the first Thursday of each month at 1 o'clock. Twenty members shall constitute a quorum at all meetings except the annual meeting.

Sec. 3.—Special Meetings. Special meetings may be called at any time upon the request of twenty members in good standing upon two days' notice. Such notice must contain a statement of the business to be transacted at such meeting and to be sent through the post office addressed to each member at his last known post office address.

The Board of Directors shall also on a like manner call a special meeting of members at the written request of a majority of such Boards.

No business other than that specified in the call of the meeting shall be transacted in any special meeting of members.

Sec. 4.—Voting.—At all meetings of members and in all elections every member shall be entitled to cast one vote for each house operated by him, them or it and for which it pays dues.

Sec. 5.—Order of Business. At all meetings of members the following order of business shall be observed as far as consistent with the purpose of the meeting, viz.:

1. Call of roll.
2. Report of proper notice of meeting
3. Reading minutes of previous meeting, and action thereon and reading minutes of meetings not finally disposed of.
4. Report of President.
5. Report of Secretary.
6. Report of Treasurer.
7. Report of committees, if any.
8. Proposal and election of members.
9. Reading list of members in arrears and disposing of same.
10. Election of officers at the annual meeting or filling vacancies at any proper meeting.
11. Unfinished business.
12. New business.
13. Welfare of the League.

ARTICLE IV.

Officers and Their Duties.

Sec. 1.—The officers of the league shall consist of a president, a vice-president, recording secretary, financial secretary, treasurer, sergeant-at-arms, counsel, a publicity promoter, who with the exception of the publicity promoter and sergeant-at-arms, together with eight of the other members of the league chosen for that purpose at the annual meeting as hereinafter specified, shall constitute the Board of Directors whose terms of office shall be one year or until a successor shall duly qualify.

Sec. 2.—All except the counsel shall be elected by secret ballot. A candidate must receive a majority of votes cast. The counsel shall be chosen by the Board of Directors, who shall make an agreement with him in writing, so as to explicitly state the terms of his retainer.

Sec. 3.—Vacancies.—Vacancies in any office may be filled by election at the next regular monthly meeting, or any subsequent meeting, following the creation of such vacancy, unless a previous notice of said election shall have been sent out at least two weeks in advance of such meeting.

Sec. 4.—The duties of the president, vice-president, recording and financial secretaries, sergeant-at-arms, treasurer, publicity promoter and treasurer shall be such as ordinarily pertain to the offices held by each of them.

Sec. 5.—The duties of the counsel shall be to give any member of the league in good standing, without charge to such member, advice upon any matter relating to the conduct of his said theater where there shall be any conflict between him and the municipal authorities, or in any way relating to his right to keep his business open at all reasonable hours for admission of any persons therein, or maintenance of his equipment and paraphernalia and any other matters in the conduct of his business over which the said authorities have jurisdiction. He shall also generally act as counsel to the league.

For the present it has been decided to hold a meeting every week on Thursday.

and give it advice on any legal matter it may have, and he shall appear, if necessary, and appear before any public officer, officers, board, committee or any other person wherever necessary, anywhere in the State of New York to represent the interests of this league in matters of proposed legislation that may effect the interests of the exhibitors. He shall appear and act as counsel for the league and prosecute and defend any legal matters that it may be a party to.

Sec. 6.—No officer shall get any compensation unless specifically agreed upon.

Sec. 7.—The Board of Directors shall meet at least once a month at a time and place fixed by them. Other special meetings may be held at the request of any seven directors.

ARTICLE V.

Committees.

At the annual meeting, or within ten days thereafter, the newly elected President shall appoint the following committees of three members each, to hold office for the period of one year or until their commission is terminated by resignation or revocation.

1.—An auditing committee of five, who shall examine and approve of bills before payment, shall have access to all books at all times and shall carefully examine said books and all vouchers previous to the annual meeting.

2.—A house committee of five, which shall provide for the proper equipment and maintenance of the rooms of the league, shall secure suitable quarters for the holding of the annual and monthly meetings, also a room or rooms for the Board of Directors and the various committees of this league, the employment of such attendants as may be authorized by the league. The committee shall make the rules for the use of the rooms.

3.—A membership committee of five, which shall scrutinize and report on the advisability of the admission of any applicant for admission to this league or restoration to membership. It shall also be the duty of the membership committee to keep a list of the names and addresses of exhibitors in the State of New York so far as they may know of the same, whether the said exhibitors are or are not members of this league.

4.—A committee on arbitration and grievances of five, whose findings shall be advisory only, and intended to bring moral pressure to bear on those members or non-members who may fall short of the high ethical standard of this league.

5.—The president, vice-president and attorney shall constitute a Legal Committee and Committee on Legislation for the purpose of watching court decisions, of examining any new law or proposed amendment to the laws of the state which may be prejudicial to the interest of exhibitors. The introduction of any law, its progress or passage in any house, an appointment for a hearing before any legislative committee, Mayor, Governor or officer, shall constitute an emergency, in which the President, acting on the advice of this committee, shall summon a special meeting of the league or Board of Directors, without any of the limitations of time and place mentioned elsewhere in these by-laws.

ARTICLE VI.

The seal of the league shall be in the custody of the recording secretary. Its emblem shall be such as the league may determine upon.

ARTICLE VII.

Fees, Dues and Suspensions.

Sec. 1.—The Initiation fee shall be five dollars, on behalf of which amount a receipt for membership. No initiation fee will be charged until after the league has 150 members.

Sec. 2.—The dues shall be $1.00 a month, payable monthly in advance.

Sec. 3.—No member shall be entitled to vote at the annual meeting who is in arrears for dues at the time of such meeting, nor shall such member be eligible to office or entitled to any benefits at the time of such league.

Sec. 4.—A member may be expelled by a majority vote of those present at a special meeting called for that purpose for any cause deemed satisfactory. Complainant against him must be in writing and a copy of same must be served upon him at least ten days before such meeting.

Sec. 5.—Any member remaining in arrears for dues, may be expelled at any meeting by a majority vote. (He shall first receive ten days notice in writing of opportunity to pay up his indebtedness to the league.)

ARTICLE VIII.

Benefits.

Sec. 1.—A member shall be entitled to the support of the league in any way that the members deem advisable, and shall also be entitled to the advice of counsel as per Article 4, Sec. 5.

Sec. 2.—Members shall be entitled to receive a card upon the payment of their dues each month. Receipt for dues must be signed by the financial secretary upon each card. Admission to the meetings and to the benefits of the member has a card, showing that he is in good standing. Every member in good standing shall also be entitled to a certificate, which may be hung up in his box office, which shall be in the following form: "This is to certify that the management of this theater is a member in good standing in Exhibitors' League of Greater New York," which is to be signed and sealed by the president and financial secretary.

ARTICLE IX.

Amendments.

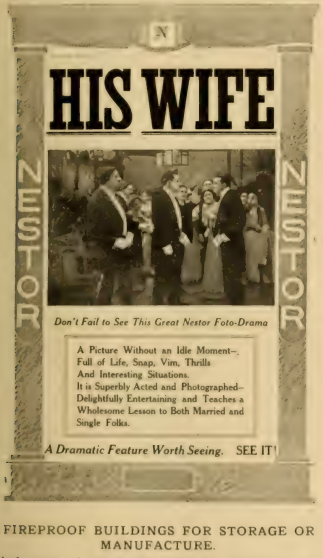
Notice to amend these by-laws may be given at any meeting. Such notice to be handed to the secretary must be given in writing, signed by the proposer of the amendment, and at least two other members. The Board of Directors shall consider the amendment at the next regular monthly meeting.

The Board of Directors shall make their report upon such proposed amendment at the meeting after such proposal is introduced, but such report shall be advisory only. Such report and proposal shall be again read at the meeting following its introduction, such meeting following the introduction of a proposed amendment shall be a special meeting and shall be called as such special meeting for the purpose of acting upon such amendment, but the failure of the Board of Directors to [illegible] not be a bar to vote thereon.

No amendment shall be passed unless three-quarters of those voting, shall vote in favor thereof.

Nestor Lobby Magnet.

The above is a reproduction of the Nestor Lobby Magnet, the latest and most complete solution of the Lobby Display problem. It is the most beautiful, the cleverest and the most useful device ever put out by any film manufacturer, and the exhibitors are unanimous in singing its praise. The Nestor Lobby Magnet is of goodly size (14 x 22 inches), is printed in two harmonious colors on good, heavy coated paper, and is rendered particularly attractive by the striking and artistic simplicity of a specially designed border. It will be issued with each and every Nestor picture, and will be sent **free** to Independent exhibitors everywhere.


N
HIS WIFE
NESTOR
NESTOR
Don't Fail to See This Great Nestor Foto-Drama
A Picture Without an Idle Moment—
Full of Life, Snap, Vim, Thrills
And Interesting Situations.
It is Superbly Acted and Photographed—
Delightfully Entertaining and Teaches a
Wholesome Lesson to Both Married and
Single Folks.
A Dramatic Feature Worth Seeing. SEE IT!

FIREPROOF BUILDINGS FOR STORAGE OR MANUFACTURE.

We have mentioned the Bush Terminal Buildings in these columns before and do so again, as the information may prove of value to some of our readers. A test as to the fireproof nature of these modern structures was conducted last week by Fire Commissioner Arthur O'Keefe and a committee from the New York Fire Department. A test fire was started in one of the buildings on Thirty-sixth Street, Brooklyn, in a large pile of combustibles, consisting of fillings, excelsior and rubbish collected for the purpose. In forty-two seconds after the fire was started, the automatic sprinklers (with which the buildings are supplied) with a Dual Water system, automatically responded and a flood of water quickly quenched the flames. The Bush Terminal Buildings are available for use for manufacturing purposes as well as for the storage of valuable merchandise, and the location is eminently suitable for various lines of moving picture work.

GRAND OPERA PLAYS

H. H. Duluth, Minn., asks where he can procure films of grand opera plays or standard plays of any sort.

Pathe Freres recently issued an elaborate representation of "Il Trovatore," with special music. Other standard plays have been filmed by Pathe Freres, also by Edison and the Vitagraph. These can be purchased from the manufacturer for private use or leased from any General Film Company rental office for entertainment purposes.

Do You Realize

That "Realization" Itself Often Means Regenera=tion==Redemption?

We prove it in a thrilling drama of today with a modern problem as the foundation of a strong plot. It is entitled

The Realization

and is to be released

Thursday, April 27th, 1911

On that day you will be given a chance to realize whether or not you are an exhibitor of judgment and discrimination. This is a test for your taste; if you are a leader you will get it, if for no other reason than because it's a **REX**. If you are a follower you will get it because the leaders do. See the man who knows—realize that.

REX Motion Picture Mfg. Co.

573-9 ELEVENTH AVENUE, NEW YORK

Sales Company, Realizing Importance of **REX**

Practical Perfection in Projection.—Last Sunday eve the Editor visited the Loft Theater, 1828 Amsterdam Avenue, near 190th Street, and was there almost hypnotized at the results of Jack Tonkins at work on the screen. During the short visit, there was a Pathe and a Gaumont film run and but for the figures moving it might have been a stereopticon picture. The eye could hardly detect a movement of the picture on the screen. It was as though it were painted on the wall. There was absolutely no flicker at all, and as a whole the performance was practically perfect. Jack Tonkins, the operator, deserves heartiest congratulations on his work. The light was from 60 cycle A. C. and was perfectly handled as well as brilliant. Please understand that this is not a "puff." I merely set forth what I saw. Mr. Charles Letts, owner and manager of the Loft Theater, has performed wonders himself. Up two flights of stairs, with no front lights except one arc, no front advertising other than two small easel posters, in a big undecorated barn of a room, with no music but a piano, no songs, illustrated or otherwise—nothing but moving pictures, and only four reels at that, charging ten cents admission, in competition with four other nearby theaters at street level, having lighted fronts and longer, more varied programmes (some of them 5 cents admission) his house is crowded. What is the answer? Look at his projection and decide. Of course Mr. Letts is also careful in the selection of his programmes and is a thoroughly competent and capable manager, which in itself is a big factor for success. His re-winding room and workshop is a curiosity. It is about 250 feet long by 25 wide. It is but fair to add that the projection equipment consisted of a Powers No. 6 and a Rabbit's Foot Transformer with the lamp set at an angle.

Series of Lessons.—Beginning with this number, the editor of this Department proposes presenting a series of lessons on light. He fully realizes that this is a very large subject and one exceedingly difficult to handle. There is, perhaps, no other one subject in all the realm of science about which there is less general knowledge, or more mystery, than the energy surrounding us and flooding all space, to which we give the name "light." Those who propose following this series of lessons through are invited to study the subject carefully and exhaustively from the very beginning. We shall begin with the source of light and carry the subject as consistently as may be through to the action of light through lenses, including the action of light in reflection and refraction. In the beginning there may be a great deal of rather dry and, to the average operator, rather uninteresting matter. If, however, he is to arrive at a comprehensive knowledge of the action of light through lenses and the action of light in general as applied to projection, it will be necessary that he study the subject from beginning to end. The editor of this Department has been more than a year preparing for the writing of this series of articles. He has searched libraries and bookstores day after day, in the endeavor to find textbooks in which the subject of light is treated in a manner which could be understood by any one else than a professor of physics. He will not attempt to go into the matter with sufficient thoroughness to cover all sources of light and all light action, confining himself largely to that which seems to be of value in giving the operator a comprehensive knowledge of the force he is handling. This work may contain minor errors, but in the main, however, it will be found correct. On this particular subject books which the layman can readily understand are scarce. Each week after the first installment questions will be printed concerning the previous week's lesson. If there are sufficient numbers who wish to contribute, let us say $1, towards the expense of postage, stenographer's service, etc., the editor will undertake to permit answers to these questions to be sent in by mail and to return the same corrected. I do not know whether this would be practical or not, and it would probably cost those taking advantage of this feature something like $1 per month during the time the articles shall run. There would have to be quite a number accepting the proposition in order to make it feasible at all. Those of you who would like to take advantage of this feature will kindly immediately forward name, full address and $1. If sufficient response is had to this to make it practical, all right; if not, the money will be returned. Understand, this latter proposition has nothing to do with the articles themselves. It merely has to do with my correcting the question papers by mail. On an average one will be given each week probably not exceeding a page of the paper, the desire being that ample time shall be given the reader to study the subject with thoroughness. And now, having thus made a proper and correct bow, we will proceed to answer the question.

WHAT IS LIGHT?

First and foremost it will be well that the student come to an understanding, so far as possible, as to the nature of light itself and whence it emanates. In this we shall not consider light from chemical sources or do more than endeavor, as best we may, to discover the why and wherefore of light emanating from combustion.

Light may be described as the sensation of sight, or the phenomenon directly responsible for the sensation we have designated by the appellation "vision." If we enter the depths of a mine, in which there is no phosphorescent action (chemical light), there is no vision. The optic nerve receives no impression at all. Only the senses of smell, taste, hearing and feeling remain, the fifth sense being for the time obliterated. Strike a match, turn on an electric globe, or in some manner produce a certain radiant energy called "light," and instantly vision is restored, as though by magic. The flame of the match, the glowing filament of the incandescent globe, or other things having like effect, is source of a factor necessary to vision. That factor we designate as "light."

FIG. 1.

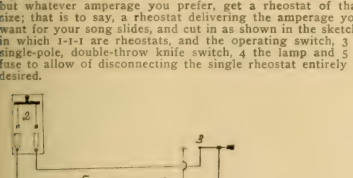
At this point let us, before going further, consider what produces luminosity (light) in ordinary combustion. In combustion it is found that oxygen from the air combines with a mixture or compound of carbon and hydrogen, the product being heat and light. The gaseous products of combustion are for the most part water vapor and carbon dioxide (carbonic acid). When an ordinary tallow candle is lighted the tallow is first heated, sucked up the wick by capillary attraction and, by the heat of the flame converted into gas. Examination of the flame will show it to be made up as per Fig. 1.

The dark portion of the flame (A) is made up of gas, which is in itself combustible, without further chemical change, as may be demonstrated by inserting a small, hollow tube into the dark portion of the flame, inclining the tube slightly upward. It will be found that on applying a match to the upper end of the tube you will have a miniature gaslight. The tube must be very small, of course, as the quantity of gas is limited. At the outer edge of the dark body of gas, oxygen from the air combines with hydrogen from the gaseous compound. This chemical action produces in-

tense heat while at the same time it sets free particles of carbon which the heat renders incandescent, thus producing the luminous part of the flame (B). These particles of hot carbon pass outward and combine with oxygen in the transparent portion of the blaze (C), carbon dioxide (carbonic acid gas) being formed. From this we learn that it is carbon which renders the flame of the candle luminous. The same is true of the oil lamp or gas light or of any combustion producing light. In proof it will be found by taking an alcohol lamp into a dark room that practically no illumination is produced, carbon being almost entirely lacking in the flame. Sprinkle fine charcoal, coke or iron filings on the blaze and instantly it becomes luminous. In the electric arc it is the intense incandescence of the carbon particles which causes luminosity, the carbon being volatilized, while in the incandescent globe the same is true, except that the carbon, being in vacuum, is unconsumed. Thus we see that, in combustion, carbon and luminosity are inseparably linked together.

Changing Amperage.—Des Moines, Ia., writes: "I am having lots of trouble breaking song slides. We use heavy amperage for projecting moving pictures and then when we change over to the song slides the light is so powerful that the slides break very frequently. Is there any way by which I can cut down the amperage without causing a delay. I use two 25 ampere 110 volt rheostats in multiple, which I figure gives me about 45 amperes, as these machines have been used for quite a while."

Yes, the matter is very simple, Des Moines. Fifteen to eighteen amperes ought to be plenty for your song slides, but whatever amperage you prefer, get a rheostat of that size; that is to say, a rheostat delivering the amperage you want for your song slides, and cut in as shown in the sketch, in which 1-1-1 are rheostats, and the operating switch, 3 a single-pole, double-throw knife switch, 4 the lamp and 5 a fuse to allow of disconnecting the single rheostat entirely if desired.



When you get through running your picture all you have to do is flip over the single-pole double-throw switch, which has the effect of cutting out the multiple connection, substituting the single rheostat, or vice versa. This is a connection which should be installed on every projection circuit where heavy amperage is used and the song slides run with the moving picture lamp. It is like the colored gentleman whitewashing: the matter is very simple, when you "know how."

New Rules.—The writer is informed by the Department of Water Supply, Gas and Electricity, of the City of New York, that the following changes in rules went into effect April 1, namely:

"Rule 65-A-b. Add the following sentence at the end of the paragraph:

Reactance coils, motor generators and similar substitutes for resistance coils must be considered as part of the moving picture machines, and their location must receive the approval of this Department before installation.

"Add a new paragraph, to be known as 65-A-j:

The leads to the moving picture machine and its rheostat or equivalent device must be protected by a plug cutout or by a knife blade switch with open link fuses, both enclosed in an approved cabinet with self closing door. Cartridge fuses will not be permitted."

Both of the above changes are the outcome of a conference which our engineers had with the manufacturers of moving picture apparatus, and the intention is to permit the management to determine whether or not it is desired to use more or less than 30 amperes, and to wire accordingly.

Likes The World.—Mr. W. J. Cowan, Jr., Kansas City, Kan., writes from Gainesville, Tex.: "I have been very much benefited by the Trouble Department. Have been operating three years, but am at present playing in a traveling concert band. Enclosed please find $1.50 for the Handbook."

Glad to know that you are pleased with the Department, neighbor Cowan, and trust you will like the Handbook equally well.

More Data Needed.—Richmond, Va., writes: "As one of the readers of the Department who takes great interest in the various ideas, etc., therein presented, I would like to ask you the following question: I do not get the light on my picture I ought to get. The picture is very dark. I am using 235 volt current, pulling 40 amperes per electra carbons, one soft on top and a hard one below. My throw is 110 feet. I cut out two coils in my rheostat the other day, but that doesn't seem to help much."

Your data, Richmond, is altogether too scanty to allow me to give you an intelligent answer. Please come across with more information, namely: How do you know you are using 40 amperes? What kind of a rheostat are you using? How do you know the voltage is 235, that being a very unusual pressure? Is the current A. C. or D. C.? I presume D. C. from the fact that you are using one hard carbon. What is the width of your picture and any other data you may think will be of use. On receipt of same I will do the best I can to help you.

He Doubts It.—Conneaut, O., writes: "I take much pleasure in the World each week, especially the Department. I note that Forest City, Pa., says he gets a brilliant light with 25 amperes, but he doesn't say whether it is A. C. or D. C. If it is A. C., I am afraid the brilliant part is very much absent. I have used a rabbit's foot economizer that is supposed to take 25 amperes from the line, using a 25 ampere fuse, and deliver 45 at the arc. My picture was 10 x 12, 55 feet throw, and the light was, I must say, far from satisfactory. At the present time I am using D. C., 11½ feet picture, 70 feet throw. I control the voltage by a rope on the engine throttle and have a hand regulator on the rheostat which enables me to get from 25 to 35 amperes. With some makes of films I can produce satisfactory projection with 25 amperes, while with other makes I need about 100. I am not going to brag about my picture, but it has got to be good or I would not let up on it until it was."

That is the way to talk, Conneaut, and I wish there were more operators of the same frame of mind. The fact that the A. C. light was not satisfactory was not necessarily the fault of the transformer itself. It might have been one wound for a different voltage, or—but really there isn't any use in speculating. Several things might have been to blame. Also it may have been the fault of the transformer. I will go further than you and say that I have never yet seen a brilliant picture projected with 25 amperes of current, where the picture exceeded 10 feet in width; and even that size isn't what I would term very brilliant with that amperage. That does not hold good with a mirror or metallic surface screen, however. I take it you now use a small, isolated generating plant. What kind, please?

Outside Shutter.—North Tonawanda, N. Y., writes: "In a recent issue of the Department an operator asked if an outside shutter could be installed on the Motiograph and you were quite right in saying that the Motiograph manufacturers make an outside shutter. I knew that to be the fact, but did not know whether they made one for that particular model or not.—Ed.) Enclosed please find sketch of a shutter I put on my Motiograph No. 2, and I must say it works fine. I have operated many shows and traveled a great deal, but have seen no picture which excelled that projected with this shutter. At the lowest speed it is flickerless and at normal speed the picture is exceedingly fine. The shutter is very simple and inexpensive and I believe any operator can put one on. I will be glad to communicate with any brother operator who wishes more details and explain the matter to him as best I may. Concerning your Handbook, I have read it twice and must say it is the best teacher a man could possibly have."

I have studied the sketch submitted by North Tonawanda carefully and while it is evident he went to considerable pains to prepare the same, still I must say I am unable to get head or tail of the matter and I think we will be obliged to request another sketch. Apparently the blade of the

shutter is 1¾ inches in diameter by only 1⅛ inches wide. Also, apparently, the driving shaft comes in from the crank side of the machine—impossible. Please try sketching the thing again, drawing the outline of the frame. Later, another, an excellent sketch, has been received. It will appear next week.

Long Throw.—Chambersburg, Pa., inquires: "Will I have any trouble throwing a picture 140 feet with alternating current. We now throw 100 feet. I will get the lenses to make the picture the same size as now."

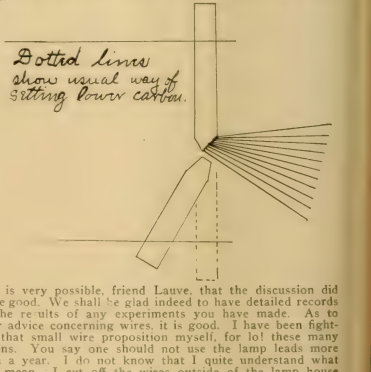
For the benefit of Chambersburg, I will again say that the throw cuts little figure, it being the size of the picture which governs the brilliancy. You will get just as good a picture at 140 feet as at 100 feet, if a half size lens is used. On 140 foot throw, unless the picture is a very large one, the lens will be of very long focal length. I would, therefore, suggest that you write to the Nicholas Power Company, 115 Nassau Street, New York City, and secure from them a half speed projection lens of proper focal length. They have a half size lens mounted so as to screw right into the regular moving picture face plate lens ring screw. It is possible that other machine manufacturers have this lens, which is something new, but I know the Powers people have it. I would, by all means, advise you to use one of them on such a throw as that, if your picture is less than, say, 18 feet in width. I would refer you to my reply to New Orleans, in another place, for further data on long throws.

Position Wanted.—Mr. J. K. Van, Northville, N. Y., who is owner of a Powers No. 5 machine, wishes a position for himself with his machine.

Very Long Throw.—New Orleans, La., writes: "I am figuring on a proposition in a park next summer. If it goes through it will be necessary that I throw a picture about 15 feet wide 475 feet. Can such a thing be done? If so, where and how can I get a lens to do it?"

Yes, New Orleans, the thing can be done. I am not certain, however, as to the general results in brilliancy for the following reasons, namely: That the lens will be of exceedingly long E. F. (29 ins.) and will, therefore, be located a long way from the aperture or film. Inasmuch as the light after passing through the film, is, to some extent, diffused, there will be some loss between the film and lens, where it is located so far away. I am not sure just what this loss will amount to. Aside from this I see no reason why a picture could not be projected that distance without material loss of light, or practically any loss at all, if the atmosphere be reasonably clear. As to the lens, I would suggest that you get lenses of different focal length and remove one of the combinations front or back, whichever seems to give the best result. I think in that way you can, by using only one combination, get a lens that will give you fairly good results at that distance; otherwise you would have to use a specially made lens. I would by all means advise you to get a half size lens for such work. You cannot perform this particular stunt with an outside shutter unless you have a very long extension put on the shutter shaft, as the lens will necessarily extend out a considerable distance.

Carbon Setting.—Mr. Charles Lauve, Franklin, La., writes: "Enclosed please find $1.50 for the Handbook. Like a good many other exhibitors, I am of the opinion that the discussion regarding carbon settings you had with a certain paper has done good. When you started out in the argument I immediately got into the game with a few experiments of my own and find from results that both yourself and Mr. Hallberg are somewhat wrong in the matter of A. C. carbon setting. A. C. carbon setting is a very particular and most important work. I might add that in my three years' experience in the picture business I have done nothing but experiment with projection. I assure you that I have made some beautiful mistakes, each one of which was, however, later crowned with success. My experiments cover wiring, condensers, objective lens, wire terminals, screens and shutters. All experiments were made while using alternating 60 cycle 115 volt current. I have also had, and am now having, experience with D. C.; but it is so simple that I pay little attention to it. My advice to exhibitors is: use wires large enough. If three-wire service to the building, use nothing under No. 6. See that all wire joints are soldered. If you are using 40 amperes or less, use No. 6 stranded wire to the lamp. If larger amperage, use larger wire. Do not use wires to the lamp more than one year. Have them long enough so that the ends connected to the terminals can be cut off when they become burned. We use one 6½ and one 7½ condenser if for throws all the way from 40 to 80 feet, which is the range of my test. May do for longer ranges. I find this combination to be best. The rule for measuring condensers does not work out. The most important thing in connection with the condensers is to focus them with your projection lens. This can be done by first focusing your picture as nearly as possible with your objective and then bring your condensers back or ahead until the picture is clear and steady. This, however, cannot be accomplished at one show on account of the heat of the condensers. However, by paying close attention to the distance of the condensers from the light, the location can be ascertained in two or three days. This is a very important part of projection, and condensers should have a focusing device the same as the objective lens. I do not recommend an outside shutter for A. C. since it does not permit the desired range of speed on account of synchronism. If you run a machine with an outside shutter fast, it will flicker a whole lot worse than a two-wing shutter. Varied speed is an important part of good projection. If any one believes that there is no difference in polarity in A. C., he is mistaken. Watch this and do away with the brownish appearance of your light. Keep the inside of your carbon holders bright; file them with a very fine file about every two weeks. Do away as much as possible with filing your carbons. Once in the lamp, the arc will give them the proper shape better than you can. Do not carry a long arc with A. C. I enclose rough sketch of the carbon setting which I have found to be the most satisfactory, in which only the crater of the upper carbon is used. There is no use trying to use the crater on both carbons, for it won't work."



It is very possible, friend Lauve, that the discussion did some good. We shall be glad indeed to have detailed records of the results of any experiments you have made. As to your advice concerning wires, it is good. I have been fighting that small wire proposition myself, for lo! these many moons. You say one should not use the lamp leads more than a year. I do not know that I quite understand what you mean. I cut off the wires outside of the lamp house once a week where I am using heavy amperage and if the amperage is very heavy I may cut them off twice a week. Of course, if the amperage is light it does not have to be done so often, but just as soon as the wires inside of the lamp house turn dark brown and the spring goes out of them they should be amputated and fresh wire brought in to the terminal. As to one 6½ and one 7½ condenser for a wide range of throw, you are wrong there, provided the picture be kept the same size. In theory the E. F. of the condenser combination and the E. F. of the objective should be the same. In practice, however, with moving pictures it seldom or never is. As a general proposition, for anything above a 4-inch E. F. objective two 7½ condensers will be found best. As to focusing the condensers, I think I know what you mean, but I am not quite certain. I wish you would write again, making your meaning a little more clear; illustrating, if necessary, by sketch. As to the outside shutter, you are wrong there, too. Wrong, for the reason that you are assuming that all outside shutters are three-wing, whereas many manufacturers send out a two-wing outside shutter if it is requested. The three-wing does not flicker at high speed, but with alternating current it produces a flashing or waving effect of the light through synchronism, at a certain speed. The advice concerning carbon holders is most excellent. As to your remarks about polarity and the brownish appearance of the light, I must confess I do not know what you have in mind there. Please be a little more explicit.

The carbon setting you show is not so good, I think, as setting the lower perpendicular and angling the top one out to meet it. I personally prefer my alternating set to be the same as D. C. set, except that the carbons are set a little more nearly central with each other. Experience has taught me that while this set is very difficult to handle, requiring close attention, yet, given this, it produces the best general results. I have long ago tried carbons straight up and down, central with each other, straight up and down with one carbon ahead of the other, set the reverse fashion and about every other conceivable way, but finally came back to the D. C. set as giving the best results when carefully handled. We shall be glad to hear from you again, friend Lauve, at your convenience.

Condensers.—Glendora, Cal., writes: "Enclosed find $1.50 for Handbook. I am a careful reader of the Department and have received much valuable information therefrom. Could you advise me as to whether or not a better light will be had by using two 7½ inch condensers instead of one 6½ and one 7½? I have an Edison machine, 110 volt A. C., puling about 40 amperes. Picture is 13 feet and the throw 60. Have some trouble with yellow around the edges of the picture."

I would suggest, Glendora, that you try two 7½ inch condensers and note the result. You say you are pulling "about" 40 amperes. Possibly you are pulling considerably less. For a 14 foot picture you might better have 45 amperes than less. Also possibly you are using poor grade condensers. Look through them edgeways and if they look green they are made of poor glass and will not give you the best light. Also if the surface does not present a bright, well-polished surface, or shows wavy lines the lens is a poor one.

Carbon.—Roscoe, N. Y., asks: "What make of carbons do you recommend for alternating current?"

It is not within the province of this Department to recommend any given make of goods. I may say, however, that you should use ⅝ cored carbons both above and below for A.C. Purchase a package (50) of each of the best known makes and by the time they are used up you will probably have made up your mind which gives best results.

College Rowdies.—From Mr. R. W. Middlecamp, operator University Theater, Princeton, N. J., comes a letter setting forth difficulties under which the University Theater has been operated. It seems that the college boys, who make Princeton their home only temporarily, have little or no regard whatever for the rights or comfort of anyone but themselves. They have been in the habit of going to the theater of which Brother Middlecamp is operator and making it exceedingly unpleasant for the women, children and citizens of Princeton, who depend largely upon the little theater for their amusement. To such an extent has this been carried that the manager, Mr. Fred C. Ruhlman, finally barred the college students from the house. In this Mr. Ruhlman took the only course open to him, and the only right and decent course he could take. It became a question of catering to the decent, well-behaved, peaceful citizens of the town or to a lot of rough-house rowdy students, bent on raising all the disturbance possible and making other people as uncomfortable as they knew how. Mr. Middlecamp, the operator, has been a correspondent of the department for some time. He himself was subject to much annoyance from these hoodlums (I am sorry that it becomes necessary to class college students as hoodlums, but nevertheless that is the only term which fits under such conditions) and is correspondingly relieved that they have been excluded from the theater.

Curtain.—Mr. H. Morris, Jersey City, N. J., writes: "Will you please answer the following questions? (a) What is the best curtain coating; that is to say, the best to produce good, clear pictures? Or, to put it another way, what kind of a curtain would you advise me to install in a new house, same to be used as a drop curtain in front of stage? (b) Is there such a thing as daylight pictures? If so, how can I obtain them? Is the process in the machine or in the curtain? (c) What size condenser should I use for 60 or 65 ft. throw, 15 ft. picture? (d) Using Govcycle, 110-volt a.c., what amperage should I use at the arc, controlling the current with an American Standard rheostat? (e) What would we do without the Trouble Department? I hope to see an answer in the issue of April 22nd."

(a) Advice concerning curtain coating is a tough proposition, for the reason that there are many different ideas and many different views concerning the matter. Personally, I prefer a good grade of bleached white bed sheeting for any picture up to, say, 13 or possibly even as much as 15 feet, since on such a curtain one is able to get a more artistic picture and a picture with greater depth than can be had on anything else I have seen. On a large picture, I would prefer some of the so-called mirror screens or solar screens; that is to say, semi-reflecting ground glass or metallic surfaced screens, especially if using A.C. I would prefer this with a large picture, for the reason that you could not get the required brilliancy on a large picture, using a cloth screen, except by use of exceedingly heavy amperage. If you want a metallic surface screen you might try the one described on page 77, Jan. 14th issue. As you are in Jersey City, if you care to come over to my residence, No. 6 Bradhurst Avenue (9th Avenue "L" to 142nd Street), I will be glad to talk the curtain matter over with you and give you the benefit of any knowledge I may possess. You may come any evening except Tuesday or Friday, at 7 o'clock. (b) There are a number of "daylight" picture screens, one of which is the Herbst process in which what appears to be a stereopticon is used, though I do not know for what purpose. I gather, however, it is to project a band, or border of light around the picture and bring the picture out by contrast. The other daylight screens are semi-reflecting screens (mirror or metallic surface) and a careful, intelligent shading of the auditorium lights so that they do not strike the screen. (c) One 6½ and one 7½ or two 7½, whichever gives the best results. Use a good grade of condensor lens. (d) You should use not less than 45 amperes, A.C., on a 14 ft. picture; 50 will be better. I would suggest, however, that you install a transformer (inductor, compensarc, etc.), since using A. C. through a rheostat is exceedingly expensive, if you pull through a meter. (e) Your last question is irrelevant, Friend Morris. Your letter came too late to be answered in the issue of the 22nd.

Much Work, Little Pay.—Fergus Falls, Minn., writes: "I believe I can hold my own with the average operator, though not so advanced that I cannot still learn. I project a picture, clean-cut to the edges and without a shadow, except those of the film photography, and haven't had to stop to splice a film or adjust my carbons while running for more than three months. The requirements here are to run one reel of film and then an illustrated song; another reel and a second song without stopping. The operator is required to thread the machine while running the song slides and they even wanted me to re-wind the first reel while running the second, so as to stop only one minute to adjust the carbons at the close of the show. This I refused to do, as I do not believe there is an operator living that can do justice to his work and do two or three things at one time. The same time I am having read of what other operators are required to do. I will say that all they asked of me was to get the films from the express office, put out the advertising matter, sweep out, dust the theater, and once a week wash off the tile front; build the fires and see that everything was ready for the vaudeville and the vaudeville people ahead of them, and wait on them; ship back the films and do any electrical work required about the place, as well as operate the machine. I might add that operating was about the only thing that was not found fault with. For this work they paid me the handsome sum of $12 per week, but as the theater changed hands April 1, I was dismissed in favor of an $8 eighteen-year-old boy, who never ran a machine in his life until last year, and then only as helper. If you know of any one up in this neck of the woods who wishes to employ an operator who knows his business, is 20 years old, and has a family, kindly let me know. I am using a Powers No. 6 with outside shutter, Powers adjustable lens. Inside of the square of light which generally appears on the shutter when the machine is in motion, there is a circle of light about as large as the aperture in the film gate, and inside of this is a small circle of light about the same size as the aperture opening of still brighter light, and inside this square there is a perfect reflection of the arc, with the exception that the carbons are reversed, the upper appearing as the lower. By looking at this reflection I can always keep my arc just right. Can you explain this to me?"

Ordinarily there is a spot of light on the shutter just about the size of the aperture, if the shutter is set close to the lens. If it is set out towards the end of the spindle and the lense is of short focal length, then the size of the square will be increased. I have not noticed a reflection of the arc in this circle distinct enough to be clearly seen. There should not be a circle of light outside of the outline of the aperture, and if there is, then there is something radically wrong with your lens and you are losing light. I should like to ask our readers if any of them have encountered a similar experience, and if they have would be glad to hear their views on the matter. As for losing that

NESTOR

If It's a NES

The Wo

"HIS WIFE"

You may get along with or without a wife; but you'll find "His Wife" absolutely indispensable. She, or it (she's certainly IT), is the *daintiest, cleverest,* and *finest film feature* of the week. For a faint idea of the *great charm* and *many thrills* of this *highly entertaining* story, read the synopsis on page 969. "His Wife" awaits you at the nearest *live* exchange. Order NOW!

"The Other Man"

Will be released

Wed. May 3rd, 1911

BOOK IT NOW!

FREE!

"THE NESTOR LOBBY MAGNET" is issued with every Nestor Picture and is mailed FREE TO ALL EXHIBITORS!

DON'T covet your competitor's business; Nestor, the Worth-While Film, will get it for you.

Scene from Our Release of Wednesday April 26th, 1911

"HIS

DAVID HORSLEY, German Savings Bank

TOR It's Good

Vhile Film

NESTOR

Announcement!

To still the insistent clamorings of nearly 5000 exhibitors, we will presently begin to release *the greatest*

WESTERN PICTURES

ever conceived by mortal mind. The *live exchangeman* will prepare for this mighty host of exhibitors by promptly placing a *standing order* for

One Nestor Western a Week

Photos! Photos! Photos!

Six 8x10 beautiful photos of Nestor Leading Players will be sent to Exhibitors everywhere on receipt of 15 cents in stamps. Non-Exhibitors may purchase the set for One Dollar.

The Real Exchangeman will give you one Nestor a Week

VIFE" A Superb Foto-Drama Eight Hundred Fifty-five Feet of Lively Film

ing, 4th Ave. & 14th St., NEW YORK CITY

position. I do not think I would feel badly about it. Doing all that work for $12 a week would be about on a par with being in the penitentiary. If any one in that part of the country wishes to give the brother a trial I will be glad to send his address.

Cooling the Theater.—Mr. J. Howard Newell, Bloomfield, Ia., writes: "I see where a brother exhibitor of the South wishes information in regard to cooling his theater during the hot weather. I do not pretend to know it all, but have been very successful in keeping my theater cool in the summer. Of course, it doesn't get so hot here as it does in the South, so don't know if my plan will give satisfaction in Texas. First, over the entrance and exit doors I have a diamond-shaped window 30 x 30 inches, in each of which are installed two 12-inch fans. About half way down on each side of the walls I have a 12-inch fan. At the right side at the back near the curtain I have an 18-inch exhaust fan which pulls air from 10 to 15 feet around it. I turn the fans all toward the back; that is to say, so that they will all blow the air in the same direction, namely, towards the screen. The two fans in the front windows will pull a certain amount of fresh air in. The fans in the center of the room catch the air from those in the windows and the exhaust fan pulls it out of doors. In this way I maintain a draft through the theater. In the ceiling I have a hole cut about 3 feet square, since above the ceiling there is a dead air space which, before it was opened, heated the ceiling so hot that you could have fried eggs on it; that is, if you could have made them stick there. In the front wall of the dead-air space I have cut a hole about 2 feet by 18 inches. When open this lets a current of air pass up through the hole in the ceiling and out through the one in the wall. In the hole in the ceiling I have installed an 18-inch exhaust fan with a 12-inch fan in front opening of the dead-air space."

In addition to the above description, Neighbor Newell sends in a sketch, but inasmuch as the descriptive matter is very clear and the sketch would be a somewhat difficult one to make intelligible, I think it will not be necessary to use it. Will be glad to publish other schemes for theater cooling. Friend Newell's idea is practical and ought to be pretty effective too.

Daylight Pictures.—Mr. John Strong, Springfield, O., writes: "I find the World very instructive and interesting. I am now and have been ever since February 20 running daylight pictures, using a Standard machine with the Herbst attachment. I believe I am the first to run the daylight pictures in this part of the wilderness. The Herbst process is very satisfactory; it gives a good picture with all the house lights on. I have been running very poor films, but even with them I get an excellent picture. I have not had any trouble lately, so need not ask you any questions. Find program of our theater enclosed, telling of the pictures. In closing I wish the World and the Department unlimited success."

The program sent in looks like a money maker. I really don't see so much in it about the pictures, but I do see enough advertising to certainly make it a money getter. I would like to have neighbor Strong describe the Herbst process of daylight pictures for the benefit of the Department readers; that is to say, tell us, if you will, just what the "daylight" end of it consists of, and what is really done by the stereopticon attachment, which I understand is part of the Herbst process.

MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and any one can make them. They are handy also for announcing vaudeville acts. In fact they may be readily used for anything you may wish to say to your audience.

For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address

UTILITY TRANSPARENCY CO.

No. 6 Bradhurst Avenue New York City

Your Reputation Rests with Your Lens

Get the good will of the public by giving them the clearest, most brilliant pictures in town. That means the best lens to be obtained—a

Bausch and Lomb Projection Lens

More than fifty years of experience in manufacturing lenses has enabled us to produce the best, and our enormous output of projection lenses proves that moving picture houses regard them as a sound, money-making investment.

Send for our special Projection Lens Booklet. Address Dept. OO.

Our name, backed by over half a century of experience, is on all our products—lenses, microscopes, field glasses, laboratory apparatus, engineering and other scientific instruments.

Bausch & Lomb Optical Co.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

A comprehensive book of instruction in the art of writing moving picture plays has just made its appearance on the market. It is published by the Photo-Play Syndicate, 1830 East 19th Street, Cleveland, O.

PLEASING YOUR PATRONS.

Among the many ideas for souvenirs which our readers will find in our advertising columns, we note an excellent one in the picture postals of leading actors and actresses in both Licensed and Independent stock companies, advertised by K. A. Williams, of 1001 Fox Street, N. Y. City. On account of the desire of many in the audience to know something of the personality of the people on the screen, we believe exhibitors would find a ready and profitable sale for these postals among their patrons.

The slides of actors and actresses of the Independent stock companies, which are advertised by the Independent Photoslide Co., 147 Fourth Avenue, New York, is another suggestion that should prove an acceptable thing with most audiences. If exhibitors secured a set of these slides and had the actors and actresses in the cast of each picture shown on the screen just before each reel, with a slide giving a few words of explanation, it would undoubtedly please and be apperciated by every audience.

Our advertising columns are well worth scanning from week to week as they contain many such tips, as well as the latest and best ideas and suggestions as to equipment and decoration.

WHO WANTS TO MAKE ARCTIC PICTURES?

Rudolph Franke, 419 West 39th Street, New York City, desires to hear from any film manufacturer who wishes to make pictures in the Arctic Regions. He has spent two years in the Arctics and knows all the interesting points, and believes that some films could be made there of a very interesting nature.

LICENSED.

"Was He a Coward?" (Biograph).—In this photoplay the fact is plainly illustrated that there are two varieties of bravery. One brutal and the other moral, the truest kind of bravery. This film represents a man who had comparatively little of the former, but when all others were frightened at the outbreak of a dangerous disease, he nursed the victims back to health, almost losing his own life in doing it. The film is one of those that appeal very strongly to a sentiment which lies dormant in the heart of every person and always is ready to appear on any display of true courage. It is one of those Biograph sermons that have made a favorable impression ever since they began to appear upon the screens. Through it runs a love story which gives it heart interest and develops more tenderness than would be the case without it. When love and bravery are united the resulting film is always apt to be pleasing.

"Mandy's Social Whirl" (Lubin).—This comedy represents the consternation caused by a country girl who got into the wrong house in the city. She had the time of her life for awhile, and was under the impression that being maid-of-all-work was a picnic. But later this mistake was rectified and her vacation came to a sudden end. The comedy is delicious, and the situations interesting.

"The School Marm of Coyote County" (Melies).—We have here a delightful Western picture which has plenty of action and does not illustrate any improbabilities. The "school marm" is one of the most attractive Western girls seen in some time; also, the other artists have interpreted the different personalities to good advantage. The settings, the costuming and the accessories are all in harmony. The idea of a "school marm" acting as judge to prevent a lynching is a novelty which will please any audience. Managers will make no mistake in showing this picture.

"The Man From the East" (Selig).—This Western drama has plenty of life and action. Its most satisfactory portion is the dexterity of the supposed tenderfoot and his success in disconcerting the bullies of the ranch. That he overcomes them one after another and ultimately is reunited to his sweetheart makes a good story, though dramatic qualities may be lacking. The good, red blood indicated in the action of the different characters keeps interest alive from beginning to end.

"Silver Threads Among the Gold" (Edison).—Everybody probably recognizes the title of the old song which has been popular for many years, and almost everybody understands its sentiment. The Edison players have reproduced it in a way to make it peculiarly attractive. No one cares to grow old, and when the fact of age is impressed upon anyone as forcibly as it was upon the woman here represented, the pain is often tragic. In that respect the film follows life closely and unquestionably emphasizes very natural sentiments. Indeed, the picture is drawn so true to life that it appears more like a load from actual experience than a picture. With the musicians following each of the pictures with the well known melody varying expression to suit, and making it an unconscious undertone to the story, the closing scenes, when the husband declares that she "has never older grown" causes a suspicious moisture under the eyelids. All of middle age will enjoy this picture because it will mean much to them. Youth also will enjoy it, for its sentiment will touch all. It will rank as one of the best, if not the very best, of the week.

"A Card of Introduction" (Edison).—This sparkling comedy depicts in a very way the misadventures of a poor chap who presents a card of introduction in Paris. The "friend" who gave it to him was jealous and it was written in French —but he could have understood French he would have needed no card. It said, "Beware, this man is recovering from smallpox." How was that for a card to hand around and was it a wonder that none who saw it took him to his bosom? However, it helped him to get the girl and that was what his smart friend didn't want.

"In Old Florida" (Kalem).—This romance purports to represent the Florida of the Spanish regime, with its Dons, its proud parents, its duels and other romantic accessories. But in the true American fashion the young man wins the duel with the Spaniard and marries the girl, despite parental objections.

"Beneath the Tower Ruins" (Urban).—Apart from the story this picture possesses an attractive scenic interest. The burial and discovery of a hoard of treasure, and the love story connected therewith will be looked at with interest, yet the narrative, on the other hand, contains nothing of peculiar interest unless it is the ghosts (one is dressed in a black frock coat, the other wears black trousers) which appear at opportune times and frighten designing individuals into desisting from their nefarious work of trying to get the hoard. The scenic qualities are very high, however, and the play may constitute a pleasing feature of the program.

"The Abbey of Pavia, Italy" (Urban).—This film gives us a peep into monastic conditions which have existed unchanged for centuries. The glimpses of what the monks actually do, and have done from time immemorial, are well worth seeing, and the picturesque setting will go far toward increasing the film's attractions.

"A Cowboy's Adventure" (Pathe).—This Western picture by the American Pathe Company, is cast in a typical setting about a saloon, with cowboys, Indians and others. It has a near-lynching party, perhaps as spice to enliven what may be considered by some a rather common-place picture. It is Western, however, and will be pleasing to many.

"Coco" (Pathe.—This amusing picture gives the antics of a pet monkey. He investigates a phonograph to discover where the voice comes from and then utilizes the revolving record as a merry-go-round. He cuts up other capers.

"Paradise Lost" (Biograph).—A novel conception is here admirably worked out. The surprise of the drunkard when he awoke to what he believes is Paradise, with beautiful angels ministering to him, is complete. Then the return to the gutter is such a shock that he vows never to touch the stuff again. The picture is not dramatic but is suggestive of thought and, therefore, interesting.

"Their Mothers-in-Law" (Lubin).—One mother-in-law is usually thought to be sufficient to create enough trouble in one household. The situation can be imagined when a second one appears. As may well be expected the young married couple are unable to stand the strain and decamp, leaving the mothers to find out who is who, by themselves. When they get the letter, addressed "To Our Dear Mothers," they fall into each other's arms.

"Jack Mason's Last Deal" (Melies).—This is a story of gambling in the West, and of the regeneration of a professional gambler through the influence of a girl. The gambler restores to her father all his money, and when the girl marries him the little Western town is suffused with the brilliancy of their happiness.

"His Best Girl's Little Brother" (Selig).—This short comedy needs no description. Most men have suffered from similar unpleasant individuals and the sympathy of the male portion of the audience will be aroused through the tan. But, of course, it's overdrawn.

"Zululand" (Selig).—In this screen we have an intensely interesting background the wide grassy plains of Africa. When the trecking party encamp at night, in the trees, two wild, free lions come out and rob it of meat. The presence of these real lions has caused some discussion. I heard some one say that it was a mighty smart photographer who got that background, but that he showed a very slight knowledge of military possibilities. This critic was a U. S. captain and the Zulu attack on the hospital was not conducted as he thought it should have been. The story didn't seem to me either interesting to itself or humanely possibly.

"The Court Martial" (Gaumont).—Only excellent photographs suppose any excuse for the existence of this film. The story is unusual and the denouement, and is based upon conditions not understood here. The disappointment of the original lover is an unpleasant shock which the periods of the still does not justify. The film was received in absolute silence.

"Picturesque Waterfalls in Northern Spain" (Gaumont).—

This film presents a series of falls near Sarragossa which are photographed with artistic appreciation. It is one of the most attractive outdoor pictures seen in some time. The difficulties of photographing falling water and the surrounding scenery also, have been satisfactorily overcome, resulting in the pleasing presentation of an extremely difficult subject.

"The Wooing of Winifred" (Vitagraph).—This polite drama, presenting a series of complications resulting from the will of an uncle who decrees that cousins shall marry if they are to inherit his property. The cousins, strangers to each other, meet, and in a novel way discover each other's identity and then, quite contrary to the usual practice in such instances, lose no time in marrying. It is all cleverly worked out and makes an attractive photoplay, full of situations that give the Vitagraph Company an excellent chance to use its remarkable power of making comedy.

"Madam Rex" (Biograph).—The principal theme in this story is a mother's sacrifices of her own love to insure the happiness of her daughter. The mother found herself compelled to run a gambling house. She has kept her daughter in ignorance of this, and has had her educated in a convent. The man to whom the mother is engaged falls in love with the daughter without knowing this relationship. Almost the same thing was shown in a film released a day or two before. Another coincidence was that it was released by the company that is most like the Biograph. True, the incidents varied, but the main idea is the same, viz.: a mother's sacrificing herself for her daughter's happiness. The picture is not agreeable, though no one can successfully deny its dramatic power.

"The Two Fathers" (Lubin).—This picture tells the story of a man, who because he is destitude, is obliged to give his baby daughter away to a wealthy friend, who adopts her. In after years he obtains a position as butler in the house, so that he may be near her. In this way he learns of a marriage into which she is to be forced and interferes, only to learn that he has no right to do so. Fate intervenes and the hateful wedding does not take place. The two fathers become friends. This domestic story is interesting chiefly because it is unusual, but, as it is presented, it seems improbable.

"Robert, the Silent" (Pathe).—This is a remarkable story. It may be interesting to some to see a girl cast into a dungeon with skeletons and die from fright, and to watch this, followed by the suicide of the man responsible; but the interest will be in direct proportion to the errors the review exhibition causes. There is, it is true, a certain element of fascination in a picture of this character, but for all that it is unpleasant and the memory of it is even worse.

"The Haven of Refuge" (Selig).—This is a picture of California ranch life, with a romance. The story takes place in the early thirties when all that country was under Spanish rule, and is woven around the old San Fernando ranch. Perhaps the principal interest is the reproduction of that picturesque scenery. The haven of refuge in this instance is the Church. Thither the beautiful daughter of the owner of the ranch repairs, when in the wild passion of a Mexican romance, she has saved herself by stabbing the perfidious suitor. Her confession of her deed saves her true lover. The Padre holds up the cross and the girl drops to the ground in tears. Don Jose forgives his daughter. There is plenty of life and incident, which, together with the picturesque setting, make up a picture that pleased the audience.

"A Buried Past" (Edison).—This well-told story shows a man who has served his term in prison, but is making good. He is confronted at a critical moment in his career by a man who knows his prison record. Happily everything works out satisfactorily. The story is an excellent one of its kind. The players perform their parts with sympathy.

"Slim Jim's Last Chance" (Kalem).—This story is not unlike that of another release during the week, depicting the way a man's prison record may follow him regardless of the fact that for years he may have lived an exemplary life. The melodramatic features introduced, including a fight with Indians and the love talk may increase the attractiveness the story will have for some, but will scarcely make the suggestions any more forcible.

"Wiffles' Home Troubles" (Pathe).—Wiffles thinks he will be able to get on all right, even if Mrs. Wiffles has gone back to her mother, but when he has to sew on buttons he suddenly acquires a fresh viewpoint and plainly wishes he hadn't. Then Mrs. Whiffles unexpectedly returns for something and the separation ceases.

"How Edam Cheese is Made" (Pathe).—This interesting industrial film illustrates in detail how and where Edam cheese is made. The pictures of Dutch industries are attractive additions to any program.

"Though Your Sins Be As Scarlet" (Vitagraph).—This film tells the story of a Greek courtesan, who becomes aware of the sinfulness of her life and ultimately acquires purity of soul. It is dramatic symbolism.

"Easter Babies" (Vitagraph).—This film puts in concrete form the conceit of the children regarding Easter eggs. It is an excellent juvenile and one that grown-ups will not hesitate to watch with more than the ordinary degree of interest. "Easter Babies" is one of those films that does one good to look at.

"The Oppressor" (Gaumont).—On this film we see a gloomy story of a wicked prince. He oppresses his subjects. He is blind on one side and deaf on the other and choses to listen to grievances with the bad ear and look at wrongs with the bad eye. He even imprisons his daughter and her lover. But ultimately fate intervenes and the daughter and her husband have a happy reign. After seeing this film one wonders the reason for such a waste of valuable material.

"Jimmy, the Fox" (Gaumont).—This film depicts the exploits of a small boy who successfully impersonates deafness. That is all there is of the story that is interesting.

"The Burglar's Fee" (Pathe).—This is a semi-humorous film. It pictures an episode in the life of a doctor and his young wife. The wife unjustly suspects her husband and takes poison. The burglar enters, finds her semi-unconscious, sees that she has taken poison and telephones to the doctor, who instructs him to keep the young woman walking till he gets there. The doctor comes, cures the wife and then policemen come. The doctor gives the burglar a job and sends the policemen away. The burglar as soon as the doctor leaves the room takes a "consultation fee" of $50 and escapes. The taking of this fee and the burglar's explanation is the most humorous part of the story, though to see him walking the wife up and down the room passes for a delightful bit of work.

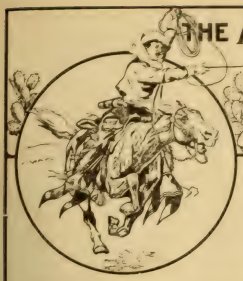
"The Bad Man's First Prayer" (Essanay).—It is rather difficult to understand just what is intended by this film. The scenes in the bar rooms, and the attempt at "holding up" a stage are all typical, but to have the man who sacrificed himself to save another, on his knees in a cell with no further explanation scarcely finishes the picture. Perhaps the audience is intended to use its imagination in supplying its own ending, which might be almost anything. Because of this close the film is not altogether pleasing.

"The Haunted Sentinel Tower" (Edison).—This romance takes place in a most approved romantic setting. An old fortress by moonlight is sufficient basis for almost any sort of a love story, and this one, told about two lovers, whose ghosts appear upon one of the towers, is quite sufficient to keep an audience attentive. The Edison Company has caught the spirit of the time and season and has produced a film which has many excellencies. The story of the past is admirably told and the awe of the present lovers is admirably shown by their acting and facial expression as the sentinel tells them the story.

"What Happened to Aunty" (Essanay).—This comedy is filled with surprises for Aunty, and likewise for a poor wandering tramp. Aunty didn't want the lovers to marry. An elopement is proposed. Aunty finds it out, dresses up as the neice and goes to keep the tryst. Aunty is willing to get married. Neice sends a tramp to her lover with a note: "Aunty is coming to marry you." The lover dresses up the tramp to impersonate him. What the tramp gets, after the ceremony, makes him prefer a watery grave. Aunty chases him off the dock. Aunty's facial expression is excruciating, but the chase about the city is very tiresome.

Start Booking One of Edwin S. Porter's Specials
RELEASED THURSDAY (Get That?) THURSDAY, MAY 4th
THE ULTIMATE SACRIFICE
It's a REX OF COURSE

THE AMERICAN FILM MFG. CO. CHICAGO



"All Wise Independents buy and boost Flying A Cowboy Pictures"

Flying A Cowboy Pictures

Release of Monday, April 24,

"Bud Nevins— Bad Man"

Western Drama

In which a Western desperado meets his Waterloo through the love of a Ranchman's daughter.

Scenes from "Bud Nevins - Bad Man"

Release of Thur., April 27,

"The Boss of Lucky Ranch"

Western Drama

In which a tenderfoot relation assumes the responsibility of bossing a large Western ranch and how he subdues the cowboys.

Scenes from "The Boss of Lucky Ranch"

TWO FLYING A COWBOY FILMS EACH WEEK—Two Mondays and Thursdays

AMERICAN FILM MANUFACTURING CO.

Bank Floor, Ashland Block, Chicago, Ill.

WANTED

immediately a first class experienced

FILM PRODUCER

used to the production of High Class American Films. All classes of subjects. To go to Europe and produce for one of the biggest European Film Manufacturers. *None but experienced men need apply.* Write Box — giving fullest particulars and proof of ability, stating salary required, &c.

Address, in confidence, PRODUCER, Care of Moving Picture World.

Since Jan. 1st, 1910, we have made and sold

Over 45,460

1 oz. bottles of **"CANES" Film Cement**

"IT MUST BE GOOD"

Sold only through Exchanges

ATLAS SUPPLY CO.

Manayunk, Philadelphia, Pa.

Manufacturers of ATLAS DISINFECTANT

"Catching Deep Sea Turtle" (Essanay).—This film gives views showing how the huge turtles are caught in the Caribbean Sea. The one shown weighed over 900 pounds. An educational film of novel interest. The pictures are thin and misty and the film has no beauty.

"Lost Years" (Gaumont).—This is a story with a tragic beginning, based upon loss of reason through grief. Long years afterward reason is restored and happiness again reigns in the united household. Neither very good, nor very bad, but, in the main, this film gives an unpleasant story.

"Brest, a Fortified Harbor of France" (Gaumont).—The largest commercial and military seaport of France is here shown. Brest has a magnificent harbor in which 500 battleships can find safe shelter. The old castle of the Duke of Brittany, the arsenal employing thousands of workmen and the huge swing bridge are shown and are all objects of superior interest.

"The Leading Lady" (Vitagraph).—This lively comedy based upon the putting of an Irish cook into a new play. The disturbances caused by her strenuous objections to receiving instruction will afford much laughter. When she gets all done and goes back to her kitchen the company suspends operations for a time. Indeed, judging from her vigorous movements, this company is extremely ortunate to escape the hospital or the morgue.

INDEPENDENT.

"How the Doctor Made Good" (Powers).—This comedy represents the original means a young doctor used to secure the consent of his sweetheart's father to their marriage. Perhaps making the family ill could not be defended upon grounds of honesty, yet one of old has said that all is fair in love, consequently the young doctor's ruse can be condoned. Anyhow, he healed the sufferers and got the girl. The comedy is sparkling and quite new in its inception and working out.

"Reclamation" (Powers).—This drama tells a heart story with such interest and pathos that the audience maintains its interest from beginning to end. The story is clear, and the actors perform their parts with understanding. The resulting photoplay is satisfactory to most audiences.

"Velvet and Rags" (Thanhouser).—This reel gives us a well staged, well acted photoplay, detailing the experiences of two discontented youngsters. It is boy-like for the scion of a wealthy family to want to operate a peanut roaster. It is human for the son of the peanut roaster to sigh for the enjoyment of wealth. They change places and both wake up to what is unpleasant in the situation about the same time. Eventually they both get into the big house and get what they both lacked, namely, love and sympathy. The story is well told and none of the episodes are impossible. The mechanical work is well done, while the acting of the two boys is pleasing.

"Was it Worth While?" (Nestor).—This is a story of perfidy, happily corrected in time to prevent the ruining of two lives. Perhaps it may be said that it illustrates the misapprehension which existed in one man's mind regarding his love for a particular woman. It is a plain story, plainly told, and, as it proceeds, developing much heart interest. The photography is excellent, as is the case with most of the Nestor films.

"The Girl and the Oath" (Champion).—In this story one girl is represented as disappointed in love, because the man in the case marries her sister, or supposed sister. The scene in which Amy denounces Helene as only a foster sister is dramatic. The close, representing the two women as forgetting their difficulties because of the approach of an interesting event, relieves the tension caused by the stormy scene and leaves a good impression on the audience.

"Men of the West" (Champion).—A mixup occurs in marital affairs due to a girl's misunderstanding regarding the status of a man she has met. However, a single brother of the man steps into the breach and marries her, fulfilling all requirements, and disposing of a possible scandal in a very satisfactory manner. The picture has the swing and go of the West, and will carry the audience with it.

"Tramp Strategy" (Solax).—A comedy, it deals with the plan of two girls to concoct a romantic conspiracy. The unfortunate young man is kidnapped by tramps and locked up. Then, after some humorous complications, the difficulties are settled to everybody's satisfaction.

"The Scheme that Failed" (Solax).—This comedy presents, in a sparkling film, the results of a scheme that ignominiously failed to get anywhere or accomplish anything. But while the film is running there is ample opportunity for the audience to laugh, which it is likely to do vociferously.

"The Little Major" (Rex).—This film is reviewed at length elsewhere in this issue. The story is a suggestive psychological study. Briefly it represents a child virtually calling his mother back to life when to all appearances she is dead. The feature is the acting of the child, which is so earne t and sincere that the audience forgets for the time that it is looking at a picture. It forgets everything but the earnestness and faith of the "Little Major." But there is no applause. The picture is too deep and too earnest, and deals with something so sacred that it cannot be expressed by applause.

"The Storm" (Imp).—This is a highly emotional play which ends happily. Perhaps it is one of the few times on record when a drunken brawl leads to beneficial results. Here the inference is plain that without the drinking and the subsequent fight two men would have been lost when the ship foundered in the storm. Yet the audience will enjoy the happiness of the two women when their husbands return to them, regardless of the source of their preservation.

"Jimmy Minds the Baby" (American).—This film gives us a bright comedy, depicting the difficulties of Jimmy and the baby. They followed their blissfully ignorant parents to the theater and saw the play from the wings. It is, of course, somewhat startling to see the real baby tossed into a theatrical snowdrift in place of the usual rag doll, and the frantic action of the parents when they see the sketch and recognize the baby, affords a scene not down on the program. In the denouement Jimmy is taken by his father, as fathers often take their sons, and receives considerable stimulation. Why? Perhaps because father is the larger.

"The Bungalow Craze" (American).—This is a lively comedy, timely and interesting, and possibly containing a warning to husbands who may be even now (it's near spring) searching for bungalows. With Samuel Weller, it probably will be a case of "beware the winders," if they are handsome and offer to show you a bungalow. Wives are prone to misunderstand and trouble may sit on your bungalow steps as it did here.

"Two Plucky Girls" (American).—This film gives a lively story of two girls, two robbers and what eventually happened to the interesting quartet. There is plenty of life, lots of entertaining action and an ending as enjoyable as it is unexpected. The audience apparently thoroughly enjoyed the film.

"With Stonewall Jackson" (Champion).—In this elaborate war picture of the days when the fires of patriotism burned brightly, the roar and din of battle can almost be heard so realistic is the picture. The courage of the young wife who takes her husband's place in the army is a thrilling bit of drama. She fails a charge; the young man, regenerated or awakened, returns and establishes a reputation for bravery, but dies in the attempt. The closing scene as the stiffening fingers twine the Colors together is impressive and memorable. Most audiences like war pictures. This one is exceptionally strong in most of its features and the audience watches it with wrapt interest.

"Dog and Wolf" (Eclair).—This is really a study in sociology. It presents what was supposed to occur when a gentleman took a half-famished tramp into his house, bound up his wounds and fed him. The picture is interesting and suggestive. It is more a sermon than an entertaining story. However, many people like a little of this sort of thing.

"Jerusalem and the Mount of Olives" (Eclair).—This picture is very suitable for the Easter season. It gives a series of interesting and accurate views of the Holy City and its environs, and is made all the more striking by the inclusion of a number of pictures of modern buildings, including mosques and temples. The photography is unusually clear and the operator chose his viewpoints with feeling for the beautiful and appreciation of artistic possibilities.

"The Stampede" (Imp).—The wild rush of a stampede, a woman trampled to death and a child saved thereby, together with the love story which develops later, combines to make this a picture which keeps the audience up to a tense interest. It depicts this type of life very graphically. The later kidnapping of the child, grown now to womanhood, and the plainly intimated improper advances on the part of the outlaw, who is really her father, and the finding of the locket which reveals the relationship to him, give the actors an excellent chance to show dramatic imagination. The death of the outlaw is the finale in this exciting picture. The film carries the audience along with such a dash and swing that defects are scarcely noticed, if indeed, any exist.

"A Close Call" (Yankee).—Here we have a horse-thief story. A new arrival in the family of a rancher brings a train of circumstances that makes the sheriff suppose him

to be the horse-thief. The letter announcing this wee, new arrival, when shown, convinces the sheriff that the new-made father is innocent. When later the man finds the real thief wounded and being ministered to in his own house he promptly turns him over to the sheriff. Mawkish sentiment, which has often marred films of this character, has no place in this film. ,

"Bill and the Greased Pole" (Lux).—This slap-stick farce is made up of adventures with the old, time-honored greased pole of a country village. This time it creates considerable consternation and many hearty laughs result in consequence.

"They Did Not Budge" (Lux).—This comedy presents a country family at a photographer's. Before the picture can be taken the photographer goes away. The family waits, refusing to leave for years. The changes in the people when the years have passed are cleverly managed, and when ultimately the photographer returns and makes the picture what has occurred is very remarkable. It is funny by suggestion rather than because of anything done.

"The Little Flower Girl" (Solax).—Here we have a love story, presenting what occurred when a wealthy young man fell in love with a flower girl. The accomplishments of the flower girl are almost too plainly apparent for one in her station. Aside from this the story is interesting enough and probable enough.

"Old Home Week" (Thanhouser).—Though this picture does not present the poetic and sentimental side of the return of natives to familiar scenes, it must be confessed that it very closely approaches the truth of many such a homecoming. A man's welcome home is too often dependent upon the size of his bank deposits. This picture violates the probabilities in only one particular. The millionaire buys the railroad and tacks up a sign informing the public that trains no longer stop at that station. Aside from this the picture is remarkably well drawn, and unquestionably presents a view of life which more closely approaches the actual than is ordinarily the case in moving picture films.

"Willie's Winning Ways" (Yankee).—This film gives another love story, with objecting parents and other troublesome obstacles, all overcome by the success of the young man on the race track. Perhaps moralists will find fault with this picture on this account.

"Her Mother's Love" (Reliance).—While all who see this film must admit its strength, it is not very pleasant. Also, it has an element of improbability. Probably one of the most striking, and at the same time most disagreeable scenes ever shown on the screen is the one where the mother is peering through the window, seeing her daughter married to the man she herself loves, while she has become a voluntary exile to insure her daughter's happiness. It is a dramatic climax that makes one chilly with its pathetic suggestions. The rest of the story is commonplace, representing what often enough comes to women left alone in the world.

"At the Window" (Powers).—This film is scarcely worthy of the firm that released it. It is a picture of life among lowly Italians. A band attempts to entice a man's wife away, and succeeds, but meets his deserts at the hands of another and the family is re-united. When the villain is disposed of it is done out of sight of the audience and what has happened is made plain by inference. This is a desirable feature and might well be copied by other manufacturers when they want to introduce a rough scene. The photography might well be better, under-exposure is apparent on much of the film. The actors do well, but their opportunities are limited.

"The Gallant Capt. d'Armaynac" (Cines).—This film ostensibly depicts life in old France. It is a love story with the usual lover, objecting parent, and a rival in the form of a count favored by the stern father. The captain is a brave man, however, and no laggard in love either, and despite the machinations of plotters he appears, claims his sweetheart, defeats his rival in a duel, breaks his sword across his knee when the girl's father wants to fight him and ultimately receives the father's blessing. We have here a lot of romance crowded into a short film. Costumes and stage settings are elaborate; acting is good, and the whole film is conceived upon a big scale. There are places on the film, though, where it is almost impossible to distinguish the figures because of under-exposure. A little longer time, or a little stronger light, would have made of this picture a notable production.

"A Vanished Dream" (Cines).—We have here another trick comedy which contains some interesting transformations including the assembling of the portions of a dismembered man. The final vigorous belabornent with a broom is quite the most amusing portion of the picture. The woman is a very successful manipulator of that handy instrument of torture.

"Copper Wit" (Powers).—This humorous skit shows the way a cop deceived a roundsman and escaped from a cellar where he was supposed to be safely imprisoned. The huge basket of bread that passed McGinnis looked innocent enough, but it contained the burly form of his rival for the favor of Mary Ellen.

"The Wine Harvest" (Powers).—Here we have another of this company's excellent industrial pictures. This time the peasants of southern France are shown making wine from the grapes that flourish on the sunny slopes of their hills. All the processes are adequately illustrated, beginning with plucking the grapes and ending with the shipment of the fully ripened wine.

"Cally's Comet" (Thanhouser).—This comedy offers a novelty. Its scenes are laid in the observatory of a professor of astronomy. The love story is interfered with by the professor, who objects so strenuously to Jack that he ejects him with more force than elegance. Jack wins, for the restoration of the comet by means of the paintbrush secures him the object of his affection. And all runs smoothly afterward. It is a pleasant comedy, with a touch of novelty that increases its interest.

AMERICAN SPECIAL REELS FOR EUROPE.

We learn that arrangements have been completed within the past few days whereby two well known special reels are to cross the ocean and gain new laurels and applause from European audiences.

Mr. Ludwig Gottschalk of Dusseldorf, Germany, has secured the rights for Eastern Europe of the well known Buffalo Bill & Pawnee Bill Film Company picture and has also purchased the rights for all of Europe, except the British Isles, of the equally well known Tournament Film Company's Cowboy and Indian Celebration.

These typical American pictures should do much to popularize our product with European exhibitors and audiences, and will undoubtedly help to broaden the market for American-made reels to an appreciable extent.

A PROGRESSIVE EXHIBITOR.

The Theatorium at Shamokin, Pa., believes in getting the best and giving the best. They have been conducting experiments for some time back on the best methods of projection under the direction of Dr. W. L. Reeger, with a result that pictures shown in this house are the brightest and the clearest to be seen anywhere. The Theatorium runs two reels of first run licensed films each day with a five cent admission, which we believe is the most satisfactory and profitable programme for a strictly moving picture house. They carry a four-inch, three-column advertisement in the "Shamokin Daily News," in which they feature the titles of the picture of the day together with a brief description.

Mr. Franz C. Koenig, architect, 2012-20 Parkside Avenue, Philadelphia, is preparing plans for a $100,000 theater to be erected in Philadelphia near Allegheny Avenue and Frankford Avenue, for a New York and Philadelphia syndicate. It will be a modern playhouse with one balcony, iron and concrete construction, and will be one of the finest in Philadelphia; something new in the theatrical line. Special attention is given to the public's comfort and also to the moving pictures, the stage will be large and the house will have a seating capacity of 2,200. Mr. Koenig will be ready for bids about May 15th. There are several smaller theaters on the boards in Mr. Koenig's office which will be ready in a short time.

Start Booking One of Edwin S. Porter's Specials
RELEASED THURSDAY (Get That?) THURSDAY, MAY 4th
THE ULTIMATE SACRIFICE
It's a REX OF COURSE

QUALITY

A. 1.

THE QUALITY OF

IS UNEQUALLED

FOR MAY 1st

For Their Mother

An exquisite dramatic comedy, and ending with a living example of the all-pervading love of two little children "for their mother."

The Blue Nile

It is a series of beautiful studies of the mysterious river, with scenes giving an insight into the occupations and customs of the natives.

Mr. Exhibitor:—
Never Miss an "ECLAIR"
Prove yourself a WINNER.

Eclair Film Company

NEW YORK: 31 EAST 27th STREET

CHICAGO: 35 EAST RANDOLPH STREET

Letters to the Editor

FOR BETTER CONDITIONS.

Pittsburg, Pa., April 14, 1911.

Editor Moving Picture World.

Dear Sir:—As subscribers to the World we would request some of your space to express our views and opinions on the condition of the moving picture business in the Pittsburg district. After carefully surveying the conditions here, it can be said that the greatest evils in the business to-day are caused by the exhibitors themselves by cut-throat competition, where one man owns two theaters, he will sell a ticket for five cents, admitting a person to both theaters on the one ticket. The other exhibitors, to save themselves, will increase the sizes of their shows to five or eight reels for five cents. Just so long as they remain unorganized, this will probably continue from bad to worse. What the exhibitors do not do to kill the business, the so-called law makers will very likely do.

The exhibitors here are in no position to protect themselves, and their only hope lies in organization. We invite them all to join our league, no matter where their place of business is located. We want a National organization and a National Convention that will bring about the best form of organization suitable to our business; therefore, the Motion Picture Exhibitors' League of Pennsylvania makes the motion that the convention be held in Cleveland, Ohio, the second week in July and we hope to hear a second to this motion. We request all exhibitors to get into action and do something for themselves, as no one will do it for them. We must not forget the true saying that he who wants liberty must himself strike the blow. Anything that is not worth striving for, is not worth having. Now, let us hear from you. Address all communications to the Motion Picture Exhibitors' League, 233 Fifth Avenue, Pittsburg, Pa.

Yours very truly,
THE SECRETARY.

VENTILATING THE THEATER.

Smith Center, Kans., April 4, 1911.

Editor Moving Picture World.

Dear Sir:—In the April 8th issue of the World you have an inquiry from an exhibitor in the South as to the best method of ventilating his theater for the year round.

We are very proud of the method we use, as follows, which gives the best results: We have two 18-inch Emerson Exhaust Fans which move 6,000 cubic feet of air per minute and in addition we have six 16-inch wall fans and one 12-inch fan for the operating booth. The size of our interior is 60x25. We run the rear round and haven't closed down a single night. We have been in business since Jan. 29, 1909. We certainly have some hot weather during the summer season and our patrons often remark they can come here and always be sure of getting cooled off. We also might add we do a much better business in the summer than winter. Of course it costs considerable money to install such a system, but if you let the people know it you will sure get results at the box office window. As this exhibitor has the wall fans, all he will have to get will be the proper size exhaust fan and he will have no trouble in keeping his theater cool and well ventilated, which is very necessary in running a theater of any kind. And by all means buy a standard fan.

Trusting this will be the means of helping this exhibitor, we are,
Yours truly,
STEVENS BROS.,
Proprietors Wonderland Theater.

SLIDES FROM TYPE.

April 10, 1911.

Moving Picture World:

Gentlemen.—In looking over the last number of your valuable paper I noticed an article written by Mr. James Martin in reference to making announcement slides from ordinary printing type, and want to say that I have made and used such for years. They are very nice and satisfactory, but to go to a printer and have only one of each kind made at a time would cost about as much as a hand-made slide. First, the type has to be set, then locked up with bearers—so the roller will ink even, then you have to have a clean washed roller to run over the type, the impression made on this roller is then transferred to the glass slide. To get that impression in center and squared up is difficult, as you suggested in your comment. I own a complete printing plant and that is the reason I use them.

Yours truly,
CHAS. FARRELL.

FRAMING THE SCREEN.

Scranton, Pa., April 12, 1911.

Editor Moving Picture World.

Dear Sir:—Noticing that Mr. Rothapfel, of "daylight picture" fame, is using among other things a dull black border or frame for his pictures and is apparently taking credit to himself as the originator of this idea, would state that the same originated in the mind of Mr. J. M. Mullin, of the former Mullin Film Service of Syracuse, N. Y., who gave the idea to the writer, who in turn passed it on to Mr. Rothapfel, who promised, at the time, to give proper credit to Mr. Mullin in one of his articles he was then writing for the Motion Picture World; but, up to date, I fail to find that he has done so.

Several of our customers are using this idea to their entire satisfaction, and I would be glad to give a sketch and instructions to any exhibitor who is interested enough to inquire, free of all charge.

I have no desire to enter into controversy with Mr. Rothapfel, but merely wish to see fair play.

Sincerely yours,
GEO. B. ROCKWELL.

FAVORS AN OPEN MARKET.

Jackson, Mich., April 11, 1911.

Gentlemen:—Enclosed find $2. subscription to M. P. World. I want to extend my hearty, fraternal wishes for your success in the Open Market campaign. It is the exhibitor's salvation, poor quality's Nemesis, and the beacon light of progression.

I could unfold a tale of exhibitor's serfdom that would make most exhibitors stop and think, but modesty forbids. But if any man in Michigan has more cause to hail the advent of "Open Market" he has my sympathy. Keep up your fusilade, you are bound to win. The Open Market must and will come, and the sooner it comes the sooner can we look for better quality, more freedom of selection and a grand and lengthy stride toward the goal, which we can never hope to reach under existing conditions.

Resp. yours, J. J. RIEDER.

SAD NEWS FOR THE INDEX.

Brenham, Texas, April 4, 1911.

Moving Picture World, New York, N. Y.

Gentlemen:—Enclosed herewith please find check $2.00 for my subscription to your paper. Allow me to say here, that, to my mind, no better paper exists for the moving picture man than the World.

I ordered one of your handbooks some time since, and have found it a great help. Have loaned it and also some of your magazines to another operator and he says he got some excellent pointers therefrom. I could not "keep house" without it. Yours very truly,

G. S. CLARKE,
Mgr. Family Circle Theater.

Warren, Ohio, April 8, 1911,

Moving Picture World.

Gentlemen:—Enclosed please find $1 subscription for your valuable paper for the next six months and allow us to say that we think it should be in the hands of every exchange man, every operator and also every moving picture theater owner in the whole world. If well read, and thoroughly digested, there would be fewer poor picture shows.

Very truly yours,
CRESCENT FILM EXCHANGE.

BROOKLYN LODGE "T. M. A." BENEFIT.

In the programme for the annual "T. M. A. Benefit," to be given by Brooklyn Lodge, No. 30, Theatrical Mechanical Association, at the New Montauk Theater on Sunday evening, April 23, original sketches, presented by popular members of the local stock companies, will have an important part.

It will be impossible to announce the complete bill until a few days before the performance. Nearly all the Brooklyn theaters have promised to contribute acts, and the White Rats and the Vaudeville Comedy Club have volunteered their assistance, as have many well known artists.

The officers of Brooklyn Lodge are: George H. Thomas, of the Motion Picture Patents Company, president; Leo Burns, vice-president; Louis J. Horn, past-president; James H. Smith, treasurer; J. Frank Anderson, recording and corresponding secretary; Thomas Foley, financial secretary; Edward Schwalbach, marshal; Samuel Heyman, sergeant-at-arms; Dr. Thomas F. Ellis, physician; Charles J. McFadden, Louis J. Horn and John F. Bartlett, trustees.

UNIVERSAL FILM EXCHANGE
TOM BIBLE, Prop.
MOTION PICTURES, FILMS and SUPPLIES
Agent for
THE STANDARD MACHINE
1325 ARCH STREET, PHILADELPHIA, PA.
Telephone Walnut 3[illegible]

LOUISE M. MARION'S
Great Novelty of
ILLUSTRATED POEMS
Patriotic and otherwise
Also her attractive comedy play
MONEY! MONEY!! MONEY!!!
is a great drawing card for
THEATERS, CLUBS, ETC.
Terms reasonable
Operator furnished when desired
Attractive painted posters and slides made from life models supplied free of charge.

LOUISE M. MARION
321 West 23d St. New York City

Exhibitors, Attention !
We are buying 18 NEW REELS every week—EVERY REEL IS A FEATURE
We are now in a position to book service from 30 to 60 days from date of release, and also have a few good bookings open under 30 days. DON'T FORGET we have the newest and best equipped house in town, and with our facilities can give you what you want.
A FIRST-CLASS INDEPENDENT SERVICE
THE EXHIBITORS' FILM SERVICE CO., 23 North Ninth St., Philadelphia, Pa.
M[illegible] L. Moore, General Manager. Exclusive [illegible]

441 LICENSED AND INDEPENDENT THEATRES **441**
Mr. Manager:- The only Original and Authentic Slides Now Ready for Shipment
SCRANTON MINE DISASTER *OCCURRED APRIL 7th, 1911*
NEARLY 100 COAL MINERS' LIVES LOST
[illegible]
Feature Amusement Enterprises Co., 441 Market St., Pittsburgh, Pa.
FOR SHORT - F. A. E. CO.
441 **441**

STORIES of the FILMS

BIOGRAPH

HOW SHE TRIUMPHED.—Mary, an orphan, comes to live with her aunt. Being in rather poor health, and aunt being short of money, the poor girl denies herself every opportunities either from her pretty cousins or their gentlemen friends. One of the latter, however, who is an absent girl, takes her to dinner. Their first dose of medicine is a treat at having them a run along the country road, followed by a cold plunge. Two weeks ago they for two months at the end of which time he one would know Mary, such a transformation having taken place. The other girls are now in tearful dread of losing their sweethearts, as they seem too well pleased with the result.

HIS MOTHER'S SCARF.—Two brothers out in the wilds of the Western hills meet and fall in love with a young girl. One was the survivor of an Indian outrage. Through jealousy one brother is about to annihilate the other when the sight of a scarf, the present from their mother, who died, awakens his better self.

ESSANAY.

WHAT A WOMAN CAN DO.—Frank Mills is a college boy with but one ambition in life and that is to some day wed the girl of his dreams, Helen Wilson. In his room at college he receives a note from Helen in which she accepts the proposal and says she will gladly go with him West, where he expects to make his fortune. We next see Mills prospecting for gold. One day, after a long, heartless search, he strikes a rich vein of the yellow metal and hurries off to his cabin to tell Helen. When he enters, laden down with an armful of newly purchased duds and dresses which he has bought at the village store, he finds a strange gone and a brief note explains that she has tired of life with him in poverty and has gone with one who can give her a decent home. In a rage Mills burns the presents he had bought for his wife and setting fire to his cabin, leaves the country. Ten years later we find him a wealthy business man in his home in the East. He has received a telephone message from the hospital authorities that his former wife Helen is dying in the county hospital. In after a tremendous struggle that he remains firm in his resolve and has gone on to see the hospital authorities stating that he will not help the woman. Twenty years elapse and Mills, now prematurely old, is seen in his more lavish home. His sole aim is to accumulate money, and counting the safe, a large vault, in several of his treasure boxes and delves his hands in the gold. The night watchman closes the vault door, believing his master has left. Mills awakens and Mills, after vainly pounding on the door, finally drops suffocating to the floor, where he expires.

THE SNARE OF THE CITY.—Jane Flynn, a country girl, who is employed in a large department store in the city, is having her home after her vacation to return to her work, where, upon arriving, she learns from her manager that there is a vacancy in her department which may be filled by Jane's younger sister, Grace, who has for a long time aspired to be in the city. Grace goes to the city goes to work and finally attracts the attention of the junior partner of the big store, who flatters her beauty and finally induces the girl to go dine with him alone at his home. In the meantime, Jane has seen and noted the flirtations between her employer and her sister and endeavors in vain to make Grace see the folly and danger of the conquest. A man of the age of Cartwright, the proprietor. She is also written to by her father and mother concerning Grace, and the old man and his wife decide to go to the city and see for themselves. On the evening of the dinner with Cartwright, Jane senses her fears and finds a confirmation of them by Cartwright to Grace naming the time and the place. Jane suddenly realizes that at this very moment her sister, according to the note, is dining with Cartwright, and with the intention of saving her sister, Jane dresses in Cartwright's apartments and finds the two at dinner together. At the meantime the father and brother have found the note in the girls' room and hurrying to the address are arrested. Cartwright answers both girls into another room. Jane, however, knowing that the latter will soon come, resolves to sacrifice herself and spare her sister and rushing out into the dining room, begs her father to have mercy on her. The old man is heart broken and runs out of the room, followed by the son. Later, however, a happy reconciliation takes place between them, and the father, never suspecting that the cause of his grief, his youngest daughter, was grace instead of her sister, takes both girls home to their mother.

LUBIN.

THE SHERIFF AND THE MAN.—Jack Weston has come and went West, where he descended from bad to worse. His mother worried over him so much that it broke her health and her other son Tom decided to bring his brother back if possible.

When he found his brother in the West, the Sheriff was looking for him. Tom took on his own shoulders the responsibility for Jack's crime and gave himself up to the Sheriff.

That night the Sheriff and the prisoner stopped in a one-room camp where Jack happened to be. He searched Jack to guard his prisoner. During the night Jack overpowered the Sheriff and, in his escape, shot him after Tom had been on the way several hours, so gave the alarm. The Sheriff set off across the desert in pursuit. Losing his horse, he was in danger of being overcome by the burning sun. Tom, coming to the rescue, gave him his horse and put him on his horse. Then it was a question whether Tom should rescue the Sheriff or leave his enemy to perish. He decided to save him. He dismounted and put his canteen of water to the Sheriff's lips. When the Sheriff was revived he was amazed to see his former prisoner before him. He held out his hand and said, "I came into the West a man and I never knew how good I found a man." They both mounted the horse and when they arrived at the railroad, they parted in friendship. Tom taking the train for the East.

The closing scene shows the two boys and their mother reunited.

GAUMONT.

THE ERRING SON.—A youth is arrested for some boyish prank and forced to accept a term in prison. Although the parents refuse to keep up a correspondence with the boy, their sister spends letters regularly. When he is finally released she supplies him with funds until he can get a start, and, unknown to her family and friends, visits him occasionally to make his life more cheerful. When she marries Dubois, because the husband great worry until he learns the nature of the trips. He then helps in bringing about a reunion between Louis and his proud parents.

THE ROMANCE OF A VALET.—He has a fearful encounter with a rival and attempts to end all his troubles by poisoning the bottle from his master has said is filled with poison. It later develops that the liquor was not dangerous, but particularly disagreeable.

The valet manages to drown all his sorrows to one great amusement.

OLD HUSBAND.—Jeanie cares for his blond grandmother. Toto has charge of her paralytic uncle. The children meet often as they take the old folks out in their chairs.

In order to have more time for their play, the youngsters arrange a meeting for the old folks, who become very friendly and spend all day one another to enjoy their surroundings.

Jimmie is relieved from all care, have tremendously gay time.

A PRIESTESS OF CARTHAGE.—A photoplay drama in four acts: Dramatis Personae: Arizath, Priestess of Carthage; Hannibal, Son of Eschmoun; Gersaken, Chief of the Barbarians; Mommo, Carthaginian Nobleman; Naunus, Attendant to Arizath; Birno and Hasrti, Handmaidens to Gersaken; Carthaginian, Roman and Barbarian Soldiers, Citizens, Slaves, Etc. The story of "A Priestess of Carthage" will no doubt be one of the greatest productions put on by the Gaumont company during the season. It seems to take that ancient city of Carthage, and the time of the story takes place about 150 B. C.

There is plenty of action throughout the four acts, and the settings are most beautiful and highly realistic. Also a pretty love story interwoven which will have a gripping effect on all those who see it.

In the first act the scenes of the Temple of the Moon and Sun show wonderful photography. Scene 2, shows Arizath's Palace and the Tent of Gersaken, while Scene 3 brings us to the Palace of Rhamon and also shows the Barbarian camp at night. The two scenes are laid on the road of the Temple of Tanit and the interior of the House of Eschmoun.

URBAN-ECLIPSE.

THE LAST EDICT OF FRANCIS II.—An historical drama, illustrating the court life of France, governed by the influence of Catherine de Medici. Splendidly equipped, exceedingly beautiful and full of human interest and incident. Introducing the following scenes: Court yard, galiants and courtiers in front of the Castle. Reception hall and his court; the Royal Document, "on account of heresy and insolence to the Queen, our mother, we declare La Renaudie guilty of high treason." The Document is Signed; Love Scene on Terrace, guards arrest La Renaudie for high treason. English Channel. Prisoner brought forth; Final Verdict, appeal to the King. He is ill—subsidy is allowed an interview; The King's Pardon; La Renaudie in Prison, receipt of royal order for execution; Catherin de Medici Intervenes and offers La Renaudie his pardon—spurned. The Firing Party prepares to carry out the execution. Mlle. D'Espard arrives with the King's pardon. Saved by love.

SCENES AT COLOMBO, CEYLON.—A film containing many unusual glimpses of native life. There are shown street scenes, natives road making, a lady barber shaving a male customer; Cingalese dances, grace somewhat lacking; bathing in the Kestral, apes at play, native industries.

MELIES.

AN UNWILLING COWBOY.—Nellie and her father are from Boston, but every winter they visit San Antonio for the old man's rheumatism. Nellie is very fond of ranch life and it is her custom to spend part of the time at the Bar X, where she is known by, while her father is undergoing all the delights of being "boiled out" in the sulphur baths.

Nellie meets all "the boys" and is particularly impressed with Jim Edwards, who constitutes himself her guide at the ranch.

One day a new horse, broke away with her and Jim nearly ropes it and thereby saves her life and wins her love. A short courtship is followed by an engagement and Nellie sends the news to her father.

They call on Jim's side and make the old man think he is quite a sport. Although unwilling at first, his ideas undergo a change under the genial treatment, and he is finally willing to forgive his daughter and her rough-riding knight errant.

He finds that his short service as an unwilling cowboy agrees with his rheumatism, and his occasional visits thereafter become with the month.

THE REFORMATION OF JACK ROBBINS.—Jack Robbins is a gentleman bandit. For months he has been the talk of the town. Sheriff Ford, the sheriff,

Mary Gray, a young lady physician, comes West. Robbins befriends her and, not knowing him to be a bandit, she admires him.

One day Robbins is close enough to Robbins to seriously wound him and he is in desperate straits. By accident Dr. Gray finds him and he becomes her patient. As a matter of professional honor, she refuses to reveal his whereabouts, and she nurses him back to health.

Robbins in the meantime has grown to love and admire the brave, honorable little woman, and he lets her know his love. Now, down in his heart, she loves Robbins in return, for she sees the good in him; but she also realizes that he is a thief. Robbins, by his actions, leads him a few words to think over: "Remember that as good woman can love a thief, and that you can't build happiness on a life of crime."

Robbins does think the words over, and the man who never feared the guns of the sheriff's posse now shrinks before his own conscience. He gives himself up to Ford, the sheriff, and is soon doing time in the penitentiary.

Five years later, he is released, a reformed man. Now with self-respect, but with an aching heart, he is about to leave the West forever when the doctor hears all about it. Her heart is still in the right place and soon what threatened to be a tragedy becomes a delicate romance.

KALEM.

A DAY AND A NIGHT.—Thursday morning. Everything goes wrong. Wife leaves a note for her husband reading: "I am going home for a little while. If I don't do anything to suit, you won't miss me. Jane." Wife retires to the bar left and husband commiserates.

Thursday noon. Wife's plan isn't working.

Thursday evening. Wife can't stand it without the children. Wife sends a telegram to Jane's Uncle Dibridge, the young owner of S. E. ranch. Lee Verlaine goes down to Mexico to borrow seagoat of Slabsides to visit his sick pappoose. Jim believing that Verlaine has won Nancy's love decides to quit his job and so advises her by letter. The next morning Jim leaves. After receiving his note Nancy rides after Jim to explain, but becomes confused and misdirects him so he loses out and takes the wrong trail, leading to the desert. Slabsides finds Jim and Nancy in the desert and goes for aid, but Jim's aid has been laid low, failing to return the horse he had borrowed and is shot as a horse thief while trying to escape.

PATHE.

LAI CHYEIM (Good Luck).—Rachel is in love with Samuel, the servant of Abraham, and each looks forward to the time when they will be married. But one day Abraham sees Rachel and falls in love with her too. He seeks her father Bashi Moses, and asks for her hand, which is granted. Of course, poor Rachel has no choice but to comply with her father's wishes, and the

marriage takes place, everyone drinking Lai Chrism (Good Luck), to the bride and groom. Everyone except Samuel, who is in despair. A year rolls around and one night Samuel creeps into the house of Abraham and persuades Rachel to leave with him. She, consenting, takes her little baby daughter and when Abraham awakes in the morning he finds a little note telling him all. Heartbroken, he takes a downward course, and five years later his wife, bringing the little girl to see her father, finds him a man steeped in vodka. Saddened beyond words, Rachel leaves without revealing her identity, but after she has gone Abraham finds a note telling him that he has again seen his child.

THE RIVAL BROTHERS' PATRIOTISM.—Two brothers, of good old New England stock, love the same maid, but she loves one a great deal more than the other, so when war breaks out Jim decides to go, and is one of the first volunteers. His brother follows him almost immediately and the next few weeks are taken up in camp. Both brothers win favor and promotion and have a record for daring. Once when the mail arrived at camp, Jim gets a letter, opens it and reads what was never intended for his eyes. It is a love letter from the girl to his brother and he had opened it by mistake. Instead of giving it to the rightful owner he hides it in his pocket. That day his brother is sent to carry important dispatches through the enemy's lines and Jim begs to go along. This is granted and they start. Soon they come to a narrow pass, and find themselves surrounded by the Confederates. Jim here gives his brother his letter and asks his forgiveness, then plans a way to get the dispatches through. While he draws the fire of the enemy his brother creeps away and escapes. Later, through success follows the Union forces, Jim is found dead, and on his breast they pin a medal of honor for gallant service.

ENEMIES.—France is torn by the conflict between the Royalists and the Republicans, and no resident of the nobility is safe. In some parts of the country however, the Royalists are making brave stand. As one marquis in one of the outlying districts is fighting hard, though most of his warfare is planned under cover. His sweet daughter is his messenger, and once while she is carrying an order to his men she meets a wounded republican officer and carefully binds up his wounded arm and sends him on his way. Shortly after the marquis and his men fight a pitched battle at the cross of St. Yves and suffer a treacherous defeat, the marquis alone escaping, and he is wounded. The republicans, hot upon his trail, follow him by drops of blood upon the ground and finally trace him to a hut, in which he escapes and his daughter are alone, outside the men are sent to surround the house, while her officer enters alone. Here he sees the materials, and is about to place him under arrest, when he notices that the marquis's daughter is the one who attended him so carefully sometime before. Willing to pay good for good, she quickly binds the bandage in the cellar and when the men, coming impatient at the absence of their officer, enter, they find him making love to his supposed sweetheart and after drinking the health of the fair bride and groom, as they suppose they have, but of the officer, bidding his benefactors farewell, leaves the father and daughter in happy mood.

THE FOSTER FATHER.—Two robbers are making a hasty retreat across the roofs of some houses followed by the police. One is captured, the other escaping down the fire escape enters a room. Here he finds a dead mother and little baby and quickly seizing this conceals the child within his arms, and when the police enter his room are there they suppose to be a broken hearted father and husband at the side of his dead wife. Instead he appearances, they let him go and he with the child goes West, where he soon finds a home and grows up and finally becomes a prosperous and respected citizen. Years later the child, just released from prison and leaving of the cheerful home of his old friend, seeks him out and tries to impose him to his daughter if he is not good money. Rather than have the ordeal he should gone away all he has and is going to tell of his criminal history when the customs officials and his daughter enters, saving himself the entire misunderstanding. Indeed the father's blame past are still forgotten, and he refuses to tell his business and leaves with both some for all of all connection with the past where they have left so far behind them.

VITAGRAPH.

THE PEACE OFFERING.—Howard Gaskell is married to a redheaded wife, which manner she has had temper. Bridget, the cook, who is also redheaded, is the dominion from this of August, and from feeling a subject of the tyrant of

Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.

2549 Archer Avenue :: CHICAGO, ILL.

her mistress. Bridget feels that she has endured Mrs. Graham's abuse long enough and decides to take French leave. In her way to the front door, she espies Mrs. Graham's fur coat. After some hesitancy she takes the garment, leaving her own old cloak in its place.

Mrs. Graham summons the police sergeant, who starts his men on the track of the guilty person. The following morning, Mrs. Graham meets Bridget. After due gossip, Bridget returns the coat to Mrs. Graham, and on her way home she (Mrs. Graham), is captured by the police. She is released by her husband, who assures the police that she is not the guilty person.

THE STOLEN CLAIM.—Three young ladies at the death of their father, are left a claim for a mine. This claim is accompanied by a map showing where it is located. The girls make preparations for the journey, and start for the mine. Arriving in the north, they engage guides, who, while the girls are sleeping, steal the map and desert them. They then go on other routes trying to gather up their belongings and start on their homeward journey. During their peregrinations they encounter the diamond golden who are forced to give up the stolen map to a couple of young chaps who are also in search of wealth. Needless to say these young men form life partners with the girls.

PICCIOLA.—The incidents of this beautifully pictured and romantic picture portrayed at the court of Napoleon Bonaparte. Count de Chazay is sentenced to life imprisonment for political intrigue. In the same prison, Grimaldi, an Italian, is confined. He has a beautiful daughter named Theresa who visits her father and while there encounters Count de Chazay. Soon an acquaintance and love springs up between the count and Theresa. Grimaldi, in his despair, plans an escape. One night the guards are bribed, the prisoners of the court to consider two sets of clothes which are exchanged as in the dark, to escape the prisoners and leave their escape.

Theresa [illegible] Count de Chazay [illegible] to [illegible] Theresa. The [illegible] [illegible] [illegible]

sight and being passed out of the labyrinth of caves just making its exit as Spud, in pursuit of the same, after leaving the family at this moment appears. Spud, not having noticed his little playmate on the other hand, as it is carried, beginning at the assemblies they start to run in the same direction, a contact almost seems inevitable and the audience holds its breath as the two approach the same point of the cave, but just as they are about to collide the mass of the little Spud and have the same sound away into the cave and we are startled by the sudden appearance of the lower end of Jimmie, forgetful of the direction carried in search of Spud.

HOW SPRIGGINS TOOK LODGERS.—Mr. Spriggins, who always prides himself upon his independence, refuses to accept any assistance, no matter how pressing the necessity may be, from anyone. Consequently, when Mrs. Spriggins suggests letting an additional room from the windows to the house.

Mr. Higgins, Major, traveling with his wife in the same compartment with a young Frenchman, overhears Mrs. Higgins say that she would like to take out at a reasonable solution to get some room for her to get rent reduced, he becomes jealous. Arriving at the end of the journey, the young Frenchman gallantly offers to aid the young wife in loading the baggage and household goods on the cart. Being observed by Mrs. Higgins, Mr. Spriggins and the Frenchman brings her to Spriggins' attention, and the latter, who has been talk friendly with the young Frenchman are very disagreeable but these persons arrive at sufficient understanding as a result of which Mr. Spriggins agrees to take the young Frenchman as one of his board with's pleasant.

And then the Frenchman discovers that Mr. Spriggins' dear is a very beautiful daughter and that it would be a good place for him to spend his time. He encounters Miss Spriggins in the garden and the Major arrives in town and the unknown directs him to the same house. His brief interview with Spriggins leaves the latter in a state of wonderful and the Major makes from the house to see his landlady. His wife is unable to locate the house and he encourages the young Frenchman to a duel upon the spot, in the parlor, much to Mr. Spriggins' and his wife's horror. Before any blood is shed matters are satisfactorily explained by the arrival of the young woman, with whom Victor has fallen in love, and the duel is postponed until the Frenchman's new surroundings besides his wife.

TURNED TO THE WALL.—Squire Bane and his sister Edith are the leading lights of Bane Manor. Edith falls in love with the young artist, who is making some alterations in it. But the Squire is anxious to have his sister marry well, so he will him and orders her from the house.

Twenty-five years later Edith is a widow. Henry, her son, an expert wood carver, is her sole support. Miss Gordon, who visits the place to watch Henry at his work, is delighted by his work that she engages him to give her lessons. This news is conveyed to the employer and he is dismissed. His fellow workmen are jealous of his ability.

Henry is obliged to stop giving lessons to Miss Gordon, as they are contemplating visiting their old friend, Squire Bane. While on their visit, they decide to go for a climb up a steep hill. Mr. Bane appears from of a coming storm, but in spite of his warning they venture up. They are caught in a terrible snowstorm and Grace is separated from her father. She goes blindly on, until she comes to the door of the old house where Henry has his secret shop.

Henry's enemies, having located his shop, plan to attack him during the night. He, about to leave the cottage when he is stabbed into insensibility. As they are doing this, Mr. Bane the Squire and his men appear and quickly disperse the ruffians.

However, Henry and his mother are reconciled to Mr. Bane's family, and it is quite evident that the young people will be loath to each other than themselves and pupil.

THE TWIN TOWERS.—The Chevalier and his bride, Miriam, are about to leave their palace, but find that with the aid of their guns escape is cut off. They lower them from one the doors and seek up the tower. The chevalier and his bride barricade themselves in it, and, having loaded their carbines and as the mob, are trying them in the rear. Rocks, bricks and bottles are thrown upon the window and drop from the balcony to the ground. However, the leader of the mob, reasoning on the matter, sees the open window, and looking out, discovers them escaping. They start in pursuit.

The chevalier tries to throw their pursuers off the track by taking refuge in the deserted Chateau of the three towers. They have hardly entered, however, when the three ruffians appear and seeing no other possible means of escape decide to search the chateau. The Chevalier, having safely placed his wife in one of the towers, moves her to go to the top. He has scarcely disappeared, however, when the three ruffians, having searched the other tower, discover her in the opposite tower. They proceed to the top and all meet and one of them starts over, but as he is about to step into the other tower and seems her, she grasps the end of the bridge, and giving it a quick turn, dashes him to death, below, and draws the plank into the tower.

The other two, stunned at first by the death of their comrade, are soon to be avenged and de-

sound inactive in order to reach the other tower. She is only seen ascending and closes the trap door leading into the tower. The ruffians begin battering on the door, and seeing it about to give, she seizes the plank, pulls it across to the other tower and then lowers just enough under way into the door. She then pulls her up and as the ruffians start back to secure them apparently battering ram, she draws the plank back and replaces the plank over to the other tower again and covers just in the nick of time.

She is left alone in the tower, while the crew ascends the other tower, thus cutting off communication. Miriam overpowers their guard and resolves to die death bravely. She hears noise outside, assaulting the steps and seizing a shield, a dagger and a pistol she goes resolutely through the trap door, when, to her great relief, she finds it to be the Chevalier. As the ruffian comes into view behind the Chevalier falls dead at a blow of the shield. Hastily donning the insensible person's coat and hat, he signals to the other in the opposite tower to come over. He leads to time in doing so and when he enters the tower through the trap door, the Chevalier engages in a fierce hand-to-hand fight. At the critical moment Miriam seizes the ruffian by the feet and together they hurl him down headlong.

The Chevalier finds in the pocket of the coat he is wearing a paper stating that he is a member of the National Assembly. Armed with this they make their way from the tower, only to be confronted by a party of soldiers and finding soon the waiting horses demand an explanation. The Chevalier presents his membership paper and taking the leader aside, confidentially explains that the woman is a Royalist whom he has captured and that he is taking her to Paris as a prisoner. This appeals to their pride sense of humor, and wishing him joy of his prisoner, they go their way. The Chevalier and his bride reunited the Chevalier and his bride mount their horses and away.

SELIG.

THE WITCH OF THE EVERGLADES.—White Cloud, the war chief of the Seminoles of the Everglades, in the beginning of the last century, wants a war and to this end he plots against the newly invoked murder of his brother. The first victim, Seth Thomas, a young settler, is found dead and Iona, his wife, becomes insane on discovers the death of her husband and the loss of her two-year-old baby, carried away by the treacherous White Cloud. Dora has been left for dead by the Indians.

Fifteen years elapse and Dora has been haunted by said Indians, who have returned to the land. She is called the "Witch of the Everglades," and is an object of superstitious terror to the Indians. Nelly, her adopted sister, has been brought up by White Cloud, and is seventeen, when she saves Lieutenant Hardy of the regulars, who has been captured by the Indians. They fall in love and are rescued by a relief party of soldiers, who are led to the camp by Dora. She is known to the band, and the bullet restores her to reason, removing the pressure from the brain. Taken to the fort at Pensacola, she reunites Nelly to her baby girl by the locket around her neck. White Cloud is seen standing at the head of a party, looking off towards the land he has lost forever.

Independent Film Stories.

POWERS.

THE MELODY OF FATE.—Young Enrico, the noted pianist, is weary of the doting, adoring girls who worship at the shrine of his art, although he is a confirmed woman hater. While being bored paralyzed.

When little Lotta, the blind child, comes to play on her violin for him, he almost rudely dispersed the gathering of feminity and is left alone with her. Lotta, who become quite friendly, finds Enrico's father being greatly interested in lotta.

One fateful day Doctor Galway, the eminent optometrical surgeon, sees the unfortunate girl, and examining her eyes, concludes that an operation will restore her sight. He prepares her for it, and Enrico is jubilant—for on his genius goes he forgets that with her sight restored she will be to witness to his physical misfortune. He awaits the joyful moment when she will look into her seeing eyes, and when the bandages are to be removed he is summoned to the room.

The operation is successful, and when Enrico finally sees her beautiful eyes rest on him, the horror of form comes to the musician. He seizes the first opportunity to dash from the room and hobbles home. Here he writes a letter to his guardian, telling that now he is ready to undergo the risky operation to save him the use of his fingers, and will either be well or dead.

Lotta hears of it, and on the day he undergoes the ordeal asks to be allowed to see him. His condition is too serious, however, so she takes her violin and plays outside of the room where he lies in agony. Enrico hears the enchanting tune, and rising in bed with his last strength, demands that she be allowed in; poor Lotta rushes to his side but he has lost in the battle—with a last caress, he falls back dead.

A DAY WITH AN ENGLISH BARGEMAN.—The most picturesque of small water seafaring folk is the bargeman, who takes up on a trip up the canal, through its power feeding locks and across the beautiful countryside. We see the one mile power station, the Blisdale, and even the happy boys who choose the canal for their aquatic diversion. They dive in and race as only boys can. Then we join the bargeman again and proceed with him to the end of the busy little canal.

HEARTS UNDER OILSKINS.—Cast up by the sea, it is the lot of little Dollie to be adopted by lighthearted bearded Jim. He rears her lovingly, and when she grows into fair Dollie Jim quickly, secretly owns her.

Bill and Bob the big tower bell proclaims that the angry sea has wrecked a vessel, and Jim, with the rest of the fisher folk, goes out to the rescue. One of those rescued is none other than Frank, Jim's good pal of other days.

Needless to say, he makes his home with Jim and his ward. He soon suspects that Jim loves Dollie and soon his days and nights are restless agony at the big heroic guy that loves him. And Dollie loves him, too. Suddenly Frank comes on Jim as he is fondling the little frail Dollie locks the door, she was snatched from a watery grave, and the great truth dawns upon him. He decides that he is in the way, and leaves the house for parts unknown, where he finds only desolateness in when he finds Dolly weeping over the note Frank left.

Soldier Jim comes out, and overtakes Frank. He orders him to go back. Frank refuses, and begs Jim to let him go. Jim argues that Dollie loves him, and he must go back; Frank is obstinate, and Jim finally tells him, and pal Frank resumes his great work of life saving. Dives in, brings out he and Dollie are clasped in a lovers' embrace.

And out on the rocks alone, Jim looks to his heart that is broken, but there comes a ray of sunshine that the deep sea brought to him—only to sacrifice it on the altar of a greater love.

ECLAIR.

FOR THEIR MOTHER.—Alfred and Edmund, poverty stricken and their mother ill in bed, determine to go out and beg, but are quite unsuccessful—Alfred, a cripple, cannot walk about a large theater, but receive nothing for their pains. Each manner scrubs and they must devise some means of obtaining money. Alfred thinks.

The elder boy conceives a plan. He quickly sends his little brother to the bakery and strips the little fellow of most of his clothing, in order to make him look wretched; the then directs him to the theater and begs the passersby for alms. Sig from the sumptuously dining guests. At first the waiters endeavor to drive the lad away, but in so to prevent him from being patronized by the guests they leave him alone. His brother, who has been watching outside with the proper time arrives upon the scene and striking an attitude, hands the little brother the few cents he has, saying, "Take them to mother, she will help us all." The onlookers are both amused and touched at such a manly demonstration of kindness, and, not to be outdone by the lad, their attention upon the miserable little beggar. At last, the boys steer away toward their home, overjoyed. An old gentleman who has been observing the children, sees through their ruse, and follows them home. Finding out the circumstances, and the generous old fellow makes sure that the mother and children shall not be in want for some time to come.

THE BLUE NILE.—This beautiful film is a delightful excursion on the famous Blue Nile, among the ruins of Egypt, under the dazzling rays of the Egyptian sun. Picturesque race boats are seen skimming over the ripples natives, in their native costumes, are engaged now and then our attention is strangely arrested to the vividly reflected palm-trees, and cane foliage in the limpid surface of the mighty stream. Ambitious boys, on primitive craft made of cane off baksheesh, chase each other under the boats, shouting in the exhilaration of their fun, as they make hazardous dashes in and out among the temptuous paddle wheels and fleet craft. Then eyes then feast upon a gorgeous and most impressive sunset and the film ends in a grand silhouette of a "Mahari!"

BISON.

A COWBOY FOR A DAY.—Clarence wants to be a cowboy and the boys have lots of fun with him. Before starting tricks known only to cowboys played on him, and he is finally made a victim of an Indian attack and captured by the real cowboys and Indians. He made to bring him slive. He is then rescued by the rest of the gang who impossible to wear the fake Indians. Later when Clarence finds out the joke he decides to ping one himself. Dressed as an Indian he sneaks the bunk house and begins shooting promiscuously with two big guns. The cowboys are completely routed, and when Clarence makes himself known they accept the joke on themselves and agree to leave him in peace hereafter and to help the become a real cowpuncher.

RETURN OF COMPANY "D."—A traitorous officer incites the Indians to rebellion, and the army garrison is attacked. Though fighting valiant-

THEATRICAL ARCHITECT

FRANZ-CARL-KOENIG

OFFICE, STUDIO, AND SHOPS 4912 TO 20 PARKSIDE AVE. PHILA.

We not only make Plans and build

Theatres and Vaudeville Houses

We also build

MOVING PICTURE THEATRES

We have built over 60 Theatres the last 5 years which are all ORIGINAL in Construction, Design and Decorations

...inst the savage hordes, the soldiers are doom... to annihilation, when Swiftwater, a friendly ...ian who worships the Colonel's daughter, volun...rs to carry a message to the distant fort. He ...pursued by the Indians and the ride is marked ... a desperate running fight, but he succeeds in ... mission. At breakneck speed the re-inforce... are going to the rescue, arriving as the Indians ...re-succeeded in battering down the gates of the ...kade. Swiftwater is killed, and the savage hor... ...ders lay him at rest with the honors of a hero.

AMBROSIO.

THE MUTE OF PORTICI.—Alfonso, son of the ...ke of Arcos, is in love with Fenela, sister of ...vaniello, a fisherman. The Duke imprisons Fe... and compels Alfonso to marry a lady of rank, ...ends escapes from her cell, and her brother rouses ...e people to revolt. Alfonso and his bride, fleeing ...m the wrath of the mob, are given shelter by ...ek, on account of which her brother is accused ... treachery and destroyed by the revolutionists. ...e death of her brother is too much for Fenela's ...gubrious mind, and she loses her reason and is ...ken mute. She is seen wandering around the ...n beds of Mt. Vesuvius, in the crater of which ...e finally hurls herself.

RELIANCE.

IN THE TEPEE'S LIGHT.—Jack Reed falls mad... in love with Wild Dove, an Indian maid, and ...ile his affection is returned by the girl, his suit ...frowned on by her father, who wishes her to ...rry an Indian brave who has given many ...ses. Wild Dove enters the road house to sell ...r bead work, and Bill Emery, a tough westerner, ...debly tries to kiss her. Her frantic efforts to ...e herself are greeted with laughter by the gam... onlookers, till Jack rushes in and knocks Emery ...n. Emery draws a gun but is quickly covered ... Jack, and departs sullenly. Jack decides to ...ry Wild Dove immediately, to prevent such in... ...s and in haste they go to her father's ...e where Jack's pleadings are rejected. Jack ...ides upon a desperate plan, and creeping into ...epee in the night he awakens Wild Dove and ...s her to the road house where he has asked a ...ster to meet him. The latter hesitates to offici... when he finds the bride is an Indian, and Jack ...ends him to consent at the point of a revolver. ...e Dove frightened flees away in the over... ...e begins and flies back to the tepee. Jack fol... ...s, and a dramatic scene ensues in the weird light ...f a campfire, in which Jack suddenly draws his ...volver, and keeping the surprised Indians at bay ...m his escape with Wild Dove. They are seen ...ing homeward far away from the scene, and the ...e is breaking, on a rocky knoll overlooking the ...ley, in the rays of the rising sun, they are ...n forth, bathing a scene of wild beauty with ...geous splendor.

VENGEANCE HATH BEEN HAD.—Carroll, in...ed to waywardness, while intoxicated, meets ...ckson, and resenting the latter's refusal to drink, ...ves him savagely, declaring his fight. Sober... ...ed the terrible deed, Carrol escapes to a distant ...e, changes his name, and eventually gains much ...ey. Many years elapse. His daughter Gertrude ...es to boarding school and there meets the daugh... of Jackson, Grace, and teaches her for a holiday ...k. Grace and George, Ethels brother, fall in ...ve and decide to marry. Grace brings her father ...e for approval and the meeting of the men ...s intensely dramatic scene. Jackson bitterly ...poses Carrol and refuses his consent to the ...ge, reminding him with breathless haste that ...e days have Carroll accidently upsets a lamp, ...ich explodes with terrific force, instantly ...ending him. He flees, resigned to the blow, ...e in it the hand of Providence which has ...n him retribution for the crime of years ago. ...e Accompanied by George he calls upon Jack... and begs him to leave his retreat as vengeance ...s near and to abandon Grace, and to prevent ...ing to seize the happiness they craved. Grace ...ves with their privileges and on leaving the ...e Jackson smiles kindly with Carroll and pardons ...m absolutely. Thus the two old men, dressed ...ilarly, through darkness for the sake of the ...e are made happy in the knowledge that the ...ed of their children would be assured by perfect ...e.

IMP.

BLOOD SIGHT.—Gertrude Edgar is loved by ...Sutherland and Owen Jackson, and Gertrude ...ard—the latter is jealous of a mild flirtation with ...ck, while loving Moreland devotedly. Moss ...ard invited to join a party to discover the head ...e of the Assassin Rivers. Jackson shows the ...hotograph of Gertrude. He offers particular ...ntion to Moreland and the two photographs and ...ter becomes foolishly jealous. Moreland is captured by savages while a member of an expedition into a wild country inhabited by uncivilized negros. He is the sole survivor of the expedition.

The scene shifts to Jackson, who is reading a paper in which there is an account of the rescue of the members of the Amazon expedition. Through an erroneous report it is stated that every man has been killed; Gertrude reads the account also and her grief is painful. She wanders down to the old gate where she was wont to meet her lover and finding her often absent on same, sees him alive in the wilds. Jackson is filled with remorse at his perfidity. He knows he can never marry Gertrude.

Gertrude tells him that Tom is alive and will consent to marry him if he will bring back his sweetheart in safety. Jackson starts on what he regards as a fruitless attempt.

Arriving in the wilds he organizes a searching party and is rewarded by finding Tom alive. Jackson is overjoyed to find his friend and brings him back to Gertrude who is aroused from her melancholia and welcomes him in an embracing fashion.

Gertrude, in her paroxysm of joy, had forgot her promise to Jackson, even sends him a message she remembers and summons him to the house over their meeting. Jackson arrives and Tom puts her truth to Jackson on a condition. Tom Jackson speaks for some time with the hand of Gertrude in that of Tom and sends away.

THE TEMPTRESS.—Gilbert living and Bertie Ernel were both fascinating opera stars and ...ound at a dinner given by Mrs. Alden, ...ouncement of her daughter Lucile ... Gilbert and the public announcement. ... Mrs. Alden's home was no exception, a ... and intoxicated Gilbert is ... Lucile, infatuated by his ... Gilbert is at once ... of Lucile. By solicitations and ... he wins a kiss, but the moment ... The next interview ... that she has Bertie to ... with mad ... to ... Gilbert ... Bertie ... Gilbert ... Bertie ... Gilbert ... Bertie

The Very Thing!

Our Tuesday Split Reel

For MAY 2nd

is a *drama* and a *comedy*—both good; in fact a little better than the ordinary.

"The Crisis"

portraying in a unique way the emotions of a young father, ending in a double blessing.

AND

The "Joys of Persecution"

One of those delightfully breezy little playlets that keep you smiling throughout—gentle, refined action, simply rendered. We're modest—you'll like it.

pendicular under the Westerner, and he sees that he has made three mistakes in his shift. And these he valuables for he soon must go back to his home, and in the average demand that he will take a healthy sum from.

I see from a way as it speaks down. The eggeggeds and the ballons the adventure and to find him take his course for the home, pointing out the tones. When he reaches the end and he is landed. She is the young passenger to the end of that trip, pitifully it takes energy to accomplish by, and by some mishap, the traveller gets out of order between.

The same girl is hungry, and the execution man has to run with him. It is then as he laughs when one is hungry, and she sees therefore that the subsequent encounter may, is a very poor favorite indeed. So they go and catch, and the fact that the same scenarios are compelled to walk up and down stairs. But then a scene in a dining room.

Besides one instead the Westerner to get better acquainted, and accidents take his shift. The next day the bedding carriage has and when the young man enters the lower hall, he finds the place in flames and a panic-stricken crowd pouring out of the elevator. He dashes for the girl in vain. Then he discovers that she has remained to send in a fire alarm over the phone and that her association in the office had without her. The regular elevator man refuses to take the car up again. He says that the trip caused by smoke. But the Westerner sees an elevator man again, finds the girl unconscious, and carries her to safety.

Wasn't it natural that the girl should fall in love with her hungry suitor and marry him? Naturally she felt grateful to the man who had fed her when she was hungry and saved her life when she was dying. She really could not refuse to marry him, for he was very presentable, very much in earnest and very much in love.

THE POET OF THE PEOPLE.—Grengoire, a recent poet, feels keenly the wrongs of his people, who are terribly misused and ground down by the nobles of his day. He feels most keenly the fact that the king heeds not their cries for justice. He is a dreamer, not a practical man, and feels he can do nothing to help the people, except present their wrongs to them in such language that they themselves will be brought to a realization of their oppression, and will rise in their might and fight for justice.

One day, after having seen a poor old woman arrested in great haste, by a servant of the rich, Grengoire gathers the people of the streets about him, and reads them his poem entitled, "The King Insults Within Him." Soon after this takes place directly before the house of Annette, a beautiful girl, ward of the king. The king himself, Grengoire, happens to visit Annette and her father on this same day and notices the crowd before their house as he passes. When he sees Annette he proposes her consorting his inclinations, she tells him the crowd are listening to a poem called Grengoire, "The poet of the people." Being also interested this arouses his curiosity. The king's curiosity is aroused, and he orders Grengoire brought before him. The king then demands that Grengoire read his poems. Grengoire, knowing the king must be found guilty, unflinchingly he does not consent him of being the king himself, hesitates about reading verses against the king. He is, however, tempted by the offer of a good meal and as the poet is almost starving, he is induced to comply with the request.

The king is furious when he hears himself ridiculed from its verses and sentences Grengoire a arrest, and immediate execution. But he has become interested in the rugged poet, and as a last favor, promises to grant him any request he may name. Grengoire asks for an interview with Annette, whom he has long worshipped from afar, but he thinks, in his modesty, that she will refuse the king grants and Grengoire is brought to Annette's home. Here she entreats him to an interview with her in her own home. Grengoire, her harboring low condition of the people, and he speaks so eloquently, that not only does she consent his suit, but actually falls in love with the ragged poet himself.

Grengoire is led away by the executioner at the termination of his interview, and wonders hearts that he is to die, she pleads with all her might to the king for his pardon, confessing her own great love, and bringing the king to a realization of the fact that the poet poet meant good only, and that even his harsh judgment of the king and the nobles was, to a great extent, deserved by them. Just as the noose is being tightened around the unfortunate's neck, the king and Annette appear at the foot of the scaffold, and stopping the execution, the king grants Grengoire a full pardon, places his hand in that of Annette, and tells the crowd personally as witness to the ceremony that he can promise something much better—a wedding.

YANKEE.

A KENTUCKY GIRL.—Joe Bowers and Dave Hills are suitors for the hand of Madge Logan. Dave secures the girl's consent, and elopes in a sensible rage, sends a warning to the Revenue officers and describes the location of Dave's still, which is raided in due course of time. Dave is captured, but is discovered by Joe, who releases him. Dave, in his terror, runs away, and urges Joe to fight it out among the rocks, which he does, until his ammunition is exhausted. Then he is captured and jailed.

Madge is apprehended by a conversation with Dave of Joe's position. She quickly informs the boys, who, in a very sensational manner release Joe. After his rescue, Joe is forced to hide in the mountains, leaving his old Mammy to work out her living as best she can.

Madge, in the meantime, has been helping his mother in her toil. Joe has been longing for a sight of his Mammy and decides to go home and see her.

Dave has left the district for good to avoid capture. Joe of course, believes Dave to be still happy in his love for Madge and as the half-

Powers Picture Plays

TUESDAY SATURDAY

Our Saturday Feature

For MAY 6th

is a grand, spectacular, ancient classic, a new style of Powers' Picture Play, entitled

"The Awakening of Galatea"

It is founded on the story of the sculptor Pygmalion's love for his marble statue of Galatea; the figure comes to life and there enters a strange love which terminates as amazingly as it begins. Beautiful settings are a feature of the picture.

Nat M. Wills

(The "Happy Tramp")

makes his bow as "King of Kazam." Only one of the big surprises to come.

The Powers Co.

241st St. and Richardson Ave.

New York City

starved, care-worn boy reaches his home, great is his surprise to find Madge living with his mother and helping her with the work. The poor old lad grasps her son to her arms and tells him how good Madge has been to her. Joe looks longingly at Madge. "Hain't ye married to Dave yet?" Madge hangs her head and tells him she has been waiting for him. The boy's surprise knows no bound as he clasps her in his arms. Soon the storm that the Revenue officers have encountered lulls and a new life begins for Joe, Madge and Mammy.

ZELDA, THE GYPSY.—Mr. Hamilton was in a wildness with a son whom he expected to carry the business in case of his death. He fell in love with a widow, whose sole ambition was to inherit her husband's fortune. He had, however, to his left the bulk of his estate to his only son, Harry. Upon this merchant's death, the widow was deeply disgrined to learn that her expectations had not been realized. She determined to break the will and planned to carry out her intentions.

The unexpected visit of a tribe of Gipsies in the vicinity of their homestead, gave her a golden opportunity, which, however, ended disastrously to her. The "beauty" of the tribe was "Zelda," the fortune teller, who had become the wife of Emmanuel, the villain of the tribe, at a early age.

Harry becomes deeply impressed with Zelda and was encouraged by his step-mother in making clandestine appointments. Her designs were simple, as she succeeded in arousing the fierce jealousy of the unprincipled husband. Emanuel upbraids his wife, and threatens the life of her paramour and many startling surprises them in one of the secret love trysts. The young fellow endeavors to explain his interest in her and his reason for befriending her. All to no avail. He assaults the boy, and thinking he has killed him, makes his escape. Zelda gives the alarm and two farmers whom she notifies of the assault, come upon the scene and are soon joined by an infuriated mob

who was vengeance on the murderous Gypsy. He in the mean time has fled to the Hamilton homestead, and breaking the lattice aside, bids Mrs. Hamilton to save him from his imminent danger. She now refuses to secrete him and thus shirks her compact.

The mob are seen coming into the grounds. He pleads with her for his life. She still refuses. He seizes her and in the struggle forces her to the balcony railing. The crowd below with shouts suppressed upon their lips, gaze upon the scene as they sway and are finally hung to the lawn below, an awful mass.

The lady who was only stunned in the encounter with the Gypsy, recovered sufficiently to reach the scene, hoping to save the life of the wretched Emeualie—too late. He comes upon the tragic scene, as his step-mother's body is borne away. Zenba shudders at the sight of Emeualie and is led from the scene by the equally afflicted admirer. Thus early in an unjust heritage paid the penalty that is so often meted out to the "wicked of heart," and the step-son remained free to make Zenba's life one of sunshine and happiness.

NESTOR.

HIS WIFE.—Mrs. Graydon felt thoroughly put out with her daughter, Phyllis, for, urge her as she would, the girl absolutely refused to encourage either Edgar Bunce or Albert Manley. Both so desirable, too. At last, great to the old lady's joy, Allen declared that he, like Edgar, intended going away to forget the cruel Phyllis and his determination awakened that young woman to the fact that she loved him for she could not think of his leaving her, so within a few weeks they were married.

It was several months after this that Edgar returned home, and not having heard of Phyllis' marriage, again laid his heart at her feet, where he met first Mrs. Dennis's bill. Before the young lady had an opportunity of stopping him, Charles Partridge, who had been watching them, entered to her husband and told him of what he heard.

Ere he finished speaking, however, Edgar appeared, and but for Allen's intervention there might have been a serious quarrel, for so little did the husband mistrust his friend that as soon as Phyllis entered, he put the young man's name down for her next dance.

The next day found Edgar at Charle's office to demand an apology. Instead, he was thrown out by the latter's men. Edgar, however, was not to be so easily overcome. Waiting upon the corner until Charles came out, he again gave him an opportunity to apologize. In answer Charles struck a blow. This impertinence so angered Edgar that he drew his stick would have knocked Charles down but would have proven so serious had his head not struck a stone.

Believing that he had killed the young man, and seeing a crowd already collecting, he started round the corner. But as he looked back he saw the fascinating Nellie Stanley in a rage but he met was running, too, and he had scarcely time to dart around to Allen Stanley's side door, which he considered himself fortunate in passing at a time, when they turned the corner.

Mrs. Edgar dressed up to the front door, Allen could have thought nothing of it, but as he came at on his way to business he beheld his supposed dead standing around the house, and when the husband returned he heard the young man in Phyllis's room imploring her to secrete him in the closet. Instantly Charles Oldfield's warning given the ball came up before him.

He had no sooner burst in the door, however, are explanations were quickly made, so that ten the officers appeared for Edgar, it was Allen has protected it by declaring that he was alone.

Charles' office and find that, after all, that ...ble-maker had only been stunned, and that it ... night's frolicks which were but, as ... friends discovered, those would most likely ... a release would be heard what they thought him.

LUX.

NAUGHTY MISS EDITH.—Timothy Hair, a ... bachelor-ed individual, falls in love with a ... dressing pretty daughter, and entering the ... cards a-la-mode at the young lady's door ... finds on her desk. The note informs Miss Edith ... that her father is miserable, and asks to know ... can see her alone. It is signed Timothy Hair, ... Edith makes a mental note that the writer ... doesn't sign correctly. She also throws ... a very loving him to wait until her father ... and, unknowingly Timothy endures the agonies ... to dress his hair and finding it the correct ... one operation that fathers has not yet gone out, ... home. He enters again and finds Miss Edith ... at her. Honorable naughty Miss Edith has ... from the note to her lover, one of her father's ... records, and both are concerned with whether ... Timothy's love looks are worth it. Not only ... he is obliged to have his beard and whiskers ... off in order to have some excuse for waiting ... father goes out. But all in vain too, for ... his operation is completed, Miss Edith and ... lover leave the shop together, leaving poor ... Timothy regarding himself in the glass. Even his friends do not recognize him and at last he is ... forced to assert a broad smile of cajoling and a ... in order to get along at all.

Be a Motion Picture Playwright

Motion Picture Plays Sell for Big Money. We teach you how to write them, criticise, correct and market them successfully. Big Profits. Unlimited demand. Constant market. Write for Booklet 10 FREE.

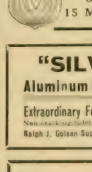
Associated Motion Picture Schools
Chicago Opera House Block, Chicago, Illinois

PIPE TONE
FOLDING ORGAN, $25
A real Pipe Organ, with Pipes and Reeds, Sounding Board, Case, Mouse and Bellows. Plays in the manner of the Pipe Organ in the Church. Can be carried in your arms. Instantly set up or taken down. Can be supplied, ready to play, for $25 cash with order.
Little Giant No. 3. Order to-day
A. L. WHITE MFG. CO.
215 Englewood Ave., Chicago, Ill.

THEATRE SALES CO.
217 Dearborn Street, Bank Floor
CHICAGO, ILLINOIS
Long Distance Phone, Harrison 341
Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call.
Make Known Your Wants

To Exchanges
Have your films redeveloped and renovated by the Hockstetter Process. Endorsed and recommended by leading Exchanges.
Also soften non-inflammable film and prolong the life of the reel. We are now prepared to install plants in your premises. Write for prices. Work done at our plant at 60c per reel.
ORTHO FILM CO.
2726 W. Division St. Chicago, Ill.

"La Cinematografia Italiana ed Estera"
IS ITALY'S LEADING PAPER FOR THE
ANIMATED PICTURE
PUBLISHED FORTNIGHTLY.
32, 36 and 40 large pages, 8 shillings per annum (£0.4.0)
Editor-prop'r: Prof. GUALTIERO I. FABRI,
Galleria Nazionale, Torino, Italy.



Incandescent Lamps
For Theatres, Parks and Shows
Clear, 6 Cents Colored, 7 Cents
SAFETY ELECTRIC CO.
15 Michigan Ave., Chicago, Ill.

"SILVERLIGHT"
Aluminum Motion Picture Curtain
Extraordinary Features Are:
Ralph J. Gulsen Supply Co. 64 Wabash Ave., Chicago

H. F. HOFFMAN
Lecturer of Special Releases
New York City and Vicinity
Care MOVING PICTURE WORLD
Telephone 1114 Gramercy

BILL'S GARDEN.—Bill's home was opposite. This title need not pretty extra to be seeing up his neighbor with a banana. Jealousy by degrees. Accounting on the various occasions to the work for to make one of Bill's boys whilst his daughters are in the garden. Bill discovers one to another a gardener of the two. By degrees a small Bill found some his room. John a perfect stranger soon has a friend. Bill and John have a love a garden. But his unsuccessful does not long for the same time the Japanese save a dark pole and thereby to the garden. Bill discovers the ... a sash and succeeds ... succeeding in ... Bill's daughter ... a small notice but ... gardener ... suffering and he goes ... a bone.

REX.

THE REALIZATION.—Mr. and Mrs. Kendall are ... very mysterious ... person ... appeals ... apart ... no longer ... they ... when ... of ... yet the reason for it is beyond their ... ing ... some ... day Miss Smith, Mrs. Kendall's schoolmate, brings her baby visit to the Kendall home, for her mother is ill and was desirous to pass time throughout the day to care for the child. Mrs. Kendall loves ... baby ... her ... the sweet ... of it ... a ... Mr. Kendall ... heart. At ... understanding ... the reason for the strange unhappiness in ... Mrs. They need a child to ... their ... and ... tears ... the ... That ... Mr. Kendall ... leaves ... baby ... her ... the ... next ... Mrs. Kendall ... thoughts ... her ... work at ... office, ... concentrate ... on ... but ... goes ... her ... and ... to ... see ... Mrs. Kendall ... an ... with ... doctor ... drive ... At ... the ... of ... baby ... her ... husband ... the ... reason ... the ... unhappiness ... and ... a ... talk ... He ... her ... the ... of ... the ... stress ... mother's ... realizes ... and ... noble ... has ... her ... the ... suffering ... mental ... and ... heart ... goes ... to ...

SOLAX.

THE SCHEME THAT FAILED.—Jack Ireland receives a letter from his bachelor friend to come and spend a week's vacation with him and leave his wife in charge of Jack. Jack does not like to go for to leave his wife, whom he dearly loves, alone would be dreadful. After a little meditation, however, Jack and Ireland ... a scheme ... friend, is to send him a telegram reading that a ... is ... at the ... meeting and Jack's ... is needed.

The telegram arrives. Jack assumes reluctance in going, but ... to ... Ireland ... Jack ... he leaves. Almost ... leaves ... office ... friend, whom he takes from his pocket as he leaves. The wife ... the note and goes into ... On leaving, Jack's wife gives him a necklace to wear for good luck. During Mrs. Leonard's ... Mrs. Freeman, who is present, decides to lead the husband ... his ... Mrs. Freeman ... a letter to the inspector of the ... to arrest a man disguised as Jack Ireland ... is at present ... of town. He has stolen a diamond necklace ... belonging to her. She says that if two officers are sent at once she will be able to ... the ...

The inspector ... the letter and ... with ... sends ... officers to get Mr. Leonard and they immediately ... to the ... house.

... can imagine the ... when ... get to ... is informed ... and ... Jack ... Ireland ... and ... Mrs. Freeman ... the ... letter ... the ... necklace ... Mrs. Freeman ... the ... Jack ... Ireland ... the ... officers ... Mrs. Freeman ... Jack ... Ireland ... Jack ... Ireland ... Jack ... Ireland

THE COUNT OF NO ACCOUNT.—Henry Vetter, proprietor of the Schauer Hall, is at his office until the commencement of the stage and the crowds coming every day. In the midst of his business he receives a letter from a count who has been encouraging a series of shows. Much stress is laid upon the count of having a ball for count for a guest, and many scenes of the elaborate entertainment it will be for him hailed. He can send things broadcast and as a result, he can see noted men of royalty dancing in his hall.

Time runs for the coming event and no more, but no count shows up. The chairs begin to grow impatient and the musicians begin to bestir on all sides. Realizing the case, Vetter decides to get his license and to compensate the count and thus save the day.

Complications now ensue the count arrived in what he did intend, in fact, the count was a count. Impossible announcing to the admiring guests, the words their applause and even approval of his future business and appeals to the better characters, gets accurately that they expected in one of his station.

All goes well for a time and after good time thanks at hand over fist, but soon all good things come come to an end. The proprietor of the count's account is made. Embarrassment and chaos, one can imagine the confusion and complications that these tales create. If you want to see a comedy that is a comedy, go and see this release of the Selig.

ACROSS THE MEXICAN LINE.—A Mexican officer is desirous of obtaining the intentions of the American troops. He converses with Dorantes, who suggests that they capture a Spanish girl into the American line.

Dorantes succeeds in getting acquainted with Lieut. Harvey, of the American troops. Harvey receives her telegraphy. Juanita, so far, has not been successful in securing any information that would be of use to the Mexican government, so she plans to submit Dorantes into the telegraph office, where no one is there. The government, Dorantes after a struggle, subdues the lieutenant, and carries him to the Mexican general, Juanita, who is in love with the lieutenant, a good care time he form is done to her lover, and plans his escape.

The Mexican general orders that he give him all the information he can. He promptly refuses. Juanita interrogates and finds he left alone with Harvey. Her request is granted. Now she plans his escape. She dashes away to a telegraph pole, cuts into the wires, and begins to work with her instrument and is successful in conveying the news to the American troops. Through the apparent treachery of Juanita and the persistant refusal of Harvey the Mexican officer determines that the lieutenant be shot at sunrise. Juanita succeeds in interrupted by the arrival of the American troops and Lieutenant Harvey is restored to his freedom and the loving arms of his sweetheart.

GREAT NORTHERN.

THE COSSACK DUKE.—A lieutenant conceives a secret passion for the young wife of a general, who gradually becomes aware of the secret meetings and forbids the lieutenant his house. A heroism unwisely leads her help to make their hostages easier, and between the medium for the exchange of notes between the two. One of these is dropped and the duke comes to the conclusion that it is the wife with the lieutenant is bestowing his admiration upon. With the help of his secretary the duke blackens a plot against his supposed rival, who finds himself accused of conspiring against the Czar. The duke tells his wife of the lieutenant's condemned to be shot at once on pretense of the shock she knows the news will be to her young friend, and the duke puts the news concentration on her agitation. The lieutenant is about to be shot when the duke finds out that it is the wife of the general whom he has condemned to be done with, and gives the order that prevents the execution.

AMONG THE EXHIBITORS.

White Plains, N. Y.—The Charles E. Allen Company, amusement promoters, are erecting an airdome, to be known as the Lexington Theater, which will be one hundred feet from the business section of this city, and will seat comfortably one thousand people. It will be devoted to vaudeville and pictures. Ground has already been broken on the property adjoining the hotel of Admiral Dot, of Barnum and Bailey fame. The house will take place about April 15th.

Lake Charles, La.—Mr. J. C. Christopher will erect a new moving picture theater at 32 Ryan Street.

Havana, Ill.—Mr. R. B. Wilson has opened a new moving picture theater here.

Seward, Nebr.—Mr. Ward Green has sold his moving picture theater to Mr. Hall.

St. Louis, Mo.—Messrs. Duggan & Huff, are preparing plans for the construction of a new moving picture theater for the Magnet Amusement Company, to be located at the corner of Manchester and Aloe Avenues.

Milan, Mo.—Mr. A. S. De Vol will open a new moving picture theater here.

Herington, Kansas.—Mrs. Sharp has purchased the Dreamland Theater from Mr. Ross Denny.

Clinton, Iowa.—Messrs. Hart Brothers have leased the Reiser Building and will remodel it into a moving picture theater.

Marinette, Wis.—A new Opera House is to be built here which will be under the management and proprietorship of Mr. Madigan.

St. Johns, Ore.—Messrs. William and Rasmussen are preparing plans for the erection of a new moving picture theater here.

Ponca, Okla.—A two-story moving picture theater, which will cost $10,000, is being erected here by Messrs. Thayer and Miller.

St. Louis, Mo.—The Empress Amusement Company will open a moving picture theater on Grand Avenue and Olive Street, which will cost about $50,000.

Dayton, Ohio.—Plans are being made for the erection of a high-class picture house which will be under the management of Mr. George Stillwagon.

Sterling, Ill.—Mr. R. J. Maroney will open a new moving picture theater on West Main Street.

Brooklyn, N. Y.—A new moving picture theater is being erected at Ralph and Quincy Streets.

Delphos, Ohio.—H. H. Lampe is completing arrangements to open a new moving picture theater here.

Seward, Nebr.—Mr. F. B. Woiley has purchased the Lillie Theater here.

Grand Rapids, Mich.—A. J. Gillingham and E. M. Smith are making arrangements to open a moving picture theater here.

Jacksonville, Fla.—Harry K. Lucas has opened a new moving picture theater here known as the the Astor.

Warrensburg, Mo.—Messrs. Glenn and Harry Pratt, are making arrangements to open a new moving picture theater here.

Scranton, Pa.—Mr. Peter Geneas is completing the erection of a moving picture theater here.

Louisville, Ky.—Messrs. Park & Tilford have sold the Lyric Theater here to Messrs. Schenberlin and Eisenfeldt.

Los Angeles, Cal.—Mr. E. P. Henry will erect a moving picture theater at Fifth and Ruth Streets.

Fairfield, Ohio.—Mr. Ed. Ohlo is making arrangements to erect a new moving picture theater here.

Boston, Mass.—The Merrimack Square Theater Company, capital $50,000, Directors, William Bradenbury and Jennings.

Grand Island, Nebr.—Mr. Dewey has sold the Jewel Moving Picture Theater here to Mr. A. Armstrong.

Baltimore, Md.—Architect F. E. Beall has completed the plans and specifications for the erection of a moving picture theater for the 1231 East Monument Street for John Bogue.

Mt. Vernon, S. D.—Mr. S. B. Gaylor is preparing plans for the erection of a high class picture theater here.

Hazelwood, Pa.—Messrs. Athen George and A. G. Murker are planning the erection of a new moving picture theater here.

Wabash, Ind.—Architect Walter Frieling is drawing up plans for the establishment of a moving picture theater here.

Sioux Falls, S. D.—Mr. C. D. Adams is planning to erect a moving picture theater here.

Wyalusing, Kansas.—Mr. H. Woodford and W. M. McQuigg have leased the Pastime theater here.

Kansas City, Mo.—A. Frisch is making arrangements for the erection of a moving picture theater at 1806 W. Thirty-ninth Street.

Mitchell, S. D.—F. S. Tammen has sold the moving picture theater here to F. S. Strobben.

Manitou, Colo.—Adolph Kohn is planning to open a new moving picture theater here.

Cottonwood Falls, Kansas.—Mr. Harry Grogan has purchased the Wonderful Motion Picture Theater here from P. H. Tallman.

Shonnandoah, Iowa.—H. F. Hayes has sold the Orpheum Theater here to Messrs. G. L. Shade and J. W. Hensley.

Carlinville, Ill.—Harry Daley is making arrangements to open a new moving picture theater here.

Coffeyville, Kansas.—Cliff Graves is considering the establishment of a new moving picture theater here.

Los Angeles, Cal.—The Birnbaum Investment Company will open a new moving picture theater here.

Oneida, N. Y.—Mr. Schoenloch, is planning the erection of a new moving picture theater at the corner of Central Avenue and Broad Street.

St. Louis, Mo.—The Vaudeville Theater Construction Company, sold their moving picture theater here to the Gravois Theater Co.

Springfield, Ill.—The Independent Vaudeville Company will erect a new moving picture theater here which will be under the management and proprietorship of Mr. Max Goldberg.

Seattle, Wash.—Mr. G. F. Bancroft, is planning to erect a moving picture theater here.

Baltimore, Md.—Messrs. Rush & Deroff, will erect a new picture theater here.

Philadelphia, Pa.—Mr. William T. Clark will erect a new moving picture theater at 2805 Baudelph Street.

Superior, Minn.—Mr. F. W. Keeler, is planning to erect a moving picture theater at the corner of Tower Avenue and Broadway.

Clarksburg, W. Va.—Mr. Frank Moore will erect a new moving picture theater on West Pike and Fourth Streets.

New York City.—Mr. R. K. Bisberg will erect a new moving picture theater at 231 West Eighty-third Street.

Grand Forks, N. D.—Mr. Joseph Hager has purchased the Royal Moving Picture Theater here.

Oakland, Nebr.—Neis Benson, is making arrangements to start a moving picture theater here.

Osceola, Iowa.—Messrs. Jones and Lawrence have purchased a local moving picture theater here.

Bartlesville, Okla.—I. W. Brophy is preparing the erection of a moving picture theater here.

Cedar Rapids, Iowa.—Mr. G. F. Newman is considering the erection of a new moving picture theater here.

Roseville, Ill.—Mr. James Sutherly is making arrangements to open a new moving picture theater here.

Buffalo, N. Y.—Mr. James A. Brown is preparing plans for the erection of a new moving picture theater here.

Hampen, Md.—A new moving picture theater is to be erected here by Harry and Harry which will open within a week.

Morrison, Ill.—C. J. Maloney, has leased the Milton Building on Main Street and will open a new moving picture theater.

Lancaster, Pa.—A new moving picture theater which will be worth $100,000 is being built here and will be ready to do business within a month.

Portland, Oregon.—Mr. Eddie James will remodel the building on the northwest corner of Park and Washington Streets into a moving picture theater.

Portland, Oregon.—Architects Williams & Rasmussen have plans for a new moving picture theater to be located on Jersey Street near John for the Buckner Brothers.

Galion, Ohio.—Mr. A. J. Paul, manager of the Grand Theater, will open a new moving picture theater here.

Idaho Springs, Colo.—Messrs. Schoelkoper & Mescript are making arrangements to open a moving picture theater here.

Wyoming, Ill.—Mr. W. F. O Swan is making arrangements to open a new moving picture theater here.

Shreve, Ohio.—C. H. Lilley is making arrangements to open a new moving picture theater here.

Ft. Smith, Ark.—Mr. Chauncey is planning to erect a new moving picture theater here.

Baltimore, Md.—A new moving picture theater will be built for Loritz Brothers on the site at 1734 Hartford Avenue, and another will be built for Messrs. Rush & Derroff, which will be located on North Avenue, between Aisquith and Jason Streets.

Providence, R. I.—The Lynch Theater, a Main Street vaudeville and Motion Picture Theater, has closed its doors for remodeling and enlarging.

Long Branch, N. J.—The Creation Motion Picture Theater is being remodeled by Hoag Bros.

Harrisburg, Pa.—Messrs. George & Burket, proprietors of the Lyric and Star Moving Picture Theaters have purchased lands on which a company for the plot of ground adjoining 223 Market Street, which they intend to convert into a new moving picture theater.

Birmingham, Ala.—Mr. Samuel McCullough will open a new moving picture theater in Jasper.

New Orleans, La.—The Jake Israel Amusement Company have leased the Lyric Theater here from the Shubert Theatrical Company.

Lawrence, Kansas.—Messrs. S. E. Perkins and W. H. Proper have opened a 10-cent moving picture theater in Norborne, Mo.

Galveston, Texas.—A new moving picture theater has been erected on Washington Street, near Fifth, which will be under the ownership of Mr. David Mayer.

St. Louis, Mo.—The Empress Amusement Company, which operates the Empress Airdome on Olive Street, west of Grand Avenue, has purchased a lot on the same street and will erect another moving picture theater.

Sacramento, Cal.—The Star Theater, which has been closed for several weeks, has been opened to Allen Coon and S. B. Craig and will again operate moving pictures.

If you are in the Market for

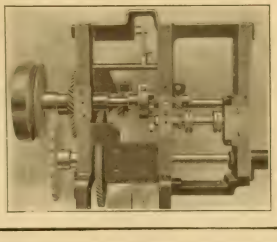
SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
Incorporated
5 West 14th Street, NEW YORK CITY

Here is a cut that should appeal to anyone who is mechanically inclined.
It shows the entire intermittent movement of the

"STANDARD" Machines



Simplicity of construction is the keynote to our success. Compare this cut with those you have seen of other machines and then let your judgment decide. These few vital parts are made of case hardened steel, something no other manufacturer can truthfully state.

AMERICAN MOVING PICTURE MACHINE COMPANY

101 BEEKMAN STREET - - - NEW YORK

Two Yankee World Tour Features

MONDAY, MAY 1st
"A Kentucky Girl"
A POWERFUL STORY OF THE HILLS

FRIDAY, MAY 5th
"Zelda, the Gypsy"
A PICTURESQUE DRAMA OF THE WANDERING ROMANY TRIBE

YANKEE FILM CO.
344 East 32d St. New York City

FREE *To Moving Picture Managers and Operators.* The recipe for making the best non-inflammable and inflammable film cement on the market, with each 25 cent bottle of the cement. This offer for a limited time only. Sent postage paid.
Post Office Box 495, Peoria, Ill.

ADVERTISE

Your Show, if You're not Ashamed of it

Trim Your Lobby with Posters and a Few Attractive Card Signs. Then for Your Feature Each Day, Put Out One of Our BUSINESS BRINGING

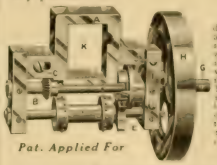
3x12 ft. CLOTH DISPLAY BANNERS, made for all subjects, licensed or independent, ready 7 to 10 days in advance. Postpaid **Only $1.15 each. 6 for $5.75** prep. E. of Miss. River. **6 for $6.50** prep. W. of Miss. River
Write for Prices on Show Cards, Frames, Etc.
B. B. SIGN CO., CLEVELAND

Warning to Exhibitors!!!

All users of moving picture apparatus are hereby warned against sending their machines for repair to the nearest blacksmith shop.

I, Ewald W. Lavezzi, do hereby GUARANTEE ALL REPAIRS on machines when the complete head is sent to the Lavezzi Machine Works. We disclaim all responsibility for parts not fitting, unless we can assemble the complete head in our own workshop and test it before delivery.

The Lavezzi star, cam and sprocket is made with watch-like accuracy, with tempered cam-band and ground and lapped stars. They are guaranteed to give satisfaction. They are not infringements on any patent.



Pat. Applied For

WRITE FOR CATALOGUE

Lavezzi Machine Works
2940 Hendorn Street Chicago, Ill.

Caution

INVESTIGATE BEFORE YOU BUY—NOT AFTER. Examine carefully construction—quality of material—workmanship—finish—and see if pictures. Pictures to continue perfect must be projected perfectly at all times by a Perfect Machine.

THERE IS NO LIMIT TO THE LIFE OF THE MOTIOGRAPH

IF YOU COULD GO THROUGH OUR FACTORY and see how carefully each part of the MOTIOGRAPH is made you could no longer wonder at the fast growing popularity. Ask us for PARTICULAR Users—Of The MOTIOGRAPH.

THE MOTIOGRAPH IS ECONOMICAL—The big saving comes after you buy.

THE MOTIOGRAPH CONSTRUCTION—is superior. You can prove it.

THE MOTIOGRAPH WORKMANSHIP—is the best—results prove it.

THE MOTIOGRAPH PICTURE—Is the best—The Pictures prove it.

ENTHUSIASTIC USERS in all parts of the World—Attest to the SUPERIOR QUALITY OF PICTURES AND WORKMANSHIP AND CONSTRUCTION.

Manufactured and Jobbed by THE ENTERPRISE OPTICAL MANUFACTURING CO., 564-572 West Randolph St., CHICAGO, ILL.
AGENTS IN ALL PRINCIPAL CITIES

Licensed Release Dates

BIOGRAPH

Mar. 30—The Spanish Gypsy (Dr.) 996
April 3—Pretzels and the Umbrella (Dr.)
April 6—The Redskin (Com.)
April 10—The Chief's Daughter (Dr.)
April 13—Paradise Isle (Dr.)
April 17—Mountain Pass (Dr.)
April 20—A Knight of the Road (Com.)
April 24—Just Like Mother's Smile (Dr.)
April 27—Into Sin (Dramatic) (Com.)

EDISON.

Mar. 29—April Fool (Com.) 985
Mar. 31—Brothers, The (Dr.) 1000
April 4—Messenger (Dr.)
April 5—The Examination of John (Com.)
April 7—Neal's Last Deal (W. Dr.)
April 11—The Strike at the Mines (Dr.) 995
April 12—Silver Threads Among the Gold (Dr.) 580
April 12—A Card of Introduction (Com.)..... 500
April 14—A Busted Past (Dr.) 1000
April 18—The Diamond Solitaire Tower (Dr.)...
April 19—Book Spraggins Took Ledgers (Com.)
April 21—Threat to Make Society (Com.) 880
April 25th—The Twin Towers (Dr.)
April 26th—The Two Heroes (Com.) .....
April 28th—The Child and the Tramp (Dr.) .....

ESSANAY.

Mar. 28—Lost: A Baby (Com.) 400
April 1—Across the Plains (W. Dr.)..... 990
April 4—Caught With the Goods (Com.)..... 1000
April 8—The Sheriff's Chum (W. Dr.)..... 1000
April 11—An Orphan's Plight (Dr.)..... 1000
April 15—The Bad Man's First Prayer (W. Dr.) 1000
April 18—Wind Instruments (Com.) 880
April 18—Catching the Deep Sea Turtle (Edu.) 200
April 22—The Indian Maiden's Lesson (W. Dr.) 1000
April 25—The Two Mothers (Dr.) 1000
April 29th—What a Woman Can Do (W. Dr.) 950
May 2—The Strain of Duty (Dr.) 1000

GAUMONT.
G. Kleine.

April 1—Tribulations of Jiggers (Com.)..... 375
April 4—The Letter With the Red Seal (Dr.)..... 865
April 4—The City of Amalfi in Italy (Scenic)..135
April 8—The Assignment (Dr.) 865
April 8—Italian Coast Scenes (Scenic)..... 135
April 11—The Court Martial (Dr.)..... 725
April 11—Picturesque Valencia, Of Northern Spain (Sc.) 275
April 15—The Oppressor (Dr.) 980
April 15—Jimmie the Fox (Com.)..... 380
April 18—Lost Years (Dr.)
April 18—Brest, a Fortified Harbor of France (Sc.)
April 25th—Old Tricks (Com.)..... 515
April 25th—The Romance of a Valet (Com.)... 485
April 29th—A Priestess of Carthage (Dr.)..... 1000

KALEM.

Mar. 22—A Saw Mill Hero (Dr.)..... 980
Mar. 24—Rescued from the Desert (Dr.)..... 990
Mar. 29—The Lass Who Couldn't Forget (Dr.) 980
Mar. 31—The Hero Track Walker (Dr.)..... 950
April 5—By a Woman's Wit (Dr.)..... 995
April 7—Big-Hearted Jim (W. Dr.)..... 1000
April 12—In Old Florida (Dr.)..... 965
April 14—Slim Jim's Vengeance (Dr.)..... 970
April 19—In the Province of Wwang Tung, China (Sc.)
April 21st—The Insurrecto (Dr.) 1000
April 26th—A Day and a Night (Com.)..... 995
April 28th—Shabsides (Dr.) 1005

LUBIN.

Mar. 30—When Women Strike (Com.)..... 1000
April 3—The Wife's Awakening (Dr.)..... 1000
April 6—His Best Girl After All (Dr.)..... 600
April 6—A Visit to Nassau, Bahama, West Indies (Scenic) 400
April 10—Opportunity and the Man (Dr.)..... 1000
April 13—Their Mother-in-Law (Com.)..... 1000
April 17—The Two Fathers (Dr.)..... 1000
April 20—Helping Him Out (Com.)..... 1000
April 24—The Heroine (Dr.)
April 27—The Sheriff and the Man (W. Dr.)..1000
May 4th—The Belated Bridegroom (Com.)..... 1000
May 8th—Her Awful Brother (Com.)..... 1000

MELIES.

Mar. 16—The "Schoolmarm" of Coyote County (Dr.) 980
Mar. 23—Sir Percy and the Punchers (W. Dr.) 880
Mar. 30—The Warrant for Dad Rice (Dr.)..... 1000
April 6—Her Faithful Heart (W. Dr.)..... 1000
April 13—Jack Wilson's Last Deal (W. Dr.)..1000
April 20—An Unselfish Mother (Dr.) 980
April 27th—The Reformation of Jack Robbins (Dr.) 1000

PATHE.

April 7—Native Industries in Cochin China (Indus.) 341
April 8—The White Squaw (Dr.) 1000
April 10—The Justice of Gandhis (Dr.)..... 738
April 12—Indian Army Exercises (Ind.)..... 290
April 13—A Cowboy's Adventure (W. Dr.)..... 620
April 14—Cowboy Sports 384
April 14—Willies' Home Troubles (Dr.)..... 440
April 15—Preparations Prior to Made (Ind.)... 480
April 15—Gorgias's Eye (Dr.) 1000
April 17—Lesson for Scouts (Sc.) 1000
April 19—Mrs. Nell (Dr.) 980
April 21—Bear's Water (Ind.) 535
April 22—Many Long and Serious Short (Com.) 360
April 24—The Tobacco Industries (Ind.)..... 870
April 24—Last Chance (Great Lock) (Dr.)..... 995
April 28th—The Rival Brothers' Patriotism (Dr.) 1000
April 28th—Phenolin (Dr.) 885
April 28th—Destitute In (Dr.) 190
April 29th—The Foster Father (Dr.)..... 950

SELIG.

April 3—The Fortune Hunters (Dr.)..... 1000
April 6—Red's Conquest (Dr.)..... 1000
April 10—Missing Boy and the Straw (Dr.)
April 10—His Best Little Girl's Brother (Com.)
April 13—Zulu-Land (Dr.) .....
April 17—The Hero of Refuge (Dr.)..... 700
April 20—The Mother (Dr.)..... 1000
April 24—Unto Us a Child is Born (Dr.)..... 1000
April 27th—The Wrath of the Everglades (Dr.)

URBAN.
(G. Kleine.)

April 5—At the Old Mill (Dr.)..... 875
April 5—Making Bamboo Hats In Java (Indus.)..325
April 12—Eiffel Tower Built (Dr.)..... 700
April 12—The Abbey of Pavia (Sc.)..... 245
April 19—Solving the Servant Problem (Com.)
April 19—The Sale Child (Com.)..... 990
April 21—The Insurrecto (Dr.)..... 1000
April 26th—The Valet of Pierre H. (Dr.) 878
April 26th—Scenes at Colombo, Ceylon (Sc.).. 122

VITAGRAPH.

April 1—A Republican Marriage (Dr.)..... 1000
April 4—An Unexpected Review (Dr.)..... 1000
April 4—Hop Picking (Scenic)..... 1000
April 5—The Lady of the Night (Dr.)..... 1000
April 8—The Spirit of the Light (Dr.)
April 8—Winsor McCay (Com.)..... 850
April 8—Bob Stebbins 850
April 11—Wooing of Winnifred (Com.)..... 1000
April 14—Through Your Sins Be As Scarlet (Dr.)
April 15—Easter Babies
April 18—The Leading Lady (Com.)..... 1000
April 21—The Troublesome Secretary (Com.)..
April 22—The Spirit of the Night (Dr.)
April 25th—A Klondike Steal (Dr.)..... 1000
April 28th—The Two Offering (Com.-Dr.)..... 1000
April 29th—Piccola (Dr.)

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, April 24th.

Biograph—His Mother's Scarf (Dr.)
Lubin—The Hoyden (Dr.)..... 1000
Pathe—Jail Quits (Good Luck) (Dr.)..... 967
Selig—Unto Us a Child Is Born (Dr.)..

Tuesday, April 25th.

Edison—The Twin Towers (Dr.)
Essanay—The Two Mothers (Dr.)..... 1000
Gaumont—Old Folks (Com.)..... 1000
Gaumont—The Romance of a Valet (Com.).. 485
Vitagraph—A Klondike Steal (Dr.)

Wednesday, April 26th.

Edison—The Two Heroes (Com.) .....
Kalem—A Day and a Night (Com.)..... 995
Pathe—The Rival Brothers' Patriotism (Dr.)..1000
Urban—The Last Edict of Francis II (Dr.)..... 878
Urban—Scenes at Colombo, Ceylon, (Sc.)..... 122

Thursday, April 27th.

Biograph—How She Triumphed (Com.)
Lubin—The Sheriff and the Man (W. Dr.) .1000
Melies—The Reformation of Jack Robbins (Dr.)1000
Selig—The Witch of the Everglades (Dr.)

Friday, April 28th.

Edison—The Child and the Tramp (Dr.)
Pathe—Enemies (Dr.) 833
Pathe—Pastime in Chili 180
Kalem—Shabsides (Dr.) 1005
Vitagraph—The Penne Offering (Com.-Dr.)

Saturday, April 29th.

Essanay—What a Woman Can Do (W. Dr.)..950
Gaumont—A Priestess of Carthage (Dr.)..... 1000
Pathe—The Foster Father (Dr.)..... 950
Vitagraph—Piccola (Dr.)

Classified Advertisements

[Classified advertisements, three cents per word cash, with order. 50 cents minimum. Postage stamps accepted.]

THEATERS FOR SALE.

FOR SALE—Moving Picture Theater equipped for high vaudeville in a town of 5,000 in the southwest. Will be sold to well established man to conserve and improve same. Have good reasons for selling. Address, MRS. M. E. SHELLY, 3506 Ivanhoe Avenue, Chicago, Ill.

FOR SALE.—Best moving picture theater in Waterloo. Seats 1208. Must sell. Make an offer. G. C. WILLEY, 709 Park Avenue, Waterloo, Iowa.

FOR SALE.—Bijou Theater, Newport, R. I. One of the best picture houses in New England. Fully equipped for vaudeville. Seats 700. Apply at Bijou Theater, Newport, R. I., or A. L. McMULLEN, 53 Chestnut St., Boston, Mass.

EQUIPMENT FOR SALE.

FOR SALE.—Fifty reels of film from $5.00 to $10.00 per reel. Subject to examination. FILMAN, 1315 Main Street, Dallas, Texas.

FOR SALE.—The finest motion picture machine ever installed in this city. If you intend to engage in the picture business you can save fifty per cent. of the cost on this installation, which consists of the following: One Single 1910 Motiograph, one Double 1910 Motiograph and Desebrun alternating Hallberg Economizers; one alternator to direct current, Rotary Hallberg Economizer; 3 reel recommended asbestos fireproof regulation slides, carbons, reels, etc. The outfit was in service about four months and is in the pink of condition. Brett Casino, 154th Street and Third Ave., New York City.

FOR SALE.—Edison one pin, complete outfit, good condition. Will sell at your own price. Examination between 9 and 2 S. KNERR, 125 West 22nd Street, New York City.

THEATER WANTED.

WANTED.—Moving Picture Theater near Chicago. Will pay cash for right place. S. S., care of P. O. Drawer 725, Chicago, Ill.

SITUATION WANTED.

AT LIBERTY.—First-class operator, five years experience. Address, OPERATOR K, care of Moving Picture World, New York City.

OPERATOR.—With Mass license, desires position. Can furnish improved Motiograph, Model No. 1-A outfit if desired. Address, W. HENNERT, 7 High Street, Lawrence, Mass.

MANAGER WANTS TO CHANGE.—Now managing two first-class vaudeville and picture theaters in New England. Strictly sober and reliable. Best of references. Not at liberty in six years to working now. Good newspaper man, and expert saver. Address, A. L. R., care of Moving Picture World, New York City.

EQUIPMENT WANTED.

WANTED.—500 seatings or chairs for picture theater. Address, CARLTON E. BREWSTER, Bay Shore, L. I., N. Y.

FILMS WANTED.—I want films on shares or sub-rent for first class city. I can get the best location in this city. No 1-2 reels. Address, "FILLER," care of Moving Picture World, N. Y. City.

WANTED.—Power's No. 5 mechanism, style preferred. Ten and twelve-inch magazines, asbestos. Edison Phantasm moving picture machine, A. C. current saver, 60 cycles; 110 volts; must be cheap. Box 434, Washington, C. H., Ohio.

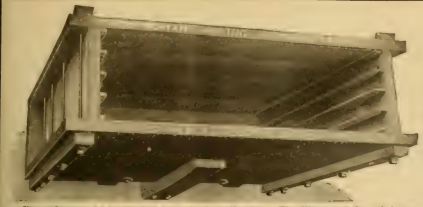
WANTED.—Power's machine and economy or asbestos booth, electric arc, two to 500 opera chairs and stage scenery. Star Theater, Greencastle, Pa.

MISCELLANEOUS.

Hand colored slides made from any subject, negative, photo, Crockett slides reproduced. Special advertising slides. Expert work. Satisfaction guaranteed. PHOTO SPECIALTY CO., Keeseville, New York.

FOR SALE.—Film cement formula; superior to those now priced. Mr. Exhibitor send fifty cents and save money. W. H. DYER, Wooster, Ohio.

EAGLE FILM EXCHANGE
Posters free. Prompt service.
143 NORTH EIGHTH STREET,
WE BUY the entire output of the Independent manufacturers. As about our Three-locked reel system.
Day and night service
Write, wire or phone
PHILADELPHIA, PA.



Corcoran Moving Picture Tanks

Develop your films to perfection. Save Time and Reduce Your Expenses by using a "Corcoran Film Development Tank." All up-to-date houses are now installing the "Corcoran System."

SEND FOR PRICE LIST No. 4.

For reference as to Quality consult the following: The Vitagraph Co. of America, The Independent Moving Pictures Co. of America, The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont.

A. J. CORCORAN, Inc.
No. 11 John Street - - - N. Y. City

FREE SONG SLIDE SERVICE

To Managers and Singers who patronize

TAYLOR'S THEATRICAL AGENCY

The employment of ANY talent through this agency, entitles you to the above service

49-51 WEST 28th STREET
Phone 1405 Madison Square NEW YORK CITY

The Cincinnati-Buckeye Film Co.

One of America's Biggest Buying Exchanges

TWO OFFICES:

315-317 W. 4th St., CINCINNATI, O. 422 N. High St., COLUMBUS, O.

Buying the Entire Independent Output

For a real up-to-the-minute service, write, wire or call

DON'T LET JUNK DEALERS AND WOULD-BE FILM MEN KID YOU

THE ONE BEST SOUVENIR

S. R. O. EVERY NIGHT

5c. EACH

$5.00 Per Hundred

This beautiful Souvenir Spoon is guaranteed Solid Silver Plated French Gray Finish and the latest design. Write today for sample and plans that will fit your house to a T.

UNITED STATES FACTORIES CO. MANUFACTURERS 40 Dearborn Street, Chicago

Independent Release Dates

AMERICAN.

Mar. 30—Osteopathy (Com.) 277
Mar. 30—Two Girls (Dr.) 720
April 8—Oh! Yes Suffragette (Com.) 460
April 8—A Cure for Laziness (Com.) 540
April 6—Bobby's Redemption (Dr.) 985
April 10—Cupid's Pocketbook (Com.) 1000
April 13—Jimmy Smashes the Baby (Com.) 360
April 13—The Bungalow Craze (Com.) 750
April 17—Two Plucky Girls (Dr.) .....
April 20—One Month to Live (Com.) .....
April 27th—Bad Novice, Bad Man (W. Dr.) .....
April 29th—The Boss of Lucky Ranch (W. Dr.) .....

ATLAS.

Jan. 25—Irish Hearts (Dr.) .....
Feb. 1—His Great Sacrifice (Dr.) .....
Feb. 8—Kelly, U. S. A. (Dr.) .....
Feb. 15—Coals of Fire .....

CHAMPION.

April 5—The Price He Paid (Dr.) .....
April 12—Men of the West .....
Apr. 17—With Stonewall Jackson (Dr.) .....
Apr. 19—A Half Hour's Courage (Dr.) .....
April 24—Gen. Meade's Fighting Days (Dr.) .. 950
April 26—She Wanted a Man With Brains (Dr.) 950
May 1st—Clark's Captive (Dr.) .....
May 3rd—Star of the Dark (W. Dr.) .....

ECLAIR.

April 3—A Strike in the "Make Young" Business (Com.) 834
April 3—Mr. Nearsight's Marriage (Com.) 426
April 10—Do Not Judge Rashly (Dr.) .....
April 17—Dog and Wolf (Dr.) 600
April 17—Jerusalem and the Mount of Olives (Sc.) 315
April 24—Herodias (Dr.) 955
May 1—For Their Mother (Dr.) 635
May 1st—The Blue Nile (Sc.) 290

GREAT NORTHERN.

Mar. 25—The Fakir's New Servant (Com.) .....
Mar. 25—Troubles of a Trio (Com.) .....
April 1—A Victim of His Double (Dr.) .....
April 8—A Condensed Trick .....
Apr. 15—Hamlet (Dr.) .....
April 22—The Stolen Legacy (Dr.) .....
April 29th—The Cossack Duke (Dr.) 894

IMP.

April 6—The Image of Fate (Dr.) 1000
April 10—A Good Cigar (Com.) 500
April 10—A Faithless Man (Dr.) 500
April 13—The Stone Orchard 1000
April 17—The Stampede (Dr.) 1000
April 20—Resignation (Dr.) 500
April 20—The Hero (Com.) .....
April 24—While There's Life There's Hope (Dr.) 1000
April 27—The Scarlet Letter (Dr.) 1000
May 1st—Second Sight (Dr.) 1000
May 4th—The Temptress (Dr.) 1000

LUX.

Mar. 31—The Greed of Gain (Dr.) 852
Mar. 31—He Wanted a Hoop (Com.) 281
April 7—Bill's Little Plan (Com.) 386
April 7—A Desperado (Dr.) 586
May 14—Bill and the Greasy Pole (Com.).. 482
April 14—They Did Not Budge (Com.) 501
April 21—Dr. Grant's Wonderful Discovery (Dr.) 585
April 28th—Naughty Miss Edith (Com.) 472
April 28th—Bill's Garden (Com.) 419

NEW YORK MOTION PICTURE CO.

BISON.

Mar. 24—The Cowboy's Waif (Dr.) .....
Mar. 28—An Indian Nemesis (Dr.) .....
Mar. 31—The Red Avenger (Dr.) .....
April 4—At Bar U Ranch (Dr.) .....
April 7—Avery's Romance (Com.) .....
April 11—Indian's Mistake (Dr.) .....
April 14—A Man of Honor .....
April 18—Return of Company "D" (Dr.) .....
April 21—A Cowboy for a Day (Dr.) .....

AMBROSIO.

(By N. Y. M. P. Co.)

Mar. 15—Adventures of a Countryman in Town (Com.) .....
Mar. 22—Tweedledum's April Fool Joke (Com.) .....
Mar. 29—A Glimpse of Neapolitan Camorra .....
Apr. 12—The Necklace Affair (Dr.) .....
April 19—The Muse of Portici (Dr.) .....
May 3rd—Steamboat Roland (Dr.) .....

ITALA.

(By N. Y. M. P. Co.)

Mar. 25—Toto Wants To Get Thinner (Com.) ..
Mar. 25—Queen of the Sea (Dr.) .....
April 1—Uncle and Goes To See a Cockfight..
Apr. 8—Foolshead Lady of Company (Com.) ..
Apr. 8—Toto and the Egg for Easter Day (Com.) .....
Apr. 15—The Fall of Troy .....
April 22—A Marriage Celebrated Amidst the Savages .....
April 22—Foolshead, Wrangler for Love (Com.)
April 27th—Little Lovers Trip .....

NESTOR.

Mar. 8—In the Commissioned Ranks (Dr.) ....
March 15—Was It Worth While? (Dr.) .....
Mar. 22—Could You Blame Him? (Com.) .....
Mar. 29—The Truth (Dr.) 930
Apr. 5—The Stolen Necklace (Dr.) .....
April 12—A Midnight Adventure (Com.) .....
April 19—The Rival Artists (Dr.) .....
April 26—His Wife (Dr.) 980
May 3rd—The Other Man (Dr.) .....

POWERS.

April 4—Touring Athens (Sc.) .....
April 8—A Western Ruse (W. Dr.) .....
Apr. 11—How the Doctor Made Good (Com.)..
Apr. 11—Reclamation (Dr.) .....
Apr. 15—At the Window (Dr.) .....
Apr. 18—Cupid's Capers (Com.) .....
Apr. 18—Wine Harvest (Scenic) .....
Apr. 22—The Last Rose (Dr.) .....
April 25—A Day With an English Bargeman (Com.) .....?.....
April 25—Melody of Fate (Dr.) .....
April 29—Hearts Under Oilskins (Dr.) .....
May 2nd—The Crisis (Dr.) .....
May 2nd—The Boss of Mission (Com.) ....
May 6th—The Awakening of Galatea (Dr.)..

RELIANCE.

Mar. 25—If It Ever Were Thus (Dr.) .....
Mar. 29—Pallid Hues in Clouded Skies .....
April 1—Till Death Do Part .....
April 5—Rickshaw the Detective .....
April 5—Summer Skies .....
April 8—The Gloved Hand (Dr.) .....
April 12—Pathos and Mimicry (Dr.) .....
April 15—Her Mother's Love (Dr.) .....
April 19—A Tale of Elson Titch (Dr.) .....
April 22—In the Tepee's Light (Dr.) .....
April 26th—Vengeance Hath Been Had (Dr).

REX.

Feb. 23—The Story of a Prayer Rug (Dr.).... 895
Mar. 2—By the Light of the Moon (Com.).... 950
Mar. 9—The Fall of a Knight (Com.) 958
Mar. 15—Where the Shamrock Grows (Dr.) .. 950
Mar. 23—Five Hours (Com.) 950
Mar. 30—As Ye Sow (Dr.) 980
Apr. 6—The Witness (Com.) 975
Apr. 13—The Little Major (Dr.) 980
April 20—A Daughter of the Revolution (Dr.)..
April 27—The Hesitation (Dr.) .....

SOLAX COMPANY.

April 7—Rose of the Circus .....
April 15—Tramp Strategy (Com.) .....
April 12—The Scheme That Failed (Com.) ....
April 14—The Little Flower Girl (Dr.) .....
April 19—The Old Excuse (Com.) .....
April 21—The Voice of His Conscience (Dr.)..
April 26th—The Count of No Account (Com.)..
April 28th—Velvet and Rags (Dr.) .....
May 3rd—Sensible Dad (Com.) .....
May 3rd—Nearly an Heir (Com.) .....
May 5th—The Somnambulist (Dr.) .....

THANHOUSER.

Mar. 28—The Impostor (Dr.) 1000
Mar. 31—Silas Marner (Dr.) 1000
April 4—Charity of the Poor (Dr.) 1000
April 7—Vindicated (Dr.) 1000
April 11—Old Home Week (Dr.) 1000
April 14—Old Home Week (Dr.) 1000
Apr. 18—Cally's Comet (Dr.) 1000
Apr. 21—Weighed In the Balance (Dr.) 1000
April 25—The Poet of the People (Dr.) 1000
April 28—An Electric Romance (Dr.) 1000
May 2nd—The Pillars of Society (Dr.) .....
May 5th—The Sinner (Dr.) .....

YANKEE.

Mar. 31—Her Mother's Fiancee (Dr.) .....
April 3—Secret of the Opal Mine (Dr.) .....
April 7—The Girl Stowaway's Heroism (Dr.)..
April 10—An Adventure in Sicily (Dr.) .....
April 14—Willie's Winning Ways (Com.) .....
Apr. 17—A Close Call (Dr.) .....
Apr. 21—The Minister's Son (Dr.) .....
April 24—Why the Sheriff Resigned (Dr.) .....
April 28—The Girl of the Coral Reefs (Dr.) ...
May 1st—A Kentucky Girl (Dr.) .....
May 5th—Zelda, the Gypsy (Dr.) .....

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, April 24th.

American—Bud Nevins, Bad Man (W. Dr.) ....
Champion—Gen. Meade's Fighting Days (Dr.) 950
Reliance—Heroines (Dr.) .....
Imp—While There's Life, There's Hope (Dr.) 1000
Yankee—Why the Sheriff Resigned (Dr.) .....

Tuesday, April 25th.

Bison—(Title Not Given) .....
Powers—A Day With an English Bargeman (Com.) .....
Powers—Melody of Fate (Dr.) .....
Thanhouser—The Poet of the People (Dr.) 1000

Wednesday, April 26th.

Ambrosio—(Title Not Given) .....
Champion—She Wanted a Man With Brains (Dr.) 950
Nestor—His Wife (Dr.) .....
Reliance—Vengeance Hath Been Had (Dr.) ....
Solax—The Count of No Account (Com.) .....

Thursday, April 27th.

American—The Boss of Lucky Ranch (W. Dr.)..
Imp—The Scarlet Letter (Dr.) 1000
Itala—Little Lewis Toy .....
Rex—The Realization (Dr.) .....

Friday, April 28th.

Bison—(Title Not Given) .....
Lux—Naughty Miss Edith (Com.) 472
Lux—Bill's Garden (Com.) 419
Solax—Across the Mexican Line (Military) ....
Thanhouser—An Elevator Romance (Dr.) 1000
Yankee—The Girl of the Coral Reefs (Dr.) ....

Saturday, April 29th.

Great Northern—The Cossack Duke (Dr.) 894
Itala—(Title Not Given) .....
Powers—Hearts Under Oilskins (Dr.) .....
Reliance—(Title Not Given) .....

For Independent Theatres Only!!!

Official Slides of Your **Favorite Players!**

—"*almost given away*"

Drop a card to-day for further information to

INDEPENDENT Photoslide Company
Room 207, 147 4th Ave., New York City

(*Operating by Exclusive Permission of the Independent Film Manufacturers*)

Money Makers for you. Think of the people passing by or out of your place that would drop another nickel or dime. Many styles. Catalog No. 34 tells all.

KINGERY MFG. CO.
CINCINNATI, O.

Do You Wish To Sell Your Theatre?

We have buyers for Moving Picture Theatres everywhere. Quick sales. Write us if you desire to sell and we will find you a buyer on short notice. No publicity.

ILLINOIS THEATRE EXCHANGE
Theatre Brokers
Mattoon, Illinois

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors

5,000	$1.25	20,000	$4.80	50,000	$7.50
10,000	$2.50	25,000	$5.50	100,000	$10.00

Get the Samples — Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

G. W. Bradenburgh

Cinematograph Films

233 North Eighth Street Philadelphia, Pa.
Phone Market 334.
Cable: Brad-Films Phila.
Code: A. B. C. 5th Edition.

LISTS Brand New Posters Free 8 cts. per ft.

A Man of Honor—Bison—990 ft.
An Indian Nemesis—Bison—1000 ft.
The Necklace Affair—Ambrosio—890 ft.
At Bar W Ranch—Bison—970 ft.
Wounded at Coon Ridge—Italia—950 ft.
Beautiful Revenge—Nestor—425 ft.
The Gloved Hand—Reliance—1000 ft.
Pallid Hues of a Painted Skies—Reliance—1000 ft.
A Fearless Man—Imp—1000 ft.
A Good Cigar—Imperium ft.
Tom and Jerry—Yankee—980 ft.
Her Mother's Picture—Yankee—975 ft.
The Bronco—Ambrosio—438 ft.
Chased to Sea—Ambrosio—767 ft.
In the Hands of Impostors—G. N. 3,200 ft. (3 reel masterpiece.
Out of Depths—Italia—2,200 ft. (2 reel feature).
Bargains as low as $35 per reel.
The Way of Red Man—Bison.
Red Man—Bison.
A Warrior's Tattoo—Bison.
A Warrior's Scout—Bison.
Between Storm Swords—Bathing—Ambrosio.
The Bonds—Ambrosio.
A Rural Charm—Ambrosio.
The Last League—Reliance.
The Brass Buttons—Reliance.
Freedman from Sunrise—Reliance.
Grace Mae—Reliance.
Adventure and the Lark—Than.
Address—Than.
A Newsboy Hero—Than.
A Sky Pilot's Influence.
The New Messenger—Nestor.
The Man in Black—Nestor.
The Bridal Bouquet—Nestor.
Light Beyond—Nestor.
Judged By a Higher Power—Champion.
The Imaginary Elopement—Imp.
Fate or Mistake—Imp.
The Convict—Imp.
Hunters Bear—Great Northern.
Mr. Magoon Has His Sewing Done—G. N.
The Genius—American.
Over $30 per reel. Posters Free.
Romance Mountain—Than.
Out of the Depths—Bison.
Stone's Bride—Yankee.
Love and Law—Imp.
The Prisoner's Victory.
The Hostage—Imp.
Fooled by Fate—Bison.
Love and Jealousy—Champion.
Call to a Parliament—Imp.
The Dawn Love—Reliance.

Star feature films exclusively rented by this house

The Rose and the Chinese Pirates—Special Posters—$4 per day.
The Rose and the Stolen Code—Special Posters—$4 per day.
Queen of the Incas—Milano—Special Posters—$4 per day.
Uncle Tom's Cabin—30 Special Lithos, 5 Vampires—$3 per day.
Fra Diavolo (Devil's Brother)—$3 per day.
Life of Frederick Lemaitre—Italia—After May 15—Special Posters—$3 per day.
The Hands of Fate—Great Northern—Special Posters—$3 per day.
The Mystery of Mine City—Great Northern—Special Posters—$3 per day.
The Song's Favorite—Great Northern—Special Posters—$3 per day.
WE RELEASE AT $10 AND $15 PER REEL.
SEND FOR LISTS.

Film Hiring Department

Because it's a feature films, 300,000 ft. of selected posters free.
WE RELEASE SALES CO. RELEASES AND COMPETITORS $15 PER WEEK.
WE RELEASE SALES CO. RELEASES AND COMPETITORS, $10 PER WEEK.
THREE SHIPMENTS WEEKLY.
We have open an exchange hiring department no one exchange are able to buy.

Film Cleaning

We have a special plant for film cleaning. Guarantee no scratches, remove oil, dirt, grit or finger marks, as we use no abrasive or solution which will cut or injure. Price, 75 cents per 1,000 feet.
Films sent to your order 5 ft at 25 cents per 1,000 feet. Send cement works both films ends. 10 cents per one bottle. Electric Cement, $2 per gal.
Our experienced managers in branch offices in every State, also Foreign Agents.

Drummers

This high grade Orchestra Drum direct from factory to you for $10.00

Shell-3x14-Solid Maple
Shell-3x15-Rosewood or Walnut

10 Rods, Kangaroo Heads Send U.S. Money or Express order. If you wish C.O.D. send sufficient to guaranteeExpress charges.

E. P. ZEIDLER DRUM CO. Dept. F CLEVELA D, OHIO

HAVE GOOD MUSIC

Increase your receipts and destroy your competition. We guarantee our artists. Anything in theatrical musicians furnished on letter or wire. Singers, Pianists and Trap-Drummers a specialty

AMERICAN THEATRICAL SINGERS AGENCY
89 Dearborn Street CHICAGO, ILL
Hilliard Campbell, Mgr.

Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE 75 CENTS

Also latest cue music series 1910 for 10 parts and piano, $1.00.

1-4 discount on both numbers.

CLARENCE E. SINN
1501 Sedgwick St CHICAGO, ILL

OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboards, $75.00.

J. C. DEAGAN
3800-3810 N. Clark St. CHICAGO, ILL

FOR SALE

NEW THEATRE FRONT with Ticket Office

Made by THE DECORATORS SUPPLY CO.
Never used. Ready for Shipment
Bargain at $200

New Summer Uniform, complete, $8.75
Ready by May 1st.

ILLINOIS M. P. SUPPLY CO.
167 West Washington St., Suit 309
CHICAGO, ILL.

Moving Picture Machines Stereopticons Make Big Money

Motion Picture Theatre Supplies

We carry on hand at all times the largest and most complete line of Pictures and Supplies for all Standard Machines, also Tickets, Carbons, Screens, Chairs, etc. Can ship at once Special Suits made to order. We also handle Motiongraph, Edison and Powers Machines. Write today for THEATRE CATALOGUE.

CHICAGO PROJECTING CO.
219 S. Dearborn St. Dept. A. Chicago, Ill.

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric Signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices—Best Work—DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

$10.00 TO $100.00 PAID
By Film Manufacturers for Scenarios
Complete instructions showing how to write photo-play scenarios successfully, and how and where to sell them, sent postpaid for 25c.
Photo-Play Syndicate, Room 5, 1310 E. 19th St., CLEVELAND, O.

Lang's Rewinder No.2
PRICE $5.00 NET
Lang Manufacturing Co.
OLEAN NEW YORK
Send for latest Catalogue

NEW ENGLAND EXHIBITORS
Can furnish nice Independent service of less than twenty-five day and commercial.
Prompt personal attention.
THE PARK FILM COMPANY
1188 Main Street, :: Bridgeport, Conn.
W. M. Leighton, Prop.

"PERFECTO" The Improved Calcium Light **OUTFIT**

PRODUCES THE MOST
POWERFUL LIGHT
FOR LESS MONEY
"The Perfecto"
on account of a special generating process, gives you a greater gas pressure, thereby producing the most powerful light at a cost less than that necessitated by other light outfits. Because of its simplicity in operating and weighing only 15 pounds it should appeal to every exhibitor. The "Perfecto" stands 30 inches high, and being non-explosive, can at all times be handled easily and with perfect safety.
PRICE Complete with Burner **$25**
Bear in mind that with the "Perfecto" you produce the most powerful light at the least possible cost.
Write for further particulars, or we will ship C. O. D. upon receipt of deposit.
CAPITAL MERCHANDISE CO., Temple Court Bldg., Chicago, Ill.

WANTED!
200 Theatre Chairs
1 Electric Theatre Sign
Harry A. Mackie
853 BROADWAY COR. 14th STREET
NEW YORK CITY

Young Man Go West—Inducement Extraordinary
For Sale—The Only Exclusive Wholesale and Retail Moving Picture Supply and Stereopticon Department House in the Pacific North West. Established five years. Business developed and future prospects Limitless. Owner cannot give personal attention and must devote time to Eastern business interests. Complete stock on hand and making money now. Big section of Salem to cover. Thorough Investigation Invited.
Address—Moving Picture World, 167 Washington St., Chicago, Ill.

HARBACH'S BARGAINS
Stereopticon, Jet and Model B, Gas outfit, cost $100, only $50
Motion Picture Machines $15 Up. Picture Cameras, Films, Supplies. Big Bargain Film Picture Catalog Free. Send Dollar Bill. Only Pin Your Name and Address on Same. Send Postage Stamps. Big Bargain List Motion Picture Machines mailed free.
HARBACH & CO., 809 Filbert St., Phila., Pa.

Moving Picture Exhibitors
Something New. Fills Long Felt Want.
PRESTO EMERGENCY CLAMP
A quick action device to remedy short circuit or wire burning after the lamp.
Avoids delays. Adjusted in less than one minute.
One pair and insulators prepaid to any address on receipt of $5.00. Write for circular.
ORDER DIRECT. NO DEALERS. NO AGENTS.
PRESTO EMERGENCY CLAMP CO.
Box 264 SYRACUSE, NEW YORK

Pat. Applied For

As the Operator Looks at it

As the Operator Looks at It

Just notice how easy this operator takes it. He doesn't have to work over a dangerous juice consuming rheostat at furnace heat any more since the

Fort Wayne Compensarc

was installed.

He can control the machine perfectly now with one hand--gets a clearer, whiter, steadier light and can adjust it to any of the three intensities without even the faintest flicker.

When we sold this machine we guaranteed it would absolutely

Cut 2-3 from the Monthly Lighting Bill

That sounded almost too good to be true, but they put one in on our 30 day free trial plan.

Did the machine "make good?" Well, the first month it reduced the bill from $22.70 to $9.24 and they operated more hours and got better light than ever before.

We can do just as well for you regardless of what voltage you are using and if you will send for our little free booklet, we'll explain how we do it.

Remember you are paying the Lighting Company 66 2/3 per cent more than you need to every day you wait.

Fort Wayne Electric Works
1402 Broadway
Fort Wayne, Indiana

Motion Picture Handbook For Managers and Operators
By F. H. RICHARDSON—Price, $1.50 Postpaid—Moving Picture World

THE ENTERPRISE MODEL B
Portable Calcium Gas Outfit
is the only Substitute for Electricity for projecting Motion Picture or Stereopticon Views and is the
Only Satisfactory Portable Outfit
because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.
"OXONE" in SQUARE CAKES is most Satisfactory for the production of Oxygen Gas. Send for particulars.
For Sale by Dealers.
Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph treet, CHICAGO

Film Announcement Titles

Any of the following Announcements sent by mail upon receipt of price:

That's All, Good-Night—15 ft.
Hand Colored Trick Film.....$2.00
(Same Black and White)..... 1.50
Entire Change of Program To-morrow—10 ft.
Hand Colored..... 1.50
(Same Black and White)..... 1.00
We thank you for your patronage and ask you to call again—20 ft.
Hand Colored..... 3.00
(Same Black and White)..... 2.00
Next Show in Five Minutes—10 ft.
Hand Colored..... 1.50
(Same Black and White)..... 1.00
Will the Ladies Please Remove Their Hats so Others Can See—20 ft.
Hand Colored Trick Film..... 3.00
(Same Black and White)..... 2.00

Send for prices on our F. A. Film Cement.

French American Producing and Manufacturing Co.
918 Madison St., CHICAGO, ILL.

SOUND EFFECTS

Not toys, but practical, serviceable imitations that will give an exact reproduction of the original.

We also manufacture a complete line of drums and accessories, Chimes, Tympani, Bells, Xylophones etc.

LEEDY MANUFACTURING CO.
1055 E. PALMER ST. INDIANAPOLIS, IND.

Answering Advertisers Kindly Mention
Moving Picture World

DON'T DELAY
Equip your arc light at once with
STERLING TERMINALS
And PREVENT BURNED OFF WIRES
Guaranteed the Best on the market
Price $1.00 per pair postpaid
State size wire used. For sale by
STERLING NOVELTY CO.
500 Main Street Warren, Ohio

NEW SLIDES

For the following Songs—JUST OUT

Arizona Mary
Through the Lands Where Our Dreams Come True
Strike Up a Bagpipe Tune
On San Francisco Bay
On The First Dark Night Next Week
My Everloving Southern Girl
Great Jehovah
I Wonder Why
My Irish Dearie
We Met in Dear Old Frisco
With the Last Rose of Summer I'll Come Back to You
Emmeline Lee
Who Are You With To-night?
I'll Meet You When the Sun Goes Down
Look Out for Jimmy Valentine
I'd Love to be Loved by a Girl Like You
Yearning
Take Me Back to Baby-land,
Going Back to My Old Girl.

De WITT C. WHEELER
70 W. 31st St. New York City

THE CHAUTAUQUA FILM EXCHANGE

NOW FURNISHING THE BEST OF SERVICE
Releases of Exceptional Quality
WRITE TO-DAY FOR OUR LIST AND TERMS

356 DEARBORN ST. - - - - - CHICAGO, ILL.

Annual Subscription to Moving Picture World, $2.00

Advertising Value

This G. E. Rectifier proved a source of interest to thousands of passers-by. The photograph was taken at night.

The rectifier draws the crowd to stop and look—and a nickel passes through to *you*.

With the rectifier, the films show on the screen *white* and *unclouded*—not yellow and foggy—why? because it makes D. C. out of A. C.

From all over the country we are receiving letters of commendation on *G. E. Mercury Arc Rectifiers*. It is the only device that satisfactorily transforms alternating current into direct current—the kind that gives a brilliant light and produces those clear, bright, sharp pictures that gain patronage. Moreover, the G. E. Mercury Arc Rectifier saves you money—one moving picture theatre manager advertising us that he has saved 50% on his current bills.

Learn how the Rectifier operates and how it is going to benefit you. Mail the coupon today, or 'phone our nearest office.

General Electric Company

Principal Office: Schenectady, N. Y.

SALES OFFICE IS THE FOLLOWING CITIES

WURLITZER

65TH YEAR 65TH YEAR

Wurlitzer Piano Orchestra built in the front of the Gaither Theater, Cincinnati

The Leading Picture Theaters are Installing

Wurlitzer Automatic Musical Instruments

They furnish better music than musicians and cut out that great expense. 50 different styles. Call at nearest branch or write for big 84-page catalog

THE RUDOLPH WURLITZER COMPANY

CINCINNATI 117 to 121 E. 4th | CHICAGO 266 & 268 Wabash | NEW YORK 25 & 27 W. 32nd | PHILADELPHIA 1335 Chestnut

ST. LOUIS 912 Pine | CLEVELAND 206 Prospect | BUFFALO 701 Main | COLUMBUS, O. 57 E. Main

LECTURE

on

THE LIFE OF MOSES

When this standard five-reel subject was issued by the Vitagraph Company a little over a year ago, we printed in the MOVING PICTURE WORLD a descriptive reading for each reel, prepared by the Rev. Madison C. Peters. The demand for copies of the WORLD containing these readings have exhausted our supply, so we have reprinted them in pamphlet form.

This important Biblical series of pictures should never be presented without a lecture, and, to make this possible, we will supply the exhibitor with the complete set at the nominal price of *Ten Cents, postage paid.*

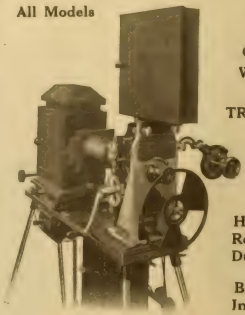
Wholesale to Exchanges, $5 per 100.

Moving Picture World

125 E. 23rd St., New York

EDISON KINETOSCOPES

All Models



NONE GENUINE WITHOUT THE TRADEMARK

Holds the Record for Durability

Beware of Imitations

Supplies and parts in stock for Edison and all other machines

Get my prices before purchasing elsewhere

Expert Repair Department

under the management of Otto Brautigam

ALL REPAIRS GUARANTEED

Exchangemen! Exhibitors!

If you have a projecting machine that is not giving you entire satisfaction, let me take it, and I will replace it with a new Edison model "B," with outside shutter, allowing you a good price for your old one.

ALWAYS a few slightly used machines in A-1 condition, at low prices.

Harry A. Mackie

853 Broadway Corner 14th St. New York City

PHONE 2478 STUYVESANT

A NEW FILM EXCHANGE

Western Film Exchange

H. F. AITKEN, General Manager

Temporary Offices: 51 E. 19th St., New York

Telephone, Gramercy 4557-8

Furnishing a Variety of 18 New Reels Per Week

Changeable ILLUMINATED Program Sign

Easily operated, quickly changed, inexpensive. : :

Interchangeable letters stenciled in metal, specially arranged for any program. Illumination of each subject controlled individually.

Write for descriptive matter and money making particulars.

Zenith Manufacturing Co.

P. O. Box 252 CINCINNATI, OHIO

WHY SEND TO EUROPE FOR

FILM PERFORATING DIES

When we can make them for you? High-class repairing and alterations on Foreign Machines.

THE A. DEWES COMPANY

249 Centre Street, NEW YORK

'Phone, 2351 Spring

WOULD YOU?

use Sanapan if you knew it would destroy all germs, was an antiseptic cleanser, deodorizer, odorless, and was used by hotels, theatres, railroads, steamships, clubs, offices, buildings, etc.? Wash your house down from roof to cellar with

Odorless Disinfectant **SANAPAN** *Odorless Disinfectant*

Registered in U. S. and Mexico

ODORLESS DISINFECTANT CLEANS, DEODORIZES, DISINFECTS

Used wherever water or a mop is used. $1.00 can makes 3 bbls. solution. Destroys all odors in one minute. Send for a dollar can.

Testimonials of RR's., ship lines, clubs, etc., upon request.

SANAPAN COMPANY

1 West 45th Street, New York :: Works at Nashville, Tenn.

OUR

Musical Electrical Bells

which are played from a Keyboard, the bells being mounted in various parts of the house have been a great success all over the country and no Picture-house is complete without a set of them. We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and Boards, complete ready to install for $75.00.

J. C. DEAGAN

3800 to 3810 North Clark Street

CHICAGO, U. S. A.

To the Trade

We are now prepared to manufacture films for educational and advertising purposes. We go anywhere on request. Printing and developing our specialty.

Write for particulars
Demonstrations free of charge

Educational Mov. Picture Mfg. and Adv. Co.

F. W. Hochstetter, 2726 W. Division St., CHICAGO, ILL.
S. Robinson, Prop., 408 Smithfield St., PITTSBURGH, PA.

CALCIUM GAS

Compressed in drums ready for operation for Moving Picture Shows where electricity cannot be had. **Absolutely pure gas. Prompt shipments, freight or express.**

WRITE FOR OUR TERMS

Complete stock of repair parts for machines and supplies.

Erker Bros. Optical Co.
604 Olive St., St. Louis, Mo.

Mr. Manager: Put a small stock company in your Moving Picture Program or Attraction. We furnish plays for four men and three women; also for three men and two women.
New York Play Bureau, Tremont Theatre Bldg., N. Y. City

5c. SHOW SOUVENIRS

	Per Gross
Slate, Sponge and Pencil	$1.25
Men's Link Cuff Buttons	1.50
Men's Fancy Tie Pins, ass't	1.50
Ladies' Fancy Brooches, ass't	1.50
Boys' Air Plains Novelty	1.25
Novelty Mirrors	1.25
Girls' Tablets, size 5 x 8 inch	1.25
Ass't Fancy Easter Novelties	4.50
Easter China Slipper and Chick, new	4.50
Assorted Imported Chinaware	4.00
Fancy Lithographed Ash Trays	3.00
Imported Stone Steins	2.00
Horseshoe Mirror, assorted colors	1.25

Terms:
All personal checks must be CERTIFIED.
NEWMAN MFG. CO.
641 and 647 Woodland Ave. Cleveland, Ohio

Just Like a Game of Checkers

OUR MOVE

Compelled to do it on account of increased business, and if necessary we will move just as often as you compel us.

Chicago Song Slide Exchange
Sixth Floor Powers Building
N. E. Cor. Wabash Ave. and Monroe St., Chicago, Ill.
Dept. 1

ANNUAL SUBSCRIPTION
MOVING PICTURE WORLD
DOMESTIC $2.00 CANADA $2.50 FOREIGN $3.00

GENRE MOTION SLIDES

Write for 16-page Catalog

GENRE
507 North Clark Street Chicago, Ill.

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE

57 and 59 Dearborn St., Chicago

FOR SALE ONE HUNDRED REELS FILM
Latta new condition at 2 a Reel
MAYER SILVERMAN
105 Fourth Avenue Pittsburgh, Pa.

McKENNA

BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS
BRASS
KICK PLATES
FAIR TREADS, DOOR SILLS

McKenna Bros. Brass Co.
PITTSBURGH, PA.

The Best Uniforms

For the money

Natty Up-to-Date Styles

For Employees of Moving Picture Theatres

Write for illustrated catalog and samples of cloth. Free on application.

D. KLEIN & BRO.
927 Market Street
PHILADELPHIA, PA.

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill.
Branches in all leading cities

OPERA CHAIRS

GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

THE AUTOMATIC THEATRE CHAIR

It is a friend to the public. It advertises your theatre and makes your business grow. It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair. It is a space saver, life saver and money saver.
It is the world's greatest theatre Chair.
If you have not seen our latest models, investigate.
Write today for circular A
THE HARDESTY MFG. CO.
Canal Dover, Ohio, U. S. A.

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2

The Kauffman Manufacturing Co.
ASHLAND, OHIO

SPECIALTY:
Prompt Shipments

Opera Chairs

The Wisconsin Lumber and Veneer Co.
Port Washington, Wis.

Opera and Assembly Chairs

Most popular priced chairs on the market for picture-show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave. and 43d St. - New York, N. Y.

HALLBERG
THE ECONOMIZER

SAVES two-thirds on electric bill and makes BIG CUT on the first cost of your complete equipment.

I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

Free Catalogue No. 9 ...

J. H. HALLBERG 20 East 22d St. New York City

CHEAP
STEEL FRAME THEATRE CHAIRS
ABSOLUTELY NON-BREAKABLE

Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs Also Wanting for Cash—Don't use.

Address Dept. W.

STEEL FURNITURE CO., GRAND RAPIDS, MICH.
New York Office: 150 Fifth Avenue

A Reliable Carbon Of
Real merit that meets all
Conditions and requirements
O"perators ***may*** face.

Buy of your Exchange
In any city
Or write to us for samples.
Gratis for the asking.
Remember the mark
Arco-Biograph, pressed
Plainly in each. A mark of the
High ***Grade Carbon.***

L. E. Frorup & Co. *SOLE IMPORTERS* **N. Y.**

THE HUDSON
Electrician's Pocket Tool Kits

No living up-to-date operator can afford to be without one.

No up-to-the-minute manager should allow his operator to be without one of these sets, containing the following high grade all fully

Nickel Plated Tools

1 6-inch Side Cutting Pliers
1 Electrician's Shears
1 Electrician's Knife
1 Electrician's Screw Driver
1 Heavy Tweezers
1 Half Round File
1 Oil Can
1 Heavy Folding Leather Case

Price Complete **$3.00**

F. O. B. New York City

Send for our new Moving Picture Supply Catalogue

HUDSON ELECTRICAL SUPPLY CO.
Barclay St. New York City

ELECTRA CARBONS

NONE BETTER

PINK LABEL CARBONS

ELECTRA

TRADE MARK

NONE SO GOOD

HUGO REISINGER, SOLE IMPORTER
11 BROADWAY, NEW YORK

Please Your Patrons

You cannot hope to win permanent success as a moving picture showman unless you please your patrons, and the surest way to please your patrons is to

Project Perfect Pictures

To insure perfect pictures, you must have the best moving picture machine—

Power's Cameragraph No. 6

It not only projects perfect pictures, but it will outlast TWO machines of any other kind. That makes it the cheapest machine you can buy

"A Word to the Wise is Sufficient"

LET US SEND YOU CATALOGUE G AND OUR SPECIAL PROPOSITION.

Nicholas Power Company

115-117 Nassau Street New York

For thirteen years the leading makers of moving picture machines

SOMETHING ENTIRELY NEW IN MOVING PICTURES

AN EDUCATIONAL TREAT OF SCIENCE AND SKILL

Showing the Most Wonderful Film Ever Produced

PROF. NOHES' EUROPEA

FLEA CIRCUS

Acting, Dancing, Performing Fleas—Smallest Performers in the World

What is Shown at the Circus

FLEA INCUBATOR
BREAKING FLEAS FROM JUMPING
FEEDING THE FLEAS
HOW FLEAS ARE HARNESSED
CIRCUS PARADE
JUMPING THROUGH HOOP
TIGHT-ROPE WALKING
MERRY-GO-ROUND
TREADMILL
DANCING FLEAS
JUGGLING BALL

and numerous other Marvelous Feats in which the Fleas display almost human intelligence

For years trained fleas have been a great novelty, but only a few persons could see them perform at one time, as they are very small. We are now in a position to show them on the screen in a microscopic way, visible to the eyes of thousands. This film has been pronounced by 100 leading newspapers, issued April 9, as the most wonderful exhibition ever accomplished. Did your home paper have it?

EXCLUSIVE STATE RIGHTS FOR SALE or Percentage Basis. Write or wire for full particulars to

C. H. DIKEMAN, Lyceum Theatre, Washington, D. C.

CINES CO. of ROME

CAPITAL { Preferred Stock, - 2,000,000 Lire
Ordinary Stock, - 3,750,000 Lire

Fully Paid-up 5,750,000 Lire

Studios and Factories, Rome and Padova

Branches at the Following Cities

LONDON	*18 Charing Cross Road*	*BARCELONA*	*59 Paseo de Gracia*
PARIS	*11 Rue St. Augustin*	*RIO DE JANEIRO*	*A. Sestini*
BERLIN	*238 Fried. Richstrasse*	*BUENOS AYRES*	*A. Sestini*
MOSCOW	*3 Glenischewsky Pereul*	*CARACAS*	*Levy & Co.*

And the Following Agencies

Milan	*Venice*	*Oddessa*	*Lille*	*Amsterdam*	*Leipsic*
Turin	*Dresden*	*Keiff*	*Zurich*	*Copenhagen*	*Lisbon*
Genoa	*Tokio*	*Vladivostock*	*Sydney*	*Stockholm*	*Capetown*
Naples	*Johannesburg*	*Marseilles*	*Lima*	*Buda Pesth*	*Havana*
Bologna	*St. Petersburg*	*Brussels*	*Vienna*	*Frankfort*	

Branch for the United States of America
445 Broome St., Broadway, New York City

TELEPHONE, SPRING 9232 *TELEGRAPHS, CINES NEW YORK*

The Law Compels Unwise Exhibitors to Operate Well Lighted Houses

Bio Carbons and a light house are the wise man's ***choice*** and the only compelling factor is his belief in advancing with his business.

Daylight picture advocates everywhere are our Best Bio Boosters. Your exchange has Bio Carbons.

CHARLES L. KIEWERT COMPANY

39 Cortlandt Street
NEW YORK CITY

Fremont Street
SAN FRANCISCO

CAREY PRESS, N. Y.

Vol. 8, No. 18 May 6, 1911 Price, 10 Cents

THE
MOVING PICTURE WORLD
THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS
NEW YORK

MANAGERS AND OPERATORS

Motion Picture HANDBOOK

GIVING full detailed description, with illustrations and instructions, in the proper method for wiring and lighting
No theatre complete without one.

Price $1.50
Postage Prepaid

PUBLISHED BY THE
MOVING PICTURE WORLD
125 East 23rd Street **New York City**

THE THANHOUSER

WO-A-WEEK

RELEASED TUESDAY, MAY 9

THE RAILROAD BUILDER

AN ENTIRE SECTION OF RAILROAD DEVASTATED BY FIRE

One Entire Mile of Trackage and Thousands of Railroad Ties Feel to the Flames

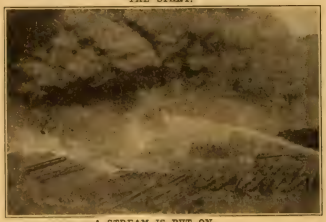
TO MAKE A MOVING PICTURE - - - - - - - - - - NOT A "SMOKE POT" FIRE, BUT THE REAL THING

Farmers hate young railroad builder and set afire road he constructs. Blaze discovered and call is sent for fire engines and apparatus from nearest town. Entire town fire department starts out. Fight fire while

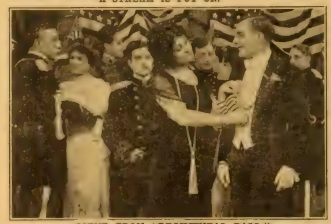
SMOKE AND FLAME SHOOT A MILE HIGH

No. 209. Code Word, Build.

THE START.



A STREAM IS PUT ON.



SCENE FROM "REGIMENTAL BALL."

THE FLAMES WIN.

RELEASED FRIDAY, MAY 12

An Army Story

The Regimental Ball

tells of the test a code of army ethics were put to and how splendidly they came through it. It is an unusual story of the comradeship of two young officers and of the bitter rivalry that succeeded it, "all on account of a girl." An entire United States fort, with its barracks, battlements and garrison, give the picture "local color" of the truest sort and make it educational in its accuracy.

No. 210 Code Word, Reg.

JUST OUT! THE NEW THANHOUSER PHOTOFRAME consisting of five original photos, 11x14 inches, of the leading Thanhouse players framed in solid oak, mission finish, complete with glass, GOES TO YOU FOR $2.50 with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling THE GREATEST LOBBY DISPLAY BARGAIN EVER KNOWN. Address Exhibitor's Dept.

The Thanhouser Lobby Photos consisting of five splendid individual photographs (11x14) of Thanhouser principals; sent postage prepaid for $1.00 with order. Address Exhibitor's Dept.

The Thanhouser News the "Exhibitor's Guide," containing the Thanhouser Lobby-Decorator, sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Address Exhibitor's Dept.

Thanhouser Company

NEW ROCHELLE NEW YORK

The Moving Picture Cream of America and Europe

Original prints of this unexcelled program can be obtained in U. S. and Canada only from exchanges purchasing film through

Motion Picture Distributing & Sales Co.

111 East 14th Street, New York City

OUR PROGRAM

MONDAY
American—Amer. Film Mfg. Co.
Eclair—Eclair Film Co.
Imp—Independent M. P. Co.
Yankee—Yankee Film Co.
Champion—The Champion Film Co.
TUESDAY
Bison—N. Y. Motion Picture Co.
Powers—The Powers Co.
Thanhouser—Thanhouser Co.
WEDNESDAY
Ambrosio—N. Y. Motion Picture Co.
Champion—The Champion Film Co.
Nestor—David Horsley.
Reliance—Carlton M. P. Laboratories.
Solax—Solax Co.
THURSDAY
American—Amer. Film Mfg. Co.
Itala—N. Y. Motion Picture Co.
Imp—Independent M. P. Co.
Rex—Rex M. P. Mfg. Co.
FRIDAY
Bison—N. Y. Motion Picture Co.
Lux—R. Prieur
Thanhouser—Thanhouser Co.
Solax—Solax Company
Yankee—Yankee Film Co.
SATURDAY
Gt. Northern—Gt. Northern Film Co.
Itala—N. Y. Motion Picture Co.
Powers—The Powers Co.
Reliance—Carlton M. P. Laboratories.

GREAT NORTHERN

GREAT NORTHERN FILM CO. COPENHAGEN

Release for SATURDAY, April 29th

The Cossack Duke

A powerful drama of Russian military life. A feature film of the highest type. Acting and Photography superb.

Release for SATURDAY, MAY 6th

The Lucky Banana Seller

A BUSTLING COMEDY

A Would-Be Sportsman

A LUDICROUS TRICK COMEDY

The Film Connoisseur's Favorite Brand

ALL UP-TO-DATE INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

GREAT NORTHERN FILM CO., 7 E. 14th St., New York

$500 Reward

For Information Leading to the Conviction of

DUPERS

"Imp" films are being duped more than any brand on the market because of the terrific demand. If you suspect your exchange is sending you duped Imps, send us a small sample of the film with the name of the exchange. If your clue leads to the conviction of any duper, you'll get $500 cash reward. Offer open to everybody.

THIS PICTURE SHOWS SOME

"Imps" with teeth missing. That's the way they look in "The Fair Dentist," our release of May 8th—one of the biggest screams ever produced. On the same split reel you'll get "The Four Lives"—an absolute novelty in film-making. On Thursday, May 11th, we release, "For Her Brother's Sake," containing a horse race that will set your house fairly wild with excitment. Get every one of these "Imps" *or know the reason why!*

Send Us Your Name and Address, Quick!

We've got Important Stuff to Mail to You Right Away!

Independent Moving Pictures Company of America
102 W. 101st Street, New York
Carl Laemmle, Pres.
All "Imp" Films Sold Through the Sales Co.
All "Imp" Films Now Made on Eastman Stock.

Demand Two Imps Every Week

COMING! COMING! COMING!

Watch for announcement of our great Decoration Day release. One of the grandest Imps ever made. Make immediate arrangements with your exchange for an early booking.

LISTEN to the Princess Theatre, Muskegon, Mich.:—"Yes, we had to go Independent again. Imps are the cause. Our patrons kept hollering for them until we gave them what they wanted. Our business is *GREAT*"!

Mystery Solved!

"Gen. Flimco Is Crying Likell."

because he says "that man Laemmle has plotted and connived to ruin my business." A year ago the general was so strong that hundreds of exhibitors were afraid to run their own business. He told them that if they turned independent and the independent fight collapsed, they would be left high and dry. So they continued to pay him $2 a week. But the independent fight continued instead of collapsing, grew and grew and grew until now it is bigger than Gen. Flimco and his big brother combined. That's why he is crying likell and telling the teacher on Carl Laemmle. Here's a tip to licensed exhibitors:—Run any film you blame please AND YOUR LICENSE WILL NOT BE CANCELLED. Hundreds of theatres using licensed films are also using special releases not made by the trust and not a word is being said to them by Flimco. HE'S ALL BLUFFED OUT. He's lost his nerve. He's crying likell. And he places all the blame on yours truly,

Carl Laemmle,
President

The Laemmle Film Service

New number
204 W. Lake St., Chicago, Ill.

Sykes Block, Minneapolis, Minn. — 1517 Farnam St. Omaha, Neb.
209 Fifth St. Des Moines, Iowa — 1110 Wyandotte St. Kansas City, Mo.

The biggest and best film renter in the world

NATIONAL FILM DISTRIBUTING CO.

The National Program

NATIONAL FILM DISTRIBUTING CO.

WITH trade conditions such as have been evolved in moving picture circles, the advent of a new program necessarily forced attention and commanded immediate support.

The progress of the movement is consistent with trade needs. The entrance of our organization in the field at this time is due to the need and the support shown. The work of making available to the Exhibitor this program in all parts of the country on the lines as originally laid down, has involved such detail that our organization was *forced into existence.*

The National program is primarily *distinctive* and *exclusive;* to maintain it so is a fixed plan. As rapidly as we find men competent and responsible to handle Exchange rights in territory, the program will be available in such territory.

We invite the correspondence of responsible parties in territory not already allotted.

We are prepared to furnish you film which will command the support of the public. We will handle the output of the National Film Mfg. & Leasing Company factories and import direct the European product.

NATIONAL FILM DISTRIBUTING COMPANY

34 & 36 West Houston Street -:- New York City, U. S. A.

Exhibitors: Send your names for our mailing list.

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** EVERY FRIDAY

INDEPENDENT EXHIBITORS: Exhibit Lux Films

Entertain EVERYONE EVERYWHERE EVERY TIME

We want you to get the World's best every week.

LUX FILMS

Released, May 5th, 1911

Bill as a Toreador
Comedy—419 Feet

A fancy dress ball, Bill in the dress of a Toreador, two others dressed in a bull-skin, a chase in which even the policemen in the street are fooled. Need we say more.

Fashion and its Consequences
Comedy—426 Feet

A Harem Skirt and its power to attract attention, ending in the arrest of the wearer as a member of the Algerian contingent of the French army. Laugh? Well?!!

SEE OTHER PAGES FOR SYNOPSES AND PAST RELEASES

GET LUX **The World's Best—Bar None** **GET LUX**

R. PRIEUR

10 East 15th Street Phone, 3427 Stuyvesant **New York City**

Sold only through the Motion Picture Distributing and Sales Company

IN

Motion Picture Programs

AN ESSENTIAL FACTOR

THE TWO WEEKLY CHAMP

RING IN THE **TWO**
AND EXPECT RESULTS.

CHAMP—Monday, May 8, 1911

"COL. E. D. BAKER 1st CALIFORNIA"

A Battle Betwixt Love and Duty

Here Is Your Weekly Western.

It's CHAMPION and That's Your Cry

"Making a Man of His Son"

CHAMP—Wednesday, May 10, 1911

A Test of Honesty in the
Dead of Night.

CHAMPS appear Monday and Wednesday

MONDAY teaches HISTORY and
WEDNESDAY portrays the WEST

The Champion Film Co.

Mark M. Dintenfass, Gen'l Mgr.

12 E. 15th St., New York City

SPECIAL

Fall of Troy

TWO REELS

NOW BOOKING

Handsome Banners and
Printed Matter
Free of Charge

Acme Film Co.

12 East 15th Street
New York City

131 Bastable Bldg.
Syracuse, N. Y.

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

The House of Quality and Satisfaction

MR. EXHIBITOR :

If you are desirous of *finding out how to improve your present service and increase your daily attendance* call and have a confidential chat with us. If you are unable to call, drop us a line.

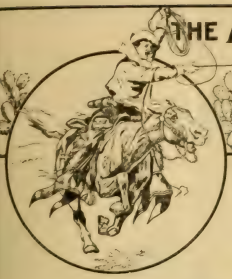
W. E. Greene Film Exchange

INCORPORATED

228 Tremont Street, Boston, Mass.

Telephone 3790 Oxford

THE AMERICAN FILM MFG. CO. CHICAGO



"All Wise Independents buy and boost Flying A Cowboy Pictures"

Two "Flying A" Cowboy Pictures a Week
Remember—Two "Flying A" Cowboy Pictures a Week

Cowboy Pictures NOT made in New Jersey nor Illinois

Cowboy Pictures NOT the "same thing"

Cowboy Pictures NOT the "same old story in the same old way"

Release of Monday, May 1st

Cowboy Pictures Made West of the Rockies where the "Wide open spaces" are found

Cowboy Pictures Real atmosphere for every one-reel picture

Cowboy Pictures That combine speed and excitement with a logical plot, suitable cast, consistent scenery and correct atmosphere

Release of Thursday, May 4th

"A CALIFORNIA LOVE STORY."
A pathetic episode of the lasting love of a pretty Mexican girl.

Two "Flying A" Cowboy Pictures a week

CRAZY GULCH.
A Bad Man—a Pretty Girl—a Mysterious Note and the result. "Hobart Bosworth" in a stirring story of the West.

AMERICAN FILM MANUFACTURING CO.
Bank Floor, Ashland Block, Chicago, Ill.

NOTICE TO EXHIBITORS

Our new approved sixty ampere, two hundred and fifty volts switch and box now ready. These articles are prepared in strict accordance with the requirements of the Board of Water Supply, Gas and Electricity. Price complete $5.00 each.

AMERICAN MOVING PICTURE MACHINE CO.,
No. 101 Beekman Street NEW YORK CITY

JEWELRY IN PICTURES

**IS A NEW ONE ON YOU, ISN'T IT?—
WELL HERE'S A GEM**

"THE ULTIMATE SACRIFICE"

**(A DRAMA THAT DOESN'T WEAKEN—
IT'S STRONG ALL THROUGH)**

Released, Thursday REXday, May 4th, 1911
and it's as good as it sounds.

It's a strong story of love belated; not the usual kiss and make-up, that's why it's different, and it's different because it's a REX.

Don't Sacrifice an Opportunity, Grasp It!

REX

The REX KNOWHOW MFG. CO.
573 to 579 11th AVENUE
New York City

SALES CO.'S SHIPPING FORCE SACRIFICE THEIR LUNCH HOURS SHIPPING REX FILMS.

QUALITY
A. 1.

THE QUALITY OF

ECLAIR FILMS AMERICA

IS UNEQUALLED

FOR MAY 8th

A VILLAGE FLIRT

A Roaring Farce, depicting provincial life in all its charm and simplicity, and presenting indirectly a wholesome moral withal!

Length 910 feet

Mr. Exhibitor:—
Never Miss an "ECLAIR"
Prove yourself a WINNER.

Eclair Film Company
NEW YORK: 31 EAST 27th STREET
CHICAGO: 30 EAST RANDOLPH STREET

Our films are sold only through the Motion Picture Distributing and Sales Co.

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E 23d. Street, NEW YORK
(Beach Building) **Telephone call, 1344 Gramercy**

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $2.50. Foreign Countries, $3.00. Post Paid.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¼ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.
TIME DISCOUNTS: 10% one months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 169 W. Washington Street (Post Building), Chicago, Ill. Telephone, Main 3145. Automatic Phone 32732

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 8 MAY 6, 1911 No. 18

Local Organization Necessary to a National Convention

For the success of a National Convention of any trade there must be some semblance of purpose. Something tangible behind the mere gathering together of a number of men, other than the aimless idea of talking business. The Convention should represent something, and before going further, it is well for someone to ask: What does the Convention represent? Offhand, it signifies a gathering of moving picture men to talk over matters of mutual interest. And again we ask: What moving picture men? Is it to represent all, or a part? If it represents a part, what part does it represent? These are questions which must be properly answered, before the project advances much further.

* * *

In our opinion, the basis upon which a National Convention must rest is the local organization, or Exhibitors' League. Now is the time when exhibitors in all cities of the Union should be up and doing in the matter of organization. There remain two months in which this very desirable state of affairs may well be perfected. Already there are a few well organized exhibitors' societies in existence. The Exhibitors' League of Ohio, is one of these that seems to be well-founded and supported. Within the past month the Exhibitors' League of New York City, has come into the lime-light, and shows commendable activity. There are more associations we could mention, but there are not enough by far.

Local organizations of moving picture men are very uncertain quantities. There are many reefs upon which the trailer craft have foundered. However, exhibitors' organizations, the main obstacles are within rather than without. Internal strife and dissension are the great drawbacks, instead of outside interference, as is commonly supposed. Regrettable squabbles over trivial questions have wrecked more than one exhibitors' League, and it is our purpose to call attention in this article, to some of the pitfalls that lie in the path of real and lasting organization.

The men who attend the Chicago convention should represent their local districts. Preferably they should come as delegates from well organized leagues, with certain duties to perform. In advance the organizations, here and there, should determine upon a programme to be followed out. It is quite certain that all questions will not be settled at the first convention. It is meet, then, that a definite programme should be mapped out, so that when the delegates of the various local associations arrive, they will know in advance exactly what matters of moment are to be considered, and will come prepared accordingly, and advocate the policies of the organizations which they represent.

* * *

Let us now get down to bed-rock, and begin at the beginning. Most local organizations of exhibitors are incongruous gatherings to say the least. In most every one of them there are to be found men of opposite types, tastes and ideas. This lack of homogeneity we have seen in so many cases that it is quite possible to designate or separate exhibitors into definite types, some of whom are far from being agreeable, and who furnish the obstacles in the way of perfect organization. Let us deal with these different types individually. By describing each type in a few words, we have no doubt that the reader will readily recognize them as they appear.

* * *

First, we have the jealous member. He will scarcely speak to his competitor across the street, or if he does it is but a few moments before the two of them are engaged in a heated argument, shaking their fingers under each others' noses while the others try to pacify them. Type No. 2—the member with a grudge. He has been nursing a grudge for a long time against certain exhibitors in the town. He is obstinate, while his fellows are endeavoring to point out to him the benefits of organization. He replies to them: "Go and talk to So-and-So—they are the people who put the business on the bum in this town, now let them straighten it out." Type No.

3—The haughty member. Usually he manages the largest theater in town. He considers himself in a class by himself and far above the smaller exhibitor. In many cases he refuses to join the movement, or if he does, he sends his doorman or someone else with no authority, to represent his house. Type No. 4—The don't care member. He is the man who is usually absent at roll-call, and when he does attend, has very little to say, except to give some lame excuse when asked why he has not paid his dues for the past three months. Type No. 5.—The foreign member. More often than not the heart of the foreign member is in the right place, but he is lost in a wilderness of words that he does not understand. He is usually very finicky about money matters, and many times, although he has signified his willingness to carry out the policy of the organization, he straightway returns to his theater and conducts things to suit himself. Type No. 6.—The talkative member. We all know him. The man who takes up the time of the members at the meeting with inconsequential and irrelevant interruptions. He usually has one or two "big" ideas that he would like to see carried out by those present, and will allow the members no rest until they take up his project. He is a pest. Type No. 7.—The suspicious member.- He is the man who has an idea that the whole thing is a frame-up for the benefit of one or two exhibitors, whom he imagines are running things to suit themselves. He says little until the meetings are over and the objects of his suspicion have taken a car homeward. Then he will voice his sentiments privately to one or two who linger with him. He gives them to understand that he is too wise to be taken in by any such game as they are trying to work on him. Type No. 8.—The loyal worker. There are a few men in every association who do the bulk of the work; they are tireless, honest and self-sacrificing. They spend much time that they can ill-afford upon correspondence, visiting obstreperous exhibitors, consulting with lawyers and politicians, neglecting their business for the good of some who do not seem to appreciate their efforts. This type is always buoyed up by hope, and never gives up until all the others have deserted.

To exhibitors in all cities, we would say that, for the benefit of the business as a whole, it is far better to lay aside all petty discord for the welfare of the business as a whole. Let them show to the world of trade that the retail moving picture business is as substantial and dignified as any other walk of trade. In a later article we shall have something more to say bearing upon local organization, the success of which must be the foundation of an Exhibitors' National Convention.

Pass It Along.

Defending the picture is an easy matter now as compared with earlier days. Skepticism is giving way to a general recognition of the merits of motography. The public is becoming more interested in the subject day by day, and it reads with avidity the increasing amount of favorable newspaper comment pertaining thereto. Very often we place a copy of The World in the hands of professional or business men in other lines and it is quite gratifying to observe the pleasure they seem to take in reading it.

In this way we have won a large number of converts in men who were apathetic in their attitude toward the picture. As every good picture man is expected to be militant in advancing the business, we would suggest to our thousands of readers that they loan their copy of The World to such laymen as would be considered desirable converts to the picture. The amount of good to be done thereby would be incalculable. We realize that it would not be feasible to circulate the weekly issue as though it were a library book, but we do think that if each exhibitor would lend it to the local newspaper editors it would be as bread cast upon the waters.

The Studio Wedding

"Backward, turn backward, oh time in thy flight—
Make me a child again, just for tonight!"

As though in supplement to our editorial in last week's issue on the subject of Moving Pictures in the Home, there appeared accounts, a few days since, in the New York press of a silver wedding that was given by Mr. and Mrs. Lionel Sutro of New York City. The feature of this silver wedding, that attracted the Metropolitan press to the extent of considerable space, was a moving picture. Mr. and Mrs. Sutro were married 25 years ago, when there were no moving pictures; therefore it was impossible for them to show to their assembled guests a true delineation of their wedding or their courtship days. Nothing daunted, however, they resolved to make the best of what was at hand by rehearsing their courtship days before the moving picture camera. In a measure their moving picture was a make-shift, but they did the best they could under the circumstances, and proved thereby that although they may be growing old, at least they are not becoming antiquated. They have, moreover, set an example that we expect to see followed as a general practice in the not far distant future.

Quite a few months ago, THE MOVING PICTURE WORLD predicted that in the days to come there will be more studio weddings than church weddings, but to the best of our information it has remained with such enterprising old folks as Mr. and Mrs. Sutro to actually show the way for young brides and bridegrooms.

In our editorial of last week on the subject of The Moving Picture in the Home, we indicated that the moving picture portrait would be the connecting link between cinematography and the home. The film record of weddings very properly comes under the head of moving picture portraits. It is a record of an event in the family. In most cases, from now on, it will actually depict the foundation of the family, which, as time goes on, will be augmented by further additions to the growing negative as children are born to the couples who have been filmed. These children will of course, when home cinematography becomes a fad, be recorded in moving pictures at different periods of their growths, or at various chapters in their lives, such as, at graduation time, the first long dress or trousers, the engagement, the courtship, and so on, until they are married, when new records of the childrens' childrens' marriages will be made, while in the meantime the original bride and groom have become grandparents. Then history will begin to repeat itself by suppling each member of the family with a print of the foundation of the family, and so on it may continue for centuries.

The moving picture will be the future family tree; it will discount heraldry by 95%. The time is at hand; the question is: "Who will be the first to equip a large studio on Fifth Avenue with special reference to the accommodation of weddings." The field is large and promising. No doubt the money classes will be the first to take it up as a serious proposition. THE MOVING PICTURE WORLD takes this opportunity to congratulate Mr. and Mrs. Sutro upon their pioneer work for the moving picture portrait. They have set an example. They have blazed a new trail for the moving picture and have thereby shown to the world once more that the moving picture will be with us forever and a day.

The Exhibitor and the Lighting Company

If there is any person or persons any more independent than a small town baggage-master, exhibitors will no doubt agree that it is a public service corporation. Many are the tales of arrogance and high-handed independence of the electric lighting concerns that supply current to the exhibitor as well as the entire city in which the plant is located. Electric lighting, like the telephone, is by nature a monopoly. It would be difficult to get efficient service were city lighting not controlled from one central point. But that is all the more reason why a curb should be put upon it. The business of lighting a city is by far too much power to be placed absolutely in the hands of arbitrary individuals, especially as they show signs of beginning to dabble in politics, because, once firmly entrenched by means of political patronage, their position is well nigh impregnable, and the consumer is practically at their mercy.

We have been noticing a case in Brooklyn recently where an exhibitor of moving pictures has carried on single-handed a legal battle with the Edison Illuminating Company, and his success in getting an injunction against that haughty corporation for refusing to furnish him light. This man not only secured an injunction, but the judge who granted it took occasion to score the Edison Company in very round terms for their arbitrary conduct, and besides awarded the exhibitor a judgment of $130 damages and the cost of his suit to recompense him for being obliged to keep his theater closed for four nights.

In this case it appears that the Edison Company conceived the idea that Mr. Rosen, the exhibitor, was interested in another theatre that was owing them a bill for service. They had no proof that the plaintiff was financially interested in one or two other concerns they named, but acted upon the supposition that he was, and refused point blank to furnish him current unless he made good the arrears of another theatre.

There is nothing unusual in this case. It is well known that electric light companies have arbitrary ways of refusing installations and service until some other old bill of someone's else is paid up. It is not infrequent to hear that a man is denied service because he has a brother who is indebted to the power company for service. These corporations sometimes over-step their legal rights and make a family affair of a strictly business proposition. We are glad to record the case of Rosen *vs.* The Edison Illuminating Company, because it shows that a single individual has brought about a result which, so far, has been accomplished by few, if any, of the now existing Exhibitors' Associations. The question of electric light current is one which should be a paramount issue in all Exhibitors' Associations, as it should be with the contemplated Exhibitors' National Convention to be held in Chicago during July of this year.

We will pass over the high price of electricity in a few words, as everyone of us knows that in most communities it is exhorbitant. Many exhibitors have submitted and are yet submitting to the exorbitant rates of electric power companies, and regard it as the least of their troubles in comparison with their subserviency to dictatorial mandates of electric power corporations.

Exhibitors, however, are beginning to realize that, in many cases, they can manufacture their own power at a low cost and sell the surplus at a profit. We have in mind one small theatre in Newark that generates electricity on the premises. The public service corporation is common with all such corporations, by virtue of their affiliations with politics, have long ago passed laws depriving others than themselves of the right to string a wire across a public street. This, as one can readily see, is the mainstay of their monopolistic scheme. There will be found, no doubt, other laws of the same nature should one have any litigation with them. One feature, however, they have been unable to circumvent, and that is to prohibit electric service within the confines of a square block. The Newark exhibitor in question has, for some time, been supplying not only himself with electricity, but others in the same block who desire it, at about half the rate of the public service corporation, and direct current at that.

The foregoing is offered to our readers as a suggestion. Electric current for the moving picture theatre may be had for the mere trouble of operating a dynamo, provided the exhibitor is enterprising enough to extend service, throughout the block in which he is situated, to the tradesman in different lines. There have appeared, as are advertised in the columns of THE MOVING PICTURE WORLD, electric lighting plants of moderate cost that have been found to meet all the requirements of moving picture theaters. The reports we hear from them are that they give entire satisfaction, and many are being installed in small cities where electric current of any kind is not available. The testimonials of their efficiency leave little room for doubt.

This matter of current for moving picture theatres is one which is important enough to come up for considerable deliberation at the forthcoming convention.

Mayor Gaynor's Committee.

The ladies of the Woman's Club have decided to petition the Town Council of Montclair, N. J., to grant no license to show motion pictures in that village. No other comment can be made on this decision save that it shows an attitude toward moving pictures not uncommon in such organizations. Women of culture are fortunately apt to be conservative. Useful innovations, though at first they seem harmful to them, find staunch supporters in them when once they recognize their value.

Professor Frederick Starr, of the University of Chicago, is reported recently to have said:

"The moving picture is not a makeshift, but the highest type of entertainment in the history of the world. It stands for a better Americanism because it is attracting millions of the masses to an uplifting institution, drawing them to an improving as well as an amusing feature of the city life. Its value cannot be measured now, but another generation will benefit more largely through its influence than we of today can possibly realize."

The value of the motion picture to modern civilization is growing more and more widely recognized every day. We believe that the pictures that are shown to the growing generation should be wisely regulated. They will affect our national character, but if sanely directed they will work for our good. But the first place that the authorities in any community should look for information to help them in decisions regarding the regulation of moving picture shows should be among representative exhibitors and managers of such shows.

Mayor Gaynor has appointed a committee to co-operate with the aldermen in drawing the new ordinances for the regulation of the moving picture business in the city, recommended in a recent report by Commissioner of Accounts Fosdick. The committee is composed of Michael Furst, a Brooklyn lawyer, John Collier, of the People's Institute, Assistant Corporation Counsel Cornell, attached to the Mayor's office, Maurice Wertheim, of 49 West 72d Street, and Dr. J. F. Warhaime, of Brooklyn.

Not a man on this committee of five is affiliated with the motion picture business. It is a friendly committee, however.

Fishing for Compliments.

By Louis Reeves Harrison.

The man who uses his strength and energy in making his way gets used to rough treatment and can stand for a little broad-minded criticism without getting peevish. But some of the gentlemen who are now eating *riz de veau a la financiere* as a steady diet are becoming so delicate that anything said to them must be served with a nice, juicy dressing.

Of course it is as plain as the wart on your nose that indiscriminate praise of photoplays is of no value to the producers, and it is equally obvious that exhibitors must be sickened by the continuous stream of flattery poured out by organs of this or that company on what is served in the way of plays whether palatable or rotten.

In the interest of all concerned, for the permanent establishment of moving pictures in public favor, particularly to draw intelligent people all over the country into the little theatres, we might as well face the fact that 75 per cent. of photoplays are not what they should be.

There is a reason.

But let us see whether such a statement is justified.

Instead of illuminating this point with our own criticisms, and in a spirit of impartiality, I will cite the views of a contemporary published last week.

I do not know the critic personally, not even his name, but he seems to be fair. He states in his first review of the week's releases that a Licensed film story had been already produced by an Independent company. Later he condemns an Independent release as a serious detriment to the entire motion picture industry.

I have carefully examined his 54 criticisms, and eliminating films openly or silently condemned and those damned with faint praise, I find that he comes out in frank approval of 5 out of 31 Licensed films, as follows:

Opportunity and the Man (Lubin), "Strong and purposeful;" The Court Martial (Gaumont), "A strong and gripping story;" Silver Threads among the Gold (Edison), "A simple, appealing and poetic thought;" Though Your Sins Be as Scarlet (Vitagraph), "Probably the strongest and most effective subject of a biblical character yet issued by any company;" Eastern Babies (Vitagraph), "A particularly pleasing hit."

Of 4 out of 23 Independent releases, he says:

A Good Cigar (Imp), "A capital idea brought out with wonderful cleverness;" Velvet and Rags (Thanhouser), "An appealing little story;" The Little Major (Rex), "Altogether the most delightful, touching and impressive picture dealing with child life;" The Fall of Troy (Itala), "Absorbing picture from a dramatic point of view."

Nine out of 54 releases are given unqualified praise, or less than 25 per cent., so I may not be far out of the way in stating that 75 per cent. of contemporaneous releases could stand a raise of quality with a margin to spare.

Oscar Hammerstein says that the making of an operatic star is 50 per cent. art and 50 per cent. advertising, and these proportions might apply to the making of a photoplay. The business end is undoubtedly an important one now and was the more important in times gone by, but the artistic end is becoming of greater consequence every day. The production of a stage play is composite. Authorship, acting, stage management, and the discriminating judgment of an art director all enter into the general result. So also with the photoplay, but that play must be of value to start with before the combined efforts of studio force and office force are devoted to its production and sale, if it is to be a success.

What proportion of general outlay goes for film stock, salaries, rentals, equipment, scenes and settings, advertising and general running expenses, if it costs $3,000 to manufacture and sell fifty reels of one photoplay?

Ninety-nine per cent?

Does the play cost $30, or 1 per cent.?

Would it not be sound business policy to lop a few dollars off elsewhere, and pay $50 for the play itself, to call forth superior efforts from the author and enlist the support of professional writers now made indifferent because of the comparatively low figure offered for scenarios?

Is it not better sense to get good plays in the variety demanded by the audiences than to look for praise where it is not deserved?

There is no need of assuming an injured air if a release fails to call out generous commendation; better make an examination of the scenario department. It will be a revelation to many producers honestly trying to give the exhibitor the best money can buy to find that scenarios which have cost their authors hours and days if not weeks of hard work are allowed to lie unexamined, are sent back in a shape in which consigned goods should never be returned or are "lost" in an astonishing number of cases considering how carefully Uncle Sam runs the P. O. Department.

It would be better for every one concerned in the business if an intelligent effort was made to get high-class plays by paying for them. Authors would certainly take greater pains if assured of adequate recompense promptly paid on acceptance with fair treatment in case MSS are not available, such treatment in fact as they receive from reputable publishers. High-class plays, those which are not only strong in dramatic interest or lively with humorous situation or replete with tender sentiment, which not only stir the emotions but contain some meaning which will make them live in memory, are making moving pictures the greatest art discovered in long centuries. Such plays provide actors and actresses with what is required to call out the best there is in them—opportunity—they give an intelligent or ambitious director the sort of material he needs to show that he is not slighting his department, and they are really the starting point of the whole business if it is to be one of lasting success. Imagine, therefore, an author of ability and self-respect, making a careful study of his subject, revising and perfecting his scenario for days or even weeks, and presenting it in such shape that it can be performed as written, only to have his MS lost, stolen, torn, defaced, or even accepted and paid for at current rates!

"Gravy may be used to cover poor quality, but a good dish, well served, sets better on the stomach."

NEWS BRIEFS.

Winona, Miss.—Mr. A. L. Howard has leased the Opera House, which has a seating capacity of 400. He has installed Powers' machine and equipment, and will run only moving pictures.

Philadelphia, Pa.—The Drury Theater, 13th and Tioga Streets, is, to all appearances, a very progressive moving picture house. They have sent us samples of their advertising in local newspapers which are quite as elaborate and cover as much space as any theater or circus has ever been wont to do. The Drury Theater is devoted to moving pictures only, vaudeville was banished from there ten months ago. Nevertheless the proprietors, Messrs. M. F. Cullen and J. G. Conway, inform us that there was no drop in their business on that account and that they are filling their large seating capacity of 960 every day with the use of exclusively Independent service.

The Lyric Potoplay

By Hanford C. Judson.

It is a far more difficult undertaking for a playwright to bring a sentimental situation home to spectators of a motion picture than it is for him to make a melodramatic or a comic situation plain to them. To make a love scene effective in a photoplay takes very sincere acting. Scenes showing mother-love are more easily pictured, for everybody expects a mother to love her child. But we who are older know that friendship and the love of a man and a woman may be shallow, even when vehemently expressed. So, if the maker of a motion picture can hit upon any means of heightening the suggestion of heart-felt emotion in such scenes, he is fortunate.

Two or three recent photoplays have shown that very effective means to this end may be found in the dramatic use of some good, old song, which expresses, lyrically, the same feeling that the photoplay, dramatically, trys to suggest. When a skilful musician follows such a photoplay, the audience continually receives suggestions of the same emotion from piano and picture. The effect is doubled.

No dramatic situation presented to us on the stage pleases us till we feel it. It must make us glad, or sad, or brave or religious before we like it. The mind translates the situation that is pictured to us into feeling. Song comes more close to us. It speaks directly to us of our own experience. Every good song is, as it were, the disembodied soul of a drama, but it is our very own drama, our own experience that it sings. When we sing a song we become the actors, not the spectators of the drama. So, whenever a good song can be wedded to a photoplay, the marriage will be a happy one.

Nearly all the songs that have made a strong appeal to the people are simple. Poets are also inclined to be optimistic. Even when their songs are pensive, they carry an atmosphere of consolation. These two qualities, simplicity and healthfulness, are of the greatest importance. True poets are at heart very much like children and their best songs are perhaps the most effective things we have in keeping the world young, fresh and happy. Such songs appeal to all kinds of people and the love and respect that their authors' win is a recognition of their value to mankind. Any photodrama that is written to be played with the well-remembered music of one of these songs and that adequately expresses, in a dramatic way, the same sentiment as the song is likely to enjoy a long popularity.

Good songs are very few. No mean or small soul ever wrote a truly good song. No thin-hearted scenario writer, however great his intelligence, will ever understand a good song deeply and sincerely enough to make a photoplay that will be fit to go with it. An insincere scenario writer, is abomination. Even the best and most gifted writer, in most cases, will have an exceedingly hard job to illustrate dramatically a song voicing the emotions of real human life. Such are so simple and so true, that any actions that well serve to represent them must be surely human.

These thoughts were suggested primarily by a very good photoplay written to go with the music of the song, "Silver Threads among the Gold," and at the same time to illustrate it dramatically. The melody supplied by the musicians as the play progressed interpreted and, what is more important, gave character to the scenes in such a way that the play, as presented, became intensely dramatic. This play, because of its sincerity and simplicity, is not only in its action, but in its setting and in the interpretation that the actors gave it, and because it was followed intelligently—and this was also an important factor—by the musicians in Keith & Proctor's Union Square Theatre, was a thing of beauty as well as an effective drama.

Blame it on the Picture.

In our town lived William Jones.
He'd lived there all his life;
We stood to offer sympathy,
When poor Bill took his wife

(Bill hadn't given her a rest in three years and her clothes were a sight. She beat it with a fellow who rather resented seeing patent medicine.)

But Bill, he got as guessing some.
He didn't say her ways
Were natural—certain outcome of
Her love for picture plays!

(The Pressagent of the Little Doers said 'twas no use 'letter to the Ladies Misdemeanant. Bill's wife had been observed to pause and look at a poster of the Parson Play, in front of the Daydream, only five months before.

Then Bill's boy Jack, he ran away
To sea he wished to go,
And Bill denied the obvious—
A motion picture show!

(The boy had been asked for reading "The Young Hero of the Forecastle, or, The Romancer's Glorious Homecoming," during school hours. He got the book at the public library.

And Bill, he robbed a widow's house,
He even struck a child,
And didn't say 'twas all brought on
By pictures weird and wild!

(Bill would have shot if forced to spend a nickel just to look at something, when he could get a perfectly good beer for that sum.)

We knew then he was loony, so
They loaded him with chains,
And shipped him to the foolish-place,
Where William still remains.

(Just before Bill was brought into court his fellow was beat up wife half to death just over some picture-play thing, and the Judge wiped his eyes and said we were heroes and he keep away from those horrible places. He said never been to one himself, but he knew they must be terrible to cause a man to beat his own wife.)

While in his cell Bill sits, he sings—
The Keeper's tears do flow—
"Don't blame all things you get caught at
Upon a picture show!"

(The keeper wears because he isn't sufficiently educated like us to work up Bill's escape one function—those who see only want we could think of to throw with "Sure.")

"Oh, should they get you dead to rights
And prove you weak and mean,
Don't whine beeatse it's fashionable
"Them pictures on the screen."

(Say, just between us two, wouldn't you? I used to have some that made me so I'd be ashamed to be seen. Afraid of myself. Oh, nobody said white slaves, gun-toting cow-punchers, three cheering days for the good guy, murder, robbery, forgery, and a dozen thing more, but—when you've seen a certain picture of an unmentionable kind.)

You should let Bill's fate warn you, child
The poor old crazy jay—
You take this tip—blame your misdeeds
Upon a ghost-play!

E. Mawby Allman, Ph.D.

The Cook Co. of "The Truth About the Pole" will soon take up the Mystic Man's Cook Book—found left behind in the Wreck. Mr. Wilbert Melville has made the pictures and with them and portraits of him just completed arrangements with the Gaumont Company for the exploitation in Canada and Europe and is about to close a deal for its exploitation in South America. The American market is being looked after by the North Pole Pictures Company, of Chicago, a company organized by Mr. Melville for the purpose of placing the picture in this market. Its success has been marked and Mr. Cook has been so much impressed by the artistic and business ability of the manager, Wilbert Melville, that he has appointed Mr. Melville as his general manager in charge of the New York office, located in the Metrolite building, from which point Mr. Melville will attend to all details connected with the forthcoming publication of Dr. Cook's book entitled "My Attainment of the Pole," as well as look after the rest of Dr. Cook's personal appearance.

Swelling the Box Office Receipts.

Beginning a Series of Practical Articles Devoted to a Subject of the Greatest Interest to Theater Owners, Managers and Ambitious Employees.

By George Rockhill Craw.

(First Article)

Practically considered, the supreme test of the successful management of a film theater is the box office receipts. In my articles relating to the technique of the picture play, I have tried to show the necessity of structure in the art of building a drama. No doubt many of you have said that those articles were for the producer and scenario writer, but if you have chanced to read them, you will, after reading the present series on "Swelling the Box Office Receipts," be surprised to learn how much the well built drama has to do with the well built business, gaged by its receipts.

But before we get to the matter of profitable film selection, there are other considerations that I shall treat in their regular order, along the lines of the following structure, which embraces the elements that effect the receipts of the box office:

- WELFARE
  - Sanitation
  - Ventilation
  - Fire Protection
- COMFORT
  - Foyer Arrangement
  - Seating Arrangement
  - Theater Lighting
  - Temperature
- ENTERTAINMENT
  - Film Selection
    - Judgment
    - Variety
  - Projection
    - Clearness
    - Tempo
  - Music
    - Instrumental
    - Vocal
  - Vaudeville
    - Fitness
    - Variety
- ADVERTISING.
  - Lobby Display
    - Posters, Photos, Etc.
  - Souvenirs
  - Announcements
    - Screen
    - Posters
    - Circulars
    - Cards
    - Form Letters
    - Newspaper Ads.

    (Best methods of preparation, distribution, etc.)

The foregoing diagram may be gone over carefully by you and the points upon which you know yourself to be weak, noted with a view to an improvement of them in your own theater, wherever possible.

THE WELFARE OF THE AUDIENCE.

Sanitation, good ventilation and adequate fire protection are three things that are absolutely essential to the welfare of the audience as well as to the theater's own personnel, from usher to owner. It is not the purpose of this article to point to the moral responsibility that should prompt a scrupulous regard for such welfare, although such a responsibility is a heavy one, but to show how such a regard will affect box office receipts favorably.

Some theaters have their homes over cellars that have not been cleaned nor disinfected for years. The very condition of the cellar causes the theater owner to close the door upon it in disgust and despair. But he has only shut the skeleton in its closet, and its phantom will cause him more loss than any "ghost" that ever troubled him upon his screen, and like the screen wraith, the quicker it is "laid," the better it will be for the box office.

* * *

A peculiar musty smell pervades the theater. The air is close and foul. It is only too evident that what is needed is ventilation. The theater man installs parlor electric fans which stir up the air and reduce the temperature a degree or so, but which do not improve the ventilation. What is needed is a proper fresh air intake and outlet, together with a revolving fan propeller powerful enough to ventilate the theater thoroughly.

The theater owner, seeking an effective ventilator, installs such a system at comparatively small cost, and while there is an improvement, the "ghost" from the cellar with its graveyard smell, still walks the theater. Grown people begin to comment upon the unhealthy visitor, and begin to give the place a wide berth, and as *rama nihil est celerius* mothers forbid their children to enter the play house, and the little ones go to the photoplay further up the street, "where the air is better," although by this time, the owner himself has become so used to the "ghost" that he does not notice it, and attributes his loss of business to other causes.

* * *

What he should have done in the first place was to have cleaned out his cellar, using both disinfectants and deodorizers, for a deodorizer while destroying evil odors will not kill the germs that accompany them.

If the cellar was not included in his lease, he should have insisted that the parties responsible for it should give it a thorough cleansing. Upon their refusal to do so, he should have complained to the proper civil authorities, such as the board of health. Then after removing the cause of the "ghost" he should have eliminated it entirely from his auditorium by use of a reliable disinfectant and deodorizer.

Even where cellars or neighboring stores are not to blame for odors, theaters should disinfect thoroughly, and though there is no **apparent** need (there is always a need), systematic disinfection should take place. It is not only a good talking point for use in the advertising of the theater in order to get new business, but it will help to hold what you have, and bring back those who have been weaned away by houses using the latest sanitary precautions.

BAD AIR AND THE BOX OFFICE.

The odor creeping up from an old cellar is perhaps not so disagreeable as foul air caused by a lack of proper ventilation. There is, in fact, no more baleful influence on box office receipts than bad air in the auditorium. Of course there are exhibitions at which the auditorium is filled, because of its being the time of day for a naturally large attendance, but it is at the times of naturally lesser attendance that the loss is felt.

Good ventilating devices such as revolving fans, properly installed, for expelling foul air, should be placed in all theaters having poor ventilation.

One may wonder why of two theaters equally good as to pictures and music, one has a popular vogue and the other a slender patronage, both being in the same neighborhood. The chances are ten to one that poor ventilation and sanitation are at the bottom of the losing theater's troubles.

But suppose the losing house cleans up its cellar, sprays its floors, and becomes sweet and clean; suppose it installs proper ventilating devices and now has pure and delightful air, even distancing its successful rival in its hygiene, will its box office receipts then equal those of the rival house?

* * *

Not unless the new improvements have been properly advertised not only to the people who may become patrons, but to the people who are patrons and to those who were patrons, but who were driven away by the theater's former hygienic flaws. Mere announcements in the theater's street lobby and on its screen are not enough. The entire neighborhood must be covered with neat announcements, properly delivered, regarding the new improvements in the theater, and attention called to the purity and sweetness of the air now circulating in its auditorium.

It is not my purpose yet to go into the best and most economical methods of theater advertising. That will come later on in this series, but I hope I have made it clear that the elements in a theater's success depend one upon the other, and that to make one effective, all must be made as perfect as possible, for just as the success of a theater's advertising may depend upon its provisions for the welfare of the audience, so do these provisions depend upon the advertising to make themselves effective in influencing maximum box office receipts.

* * *

City and town ordinances in most cases take care of what should be done to protect theater audiences from fire casualty, and where the executive officers are lax, the theater can observe no better policy than to comply with the law voluntarily. It is needless to say that numerous, prominently marked "Exits," together with a display of practicable hose and extinguishers, help greatly in the establishing of confidence in the safety of a theater.

In the matter of comfort in a theater, much must often be sacrificed to necessity, but comfort is a strong factor in the building up of box office receipts. The matter of temperature should be entirely under the control of the management. Drafts should be guarded against by proper door arrangement and an even temperature should maintain. It seems better to have the temperature low than too warm, as few persons remove their wraps when attending the photoplay. In summer the only regulation to be had is through ventilation and air circulation. It is up to the rotary ventilators and the electric fans.

* * *

There is nothing that will keep some people away from a photoplay more than having to stand in the rain or cold while waiting to hand their tickets in at the door of the auditorium. Wise theater builders will make their foyers large enough to shelter the waiting crowds, and those owners who are already established, and who can spare the room, will find an alteration that will permit of this, highly profitable. Many persons pass a theater by, because of a waiting line, whereas, if the line were sheltered from view until such persons had purchased their tickets and been admitted to the foyer, they would attend the show. On the other hand it may be argued that an outside waiting line advertises the prosperity of a theater, and is, therefore, a good thing. I, for one, do not believe so, as there are better ways to advertise a theater than at the expense of the comfort of its patrons. The line to my mind, should be sheltered from outside view as well as from the weather.

* * *

Many theaters have leased quarters, in good locations from a business point of view. Yet these rooms are too small to admit of proper comfort facilities and at the same time leave room for a profitable seating capacity. In such cases the rooms leased have been the only available quarters in the coveted locality. Even the smallest theaters should be specially planned and built for their own particular purpose and in time the old store-room photoplays will be a thing of the past.

The result of the old order has been bad from a point of comfort and decency. Here the rows of seats are so close together that entrance and exit are made at the greatest inconvenience, both to those in the seats and to those going out and coming in. Besides the discomfort, there is an element of indecency in the enforced contact of limbs, which keeps many ladies from attending a theater without decent and comfortable clearance between its rows of chairs. Wide aisles also add to the comfort and convenience of the audience in entering and leaving the house, while the chairs should not be too narrow, and should have wires beneath for hats. Even so little a thing as hat wires have their part in creating a feeling of satisfaction and comfort in a theater's patrons.

* * *

The proper lighting of a theater is another factor in the comfort of an audience. People do not enjoy walking down dark aisle and groping about for seats. Besides, the newspapers have campaigned bitterly against dark theaters on the ground that such lighting, or rather the lack of lighting, breeds indecency. Thus, to many, the dark theater suggests an improper one, and the thought is reflected in the receipts at its box office.

To sum up, I will say that theaters should do their utmost in the interest of the welfare of their audiences. There is no excuse for poor ventilation and sanitation in these days of mechanical ventilators and excellent disinfectants. Alterations, looking to the comfort of the audience are not so costly made, but all that is possible should be done. Finally, no money spent for welfare and comfort improvements will be quickly returned at the box office window if such improvements are announced through systematic methods of publicity.

(To be Continued.)

The newest idea in slides is that exploiting the various favorite Independent players, giving their best portraits on slides and thus familiarizing Independent picture-goers with the faces. Picture patrons, like others, have their favorites and often a slide with a photo of a favorite, announcing that he is in as "coming," will bring the patrons back to the show. Thus the "photoslide," as this latest slide novelty is called, is a certain builder of that most desirable thing—steady patronage—and is worth many times the very small sum asked by its makers, the Independent Photoslide Company, Room 207, 147 Fourth Avenue, New York City. Write them for further information.

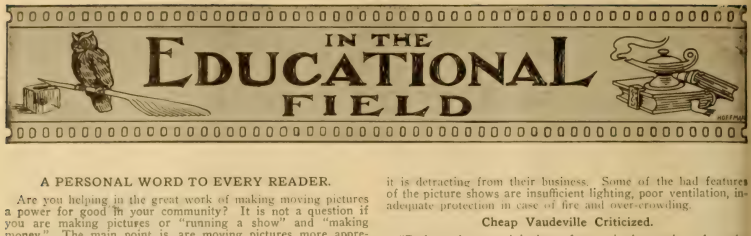
James Young Deer.

The picture personality presented herewith is that of James Young Deer, director and general manager of the Pathe West Coast Studio. Although an old-timer in the moving picture field, Mr. Young Deer, as will be seen from his photograph, is still a comparatively young man in point of years. Young Deer was born in Dakota City, Neb. Ever since childhood his life has run in amusement channels. For many years he trouped all over the country with the circuses of the period, among them being Barnum & Bailey, and 101 Ranch. Early in the '90's when the moving picture industry began to forge to the front, Young Deer left the lure of the

circus for the spotlight of the moving picture camera. Although he little realized it at the time, the moving picture field was destined to provide the medium for the outlet of his dramatic instincts. His first experience in the pictures occurred under Kalem management, where his past experience stood him in good stead. It was at this period that the popular Western and Indian pictures came into vogue. Young Deer then left the Kalem Company and joined the Lubin forces, where he helped to put on "The Fallen Arrow," and other Lubin films. Beside assisting in the production of the films, he wrote many of the scenarios on which they were based, and oftimes played the leading roles or important character parts. His work in Western pictures attracted the attention of the Biograph management, who engaged his services in "The Mended Lute," a beautiful Biograph production. From the Biograph he joined the Vitagraph and helped to produce the Vitagraph film "Red Wing's Gratitude."

When Pathe Freres began producing in this country he affiliated himself with that company, being one of their first American producers. Among the films that he produced for them in the East were "The Cheyenne Brave," "The Red Girl and the Child," and a War drama, "Under Both Flags."

Shortly afterward he returned to Los Angeles to establish the Pathe West Coast Studio. His locally produced Western pictures have been very successful and are much in demand. Young Deer has gathered about him a competent organization of professional men and women and is sparing neither effort nor expense to make the Pathe Freres productions topnotchers in the film market. Among his productions so far have been the films "The Yaqui Girl," "The Cowboy's Devotedness," "Lieutenant Scott's Narrow Escape," "Red Deer's Devotion," "A Western Courtship," and others.



A PERSONAL WORD TO EVERY READER.

Are you helping in the great work of making moving pictures a power for good in your community? It is not a question if you are making pictures or "running a show" and "making money." The main point is, are moving pictures more appreciated as a result of your efforts? What is your reputation, and the reputation of your place, if you are an exhibitor? What do your neighbors and the authorities say about you and your exhibition? These are straight yet pertinent questions, the answer thereto proves whether you are helping or hindering the good work of moving pictures that satisfy. If you and your pictures are "yellow" you will not stay in the business long. If you and your pictures are "true blue" be ready for that approval which means prosperity. If you are of the latter class this little dissertation is to help you; the days of the mediocre are passed, these are the days of the finished product equal to the times; further advancements will be made in equal stages as time goes on. There is an educational value in all good moving picture work, and unless you are in this school you will very soon prove that no matter in what branch of cinematographic art you are interested, you must either keep pace or be left behind.

Public taste is sensitive, critical, yet safe, public knowledge, however, is not as far advanced as its taste; in some things it knows little in others it knows nothing; this ignorance and prejudice it is incumbent upon all interested in good work to dispel. Do you ask in what way you can help? the answer is the usual one of "printer's ink." Much of the lack of moving picture knowledge among the general public is because they do not read anything which may enlighten them; remember very few of them read this, your trade paper; consequently they have not the advantage that you have. This defect may, however, be readily overcome, if you loan your copy to the publishers of your local paper, call their attention to the articles, asking them to reproduce some of them in their editions. It might be worth your while to have some of your local authorities constantly reading the Moving Picture World. They would be enlightened you cannot but admit; the result would be to drive away much prejudice, increase true sympathy, secure greater encouragement and so raise the standard of public sentiment, by the propaganda of such an educational nature. Remember lack of knowledge means lack of interest; legitimate acquaintance means support, and knowledge is power. Would you especially succeed you must not be a "stand patter," but a "progressiveist" in everything pertaining to cinematography and its educational advancement.

EDUCATIONAL VALUE OF MOVING PICTURES DISCUSSED BY AUTHORITIES.

The probability of moving pictures being introduced in our public schools as a means of educating children and the declaration that they have tremendous power for good in any community provided they are of a moral character, were brought out last night by Justice Robert J. Wilkin, of the Children's Court, and Dr. J. P. Warbasse, at the regular meeting of the Monday Club of Brooklyn.

"Moving Picture Shows" was the subject under discussion. Dr. Warbasse first gave an interesting talk on the subject, after which Justice Wilkin led a discussion in which a number of members, representing many institutions and associations interested in charitable work, participated.

* * *

Dr. Warbasse gave it as his opinion that much of the prejudice which has grown up against moving picture shows is largely unfounded. He considers them an institution of great educational value. That they are money making is indicated by the fact that about 5,000,000 persons attend these shows in the United States daily. Clergymen in many cities have recognized their value and introduced them in their churches giving vivid presentations of religious themes.

Dr. Warbasse admitted there is a state of chaos existing in the legal aspect of the moving picture business. Seven city departments are constantly pestering the proprietors of these places to meet the requirements demanded of regular theaters, the proprietors of which are antagonistic to the new enterprise because it is detracting from their business. Some of the bad features of the picture shows are insufficient lighting, poor ventilation, inadequate protection in case of fire and over-crowding.

Cheap Vaudeville Criticized.

"Perhaps the most iniquitous feature is the music and vaudeville which many of the establishments provide," he said. "They are in the main only cheap, silly acts, and have no relation to the great moving picture enterprise. In regard to the practice of some proprietors in admitting minors to witness the pictures, the law prohibiting this should be more strictly enforced. And then there is a lack of uniform laws governing the shows," he concluded.

Justice Wilkin said the people cannot expect the large number of boys and girls who frequently enter the darkened halls where in picture shows are given to be angels. The darkened halls of many of these theaters are a bad feature of the business, but the character of some of the pictures presented is probably a worse and more detrimental feature. Still he believed the motion pictures have come to stay and have a great field and a bright future.

In fact, he expressed the belief that the time is not far off when they will be introduced in our public schools as a means of aiding in the education of children. He suggested that a board of public censors be appointed composed of persons who would be responsible to the public and that their duty should be to regulate the business in all its phases.

BROOKLYN EAGLE COMMENTS FAVORABLY.

Moving Pictures and Children.

The discussion of the influences of the moving picture shows upon children came up once more before the Monday Club at the Children's Aid Society this week. There were speakers both for and against the pictures, but it is to be noted that the objections made were based not upon the pictures themselves, but upon the conditions amid which they are shown.

Dr. Warbasse argued that the pictures are a great educational force, and Judge Wilkin urged that they should be used as an adjunct of teaching in the public schools. Both admitted the mischief which comes from the confusion of authorities under which these exhibitions are now given, and Judge Wilkin urged that a board of public censors be appointed, with power to suppress pictures to which it objected and to supervise the management of the picture halls.

Something should be done to make this great invention the source of innocent amusement and instruction which it so easily may be. Some 5,000,000 people in this country now visit picture shows daily. They are within the reach of people too poor for the regular theaters and their influence is enormous. So far as the pictures themselves go, that influence is almost wholly for good. The conditions of their exhibition should be made as good as the pictures themselves.

* * *

It is well to keep in mind the close relationship which exists between what you read in this, your trade paper, and your prosperity; every word which appears here is written with the view of elevating and increasing the best results in the moving picture. If there is anything to criticize it is done from the loftiest motives, if anything is commended it is on account of its worthy possibilities.

* * *

True education means the "bringing out" of the best in everything, this page is set apart for the especial purpose of "bringing out" the best in every line of applied cinematography; the interested reader will not only be content in the value which he receives personally, but will pass it on and out where it can best effect and help him in his work.

Remember, then, there is a place where the Moving Picture World and your community may be benefited if brought together, as there is also a measure of material, moral and ethical value to you if you use your privileges as they so readily come to your hand.

EDUCATIONAL.

Miss E. A. Stanford, member of the Berkley, Cal., board of censors, is advocating a children's day in the theaters of that city, which means a plan to restrict the attendance of children to moving picture theaters to a certain time and place one day each week, where a strictly juvenile programme can be arranged and presented. Unlike most picture censors, this lady tries to work in harmony with moving picture people and is able to see much good in the picture.

* * *

There is difficulty in obtaining proper films for school work. The big firms that manufacture these films are dealing with customers who demand something in the nature of the dime novel and the comic supplement. It would not pay them at present to go in for the making of good films of educational value, which could easily be done, until a majority of the schools throughout the country take up the moving picture machine and themselves become regular customers, it would be next to impossible for a single school or even a half dozen to get a regular supply of educational films. Therefore, it behooves the schools, if they cannot get a steady supply, to install machines and give what they can get at intervals, and thus gradually create a healthy sale for educational subjects, which is all that is lacking at the present time.

* * *

A very attractive film now being shown by Mr. B. B. Dobs is that of a trip through Alaska. It will no doubt prove a splendid advertisement for this isolated land, as well as being an interesting subject for a lecture.

* * *

Among the many unlooked for reforms that have been brought about by the moving picture, we learn that the savage tribe in the Philippines, known as "The Head Hunters," have been so deeply impressed by moving pictures they have seen that, in their eagerness to see more pictures, they have forgoten their time-honored occupation of hunting heads.

* * *

The following educational programme was presented recently at the Auditorium, Denver, Col.: A colored film illustrating the cocoanut industry in South America, showing the natives gathering the cocoanuts and placing them on the large boats, that carry them to the markets of Europe and North America.

Another subject on the same reel showed the schools in New Guinea, and how our American missionaries are civilizing the semi-savages of that land.

Another subject was the pineapple industry in China, showing the natives growing, gathering and canning the fruit.

The other reel contained scenes from Mexico, showing President Diaz in his palace, also scenes from the border near El Paso. Another showed the amusement park in Mexico City, with a circus scene in full action.

"In the Realms of the Czar" was taken in St. Petersburg. The finish of this second reel showed the catching of lobsters off the New England coast.

* * *

TOLEDO, OHIO.—Moving pictures have so undermined the business of the Hockenberger saloon of this city that the proprietor is considering installing them himself as a means of drawing patronage. Churches and schools have felt the same way in regard to moving pictures, so that now it simmers down to a contest as to which will appropriate moving pictures for their own good. Which do you think will win, the church or the saloon? Which do you think ought win?

THE NATIONAL FILM DISTRIBUTING COMPANY.

The National Film Distributing Company has been recently organized with a view of facilitating the making of the National programme. This concern will handle exclusively the product of the various manufacturers connected with the National Film Manufacturing and Leasing Company, and will import the European product necessary to complete the project.

Mr. I. W. Ullmann and Mr. Chas. E. Kimball are now in Europe scouting the markets for the best productions and purchasing unusual novelties in forthcoming releases. Temporary offices have been opened at 34 to West Houston Street, at which place Mr. Jack Ablowich (who is associated with the two gentlemen named above in this company) is looking after the interest of the company. An advertising campaign of unusual strength will be instituted immediately and our readers are requested to watch their advertising in future issues of the Moving Picture World.

Good and Bad—Mostly Good.

F. H. Richardson.

One evening this week, the writer set forth on adventure bent, with mind to see what he might see, his trusty pen filled with vitrol, its point steeped in gall and rubbed on wormwood. Truth to tell he wore his war-bonnet and sought the trail of some luckless wight of an operator who trod not in the narrow path of good projection. The flaring sign of the Bijou Dream, Keith & Proctor's Twenty-third Street house, caught his eye and, stepping beyond the portal, faithfully regarded by the genial W. A. Adams, I sat me down to see what I might see, but soon made note that, from the rearmost seats, this was not overmuch, since staring in mine eyes were certain pestiferous unshaded, white incandescent globes, arranged under the edge of the balcony circle. These globes have since been exchanged for others of color, but they were passing painful to the eyes, and sadly interfered with enjoyment of the beauteous things seen on the screen and the marvelous wonders displayed upon the stage. (Please observe the term "marvelous." It is used advisedly, since some of the "vaudeville" stunts pulled off were truly marvelous exhibitions of nerve on part of the "actor." (?). Not all, but certainly some. Methought an outraged populace might with one accord turn thumbs down, demanding instant execution of the guilty ones but it was not so. Verily the people are a long-suffering tribe. The pictures (Licensed) were, without exception, beautiful, and fairly well rendered. Observe I use the term "rendered." Speed is the answer! The light was well handled by the operator, Mr. Raymond Phillips, and, considering the difficulties under which he works (the terrific drop from machine to screen, of which more will be said), results were distinctly creditable. At times there were slight shadows (once a very distinct one), at bottom of the picture, and friend Phillips should be just a little more careful in this respect. However, I forgive him, since excellence in other directions offsets the slight lapse. There were travelogue and illustrated song slides and they were (wonder of wonders) clean; also they were well handled, and the light all that could be desired. The illustrated song singer did his part more than well. After watching the performance, your scribe climbed toward the heavens at topmost point, almost where shingles cease and thin air begins, di covered the operating room, picture of which will appear next week or the week following. Truly it was a surprise. Its dimension is 12x9; seven and one-half feet from floor to ceiling. The walls, floor and ceiling are of asbesto millboard on light steel crossbars. Sliding doors, arranged to automatically close of their own weight, provide ideal means of ingress and egress. On the walls, neatly framed, under glass, are the rules (such as are furnished) of the Department of Water Supply, Gas and Electricity governing operating rooms, and the illustrations and price list of parts of the machines used. The room seems ideal, except for two grievious mistakes, both of which could and should be remedied forthwith, viz in the ceiling is a 10-inch vent pipe, presumably running to the open air. But alack, also and likewise alas, while the pipe starts off bravely at 10 inches, it **immediately shrinks to six!** Oh my, such a business! **Enlarge that pipe, gentlemen, and see to it on the order of doing it!** With the excellently arranged semi-automatic shutters covering the lens and lookout holes in front wall of operating room, and there being a sixteen-inch (it might better be twenty-four) vent pipe, reels of film might burn in that room and the audience know absolutely nothing at all about it, except that the picture had disappeared. Moreover the operator would in summer be comparatively cool and comfortable, instead of roasting by slow degrees.

As to the equipment, it consists of a spotlight, dissolver and two Powers No. 6 machines. The throw is 80 ft feet and the drop from the center of screen is 21 feet. The machines set, of course, on a very high table which necessitates oil to spatter on the projection lens. The picture is in perfect focus at all points of its surface and the operators are to be congratulated on the excellent result attained under such conditions. The heavy pitch and the necessity for clearing the heads of the gilded audience of smoke the arcing of the machines on a very high, small frame arrangement. This is decidedly flimsy and awkward for the operators. I would respectfully suggest to Mr. Hector J. McKinnon, general electrician for Keith & Proctor's, whom I understand to have general supervision of these matters, that a portion or all of these steel trusses be embedded in concreteas just or all their height, I mean). They would make for stability. Sooner or later these stilted arrangements will cause trouble, unless something of the kind be done. And now for the second objection to the room as it now is. It would be much more convenient and in every way better if, even at the expense of a step in the floor, the front half be raised

considerably. The machines and lookout holes are altogether too high in relation to the floor.

Please let it be understood that I consider the room and its appointments as the best I have seen in New York to date. I am merely pointing out things which might easily be, and ought to be, still further improved, to the end that the plant be perfect. The criticism is entirely friendly and will, I am sure, be thus accepted. Mr. Fred Becque is operator of the other shift at the Bijou Dream, and I can compliment his work as most excellent.

Kinemacolor in London.

Important Installation in the Beautiful Scala Theater.

An experiment which will be watched with interest on both sides of the Atlantic has just been inaugurated in London by Mr. Charles Urban, whose name is probably as well known in motion picture circles in the States as in Britain. Mr. Urban's aim is to attract fashionable London and the classes that rather despise the ordinary picture theater, to an entertainment in which motography plays the chief part. There is every reason why he should succeed, for Mr. Urban offers not the "common or garden" monochrome picture, but Kinemacolor, the wonderful process of kinematography in

The Scala—View of the House from the Royal Box.

the hues of nature which for two years held sway at the Palace Theater, the most select music hall in London. The "upper ten," therefore, has already sampled Kinemacolor and found it good. Whilst arrangements have been in progress for its establishment in a permanent theater of its own in the British metropolis, a great number of subjects of every kind—drama, comedy, history, travel, scenic, scientific, etc. —have been prepared and additions are constantly being made.

But if the quality of the entertainment provided is exceptional, so is the building in which it is given, as the illustrations accompanying this article show. Being "fully seized," as the lawyers say, with the necessity of giving the elite the environment to which they are accustomed, Mr. Urban has leased from Dr. Distin Maddick, a distinguished devotee of the drama, the Scala Theater, a beautiful and handsomely proportioned building not far from the center of the West End theater district. Quite a romance attaches to the erection of this theater on the site of the old "Prince of Wales" made famous by the regime of the Bancrofts. For twenty years the idea of building a theater which should show the world what such structures ought to be was the ruling passion of Dr. Maddick's life. Gradually he acquired much of the surrounding property, visited all the principal theaters of the world and then set about the erection of the Scala, engaging as architect Mr. Frank Verity, a leading artist in his own particular line.

The result was undoubtedly an architectural and artistic triumph. The moment the visitor sets foot within the entrance hall of the Scala he realizes that he has come to a building quite out of the ordinary, so dignified are the proportions and so chaste the style of decoration. But his surprise is still greater when following the broad corridors he enters the auditorium. The proportions are perfect, the style of architecture is the epitome of grace, and the decorative details delight the eye. Delicately veined marble is the material chiefly used throughout the theater. The boxes are the principal feature of the auditorium; the illustrations, however, show them so clearly that it is unnecessary to describe them in detail. Behind the royal box is a magnificent suite or apartments. The theater takes its name from the staircase—really an additional balcony—which with a gentle decline breaks away on either side into a magnificent flight of ivory veined marble steps leading to the orchestra stalls. From the steps access may be obtained on either side to the ladies' and gentlemen's foyer, both of which have the advantage of being clearly visible from the auditorium and

The Scala—Princes' Box and View of the Stage.

form, moreover, additional direct means of exit to the street. Not the least unique feature of the house is the orchestra. This in most theaters is a mere affix; here it has been architecturally designed in unison with the rest of the house and is sunk after the fashion of the Wagner Theater, Berlin.

There are also an exceptionally large pit, with reception hall behind; a balcony, with a separate saloon of its own; and a gallery, far superior to those at most London theaters. Stage, dressing rooms and managerial offices are all contrived with a view to the utmost utility.

For the purposes of Kinemacolor projection a large operating chamber has been constructed at the back of the staircase, and its size may be judged from the fact that fifty seats have been removed to make room for it. The chamber will contain three Kinemacolor machines, two to be used for color projection and one, with the color filter removed, for black and white pictures. The current is supplied from a rotary transformer, working from 440 volts, delivering at 70 volts from a specially constructed dynamo. The throw is approximately 75 feet.

Kinemacolor, as has been indicated, is not the only film of the Scala program. For the first half hour the applicability of Kinemacolor to every-day scenes is demonstrated. For the second there are humorous and dramatic scenes; for the third Urban science lectures, explained and illustrated by Kinemacolor; then topical events—a newspaper in motion. The last hour is devoted to short plays—just now Mr. Paul Lincke is giving his successful operetta "Castles in the Air" (Frau Luna). Prices will be maintained at the standard prevailing at West End theaters. With a program on these distinctive lines, combining the best of the entertainment given at existing theaters, music halls and picture halls and presented under the best possible conditions, there seems every reason to believe that Mr. Urban will succeed in widening the area of appeal of the kinematograph and so lead the way to further advancement in the future.

Their Serene Highnesses Prince and Princess Alexander of Teck have graciously promised to give their support and presence on Tuesday evening.

Los Angeles.

By Richard V. Spencer.

Edna Loftus (in private life Mrs. Harry Rheinstrom) recently resumed the stage as a means of livelihood when she announced her engagement to play leads for the Western Essanay Company under the management of Mr. G. M. Anderson. The Essanay Company is now working near Redlands, where it has for some time established a temporary studio. This is the latest legitimate star to transfer her talents to the moving picture industry.

Mr. Bosworth and some ten members of the Selig Stock Company have gone to San Pedro, where they will spend a few days taking a series of marine scenes in the vicinity.

Mr. K. W. Linn, special representative of Pathe Freres, who has been in the city the past few days looking after the Pathe local interests, has left the city for New York by the Southern route, and will stop over at Chicago en route.

Harry Reimers, camera man, has returned from Mexico, where he had gone to photograph the Revolution. The Selig Company reports that he was successful in his quest. Mr. Reimers has gone to Chicago.

The California Motion Picture Manufacturing Company, heretofore identified with the producing end of the business, is about to take up the exhibiting end. It is the intention of the corporation to build a circuit of Independent theaters in the Southwest, with Los Angeles as the hub of the wheel. Its first enterprise was to lease for a term of years the only available site on the Long Beach board walk, or rather cement walk known as the Strand. Frank Crowe was the lessor. The lot has 100 feet frontage and a depth of 60 feet to an alley. The five-year lease was purchased for $18,000. The corporation will improve the property immediately with a handsome theater, which, when completed, will be devoted to Independent releases. This is the ninth picture theater to be established in Long Beach, a city of 20,000. The corporation also has options on Los Angeles sites, and an option on San Pedro theater sites. Later the corporation intends to invade San Diego and erect a theater there. Its Long Beach house will be hurried to completion in order to receive the benefit of summer business.

For a stated consideration of $8,000, Miles & Tegner recently purchased from J. D. Newman a fifty-foot lot on the south side of Oregon avenue, between Second and Third streets. They have announced their purpose to erect immediately a two-story business block at a cost of $10,000. The building will accommodate a moving picture theater seating 480, also two small stores, with offices above. Work on the structure will be begun at once and the lessees expect to see it completed in ninety days.

Charles Noland, junior member of the firm of Hewitt & Noland, proprietors of the Lyric Film Picture Theater, of Riverside, Cal., on the evening of April 13th, attempted to commit suicide by shooting himself in the left breast with a .25 caliber automatic pistol. Noland is 24 years of age. No cause is given for his rash act. As the ball is being written he is lying at the point of death at the City Hospital, Riverside.

Arthur S. Hyman, president of the Hyman Theater circuit, has left for San Francisco on a business trip. He is accompanied by Mrs. Hyman, and maid, and son Carrolton. He will book novelty vaudeville acts in the North over his local circuit.

The Union (Independent) on Main Street, between Second and Third Streets, which has been closed recently on account of attachment proceedings, is again open for business. Independent service has been resumed.

M. L. Dull, formerly proprietor of the Bijou, has sold his lease to J. A. Quinn and G. M. McLean. Messrs. Quinn and McLean are also the proprietors of the Ideal Theater and formerly ran a string of motion picture theaters in Arizona. The firm has other important deals pending, and will take over several other theaters or build new ones.

Butler's is the newest Independent house to make its bow to the public. The new theater is located at 608 South Hill Street, and is one of the coziest and best arranged five-cent theaters in the city. The house seats 250. The theater will show three reels of first run Independent films and one song specialty. The theater will open on April 22d and will be under the management of M. L. Butler. A two-piece orchestra consisting of drums and piano will be used.

Boston.

Columbia Theater for Marcus Loew?

Mr. Harry N. Farren, of the Columbia Music Hall, Boston, together with his associate, Mr William Edwards, presented himself before Judge Morton, of the Supreme Court, asking that the owners of the Music Hall be prevented from selling the property, unless the lease held by them be recognized. Messrs. Edwards and Farren claim that their present lease on the Music Hall does not expire until 1914, and that they wish to continue operating the theater with burlesque attractions.

It is stated by the Marcus Loew interests that they expect to acquire the property very shortly, and that it is their desire to occupy the house as soon as possible with their usual attractions of "pop" vaudeville and pictures. The Columbia Music Hall property was sold at auction on April 6, because of foreclosure proceedings. It was "bid in" by H. B. Humphrey, lawyer. Messrs. Farren and Edwards claim that this was merely a trick in order to avoid recognizing their lease, and that therefore they wish to prohibit the sale going through, unless their lease is recognized. The representatives of Marcus Loew hold that this foreclosure breaks the lease, and that, according to ordinary real estate laws, the tenants of the property are merely "tenants at will." Judge Morgan reserved his decision for more explicit evidence, data, etc. Should the Marcus Loew interests acquire control of the Music Hall, they will have two houses in Boston. The Orpheum, downtown, has been under the Loew regime since early last fall. The Music Hall is at the far end of the city, going uptown, and the two houses would have but little effect on each other's trade. The Music Hall is a large house, with two balconies and numerous boxes in addition to a large auditorium. The house was built some years back, and was originally intended for a "$2" house, but its location could not draw the desired trade, and it was soon turned into a burlesque theater. The decorations, exits, lobby and general architecture is of the best quality. It was also rumored that the Automatic Vaudeville Company, of New York, which operates many moving picture theaters in large cities, have a hand in this deal.

As a result of the investigation made at Boston moving picture theaters, the text of which was printed in these columns last week, Building Commissioner Harrell sent out a notice to all managers of theaters and moving picture houses, which stated that all portable advertising signs and pictures in front of theater entrances and exits would be removed. The only pictures to be allowed hereafter, in the lobbies of Boston theaters are to be those that are fixed flat against the walls in such a manner that they shall not interfere with a free passage of the audiences. As a result the theaters have been laboring strenuously to find places for the lobby advertising matter which shall comply with this edict. Thus is the only result of the lengthy report used by the committee on moving picture conditions. Its suggestions that the vaudeville in moving picture theaters be taken up by the authorities and that the costs be looked into, have not been acted upon. It is not expected that any further action of the report will be made. Consequently the report "shot its bolt" without raising any dust, and is going the way of all other such masterpieces of errors and misinformation, the way to oblivion and the waste basket.

At a meeting of the Boston Moving Picture Operators Union, No. 182, held on Sunday, April 6, four new members were admitted to the union and paid their initiation fee of fifty dollars each. At the meeting a committee was appointed to arrange for a concert to be held in Boston within the next time weeks. The committee in charge of the arrangements is made up of William C. Hildreth, Edward Sands, Charles Ward, Walter Foster, Harry Rosenbert and James Burke. Mr. L. E. Nutter, a member of the local, and at present employed by an

automobile concern, that is sending him throughout the country, working in his line for the business of the concern, reported that the means of moving picture operators throughout the Middle West and South are in a flourishing condition. Mr. Nutter is now in Dallas, Tex. The local Boston union has several of its members employed throughout the country in this line of work. Henceforth the local union will meet at 724 Washington Street, on the first Wednesday night and the third Sunday afternoon of the month. The Wednesday night meetings are scheduled to commence at eleven o'clock. The Boston union is one of the best in the country and is well organized in every way.

New uniforms for the ushers of the Star Theater, Tremont Row, are a distinct improvement in the looks of the boys.

April 19th is a holiday in Massachusetts, and the local moving picture houses rolled up some big totals for that date. In the afternoon and evening the houses could not cope with the business.

HENRY.

Louisville.

Since Easter Sunday local establishments have been playing to capacity houses at practically every show, and the general situation is highly satisfactory. Within the next fortnight or so every show house in the city will have been freshened up with new paint and enamel and picture possessions will present a generally spick-and-span appearance. Ventilating experts are now being employed to inspect ventilating apparatus in the various theaters to insure perfect operation during the sweltering period, and considerable new machinery, fans, etc., are being installed.

On May 7 a summer run of motion pictures, supplemented by six vaudeville acts, will be started by the Princess Amusement Company at the Gayety Theater, on Jefferson Street between Third and Fourth Avenues, which is now playing burlesque. Three reels of picture plays will be shown and Manager Irvin Simon will be in charge, as he is general manager for the other Princess houses in Louisville. The admission rate will probably be 15 cents.

"We broke just about even at our theaters during Lent, but since Easter business has certainly been on the boom," said Manager Irvin Simon, of the Princess Amusement Company in the Hopkins Theater Building. "The Orpheum, Casino and Superba have been experiencing a fine run and Hopkin's Theater is getting its usual good business, with no prospect of diminution for the rest of the summer."

The Princess Amusement Company is preparing all its houses for summer trade. The Orpheum, on Jefferson Street between Third and Fourth Avenues, is being repainted throughout, and a drummer has been added to the musical staff of the Superba, on Fourth Avenue near Market Street.

Irvin Simon, of the Princess Amusement Company, returned last week from a short trip to Chicago, where he went in connection with the motion picture interests of his company.

"Both theaters of the Royal Amusement Company, the Royal at Eighteenth Street and Broadway and the Majestic on Fourth Avenue, have been running to capacity limit during the past fortnight," said President L. J. Dittman, of the Royal company, to a representative of the Moving Picture World. "The Majestic has been having particular success handling shopping crowds since settled weather has arrived."

President Dittmar, of the Royal Amusement Company, is now ensconced in a handsome suite of offices just above the box office at the Majestic Theater on Fourth Avenue near Chestnut Street. The offices were recently completed and the Royal chief executive is wearing a smile of satisfaction.

John Ward, formerly manager of the Walnut Street Theater, while it operated motion pictures and vaudeville and also during a stock company run, has contracted to manage the Avenue Theater during the coming summer, opening on May 1. The Avenue program will be continuous vaudeville, composed mainly of motion pictures, as but six vaudeville acts have been provided. The Avenue will operate on a 10-cent admission basis and promises to be as popular as ever during the summer months.

House Manager J. P. Hupill, of the Broadway Theater at Shelby Street and Broadway, expressed himself as being delighted with post-Lenten business at his theater. Manager Fred Dolle, of the West Broadway Theater at Eighteenth Street and Broadway, which is owned by the same company that operates the Broadway, said that business conditions could not very well be improved.

The Broadway Amusement Company, which now operates the Broadway and West Broadway houses in Louisville, is developing a couple of airdomes, covering both the eastern and western portions of the city. The airdome in the West End is located at Twenty-Third and Market Streets and will be completed by May 15. It has a seating capacity for 1,500 people and will be one of the largest enclosures of its kind in Louisville. The amusement company is operating each of its houses under a separately organized company. The company to operate the West Market Street Airdome was recently incorporated with a capital stock of $800 under the name of the Ideal Amusement Company, the following officers being named: Fred J. Dolle, president; L. P. Steuris, vice-president; H. H. Gocke, secretary-treasurer.

The Savoy Theater was opened last Sunday at Baxter and Highland Avenues in the Highland residence district. The new house is running an unusually good vaudeville and motion picture bill.

The Broadway Amusement Company is planning the formation of a company to operate an airdome on Baxter Avenue in the Highlands. The airdome, which is now being planned, will be completed by May 15 and will seat 800 persons. The company to operate the new theater has not yet been incorporated.

On July 15 work will be begun upon a motion picture theater of the most modern type at 410 South Fourth Avenue, the building now occupied by the Benedict Company, caterers. M. Switow, who operates the Crystal Theater on Market Street near Third Avenue in Louisville, as well as a couple of houses in Jeffersonville and New Albany, Ind., has secured a lease on the property, which is one of the most valuable locations in the retail business district and is said to have been leased at $18,000 per year. Mr. Switow proposes to expend several thousand dollars in making the new theater one of the handsomest and best equipped in the South. Its seating capacity will be about 800 persons.

The next week or so will see the openings for the summer of both Fontaine Ferry and Riverview parks, in the extreme western portion of Louisville on the Ohio River bank. The vaudeville theaters at each of these pleasure resorts will run a motion picture program in connection with vaudeville bills.

New England.

Mr. J. H. Tebbetts, of Pittsfield, Mass., is completing plans for the erection of a picture and vaudeville theater in that city. The house will be situated on North Street, and will hold approximately 1,500 people. Mr. Tebbetts is a well known theatrical man, and expects his new house to be the best of its kind in Pittsfield.

Mr. James C. Thornton, of River Point, R. I., has had work started on his new opera house. The house will front on Allen Street, and will be 60 feet in width and 160 feet in length. The opera house will seat 1,400 people when completed. Mr. Thornton hopes to be ready for the public on the middle of next September.

Mr. R. J. McDonald has returned to the Sheedy Theater, Holyoke, Mass., as manager, after an absence of two months. Mr. McDonald will also take care of the new Gilmore Theater, Springfield, Mass., dividing his attention between the two theaters. Mr. L. G. Grossman, who managed the Sheedy house during Manager McDonald's absence, is no longer at that house.

The Empire Theater, of Lowell, Mass., found the competition of the larger moving picture houses entirely too strong, and has closed permanently.

Mr. Frederick Rea, who is talking the pictures for the Comique Theater, Lynn, Mass., is meeting with success, and the innovation will continue for some time. The vaudeville was cut off the Comique's bills to make room for the lecture.

The Rhode Island Theatrical Managers' Protective Association again came into the lime light when Mr. Charles Lovenberg, manager of B. F. Keith's Providence theater, and president of the association, appeared before the Legislature of Rhode Island, regarding a bill which proposed to bar all standees from Rhode Island theaters. Mr. Lovenberg stated that the Protective Organization had already, of its own volition, taken steps to prevent overcrowding of theaters belonging to the association. Mr. Lovenberg asserted that a limited number of standees was absolutely without danger to the audiences; that it was only the overdoing that should be stopped. Should the bill pass the Legislature as it is at present framed—which forbids any standing at all—many Rhode Island theaters would be forced to close; and many of those able to remain open would be forced to materially lower the quality of their attractions, was the statement of the association's to the committee in charge. Mr. Lovenberg outlined the plans of the association, and told of what it had already accomplished, although very recently formed. The committee on judiciary affairs is now considering the bill. Opinion points out that the bill will not be passed, at least in its present form. This appearance of Manager Lovenberg before the committee was the first public effort made by the Protective Association.

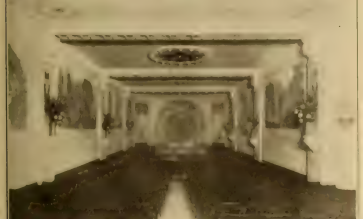
The Legislature of Connecticut is at present wrestling with the problem as to how old an operator should be before a Connecticut license is granted him. The present age limit is twenty-one, and the chances are that this limit will be reduced a couple of years.

HENRY.

Star Theater, Duluth, Minn.

We reproduce herewith two photographs of the splendid Star Theate, located at 2107 West Superior Street, Duluth, Minn, as an example of tasty decoration and general excellence. We have heard so much unfavorable talk about "store shows" and "bungaloos" that it is time to refute such pessimistic references by calling attention to this splendid little show house.

Notice, first of all, if you will, the cleanliness of it all, and then allow your eyes to dwell upon the inviting interior. Surely, if this theater has not the right to call itself "the house beautiful" no theater that ever was built can have the right. On the side walls you will see panels containing landscapes restful to the eye. These are set in the lavish



stucco work with a degree of nicety that we have never seen surpassed. The floor slopes downward, and gives a clear view of the curtain. At the far end we see the dainty little proscenium arch with its nicely painted curtain. This pretty house is also dignified and restful to the regard that the proprietor has for the proper housing of the moving picture.

There is not much more that we can say on the subject; the pictures speak for themselves, both the interior and the exterior views. Suffice it to say that we have never received photographs of a daintier theater from any part of the world. It puts a quietus on the croaking of the pessimist that a "store show" is necessarily an undesirable affair.

The Fall of Troy.

The Itala Company Produces Homer's Glorious Story.

Helen of Troy, as she is called, was the wife of the Greek king, Menelaus. Her father was Jove, the King of Gods, and her mother was a mortal woman. She was the most beautiful woman the world had ever seen. She was so beautiful that all the Greeks looked upon her as a national treasure. So, when Paris, the son of Priamus, King of Troy, abducted her from her husband's home, all the Greeks joined Menelaus in an expedition, with a thousand ships, to attack Troy, the home of the abductor. For ten years the Greeks stormed the walls of this great city without sucess. In the end, by means of a stratagem, a big wooden horse in which a dozen of the bravest Greeks were hidden, they managed to set the city on fire and so destroyed it.

It was, indeed, an adventurous undertaking, this attempt to reproduce the scenes of this great story told by Homer, a poet of Greece, who was Shakespeare's equal. Yet, no expense was spared in making these pictures, and as one beautiful scene after another is thrown on the screen, we see, not set-scenes, built up in a theater, but what appear to be the very palaces of Greece, with columned halls and marble stairs.

Menelaus, the king, takes leave of his wife in the beautiful garden back of his palace and, mounting his two-wheeled chariot, drives away to pay a visit. We see him, in the next scene, driving through the beech-tree bordered lanes of Sparta. Then comes Paris, as an ambassador and Helen, the mistress of the house in the absence of her husband, receives him in the great marble hall. It is lined with fluted Doric columns and thronged with attendants, her own house servants and those who have followed Paris bearing rich gifts.

Paris is smitten by a shaft of love at first sight of beautiful Helen. In the garden she repulses him; but later, as the two stand together, on the lawn beside the palace, a lonely place bathed in silver moonlight, Venus, the Goddess of Love, appears. Venus favors Paris. Was it possible for a mortal woman, though she were wholly lovely, to hold out against the power of a goddess? Helen falls into Paris' arms and Venus throws her veil over them. She disappears. We catch a glimpse of them as they are wafted away to Troy in Venus' magic sea-shell chariot, accompanied by all the flying Loves.

Menelaus won't believe the news at first. We see him thunderstruck by it, as he sits feasting in another beautiful room. Home again, we see him gathering together the heroes of Greece who swear to revenge him.

By this time Paris has reached Troy with his beautiful paramour and we have a picture of a luxurious feast in a gorgeous palace of the Phrygian city. Paris brings Helen a golden cup of wine and they drink from it by turns. Then the Greek ships appear outside the big harbor, far glimpses of which can be seen from the palace. Helen looks out and sees her former friends and seems much disturbed.

Now follow some of the most remarkable scenes ever produced. One is an attack on the walls of a great city by an innumerable army. A movable tower is wheeled slowly up against the battlements and scaling ladders are brought, but great stones are hurled against the tower and down on the thick crowds of the besiegers. The Greeks lose too many men and have to retreat. Now they resort to strategy.

The next picture is magnificent. We see the great wooden horse on a hillside and Troy in the distance. The Greeks retreat and the rejoicing Trojans break a passage in the wall of their city and draw in the horse. They suppose it an offering to the gods. A Grecian spy takes the news to the hiding fleet. Night comes. The hiding heroes come from the horse and set the city in flames. The rest of the Greek army appears. Now, as the flames spread through the city, we catch glimpses of turmoil and confusion. Parties of inhabitants fleeing in terror, caught by Greeks and turning at bay only to be cut down.

Paris and Helen are asleep. They awake and throw open the casement. Troy, the glorious, is now a sea of flames. They rush into the palace. In its great columned hall they meet Menelaus and the Greeks. Menelaus kills Paris, and has Helen led away. Now, looking back, we see a sad vision of a ruined city and its smouldering red-hot walls.

A Festive Sunday in Yonkers.

F. H. Richardson.

Last Sunday the writer journeyed to Yonkers, on pleasure and adventure bent. Starting north via surface car he transferred to the subway (elevated out there) at 215th Street, merely to see where the thing went to anyhow.

Arriving at 242d Street, which proved the finish of the subway, he spied a surface car with the legend "Yonkers Railway" emblazoned on its side. Me for Yonkers, cried your scribe, and piled in. Arriving at the historic little city he quickly decided it would be a most excellent opportunity to visit her motion picture theaters, but alack, and likewise alas! all were closed as tight as the proverbial drum. Nothing doing in the show line in Yonkers on Sunday.

This, to the writer's mind, is pure foolishness—I might almost say idiocy. In Yonkers I saw hundreds upon hundreds of men and boys, as well as quite a few women and girls, standing around or wandering aimlessly about with apparently nothing to do. I asked one young man the question: "What do you do here on Sunday, with no theaters and nothing in the way of amusement?" "Stand around and hate ourselves," was his brief reply. And it was quite expressive, too. Those who enact blue laws for Sunday "observance" are, to the writer's way of thinking, merely acting silly. They may shut off the amusements on that day, thus depriving those who toil six days in the week of the only opportunity they have for recreation, but they cannot force them to stay home and read good books, or even attend church. In very many cases such laws do distinct harm, such as forcing young men to secretly seek amusement they may not indulge in openly. These amusements are more than likely to be harmful, if not downright demoralizing. Many a sly poker game is in progress on Sunday in the "closed" town, which never would have been thought of had theatrical and other clean amusement been available. The average man works like a slave six days in the week. He resents, and rightly resents, any interference with his right to wholesome amusements, such as theaters or baseball, on the one day left him for recreation and enjoyment. In a city situated as is Yonkers the effect is, as it is some cases, to drive the men, and a percentage of the women as well, to seek recreation in the city. Maybe the amusements they find are clean and all that could be desired, and maybe they are not. A further result of the closed town is to embitter many against the influence which has deprived them of their chance of enjoying their leisure. Usually this takes the form of resentment against the church and matters religious, which is wrong. Neither the church or religion should be blamed for the actions of fanatics and zealots. The people who close amusements on Sunday would have been in the forefront of the zealots who burned "heretics" at the stake, pulled them apart with horses, gouged out their eyes, encased the foot of their victims in an iron boot and filled it with moulten metal, had they lived a few hundreds of years ago. That they mean well it would be uncharitable to doubt, but, be it mentioned, there is a certain place said to be paved with good intentions!

In this connection let me add just a word as to the exclusion of children under 16 from moving picture theaters. I do not assert that such a law is altogether wrong, but let me ask if the moving picture show is worse than the gutter—than the street? These children are not barred from the streets, which thousands of them roam, unhindered by parental or other restraint, until ten, eleven and twelve o'clock—in many cases even later. Truly the street is a great educator in crime. Methinks the moving picture show could not possibly be a greater. We allow our young men, little more than boys, to frequent "burlesque" shows where questionable, or even licentious acts by females on the stage are the chief drawing card. We freely allow children of any age to visit the "melodrama" where murder, robbery and about every sort of crime is depicted in its every detail. We allow grown-ups, often accompanied by children, to visit plays where females under the guise of art, dance suggestive dances stripped almost to nudity. We allow females in "vaudeville" to ride out over the audience composed of men, boys, women and girls, in a dark house (as was pointed out in these columns last week) and dangle their legs (that's' the word) down among the heads of the audience, one of the main features of this "act" being the squeals of the "actress," suggestive of stolen garters—not exactly suggestive either since the garters are proudly displayed afterwards by men in the audience. In this connection let us remember that garters are not worn on the ankle. But when we come to the picture show we turn a moral somersault and suddenly become tremendously careful of the children's morals! It is to laugh!

Please do not misunderstand me. I yield to no man in desire to protect the children in every right way. I am thoroughly in favor of an absolutely strict and effective censorship of films. I believe in a house being lighted sufficiently, so that no overt act can be committed under cover of darkness. I do not, however, believe in straining at a gnat and gulping an elephant down whole. The above contains some plain talk, I know; the subject seems to justify plain talk, however, and the writer has no apology to make.

The Moving Picture and the Public Press

When we consider that the moving picture reaches today a far greater portion of the amusement-loving public than the stage and is constantly growing in importance as an educational factor, taking rank with the library and the public school, it is difficult to understand the attitude of the public press toward this most important invention. With many honorable exceptions the daily press in the great cities of the land is wofully ignorant of the doings in the moving picture world. It was but yesterday that the "moving picture show" figured principally in the criminal news columns, telling how some half-grown boys, incited thereto by frequent visits to the moving picture theater, had gone to hunt Indians, had robbed their employer's till or committed some other more or less spectacular crime. Any self-constituted, trousered or skirted reformer on rampage, turning his wrath against the "debasing influence of the cheap moving picture show" was reasonably sure of half a column, and of more, if the day was dull and news was scattered. Recently, when the great progress of the moving picture and its striking improvement forced the press to take notice, the tribute was paid grudgingly and to a lesser extent than formerly. The moving picture is still the target of the police reporter and the lawful prey of the brilliant writer of paragraphs all the year round.

The Biograph Company some time ago rendered Browning's "Pippa Passes" into moving pictures. Around the poetry and doctrine of Browing there has grown a cult, one might almost say a worship. It is the cult and worship —alas—of but a few. The mines of gold in Browning's works will, to the great masses of the people, remain undiscovered. The style and what may be called the mannerisms of that truly great man will make a wide and genuine popularity of his writings impossible; the more's the pity. If means can be found to clothe his noble thoughts, his great hopes for mankind in simpler words, or better still in pictures—what a gain for the world, what a blessing for the toiling masses. It would seem that such a performance was worth space as a news item and entitled to some comment among the pearls of the editorial page. All I have seen were some insipid witticisms of newspaper paragraphers who prophesied the rendition of Kant's "Critique of Pure Reason" as the most probable embodiment of literature in moving pictures. Once and there one comes across a line or two to the effect that a great actress has posed for moving pictures and received a fabulous amount of money for doing so.

Truly for its progress, its splendid development, its marvelous rise and a moral influence in our civilization the moving picture owes no thanks to the daily press. The forces that have lifted the business to a higher level and made the exhibiting of moving pictures as useful and important as the preacher or the newspaper writer, have all come from within the industry itself, and whatever there is today of wise and beneficent control, has on the whole its origin in the ranks of the makers of the moving picture.

The exhibitors are in a position to force from the daily press in city and country a fuller and juster appreciation of the moving picture and its place in the field of amusements or education. Every maker of films sends out vast quantities of literature free to every exhibitor. Much of this literature may be made useful to the exhibitor by a little condensing; too much of it goes to waste. It is well for the exhibitor to read the stories of the films he has to use, but it is even better to let the public know something about them before they see them. It is an easy matter to get the materials for a good, attractive sign out of the manufacturers' folders, or from the columns of the Moving picture World. It is likewise easy to compose a clever and effective advertisement from these circulars for the press. If the exhibitor insists on his rights as an advertiser to at least one weekly reading notice he will generally get it, especially if he has the "copy" ready for the editor. This will add both to the knowledge and dignity of the moving picture and make effective its claim to equal treatment with the stage.

Big Meeting of Ohio Exhibitors.

The Exhibitors' League, of the State of Ohio, will hold a meeting in Columbus, Ohio, May 2, 1911, at the Southern Hotel. The meeting will begin at 10 a. m. Every member of the league is expected to be present also a large attendance from other States; this will be the largest gathering of exhibitors ever held in the United States. The Exhibitors' League of Ohio has grown very rapidly, and is now represented by the leading exhibitors of the State, as well as many members from adjoining States.

The large membership of the Ohio League to some extent is caused by reason of unjust laws that have been presented which would work hardships upon them, hence the getting together of the exhibitors for self-protection. The League has so far succeeded in defeating all adverse legislation. Its members have individually and collectively taken care of the interests of the League. It would be well for other States to get busy and organize, as it is only a matter of time until they will meet with the same conditions that Ohio has had to meet, and if they are not prepared they will find it is exceedingly expensive to be without an organization.

Every State in the Union should be represented at the Ohio State meeting, as the information delegates will gain will be of great value to their State organization. The Ohio State organization stands ready to assist, as far as possible, other States in organizing, realizing the great good that has been accomplished in our State.

The following are a few of the things that will be done at the State meeting at Columbus, Ohio, May 2, 1911: Delegates will be elected to attend the National convention. A National call will be issued, and legislative committees will be elected; also fire insurance committee. A State emblem will be adopted; reports of the various committees and officers. This is to be a thorough business organization. A committee on an outing which the exhibitors will give later on, probably at Cedar Point, Ohio, will be elected. An official paper will probably be designated.

The League of Ohio to-day stands upon its merits as an organization founded upon honorable and just principles, demanding and accepting nothing only that which is right. We hope to have visiting brothers from Canada as well as Ohio. Let the motto of all exhibitors be "Get together." M. A. NEFF.

THE REALISTIC MOVING PICTURE.
View of ties burning.

The enterprise of the present-day film producer is well illustrated in this scene from "The Railroad Builder," a Thanhouser fire for which hundreds of old railroad ties furnished the smoke.

Arrives in Africa.

Mr. J. C. Hemment, who accompanied Paul J. Rainey, millionaire sportsman, in search of big game, has arrived in Port Said, enroute to African jungles, as is shown by letter received from him by our Mr. Richardson. Mr. Hemment accompanies the expedition as official photographer. He has taken with him, in addition to suitable cameras for stationary photography, one of the best motion picture cameras money could buy. He expects to procure some of the best genuine big game motion pictures ever secured. Jack Hemment is the one to make good on that kind of expectation, too, if anyone can. Motion picturedom will await his return with much interest. Incidentally Mr. Hemment mailed, at Port Said, a letter addressed, "Big Bill Edwards, United States of America." The letter bore no other address and Mr. Hemment made a wager of ten dollars it would be delivered. "Big Bill" is head of the New York City street cleaning department. The letter was mailed at Port Said March 10, 1911. It was delivered to "Big Bill" in his office, New York City, March 28, 1911.

THE POSTER.

Exhibitors from New York City and Cincinnati write us complaining that the manufacturers, in striving for art effects in their posters, lessen their real value. As one puts it, the passer-by will look at a poster bearing the photograph of an actor or of a scene from the film and not be induced to enter; whereas, if the title of a new film which he had not yet seen was the most prominent feature, the effect upon the mind was generally beneficial to the box office. Complaint is specific as to the sameness in appearance of one company's posters and others in which the title of the film is made the least prominent. What is the use of the manufacturer going to great expense for elaborate picture posters in color if a plain and striking display of the title of a new film has more drawing power? After all, the manager takes more delight in seeing his seats filled than making a picture gallery of his lobby.

NEWS BRIEFS.

Anaconda, Mont. Anaconda is soon to have a new industry added to its substantial pay roll. The Industrial Motion Picture Company, of Montana, has decided on establishing its headquarters in this city. Amongst the directors of the new company are two well known Anaconda business men.

* * *

Temple, Tex.—Mr. Frank Lucas, manager and owner of the Majestic Theater here, sold his interest to Mr. Sid Stone, of Waco, Tex. Mr. Stone is an experienced motion picture man, and he expects to keep up the policy of Mr. Lucas, which was to give his patrons the very best pictures obtainable. At present Mr. Lucas will be at leisure, but keeping his eyes open to pick up the first opportunity that presents itself. Under agreement, he will not again enter the theater business in this city.

* * *

Kansas City. We admire the action of the Kansas City exhibitors in donating some of their proceeds to the Girls' Hotel benefit. Each manager has agreed to display a sign which will read: "We are with you ladies. We want the Girls' Hotel, because we know better than anyone else in this town, how much a girls' hotel is needed. We like to know that girls who leave our shows are going to a decent place." Such spirit as this, if observed everywhere, would be of benefit to the business.

* * *

A bill has been introduced in the Assembly at Albany, New York, which requires operators in cities of the first class to take out a license after passing a practical examination.

CLASSY SLIDES.

This week's song slide release of Alfred L. Simpson, Inc., illustrated from J. Fred Helf's great novelty hit entitled, Give Me a Show, I'm Falling in Love, appeals to us as being one of the best feature sets of slides it has been our pleasure to inspect for some time. The posing of the models and the locations selected, combined with perfect photography and laboratory work assure for this release a preference over the average run of slides.

THE BIG HAT BRIGADE.

The Pastime Theater, Boston, Mass., has reserved the last five rows for ladies who do not wish to remove their millinery, and the rule is rigidly enforced. Placards and slides make it plain. If men sit there they must take the consequences. It is needless to add that the men avoid it as they would the smallpox.

CONSTRUCTION DECORATIONS

WALL PAPER SCENERY.

By H. F. Hoffman.

Some managers of picture houses that have stages and scenery like to have a new dress once in a while. Many of them are rather ashamed to have their audience sit and look at the same old setting year after year. They are right about that, for one of the wisest rules in theatrical business is to keep constantly changing. The manager who is constantly springing little surprises on his patrons is the manager whose place always possesses an unconscious or indescribable charm. Something fresh once in a while is necessary to prevent stagnation. A change of pictures on the walls, replacing the old statue with a new one, a new shade for the box-office light, any little thing like the changing of a light from one place to another, a complete change of announcement slides, or any other minor and inexpensive change, all help to keep the old show-shop from going stale, and should be attended to regularly.

It is rather more expensive to be changing scenery once a month than it would be to change an announcement slide; that is, if you pay a scenic artist his price each time you make the change. It is a fact, nevertheless, that the stage setting in the one-scene house is looked at **more than any other one thing**, and for that very reason it should be changed as often as possible. This applies to new theaters now building as well as to those of long standing. In fact, the suggestion contained in this article comes better for the house now building, for the reason that any who like the idea may have their frames adapted to it from the start, thus saving time and money.

Wall paper scenery is about the only kind of scenery that it pays to change once a month. The writer has used it and found it to be practical in every way. The idea came as an inspiration when a lad, being then manager of a "boy" theater. It worked successfully then and it worked out finely in later years when the boy showman was a man and had a theater of his own. Wall paper scenery is certainly the thing for small houses or for theaters in small towns where there are no scenic artists. It is more for the benefit of this kind of houses that this article is prepared, instead of for the large fully equipped theater that employs several different settings, but, even so, the idea of wall paper scenery is feasible for large theaters as well as small ones. Theater managers who have an old parlor scene are advised to cover it up with tasty wall paper and solid wood-work. If it looks bad there must be something the matter with the taste of the man who puts it on.

Good taste is more the secret of successful wall paper scenery than the idea of wall paper itself. It is quite possible to hang wall paper in a way that would be funny, as amateur paper hangers generally do, but worst of all is the choosing of colors that glare at each other. If you do not pick harmonious colors, the effect will be very jarring, but there is one consolation, if you don't like it you can cover it up and try again. While I was building the scene represented in the drawings I have made for this article, my competitor up the street walked into my theater and seeing me at work, immediately wanted to know what I was doing. We were very good friends, almost pals, and I explained without hesitation all the beauties of wall paper scenery. He told me it was a great idea, and said he must be going because he had to tune his piano.

I met him that night after the show, as I often did. He wanted me to come right over to his place and take a look at his new scenery. The house was dark and we were alone. He put on the lights and bid me behold. He waved his hand with pride to a wall paper scene that had been begun and finished since I had seen him in the morning. I roared with mirth at the effort he had made. Being done in such a short time it was of course very rough. The closer one got the rougher it was, but the worst of it was that in his hurry to beat me to it he had taken the first wall paper he could get his hands on, and the result was a fright. I guyed him for an hour after that, and he didn't seem to like it. The next night he invited me in to see his new scenery. During the day he had changed his wall paper from green and yellow to red and blue. It was bad, but not so bad as at first. I ridiculed him once more, and once more he changed

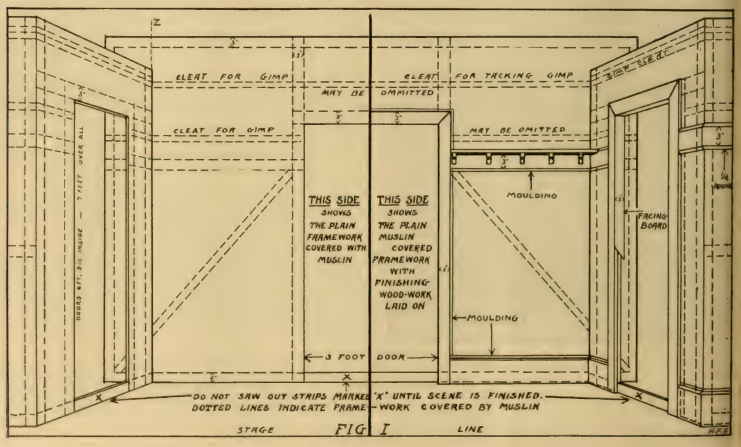

CLEAT FOR GIMP
MAY BE OMITTED
CLEAT FOR TACKING GIMP
CLEAT FOR GIMP
MAY BE OMITTED
THIS SIDE SHOWS THE PLAIN FRAMEWORK COVERED WITH MUSLIN
THIS SIDE SHOWS THE PLAIN MUSLIN COVERED FRAMEWORK WITH FINISHING WOOD-WORK LAID ON
MOULDING
FACING BOARD
MOULDING
3 FOOT DOOR
DO NOT SAW OUT STRIPS MARKED 'X' UNTIL SCENE IS FINISHED.
DOTTED LINES INDICATE FRAME-WORK COVERED BY MUSLIN
STAGE
LINE

FIG. I

things, each time doing a little better, until at last he had rather a pleasing stage setting.

The object of the above paragraph is merely to show that changes can be quickly made, but, where judgment and good taste are not used, it gets on the nerves of the audience quicker than the soothing effect of harmonious colors. The scene represented in the drawings herewith was not built in a day. Allowing full days, it would take a week for one man to do it, and more than likely, two weeks. The main difficulty is that the frames must be built inside the theater, unless you have doors large enough to take them through, which is doubtful. If the work is done in the auditorium, the frames must be made across the seats, and that is very unhandy. This is bound to make some muss which must be cleaned up before the night show. If there are matinees, so much the less time there is to work in. Each day the tools and lumber must be brought in, and before the show everything must be carried out again to make way for the audience. The frames being too large to be taken out must be placed on the stage in the places they are to occupy later, and then draped with some temporary curtains or cloth.

It would not be at all advisable for one man alone to attempt to build the scene which I have drawn here. Two men could do the work in one fourth the time it would take one man, for the reason that there are long measurements to be taken, and also for the well known reason that scenery always seems to get "wabbly" and limber when one man tries to juggle it. Perhaps you've noticed that before. As to the frames, to save time and worry, the best thing a manager could do would be to hand these drawings of mine to a good carpenter and his assistant. To them it would be only a day's work. They have all the tools. They don't make mistakes, and they work fast. While you are scratching your head they would be cutting a dozen lengths. In other words you are a manager and not a carpenter. Never try to beat a tradesman at his own game, especially if you are in a hurry.

The attention of the class is now called to the framework shown in fig. 1. You will notice that the drawing has been divided in the middle, for the sake of convenience. There is no use showing the same thing on both sides, so on the left has been shown the plain framework, and on the right has been shown that same framework with more added to it. There has been added solid finishing wood work, such as false door frames, wainscoting boards, a mission shelf, all of which are trimmed off with moulding. This woodwork is simply nailed on to the plain framework, as seen on the left, after the muslin has been put on.

The framework shown in Fig. 1 is supposed to be covered with muslin all this time. The dotted lines in the drawing all indicate framework that is covered by muslin. A sort of x-ray, as it were. The muslin is to be tacked on just as soon as the frames are built. Any good muslin will do if it is not too finely woven. A good grade of unbleached muslin is about the right thing, provided you can get it wide enough. Width is the important part. Get it as wide as you need and let the quality be secondary to that. Tack it on the frames as soon as they are ready, stretching it tightly and evenly, after which you are ready for the glue.

Glue sizing is a wonderful treatment for soft muslin. When you are ready for it, get a metal bucket and a pound or two of powdered glue at the hardware store. Fill the bucket half full of water and put it on the stove. When it gets pretty hot pour in a little powdered glue and dissolve it well before you pour in any more glue. The glue will color the water and as you pour in more glue it will begin to look as though you are making soup. While you are dissolving the glue, get ready for the muss you are going to make. Stand your scene on edge in the aisle. Cover the floor and seats all around with newspapers or drop cloths to catch the spatter from your brush. If you do not do this you will be sorry. Keep stirring the glue or it will settle on the bottom and burn. The glue size should not be any thicker than milk. It ought to look like an oyster stew without the oysters. If you get it any thicker you will feel like a fly on a sheet of tanglefoot before you get through. It is not necessary to explain how to apply it. Get a small kalsomine brush and slap it on, that is about all. When it dries, the muslin will be hard and tighter than the tightest drum you ever saw. You will also have a surface for wall paper that cannot be beat.

After the sizing is done, comes the interior woodwork. The reason it comes next is because it must be stained, and if it is stained before the wall paper is applied, you don't have to be so careful. It doesn't matter if the stain slops onto the muslin a little bit. The paper is the last thing that goes on. The framework in these scenes was made entirely of dressed cedar facing boards, ⅞ inch x 3 inches. Besides being cheap, cedar has a beautiful natural grain, that shows through any stain, like oak. The only kind of wood used in building this scene that ran wider than three inches was the wainscot or foot-board, and that was six inch cedar facing, instead of three. The gimp cleat is 1 x 2 furring, and the moulding is ordinary spruce. Three inch facing is the stuff. You will notice in Fig. 1 that it forms the bulk of the wooden part. It is nice to work with, and makes wide, strong mortices, as per Fig. 3, a and b. Plain furring is too light and would never do.

Perhaps you have wondered why I have shown the back scene in Fig. 1 higher than the sides, and wider than seems

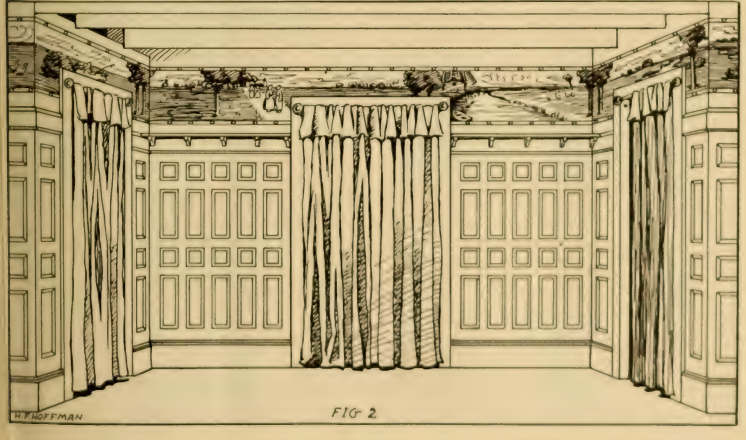


FIG 2

necessary. That is done merely to let you see how the back should be constructed. The sides should be as high as the back, and the back should be no wider than the edge of the sides. Did you get that? Read it over, and then look at dotted line "2" in the upper left in Fig. 1. That's how wide the back screw should be. Of course I cannot give measurements, because no two houses would be alike. These drawings will have to be freely translated by the carpenter, who can vary it to suit the case. You can get an idea from the drawings just how many sticks of wood you will need, and how much cloth and other things, by applying the measurements of your own house. In these drawings the doors are about seven feet high over all and three feet wide inside.

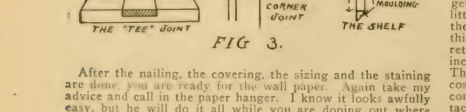


FIG 3.

After the nailing, the covering, the sizing and the staining are done, you are ready for the wall paper. Again take my advice and call in the paper hanger. I know it looks awfully easy, but he will do it all while you are doping out where to hang the first sheet. In the matter of taste he may be able also to help you if you have neglected your training in that direction. The scene shown in these drawings is given as an example not only of what can be done, but what has been done. There are a thousand different ways it can be varied, according to the fancy of the manager. In Fig. 2 the center door was a blind door, against a wall. This could have been made into a long lattice window, in three panels, horizontally, using some of that imitation stained glass with a light behind it. Or perhaps a window in some other part of the scene, would lend itself well. The imitation stained glass with a light behind makes a pretty effect. You might send to a scenic artist the measurement of the center door and tell him to send you a far-away view through a doorway, with a stone balcony railing and a rose bush in the foreground.

The complete scene shown in Fig. 2 was a sparkling little gem, and many were the "Ah's" and "Oh's" when the curtain raised upon it. The woodwork was stained with Japalac to resemble oak, which the grain brush pulled along immensely. Between the baseboard and the mission shelf was wallpaper imitation of oak paneling (the shelf was placed to pan out with the measurements of the imitation panels). The panel wall paper was varnished to heighten the wood effect. Above the shelf everything was covered with a plain paper, about the color of faded terra cotta. The flies were also covered with the same. Flies were cloth covered wood frames, the same as the big frames, held in place with a nail at each end, and strengthening the whole thing.

Six inches above the shelf, a line was snapped with a chalked string as the bottom guide for the pretty Dutch frieze that went around the scene. The Dutch frieze was laid on over the faded terra-cotta. Along the edges of the scene was tacked some ½-inch imitation leather gimp, tan color, with large brass headed tacks. The gimp and tacks helped the effect, but were not absolutely necessary. There is a good strong black outline on the Dutch border as it is, so if you do not want to take the trouble of tacking it on, you may also omit the gimp cleats, as provided in Fig. 1, and simply paste the border on. But if you want the gimp, you must put the cleats in the frame while making, because you cannot make tacks hold with nothing to hold to.

The curtains were the finishing touch. They were of Nile green, sateen, 50 inches wide, and made a delightful combination. A bright red would have answered, but a good deal depends upon what the color scheme of the theater is. In the opinion of the writer, the setting of the stage should contrast with the auditorium decorative scheme. In the case of the scene represented herewith, the auditorium color scheme was red and dark green, hence the contrast on the stage, of oak, terra cotta and Nile green. Red curtains would have been too much like the body of the house, dark green curtains also, hence the Nile green curtains.

The curtains were of light material. It was necessary to make them hang as though they were of heavy plush, for two reasons; first because any draught of air would blow them around, and second, because a curtain of light material would look cheap. To do this, a fifty inch strip of half inch white cotton tape was folded lengthwise and the two edges sewed together on a sewing machine, making a sort of pouch. Each pouch was as long as the width of a curtain. Into each pouch was run a lot of regulation "BB" shot. The pouches were sewed so that **one shot could not pass another**, or form in bunches, and the shot lay side by side, all the length of the pouches. When the pouch ends were sewed up and you held the pouch in the hands, it was a very good imitation of a four foot garter snake; always wiggling and twisting, trying to get out of the hands and onto the floor. One of these pouches was laid into a wide hem at the bottom of each curtain and tacked there with a needle and thread at each end. The weight of them kept the curtains hanging straight at all times, and the great flexibility of the pouches allowed the curtains to hang in graceful curves at the bottom, instead of sharp angles. Besides it made the goods look more expensive than they were. If the curtains are to be used much for entrances, they should be split into 25 inch halves for the sake of convenience.

The wall paper used in this setting was all purchased at one store, not twenty minutes walk from this office. Altogether the cost of it was about $5.50. This may seem a little high, but the Dutch border is a work of art and brings the price up some. It is eighteen inches wide and runs thirty feet without a repeat, lithographed in full colors and retailed for $3.00. The imitation panel paper is twenty-one inches wide and sells for 60c per roll, a roll meaning 8 yards. The plain terra cotta paper comes thirty inches wide and costs 20 cents per roll. The gimp is retailed at 17 cents per roll, containing twenty-five yards, which is more than plenty. The tacks cost 35 cents per hundred, and should be about six inches apart if you use any. There is some waste in hanging the oak panel paper, because it is necessary to cut out a panel from every strip that is hung.

Perhaps that isn't clear. Look at the bottom panels in Fig. 2. Notice the space between the bottom panels and the foot-board. If the paper extended lower the next figure would be a small panel like the one at the top. Naturally, anyone would suppose it easy enough to place that small panel at the head of the next column, without waste. But, you see, it has been cut off flush to get that space between the base board and the bottom panel, so in order to get to another small panel with margin at the top, it is necessary to cut out the spoiled panel and lose one as well. So do not forget to figure that in. This panel paper comes in mahogany, mission, green and oak. All are tasty. To any of our readers who are interested enough to write, the editor will send the address of the wall paper supply house handling this paper, together with the stock numbers of the different patterns.

In conclusion, please notice in Fig. 2 I have allowed the left frame to remain too short, the same as I did with both side frames in Fig. 1. It makes a bad connection with the flies, as you will see at a glance, and is not a workmanlike job. On the upper right in Fig. 2, you will observe that the side frame has been carried up as high as the back frame. The flies are nailed through from the back of the side frame and make a neat close connection. Without furniture of any kind the scene looks a little bare, but with a dainty gilt chair, a small book case, etc., the effect is much better. Also try a few steins on the shelf and a small table with a fresh looking spray of pink Harrig in a vase, and you will have a setting as tempting as it is pretty.

NEWS BRIEFS.

Suffolk, Va.—During the month of April the city of Suffolk suffered the loss by death of one of its best known characters, Mr. George V. Harrig. He was affectionately known to most of the citizens as "Pop" Harrig and his death called forth expressions of sorrow from all parts of the city. At the time of his death he was owner and manager of the Academy, which he had managed for a number of years. Mr. Harrig was of a most friendly and charitable nature, and had frequently aided worthy charities with benefit performances at the Academy.

Cleveland, Ohio.—Cleveland's oldest moving picture theater, The American, 716 Superior Avenue, passed out of existence during the month of April. It was opened ten years ago by Wiliam Bullock, who has since gone West. Mr. Bullock was one of those pioneer exhibitors who was not in the change daily class. The fact is that when he got hold of a film, he ran it for days and weeks, until he heard where another could be obtained before making a change. For exhibiting a reel of pictures that ran fifteen minutes, he obtained an admission of from 15 to 25 cents, without music and without seats. He was not hampered by hypercritical law-making of any and all kinds, and therefore he made some money. His successor has been glad if he could make money in these later days by showing four reels daily for five cents, changing twice a week. All of which is an illustration of what superfluous law-making and over-competition will do to minimize the profits of any business.

QUESTIONS ON LAST WEEK'S LESSONS.

Do NOT look at the lesson in preparing your answers. If you do the answers will be of no practical value.

1. Is there more than one kind of luminous body?
2. What is sight? How would you describe or define it?
3. Why is sight absent when there is no light?
4. What gases combine, in the process of ordinary combustion?
5. What agent necessary to illumination is released in the process?
6. When a tallow candle is lighted the grease gradually disappears. What becomes of it?
7. Of what is the dark portion of flame composed? How prove its composition?
8. Describe the composition of flame?
9. Why is the flame from alcohol practically non-luminous?
10. What factor produces luminousity in combustion?

A LUMINOUS BODY

is one which is in itself a source of that essential necessary to vision—light. Objects other than luminous bodies are only visible by reason of reflection of light rays from their surfaces, the rays always originally emanating from some luminous body. These objects receive rays from some luminous body, be it the sun, a lamp, a fire-flame or what-not, and by reflection return them to our eyes; by this means they become visible. But that is not all the story, since, did all bodies reflect light the same, no one object, except those luminous, would be distinguishable from any other object. All would appear as one solid surface of the same color, without shadows or inequalities, save for a skyline. Fortunately for us (since life would be impossible under such conditions) every object, and every part of an object, reflects light differently. We thus have color and shadows, which really constitutes ninety-nine one-hundredths of what we call vision. The ordinary pine board box reflects yellow rays. The different seams (called grain) in the wood reflect different shades of yellow, else the board would be simply a solid yellow surface as though painted. The cracks reflect the light to our eyes differently than does the surface of the board, hence we are able to "see" them. The nails reflect still different colored rays, knotholes, other colors, and the end of the box reflects still differently. By these differences in reflection of light each tiny portion of an object which is different from its surroundings is seen and noted by the eye.

Objects may become visible by reason of double reflection of light rays as we are able to see the moon, a non-luminous body, at night, because the rays of the sun, at the time invisible to us, are reflected to our eyes by the lunar surface. We also see, dimly, surrounding objects on the earth's surface; this by reason of the fact that the sun rays reflected from the moon strike these objects, and are by them re-reflected to our eyes. With each reflection, however, there is absorption of certain portions of the rays (some tend to our eyes only the green, some the red, some the blue, etc., etc., portion of the white rays received). There may even be triple (or more) reflection as in a shed, one side of which is open but away from the moon. We may be able of the moon be bright, or some white surface be the reflecting medium, to dimly see objects in the shed, notwithstanding that moonlight cannot directly enter. The sun rays strike the moon and are by it reflected to objects in front of the open side of the shed and is by them re-reflected to the objects within the shed and by them re-re reflected to our eyes. How bright this reflected light will be, will depend on the intensity of the original light and the reflective power of the objects themselves. The point I am attempting to show is that ALL LIGHT EMANATES FROM A LUMINOUS BODY and that for objects other than luminous bodies to be visible to our eyes, light from a luminous body MUST SOME-HOW OR OTHER REACH THEIR SURFACE in order that they be visible to our eyes. In A, figure 2, is shown the course of a ray from the sun to our eyes by which some object becomes visible by day. B, fig. 2, shows the course of the same ray by night. In these drawings, no attempt has been made at preserving proportions as to relative size or distance.

The light rays which strike a body are called INCIDENT RAYS, or incident light Rays which make any body, except a luminous body, visible are called REFLECTED rays. Rays of light striking any object are partially absorbed by that body, the remainder being scattered. From every infinitesimal, visible portion of the surface of any

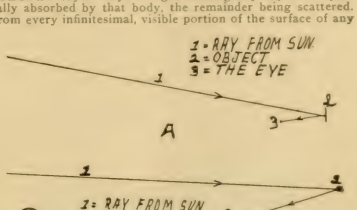


FIG 2.

object, luminous or non-luminous, rays are scattered in every direction from which it is visible to the eye. THIS IS THE FIRST IMPORTANT LESSON THE STUDENT MUST GRASP AND FULLY UNDERSTAND BEFORE PROCEEDING FURTHER. Upon this fundimental point very much depends and I would strongly advise every reader of these lessons to study this point carefully until an understanding is had of the matter and what naturally follows, viz.: that light rays are crossing and recrossing in every direction, literally by the billions. Unless you fully grasp this point and its full meaning you will be unable to understand the meaning of many things which will come up as we proceed with the lessons. To make the matter more clear I have drawn fig. 3 in which we look across the edge of some object from two points of which, each point about the size

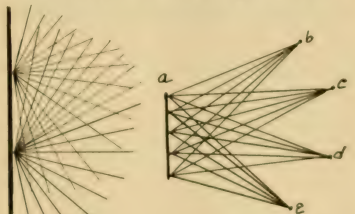


FIG 3. FIG 4.

of a needle, lines representing rays of light are seen to come. Although only two points are shown, similar rays are reflected from each of the thousands of other points which go to make up the surface of the object in every direction except back into the object itself. They go straight out, up, down and sideways. The rays from each of the millions of points composing the surface of the object are wandered literally by the millions and EACH NEEDLE POINT OF THE SURFACE OF ANY VISIBLE OBJECT WHATSOEVER, IS SENDING OUT ITS OWN INCIDENT RAYS, IF A LUMINOUS BODY, OR REFLECTED RAYS IF NON LUMINOUS, AS DESCRIBED. If you carefully consider this and STUDY IT you should soon grasp the idea

and realize that this MUST BE TRUE, else objects could not and would not be visible to our eyes from many directions and in every portion of their surface. To illustrate this I have drawn fig. 4, in which "a" represents a surface, across which we are looking; b, c, d and e representing eyes at various points, to each of which the object is visible.

It will readily be seen that if the rays traveled from any given point or points on the surface only in the direction of d, then b, c and e would be unable to see these points. A study of this diagram will, I believe, prove to you that in order that the surface of an object be visible from different points or positions, it is absolutely essential that rays go from every portion of the surface in every direction from whence it is visible. This being true we readily see that rays of light are, as has been pointed out, eminating from every pin-point of the surface of every visible object and these rays are practically numberless, crossing each other in every direction until the effect is that of mass, the ray being, in practice, rather a term of convenience,

* * *

Eight-Inch Lens for Sale.—Mr. Louis Mees, Hamburg, Pa., comes in with the following: "I notice in the last issue a party in New York will be in need of an 8-inch lens. A few months ago I bought a Bosch & Lomb 8-inch E. F., M. P. lens and a half size 33-inch stereo lens. These will give the party the right size picture at 105 feet. They cost me $35 and I will sell same for $22.50."

Ordinarily it is not the province of the department to advertise goods, but in a case of this kind where two souls may possibly be made happy, we give the necessary space.

Embryo Operator.—Boston, Mass., writes: 'Will you kindly give me advice concerning the best method of procedure in order to become efficient as an operator and secure a position? I have another trade, but I cannot secure permanent employment at it and would like to take up operating. In Boston there are four so-called 'Schools of Operating' which profess to turn men out in a few weeks, guaranteeing that they pass the State Board examination and receive a license; also guaranteeing that they be fully competent to take a position as operator in any theater. Three of them do not guarantee a position after graduation,' but one, under certain conditions, does. I would be only too willing to pay necessary tuition if I were assured a permanent position. I am 32 and see only a poor prospect ahead by working at my own trade."

I would suggest that if you wish to learn operating, and are willing to pay for tuition, arrangements be made with some first-class Boston operator to teach you, afterwards giving you employment for a time as helper. Just how this would work out would depend on the ability of the man as a teacher. It is the best thing I can suggest under the circumstances. The school, if rightly conducted, would be a better proposition in that you would get the necessary technical knowledge which the average operator would be unable to give, since, although he might himself have the knowledge, he might not have the ability to successfully impart it to another. However, the matter as to whether the schools up there are "rightly conducted" is one open to question, according to the reports received from Boston.

Arc Reflector.—Mr. L. A. Normandin, Fall River, Mass., writes: "Noting the discussion concerning various reflectors, screens and other devices for observing the arc, I wish to say that there is now a patent pending for a perfect and adjustable reflector designed to be attached to the lamp of any moving picture machine in such a way that the operator can see the arc in any position, either sitting down or standing up, near or far from the machine, with as much ease as I can see the spot on the aperture plate. The reflector may be attached or detachedi in an instant. It can be pushed up out of the way when not in use, or can be carried in the vest pocket, as it closes like a pen-knife. As soon as the patent is granted it will be advertised in the Moving Picture World, probably the latter part of May, at which time full details will be given and the device sold at a nominal price."

I hope you have got something good and that you will meet with success. I will, however, utter this word of warning: A great many different devices have already been used for the purpose mentioned. It doesn't seem possible that you could evolve anything radically different from some of the many schemes already practiced by operators. However, I shall await with interest the full description of your device.

Slides Patented.—Montana (name of town suppressed by request) writes: "Find enclosed $1.50 for Handbook. I have noticed lately several letters in regard to carbon setting, and they all seem to arrive at about the same conclusion. I personally, however, have failed, as yet, to find any regular rule for setting carbons. The rule given in the Handbook is fine, and the only one where current does not vary much from 110 volts. I have, however, found that with current running from 90 to 118 volts, as we used to have here, the straight trim gave the best light. Why is it that Western pictures are always said to be the best? Traveling men tell us that this town of 2,500 people has the best pictures in the State, and that our projection is far ahead of that seen in the East. As regards the advertising slides described by Mr. Martin, will say that the idea has been used here over two years and is patented by a printer who was a former operator."

* * *

As regards the carbon matter, Montana, one seldom ever finds anything but 110 or 220 volts nowadays. However, I do not see why 90 or 118 volts should act materially different from 110, since there is ample resistance for the arc cushion, even with 90 volts, and in any case the voltage at the arc will be the same, the resistance taking up the difference between the line and arc voltage. It is true that projection in the West was, and even now, perhaps, is better than projection in the East, viewed as a whole. Just why this should be so, I cannot say, except that I believe that moving picture theater managers of the West are, perhaps, taken as a body, considerably better posted in projection than is the Eastern exhibitor, and not so easily satisfied with poor curtain results. I will say, however, that projection in the East is rapidly improving. There is a very marked difference in projection in New York City now and a year ago, a very marked difference, indeed. One year ago it was an exceedingly difficult matter to find projection in New York City which could not be liberally criticised, or roundly roasted. Now, however, it is not at all a difficult matter to find projection that is quite passably fair, and some of it very good, indeed. It is to be hoped and I believe will prove the fact that one year hence New York City can show projection equal to that of any other city in the country.

Lengthening the Focus.—Mr. L. R. Cordray, Orville, O., writes: "Every time I look at the Moving Picture World I see something which adds to my knowledge of the business. Since writing you last I have moved my screen back 3½ feet, thus making my throw 64 ft. The picture is now too large. I do not want to move my curtain up much since as it now is the warm air has a chance to go out over and around the curtain, thus helping to keep the house cool. Is there any way that I can reduce the picture (now 11½ ft.x15½) to 10x12 ft. without buying a new lens? Enclosed find photo of the front of our house, which is the only theater in this town. The house is 100 feet long, including the stage, and is about 30 ft. wide; we seat 259. When Mr. Klink, Canton, O., 24 miles east of us, says he has the best operating room in this neck of the woods, I believe he is mistaken, because I have one that any operator might be proud of, and it is kept as clean as the front room of your home. I will have a photo of it in the near future and you can see for yourself that it is as I say. I find your Handbook very instructive and well worth the money I paid for it."

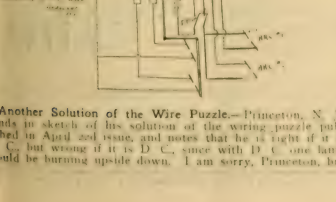
The photo sent shows a very neat front; a very neat front, indeed, for a small house. I am sorry that it is in colors, hence cannot be reproduced successfully. As to the lens, you might try out one of the combinations and have the barrel of the lens lengthened say ¼ inch. Any machinist can make a ring to screw in and lengthen the barrel. The chances are the experiment will not be successful, and then again it may. You cannot always tell what you can do with a lens. At any rate, you will only be out the amount charged for making the extension ring. Klink, however, your exchange will trade lenses with you, taking yours in exchange for one of the proper size. They ought to, at any rate. When I was managing an exchange myself I accommodated customers in that way and there is no reason in the world why an exchange should not be made, provided your lens is in good condition and the exchange has a second-hand lens of proper focal length. We shall be glad, indeed, to have a photograph of your operating room; in fact, I would be glad to publish photographs of operating rooms if they are sent in. I would suggest that you and Mr. Klink might well exchange visits.

Low Wages.—Cuero, Tex., writes: "The Trouble Department has been a great source of aid to me as an operator. I believe if more of the operators would read it there would be less of those half-lighted pictures, and we would have more really competent men. This part of the country is by no means good for the operator. He must enter into competition with a lot of 15-year-old kids; or, at least, that is the trouble in San Antonio. I do not know of an operator in San Antonio who is receiving more than $10 a week. True, they are not worth more than that sum, but a real operator cannot get a position there, unless he wishes to accept that sum. I have been a little more lucky and have been getting $15 a week, but I also do card work and sign painting. I

have been told that I am worth more than that but I cannot get it on account of the number of kid operators. One trouble is there is no union here or anywhere near here. If you can give me the address of some union, I don't care if it is ten thousand miles away, just so it is a union, I will immediately get in communication with them. I know of but one union man in this part of the country, and he is the operator and manager of the Dreamland. I should like to see what you have to say as regards this kind of a proposition. I have a copy of your Handbook and it is the best yet. I would not be without it if I could not get another just like it. I have been operating for some four or five years and still I find the book a source of much help."

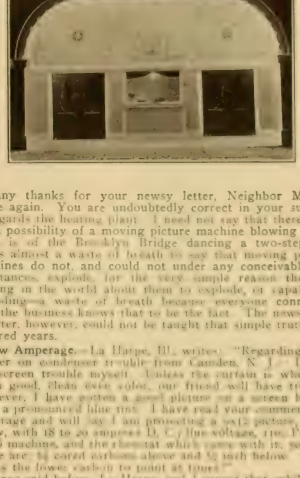
If the operators there are all young boys working for $10 a week, it seems to me that it would be almost impossible to form an effective union with that kind of material. I do not know what the nearest union to you is, but believe if you address a letter to the President of the Moving Picture Operators' Union, Labor Temple, Kansas City, Mo., it will reach the Kansas City Operators' Union. I would put a special delivery stamp on it. I do not think there is any operators' union either in Ft. Worth, Dallas or any other Texas cities. Kansas City or St. Louis would probably be as close as any union there is. You could also write Mr. H. G. Woods, President San Francisco Moving Picture Operators' Union, 68 Haight Street, San Francisco, Cal. It is an amazing thing to me that managers will make the income of their house dependent upon the work of a $10 boy. Box office receipts depend absolutely upon what comes from the end of the lens in the operating room, and it is not to be expected that a boy or man working for $10 a week is going to put the necessary intelligence, care and brains into his work to produce high class projection. It is not in the nature of things that he should do so. To my mind, the manager who hires an operator for $10 a week is simply doing his level best to kill the goose that lays the golden egg.

The Wire Puzzle.—Many replies to the wire puzzle, published in April 22 issue, have been received. Most of them were correct, though many solved as per Friend Morgan's diagram failed to make mention of the fact that with D. C. one lamp would burn upside down unless its wires were switched. Morgan was himself at fault in that particular. The diagrams selected for reproduction will serve to illustrate. The solution of Friend Carr, who submitted the puzzle, is mislaid but, as I recollect, it was essentially the same as that of Brother Reith. Such little problems as this, provided they are really practical questions, are excellent. They sharpen the wits by causing one to study and to evolve solutions of difficult questions.



Another Solution of the Wire Puzzle.—Princeton, N. J., sends in sketch of his solution of the wiring puzzle published in April 22nd issue, and notes that he is right if it is D. C., but wrong if it is D. C., since with D. C. one lamp would be burning upside down. I am sorry, Princeton, but you have not got the thing quite right. By your plan you would, as a matter of fact, only be using one rheostat. Study the other diagrams submitted. Better luck next time.

A Newsy Letter.—Mr. Jas. Martin, Spencer, Ia., writes: "Enclosed find picture of the new Palm Theater at Missouri Valley, opened February 8th by Pratt Bros. Mr. Charles Pratt is manager. Apparently the new place is enjoying ample patronage, proving that the people appreciate Mr. Pratt's efforts to please. Mr. C. A. Morley, Waterloo, Ia., purchased the Scenic Theater at Storm Lake, Ia., from Mr. Geo. Sterg last week. The house will be remodeled at once. Just had word that the Magic Theater at Rockwell City had an accident. Will give you the details as the newspaper has it, though that version does not seem possible or, at least, probable. It is as follows: 'Mr. A. L. Dean, janitor Magic Theater, Rockwell City, was probably fatally injured Monday night, being blown from the building by the explosion of the moving picture machine. Cause of explosion unknown.' I visited the Magic Theater recently and it had a steel lined operating room; the manager of the theater was also manager of the city electric light plant. I see no reason for the place having gas tanks of any kind and am inclined to believe it was the heating plant that blew up. The fire which followed the explosion completely destroyed the theater."



Many thanks for your newsy letter, Neighbor Martin. Come again. You are undoubtedly correct in your surmise as regards the heating plant. I need not say that there is as much possibility of a moving picture machine blowing up as there is of the Brooklyn Bridge dancing a two-step. It seems almost a waste of breath to say that moving picture machines do not, and could not under any conceivable circumstances, explode, for the very simple reason there is nothing in the world about them to explode, or capable of exploding—a waste of breath because everyone connected with the business knows that to be the fact. The newspaper reporter, however, could not be taught that simple truth in a hundred years.

Low Amperage.—La Harpe, Ill., writes: "Regarding your answer on condenser trouble from Camden, N. J.: I have had screen trouble myself. Unless the curtain is white, or has a good, clean even color, our friend will have trouble. However, I have gotten a good picture on a screen having quite a pronounced blue tint. I have read your comments on amperage and will say I am projecting a 1x1½ picture, 65 ft. throw, with 18 to 20 amperes D. C. line voltage, 110. Powers No. 6 machine, and the rheostat which came with it, 50 volts at the arc, 14 carat carbons above and 12 inch below. What causes the lower carbon to point at times?"

I have said before, La Harpe, and I repeat that, while you may get a fair picture with low amperage, there is room for a wide difference of opinion as to what constitutes good light. What satisfies you, my dear boy, might not satisfy me, or vice versa. If you are really using that low amperage the probable reason for your carbon pointing would be by reason of the carbon having a binder of such poor quality that it disintegrates and allows the carbon particles to fall apart

NESTOR

If It's A NES

The W

"The Other Man"

The successful motion picture portrays *life as it really is.* It often happens in real life that "His Wife" is followed by "The Other Man." Even so in Picturedom. Last Wednesday we released "His Wife," just the sort of a *pictorial pippin* that "The Other Man" would follow. With no claim to tragic distinction, no pretention to comedy or drama, "The Other Man" stands out as a foto-play of *quality* and *individuality.* Picture to yourself a series of charmingly enacted and splendidly photographed scenes, dominated by *unflagging interest* and ending with a *novel climax,* and you'll begin to form an idea of what this Nestor production is like. "The Other Man" is the *right man*—it is also the *right picture* to have and to *feature* on your program. *Get It!*

Scene from our Release of Wednesday May 3rd, 1911

On Wednesday, May 10th, 1911, we shall release a Foto-Dramatic Thriller entitled

"After 20 Years"

"The

DAVID HORSLEY, German Savings Ban

TOR It's Good

bile Film

NESTOR

IMMINENT!

The first release of

NESTOR'S WESTERN PICTURES

will soon be announced. Watch for it!

Photos of Nestor Players

are coming your way! 6 of them—8x10—for 15 cents in stamps, just enough to cover the cost of mailing. To non-exhibitors the price is one dollar.

IT IS IT

This is what all the Exhibitors say of the "NESTOR LOBBY MAGNET." Positively the cleverest advertising device and the most attractive innovation in Lobby Displays. The NESTOR LOBBY MAGNET is printed in two colors on heavy coated paper, 14x22; it's issued with every Nestor Picture and is sent ABSOLUTELY FREE.

er Man"

985 Feet of Fascinating Film
Book It Now!

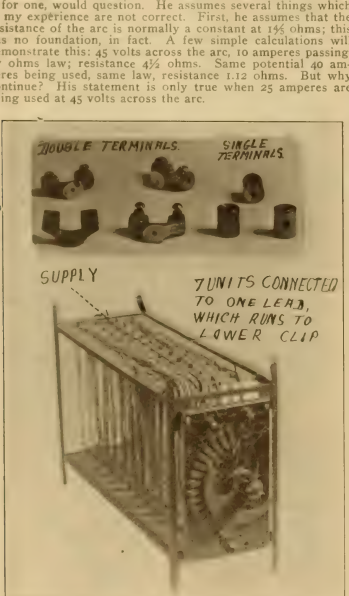
ng, 4th Ave. & 14th St., NEW YORK CITY

before being consumed. The carbon making bad contact with the holder will also induce pointing since it increases heating. Clean holder contacts with a file.

Gas Generators.—Mr. J. Hamilton, 529 Stockholm Ave., Brooklyn, N. Y., writes: "Will you please advise me which would be the best, a gas generator or have calcium tanks shipped? I am working one-night stands and always had calcium sent. I believe, however, there should be a better way. If you think the gas generator best, kindly let me know where the best one can be had."

I think it will be conceded by all but the manufacturers of gas generating outfits that the gas tanks give the best general results. They are, however, considerably more expensive. One who thoroughly understands the handling of the gas generating outfits can get very good results, and some get results almost equal to the tank gas. I have given your full address in order that makers of gas outfits may supply you with descriptive matter of their apparatus. The Enterprise Optical Company and the Edison outfits are both good. In fact, they are, to all intents and purposes, essentially the same in results.

Some Exceedingly Interesting Data.—Mr. Geo. M. Pringle, St. Paul, Minn., writes: "In the issue of March 11, page 533, in an article on resistance you invite discussion. Resisto's calculations are of course, correct, but the basis for them I, for one, would question. He assumes several things which in my experience are not correct. First, he assumes that the resistance of the arc is normally a constant at 1½ ohms; this has no foundation, in fact. A few simple calculations will demonstrate this: 45 volts across the arc, 10 amperes passing, by ohms law; resistance 4½ ohms. Same potential 40 amperes being used, same law, resistance 1.12 ohms. But why continue? His statement is only true when 25 amperes are being used at 45 volts across the arc.



"Description of 22-Unit Rheostat.

"The variable resistance of the arc is due to the following facts: You are doubtless familiar with the statement that it requires a potential of 5,000 volts to jump an air gap of ¼ inch (the length of arc in ordinary practice). As we only have from 45 to 60 volts across the arc, its power of jumping is limited and there must be some conductor to carry the current across. The enormous heat of the arc is sufficient to vaporize the carbons. This vapor has a low power of conductivity. When a low amperage is used the column of vapor is quite small and the resistance high, but increase the amperage, the cross section of the stream of vapor is increased and its resistance diminished. Therefore, in fact, the resistance of the arc automatically adjusts itself to the amperage used.

"I have lately built a rheostat (photo enclosed) of 22 units; each unit has a resistance of 20 ohms and will deliver when heated 2.8 amperes to the unit. The units are cut in parallel by means of a sliding contact. We can increase or diminish current at 2.8 ampere steps, and for the past two months have been experimenting to get the best possible light; of course, this is 'booth practice,' but under the best conditions. We have a Weston ammeter and voltmeter. The same has been tested and compared with another to eliminate possible error. We have reached the following results: Current is D. C., line voltage 114, picture 16.8 inches wide; machine, Powers No. 6; throw, 96 ft.; voltage across arc 54: ⅝ Bio upper, ½ Electra lower, 40 amperes, light good; ¾ Bio upper, ½ Electra lower, 50 amperes, light better; ⅞ Bio upper, ⅝ Electra, hard, lower, 60 amperes, light excellent. Examination of stubs of carbons shows the following results: ⅝ carbon crater is 19/64ths across and 12/64ths deep; ¾ carbon crater is 26/64ths across and 16/64ths deep; ⅞ carbon crater is 30/64ths across and 20/64ths deep. I do not wish to be quoted as saying that you cannot use greater amperage than the above, but from our experience that is the maximum with which steady arc can be maintained. We also find that the pressure across the arc averages, with slight fluctuations, 54 volts, whether the amperage is 40 or 60, thus proving out Ohm's law that the resistance of the arc varies. We also found by using a ¾ carbon on 36 amps, diameter of crater was 21/64ths inch and depth was 12/64ths inch; this shows that the current strength regulates the size of a crater. I note with satisfaction an article by Henry Phelps Gage, February 25th, page 411; Table 2, evidently rheostat control voltage, in one case 51 and the other 56. Table 3, rectifyer voltage 55 and 57. On page 410 is the statement that the arc will not work on more than 40 amperes, a conclusion that I came to and so stated in a former letter, January 7th, page 25, but I qualified it with ⅝ carbon.

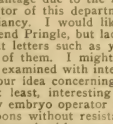
"No. 3 copper wire supply runs from binding post across center, with soldered leads to each side, connecting with single terminal, down one coil 19.6-inch long, across double terminal, up the other coil same length to single terminal; asbestos covered wire to spring brass clip connecting with sliding contact to the other binding post. As I only used 16 of the 22 units the ends to the right are soldered to the same lead and run to the bottom clip. Each unit consists of two single terminals, one double terminal and two coils of No. 20 Climax, each 19.6-inch long. Total length of resistance in each unit is 39 feet. The wire is wound in a spiral ½ inch in diameter. The covers are off to show construction. Measurements over all: width, 9-inch, height, 17-inch, length, 25-inch. Frame is made of ½ by ½ steel angle bar; top and bottom is ¼ inch; weight with covers 28 pounds. In commenting on my former letter you imply that I had in mind that the arc resistance was greater at 50 amperes than at 40 or 30; no, it is less. But what I did intend was that you could not maintain a steady arc at the higher amperage; of course, you can force 80 or 90 amperes across a ⅝ carbon, but they must be in contact. I have never yet been able to get any practical results from such a state of affairs. I will now offer you a possible explanation of the incandescence of the arc. As I find, by consulting my tables, the resistance of a piece of carbon is very small, the trim ordinarily used being about .001 of an ohm, but the arc itself has a resistance nearly equal to the rheostat. In the latter it is spread over a long section of wire especially designed to cool rapidly, but in the arc it is confined to the cross-section of the crater.

"Try the following experiment with your arc burning steadily at say 40 amperes; freeze your carbons and you will note that your ammeter will register from 60 to 90 amperes, depending on how good a contact you get. Notwithstanding that the rheostat is supposed to hold the current at 40 amperes (you will also get the same result when you first strike the arc), all this current is there at the arc struggling to get across and it is like a river flowing placidly along and suddenly confined to a narrow gorge. By a close examination of the craters of the carbons used on different amperages, I have reached the conclusion that the current is discharged from the crater of the upper carbon (on D. C.) and as the amperage is increased the crater becomes larger and deeper. My reason for thinking that the current flows in that direction is that, in our case at least, we have a 3-wire system and the lamp that these tests were made with is connected as follows: The upper carbon is connected with the positive side and the lower carbon with the neutral and the neutral

is grounded by the company on all the D. C. circuits. Under a separate cover I am sending you stubs of ¾ carbons burned at 20, 40 and 50 amperes; also two lower hard ½ inch, burned at 50 amperes; when the lower carbon burns in this shape the light is at its best, but we are unable to get this shape with less than 50 amperes, using ¾ top and ½ bottom. Resisto's first assumption leads to his worst error. As I understand it, he implies that if you connect an arc between two supply wires you will only get 60 amperes. This should be corrected in bold type to prevent some embryo operator from trying it; should he do so (and be fused with a piece of copper wire, as is sometimes the case) he would have on his hands a Fourth of July celebration that he would never forget."

We are very much obliged to you, indeed, Neighbor Pringle, for submitting the results of your experiments. One thing demonstrated I would like to call particular attention to, and that is that good light—really good light—is only had with comparatively heavy amperage. I have always maintained and contended that good projection light is a practical impossibility with 25 amperes of current, except where the picture is very small. I know that many operators disagree with me on this point. I think, however, the disagreement is due to the fact that their idea of good light and mine is radically different. Of course, the fact must be taken into consideration that there are certain disadvantages where the crater becomes very large. The ideal light is a point, hence the smaller the crater the better it is theoretically; practically, however, the disadvantage due to the large crater is, in the judgment of the editor of this department, far more than offset by added brilliancy. I would like to comment on your letter in detail, Friend Pringle, but lack of space forbids. I can assure you that letters such as yours are welcome. I wish we had more of them. I might add that the carbon butts submitted were examined with interest. The form of the craters is ideal. Your idea concerning the cause of crater incandescence is, at least, interesting and quite worthy of study. I think if any embryo operator tried the experiment of connecting-in carbons without resistance, at the same time having the fuses boosted with copper, he would not forget the experience in a hurry. I think I pointed out in my comments on Resisto's article that when the carbons were brought together in an attempt to strike the arc the flow of current would, while the carbons were in contact, be practically unlimited. I might add also that I have worked D. C. arc of 45 amperes successfully on ¾ carbons; that is ¾ above and ½ to the bottom. From this amperage I secured a brilliant white light and an absolutely even, beautiful illumination of an 18-ft. picture.

Information Wanted.—W. D. Eccleston, Bayshore, L. I., writes: "I am new at the picture business, though manager of the Opera House at Bayshore, which seats 800 people. I should like a few pointers. My picture is 15x18 feet; 60 ft. throw. I do not get a good, clear light all over the picture, the corners are dark and shadowy. I use a Fort Wayne compensar. Have 20, 30 and 60-cycle power. A run at 40 amps. If I put it at 60 I get a good light, but it burns my lamp and eats up the carbon. I do not like to run over 40. I should like to find a first class combination piano player and singer. Can you help me?"



You are mistaken, friend Eccleston, in supposing that the compensare switch has anything to do with current cycles. The cycle is the term used to designate the space of time occupied by two alternations of the current. The compensare switch controls the amperage. At one contact you get 20 amperes, at another 30 and at the last one 60. If you cannot get the light on 40, boost it up to 60. Of course, it eats up carbons, but when it comes to a question of a little more carbon or a poor light, I think we had better burn the carbons. As to its heating your lamp, well, that cannot be helped. My advice to you is to use the 60 amperes contact unless you can get good light on 40, which I can tell you before hand you will not be able to do on an 18 ft. picture. As to the piano player and singer I would suggest you write to F. C. Taylor Booking Agency, 51 West 28th Street, New York City. They will probably be able to fix you up. The motion picture Handbook, published by the Moving Picture World, contains much valuable information, and is worth many times it price which is $1.50. You will also do well to send for all back numbers of the Trouble Department (formerly the "Operators' Column"), which began about one year ago.

Lecture Films, Etc.—C. Williams, Winchester, Ind., writes: "Kindly give me the names of some one moving picture film subject from two to five reels, something a man could travel with and lecture on; something the people are interested in, such as Biblical, historical, Panama Canal, etc. Also where can I get lantern slides on places of interest, such as the canal, etc.?"

The only five-reel subject I can think of at this time, Friend Williams, is the "Life of Moses," by the Vitagraph Company. There is a Panama Canal film in existence but I have been unable to ascertain who owns it. Possibly Mr. Lyman J. Howe, Wilkes-Barre, Pa., can inform you. The Kleine Optical Company, 52 State Street, Chicago, issues a complete catalogue of educational, religious and other simliar subjects. Write and get it is my advice. The McIntosh Stereopticon Company, Chicago, Ill., can fix you up in anything you wish in the way of stereopticon slide sets.

Engine Power.—Illinois (name of town suppressed) writes: "Kindly advise me as to the following: The ordinary estimate of engine power is five amperes or ten 16 c.p. 110-volt lamps to each unit of horse power; hence, a five horse-power engine would pull 25 amperes fifty 16 c.p. 110-volt lamps. The approximate voltage of projection arcs is 50. Will it be possible to run a 50-ampere, 50-volt generator with the same power; also would it be necessary to use any resistance in circuit with the arc?"

To find the h.p. being developed by an engine, and expended in electrical energy, multiply the amperes by the volts and divide by 746, the result being the h.p. developed, no account being taken of loss through mechanical and electrical friction. Twenty-five amperes at 110 volts is 2,750 watts, while 50 amperes at 50 volts would be 2,500 watts; showing about ½ horse-power in favor of the 50-volt proposition. You cannot, however, run without some resistance. You could conserve power by using a 60-volt dynamo, but that is as low in pressure as you could go. You will find this matter discussed in a recent issue of the department, reasons being given why an arc cannot be handled without resistance in circuit.

Good Projection Wins.—Mr. F. L. Andrews, Dixon, Tenn., renews his subscription, orders a Handbook and writes: "Have just opened a house in this city; projection equipment is Powers No. 6 and Fort Wayne compensarc. Use a high class piano and good singer. That and moving pictures are all there is to it, but we certainly have got the real thing in pictures. There was a house here last winter which went broke through junk and poor projection. Everyone said I would fail and the first week I didn't make expenses. Now, however, the only trouble is I haven't enough room to accommodate the business. If the Handbook does me as much good as the department has there won't be words strong enough to express my appreciation."

Glad to know you have succeeded, Friend Andrews. I might add that good projection always wins, if backed up by reasonably capable management—not sometimes, mind you, but always.

Condenser Size.—Mr. F. C. Barron, Biglow, Ark., sends $1.50 for Handbook and asks what size condenser should be used for a 13 ft. picture, 50 ft. throw, Model B, calcium gas outfit.

Two 6½ or one 6½ and one 7½, whichever gives you the best results.

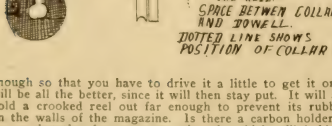
Information Wanted.—Mr. M. A. Blodgett, 427 Wilkinson Street, Syracuse, N. Y., writes: "Kindly advise me as to the best way to secure facts and figures as regards the moving picture show business in the State of Florida and Saskatchewan, Alberta, etc. I wish to open a show either in Florida or in the Northwest Provinces in some good live town or city. Some population or more. How would I go about finding the population of the town and other such information, whether there is already a picture show there or not? Kindly advise me in the enclosed envelope."

I have given your full address so that anyone possessing the information can write you direct. I would suggest that you can ascertain the population of the towns from an up to date Rand-McNally atlas. Such an atlas, covering any State in the United States, or I believe any Province of Canada, can be obtained by addressing the Rand-McNally Company, Chicago, Ill. I believe they are 25 cents for each State or Province, though possibly it may be 50 cents. You will then have a select list of towns and write to each one. If you address the postmaster and enclose $1.00 he will no doubt reply, giving you the necessary information concerning moving picture shows, or the lack of them, in his city. Unless you enclose the dollar the man probably won't take time to formulate a reply which will be of much value.

Likes the "World." Washington, D. C., writes: "Have been thinking on all the knowledge set forth in the department from one week to another and don't do so long as I can escape up the weekly sum of 10 cents. If any one knows

of or ever heard of a Danish print package for interests that can beat the Moving Picture World. I just want them to lead me to it. I do not want my name published, but you may put in the above and the name of the town. I am sending you herewith the sketch of a device I have used with much success on carnuts take-ups.

There is frequently room between the collar "X" and the dowell pin on the take-up shaft, which turns the reel, to allow the metal part of the reel to slip clear over the dowell. Now, in lots of reels the pin gradually grinds out the wood until the dowell pin will slip clear around, the shaft revolving but the reel remaining stationary. The washer is designed to be slipped on over the shaft, and up against the collar "X," thus holding the metal notch of the wheel on the dowell pin and preventing this trouble. The washer is just wide enough to fill the space between the collar and the dowell. If the groove in the washer fits the dowell tight


COLLAR AGAINST WHICH REEL RESTS.
DOWELL WHICH TURNS THE REEL.
SPACE BETWEEN COLLAR AND DOWELL.
DOTTED LINE SHOWS POSITION OF COLLAR B

enough so that you have to drive it a little to get it on, it will be all the better, since it will then stay put. It will also hold a crooked reel out far enough to prevent its rubbing on the walls of the magazine. Is there a carbon holder on the market that has an automatic grip which will hold the carbon firmly and give good electrical contact at all times? Those I have used alternately grip the carbon too tight or hold it too loosely, due to the effects of expansion and contraction of the metals. What would a good automatic one be worth to a company like the Powers or Pathe? We have a few shows here in Washington that are a disgrace to the city. One house here has been showing the Pathe Passion Play, 1900 vintage, and on their boards have advertised it as 1910 production. I run a copy of the 1900 Passion Play for ten weeks straight in a house in New Orleans in the year 1907 and I think I know it when I see it."

We thank you for the drawing of the washer scheme. The idea is good. As to the automatic carbon holder, I know of no such device on the market at the present time, but would suggest that you write the Powers and Pathe companies direct, though large companies are a little bit skeptical in such matters and have to be shown very plainly the advantage of any device. As to the Washington shows, I have another letter this week, from a prominent exhibitor of that city, sharply criticising another feature of Washington projection. Unfortunately, it is crowded out, but will appear in next issue. We are, of course, pleased to know that you like the "World" and trust we may continue to merit your regard.

Victim of the Law.—Mr. Arthur Lewis, 393 Eighth Ave., New York City, an Englishman, age 40, is one of the victims of the idiotic law which says that no one but an American citizen can earn his living in New York by operating a moving picture machine, though he can run a pawn shop, open up an office on Wall Street and skin the suckers, lay brick, build houses, run a street car or do about anything else he wants to. I haven't personally viewed Friend Lewis' work, but he looks like a sober, competent man, and he has a good record both in electric and calcium gas projection work. Anyone in Jersey, Connecticut or elsewhere who is will to give Mr. Lewis a position can correspond directly with him.

Splendid Meetings.—Moving Picture Machine Operators' Union Auxiliary No. 35 is having splendid meetings and is initiating from 50 to 125 each meeting. Order is gradually evolving from chaos and the future looks bright.

Has Quit School—Mr. Geo. Pruitt, Portland, Me., writes: "I understand you are no longer with the Taylor School. Is that correct?" Yes, Neighbor Pruitt, I have severed all connection with the school.

Crowded Out.—I have been obliged to lay over several letters until next week. Also I have been compelled to cut my comments very short this week by reason of lack of space. The editor says we simply cannot have the whole paper.

OPERATORS' BALL A SUCCESS.

The New York City Moving Picture Operators' Benevolent Association's ball, given last week, was a pronounced success. The affair was well attended and everything moved smoothly from start to finish. The music was excellent and colored light effects added to the beauty of the scene. The vaudeville entertainment was enjoyable and roundly encored.

A UNIQUE FILM.

The Flea Circus film, State rights of which were advertised in last week's paper by C. H. Dikeman, Lyceum Theater, Washington, D. C., is a most unique as well as a most interesting film. It depicts Prof. R. A. Nokes, the trainer of the fleas, first in a series of explanations of the instruments; microscopes, incubator, etc., used in teaching these tiny insects to do their stunts. The manner of breaking a flea from jumping by confining it in a glass globe as well as the punishment of unruly subjects by suspension from a chain is also thrown on the screen. The collaring of a flea is performed and the feeding of these insects is shown. The circus outfit is displayed and the real show begins. The fleas are seen pulling chariots, turning a merry-go-round filled with riders, juggling and walking a tight-rope with a somersault in the middle of the slack wire (cat-gut). There is a tread mill act by one smart creature and a ball room scene of merry dancers. Other stunts equally as extraordinary and engaging are shown. The photographic work deserves praise. Despite the high magnification necessary to bring the flea to the size of people, the scenes are wonderfully clear. It is the unusualness of the subject of this film that gives it its greatest value, exhibiting as it does an extraordinary performance by fleas. Heretofore such exhibitions, rare as they are, have only been possible under a microscope; but through the motion picture camera the general public may witness a Flea Circus in all its cleverness. The reel is also instructive, throwing an interesting sidelight on these otherwise troublesome creatures, whom we know only for their habit of biting and our consequent scratching. W. H.

"CLARK'S CAPTURE OF KASKASKIA."

At the outbreak of the Revolutionary War, George Rogers Clark was the leader of the patriot army on the frontier and did grand service for the cause of the Colonies. His capture at night of Fort Kaskaskia, Illinois, on July 4, 1778, with 200 Virginia backwoodsmen was a daring escapade. They overpowered the sentries, took the fort and raised the Stars and Stripes in place of the English flag, while the English officers were at a ball not far distant. Clark then went with a few of his party, entered the ball-room alone and announced to the astonished guests that they were now dancing under the American flag. This is the story of the Champion release for May 3rd, another splendid addition to their historic series. Independent exhibitors everywhere, who do not get it, will miss a reel that every audience would like to see.

Demands Specified Booth.—The village board of Girard, Ill., has passed an ordinance forbidding the operation of moving picture machines unless installed in a "standard moving picture machine booth to be approved by the Illinois Inspection Bureau of Chicago."

MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and any one can make them. They are handy also for announcing vaudeville acts. In fact they may be readily used for anything you may wish to say to your audience.

For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address

UTILITY TRANSPARENCY CO.

No. 6 Bradhurst Avenue New York City

LICENSED.

"A Knight of the Road" (Biograph).—A story of a typical hobo. He performs a service which secures him the offer of a permanent situation. But like all of his class the call of the road is too strong and he returns to his wanderings, content to be one of the knights who stray as they list, without home or occupation. It is an interesting character study of a well known character, which seems to be always with us.

"Helping Him Out" (Lubin).—We have here another of the sparkling comedies for which Lubin has established a reputation. The story of the elopement is one of the best comedies presented in a long time. That all the family should give the young man money and suggest an elopement is a conceit which cannot fail to win applause from almost any audience. It is really one of the most pleasing conceptions of this type that has been put on the screen in many moons. Actors and photography are alike good, helping materially in the interpretation of the story.

"An Unwilling Cowboy" (Melies).—This is a comedy built around Western characters and scenes. Papa didn't exactly like to have his daughter marry a cowboy. Still less did he like being one himself. But through the persuasions, all more or less vigorous, of the boys, he consents to both and discovers that the exercise on the ranch helps his rheumatism. So allends happily and everybody has fun. The sport is so good that it is contagious and the satisfaction of those who see the film seems almost without limit.

"The Mother" (Selig).—This strongly sentimental picture deals with a mother's love for her son. It takes her on a long journey when she learns that he is in prison. Her efforts seem unavailing until the real criminal confesses. Then comes a thrilling ride which saves him from the gallows. The film was prepared for the avowed purpose of exhibiting the strength of mother-love, and admirably it succeeds. The actors have entered into the spirit of the play. The photography is excellent. The stage manager also has done his part well. No applause followed this film, but it must be said that the music as given did not harmonize with the play. With a film so filled with the purest sentiment as this there should be no sudden crashes nor any loud music at all. With harmony between the two the impression upon the audience will no doubt be very marked.

"How Spriggins Took Lodgers" (Edison).—This farce is taken from "Le On Parle Francais," the well known and liked English farce. Those who have seen it on the stage and can now see it upon the screen will realize that it suffers a good deal in the reproduction in a photoplay, but it is still funny enough to be worth while. The numerous episodes reach their climax in the duel in which the tall major and the small Frenchman undertake to settle differences with one large and one very small pistol. The acting is admirable and the mechanical work is excellent. The audience laughed from the beginning to the end.

"Th ePhoney Prince" (Kalem).—We have here a humorous film detailing the adventures of two lovers when the mother of the girl decided that nothing short of a Persian prince would do for her daughter. Probably everybody was ultimately pleased except the real prince, but maybe his introduction into American ways was useful to him in his own country. The comedy is good and though the idea has been utilized before, it has not been developed in any better style.

"A New Life" (Pathe).—The story of a woman who shoots a burglar and then nurses him back to health and a better life. He repays by driving away his pal who ultimately comes to rob. It is a film of sentiment and has good qualities.

"In the Province of Kwang Tung" (Urban).—This gives us an instructive trip through this Chinese province. It gives an accurate reproduction of the scenery and the manners and customs of the people. The visit to Hankow, the center of the Chinese cotton industry, should be valuable to those in this country interested in either the production or manufacture of cotton. It shows more clearly than words the methods of cultivation and handling, and exhibits very graphically what the West has to fear from China in the cotton market. The photography is admirable and the selection of scenes and objects to illustrate was made with discretion.

"Solving the Servant Problem" (Urban).—This truly delightful magic-comic film makes an appeal that is all its own. Heaven never makes a more competent creature than the truly competent women is. The manageress of the intelligence office in this film is a decided wonder. Housewives will be tickled by her cleaning up of the kitchen of one of her slovenly girls. It would make the Gold Dust Twins green with envy. That kind of work isn't the only way in which she shows her intelligence either. She knows how to make love. The actress's characterization also is excellent. The study of her face is one of the funniest things on the screen.

"Turned to the Wall" (Edison).—A picture based upon Charles Reade's story, "Put Yourself in his Place." It deals with the loves of two people, the sister of a squire who turns her out because she dares love a tradesman and her son, an expert wood carver, later. The theme is a picture of his sister which the squire turns to the wall when she leaves the house, which is turned back at the request of the son years afterward. There are several more or less exciting scenes, notably the fight at the old church in the wood and the very theatrical snow storm in which the girl and her father nearly perish. The denouement is happy, re-uniting persons who have been separated for years. The actors have performed their parts with sympathy and discretion and the photography is all that could be desired.

"The Insurrecto" (Kalem).—This story ostensibly represents some of the scenes in the present uprising in Mexico. But the picture presents nothing that would stamp it as connected with the Mexican difficulty except the presence of the ammunition train. Indeed, it might be made at any time and might be also merely a picture of any brush warfare by a portion representing the insurrecto wounded and dying, as well as that which shows the sheriff's posse and the capture of the wounded man by the miner, present none of the pomp of war; yet, perhaps the picture will be more beneficial than interesting for this reason. If this represents the Mexican imbroglio accurately there is little inducement for soldiers of fortune to follow the insurrectos further into the Mexican domain.

"Boil Your Water" (Pathe).—We have here an interesting and helpful film. Here is a drop of water illustrated upon the screen. All sorts of living creatures are seen, each sufficiently large for its characteristics to be studied. For instance, the typhoid bacilli is magnified 4000 times and is big enough to be plainly distinguished. After showing the terrors which lurk in such a drop the scientist boils the water until it appears upon the screen clear and free from such horrible organisms.

"Mary Long and Tommy Short" (Pathe).—This comedy cannot fail to provoke roars of laughter from any audience. There is a good deal of lively fun included and everybody seems to enjoy it.

"The Troublesome Secretaries" (Vitagraph).—This film pictures the difficulties of an old man who has a pretty daughter, with whom two secretaries become desperately enamored. After trying numerous expedients with one of them he discovers that the young people are too sharp for him and he gives his consent to a wedding which is supposed to end all his troubles.

"His Mother's Scare" (Biograph).—This story is told amid beautiful scenery, but has some unhealthy qualities. Happily, however, just before the flood of violence inspired by jealousy, is counteracted the old pre-cut theme of the mother, whose feelings and the murderer stays his hand. There is a touch of heart interest which grips one so strongly that the emotions are awakened. Acted with all the ability of the Biograph players, this homely, yet moving, photoplay will please a large proportion of audiences.

"The Hoyden" (Lubin).—This film tells the story of a tomboy of a girl who develops into a woman in three short years and relates the misadventures of the young lieutenant when he fell in love with her on second meeting and did not recognize her as the one to whom he was engaged. Of course the wedding bells rang just the same. The comedy is lively and the theme is different from any that has been worked out in a love story so far.

"Lai Chyeim" (Pathe).—A rather pathetic picture detailing the story of the love and disappointment of Abraham and Rachel. But it must be said that the theme is not pleasant, for it teaches that a woman may leave her husband and go with another man

and be happy. It shows the evil result of this upon the man forsaken, not the one who was responsible for the outrage. The punishment is shifted and therefore the moral effect of the picture, if that is what is intended, is lost. The author may justify the result by replying that the girl was forced to marry the man she did not want in the beginning and that her subsequent actions were largely the result of that compulsion. Whichever way the picture is viewed, however, the influence is bad and the effect is unpleasant. The film has, however, rare qualities, artistic beauty of grouping, save in the crowd about the wedding ceremony, an interesting ritual, the betrothal feast, restrained acting and graceful actors. This last is common enough.

"Unto us a Child is Born" (Selig).—Here we have a story of unreasonably jealousy, with a supposed murder and much other difficulty in its wake. The interesting feature is the method taken to inform the wanderer of the fact that a joyous event has occurred at home. To send him the opening bars of an old Christmas hymn is sufficiently novel to carry the picture, regardless of the fact that the story itself is somewhat hackneyed.

"The Indian Maiden's Lesson" (Essanay).—By presenting the commandment "Thou shalt not kill" to a man with a diseased mind he is prevented from murdering one who stole his property and injured him so badly that he never recovered his memory. It is the work of an Indian maiden and has some elements of human interest in it, but the same idea has been utilized before, consequently it is not wholly original.

"The Erring Son" (Gaumont).—This is a tale of a son who commits a crime and is abandoned by all his people excepting his sister. She alone writes to him in prison and helps him after his release. Eventually the family is brought together by the sister's husband when he discovers the true state of affairs, for the family had kept him in ignorance and he, at first, suspected this his young wife was untrue to him. It is a homely domestic story, of considerable heart interest. The acting is restrained and the story rational.

"The Chief's Talisman" (Pathe).—This is an interesting tale told to a little girl who asked her grandmother for a story. A picture of an Indian chief is hanging on the wall and the story is of this picture. The grandmother and the girl are kept on the film while the story is told. This is a much more realistic way of telling such a tale, than to tell it with the story teller hidden. It shows a story of a great chief who revered the cross and of his successor who went back to the old beliefs. The Christian chief gave the talisman to the girl's grandfather, a missionary. The new chief attacks the grandfather's cabin and takes it. In the cabin the talisman hangs and the new chief dare not harm the family, for it seems alive to him.

"The Spirit of the Light" (Vitagraph).—An interesting heart story is here shown, but it is oppressed with sorrowful occurrences. A girl drifts away in an open boat, leaving a feeble old light keeper unable to care for the light house. He drops dead. The girl's lover, warned in a vision, which seems to be the girl herself, returns and cares for the light alone through long years. The story is well told and the scenic qualities are beyond the average, but a feeling of depression follows the film which is not pleasant. Perhaps it might be said, however, that this feeling is a tribute to its dramatic strength.

INDEPENDENT.

"The Stolen Legacy" (Great Northern).—In this Sherlock Holmes story, which has much merit and interest, a will is stolen and through a series of amusing incidents Sherlock Holmes captures the thieves and secures the legacy for the countess. Some of the methods utilized by thieves like these in obtaining access to safes and the means they take to rid themselves of troublesome relatives are clearly shown. The photography is good and the acting is quite in keeping with the subject.

"A Marriage Celebrated Among the Savages" (Itala).—A wedding ceremony among savages is here shown. We see their curious customs in making man and wife one. The photography is remarkably good for a subject of this character, which, as may be suspected, is none of the easiest.

"Foolshead, Wrangle for Love" (Itala).—Once again this favorite comedian appears, this time giving some interesting pointers to those similarly afflicted. He is Foolshead just the same, but because he is he raises a laugh and the audience seems delighted to see him again.

"The Last Rose" (Powers).—This lively story details the adventures of an American in Ireland in attempting to secure the last rose from an interesting little flower girl, notwithstanding the objections of four British soldiers. The American audience will be delighted to see the young Yankee captain come from the field in triumph, bearing with him not only the rose, but the flower girl as well. It is a good, sparkling story and is told with much gusto by the Powers players.

"In the Tepee's Light" (Reliance).—The popularity of this film will not depend so much upon the love story as upon that gorgeous sunrise with which it closes, a scene at once wild and glorious. Of the wedding of Indian maidens there has been no end, even by force, but of such sunrises the photoplay has shown too few. The Indian characteristics have been studied, with some care, but it must be admitted that like most pictures of this type the Indians are poetic rather than natural. The wild scenes at the road house and about the tepee are, perhaps, sufficiently suggestive of actual occurrences to satisfy the craving for that species of excitement, but after all such scenes do not leave a favorable impression. The memory of that glorious morning will linger long and will operate to obscure some of the unpleasant features.

"Gen. Meade's Fighting Days" (Champion).—This is a war story, with plenty of the thrilling scenes which make war glorious in the minds of very many people. The conditions which are here presented might have existed anywhere during those stirring times in the Civil War; the story is not improbable. The ebb and flow of battle, with its ghastly consequences, is far too real to be pleasant. The love tale interwoven, helped by the intervention of General Meade's men, is interesting. Conditions in war are so involved and there is so much difficulty in understanding what really happens that any mixture in the situations in this film may be overlooked. The action is excellent and the audience looked on with unabated attention from beginning to end.

"Herodias" (Eclair).—This is the well known Biblical story, based upon the execution of John the Baptist. The execution is prompted by Herod's wife for revenge. Some commentators have made the motive love, but the revenge idea seems most likely to be correct. The film is well acted and is realistic enough to satisfy the most ardent advocate of realism in the pictures. The settings are Oriental and are, in some degree, suggestive. The story is well told, but the situations are relieved only by the magnificence of the pictures. Salome's dancing is one of the features of the play.

"While There's Life, There's Hope" (Imp).—Here is a story of two men who decided to commit suicide, but were interrupted in their mad desires by a series of incidents which might occur anywhere. They both go to the same hotel and take adjoining rooms. The noise of one falling, overcome by coal gas, prevents the other from carrying out his intentions of shooting himself. Then they decide to begin the battle over again, each encouraged by the sympathy of another in distress. The story is interesting because it suggests possibilities that are easily accepted as probable. It is the mutual helpfulness of two unfortunates as shown in this film that makes it worthy. In this quality the film is out of the ordinary and should interest any audience by its series of strange occurrences.

"Bud Nevins, Bad Man" (American).—This is a good Western picture, showing how "Bud Nevins, Bad Man," met his Waterloo in a ranchman's pretty daughter. The story of the way she cured him is as interesting as anything the firm has put out in a long time. The favorite idea of contest, with the weaker winning, makes this picture as interesting as such films usually are. It is not a question of possibility at all. It is whether some one wins or loses, and when the winner is apparently the weaker then there is even more delight in the situation. The setting is Western, with cowboys and horses and such accessories to help out.

"Why the Sheriff Resigned" (Yankee).—Here is a picture made among the mountains, with a murder to avenge an insult, a sheriff with a broken arm nursed back to health by the murderer's wife and the later discovery by the sheriff of the entire situation. When he finds out what has happened he doesn't condone the offense and keep his office, but gives the office up. It is one way of vindicating the law, but doesn't leave as good an impression as it would if he had followed his plain duty and had arrested the man who committed the crime. Perhaps he was justified, but there is the bad influence in allowing the law to be flouted. The setting is excellent and the audience looks on with interest.

"A Half-Breed's Courage" (Champion).—This Western story is full of the action and go of the plains. It displays in striking fashion the gratitude of a half-breed who yields to the entreaty of a woman who befriended him and goes to be hanged in place of her husband. Possibly this is a trait of half-breeds which hitherto has not been sufficiently understood or appreciated. There is plenty of wild riding, cowboys and horses, with plenty of Western local color in these scenes.

"The Rival Artists" (Nestor).—Here we have a story showing how a party of critics were led into giving praise to a fine artist by thinking they were looking at the picture

of another man, who was popular. The love story interwoven is an addition and the denouement, when the judge congratulates his future son-in-law, who was the real artist, is a good ending. The photography, like that in all the Nestor films, is striking and adds materially to the attractiveness of the picture. In some indefinable way the producer has developed a distinctly individual method of photography which is as good as it is unusual.

"The Old Excuse" (Solax).—This is a lively comedy which will keep the audience laughing throughout. It details with some degree of originality the old excuse which men often give after they show what they are.

"A Scheme That Failed" (Solax).—A comedy which has sufficient merit to keep the audience busy laughing during the time it is running. It is short, snappy, well acted and the photography is good.

"Resignation" (Imp).—This film shows first a picture of a man in a prison cell. He rails at his fate; but then seems to see, as in a dream, the events leading up to his imprisonment for unintentional manslaughter in a struggle to get from a blackmailing scoundrel a package of his wife's letters. He does not know what is in these letters; in fact, as soon as he gets them he burns them. He won't explain and so is sent to prison. It ends in his being resigned to his position. The picture is unusual. We commend it.

"The Hero" (Imp).—This comedy shows what follows when Artie discovers that he must prove himself worthy, or the young woman will not have him. His first attempt with the prize-fighter, whom he has bribed to be insulting and then take a licking, fails, for the prize-fighter gets mad and after drubbing Artie gives back his money. He then tries to be both burglar and hero. He makes a successful capture of himself and when he returns the stolen jewels, Maude tumbles into his arms assured that he is the real man and not a base imitation. Her father is also taken in. The chase and lightning changes are alike lively and funny.

"One Month to Live" (American).—This film is a comedy. A sporty husband makes a serious mistake and through the development of the story learns some things which are of considerable value to him. The audience laughed more than once while the film was running. The mechanical work has been well done and the entire picture is a desirable addition to any program.

"A Daughter of the Revolution" (Rex).—This is an interesting historical photoplay, giving excellent reproductions of scenes in both the British and Continental armies. A mixed-up love affair furnishes the heart interest and is interestingly complicated by making the girl, a daughter of a Tory judge, in love with a Continental. The situations are well worked out and when the attack is made, the Americans drive the British before them and the lover finds Dorothy in the British lines, there arises a situation fraught with much danger. Yet it is successfully smoothed out. When the wedding occurs Washington himself gives away the bride. The appearance of Washington is a happy romantic addition, yet it may be doubted if even his genial temper would have consented to so many attendances upon weddings as have recently been shown in various ways. The actors of this drama play their parts with spirit and the scenes of conflict are realistic and well staged. The tendency to crowding is not so apparent here as it is in some instances, and yet there is an impression of number sufficiently to make the scenes look real. The photography has been managed with skill and the mechanical work has been satisfactorily carried out. It is an interesting film and has its uses as an educational picture as well as an entertaining story.

"The Voice of His Conscience" (Solax).—In this love story, a testy father falls on a knife during a scuffle with a tenant and is accidentally killed, and the lover is accused of the deed. After a series of somewhat exciting incidents the young man is exonerated and the facts in the case are developed. The actors have done well in their various parts and the story is sufficiently thrilling in its complications to hold the audience from beginning to end.

"Weighed in the Balance" (Thanhouser).—Girls have heretofore offered themselves as sacrifices in distasteful marriages to save their fathers from being turned out of their homes when mortgages fall due, but the exciting incidents connected with this story are seldom present. The feature of this film is a bomb explosion. The audience sees its fuse sputtering and feels as though but a little more would scare it half to death. The preferred lover, cad-like, tells the girl on her way to the altar to marry the banker, that he is going to commit suicide. She decides to die with him. She finds him with the bomb; he hasn't lighted it. She lights it and its fuse sputters. The cad is scared and runs away. The rich banker finds the girl gone and hurries to find her. He dares throw the bomb out of the window. Thus the two men are weighed. The poor one proves a cad; the rich one a hero. It ends with the wedding march. It is well acted and the photography is clear despite the difficulty of some portions of the subject.

"A Cowboy for a Day" (Bison).—This is a lively and interesting Western story, at which one is forced to laugh in spite of one's self. It depicts life upon the plains with a good deal of fidelity to the real characters usually seen there. The photography is excellent and the story told is clear and easily comprehended. Its best quality is its good humor. A good deal of common sense went into producing this farce.

"Dr. Grant's Wonderful Discovery" (Lux).—This absorbing story is based on incidents in the medical profession. It is clearly told and is convincing. The actors have impressed it well. The mechanical department has performed its portion of the work well. Altogether it makes a film which seems to please an audience.

"The Minister's Son" (Yankee).—This film tells of a girl, adopted by a minister. She afterward is accused of a theft which was committed by the minister's own son and the girl is turned out of doors for it. Fortunately the young man returns in time to find her and set all matters straight.

"The Poet of the People" (Thanhouser).—This story—probably taken from some old book of tales—presents sharp contrasts. A poet of the people in rags reads a poem to a king in which his majesty is severely criticised. Small wonder that he is hurried away to summary execution. But here enters a girl, a ward of the king, whose heart has been touched and whose love flows freely toward this poet as following a poet's duty in attempting to lighten the wrongs which oppress the people. Her plea for him is successful and though the noose has been placed about the unfortunate poet's neck the king and his ward arrive in time to pardon him. Then the gathering get something better than an execution, they get a wedding. The crafty old king here—he looks very much like Louis IX. of France—is an excellent piece of acting. If all the parts had been as well acted, the picture would have been an "all star" affair.

Put life, nature and a vigorous "snap" into your pictures.

Bio carbons give a pure white light that takes out the flatness and puts in the detail.

Ask your exchange for Bio carbons.

CHARLES L. KIEWERT CO.

39 CORTLANDT STREET
New York City

19 SUTTER STREET
San Francisco, Cal.

STORIES of the FILMS

VITAGRAPH.

THE DERELICT REPORTER—Bob Flanegan, a reporter of decayed but somewhat uncertain character, has had hard sledding since the Managing Editor's forbearance when he strews up at the newspaper office late and sleepy from his night's spree.

It is announced that the Governor of the State will visit the prison quarries that day to personally investigate strike conditions. Bob asks for the assignment and is given one more chance to make good.

As mercenaried workmen are employed, an explosion ensues, in which the Governor is hurt. Bob happened to be near at hand, and after pleading him in the aide of his secretary, hastens to the railroad depot to give his newspaper a telegraphic report. While doing so a couple of committee reporters drag him from the office. Bob sends some telegraph linemen regaining wires. He tells them his story; they tap the wires for him, and Bob is thus enabled to get his report to his newspaper.

Returning to the city, he is received by the Managing Editor of his paper with open arms, heartily congratulated and rewarded with a better job and increased salary.

HUNGRY HEARTS—Dick and Elsie, hunger for the love of their parents, who leave them night after night without imparting even as much as a kiss of motherly and fatherly affection. Observing their lonely condition, they observe in the opposite house the attention bestowed upon a child by its parents. Immediately they plan to feign sickness. After being put to bed that evening, they are seized with what appears to be severe pains. The family physician sends a message to their parents telling them that their presence is needed instantly by the children.

This alarms the parents, and they at once return home and he advises them to send for a specialist, who comes without delay and discovers that the children are suffering with heart hunger for the love of their parents. At the advice of the Dr. and Mrs. Warren that they alone can cure the ailment of their children, by bestowing their love upon them. Ashamed of themselves, Mr. and Mrs. Warren then and there begin to follow the advice of the old doctor, and readily the young children respond to their tender and loving treatment.

SOLDIERS THREE.—Three laddies ask and obtain a leave of absence for a day to visit their aged mother. On their journey to the station they call on three Highland lassies. It is a warm day, the laddies resume their journey but find it unusually oppressive and decide to take a swim in cool and refresh themselves. While enjoying their baths and frolicsome sport, the lassies, out strolling along the bank of the river are seen by the three laddies, who hide from their notice. The lassies suddenly come upon the scene of their beaus, call their names aloud, and receiving no reply, decide that the boys have left without them. Gathering up the discarded clothing of the boys, they make haste to report the accident.

The laddies hasten to the shore to dress themselves and discover that their clothes have been stolen. Finally each one gathers up a bunch of brush.

They reach their mother's home, who is almost frightened to death. Hiding the brush as they enter the house, she has to furnish them with some of her own dresses and hats in order to make the boys presentable.

The three girls have by this time reached the barracks and reported to the officers of the laddies' regiment, that the three young men have all been drowned, showing their clothes as evidence of their statement. The three Highlanders put in an appearance under guard, being forced to report for duty, regardless of their funny "make ups." They are court martialed for having their uniforms.

In the guard house the boys blame each other for their predicament and one after the other starts to cry, gloom and despair written upon their countenances, which soon change to broad smiles when the guard hands each one of them a "Flora de Perfecto," which they light and complacently smoke with relish.

EDISON.

THE TWO HEROES—At a skirmish in the second battle of Bull Run two soldiers, Ned Helser and Bill Hall, race to recapture a flag which had been taken by the enemy. They reach it at the same time and quarrel over the honor of reaching it first. The incident makes them bitter enemies, their hatred of each other lasting in spite of diminished years later when a juggle of fate finds them political rivals.

The only son of William Hall falls in love with Ethel Helser, daughter of Hamilton Helser, formerly Ned Helser. Ethel reciprocates young Hall's affection and to overcome the difficulties strewn in their path by their parents, they decide to elope. The old veterans unluckily follow, but are compelled to abandon the chase at the depot, where they arrive just as the train pulls out with the young couple aboard. Again the old rivals snap their fingers in each other's faces and argue as to who reached there first, taking leave of each other in a rage.

Later we find Helser in an inn, where he is grossly insulted by a ruffian who is about to throttle him. Hall, who happens to pass the inn at the critical moment, runs to Helser's rescue, after which the two veterans forget their little differences and become fast friends. They forthwith go to the telegraph office, where they send the following telegram:

"Don't spend money like a blame fool. All is forgiven. You and Ethel come back quick.

"NED HALL,
"POP HELSER."

Upon arriving home the happy couple receive the joint blessings of their reconciled parents, and peace and happiness reign once more.

THE CHILD AND THE TRAMP.—"Reckless" is a tramp through and through. He refuses to become a burglar and leaves his two tramp companions to go begging while he goes into his own.

Two years later "Reckless" sees his two tramp friends and learns that they are the Golden Valley Mining Company.

Consequently when, on begging at a back door for something to eat in a small town in lower California, "Reckless" sees a child in distress he rescues it and thereby learns that the father of the little family has invested his savings in mining stock in the Golden Valley Mining Company, he is somewhat interested.

And so, without saying anything, "Reckless" decides to take the situation into his own hands and performs a journey across the country, until he reaches Golden Valley. Then he gains entrance to the office and finds that his former companions are just about to close their doors, after having already accumulated. He holds up the one whom he finds in the office and after extracting a signed confession, takes from him the books and papers, the treasurer of the family in California.

He then resumes his journey until he arrives at the little home. Even now his tramp nature asserts itself, for he does not boldly come to the front door and proclaim his identity, but sneaks through the window, to find that the news of the collapse of the Gold Mining Company has preceded him and that the little wife-child has already been overwhelmed by it. Surprised by the child, he presents her with the ten thousand dollars in bills which he has taken from his ill-gotten gains, and goes out through the window, and the story closes with the joy of the family over the return of their money.

THE PANAMA CANAL IN 1911.—As the dim stars fade from the canal from the Pacific side looking up the entrance. We next take up the operations of the chief engineer, Mr. Gaillard from the dirt trains and spreading it along the line, etc., and we find that the Panama canal is becoming a piece of engineering work which the world will never forget.

AIDA.—Aida, daughter of the King of Ethiopia, having fallen a prisoner into the hands of the Egyptians, is given as a slave by their king to his daughter Amneris, who is jealous of the surpassing beauty of the unknown maid, takes her into favor. Radames, a young captain of the king's guards, arrives in Amneris' apartments, falls in love with her and his passion is reciprocated by Aida. The proud Amneris, suspecting a rival in her slave, swears to get her revenge.

Meanwhile war is again declared between Egypt and Ethiopia and Radames, appointed leader of the army by the High Priest of Isis, is invested with the sacred arms and departs to fight the Ethiopians who, headed by their brave king, invade Egypt. Radames defeats them and returns victorious, followed by the prisoners, among whom is the king himself disguised as an officer.

Through the intercession of Radames the prisoners are set free, with the exception of the king who, being recognized as Aida's father, is detained with her. As a reward for his great services Radames is given the hand of Amneris in marriage.

The Ethiopian king in his captivity, having noticed the mutual affection existing between Radames and Aida and realizing that he is in a secret meeting place near the Temple of Isis, forces Aida to obtain from Radames the secret by which the Egyptians are to attack the Ethiopians.

Radames incautiously reveals the plans to Aida but is overheard by Amneris and the High Priest, who are in the temple and who suddenly appear and accuse Radames of treason. He is brought to judgment and condemned to be buried alive, but is visited by Amneris, who offers him pardon from the king if he renounces Aida forever. He refuses and goes bravely to death.

He enters the tomb and as the stone is being slowly lowered, he discovers Aida by his side. She had entered the tomb and has come to prove the depth of her love by sharing his fate.

JOSH AND CINDY'S WEDDING TRIP.—Josh Witherspoon and Cindy Snodgrass leave upon a dilapidated automobile and its anxious owner, Judge Wright, in search of Cupid. Josh is pessimistic in predicament and anxiety to return home, Josh drives him to the railroad station in his buckboard. The judge offers to demonstrate Josh and Cindy for their trouble, but they decline. The judge then gives them his card and extends an invitation to call on him, should they ever visit the big city.

In due time Josh and Cindy are married and take a "wedding trip" to New York City via the sights and also endeavor to find Judge Wright. While wandering through the streets they stumble upon a big wallet full of money lying on the side walk. They proceed on independent shopping tours to buy each other beautiful presents, only to meet again a short while after in the police station, both charged with passing counterfeit money. The next morning they are hauled into court like two criminals before Judge Wright, who recognizes them and assists them in establishing their innocence, paying for the goods they have bought from his own pocket and sending them home happy ones.

SELIG.

HER MASTER.—In a remote settlement of New England in colonial days lived the local master, High Rieve, was the cause of much flattering excitement on the part of the fair sex, and there was an eager attendance on the part of all his scholars, excepting only the coquettish daughter of old John Mayden.

Mistress Jacquetin dawdled, was late and took the reprimand of the grave young man with such bad temper that he was forced to discipline her on the very first day of school. War between them was thus declared, and she rendered poor Rieve's life a burden by her mischievous and fascinating high spirit. He was attracted to her in spite of her selfishness, and she to him, although she rebelled against his authority.

One day she went so far that he was compelled to punish her before the school, and broken hearted she ran along the snowy paths, not noticing where she went, until she was saddled by a storm and brought her to a realization that she was lost, and unable to walk.

Rieve found her and he had gone too far in upbraiding her high spirit, and after school he went to her home to apologize and explain. She had not returned, and was also at the home of Judah, her chum. With fear and foreboding he saddled his horse and started out for her, to arrive just in time to protect her from a renegade Indian, to fight for her and receive a wound in doing so.

Silently watching he, fearing she was mortally offended, she realizing at last his magnanimity and her love. In her home once more, he started to ride off, but on proceeding her overtures for a reconciliation, so that poor Jacquetin was compelled to pocket her pride and propose to him.

IN OLD CALIFORNIA, WHEN THE GRINGOS CAME.—In the days of the reconstruction period of California after the government of the United States had formally taken over the vast territory ceded by the Mexican republic, the commissioning agents met with much trouble from the contemptuous refusal of the old Spanish Dons to register their claims. Many old land grants, the many of them issued by the King of Spain,—with the new government.

By this refusal they rendered themselves liable to having their lands pre-empted and claimed by men who immediately became squatters. In many cases this was done, although the government did all it could to prevent such injustice.

This state of affairs had been based upon such an attempt by an unscrupulous American adventurer, who, hearing from a messenger of the local land agent at Santa Barbara, that he had been treated badly by one of the old Spanish families, in his efforts to secure their titles to possession, claim of their enormous estate, legally but nefariously, and in spite of the entreaties of the land agent, whose hands are tied by the stubbornness of the Spaniards.

His attempt is almost successful, and he is only foiled at the last moment by the efforts of the quick-witted padre of Santa Barbara Mission, who, learning that he has shot an Indian boy in cold blood, charges him with being a criminal and outlaw. The adventurer, backed by a gang of frontier ruffians, refuses to use force and disregard the law, but is shot by the land agent as he threatens the life of the young Spaniard, and all ends well.

LOST AND WON.—Jack Carrel, a young ambitious clerk, is in the employ of the wealthy and aristocratic Mr. Fielding. Jack has cast his eye for all that is good and beautiful, dares to raise his eyes to Ethel, Mr. Fielding's daughter, and is caught in the act of declaring his love to her, with the result that he is immediately dismissed from the employ of Mr. Fielding. He is soon successful in securing a position as traveling companion for an invalid, with whom he goes on a ranch in the West.

A year later we find that Mr. Fielding has met with reverses in business—he and his daughter are compelled to leave their luxurious home for simpler quarters. Mabel discovers an ad wherein a moving picture manufacturer seeks the services of a young lady to pose for pictures and having talents for the stage, she applies for the position and is accepted.

In the meantime Jack has also had a change of fortune, but for the better. Having taken a great liking to Jack, the invalid leaves a fortune to him on his death. Jack finds occasion to invest his money in an oil field and soon is a gusher. We see the laborers at work on the drilling of the well —the discovery of oil and the wonderful oil gusher in full action—terminating in a sea of oil. The resources of the well is beyond all expectations and Jack is made a man of great wealth.

Next we see the interior of a moving picture theater and Jack in the audience. To his great surprise and delight a picture is shown wherein Mabel takes part. He learns the name of the firm which made the picture and hastens to the

moving picture studio where he is successful in meeting Mabel and learns that she still loves him. The moving picture director was obliged to look for another leading lady.

The big Lawe View Oil Gusher at Maricopa, California, the location of this picture, was struck March 12th, 1910. It tore away derricks and shot 350 feet in the air. The original well was 12 inches in diameter and at the time the picture was made the crater measured 40 feet in width and 2,250 feet deep. It flows from 50,000 to 75,000 barrels per day. All buildings near it had to be abandoned on account of oil spray from the gusher which at times covered a radius of 3 miles, giving everything a thick coating of oil.

KALEM.

THE FIDDLE'S REQUIEM.—The old musician playing his fiddle in his garret home dreams of the youth and his lost love. As the past unfolds itself he sees his sweetheart, Dolores, forced by her parents to sign a contract of marriage with Don Carlos, and he again reads over in memory her message of farewell:

"My only Love—This is my marriage eve—the death day of my soul. I cannot go without one last farewell to you, whom I will never see again. Wait for me by the lake until you hear the bells chime.

Yours in spirit until death,

DOLORES."

Meeting her at the lake as requested, she gives him her old violin, saying: "I have breathed my soul into this violin. Whenever it plays, it is my soul that speaks."

A few days later the tragedy takes place that causes her bereaved parents to withdraw from society and the musician to live in a dream until his work is finished.

WHEN THE DEAD RETURN.—Jacques and Antoine are both in love with the same girl, but Jacques proves the winner and marries Marcele. Nine years after the wedding an accident deprives Jacques of his memory. Not knowing where he is he wanders far from home and takes up a new life, all memory of the old having forsaken him. Years later, Marcele, convinced that Jacques is dead, marries Antione. After ten years of happiness with Antoine Marcele dies, leaving little daughter. About this time, through an accident Jacques' memory is restored and he arrives back at his old home just as his daughter is about to marry. Not realizing the lapse of years he attempts to stop the wedding, believing that his daughter is his wife Marcele. Explanations take place and Jacques is taken to the grave of his sweetheart and wife Marcele.

BIOGRAPH.

THE TWO SIDES.—A Mexican laborer is discharged from the ranch with others, simply to reduce expenses to enhance the proprietor's already large profits. Deprived of his revenue, the poor peasant is in desperation as to the recovery of his sick child. This, however, does not concern the ranch owner, whose own child is possessed of the luxuries money can buy, so he turns a deaf ear to the poor fellow's pleading. Through childish caprice the ranch owner's daughter contrives to run away from home, she resenting mild chastisement from her father, and hides in the barn. Thereby the careless dropping of a cigarette by another workman outside the barn fire occurs, enveloping the barn and placing the child in extreme peril. The Mexican knows this fire and not aware of the child's presence traveling, is trudging through the realm, when the barn catches flame. He finds the child's purse outside the barn door and suspects that the child is inside. At the risk of his own life he dashes in, and as he does not reappears with the child to place her safely in her father's arms.

MISPLACED JEALOUSY.—In the beauty parlor of an excitable French hair-dresser who is madly in love with the pretty manicure girl. He is wild in jealous rage at the attentions shown her by one of the male patrons. He writes to the man's wife but luckily gets wise and turns the tables on the hair-dresser.

CUPID'S JOKE.—A young heiress, tired of the dull routines of her circle, changes places with her maid. A young millionaire, in quest of sport, changes positions with his valet. Both visit the same fashionable winter resort and fall over head and ears in love, each thinking the other a mere creature of his own station. You can't fool Cupid.

GAUMONT.

THE CRUSADE OF THE TEMPLARS.—A titled youth sees a son joins the crusaders and prepares to go to them to Damascus. The morning of the day of his departure he sings her favorite songs to her, accompanying himself with the pipe organ. After a desperate battle his squire leaves him on the field as dead and takes his sword to return it to the Queen. He arrives at the Queen's castle dusty and travel-stained, but cannot summon up courage to tell her of her great loss.

Corrieres then arrange a plan whereby another youth takes the son's place and the Queen receives the substitute with thanksgiving, remaining unaware of the deception.

A few months later, during a great reception, the real son returns. He has entirely recovered from the wounds which his squire had thought were fatal. The Queen mother does not at first believe that he is her son, for she has grown fond of the youth who has been taking his place. In a very impressive scene the real prince proves his identity by singing the songs with which he had solaced her on the day of their separation.

THE YOUNG KING OF ROME.—Napoleon and his son, who is known to history as "The King of Rome," are discovered playing together at Rambouillet's headquarters. Countess de Courvitie is announced. She has a petition praying for the pardon of her son who is to be executed for taking part in a conspiracy. Her prayer is refused, owing out she passes the little king playing with the Grenadiers. Striking into a chant she bursts into tears, attracting the child king. He inquires the reason, then intercedes with Napoleon and is rebuked. Grief-stricken, he is forgiven for his indiscretion by Napoleon, who in turn asks for forgiveness. The little king refuses to forgive his father unless the Empire reads the letter brought by the countess. The Man of Destiny accepts the conditions, reads the letter, sends for the countess and gives her a pardon for her son.

TUNIS AFRICA (The City of White.—Tunis, the capital of Tunis, is built on the shore of a small lagoon, which separates it from the Gulf of Carthage. The first scenes in the views are in Regence and the Cathedral. 2. The Gate of France, which connects the European town with the Great Mosque. 3. The Great Mosque.

We also see some scenes of Arabians in the streets, the souk of Arabians where the copper markets, snake charmers, and the lions' cubs goes to administer justice and the film ends with a general view of the town and the harbor.

URBAN-ECLIPSE.

THE PAGE'S DEVOTION.—It seems to a convincing measure of a faithful page, was presented on both films dressed and serious at the risk of his own life. After many harrowing adventures in the heart of hostile camp he is successful in bringing his lord from the grave unseen, but fatigue.

WISMAR, GERMANY.—Wismar, a seaport town in the Duchy of Mecklenburg, is not a remarkably small place, but is commonly regarded for convenience as a suburb of Travel pictures, because it is a typical German town, presenting many characteristic examples of Teutonic archi-

Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.

2549 Archer Avenue :: CHICAGO, ILL.

THE PHILADELPHIA FILM EXCHANGE, 934 Arch St., Philadelphia

The largest Independent Exchange in the East. The house where you can get quality and a square deal. We buy the entire output of the Sales Company. A trial will convince you. Open day and night. Call, write or phone.

Baltimore Office 610 East Baltimore Street Baltimore, Md.

texture. The film is well taken and includes many quaint and charming scenes in old world aspect of the narrow, irregular streets being especially notable.

PATHE.

FORGIVENESS IS SWEET.—Two girls occupy rooms on the same floor of a lodging house, one is a dressmaker and frugal, the other a street singer, and a spendthrift. They are entertaining, but the dressmaker is constantly warning the street singer against her extravagance. It is summer, and all during the summer days the dressmaker is hoarding up her earnings against winter, while the street singer is spending hers for pretty clothes and in giving lollipops away. When winter comes, the street singer can no longer go forth to sing and she begs her friend the dressmaker to loan her some money, but the dressmaker refuses. It is the old story of the grasshopper and the ant—but wait, the end differs again. The street singer, in despair goes out on her old task again—is seen by a theatrical manager and given a position in the theater. She soon rises to be a star and one day, going home in her automobile, she passes her old friend, the ant. The ant has just found out that the bank where she kept her money has failed and she is penniless. Returning good for evil, the grasshopper, who takes the ant home and keeps her until she gets on her feet again, finds that forgiveness is sweet.

INDIAN JUSTICE.—Leaping Elk is a Pawnee Indian, and he comes to the camp of the Apaches, where he sees Swift Arrow, a beautiful Indian maid. Immediately he is smitten by the god of love and presents to Swift Arrow a little gift, which so pleases the dusky maid that she too falls in love. That night they elope, but are followed by an Apache lover of Swift Arrow, called "Whispering Leaves." Tracking them across the plains, he finally catches them, and there ensues an awful conflict. Many times the victory seems to rest in the hands of first one and then another. Finally, Leaping Elk gets in a fatal blow and throws Whispering Leaves over the cliff into the river below. Here he is later discovered by the members of his tribe, and they swear to be avenged; track Leaping Elk and his little bride and finally catch him and condemn him to death. In a thrilling scene Swift Arrow helps him to escape, and together they make their way to his home country, where, dipping their hands in the waters of the sacred stream, they swear to be faithful to each other until death.

MAX IS FORCED TO WORK.—Out of patience with their son, Max's parents throw him out of the house, and for two days he wanders around the streets in evening costume, disconsolate and hungry, and finally he finds a card of invitation to a soiree at the home of the Count and Countess Zicearini. Thinking that there will be something to eat, he goes and the Count's daughter falls madly in love with him. Forced by his appearances, Max must find employment, and having only a full dress suit to wear he gets a position as a waiter in a cafe. Everything goes well, working days and making love evenings, until finally the Count and his daughter stop in this selfsame cafe and Max about to wait on them. Of course things begin to happen rapidly after that, but it all turns out well in the end and Max is generously forgiven by the people he has duped.

SHORT-LIVED HAPPINESS.—Jack was a boy who never really had a chance and we find him in the opening of this story an inmate of a reform school; he is not very strong and is in consequence treated very harshly by the attendants, because he cannot do his work well. One night he makes his escape and, running on and on through the woods, he finally arrives, about daylight, at a lumber camp. The boss lumberman, a big-hearted man, takes him in, gives him a change of clothing and also a job. The lumberman's daughter soon falls in love with Jack, much to the chagrin of one of the lumbermen, who is himself in love with her, and he plans revenge. Jack is later terribly burned in rescuing Violet from her burning home, and while he is in the hospital, his rival, gathering up his discarded reformatory clothes, carries them to the authorities and tells them where poor Jack is. An officer is sent for him and he arrives just as Violet is about to give Jack some roses. When Jack sees the officer the shock is too great for him, and, hovering between life and death as he is, he turns his face to the wall and dies. Violet is heart-broken and places a few white roses beside her poor Jack, whose only happiness in life has thus been cut short after just a few days.

LUBIN.

THE BELATED BRIDEGROOM.—Carl Bridgeton was detained on important business just on the eve of his wedding. He would have been on time, however, if he had not jumped off his train at the station to get a newspaper and failed to board it again before it left. He hired an automobile to rush on to his bride. The car had not gone more than a mile when it got stuck in the mud; so he started out to walk. Then he got a chance to buy a motorcycle, and after brief instructions he continued on his way, but his inexperience with the motorcycle led to a wreck. Emerging from this,

GETTING MONEY WITH COOK!

The following States are now privileged to witness

Dr. Frederick A. Cook's

"TRUTH ABOUT THE POLE"

which is being circulated and exhibited by Alert Showmen who have secured Exclusive Territorial rights:

CALIFORNIA	*MINNESOTA*	*PENNSYLVANIA*
COLORADO	*MISSOURI*	*SO. CAROLINA*
IDAHO	*NEBRASKA*	*SO. DAKOTA*
ILLINOIS	*MONTANA*	*TEXAS*
INDIANA	*NEVADA*	*UTAH*
IOWA	*NO. CAROLINA*	*VIRGINIA*
KANSAS	*NO. DAKOTA*	*WASHINGTON*
KENTUCKY	*OHIO*	*WISCONSIN*
MICHIGAN	*OREGON*	*WYOMING*

Name and Address of those who hold Contracts for the above States will be supplied on request by mail.

"THE TRUTH ABOUT THE POLE" FEATURE Stands Today the Record-Breaker Production of Latter-Day Motion Picture Endeavor, the Big Special Film Creation by Which All Others Are Measured and for Which Eager State Right Speculators Have Fought To Secure Wanted Territory.

THE FOLLOWING STATES MAY BE HAD AT MODERATE PRICES, Including a Complete Outfit of Films, Slides, Lectures and Full Line of Attractive Advertising Matter.

TO BUYERS OF THESE STATES WE GUARANTEE IMMEDIATE RETURNS from hundreds of leading theatres who are ready to pay high rentals to secure the Big Attraction.

ALABAMA	*LOUISIANA*	*OKLAHOMA*
ARIZONA	*MAINE*	*RHODE ISLAND*
ARKANSAS	*MARYLAND*	*TENNESSEE*
CONNECTICUT	*MASSACHUSETTS*	*VERMONT*
DELAWARE	*MISSISSIPPI*	*WEST VIRGINIA*
DIST. COLUMBIA	*NEW HAMPSHIRE*	*GEORGIA*
FLORIDA	*NEW JERSEY*	*NEW YORK*

Big List of Live Exhibitors Given with each State

Wire Today for Figures and Terms

IMPORTANT

Film exchanges other than those holding state rights cannot supply our films

North Pole Picture Company

4th Floor Mossler Bldg. CHICAGO

badly battered, but still living, he hailed a passing farmer, who agreed to take him in his buggy. The wheel of the buggy came off and again landed him in the ditch. Then he succeeded in buying a bicycle from a farmer boy, which succeeded in breaking down before long. By this time he looked more like a tramp than anything else. He was chased by farmers and dogs. Then he exchanged clothes with a scarecrow and finally arrived in town, only to be arrested as a crazy man. He secured his release after a couple of hours and rushed to the appointed place of the wedding, where he found that the bride, thinking he was not coming, had married the best man. Carl was in despair until he was consoled by the bridesmaid. He promptly proposed to her, was accepted and the second wedding took place on the spot, after which Carl exclaimed in his wife's ear, "I always did like you best anyway."

A FASCINATING BACHELOR.—Arthur Herrick, a wealthy bachelor, was extremely popular in the village. His good looks, charming manner and hang account, made him the object of the affections of the young women and widows under sixty in the town.

One day an old lady was injured in an automobile accident near his home and was carried into his house by the servants. Arthur arrived and ordered the patient to be made comfortable. Then he engaged a nurse. The women of the village used the accident as a pretext to call at the house, until poor Arthur was almost distracted. The nurse was equal to the situation, however, and gradually worked wonders with the lonely.

Did the nurse care for Arthur? Bless you, no. She never even looked at him. Did Arthur care for the nurse? Ah, that's a different question. Arthur sat and looked at her by the hour. He wished the old lady would never get well.

However, in due time she recovered and then the nurse left. Of course Arthur was lonely, so he sent and found an old and decrepit nurse, brought him to his home, put him to bed and then hired the nurse again. The young nurse soon saw through the trick. She became angry and was about to leave the house, when Arthur resorted to more subterfuge. In suddenly fell sick himself. Then the nurse took pity on him. She consented to nurse him back to health and later on consented to remain with him all her life.

THAT AWFUL BROTHER.—To Phil Harris and his mother in their cozy home came a telegram from Brother John stating that he had been "fired" again, and was coming home by special train riding in a "side-door Pullman."

John arrived considerably soiled and with more than "three sheets in the wind." Just as he was greeting his mother and brother, the latter's sweetheart, with her mother called. Phil quickly got rid of John by giving him some money then, while the two mothers went for an automobile ride. Phil and his sweetheart took a walk. Phil leaving Alice to go to his office.

In the meantime, John had invested his money at a saloon and shortly after leaving the saloon, he encountered Alice. She was frightened and ran, dropping her gloves, a bag and a box of candy. Phil picked them up and exchanged a few her and tried to return them. Alice ran for Phil's home with John close at her heels. Into the house she went and she and a maid ran upstairs and Phil locked a bed. John tried to find them. He opened a closet door in back in which the girls quickly pushed him in and locked the door.

Then they telephoned to Phil that a burglar was in the house. Phil hurried home and with brawn revolver entered the bedroom and cautiously opened the closet door. Out stepped they found John sleeping peacefully on the floor.

MELIES.

MARY'S STRATAGEM.—Desdemona was not the only woman to get trouble over a handkerchief, occurred to Mary also.

Mary was in love with Bill, who worked on her father's farm, and was greatly admired by all the boys. Shorty returned from town one day with a silk handkerchief, which he proudly showed around his mates, strutting in front of Bill to attract his notice. The handkerchief was almost loud enough to speak for itself, so Bill noticed it all right. One of the boys sneaked it from about Shorty's neck and hung it on a nail, where Mary found it. Seeing that it was near the noon hour, about her own comely neck, but alas Cupid's ill luration lessons and assumed her of accepting Rose Shorty.

Hot spirited Mary did not deign to enlighten him, but went for a row on the river. She was assisted by Ludmas and taken below the chief of the tribe, who was reading a big rawe that day.

Mary and a brilliant idea and gracefully laid the leaf that his warriors did not know how to die, of that she could beat them. The idea of the pale-face squaw distancing his braves caused the old chief much merriment, and he arranged a race, with Mary mounted on his own steed.

Mary finished first past the chief's wigwam, but forgot to stop, and soon the entire tribe was after her in pursuit.

In the meantime Bill had gone for a ride in the woods and found the fatal handkerchief, where it had fallen from Mary's neck. He started back on the trail and rescued her and when they returned to the ranch, where Shorty had been awaiting his last fluery, the lovers' quarrel was easily patched up.

ESSANAY.

THE BUNCO GAME AT LIZARDHEAD.—Jake Walters and his wife, Millie, arrive at Lizard Head. Among those named that Mrs. Biles, proprietress of the hotel, has advertised for a waitress and Millie is sent to take the position. Millie is pretty and soon has all the village swains bleating their necks to gain her favor. From among Millie's co-"hick" Hodgkiss, a cowboy within a radius of ten miles of Lizard Head is not to believe that he is the prize lady's choice. At this moment Jake gets the one and inviting himself down with a dozen versions of "How to Make Love," he needs Sonny Walters and pours him gore leaving up all the locks that Jake has with him in the hotel that there are at the agent and that it is the ungodliest for him to be the books fall into other hands. At every person Jake sells the other books he goes down the line and fall to become that long never a sooner on the matter. All the bokos purpose to Millie, each intending to be her beau and each quite Millie observes his scarcer. It is then that Jake discovers as a widower, and presents Millie, who seems to be thrilled by the news. Not until Jake had Millie more enough his out of a deputing case. So the boys realize how completely they have been stung.

HOLDING HIS OWN.—Newsman Powers is the proud father of a baby boy of three weeks. Being a newspaper man he observes an assignment from his paper to go to San Francisco. Three months later he arrives in Chicago and leaving the depot goes up to the elevated station to catch a train for his home. He is followed into the car by a nurse carrying a baby, who seating herself behind Powers suddenly remembers she has left the baby's coat on the station platform. Hearing the baby in Powers' arms she runs out on the platform, when the train starts ahead and she is left behind. At the next station the exasperated newspaper man, thinking of his and the child thereof upon him, as Jacobs suggested, were the persecutors arrest him for kidnapping. He is taken to the station, where later the nurse and the mother who have come for the train, identify Powers as the villain. And the mother, who then turns to have one look at the "stranger" sees it is her husband! Hancock from across from Mr. Powers and explained the cause secretly after to Mr. and Mrs. H. soon and mother's baby who had been a most man now in possession of the train that he had been "holding his own."

THE LAUNDRY LADY'S LUCK.—Mrs. O'Brien widow of Mr. O'Brien, who is also the said husband and wife one Monday morning go to the laundry and receive the bundle of clothes under the impression that they belong to Mrs. O'Brien. Mrs. O'Brien, on the other hand, receives the bundle of clothes belonging

Independent Film Stories.

NESTOR.

THE OTHER MAN.—Again and again Ruth Benson had overlooked the carelessness of her maid, Lucy. This morning however she had not only broken a cut glass bowl, but also a couple of pieces of her best china, and Ruth's patience was at an end.

Neal Benson had gone to the office and little Ida to the park with her nurse, when upon coming into the sitting-room after her wages, Lucy beheld her mistress in the arms of a tall stranger, and heard the couple exercise the oath at which they would have luncheon.

Here was an opportunity to get even with Mrs. Benson, so listening to the 'phone, she called up the astonished husband, and advised him of his wife's whereabouts. Although ashamed of himself for being influenced by Lucy's gossip, Neal sprang into his auto and was soon at the house. Here, still a half-smoked cigarette attracted his attention, then the first page of a letter commencing, "Dear Little Girl" and stating that the writer would arrive that morning. So the maid had been right after all. Once more Neal jumped into his auto and sped to the cafe, only to learn that Mrs. Benson, whom one of the waiters recognized, had just left with her escort.

A wild chase followed. However, the auto reached the house first and the couple were bending over a diamond ring when Neal burst into the hall. As he stepped to the doorway and raised his revolver, the stranger turned—and the amazed husband beheld Irving Bradford, his father-in-law, who, having returned from abroad, had at once hurried to his daughter's to give her the first ride in his new car.

Pulling himself together as best he could, Neal entered to greet his rival, and although that greeting was somewhat hysterical, neither father nor daughter suspected the real cause.

THE BEST YET

Comedy and Drama

on our SPLIT REEL for

TUESDAY, MAY 9th

First is

"The Four of Us"

a drama of the wide and crooked path, with a surprising finale.

Then there is

"Contagion"

a kind of comedy that is done *successfully* only once in a great while.

her mother entered and ordered Bob from the home.

Gambler Joe was about to call on the widow's daughter when he saw Bob coming out. He is about to fulfill his oath to shoot Bob on sight, when he notes the man's unsteady steps. Leading the lad to the hotel, he leaves him in the office to fetch a visiting doctor. While gone a bunch of cowboys enter, and not knowing his plight, they pitch in and commence to forcibly settle their grudge, until interrupted by Neil, who enlightens them as to his condition.

The doctor examined Bob's eyes and announced that five months' rest and treatment under his care with a thousand dollar fee would restore his sight. Gambler Joe passes his hat and it is quickly jammed with bills and silver, all prompted by the common feeling for an afflicted fellow-man. Touched by the unadorned generosity of these big-hearted Westerners, the doctor returns their offering and gives his services free to Bob, who after the allotted time, returns to his little sweetheart, safe and sound, uplifted out of the dark.

COL. E. D. BAKER, 1ST. CALIFORNIA.—James Thornton and Jim is beloved by the beautiful Marjorie Caselton. He has for a rival the young Sheriff of the village, George Haskan, who being rejected by the fair Marjorie, is bitterly vindictive towards Thornton, and only awaits an opportunity to visit vengeance upon him.

The War of Secession is inflaming the young blood over the entire country and the patriotic fever is disrupting hearts and homes. But Jim Thornton, though loving the National Flag with deep ardor, does not rush to defend its serenity, because he is the sole support of his aged and widowed mother.

Tom Devins, a friend of Jim's father, and a participant in the Mexican War, but now a Federal major, brings the news to Jim of the pending strife, and expecting the lad to shoulder a musket, is indignant at his refusal. The sacrificing mother, however, tearful and trembling, gives up her Jim to the Northern cause.

Then does Sheriff Haskan renew his advances to

Powers Picture Plays

EVERY TUESDAY — A SPLIT REEL

EVERY SATURDAY — A FEATURE

CHAMPION.

CLARK'S CAPTURE OF KASKASKIA.—Fort Kaskaskia was the first to succumb to George Roger Clark's intrepid dash. The British feared him. He defended the settlers in Kentucky, and shattered the army of the traitor, Arnold.

The supercilious English Lord Lounsberry, felt secure in his pride, when through a stern parent's connivance right from the arms of her lover, George Clark. But he is not aware of the prowess of the American trapper.

A ball is being given in honor of the bride-to-be. Finely clad ladies of surpassing loveliness, dance on the arms of their splendidly bedecked cavaliers. Wine is flowing freely and mirth runs high, when like a thunderbolt in their midst, stands the redoubtable Clark.

The guard has been overpowered by the stealthy and brave woodman. Then tragedy a flashing sword finds swift and sure lodgment against his rival's breast. The flag on the fort is pulled down and his own run up in its stead, there to stay for all time to come, and in his arms, once more he holds the lovely girl for whom he would brave the dangers of Hell itself, and whose love is as strong for him as his for his country.

OUT OF THE DARK.—A cowbor dance at Roaring Canyon was always a gala occasion. Also, it was never free from a row and in this instance Redeyed Bob slant the hot contents of Smoke's head, because the latter tried to force Bob's sweetheart to dance with him.

Shortly after the dance, the escaping smoke from the store so distressed Bob's eyes, that in his rage he kicked it over. Soon the place was in flames and Bob was ejected with the dire threat of being shot should he ever return to Roaring Canyon.

While crossing the country, he became blind. Groping his way to his pony, he mounted and gave it the rein. Without being discovered, he found his way to his sweetheart's home and made known his condition. Before the frightened girl could act,

Our Saturday Feature

For MAY 13th

"As Your Hair Grows Whiter"

A new kind of atmosphere in picture plays; a new kind of actor on the picture stage. A higher class of drama than ever done before—and the story? It's different from any you've ever seen. Read the synopsis.

COMING NEXT WEEK

"GUNGA DIN"

Read the poem, by Rudyard Kipling; then talk turkey to your exchange man.

The Powers Co.

241st St. and Richardson Ave.

New York City

Marjorie, and by reason of his constant exploitation of Jim's slim chances of returning, the girl accepts him and exacts his promise to care for Jim's mother as well.

Jim is fighting bravely for Old Glory under the valiant ex-Senator, Col. Baker, commanding the 1st California, when he learns the awful news by letter from home. An awful frenzy soars through him, and forgetting all else, deserts his regiment. He is apprehended at home by Sheriff Haskan, who hurries him back to his commandant. Disgrace and death confront him! But the heartrending letter from his mother and his own previous bravole fighting, soften his superiors and Jim is restored to his company.

Then follows the terrible engagement at Balls Bluff and wherein Col. Baker is struck down and Jim is made the very forefront rescuing the colors. Rapid promotion is given him and a secret commission whereby he is granted leave with his men to carry a week at home.

At this juncture, Haskan has formulated his plans so that Marjorie is at last to become his bride. The fatal "yes" is about to be pronounced when in bursts Jim and his men. Haskan skulks off discomfited and Jim reaps his reward by uniting in wedlock with his fair Marjorie.

MAKING A MAN OF HIS SON.—Convinced that his son was padding the payroll of the ranch hands, Col. Baker decides to do a little thinking, so the boy returns from a ride with his sweetheart, the Colonel confronts him with the evidence of his peculations, and informs him that he will have to take the consequences. If it should even take him to jail.

True to his word, his son is arrested and sentenced to five years in the penitentiary. The father takes this course believing it to be the only means of reformation. After a few violent outbursts, in which he displays a healthy portion of his father's force of will, the lad accepts the situation and takes his medicine.

While in jail, his cellmate and he become fast friends, and before leaving the prison, he vows an eternal friendship for his new-found comrade, giving his word of honor, that when the other shall have served his term, to look him up and he will help him. At the expiration of his sentence, the boy goes home to his father and requests a reinstatement to his old position, which plea his father unhesitatingly complies with.

Assuming charge of the payroll again, he is at once pleased and surprised to find that the money carried to compensate him now, and putting it aside, he retires for the night. Attracted by his window being opened from the outside, he is delighted to see his old cellmate enter still in stripes. Having escaped jail, as he tells the boy, he has gone south for the winter and all. The latter, back knowing that he is in no position to proffer assistance. The convict, discovering the money for the payroll, pleads and begs for some to help him get away. The colonel's son is steadfast in his refusal, and turns the jailbird away, who muttering curses, leaves by the window.

The next morning the boy is in ecstacies to find his father and the convict in friendly conversation. He then learns the truth. The Colonel had obtained the convict's release from the governor for the sacrifice of his son's standing as a character, and he was now proudly enjoying his success in making a man of his son.

THANHOUSER.

THE PILLARS OF SOCIETY.—Young Bernick and Johan Tonnesen are close friends, living in Norway. Bernick is engaged to marry Johan's sister, who is an actress. He is willing to marry her for her money, as he is really in love with the wife of an actor. While on a visit to his old love, in which he hopes to break off the affair, the woman's husband unexpectedly enters the room, and Bernick is compelled to escape by the window.

Johan, upon learning of his friend's threatened disgrace assumes Bernick's guilt, and leaves the country for America. Bernick is thankful for his friend's chivalry by allowing it to be generally believed that Johan also misappropriated funds. In reality Bernick is the guilty one, Johan the scapegoat.

Bernick marries the heiress and takes up his position as one of "the pillars of society" in the community in which he lives, bearing an unsullied reputation.

When twelve years later, Johan returns to his native country, he falls in love with a beautiful girl his sister has adopted. She returns his affection but when the rector tells her that this is the man who many years before, wrecked her mother's happiness, her love turns to misery. Johan then demands that Bernick clear his good name, but Bernick refuses and Johan is going to his native home. Johan leaves to return to America in order to get letters which Bernick wrote, in which he confessed his guilt. Johan is to sail on the same ship which Bernick knows to be unseaworthy, and which plans to see in a storm. Bernick expects hopes that the ship will be lost, so that Johan cannot bring back his evidence.

Bernick's little son, however, who is the joy of his father's life, is greatly taken with his uncle from America, and decides to stow away on the ship in which he sails.

Bernick is terror stricken when he learns of his son's action, and is convinced that he will never see his child again. But the lad is safely returned to him, and the experience so chastens his father's spirit that Bernick confesses his guilt to the townsmen, telling them he has lived a lie for many years, but in the future they must know him as he is, for no innocent man will again take upon himself guilt which in reality belongs to Consul Bernick.

Bernick's wife, in the fullness of her love, freely forgives her husband, and Johan weds the girl of his choice.

THE SINNER.—A young priest happens to be passing along a street just as a man is run down by a auto. He goes to his assistance, and at the victim's request accompanies him in an ambulance to the hospital.

On the way, the wounded man, who believes that he is dying, confesses that in a fit of drunken rage, he had killed his uncle, a rich merchant, because he was refused money.

The priest's own father, it appears, was employed by this man, and a few months before the tragedy, had led a delegation of employees who had protested against a cut in wages. The leader, derided and humiliated, lost his temper, and made threats against the rich man. Thus, when the killing was discovered, the priest's father fell under suspicion and a strong circumstantial case evolved against him.

After the arrest the priest realized that he held his father's fate in his own hands, but his vows prevented him from saving him. The sinner, who died soon after, repented of his confession, and refused to take the blame that belonged to him, preferring to let an innocent man suffer.

At the trial the old man was convicted. His son, his heart torn with anguish, still declined to speak. He says farewell to his father, and watches an officer approach to lead him to a cell. Then he turns to leave the court, his lips still sealed.

But the stronger regrets at last moment. The priest's anguish touches even his selfish heart. He falls on his knees and admits his crime. Agony and excitement overpower him, and he falls dead, while the prison kisses beside him and prays that God will forgive the sinner, who repented, even if it was at the eleventh hour.

Be a Motion Picture Playwright

Make your ideas mark for you. We teach you how to develop them into plots or scenarios for which film manufacturers pay $5 to $100—from one to many. Personal instruction—correspondence. Descriptive booklet FREE.

Associated Motion Picture Schools
911 Chicago Opera House Block, Chicago, Illinois

PIPE TONE
FOLDING ORGAN, $15 4 Octave
Keyboard. Think of it—Massive Oak Cases. Has a full volume, deep bass. Action, Reeds Case and Tone are perfect for the money. Shipped on approval, money back if not pleased.
Little Giant No. 3. Order to-day
A. L. WHITE MFG. CO.
216 Englewood Ave., Chicago, Ill.

THEATRE SALES CO.
217 Dearborn Street, Bank Floor
CHICAGO, ILLINOIS
Long Distance Phone, Harrison 341
Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call.
Make Known Your Wants

To Exchanges
Have your films redeveloped and renovated by the Hockstetter Process. Endorsed and recommended by leading Exchanges.
Also soften non-inflammable film and prolong the life of the reels. We are now prepared to install plants in your premises. Write for prices. Work done at our plant at 60c per reel.
ORTHO FILM CO.
2726 W. Division St. Chicago, Ill.

"La Cinematografia Italiana ed Estera"
IS ITALY'S LEADING PAPER FOR THE
ANIMATED PICTURE
PUBLISHED FORTNIGHTLY.
32, 36 and 40 large pages, 8 shillings per annum ($1.60)
Editor-prop'r: Prof. GUALTIERO I. FABRI, Galleria Nazionale, Torino, Italy.

AT LIBERTY
A. r. Camera operator, 15 years experience with Selig Polyscope Co. Only first class offer considered.
H. REIMERS
520 W. Jackson Boulevard. Chicago, Ill.

"SILVERLIGHT"
Aluminum Motion Picture Curtain
Extraordinary Features Are: Permanent Brilliancy, Economy, Flexibility, Non-cracking, Safety, Strength. Send for circular. Dept. M
Ralph J. Gulson Supply Co. 84 Wabash Ave., Chicago

H. F. HOFFMAN
Lecturer of Special Releases
New York City and Vicinity
Care MOVING PICTURE WORLD
Telephone 1344 Gramercy

IMP.

THE FAIR DENTIST.—Claude Marlow, Eugene Wilson and Fred Strong pose as a trio of masters whom women cannot resist. They find time hanging heavily on their hands, when the message is relieved by Edith Morton, a dentist.

She is first noticed by Claude Marlow, who observes her enter her home in which her dental office is located. Marlow repairs to his club, where he raves of her beauty to Wilson and Strong.

They are gazing out of the window when they see her passing. Not knowing she is the object of Marlow's raving declamation, they follow the acknowledged connoisseur of beauty to her office, where Marlow's affliction is diagnosed as a pretense of being admitted to the parlors of the fair dental extractor.

Marlow arouses first and is ushered in by a maid. He is in the throes of a jumping toothache apparently but is cheerily congratulating himself that he will be admitted into the seclusion of the dental office. She gives a critical look at the alleged aching tooth. She extracts the tooth, and sends him out of the room in pain after receiving her fee.

In turn Wilson and Strong appear in the waiting room confident that the others are blissfully ignorant of any other intent than a visit to the dental office to be relieved of pain. They try to flirt with her, but she resists them.

Just as the young woman dentist has had it brought home to them that they have been circumvented by the dentist and that they have all visited the office on the same errand, there is handed another surprise in store. The dentist comes into the reception room and gives them the laugh and, opening the street door, ushers in a man whom she introduces as her husband.

FOUR LIVES.—Nelson the gayest man in the party, attempts a passionate embrace as they say farewell for him. A vision of a happy home appears. Nelson comes in happy and is greeted affectionately by his wife. His baby is in the cradle and he kisses it. An ideal home and this vision disappears.

Horrid, ghastly scenes of the gaols with lines of care on his face, is affected. He begins to pray with, "Well, not crime, I once had a happy home, but——" A vision of a home in ruins of life is unfolded. He returns home to his luxurious apartments, plainly infatuated. He drinks and is misplored by his wife to desist. He is resentful. Her interference and seeks a hasty escape by burning the wantons to her pleadings. He goes away.

Maxwell is urged to tell his story, and he begins by saying, "I went on a journey once and when I returned——" Shady off at Nelson's family and her lover being surprised in the home of Maxwell to a compromising position. Maxwell punishes the man and throws him out of his house. Then sinks on a divan, broken hearted, as the vision passes.

Baldwin is the last to tell his story at the request of his companions somewhat saying, "Death robbed me of the only woman I ever loved." The vision appears and he is seen at the bedside of a beautiful young woman, who dies—a pathetic scene. As the vision fades he is surrounded by scientific men and Baldwin's aged mother enters the room as he sits in meditation, saying, "He's come to restore." She leads him away as the lights are extinguished.

FOR HER BROTHER'S SAKE.—Hiram Flint, an embittered money grabber and tormentor, lives with his daughter Madge and her brother Max. Father pushes him. He buys a mortgage on the farm of Spearman, a neighbor. Flint refuses to renew on the mortgage is due. The farmer gives one month to his son, vows to pay Flint. Owen is easily influenced. Urged to fall in love with Madge, he is persuaded to gamble and loses the money at roulette. Owen goes home and is censured by Madge.

James Spearman is quite a horseman and has shown to many a horse that his master has never been tamed. The latter is the property of Flint's brother and sister in governing over the ways of the money Madge and Max. Owen, on the embezzlement of the money, falls in which a large purse is offered by the Flint's. Then commences the rides of attaching their horses to the race. Owen has a runaway of travel and has injured the Spearman's son. Flint's horse is victorious.

Flint returns in a well known trick of instruments and drives the Spearmans' home on the eve of the race. Flint's daughter and son are in the party. Owen has an unsatisfying sense of the meddlers as the two spoil expenses that he has been engaged to Flint. They leave the party. Flint's horse is victorious. Flint is to be ousted on the next evening in the house of Flint. Owen is to be ousted on the next evening in the house of Flint. Owen is to be ousted on the next evening in the house of Flint. Owen is to be ousted on the next evening in the house of Flint.

Flint is pathetic, thinking some unexperienced rider has the money. The horses approach the line. The start is made with the Spearmans' horse well in front with Owen up as exercise rider. The position in the grand stand are unfortunately, men are from a mode, police in and out mingling, crowd, approximately and hopeful. The horses flash past the stand at the half with Madge riding her mount like a veteran in the saddle. She is well up to

YANKEE.

IN SUNNY ITALY—Nero, a pretty Italian blood vehicle, leaves home for one day's vending among the customers who visit the pretty western resort.

A group of Americans in the vicinity of Naples start under the watchful eye of his parents seek for choice flowers and unconsciously loose his hand to her which causes Nero, in her donkey driver, to become grieved with jealousy. The American lads has been the unfortunate cause of her woe and renews interest so agreeable to her that she can't keep her love the inside Yankee lad.

Narrow circumstances keeps the Italian maidens that see among the American. So Nero angles at him, followed with tuge and pull, he gets over a hedges, till where she lands into the sea, the water not seem, deep enough to break her fall, so Nero with a heroic dive, rescues her, and some Italian fishermen who are dragging there fish nets through the surf and carried to her home.

Narrow lines to those Americans that have seen, but the boy is soon vindicated in a novel manner and he decides to remain and offer protection to the suffering girl. The parents of the boy and girl have become reconciled to conditions existing between the young couple and all ends happily.

THE ANGELUS BELL.—The ringing of the Angelus, which causes a beautiful young girl to pause in the step she is about to take in leaving her dear old daddy to go forth in the world in the company of an artist who has become smitten with her beauty and who has told her about the wonderful city he was going to take her to, but as she sees her dear daddy in decent prayer and listens to the Angelus, a moral sense of duty, the object of his attention and the pleasant home safe in the keeping of her loving parents.

LUX.

BILL AS A TOREADOR.—Bill is wandering along the street vainly endeavoring to attract the attention of a lady, when he is brought to a halt by a large notice, "Bull Fight Today." The letters and Bill follows, but he is rudely ejected, as only persons in fancy dress costume are admitted. So Bill tries to a second hand clothes shop for his bill up, and soon he enters the bull ring garbed as a toreador. There are crowds of people, the lights, the glitter of costumes, the smiles of the fair and the gay sounds of laughter Bill searches for the object of his affections, but cannot find her, soon rewarded, for he discovers her sitting in the shade, and fortunitly flops down upon his knees and proposes. Seeing the color of his lover's costume, the maiden decided to have a little fun, and so she enlists the assistance of two other members of the party. Throwing a bull's skin over themselves and completing the disguise with the assistance of a head with horns attached, these two conspirators charge into the room. The maiden then tells Bill that if he will fight the bull she will favor his suit. Bill, not being a bull expert in full gallop is enough, however, for poor Bill, whose little heart goes pitter pat, and he commences his little legs begin to move violently and he puts his best leg foremost pursued by the bull. He meets two patrolmen, who immediately consult the official book of rules, which says: "When there is trouble about to be sure to put 'em or three blocks between that and you for valuable property." This they do and with sincerity. The sport then commences to shed equanimity and their lives on exciting time in the course of their flight. But when it is discovered that the bull really is there is a hot time for poor Bill.

FASHION AND ITS CONSEQUENCES.—The baron skirt is all the go just now, so this comedy is well timed. Mrs. Brown is fascinated by the latest fad and arrays herself in one of these creations. She attracts attention, much attention, the cream of the attention is a necessity and goes to sleep on a seat in the park. She is wearing a saucy hat, which the children despoil while she is slumbering. During the excitement and bustle of the morning she has torn the dress. Part of her skirt and her general appearance is very similar to that of an Algerian soldier. There is a chance for a harmless patrolman to commit a blunder, and he does. He mistakes her for one of the Algerian contingent on furlough and arrests her for not being fully equipped. She is conveyed to the barracks, placed in a cell for disobedience and given a rough time generally. Finally the long suffering son-in-law appears upon the scene and the matter is put right. A laugh from beginning to end.

ECLAIR.

A VILLAGE FLIRT.—Silas, a pretentious young "rube," delights in impugning upon the simplicity of the village girls. He is always seeing a chance to make his declarations of affection, whenever he finds one of the girls alone, and so great is his enjoyment derived from an uninterrupted flirtation, that he seldom misses an opportunity. So engaging are his manners, and so honeyed the words that fall from his flattering lips, that the girls are easily vanquished by his attentions, and believe all the promises he makes them, without any hesitation or misgiving. Silas is a firm believer in that he is deserving them, and they glad together a means by which they may make a fool of their neighbor, young neighbor.

Accordingly, they induce him to visit the farm, one day, which they know before hand to be "wash day." The great bustle is placed in the shed, immediately beneath the hay loft. The girls stood expectantly, patiently and quietly, the time, which lends from the hay loft into the shed below, they cover the opening with hay, and then pour down upon his unsuspecting head, a large water. When this is accomplished, one of the girls who has fixed him for that the secret is to be up to the hay loft, by some pretext or other she first sees a good opportunity to make love to the girl, and when in the loft, to climb up from the outside by means of a ladder. He is so ardent in his demonstrations of love to the fair maiden, that before she knows it, she has fallen through the trapdoor into the tub of tepid water below. Her fall is accidental, though he appears much less attractive to the girls than heretofore, and heartily is the laugh that goes round at his expense.

AMERICAN.

TWO PLUCKY GIRLS.—Joel Bigelow has just sold his crop of corn, and has departed for the bank and deposit it, he leaves it in his house. Unfortunately he receives a telegram that his brother has met with a serious accident, and that he is needed at once. Mrs. Bigelow and he depart in a hurry, leaving the money upon which their daughter, Mabel. In the course of the day, Mabel's cousin, finding her alone in the house, offers to stay with her during the night. Just as they feared, a burglar arrives.

In the meantime, Mr. and Mrs. Bigelow find that the telegram was a forgery, so they make all haste back to the house, only to find the girls holding two desperate characters.

ONE MONTH TO LIVE.—Mr. Jack Jones, a young business man, was so fond of convivial company that he neglected to neglect his business. One morning he goes to his office, and during his absence Mrs. Jones entertains her old school friend, accompanied by her consumptive husband. Mr. Jones, finding business dull, goes out with some of his happy go-lucky cronies, and returns to his office in the afternoon in a state of mild liquor. Mrs. Jones is instantly alarmed and, remembering the consumptive husband, she following upon calling in a physician, who, upon seeing the patient, promptly diagnoses the case "plain drunk," and takes his departure. The following morning Mrs. Jones receives a note from Mrs. Smith informing her that the physician attending Mr. Smith had announced that he had but one month to live. Mrs. Jones' heart goes out in sympathy for her friend, and then noticing the name, Jack, only is used, determines to give her husband a lasting lesson. Accordingly she pieces the note and puts pen to ink, and writes her a note in which he enters the dining room. Although he is suffering from the effects of his debauch, the note overwhelms him into action. Taking it to mean none other than himself, a month of terror follows. The physician's examination, his every conduct, paying close attention to business details. Near the end of the given time Mr. Jones has in reality come to himself and, when his wife receives a letter from Mrs. Smith, telling her that Jack is dead. She shows the letter to her husband, who hastily compares the two letters, and discovers the handwriting to be the same. He immediately addresses his better self, and promises never again to indulge in excessive stimulants.

BUD NEVINS—BAD MAN.—Ches Riley, the wealthy owner of Riley's Ranch, had incurred the enmity of a rival ranch owner, who, with hatred seething in his heart, plotted with Bud Nevins, the notorious bad man of the community to put him out of the way. Before starting on his mission Bud, ever quarrelsome, has a fierce encounter with a half-breed Indian, incurring his lasting hatred, and with the persistency of his race he follows Bud, intent upon revenge.

To Riley's astonishment Bud receives to apply for work at the ranch, and in order to conceal his identity, he shaves off his mustache, which alters his personal appearance. Continuing on his way he encounters a young girl who had been thrown from her horse, and is in consequence suffering a sprained ankle. He assists her to mount and resumes his journey.

Arrived at the ranch he is immediately employed by Ches Riley to assist at the spring roundup, and discovers that the girl he had assisted is the daughter of the man he had agreed to kill. In the meantime the half-breed, nursing his wrath, had patiently waited his chance to kill Nevins. The opportunity came on the morning of the roundup, and also Nevins' chance to fulfill his agreement; but Bud Nevins had learned to love Ches Riley's daughter, and he found, when his opportunity came, he had not the heart to kill the father of the woman he loved. In his eagerness to destroy his enemy, the half-breed's aim was faulty and the bullet intended for Bud Nevins injured Ches Riley. Bud immediately retaliates, but misses the half-breed, who, on his second shot seriously injures Bud, who falls from his horse to the ground.

The cowboys hear the fusillade of shots and start rapidly to the scene of action, as does also Ches Riley's daughter, who is on her way to watch the roundup. Mr. Riley has recovered sufficiently to explain to the cowboys who immediately start in pursuit of the half-breed while the daughter rushes to the unconscious Nevins, who is tenderly lifted and conveyed to the ranch house to be nursed back to life with loving care. Ches has learned to love him. The cowboys capture the half-breed and he is hustled out to him in the stern court of Judge Lynch.

THE BOSS OF LUCKY RANCH.—When young Jack Thompson was sent by his father to his old school friend and cousin, Tom Harding he left an environment of culture and refinement to enter upon the life of a cowboy.

Endowed by nature with the very spirit of the West, manliness and honor, he entered with satisfaction into the new order of things. The cowboys were inclined to resent the intrusion of the tenderfoot, and one, Bill Crowley, became his little nemesis. So sure was he that he would be, he made a marked impression on Tom Harding's lovely daughter, Ethel in every possible way to discredit Jack, and one day when Jack and Miss Harding were riding, he insolently stopped her horse, and when Jack resenting the intrusion, Crowley held him up at the point of his gun. In the face of certain destruction, Jack Thompson considered discretion the better part of valor, but he determined then and there to even up the score.

On leaving the ranch that night, Miss Harding accompanied by his pretty daughter, rode out to inspect his cattle, and Crowley, to belittle Jack, deliberately set fire to the prairie, which was at an end, and, although Crowley drove his gun, Thompson gave his tormentor a severe trouncing. Mr. Harding, it is determined to shift several successions by Bill's inattention to his work immediately discharges him, and consolidated Jack on his manly handling of the situation.

Crowley, humiliated and angry, determined to be revenged, and, with whom could, and found cattle rustler.

The work at the ranch continued the same, rounding up strays, dipping the cattle to prevent disease, etc., when the owner noticed that some cattle had been disappearing in small numbers from the herd. Accordingly, he called the boys together and told them they must put an end to the thieving tactics of the cattle rustlers. Jack Thompson immediately starts out, and is riding along alert and watchful when he observes two of the cowboys in close conference on the street. He hastily dismounts and makes his way stealthily behind a tree, and overhears the information thrown to Crowley. Crowley, startled, immediately draws his gun and goes in the direction of the suspicious sound, when Thompson darts from his hiding place and with one well-directed blow fells the other rustler to the ground. Ejecting the shells from the visitor's gun, he hides behind the steer to await the return of Crowley, and the instant that he reappears covers him with his gun. Handing the prisoner back with his prisoners, he is heartily welcomed by all, and Mr. Harding announces that Jack will be the foreman of the ranch. Miss Harding's reward to him is a contract for life.

POWERS.

THE CRISIS.—All who read this may not have been in the position of Paul Cummings, who becomes a father for the first time. In another room carefully guarded by nurses and doctors, his little wife, Polly, lies between life and death. Attempts to enter the room are gently frustrated. He is frantic, maddened by the suspense, and the doctor finally decides that Paul must be taken into a restful stupor. While asleep he sees the entire past before him—how he met Polly, their courtship and the happy day when he made her his own. And when he awakens he finds that three of the doctors have been summoned to keep his company and divert his attentions from the door leading to Polly's room. They are successful and told him all is well with his wife and child. Doctor emerges from the room with a burden in his arms—a baby boy! Paul understands from the nurse's smile they all is well with Polly, and proceeds to go into the usual ecstasy. His friends do a hardance with him, but while they are doing so gleefully, out comes the doctor with the howling second half of a twin! And both boys, too; what more does anybody want?

THE JOYS OF PERSECUTION.—When two old daddies show too plainly that they want their son and daughter to marry the couple in question, while they like each other well enough, are apt to feel themselves being forced. It happens so in this case, and before the fond father can realize it the children resent it and shun one another. The daddies are flustered, and call in their friend, the parson, who gives them practical advice. They follow it by pretending to be angry with one another when they meet their offspring, they each lastruct their own, violently, that there can be

no marriage. The son and daughter are puzzled, and with true contrariness, oppose the parents, declaring great love for one another. There are several stormy scenes in which the parents demonstrate their stern anger, and finally, when they think they have carried it far enough, they both give in and pretend to wake up. Then the preacher gets in his fine professional work.

THE AWAKENING OF GALATEA—Pygmalion, who has carved out the beautiful figure of Galatea. He gets several offers for its purchase, but to go on to the World that Galatea must part with it.

One day as he sits in his studio he hears a voice calling him by name. He knows that there is nobody in the room, and is bewildered. Finally he drops into the chair which hides the figure of Galatea and is stupefied to find her alive. He leads her down from the pedestal and discloses to her that she is now in the world, answering her inquiries. He finds the incarnation as beautiful as his masterwork, but as he falls in love with her, there enters an element of jealousy on the part of those who do not understand the situation. Some regard Galatea to grieve, and they Pygmalion come out of this trance she stepped back on the pedestal and the transformation takes place, for while a beautiful Galatea is again turned to the stone from which the sculptor's mallet had shaped her.

AMBROSIO.

THE QUARTERMASTER.—Peter is a gunner on a warship and the fiance of Elsie. The quartermaster, John, an unsuccessful rival, and addicted to drink, takes advantage of his rank to humiliate and bully Peter. One day, while intoxicated, John ridicules himself upon Elsie, and is thrashed by Peter, who is arrested. The humiliated quartermaster loses his balance and falls into the sea and Peter rescues him. This brings courtesies from Joseph, and he asks Peter's forgiveness for his actions, and pledges his friendship.

BISON.

AN INDIAN'S AMBITION.—On his dying bed, Chief Tecumseh entrusts his son, Red Eagle, to Father Francis, who educates the boy at the mission near the fort. Grown to manhood, Red Eagle is engaged as a scout, and wins a soldier's love. He is presented with an American flag by the Colonel's daughter, Belle. Red Eagle later meets Belle in the woods as she is being frightened by an Indian, and he thrashes her admirer. The other Indians shoots at them and wounds the wounding Red Eagle. Belle's engagement to Henri, Ellsworth is announced, and at a farewell banquet Henri's friend Rolf plans to kill the rival. Rolf refuses to drink a toast to Ellsworth, and is struck by the lieutenant. Red Eagle retaliates and is arrested and placed in the guard house. The other Indian sets the place on fire and escapes. Making his way to Ellsworth's room he locks himself with the lieutenant, vanquishing him, and then ends his own life.

A BOY MAN'S GRATITUDE.—Wounded and robbed by three desperadoes, the Indian seeks refuge at the pioneer's cabin, where his wound is dressed and he is given food and shelter. The desperadoes overpower the pioneer and compel his daughter to accompany them on horseback, and the Indian and pioneer pursue them, form a scuffle and get the drop on them. The Indian then ignits a duel with them, one by one, in which he is victorious.

RELIANCE.

SUCH IS THE KINGDOM.—George Williams, a young and newly ordained minister, is assigned to a church and falls in love with the old parishioner's daughter, Gladys, becomes inclined with a desire to leave the quiet little town, and even asks the city to seek employment at the stage. Her father is furious and disowns her. One day two little girls of a neighbor run to the parsonage in search of their father, who wishes to whip them for the lies. Jenkins remonstrates with the angry man and asks him to let he would teach by love and forgiveness and not with the rod, and the father takes his girls in his arms and promises never to be harsh again. Gladys is soon disillusionized, being unable to secure employment and prudently returns to her home. Jenkins orders her out and when Williams intercedes for her he loses his temper. Williams, angry and disgusted at the religious hypocrisy of his other man who teaches his flock tenets which he refuses to apply to his own child, roundly scores Jenkins and impiously tears the image of the Savior from around his neck and throws it on the table, exclaiming: "If that is your religion I don't want it." Shocked to a sense of realization of his actions Jenkins rushes out, calls back his daughter, takes her tenderly in his arms and gratefully shakes the hand of the young minister who showed him the true light.

LOCKED OUT—The president of the works, obdurate, has ground down his employees till they revolt and call a strike. He refuses to listen to the rest of his directors, and calls in imported colored help, protected by private detectives. A demonstration at the works by the men is quickly checked by the detectives, who shoot down the protesting strikers. A bomb is effectively carried out, and the families of the strikers are in dire straits. The hungry mothers with their babies in their arms call upon Jenness and plead with him to put their husbands back to work, but he has them ejected from his house. Finally a crowd surrounds his residence and to disperse them he orders his guards to fire into their midst. When the smoke rolls away men and women are seen lying on the ground. Horror stricken, his wife turns away from him in revulsion and leaves him forever. A realization of his awful deed finally strikes him. Visions of his victims rise up to face him. Jenness' mind gives way. Overcome with terror and remorse, the weakened heart of the old man succumbs and he passes away.

GREAT NORTHERN.

THE LUCKY BANANA SELLER.—This is a comedy in which the banana seller purchases a lottery ticket and wins a big prize. He gives up business, and sees the gentleman with most amusing results.

A WOULD-BE SPORTSMAN.—A portly old fellow, desiring to go out shooting, arrays himself with great care in what evidently considers to be the correct shooting costume, and, tended by a page boy, starts forth for a day's sport. The good man is quite oblivious of the many comments of passers-by. He brings down a number of birds with his gun, but pays no attention to the ground game, he empties a charge into a fine, fat beast, which turns out to be a man. The sportsman is the subject of large claims for compensation. This so upsets him that, meeting two policemen, he persuades one of them to give him a fishing rod in exchange for his gun, and proceeds to engage in the more peaceful pursuit of angling. Before long a dead cat, one of the lucky angler tumbles into the water, and decides to have no more sport for that day.

SOLAX.

SUSCEPTIBLE DAD.—George Nelson, a wealthy writer, meets young Hughes, who is looking with too kindly an eye upon his handsome young secretary, Hazel Lee, but pays who runs other plans for the future of the girl. Others differ from the house Marie, however, has no idea of giving in to dad so readily, she suggests to Harry that he impersonate a school girl chum, and this attired, call to see her.

So Dad and Hazel may be make that immediately upon his arrival dad falls a victim to the charms of his daughter's friend. After papa has demonstrated that he is a regular "mash" with the ladies her flowers, candy and all the other things dear to the heart of a young miss, her identity is exposed. While dad is a bit chagrined at first, he soon sees the funny side of the situation, and amid laughter and merry-making the old man gives his blessing.

THEIR FIRST BABY.—John Harvey objects to his daughter's marrying Jack Bay. The young couple plan an elopement. After they are married, poverty overtakes them. Jack is out of work and the newlyweds are compelled to write to her father, telling him that a baby has been born to them and that he has been named after John. Father Harvey is overjoyed at the folks and sends them a telegram telling them to expect him. Jack, reading the telegram, tells Jo, in, goes in search of a baby, and his quest is rewarded. He sees a baby in a perambulator and promptly steals it. The two conspirators, warned and from information received from a messenger boy, starts in pursuit of the thief. A mob gathers and they make a rush for Jack's home and discover the father and his daughter with the baby. They have the girl arrested for kidnapping and are on the way to the station when Jack decides to put matters right and tells the officers they have arrested the wrong party. The father listens and hearing the joke is tickled amused and slipping a few greenbacks into the ready palm of the policeman, the happy family take their way homeward.

REX.

THE ULTIMATE SACRIFICE—There are two men in the world who love Dorothy and who want to love in return and there are women who want to be loved by two men, Lucien and Jim Dale. Dorothy is a beautiful girl, full of life and of spirit, and appears in their midst.

There is one of them, a Mr. Darin, whom there also are a number of them. She can't let even on Please a young companion whose heart has an evil, been gathered by the wiles of Dorothy. What at last is said during on this occasion who true and intense love and which she accepts but success she spurns his advances, ignores his avowals, the prompting suggested one of his wiles to put Dissatisfied with the result of a cross and leaves him. After he is gone, he decides upon her that after all she really loves him, because the other has cast away that which she has really desired. In remorse she decides to enter a convent and writes him of her intentions asking him to forgive her for the anxiety she has inflicted upon him. When he receives the note, his old love is re-awakened, the old desire returns. He goes to the convent to ask her to leave with him, but she tells him she has taken the life vows. That night, broken-hearted, he returns and forces his way into her cell to plead with her to break her vows and flee with him. He finds the wild wings stilled, the wild spirit dumb—he finds that grim grief has softened the human heart of her.

AMONG THE EXHIBITORS.

St. Louis, Mo.—The Consolidated Amusement Company. Capital, $25,000. Directors, John W. Corneliss, Edward Schmidt and Thomas B. Sparks.

Lawrence, Mass.—The Mayer Morris Company. Capital, $5,000. Directors, Louis Mayer, Michael W. Morris and Charles H. Post.

Memphis, Tenn.—The Boswell Film and Amusement company. Capital, $5,000. Directors, D. E. Boswell, E. M. Boswell, Frank C. Sweetum, M. S. Rees and William P. Taylor.

New York City.—The Lauer Black Vandervelde Moving Pictures Co. Capital $20,000. Directors, Joseph E. Shipp, H. R. Lauer, C. P. and N. F. Heth and W. J. Black.

Cincinnati, Ohio.—The Gary Theater Company. Capital, $15,000. Directors, V. U. Young, J. M. Flinn and Marion Bennett.

Cincinnati, Ohio.—Mayerlile Amusement Company. Capital $4,000. Directors, J. M. Flinn, C. P. D. Wess, Sherman Ash, B. W. Goodman, A. G. Pegue and W. H. Hall.

Chicago, Ill.—The Majestic Amusement Company. Capital $5,000. Directors, George W. Graham, Charles W. Baumgarten and Albert Barnes.

Brooklyn, N. Y.—The Atlas Advertising Amusement Company. Capital $200,000. Directors, H. Brookhausen, J. Bowman and David Kalisch.

Houston, Texas.—The Riverside Amusement Company. Capital $1,000. Directors, G. W. Bretz, G. W. Salsgiver, Lena Riverside.

Wheeling, W. Va.—The Simseal Amusement Company. Capital $50,000. Directors, W. S. Simseal, E. S. Simseal, F. L. Schurz, C. H. Simseal and Russell Davidson.

Camden, N. J.—The International Amusement Company. Capital $5,000. Directors, J. B. Hensell, John A. Mack Peak and George H. B. Martin.

St. Louis, Mo.—The Empress Amusement Company. Capital $10,000. Directors, Joseph E. Shipp, H. R. Hieber, C. P. and H. N. Heth.

New Brunswick, N. J.—The Van Dyke Realty Company. Capital $100,000. Directors, John H. Van Dyke, James W. Van Dyke and Howard R. Van Dyke.

Rochester, N. Y.—The Pilgrim Amusement Company. Capital $3,000.

Richmond, Va.—The Arcade Amusement Company. Capital $15,000. Directors, J. D. Hoffheimer, Leonard Bohn and Harry Hoffheimer.

St. Louis, Mo.—The Polar Amusement Company. Capital $10,000. Directors, Samuel Schwartz, Jacob Cohen and Arthur Lawrey.

Chicago, Ill.—The Bertha Brand Light Motion Picture Company. Capital $2,000. Directors, B. Castelyn, J. A. Brand and H. A. Bebbington.

Brooklyn, N. Y.—The Hudson Motion Picture Company. Capital $5,000. Directors, Justin S. Garland, Andrew Freedman, Adolph L. Bailey.

New York City.—The International Amusement Company. Capital $100,000. Directors, F. H. Bansell, S. H. Bansell and J. A. Maddox.

St. Louis, Mo.—The Washington Amusement Company. Capital $6,000. Directors, Bertha Solomon, Hilda Solomon, Wilmorth Jenkins, Christian Lunn Solomon and Samuel L. Solomon.

Philadelphia, Pa.—The International Amusement Company. Capital $50,000. Directors, F. H. Bansell and John A. MacPeak and George H. B. Martin.

Madison, Wis.—The Capitol Theater Company. Capital $25,000. Directors, Gaston A. Reass, A. J. Hunnemann, W. Steen and John W. Sweetser.

Chattanooga, Tenn.—The Mountain City Amusement Company. Capital $20,000. Directors, Lewis M. Cooper, Wilbur Thomas, James B. Finley, Charles F. Collier and Isaac W. Pritchett.

Chicago, Ill.—The Lexington Theater Company. Capital $5,000. Directors, David S. Rosenbrath, Fred S. Kahn, H. Kerman.

Milwaukee, Wis.—Shebeogan Majestic Company. Capital $10,000. Directors, Joseph Van Dyke, August Wunderlich, George W. Liebermann.

Indianapolis, Ind.—The Berkson Theater Company. Capital $10,000. Directors, Abe Berkson, Sam Berkson and Frank Berkson.

Oklahoma City, Okla.—Home Motion Picture Company. Capital $5,000. Directors, W. F. Stone, J. E. Bennett and C. W. Wells.

Lake Geneva, Wis.—The Grand Theater Company. Capital $5,000. Directors, Isaac Buckstaff, Charles Frost, Theodore Buckstaff and Frank Buckstaff.

Richmond, Va.—The Arcade Amusement company. Capital $15,000. Directors, Edmund Bohn and Harry H. Hoffheimer.

Paterson, N. J.—The Empire Amusement Company. Capital $5,000. Directors, John H. Muller, Henry Muller, Robert Muller and Edward Muller.

New York City.—The Novelty Amusement Film Co. Capital $10,000. Directors, O. O. Weinman and J. Dreyfus.

New York City.—The Grand Street Company. Capital $100,000. Directors, H. H. Babcock, J. Ginsburg and J. Meloy.

Carrollton, Mo.—Business Houses is planning to erect a new moving picture theater here.

New York City.—The Keystone Note Photo Company. Capital $50,000. Directors, B. Schwartz, W. H. Magarigale and J. Manheim.

Chicago, Ill.—The Advance Motion Picture Company. Capital $2,000. Directors, M. E. Vasen, S. S. Larson and E. M. Voits.

New York City.—Levine Amusement Company. Directors, Jacob Weidberger, Louis Weidberger, Herman A. Puskhind.

Middletown, N. Y.—The Midway Coaster Company. DeWitt C. McMonagle, George A. Nally, Archibald Taylor.

Albany, N. Y.—The Delaware and Second Avenue Amusement Company. Capital $10,000. Director, William F. Rassmaugle.

Lima, Ohio.—The New Empire Theater here has thrown open its doors to the public and are now receiving a good business from its surrounding neighborhood.

Cedarburg, Pa.—The Chimes, the new moving picture theater recently erected here, has opened.

Norfolk, Va.—The Arcade, a new moving picture theater erected here, has opened its doors to the public.

Houghton, Mich.—Mr. Ben Gettleman, proprietor of the Savoy Theater, is planning to erect another in Hancock.

San Francisco, Cal.—A new moving picture theater is being built on the southwest corner of Pacific and Hyde Streets, for G. Dannemark.

Hyattsville, Md.—A new moving picture theater is being erected in Hyattsville by Frank A. Pratte and others are building at Union Avenue and First Street, New Rochelle, N. Y., will open on May 30. It will be known as the West End Theater.

Baltimore, Md.—Architect J. Leonard Miller has completed plans for the erection of a $14,000 one-story brick and stone moving picture theater at 2311 North Fulton Avenue, for Donkos & Konstant.

Los Angeles, Cal.—Architects Jeffrey and Van Trees have prepared plans for a moving picture theater to be built on Broadway, for the New York Theatrical Company. It will have marble and tiled lobby, open chairs and will seat 500 people.

Modesta, Cal.—The Modesta Airdome in Ninth street, formerly under the management of C. L. Crites, will be reopened with the latest moving picture machines and accessories. The new management is composed of T. J. Murphy and Al Brooks.

Piedmont, W. Va.—Dr. T. A. Cross has remodeled his Nickelodeon and increased the seating capacity to 500.

Kendallville, Ind.—Charles Du Wan opened his new motion picture theater in the Bopp block.

Philadelphia, Pa.—W. T. Clark will remodel the old church at 2805-7 Dauphin Street, for the exhibition of moving pictures.

Poughkeepsie, N. Y.—The Best Theater, the newest and most gorgeous moving picture house here, is now open.

Pittsburg, Pa.—George W. Smith is making alterations to his moving picture theater at 4909 Second Avenue, to cost $5,125.

Laconia, N. H.—Charles A. Riva has purchased the Pastime Theater. Mr. Riva will show licensed pictures.

Atchison, Kans.—Lee Gunnison's new theater, at 612 Commercial Street, is now showing high-class reels.

Lexington, Ky.—Messrs. L. A. and G. J. Michler and B. J. Tracy, will erect, in this city, a new moving picture theater, to cost $10,000, on the site of the "Noah's Ark."

New Haven, Conn.—Mr. S. Z. Poli, it is announced, will immediately rebuild a moving picture theater to replace the Bijou Dream and the Comique.

Pittston, Pa.—Joseph Walsh and George Dworski have broken ground for a new moving picture theater at Wyoming Avenue.

Portland, Me.—The work of transforming Convention Hall into one of the finest moving picture theaters in New England, is progressing rapidly. The new house will seat 1,500.

Hastings, Neb.—Gerlach & Tremayne will open a modern moving picture theater in this city next month.

Lancaster, Pa.—Howard A. Deane, owner of the Hippodrome, will erect a $75,000 theater to seat 2,500, at West Chestnut and North Queen streets.

Wheeling, W. Va.—Mr. Howell will open a Nickelodeon in Bischoff's Building in Forty-third Street, in a few weeks. The new house will have a seating capacity of 500.

Union Springs, Ala.—The Union Springs Amusement Company has installed a new moving picture show in the storeroom vacated by the Duke Dime store.

Waterbury, Conn.—Mrs. C. G. Farnham and Denis M. Hogan are negotiating the sale of property adjoining Center Bridge with out-of-town parties, who wish to erect a two-story moving picture theater on the plot.

Camden, N. J.—The First Baptist Church of Collingswood, was sold this week to Horace Stanley, who will convert the building into a moving picture theater.

Prairie du Chien, Wis.—The new Liberty Theater has been opened.

Vicksburg, Miss.—Plans for a new moving picture theater, to be erected at South and Washington streets in this city, are being prepared by Architect Stanton.

Louisville, Ky.—S. Swiro will establish a moving picture theater in the building now occupied by the Jeanne Benedict Company.

Wabash, Ind.—H. S. Logan has leased the Eagles' Theater, and will open it as a moving picture show.

New Castle, Pa.—The Cascade Theater is under new management. The interior will be remodeled, and in the future only the best pictures will be shown.

Wheeling, W. Va.—H. A. Garver has leased the Rex Theater on Lafayette Avenue, and will present a fine line of moving pictures.

Galva, Ill.—Work has commenced on the new Columbia Theater, which will be devoted to motion pictures.

West Hoboken, N. J.—Ground has been broken for the new Keystone moving picture house at Madison Street and Main Avenue, Bergen.

Piedmont, W. Va.—The new Nickelodeon in the Cross building, has opened for business and has a seating capacity of 500.

Houston, Tex.—H. Fichtenberg, owner of the Dixie Film Exchange, Dallas, Texas, has closed a lease with Krupp & Tuffly of this city, for a site on Perry Avenue and will immediately begin the erection of a $50,000 moving picture theater.

Pittsburg, Pa.—A. F. Gillespie has sold to James Clark, a lot in Butler street, upon which the buyer will erect a moving picture theater, to cost $25,000.

Dayton, Ohio.—A permit for the erection of a one-story iron structure, to be used as part of the "open air" moving picture theater, was issued to William Seeds.

Fort Plain, N. Y.—L. H. Nellis has arranged to convert moving pictures nightly in Nellis Hall, Nellisten.

Los Angeles, Cal.—An attractive vaudeville and moving picture house will be opened in the South Main Street. R. W. Woodley is the proprietor, and the name selected for the theater is The Empress.

Colville, Wash.—Thomas Kirk and Barney Smith have sold out their interests to Chas. R. Dutro. This places the Empire and the Star moving picture shows under one ownership.

St. Louis, Mo.—Wellsville Theater Co., have a permit to build a moving picture theater on Cherokee St., to cost $20,000.

Dallas, Tex.—Mr. Dixie has leased the Royal Theater and will convert it into a moving picture theater.

Macon, Ga.—Geo B. Greenwood has purchased the theater of Edward A. Horne, on Cotton Ave. for a moving picture show.

Hiteman, Ia.—The Comet has leased the Miners' Hall here and will put in a moving picture show.

Chattanooga, Tenn.—The Lyric Theater purchased the motion picture business of Mr. Dierberger.

Scranton, Pa.—John E. Jones is building a moving picture theater in the Crippen building in North Scranton.

Philadelphia, Pa.—F. C. Michaelson has been awarded the contract for the erection of a new theater on 63th St., to cost $200,000, at Yeno Way.

Norfolk, Va.—Dr. S. Galeski of Richmond, will erect a new amusement hall here.

Colville, Wash.—Thomas Kirk & Barney Smith have sold the Star Theater to Chas. R. Dutro.

Corning, N. Y.—J. Brown has leased the store at 72 East Market Street, from J. C. Henkel, and he will have it fitted up as a moving picture theater. Mr. Brown operates theaters in Ocean and Salamanca.

Pekin, Ill.—Gus Kelling, formerly manager of the Idylheur electric theater in this city, has purchased a moving picture show at Jacksonville, Ill.

Milwaukee, Wis.—Alfred S. Rica took out a permit on Saturday for a $30,000 moving picture theater, on 212-214 Grand Avenue, between Second and Third Streets. It will be built of brick and concrete.

Terre Haute, Ind.—Sam Young, proprietor of Young's Garden Airdome, announced at the closing of the season which ended September 16, he would begin the construction of a moving picture theater, to seat 1,200, and convertible into an open air house during the summer on the site of the airdome.

Louisville, Ky.—A new picture show is to be established on the west side of Fourth Street, near Green, in the quarters now occupied by Jennie C. Benedict & Co. Mr. Switrow, who operates the Crystal Theater, on Market, near Third, and theaters in Jeffersonville and New Albany, has leased this property from F. M. Kelly.

Tilton, Mass.—Herbert W. Mann, formerly owner of the Pastime Theater, has purchased a moving picture theater in Somerville, Mass.

Ashland, Ohio.—Ashland is soon to have three motion picture shows. Two are already in operation on West Main Street, and the third will open for business soon in the east room of the Willard block, on East Main Street.

Indianapolis, Ind.—The Broadway Amusement Company. Capital $30,000. Directors, M. J. Dobson, Joseph A. Davidson and O. E. Herlan.

Chicago, Ill.—The Western Slide Service. Capital $5,000. Directors, Cyrus Heren, D. Avery Kimbark and Marquis Eaton.

Lancaster, Mo.—Geo. Grist is preparing to erect an opera house here.

Chandlerville, Ill.—A movement is on foot here to erect an opera house to cost $9,000.

Fort Worth, Texas.—W. H. Ward has plans for a new $35,000 theater to be built on Main Street.

Philadelphia, Pa.—Wm. Freihofer will erect a $100,000 theater on Margaretta Street and Frankford Avenue, Frankford.

Paterson, N. J.—Architect Charles E. Sleight is preparing plans for a new theater for the Paterson Amusement Co., to cost $100,000 and located at Main and Ellison Streets.

Maryville, Mo.—The Crystal Theater has purchased the Rockey lots on East Third Street, and will build an addition.

Tulsa, Okla.—Mr. Robert Stevens has purchased the Majestic Moving Picture Theater here.

Grass Valley, Cal.—The Los Angeles Amusement Company is planning the erection of a new theater here.

St. Louis, Mo.—The northwest corner of Sixth and Walnut Streets has been leased by the Crawford Theater Amusement Company, who will erect a high-class vaudeville and moving picture theater there which will, when finished, amount to $10,000.

Jacksonville, Fla.—The new moving picture theater at 125-127 Bridge Street, will soon open to the public. This theater will be for colored people only, and it will be one of the finest equipped in the city. The Southern Amusement Company are the proprietors of the new theater.

St. Louis, Mo.—The Vandeville Theater Company has taken a lease for the erection of a moving picture theater at 2705 North Fifteenth St., which will cost about $20,000.

Galveston, Tex.—The Crown Theater, built two years ago, has been purchased by Mr. G. K. Jorgensen.

Milwaukee, Wis.—Mrs. Anthony Bahlman is erecting a $5,000 moving picture theater on Teutonia Avenue, near Hadley Street.

Oskaloosa, Iowa.—The Lyric Theater has been sold to the owner, E. Fred Cubberly, to Messrs. Art Fritch and Charles White.

Delavan, Wis.—Mr. J. T. Converse has closed his Empire moving picture house and will give his whole attention to his other local theater.

West Bend, Wis.—The Princess Theater has closed for the season.

Austin, Minn.—The Revord Building on Main Street, owned by Mrs. Ida Revord, and occupied, has been rented by the American Amusement Company, who will operate it as a moving picture theater.

Scranton, Pa.—Two Nickelettes are to be added to Lackawanna Avenue during the spring. Mr. Peter Gunn is contemplating the erection of a new photoplay theater in a building, in the 300 block on Meares. Treon & Company is planning one in the 300 block.

Westchester, Pa.—A new moving picture theater is being erected on the property on Darlington Street.

Racine, Wis.—The New Crystal Theater, which for some time has been under course of construction, has been completed and has opened its doors to the public.

Golis, N. Y.—Saranac Lake is to have another moving picture theater, which will be under the management of Mr. John H. Farrington, to be located on Main Street, and will have a seating capacity of 500.

New York City.—A new moving picture theater is being planned for Third Avenue and 116th Street, which will be under the management and proprietorship of Mr. Jacob Schwartz.

New City.—A $2,000 open air moving picture theater is being built on the roof of the Colonial Hall, at the southwest corner of 10th Street and Columbus Avenue, for H. Mazzeville.

Brooklyn, N. Y.—An open airdome is being erected on Liberty Avenue, between Fremont and Wyona Streets, which will cost about $4,200.

Rock Island, Ill.—Messrs. Powell & Son have purchased the Columbia Theater here.

Camden, N. J.—The International Amusement Company, capital $100,000. Directors, F. R. Hassell, Geo. A. Martin and John A. MacPeak.

Memphis, Tenn.—The Lyceum Theater Company, capital $50,000. Directors, Clarence Weis, Fred Weis, I. Mendel Howard Halle and W. F. Omberg.

Milton, Pa.—Messrs. Wendle Darling are making arrangements to open a new moving picture theater here.

White Earth, N. Dak.—Mr. Fred Hermanson is planning to erect a new moving picture theater here.

Sigourney, Iowa.—Homer Pennington is making arrangements to open a new moving picture theater here.

Toledo, Ohio.—The Mark-Brock Enterprise Co. is making arrangements to open a new moving picture theater here.

Wheeling, W. Va.—Mr. Howell has leased the Fairyland Theater at the corner of Second St., and Jefferson Ave., from M. J. Callahan.

Columbus, Ohio.—Rebecca Finger will remodel the building at 391 S. High St., into a moving picture theater.

Baltimore, Md.—The West End Theater Company is planning the erection of a new moving picture theater at the corner of Frederick and Gilmore St.

Oelwein, Ia.—The Kerwins will erect a theater on Frederick St., near the Glass block.

Oklahoma City, Okla.—Oscar Ragan will build an addition to the Princess Theater on Broadway, to cost $500.

FROM THE THOUSAND ISLANDS.

Clayton, N. Y., April 10, 1911

Editors Moving Picture World, New York.

I am enclosing clipping from Syracuse Post Standard, a daily paper of wide circulation in this north country, which might be of interest, inasmuch as it shows some progress in the way of an admission by the general press as to the real situation in the motion picture business.

"The low cost of admission has made the moving picture shows a great amusement to poor people, and, rightly managed, may be of benefit. They are better than the cheap theaters, which they have so largely supplanted." Is a very broad admission indeed, and it is gratifying to note that so popular a daily is one of the first to give such publicity.

I sincerely congratulate the "Post Standard."

Yours truly, A. K. ICKER.

GROWING CIRCUIT IN PORTLAND, OREGON.

Melvin G. Winstock, general manager of the People's Amusement Company, of Portland, Oregon, informs us that the company has taken ten years lease of the Grand Theater, of Vancouver, Washington, a completely equipped opera house, with a seating capacity of eight hundred. This house cost not less than fifty thousand dollars in building, and the company will show nothing but the best in motion pictures and high class music will be furnished. The company has also taken a long lease on a motion picture theater being erected by Mr. E. M. Baker on Killings-worth and Albina Avenues, an excellent residential section of Portland, to cost not less than fifteen thousand dollars, and to seat four hundred or more. They have also taken a lease on a building at First and Alder Streets, Portland, which the superintendent of construction will alter into a modern theater. These two theaters will show only the best in motion pictures, with appropriate music. They have also recently expended fifteen thousand dollars in redecorating and improving the Star Theater, of Portland, which is the principal theater of the company. They have added three hundred to the seating capacity, and made the house more beautiful, both inside and outside.

NEW MANAGER AT THE "GLOBE," BROCKTON, MASS.

Thomas S. Powers, well known in many of the big daily newspaper offices of the country, has embarked in the moving picture business. He has taken an interest in the Globe, Brockton, Mass., and is resident manager of that house, exhibiting moving pictures and illustrated songs. The Globe was opened nearly a year ago, but was a failure until taken over by Messrs. Kerr & Woodhead, both well known men in Boston. C. Eugene Wilson, local manager, was succeeded by Mr. Powers March 4, and the latter, with the assistance of F. H. Jacques on the program end, has the people already coming to the number of 12,000 per week. With 1,120 seating capacity nothing but Independent films are shown. Six or seven pictures are given with four songs, making a full two-hour show.

Mr. Powers was for 15 years circulation manager of the Worcester (Mass.) Telegram, and for the past six years circulation manager of the Boston (Mass.) Herald.

THE FLICKERING FILM.

Editorial in the N. Y. Independent for April.

One hears much denunciation of moving picture shows as a demoralizing influence. Moving pictures as they are represented, certainly a grave menace, poisoning our boys and girls, as seems, so large a proportion of the visitors are children, or at least minors. Our own observation, however, shows that the pictures and wordless dramas offered are, for the most part, more clean and less silly than the usual entertainment of the so-called actors' stage. What is more, the standard is rising, whether one gauges it from the boilerplate standpoint or from the moral. Many of the films show scenes that stimulate wholesome laughter such as is seldom heard at performances of imported farce at two dollars a seat. There is nothing inherently vicious about the silent stage. It has cut deep into the profits of theaters, especially vaudeville theaters, the world over, simply because it offers better value for the admission price. And it has come to stay. It only remains for us to better its general conditions. Picture theaters should be better aired than they are for the most part, and should be kept cleaner. The proprietors should be obliged to exercise discrimination in their employment of attendants, and the attendants should be obliged to maintain conditions favorable to public morals. Inspection by the police should be a part of the latter's duty. Censorship of the films with a view to the elimination of indelicacy has already been effective in New York City for some months, and with good results.

UNIVERSAL FILM EXCHANGE
TOM BIBLE, Prop.
MOTION PICTURES, FILMS and SUPPLIES
Agent for
THE STANDARD MACHINE
1325 ARCH STREET, PHILADELPHIA, PA.
Telephone Walnut 402

TWO YANKEE FEATURES
MONDAY, MAY 8th
"In Sunny Italy"
A dainty picturesque dramatic production among the lace vendors and tourists with some powerful sensational scenes.
FRIDAY, MAY 12th
"The Angelus Bell"
A beautiful dramatic production with a strong moral.
YANKEE FILM CO.
344 East 32d St. New York City

ADVERTISE
Your Show, if You're not Ashamed of it
Trim Your Lobby with Posters and a Few Attractive Card Signs. Then for Your Feature Each Day, Put Out One of Our BUSINESS BRINGING
3x12 ft. CLOTH DISPLAY BANNERS, made for all subjects, licensed or independent, ready 7 to 10 days in advance. Postpaid
Only $1.15 each. 6 for $5.75 prep. E. of Miss. River. 6 for $6.50 prep. W. of Miss. River
Write for Prices on Show Cards, Frames, Etc.
B. B. SIGN CO., CLEVELAND

MOVING PICTURE EXHIBITORS
THE STERN ARC LAMP, Style B, is the best Moving Picture arc lamp ever placed inside of a lamphouse, it will do the best work and will last longer than any on the market to-day, at twice the price. Steel gearcased heavy carbon jaws.
The Carbon jaws will fit to the regular Powers style arc lamp.
Complete Arc Lamp $6.00, complete carbon jaws $1.50 each. For sale by all Exchanges, and the
STERN MANUFACTURING CO., 109 N. 10th Street, PHILA., PA

LOUISE M. MARION'S
Great Novelty of
ILLUSTRATED POEMS
Patriotic and otherwise
Also her attractive comedy play
MONEY! MONEY!! MONEY!!!
is a great drawing card for
THEATRES, CLUBS, ETC.
Terms reasonable
Operator furnished when desired
Attractive painted posters and slides made from life models supplied free of charge

LOUISE M. MARION
321 West 23d St. New York City

Licensed Release Dates

BIOGRAPH.

April 10—The Chief's Daughter (Dr.).
April 13—Paradise Lost (Dr.).
April 17—Manhasset Bay (Dr.).
April 20—A Knight of the Road (Com.).
April 24—His Master's Son (Dr.).
April 27—How Sam Pettingrew (Com.).
May 1—The Fatal Note (Dr.).
May 4—Mountain Justice (Dr.).
May 8—Sweet Kate (Com.).

EDISON

April 5—The Resurrection of John (Com.).
April 7—Such a Load to Bear.
April 10—The Strike at the Mines (Dr.).
April 12—Silver Threads Among the Gold (Dr.).
April 12—A Card of Introduction (Com.).
April 14—A Buried Past (Dr.).
April 18—The Haunted Lighthouse Tower (Dr.).
April 19—How Springtime Took Lodgers (Com.).
April 21—Tossed to the Winds (Dr.).
April 24—The Twin Troupes (Dr.).
April 26—The Two Heroes (Com.).
April 28—The Cure that Saved the Tramp (Dr.).
May 2—The Panama Canal (Scenic).
May 3—Jane and Cinder's Wedding Trip (Com.).
May 5—Ayda (Dr.).

ESSANAY

April 8—The Sheriff's Claim (W. Dr.).
April 11—An Orphan's Plight (Dr.).
April 15—The Bad Man's First Prayer (W. Dr.).
April 18—What Happened To Jonny (Com.).
April 18—Catching the Deep Sea Turtle (Edu.).
April 22—The Indian Maiden's Lesson (W. Dr.).
April 25—The Two Brothers (Dr.).
April 29—What a Woman Can Do (W. Dr.).
May 2—The Source of the City (Dr.).
May 6—The Rimrock Rider or Lizardhead (W. Dr.).
May 9—Holding His Own (Com.).
May 9—The Laundry Lady's Lover (Com.).

GAUMONT.

G. Kleine.

April 8—Italian Coast Scenes (Scenic).
April 13—The Count Married (Dr.).
April 11—Picturesque Spots of Northern Spain (Sc.).
April 15—The Opposite (Dr.).
April 15—Jimmie the Fox (Com.).
April 18—Lost Years (Dr.).
April 18—Bread a Purified Harbor of France (Sc.).
April 22—The Eating Sea (Dr.).
April 25—Old Locks (Com.).
April 25—Two Romances of a Violet (Com.).
April 29—A Penniless Marriage (Dr.).
May 2—The Young King of Rome (Dr.).
May 2—Isaac Abrego—The Cure of Whites' Scourge.
May 6—The Crusade of the Templars (Dr.).

KALEM.

May 2—The Lass Who Couldn't Forget (Dr.).
May 3—The Hero Track Walker (Dr.).
April 5—He a Woman's Wit (Dr.).
April 7—Big-Hearted Jim (W. Dr.).
April 9—In Old Florida (Dr.).
April 14—Sally Ann's Land Claim (Dr.).
April 15—In the Province of Wuang Tung, China (Sc.).
April 21st—The Insurrecto (Dr.).
April 28—A Boy and a Night (Com.).
April 28—Sandy's Claim (Dr.).
May 5—The Fugitive's Redemption (Dr.).
May 5—When the Dead Return (Dr.).

LUBIN

April 6—A Visit to Nassau, Bahama, West Indies (Scenic).
April 10—Opportunity and the Man (Dr.).
April 13—Their Mother-in-Law (Com.).
April 17—The Two Fishers (Dr.).
April 20—Begging Him Out (Com.).
April 24—The Heathen (Dr.).
April 27—The Sheriff and the Man (W. Dr.).
May 1—A Fascinating Bachelor (Com.).
May 4—The Bearded Bridegroom (Com.).
May 8—Their Aerial Honeymoon (Com.).
May 11—Drifting (Dr.).
May 15—The Angler of the Swans (Dr.).

MELIES

Mar. 23—Sir Percy and the Punchers (W. Dr.).
Mar. 26—The Warrant for Red Rube (Dr.).
April 6—Her Faithful Heart (W. Dr.).
April 13—Jack Wilson's Last Deal (W. Dr.).
April 20—An Unwilling Cowboy (Dr.).
April 27th—The Reformation of Jack Robbins (Dr.).
May 4—Mazie's Stratagem (W. Dr.).

PATHE.

April 14—Willies' Home Troubles (Dr.).
April 14—How Edam Cheese is Made (Ind.).
April 15—Burglar's Fee (Dr.).
April 16—Enemy the Silent (Dr.).
April 18—A New Life (Dr.).
April 21—Boil Your Water (Ind.).
April 23—Mary Long and Sammy Short (Com.).
April 22—The Chief's Talisman (W. Dr.).
April 24th—La Cyprine (Good Luck) (Dr.).
April 26th—The Rival Brothers' Patriotism (Dr.).
April 28th—Enemies (Dr.).
April 28th—Pastime in Chili.
April 30—The Miner Father (Dr.).
May 1—Forgiveness is Sweet (Dr.).
May 1—Scenes Along the Mekong (Scenic).
May 3—Cowboy Spirit (Dr.).
May 5—Mas is Forced to Work (Com.).
May 5—Through Venice (Scenic).
May 6—Short Lived Happiness (Dr.).

SELIG.

April 13—Zulu Land (Dr.).
April 17—The Haven of Refuge (Dr.).
April 20—The Mother (Dr.).
April 20—Love's Child is Born (Dr.).
April 27th—The Witch of the Everglades (Dr.).
May 1—Her Master (Dr.).
May 4—In Old California. When the Gringoes Came (Dr.).
May 8—Lost and Won (Dr.).
May 11—Back to the Primitive (Dr.).

URBAN-ECLIPSE.

(G. Kleine.)

April 12—Beneath the Tower Ruins (Dr.).
April 12—The Abbey of Pavia (Sc.).
April 19—Solving the Servant Problem (Com.).
April 19—The Pioneer Prince (Com.).
April 21—Old Inauguration (Dr.).
April 26th—The Last Edict of Francis II (Dr.).
April 26th—Scenes at Colombo, Ceylon (Sc.).
May 3—The Page's Devotion (Dr.).
May 3—Weimar, Germany (Scenic).

VITAGRAPH.

April 7—For His Sake (Dr.).
April 8—The Spirit of the Light (Dr.).
April 8—Whisper Hill (Dr.).
April 8—Rob Sledding.
April 11—Wedding Gifts Vanished (Com.).
April 14—Though Your Sins Be As Scarlet (Dr.).
April 15—Master Babies.
April 15—The Bowling Lady (Com.).
April 21—The Troublesome Secretaries (Com.).
April 22—The Spirit of the Light (Dr.).
April 25th—A Hookless Steel (Dr.).
April 28th—The Peace Offering (Com.-Dr.).
April 29th—Perdita (Dr.).
May 2—The Derelict Reporter (Dr.).
May 5—Soldiers Three (Com.).
May 6—Hungry Hearts (Com.).

THIS WEEK'S PROGRAMME OF LICENSED FILMS.

Monday, May 1.

Biograph—The Two Sides (Dr.).
Lubin—A Fascinating Bachelor (Com.).
Edison—Forgiveness is Sweet (Dr.).
Pathe—Scenes Along the Mekong (Scenic).
Selig—Her Master (Dr.).

Tuesday, May 2.

Edison—The Panama Canal in 1911 (Scenic).
Essanay—The Source of the City (Dr.).
Gaumont—The Young King of Rome (Dr.).
Gaumont—Isaac Abrego—The Cure of White' (Scenic).
Vitagraph—The Derelict Reporter (Dr.).

Wednesday, May 3.

Edison—Josh and Cindy's Wedding Trip (Com.).
Kalem—The Fugitive's Requiem (Dr.).
Pathe—Indian Justice (Dr.).
Urban—The Pages Devotion (Dr.).
Urban—Weimar, Germany (Scenic).

Thursday, May 4.

Biograph—Hospitable Jealousy (Com.).
Biograph—Uncle's Visit (Com.).
Lubin—The Retarded Bridegroom (Com.).
Melies—Mazie's Stratagem (W. Dr.).
Selig—In Old California. When the Gringoes Came (Dr.).

Friday, May 5.

Edison—Ayda (Dr.).
Pathe—Mas is Forced to Work (Com.).
Pathe—Through Venice (Scenic).
Kalem—When the Dead Return (Dr.).
Vitagraph—Soldiers Three (Com.).

Saturday, May 6.

Essanay—The Rimrock Rider or Lizardhead (W. Com.).
Gaumont—The Crusade of the Templars (Dr.).
Pathe—Short Lived Happiness (Dr.).
Vitagraph—Hungry Hearts (Com.).

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

THEATERS FOR SALE.

FOR SALE.—Two Motion Picture Houses and Airdome. Inquire 642 Second Street, Brooklyn, N. Y.

FOR SALE.—Complete up-to-date Moving Picture and Vaudeville House, seating 820. Also fine Airdome, seating 600. Both playing. Excellent business. Must sell within thirty days. Address CENTRAL KANSAS, care of Moving Picture World, New York City.

FOR SALE.—Best moving picture theater in Waterbury, Conn. Seats 298. Must sell. Make an offer to T. WILLEY, 500 Park Avenue, Waterbury, Conn.

FOR SALE.—Bijou Theater, Newport, R. I. One of the best picture houses in New England. Fully equipped for vaudeville. Seats 700. Apply at Bijou Theater, Newport, R. I., or A. L. McMILLEN, 68 Chestnut St., Boston, Mass.

EQUIPMENT FOR SALE.

FOR SALE.—American Projectograph in good condition; complete, ready to run, with Improved Rheostat, $40 cash. Address, J. M. BAXTER, Lincoln Inn, Lincoln, N. H.

FOR SALE.—Path, professional machine, new, never used; complete equipment, $150. Power's one pin, latest model, complete machine, magazines and legs, new, never used, $425. New 1x one pin mechanism, never seen. Late model 4x, one pin mechanism, slightly used, $80. Edison Universal machine, complete, nearly new, $80. Seeg Polyscope machine, complete, $35. Two new Powers No. 6 machines, latest models, cheap if sold at once. Address, STELZIG BROTHERS, Mechanic, Neb.

FOR SALE OR EXCHANGE.—New American Machine for Powers No. 5 in good condition. Address, BRIEVES, care of Moving Picture World, New York City.

FOR SALE.—One Powers No. 5, One Steel Booth good as new, 50 folding chairs in sections of four. Will sell cheap for cash. Other business. Address W. H. Hedley, Bonnemen, Pa.

FOR SALE OR EXCHANGE.—Motiograph, almost new, for Powers 6 or 6B. Address, JOHN T. STAICK, Grand Rapids, Wis.

EQUIPMENT WANTED.

WANTED.—200 second-hand opera chairs in good condition, reasonable. Address D. F. WAUGHTEL, Manheim, Pa.

WANTED.—200 Theater Chairs. 1 Electric Sign. HARRY A. MAHLE, 885 Broadway, New York City.

INFORMATION WANTED.

FRANK BRINE or Bradford, piano player. It is for your interest to write at once giving your address, to R. A. B., We are with you against 2 D. Address, care of BLAIR, P. O. Box 2676, Boston, Mass.

MISCELLANEOUS.

TO MOVING PICTURE MANUFACTURERS.—Frenchman, young, energetic, knowing the moving picture business thoroughly, with varied business experience, speaking and writing English and French fluently, also working, speaking English and presently employed in the offices of a first class moving picture concern in the States, would like to hear from an American moving picture firm, wanting a reliable agent in the French market. Address, R. L., care of The Moving Picture World, New York City.

MANAGERS AND OPERATORS.—Have one an idea for a picture play? Our book tells you how to prepare and sell it for from $10 to $100. Complete outfit, including sample successful scenario scenario sent FREE. Full course $1. PHOTO PLAY SYNDICATE, 1520 East 18th Street, Cleveland, Ohio.

CARBON HOLDERS—Guaranteed for one year, one dollar ($1.00), and unbreakable condensers seventy-five cents (75c). NATIONAL SUPPLY COMPANY, 1529 Beechview Avenue (Beechview), Pittsburg, Pa.

Hand colored slides made from any copying negative, photo. Cracked slides reproduced. Special advertising slides. Expert work. Satisfaction guaranteed. PHOTO SPECIALTY Co., Keeseville, New York.

FOR SALE.—Film cement formula; superior article, less priced. Mr. Exhibitor, send fifty cents and save money. W. H. RYLER, Worster, Ohio.

FILMS WANTED.—I want films on shows or subjects for first-class city. I can get the right for continuous time. No junk. Address HUSTLER, care of Moving Picture World, N. Y. City.

EAGLE FILM EXCHANGE
Posters free. Prompt service.
143 NORTH EIGHTH STREET,
WE BUY the entire output of the Independent manufacturers. As about our Three-locked reel system.
Day and night service
Write, wire or phone
PHILADELPHIA, PA.

Exhibitors, Attention !

We are buying 18 NEW REELS every week—EVERY REEL IS A FEATURE

We are now in a position to book service from 30 to 60 days from date of release, and also have a few good bookings open under 30 days. DON'T FORGET we have the newest and best equipped house in town, and with our facilities can give you what you want.

A FIRST-CLASS INDEPENDENT SERVICE

THE EXHIBITORS' FILM SERVICE CO., 23 North Ninth St., Philadelphia, Pa.

Mr. J. E. Mower, General Manager. Formerly with Lubin Film Service Co.

MOVING PICTURE MACHINES

Stereopticons, Slides, Accessories

CHAS. M. STEBBINS
1028 Main St.
KANSAS CITY, MO.
Large Line of Edison Goods
Established 1899

FOR SALE

Biograph, Imp, Lubin, Edison, American, Power's, Selig. If you're from 25 to $35 per reel, Power's, Lubin, Edison machines will do you. Model B and 1000 ft. reel sum. 100-ft. power cinema chairs, $5. For Rent—late film, $1 per reel. Will buy machines, film, Passion Plays. For Sale: Box 2 Lead reels, 2000, $1000.00

H. DAVIS, Watertown, Wis.

New and Second-Hand

EQUIPMENT

FOR ANY CLASS OF

Amusement Houses

APPLY TO

THEATRICAL BROKERS
P. O. Box 226 Mad. Sq.
NEW YORK CITY

READY FOR DELIVERY
MOVING PICTURE WORLD
Bound Volume No. 7
JULY TO DECEMBER, 1910
TWO DOLLARS. Each, $2.00 Express charges collect

Lang's Rewinder No.2
PRICE $5.00 NET
Lang Manufacturing Co.
OLEAN NEW YORK
Send for latest Catalogue

DON'T DELAY
Equip your arc light at once with
STERLING TERMINALS
And PREVENT BURNED OFF WIRES
Guaranteed the Best on the market
Price $1.00 per pair postpaid
State size wire used. For sale by
STERLING NOVELTY CO.
500 Main Street Warren, Ohio

NEW SLIDES
For the following Songs—JUST OUT

Baby Rose
Sweetheart of my Dreams
Alamo Rag
Arizona Mary
Through the Lands Where Our Dreams Come True
Strike Up a Bagpipe Tune
On San Francisco Bay
On The First Dark Night Next Week
My Everloving Southern Girl
Great Jehovah
I Wonder Why
My Irish Dearie
We Met in Dear Old Frisco
With the Last Rose of Summer I'll Come Back to You
Emmalina Lee
Who Are You With To-night?
I'll Meet You When the Sun Goes Down
Look Out for Jimmy Valentine

De WITT C. WHEELER
120 W. 31st St. New York City

In Answering Advertisers Kindly Mention
Moving Picture World

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
Incorporated
5 West 14th Street, NEW YORK CITY

BARGAINS! BARGAINS!

[illegible] Moving Picture Machines [illegible] Power's Model B Complete, [illegible] Model B Complete, [illegible] Model B Complete, [illegible]

Independent Release Dates

AMERICAN

April 6—Reddy's Redemption (Dr.).....905
April 10—Cupid's Pocketbook (Com.).....1000
April 13—Jimmy Minds the Baby (Com.).....360
April 13—The Bungalow Craze (Com.).....750
April 17—Two Pinches (Com.)
April 20—One Month to Live (Com.)
April 24th—Bud Nevins, Bad Man (W. Dr.)
April 27th—The Book of Lucky Ranch (W. Dr.)
May 1—A Californian Love Story (Dr.)..828
May 1—United States Cavalry Drill (Mil.)..172
May 4—Champion Chick's capture of Kaskaskia (Dr.)
May 4—The Tenderfoot Telegraph Boy (Com.)
May 11—The Call of the Native Country (Dr.)
May 11—The Temptress (Dr.)
May 11—Foolishness, or Lost a Needle (Com.)
May 11—Marriage Advertisement (Com.)

NESTOR.

March 15—Was It Worth While? (Dr.).....
Mar. 22—Could Blame Him? (Com.).....
Mar. 29—The Truth (Dr.).....900
Apr. 5—The Stolen Necklace (Dr.).....
April 12—A Knight Adventure (Com.).....
April 19—The Rival Artists (Dr.).....
April 26—His Wife (Dr.).....980
May 3rd—The Other Man (Dr.).....
May 10—After 20 Years (Dr.).....

POWERS.

Apr. 11—Reclamation (Dr.).....
Apr. 15—At the Window (Dr.).....
Apr. 18—Copper Wit (Com.).....
Apr. 18—Wild Harvest (Scenic).....
Apr. 22—The Last Rose (Dr.).....
April 25—A Day With an English Bargeman (Dr.).....
April 25—Melody of Fate (Dr.).....
April 29—Hearts Under Gilskins (Dr.).....
May 2nd—The Crisis (Dr.).....
May 2nd—The Joys of Persecution (Com.)..
May 6th—The Awakening of Galatea (Dr.)..
May 9—The Four of Us (Com.).....
May 9—Contagion (Com.).....
May 13—As Your Hair Grows Whiter (Dr.)..

RELIANCE.

April 1—Till Death Do Part.....
April 5—Rickshaw the Detective.....
April 5—Summer Skies.....
April 8—The Gloved Hand (Dr.).....
April 12—Thirty Minutes (Dr.).....
April 15—Her Mother's Love (Dr.).....
April 19—A Tale of Ebon Tints (Dr.).....
April 22—In the Tepee's Light (Dr.).....
April 26th—Vengeance Hath Been Had (Dr.)
April 29—Locked Out (Dr.).....
May 3—Such Is the Kingdom (Dr.).....
May 6—Over the Shading Edge (Dr.).....
May 10—A Left Hook (Dr.).....

REX.

Feb. 23—The Story of a Prayer Rug (Dr.)..... 895
Mar. 2—By the Light of the Moon (Com.)..... 950
Mar. 9—The Fall of a Knight (Com.)..... 958
Mar. 16—Where Shadows Grows (Dr.)..... 950
Mar. 23—Five Hours (Com.)..... 950
Mar. 30—As Ye Sow (Dr.)..... 959
Apr. 6—The Heiress (Com.)..... 975
Apr. 13—The Little Major (Dr.)..... 980
April 20—A Daughter of the Revolution (Dr.)..
April 27—The Realization (Dr.).....
May 4—The Ultimate Sacrifice.....

SOLAX COMPANY.

April 12—Tramp Wrangy (Com.).....
April 12—The Scheme That Failed (Com.)....
April 14—The Little Flower Girl (Dr.).....
April 19—The Old Excuse (Com.).....
April 21—The Voice of His Conscience (Dr.).
April 26th—The Count of No Account (Com.)..
April 28th—Across the Mexican Line (Military)
May 3rd—Susceptible Dad (Com.).....
May 5th—Nearly a Hero (Com.).....
May 5th—The Somnambulist (Dr.).....

THANHOUSER.

April 4—Charity of the Poor (Dr.).....1000
April 7—Vindicated (Dr.).....1000
April 11—Velvet and Rags (Dr.).....1000
April 14—Old Home Week (Dr.).....1000
Apr. 18—Cally's Comet (Dr.).....1000
Apr. 21—Weighed In the Balance (Dr.).....1000
April 25—The Poet of the People (Dr.).....1000
April 28—An Elevator Romance (Dr.).....1000
May 2nd—The Pictures of Society (Dr.).....
May 5th—The Sinner (Dr.).....
May 9th—The Railroad Builder (Dr.).....1000
May 12—The Regimental Ball (Dr.).....1000

YANKEE.

April 7—The Girl Stowaway's Heroism (Dr.)..
April 10—An Adventure in Sicily (Dr.).....
April 14—Willie's Married Ways (Com.).....
Apr. 17—A Close Call (Dr.).....
Apr. 21—The Minister's Son (Dr.).....
April 24—Why the Sheriff Resigned (Dr.).....
April 28—The Girl of the Coral Reefs (Dr.)..
May 1st—A Kentucky Girl (Dr.).....
May 5th—Zelda, the Gypsy (Dr.).....
May 8—In Sunny Italy (Dr.).....
May 12—The Angelus Bell (Dr.).....

ECLAIR.

April 8—Mr. Nearsight's Marriage (Com.)..426
April 10—Is Not Judge Rashly (Dr.).....
April 17—Dog and Wolf (Dr.).....600
April 17—Jerusalem and the Mount of Olives (Sc.).....
April 24—Herodias (Dr.).....955
May 1—For Their Mother (Dr.).....695
May 1st—The Blue Nile (Sc.).....200
May 8—A Village Flirt (Com.).....910
May 15—Engraved in Spite of Themselves (Com)..910
May 22—A Mother's Business (Dr.).....560
May 22—The Worst Cure With Points (Com.)..430
May 29—The Two Gardeners (Com.).....940

GREAT NORTHERN.

April 1—A Victim of His Double (Dr.).....
April 8—A Confidence Trick.....
Apr. 15—Hamlet (Dr.).....
April 22—The Stolen Legacy (Dr.).....
April 29th—The Cossack Duke (Dr.).....894
May 6—The Lucky Banana Seller (Com.)..
May 6—A Would-be Sportsman (Com.)..

IMP.

April 17—The Stampede (Dr.).....1000
April 20—Resignation (Dr.).....500
April 20—The Hero (Com.).....500
April 24—While There's Life There's Hope (Dr.).....1000
April 27—The Scarlet Letter (Dr.).....1000
May 1st—Second Sight (Com.).....1000
May 4th—The Temptress (Dr.).....1000
May 8—Four Lives (Dr.).....700
May 8—The Fair Dentist (Com.).....700
May 11—For Her Brother's Sake (Dr.).....1000

LUX.

April 7—Bill's Little Plan (Com.).....386
April 7—A Desperado (Dr.).....586
April 14—Bill and the Greasy Pole (Com.)..432
April 14—They Did Not Budge (Com.).....501
April 21—Dr. Grant's Wonderful Discovery (Dr.).....585
April 28th—Naughty Miss Edith (Com.).....472
April 28th—Bill's Garden (Com.).....419
May 5—Bill as a Tragedian (Com.).....419
May 5—Fashion and Its Consequences (Com.) 476

NEW YORK MOTION PICTURE CO.

BISON.

April 4—At Bar U Ranch (Dr.).....
April 7—Avery's Dream (Com.).....
April 11—Indian's Mistake (Dr.).....
April 14—A Man of Honor.....
April 18—Return of Company "D" (Dr.).....
April 21—A Cowboy for a Day (Dr.).....
April 25—An Indians Ambition (Dr.).....
April 28—A Red Man's Gratitude (Dr.).....
May 2—Shiffy's Claim (Dr.).....
May 5—The Knight of the Trail (Dr.).....

AMBROSIO.

(By N. Y. M. P. Co.)

Mar. 22—Tweedledum's April Fool Joke (Com.)
Mar. 29—A Glimpse of Neapolitan Camorra..
Apr. 12—The Necklace Affair (Dr.).....
April 19—The Mute of Fortici (Dr.).....
May 3rd—Grenadier Roland (Dr.).....
May 10—Tweedledum's Late Call (Com.).....
May 10—All Bubbles.....

ITALA.

(By N. Y. M. P. Co.)

Apr. 8—Foolshead Lady of Company (Com.)..
Apr. 8—Toto and the Egg for Easter Day (Com.).....
Apr. 15—The Fall of Troy.....

April 22—A Marriage Celebrated Amidst the Savages.....
April 22—Foolshead, Wrangler for Love (Com.)
April 27th—Large Lewis Dog.....
April 29—The Battle of Mont Cenis.....
April 29—Foolshead Telegraph Boy (Com.)....
May 1—The Call of the Native Country (Dr.)
May 1—The Temptress (Dr.).....
May 1—Foolshead has Lost a Needle (Com.)
May 1—Marriage Advertisement (Com.).....

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, May 1st.

American—A California Love Story (Dr.)..... 828
American—United States Cavalry Drill (Mil.)..172
Champion—Champion Chick's capture of Kaskaskia (Dr.)
Eclair—The Tenderfoot Telegraph Boy (Com.)..695
Eclair—The Blue Nile (Sc.)..... 200
Imp—Second Sight (Dr.)..... 1000
Yankee—A Kentucky Girl (Dr.).....

Tuesday, May 2nd.

Bison—Shiffy's Claim (Dr.).....
Powers—The Crisis (Dr.).....
Powers—The Joys of Persecution (Com.)
Thanhouser—The Pictures of Society (Dr.)

Wednesday, May 3rd.

Ambrosio—Grenadier Roland (Dr.).....
Champion—Out of the Dark (W. Dr.).....
Nestor—The Other Man (Dr.).....
Reliance—Such is the Kingdom (Dr.).....
Solax—Susceptible Dad (Com.).....
Solax—Nearly A Hero (Com.).....

Thursday, May 4th.

American—Crazy Guido (W. Com.)..... 720
American—The Rebel Roundup (Com.)..... 470
Imp—The Temptress (Dr.)..... 1000
Itala—The Cry of the Native Country (Dr.)
Rex—The Ultimate Sacrifice (Dr.).....

Friday, May 5th.

Bison—The Knight of the Trail (Dr.).....
Lux—Bill as a Tornado (Com.)..... 419
Lux—Fashion and Its Consequences (Com.)..476
Solax—The Somnambulist (Dr.).....
Thanhouser—The Sinner (Dr.).....
Yankee—Zelda, the Gypsy (Dr.).....

Saturday, May 6th.

Great Northern—The Lucky Banana Seller (Com.)
Great Northern—A Would-be Sportsman (Com.)
Itala—The Fountains of Rome (Dr.)
Itala—Foolshead's Life Insurance Agent (Com.)
Powers—The Awakening of Galatea (Dr.).....
Reliance—Over the Shading Edge (Dr.).....

For Independent Theatres Only!!!

Official Slides of Your **Favorite Players!**

—"almost given away"

Drop a card to-day for further information to

INDEPENDENT Photoslide Company
Room 207, 147 4th Ave., New York City

(Operating by Exclusive Permission of the Independent Film Manufacturers)

Money Makers for you. Think of the people passing by or out of your place that would drop another nickel or dime. Many styles. Catalog No. 34 tells all.

KINGERY MFG. CO.
CINCINNATI, O.

NEW ENGLAND EXHIBITORS
Can furnish nice Independent service of less than twenty-five day and commercial. Prompt personal attention.
THE PARK FILM COMPANY
1188 Main Street, :: Bridgeport, Conn.
W. M. Leighton, Prop.

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors

5,000 - - - - $1.25 | 20,000 - - - - $4.50 | 50,000 - - - - $7.50
10,000 - - - - $2.50 | 25,000 - - - - $5.50 | 100,000 - - - - $10.00

Get the Samples | Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

G. W. Bradenburgh

Cinematograph Films

283 North Eighth Street Philadelphia, Pa.
Phone Market 334
Cable: Brad-Films Phila.
Code: A. B. C. 5th Edition.

LISTS Brand New Posters Free 8 cts. per ft.

A Man of Honor—Bison—950 ft.
An Indian Nemesis—Bison—1000 ft.
The Necklace Affair—Ambrosio—890 ft.
At Her Window—Bison—975 ft.
Foolshead at Cock Fight—Itala—550 ft.
Beauty Reward—Nestor—450 ft.
The Gloved Hand—Reliance—1000 ft.
Pallid Hues in Clouded Skies—Reliance—1000 ft.
A Fashionable Man—Imp—500 ft.
A Good Cigar—Imp—600 ft.
Tom and Jerry Yankee—500 ft.
Her Mother's Finance—Yankee—975 ft.
Soap Bubbles—Ambrosio—438 ft.
Traces of Bandits—Ambrosio—717 ft.
In the Hands of Impostors—G. N. 3,200 ft. (2 reel masterpiece).
Fall of Troy—Itala—2,000 ft. (2 reel feature).
Bargains as new $25 per reel.
The Way of Red Man—Bison.
Salted Mine—Bison.
A Warrior's Duttie—Bison.
A Warrior's Squaw—Bison.
Getting Even Seaside Bathing—Ambrosio.
The Fatal Snapshot—Ambrosio.
The Fatal Charm—Ambrosio.
The Last Laugh—Reliance.
The Broken Button—Reliance.
Gemma's from Corfoe—Reliance.
Three Men—Reliance.
Wanderers and the Earl—Than.
Adrift—Than.
A Necessary Horse—Than.
Four My Pal Pickets.
Their New Minister—Nestor.
My Man is a—Nestor.
The Bridal Trail—Nestor.
Light Beyond—Nestor.
Judged By a Higher Power—Champion.
An Imaginary Bereavement—Imp.
Man of Mystery—Imp.
The Gatherer—Imp.
A Homeless Boy—Great Northern.
Mr. Mixup in His Sewing Done—G. N.
The Cross Musician.
Turn at the pot reel. Posters Free.
Misfortune—Than—Than.
Girl of the Forest—Bison.
Miner's Daughter—Kinetic.
Lady and Liver—Than.
The Pugilist—Nestor.
Jolly Bachelor—Imp.
A Tough Tenderfoot—Bison.
Sheriff's Bluff—Champion.
Chief's Adjustment—Imp.
Thin Dave Line—Reliance.

Star feature films exclusively rented by this house

Lost, Rose and the Chinese Pirates—Special Feature—$3 per day.
Lost, Rose and the Stolen Code—Special Feature—$3 per day.
Lost, the Tower—Milano—Special Posters—$5 per day.
Four Items Cabin—30 Special Lithos, 5 Varieties—$1 per day.
Miscellaneous reels (Cines)—$1 per day.
All of Them—3 reels—Itala—After May 15—Special Lithos—$5 per day.
In the Hands of Impostors—Great Northern—2 Reels—Special Paper—$10 per day.
Substitute—A Great City—Great Northern—2 Reels—Special Paper—$10 per day.
The King's Favorite—Great Northern—2 Reels—Special Paper—$10 per day.
2 REELS AT $10 AND $15 PER REEL. SEND FOR LISTS.

Film Hiring Department

Among the 40 feature films, 300,000 ft. of recent scenic films:
18 REELS SALES 60 RELEASES, $100.00 CONDITION, $15 PER WEEK.
8 REELS SALES 30 RELEASES, $50.00 CONDITION, $10 PER WEEK.
SPECIAL SHIPMENTS WEEKLY.
We have films in our hiring department no other exchange are able to buy.

Film Cleaning

We have a special plant for film cleaning. Films returned like new, remain clean quite a long time, as we use no glycerine or solution whatever that will adhere. Price, 75 cents per reel.
Films made to your order 1 ft at 4½ cents.
Acme film cement works both films 2 cents, 4 cents per doz bottles. "Electra" cement $6 a per can.
Want experienced managers for branch offices in every State; also Foreign Agents.

GET SIMPSON'S SLIDES
for
J. Fred Helf's Great Novelty Hit
"Give Me A Shove, I'm Falling In Love"
A. L. Simpson, Inc., 113 W. 132nd St. N. Y.

Drummers This high grade Orchestra Drum direct from factory to you for $10.00

Shell-3x14-Solid Maple
Shell-3x15-Rosewood or Walnut

10 Rods, Kangaroo Heads Send U.S. Money or Express order. If you wish C.O.D. send sufficient to guarantee Express charges.
E. P. ZEIDLER DRUM CO. Dept. F. CLEVELAND, OHIO

LOOK ONLY $10.00
For a Pipe Tone Folding Organ
Leatherette covered case.
If you must have as much to stand the wear and tear of hard shade handling but our Automatic tone screens cost, and always under our guarantee, also
OUR REPUTATION IS GOOD.
Bilhorn Bros., 136 W. Lake St., Chicago, Ill.

HAVE GOOD MUSIC
Increase your receipts and destroy your competition. We guarantee our artists. Anything in theatrical musicians furnished on letter or wire. Singers, Pianists, and Trap-Drummers a specialty.
AMERICAN THEATRICAL SINGERS AGENCY
89 Dearborn Street CHICAGO, ILL
Hilliard Campbell, Mgr.

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.
PRICE 75 CENTS
Also latest cue music (series 1910) for 10 parts and piano, $1.00.
1-4 discount on both numbers.
CLARENCE E. SINN
1501 Sedgwick St CHICAGO, ILL

OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic including resonators, magnets and keyboards, $75.00.
J. C. DEAGAN
3800 3810 N. Clark St. CHICAGO, ILL.

Correspondence Course. Special rates to the trade. Send for free illustrated catalogue.
School class meets every morning and afternoon with F. H. Richardson of Chicago as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.
We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00.
We carry a large line of electrical supplies and furnish everything for the theatre.
F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

Subscribe Now and Keep Posted

The Only Reliable Representative Journal of the Moving Picture Trade

Foreign, $3.00 Per Year
Canada, $2.50 Domestic, $2.00

Moving Picture World
125 East 23rd St. N. Y. City
169 W. Washington St. Chicago, Ill.

Mr. Manager: Put a small Stock company in your Moving Picture Theatre or Auditorium. We furnish plays for those nights and three women also for those stock and two women. New York Play Bureau, Tremont Theatre Bldg., N. Y. City.

FOR SALE

A fine M. P. Theatre, doing good business on N. E. State St. Long lease on new building. Located in a good residence district. Seating capacity 600. Will sell or Mortgage. Reason for selling, other business. Investigate, investigate. No agents. Don't write unless you have money and mean business. Books open for inspection. This is a bargain for the right party. Address owner Moving Picture World, New York City.

COMPENSARC

That's the device that saves Money, Film and time in the operation of your machine, and gets absolutely steady, clear, white light on the screen. Write for Booklet 15018 and get all particulars. Why don't some one do that?

Booklet 15018

Fort Wayne Electric Works
1402 Broadway
FORT WAYNE, INDIANA

GUNDLACH

Projection Lenses

Will Improve Your Picture

make it sharper and increase the illumination

TO ORDER, give the height and width of the screen, width of picture wanted and distance from lens to center of screen. State make of machine.

A complete stock is carried by

NICHOLAS POWER COMPANY, New York
ENTERPRISE OPTICAL MFG. CO., Chicago

Every lens is sold subject to approval

Gundlach-Manhattan Optical Company
808 Clinton Ave., So. Rochester, N. Y.

How About Those Electric Fans

You Have Been Intending To Purchase?

We positively carry the largest stock of both Alternating and Direct Current Fans of all types, including Exhaust Fans. WRITE FOR OUR PRICES

Did you write for our new Electrical Moving Picture Catalogue?

HUDSON
Electrical Supply Co.
49 BARCLAY STREET
NEW YORK CITY

DON'T SLEEP

till you've ordered Your Lyon Non-Rattling Iron Door Fastener. When they're installed in any building for which you are in any way responsible, you'll sleep more easily. You'll know, then, that in case of fire your patrons' nobody will be killed or injured because of iron doors that won't open. For just a touch on the solid bar across the door releases the Your Duplex lock and latches instantly and completely. Order now and be on the safe side. Catalog [illegible]

Vonnegut Hardware Co., Distributers, Indianapolis, Ind.

ANNUAL SUBSCRIPTION
MOVING PICTURE WORLD
DOMESTIC $2.00 CANADA $2.50 FOREIGN $3.00

"HOW'S THIS"

ATLAS DISINFECTANT

Odorless or Perfumed

1 GALLON	-	75c.
5 "	-	70c. per Gallon
10 "	-	65c. " "

F. O. B. Philadelphia

The best disinfectant made. Money returned if not satisfactory

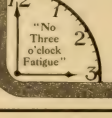
ATLAS SUPPLY CO.
Manayunk, Philadelphia; Pa.
Manufacturers of GANE'S FILM CEMENT

The Featherweight touch lessens the work and the cost, per folio

A typewriter which needs *heavy* operating to make impressions uses the operator's strength to make up for its *lack* of mechanical perfection. It is a drag on the operator's energy and time. All this is overcome in

Monarch *Light Touch*

The Monarch requires only a feathery touch to get a clear, legible, regular impression. The exclusive Monarch mechanism *completes* the impulse. Mechanical accuracy accomplishes *faultlessly* in the Monarch what human force does *imperfectly* in others.



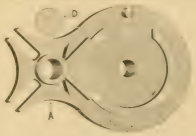
Investigate Monarch economy of time, energy and money
—write for Illustrated Descriptive Literature.

THE MONARCH TYPEWRITER COMPANY
Executive Offices: MONARCH TYPEWRITER BUILDING, 300 Broadway, New York
Canadian Offices: Toronto and Montreal. Branches and Dealers throughout the World.

MANAGERS NOTICE

BIG per cent. saved on light bill in addition to a flickerless picture. *Improved* star and cam that makes pictures overlap one another at the aperture.

A Special process of getting the arcs absolutely true with one another.
B Hardened and ground pin located with an accurate jig after cam band is ground to size.
C Is a hardened interchangeable cam band, tempered, then pressed into recess, afterwards being ground dead true. This is a mechanical stunt, as all manufacturers have been handicapped on hardening the complete cam.
Manufacturers can't possibly compete with Lavezzi's improvements without infringing on his patents. Machines equipped with improved star and cams for sale.
Write for catalogue, testimonials, etc. *All work guaranteed.*



LAVEZZI MACHINE WORKS
2940 Herndon Street **Chicago, Illinois**

SONG SLIDES

LIDE **Non-Breakable—Non-Inflammable** LIDE
Colored Song and Announcement Slides
Patent Applied For
Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold only by the **original inventors.** None others genuine.
E **NORTH AMERICAN SLIDE CO.,** 143 North 8th Street PHILADELPHIA, PA. E

SONG SLIDES

WHY SEND TO EUROPE FOR

FILM PERFORATING DIES

When we can make them for you?
High-class repairing and alterations on Foreign Machines.

THE A. DEWES COMPANY
249 Centre Street, NEW YORK
'Phone, 2251 Spring

LECTURE
on
THE LIFE OF MOSES

When this standard five-reel subject was issued by the Vitagraph Company a little over a year ago, we printed in the MOVING PICTURE WORLD a descriptive reading for each reel, prepared by the Rev. Madison C. Peters. The demand for copies of the WORLD containing these readings have exhausted our supply, so we have reprinted them in pamphlet form.

This important Biblical series of pictures should never be presented without a lecture, and, to make this possible, we will supply the exhibitor with the complete set at the nominal price of *Ten Cents, postage paid.*

Wholesale to Exchanges, $5 per 100.

Moving Picture World
125 E. 23rd St., New York

Trade Check Stimulator

The Eagle Gum Vender

Eagle Manufacturing Co.
528 Jackson Boulevard - Dept. 25 - Chicago, Ill.

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices — Best Work — DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

HAVE NO EQUAL

PINK LABEL "Electra" CARBONS

SUPERIOR TO ALL

ANOTHER ENTERPRISE TRIUMPH

TOGO CALCIUM GAS OUTFIT

Complete with Rubber Tubing and Keyless Jet

SUPERIOR WORKMANSHIP and HIGH GRADE MATERIAL combined with SAFETY and SIMPLICITY place the TOGO far ahead of any other cheap outfit.

PORTABLE and ready for instant use - **$25.00.**

Anyone can operate it

MANUFACTURED BY

The Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago

FOR SALE BY ALL DEALERS

Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

Motion Picture Handbook For Managers and Operators

By F. H. RICHARDSON—Price, $1.50 Postpaid—Moving Picture World

THE CHAUTAUQUA FILM EXCHANGE

NOW FURNISHING THE BEST OF SERVICE
Releases of Exceptional Quality
WRITE TO-DAY FOR OUR LIST AND TERMS

356 DEARBORN ST. - - - - - CHICAGO, ILL.

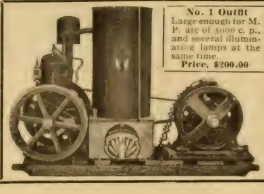
LIGHT EFFECTS

Everything Electrical for Theatres, Parks, Productions and Vaudeville Acts.

UNIVERSAL ELECTRIC STAGE LIGHTING CO.

Kliegl Bros.
PROPRIETORS

1393-5 Broadway, New York City



No. 1 Outfit
Large enough for M. P. arc of 5000 C. P., and several illuminating lamps at the same time.
Price, $200.00

The Celebrated SCHUG
Moving Picture Electric Light Plant

For Moving Picture Theatres, Tent Shows, Circuses, Carnivals, etc.

Furnishes direct current at a cost of about two cents per K. W.

Very light in weight, easily portable.

Electric lighting outfits of every description, for every purpose, and of all sizes. Lowest in price. Highest in quality. Send for Bulletin No. 11.

SCHUG ELECTRIC MFG. CO.
315 Jefferson Ave., Detroit, Mich., U. S. A.

441 LICENSED AND INDEPENDENT THEATRES 441

Mr. Manager:- The only Original and Authentic Slides Now Ready for Shipment

SCRANTON MINE DISASTER *OCCURRED APRIL 7th, 1911*

NEARLY 100 COAL MINERS' LIVES LOST

27 slides to the set, all colored, titled and numbered. Written lecture and 28 x 42 inch lithographs free. 3 Days $10.00—2 Days $8.00—1 Day $5.00. Only one set in each city. The oldest, and originators of features.

Feature Amusement Enterprises Co., 441 Market St., Pittsburgh, Pa.

FOR SHORT - F. A. E. CO.

441 Better get on our mailing list for other features—New York Fire, Mexican Frontier, etc. Standing guarantee, money refunded if not satisfied. 441

WURLITZER

65TH YEAR 55TH YEAR

Wurlitzer Piano Orchestra built in the front of the Gaither Theater, Cincinnati

The Leading Picture Theaters are Installing

Wurlitzer Automatic Musical Instruments

They furnish better music than musicians and cut out that great expense. 50 different styles. Call at nearest branch or write for big 84-page catalog

THE RUDOLPH WURLITZER COMPANY

CINCINNATI 117 to 121 E. 4th — CHICAGO 266 & 268 Wabash — NEW YORK 25 & 27 W. 32nd Kerr, Fifth Ave. Co., Agts. — PHILADELPHIA 1835 Chestnut

ST. LOUIS 913 Pine — CLEVELAND 206 Prospect — BUFFALO 701 Main — COLUMBUS, O. 57 E. Main

Ornamental :: Indestructible Fire Resisting

THEATRE AND STAGE FRONTS ARTISTIC CEILINGS

Designs Suitable to Any Building. Blue Prints, Suggestions and Estimates Free. Ask for Our Design Book M.

The Kanneberg Roofing and Ceiling Company, CANTON OHIO

The Cincinnati-Buckeye Film Co.

One of America's Biggest Buying Exchanges

TWO OFFICES:

315-317 W. 4th St., CINCINNATI, O. 422 N. High St., COLUMBUS, O.

Buying the Entire Independent Output

For a real up-to-the-minute service, write, wire or call

DON'T LET JUNK DEALERS AND WOULD-BE FILM MEN KID YOU

OUR

Musical Electrical Bells

which are played from a Keyboard, the bells being mounted in various parts of the house have been a great success all over the country and no Picture-house is complete without a set of them. We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and Boards, complete ready to install for $75.00.

J. C. DEAGAN

3800 to 3810 North Clark Street

CHICAGO, U. S. A.

To the Trade

We are now prepared to manufacture films for educational and advertising purposes. We go anywhere on request. Printing and developing our specialty.

Write for particulars
Demonstrations free of charge

Educational Mov. Picture Mfg. and Adv. Co.

F. W. Hochstetter, 2726 W. Division St., CHICAGO, ILL.
S. Robinson, Prop., 408 Smithfield St., PITTSBURGH, PA.

CALCIUM GAS

Compressed in drums ready for operation for Moving Picture Shows where electricity cannot be had. **Absolutely pure gas. Prompt shipments, freight or express.**

WRITE FOR OUR TERMS

Complete stock of repair parts for machines and supplies.

Erker Bros. Optical Co.
604 Olive St., St. Louis, Mo.

HALLBERG

THE ECONOMIZER

SAVES two-thirds on electric bill and makes BIG CUT on the first cost of your complete equipment.

I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

Free Catalogue No. W-50

J. H. HALLBERG 36 East 23d St. New York City

Just Like a Game of Checkers

OUR MOVE

Compelled to do it on account of increased business, and if necessary we will move just as often as you compel us.

Chicago Song Slide Exchange
Sixth Floor Powers Building

N. E. Cor. Wabash Ave. and Monroe St., Chicago, Ill.
Dept. 1

ANNUAL SUBSCRIPTION
MOVING PICTURE WORLD
DOMESTIC $2.00 CANADA $2.50 FOREIGN $3.00

GENRE MOTION SLIDES

Write for 16-page Catalog

GENRE
507 North Clark Street Chicago, Ill.

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It

Write Today for Terms

EUGENE CLINE

57 and 59 Dearborn St., Chicago

FOR SALE ONE HUNDRED REELS FILM
Extra fine condition $12 a Reel
MAYER SILVERMAN
905 Fourth Avenue Pittsburgh, Pa.

McKENNA

BRASS RAILINGS
EASELS
GRILLES
CUSPIDORS
BRASS KICK PLATES
FAIR TREADS. DOOR SILLS

McKenna Bros. Brass Co.
PITTSBURGH, PA.

The Best Uniforms

For the money

Natty Up-to-Date Styles

For Employees of Moving Picture Theatres

Write for illustrated catalog and samples of cloth. Free on application.

D.KLEIN&BRO.
927 Market Street
PHILADELPHIA, PA.

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill.
Branches in all leading cities

OPERA CHAIRS

GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

THE AUTOMATIC THEATRE CHAIR

It is a friend to the public. It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre Chair.
If you have not seen our latest models, investigate.
Write today for circular A.

THE HARDESTY MFG. CO.
Canal Dover, Ohio, U. S. A.

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2

The Kauffman Manufacturing Co.
ASHLAND, OHIO

SPECIALTY:
Prompt Shipments

Opera Chairs

The Wisconsin Lumber and Veneer Co.
Port Washington, Wis.

Opera and Assembly Chairs

Most popular priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave. and 43d St. - New York, N. Y.

WE CAN HURRY

YOUR ORDER OUT.
STAFFORD Chairs excell all others.

HEAVY FIVE PLY
seats and backs.
The last-forever kind, that you are using long after you have forgotten the price.

STEEL CHAIRS TOO
We carry several kinds of good chairs in stock, all guaranteed.

ASK FOR CATALOG 203

E. H. STAFFORD MFG. CO.
CHICAGO, ILL.

CHEAP

STEEL FRAME THEATRE CHAIRS

ABSOLUTELY NON-BREAKABLE

Second Hand Chairs
Also seating for Out-of-doors use.
Address
Dept. W.

STEEL FURNITURE CO. GRAND RAPIDS, MICH.
New York Office: 150 Fifth Avenue

See What They Say About

SILVO KURTAIN KOAT

Pottsville, Pa., Dec. 8, '10.

Please ship C. O. D. one can of Kurtain Koat, as I have used the other can and found it to be the greatest thing I ever saw.

Kansas City, Mo., Dec. 17, '10

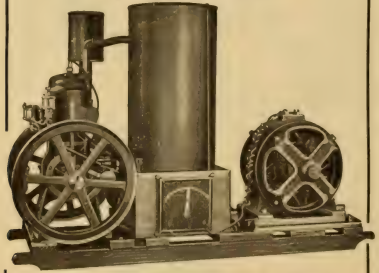
We have examined Mr. ———'s curtain and have nothing but praise for the results in comparison to other curtains.

$6.00

and following directions will give you the same results as above. One can covers 350 square feet. Order from your exchange or C. O. D.

KURTAIN KOAT CO.
2109 W. LAKE STREET CHICAGO, ILL.

Electric Light Plant Complete $250.00



Larger Plants at Proportionately Low Prices.

Including the celebrated DETROIT KEROSENE ENGINE and DYNAMO OF SUFFICIENT CAPACITY TO FURNISH CURRENT FOR YOUR ARC AND 10-16 c. p. TUNGSTEN LAMPS for illumination.

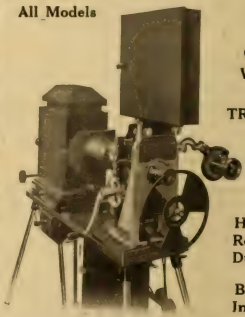
Total cost of operation from 5 to 25 cents per day. Gives you better light than you can buy. Gives you the same light in the afternoon as at night. Can be operated by a ten-year-old child.

CAN MAKE IMMEDIATE SHIPMENT.

DETROIT ENGINE WORKS, 406 Bellevue Avenue, Detroit, Mich., U.S.A.

EDISON KINETOSCOPES

All Models



NONE GENUINE WITHOUT THE TRADEMARK

Holds the Record for Durability

Beware of Imitations

Supplies and parts in stock for Edison and all other machines

Get my prices before purchasing elsewhere

Expert Repair Department

under the management of Otto Brautigam
ALL REPAIRS GUARANTEED

Exchangemen! Exhibitors!

If you have a projecting machine that is not giving you entire satisfaction, let me take it, and I will replace it with a new Edison model "B," with outside shutter, allowing you a good price for your old one.

ALWAYS a few slightly used machines in A-1 condition, at low prices.

Harry A. Mackie

853 Broadway Corner 14th St. **New York City**

PHONE 2478 STUYVESANT

To Our Friends the Operators

To show our appreciation of the hearty approval that has been shown by the moving picture operators of the country on Powers Cameragraph No. 6, we have prepared a souvenir in the form of a handsome watch fob done in blue and gold which we wish to present to all operators familiar with Powers Cameragraph.

We have 2,500 of these ready for distribution now and others will be made up as called for. If you want to be taken care of from the first lot send in your name now, mentioning where you saw this advertisement.

Nicholas Power Company
115-117 Nassau Street New York

For thirteen years the leading makers of moving picture machines

WATSON
Ventilating Fans

DRAW OUT THE DEAD AIR
AND BRING IN FRESH AIR

EFFICIENT, RELIABLE, COMPACT; keep your theatre comfortable and attractive in hot weather

SEND FOR PRICES AND BULLETINS.

Made for direct and alternating current.
MANUFACTURED BY
THE MECHANICAL APPLIANCE CO.
MILWAUKEE, WIS.

"A Reliable Carbon Of
Real merit that meets all
Conditions and requirements
Operators ***may*** face."

Buy of your Exchange
In any city
Or write to us for samples.
Gratis for the asking.
Remember the mark
Arco-Biograph, pressed
Plainly in each. A mark of the
High ***Grade Carbon.***

L. E. Frorup & Co. SOLE IMPORTERS **N. Y.**

CINES CO. of ROME

CAPITAL { **Preferred Stock, - 2,000,000 Lire**
Ordinary Stock, - 3,750,000 Lire

Fully Paid-up 5,750,000 Lire

Studios and Factories, Rome and Padova

Branches at the Following Cities

LONDON	*18 Charing Cross Road*	*BARCELONA*	*59 Paseo de Gracia*
PARIS	*11 Rue St. Augustin*	*RIO DE JANEIRO*	*A. Sestini*
BERLIN	*238 Fried Richstrasse*	*BUENOS AYRES*	*A. Sestini*
MOSCOW	*3 Glenischewsky Pereul*	*CARACAS*	*Levy & Co.*

And the Following Agencies

Milan	*Venice*	*Oddessa*	*Lille*	*Amsterdam*	*Leipsic*
Turin	*Dresden*	*Keiff*	*Zurich*	*Copenhagen*	*Lisbon*
Genoa	*Tokio*	*Vladivostock*	*Sydney*	*Stockholm*	*Capetown*
Naples	*Johannesburg*	*Marseilles*	*Lima*	*Buda Pesth*	*Havana*
Bologna	*St. Petersburg*	*Brussels*	*Vienna*	*Frankfort*	

Branch for the United States of America
445 Broome St., Broadway, New York City

TELEPHONE, SPRING 9232 *TELEGRAPHS, CINES NEW YORK*

WOULD YOU?

use Sanapan if you knew it would destroy all germs, was an antiseptic cleanser, deodorizer, odorless, and was used by hotels, theatres, railroads, steamships, clubs, offices, buildings, etc.? Wash your house down from roof to cellar with

Odorless Disinfectant **SANAPAN** *Odorless Disinfectant*

Registered in U. S. and Mexico

ODORLESS DISINFECTANT—CLEANS, DEODORIZES, DISINFECTS

Used wherever water or a mop is used. $1.00 can makes 3 bbls. solution. Destroys all odors in one minute. Send for a dollar can.

Testimonials of RR's., ship lines, clubs, etc., upon request.

SANAPAN COMPANY

1 West 45th Street, New York :: Works at Nashville, Tenn.

CAREY PRESS, N. Y.

Vol. 8, No. 19 May 13, 1911 Price, 10 Cents

THE
MOVING PICTURE WORLD
THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS
NEW YORK

MANAGERS AND OPERATORS

Motion Picture HANDBOOK

GIVING full detailed description, with illustrations and instructions, in the proper method for wiring and lighting
No theatre complete without one.

Price $1.50
Postage Prepaid

PUBLISHED BY THE
MOVING PICTURE WORLD
125 East 23rd Street **New York City**

THE THANHOUSER WO-A-WEEK

RELEASED TUESDAY, MAY 16

A Patriotic Masterpiece

The Colonel and the King

is a pretty promoter of patriotism and the "Thanhouser Twist." The patriotism is apparent right through the last half of the reel and the twist, of course, at the end. You don't get much patriotism at the beginning, because the story begins in a foreign land and no Americans are visible. It swings from the royal palace at Saxonia to a dingy Continental shipping port, thence to Ellis Island in the Land of Liberty and next to a fort out West. It takes you half round the world in fifteen minutes.

No. 211. Code Word, Coling.

Getting 2 Thanhousers a Week?

RELEASED FRIDAY, MAY 19

LADY CLARE

After The Poem

BY ALFRED TENNYTON

The story this famous poem tells is familiar to all, and "It Pays To Be Frank," which in a gist is the moral conveyed, is so essentially wholesome and uplifting that it may well be honored with filming. The lines

"'I am a beggar born,' she said
'And not the Lady Clare.'"

have become historical for the very air of simple frankness that runs through them, and the film-story MUST be a success with so pleasing a motif.

No. 212. Code Word, Clare.

The New Thanhouser Photoframe consisting of five original photos, 11x14 inches, of the leading Thanhouser players framed in solid oak, mission finish, complete with glass, GOES TO YOU FOR $2.50 with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling THE GREATEST LOBBY DISPLAY BARGAIN EVER KNOWN. Address Exhibitor's Dept

The Thanhouser Lobby Photos consisting of five splendid individual photographs (11x14) of Thanhouser principals; sent postage prepaid for $1.00 with order. Address Exhibitor's Dept.

The Thanhouser News the "Exhibitor's Guide," containing the Thanhouser Lobby-Decorator, sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Address Exhibitor's Dept.

Thanhouser Company

NEW ROCHELLE NEW YORK

The Moving Picture Cream of America and Europe

Original prints of this unexcelled program can be obtained in U. S. and Canada only from exchanges purchasing film through

Motion Picture Distributing & Sales Co.

111 East 14th Street, New York City

OUR PROGRAM

MONDAY
American—Amer. Film Mfg. Co.
Eclair—Eclair Film Co.
Imp—Independent M. P. Co.
Yankee—Yankee Film Co.
Champion—The Champion Film Co.

TUESDAY
Bison—N. Y. Motion Picture Co.
Powers—The Powers Co.
Thanhouser—Thanhouser Co.

WEDNESDAY
Ambrosio—N. Y. Motion Picture Co.
Champion—The Champion Film Co.
Nestor—David Horsley.
Reliance—Carlton M. P. Laboratories.
Solax—Solax Co.

THURSDAY
American—Amer. Film Mfg. Co.
Itala—N. Y. Motion Picture Co.
Imp—Independent M. P. Co.
Rex—Rex M. P. Mfg. Co.

FRIDAY
Bison—N. Y. Motion Picture Co.
Lux—R. Frieur
Thanhouser—Thanhouser Co.
Solax—Solax Company
Yankee—Yankee Film Co.

SATURDAY
Gt. Northern—Gt. Northern Film Co.
Itala—N. Y. Motion Picture Co.
Powers—The Powers Co.
Reliance—Carlton M. P. Laboratories.

GREAT NORTHERN

Scene from "The Nun"

Release for SATURDAY, MAY 6th

The Lucky Banana Seller

A Bustling Comedy

A Would-Be Sportsman

A Ludicrous Trick-Comedy

Release for SATURDAY, MAY 13th

The Nun

A magnificent dramatic feature production splendidly enacted Exquisite toning and tinting throughout.

ALL UP-TO-DATE INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

GREAT NORTHERN FILM CO., 7 E. 14th St., New York

THIS BEATS 'EM ALL ! ! !

New Imp Lobby Frame and 10 Fine Photos - - - $5.00

Just issued! Absolutely the finest and highest class lobby display ever used in any theater. Beautifully grained, wide oak frame containing ten heavily glassed openings for photographs. Individual fasteners for each opening, making the PHOTOGRAPHS INTERCHANGEABLE. Frame may be hung up anywhere in your lobby or may be stood upon your easel. No easel comes with the frame. The demand for these new Imp lobby displays will be fierce. Hustle your order in right away. You'll be tickled to pieces when you see what a rich looking ornament it will make for your "front." If you want more facts send for descriptive circular. If willing to rely on our advice, send draft or express company money order for $5 immediately. Orders filled in rotation.

NEXT IMP RELEASES

"The Master and the Man"—one of the strongest productions we have ever made. Go after your exchange hard. Released Monday, May 15th.

"The Lighthouse Keeper"—another powerful drama. Full of splendid stage effects. Demand it till you win. Released Thursday, May 18th.

$500 CASH REWARD

for information leading to the conviction of "dupers," who are flooding the market with "duped" Imp Films. See Imp advertisement published last week.

WE WANT YOUR NAME

and address immediately, to add to our mailing list. Important special news matter, which is sometimes too late to use in our ads, is mailed specially nearly every week. Keep posted. Send your name and address NOW!

Independent Moving Pictures Company of America
102 W. 101st Street, New York
Carl Laemmle, Pres.
All "Imp" Films Sold Through the Sales Co.
All "Imp" Films Now Made on Eastman Stock.

Demand Imp Impss Every Week

COMING!—The grandest Decoration Day release ever made is soon to be announced. It will simply set your audience wild with enthusiasm. Make arrangements with your exchange for an early booking right away.

Ask us about the "IMP BOOK." It's great!

GET THIS

If your exchange is not buying the new films it certainly can't give them to you—unless it is duping. That being the case, why should you be satisfied to pay good money for questionable pictures, when it won't cost you a blooming cent more to get your supply from THE BIGGEST AND BEST FILM RENTER IN THE WORLD?

That's a fair, common sense question. Give it some real thought!

Carl Laemmle,
President

The Laemmle Film Service
New number
204 W. Lake St., Chicago, Ill.
Sykes Block, Minneapolis, Minn. 1517 Farnam St. Omaha, Neb.
209 Fifth St., Des Moines, Iowa 1310 Wyandotte St. Kansas City, Mo.

The biggest and best film renter in the world

For Independent Theatres Only!!!

Official Slides of Your Favorite Players!

—"almost given away"

Drop a card to-day for further information to

INDEPENDENT Photoslide Company
Room 207, 147 4th Ave., New York City

(Operating by Exclusive Permission of the Independent Film Manufacturers)

Money Makers for you
Think of the people passing by or out of your place that would drop another nickel or dime. Many styles. Catalog No. 1 tells all.

KINGERY MFG. CO
CINCINNATI, O.

NEW ENGLAND EXHIBITORS

Can furnish nice Independent service of less than twenty-five day and commercial. Prompt personal attention.

THE PARK FILM COMPANY
1188 Main Street, :: Bridgeport, Conn.
W. M. Leighton, Prop.

The

NATIONAL PROGRAM

NATIONAL FILM DISTRIBUTING CO.

We invite every Exhibitor who feels that his needs are not properly covered in the service he is getting, to file his protest with us, **irrespective of what service he may be taking.**

We are busy organizing Exchanges to be directed by men competent to analyze your needs, supplying the class of film needed to build patronage on.

Some one discovered that the work of distributing and maintaining an exclusive programme required the undivided attention of a competent staff. Our organization has the work of distributing the National programme in hand. Exchanges will be established in territory as rapidly as conditions admit. We need men of brains and responsibility; men able to understand the value of our **franchise,** willing to protect the Exhibitor with exclusive rights, **so conserving the basis** of our **movement.**

NATIONAL FILM DISTRIBUTING CO.

American and European Film of Quality

To the right men, we have the most attractive proposition ever offered to Exchange men

National Film Distributing Company

34 and 36 W. Houston Street New York City, U. S. A

Exhibitors: Send your names for our mailing list.

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** EVERY FRIDAY

INDEPENDENT EXHIBITORS: Fight for Lux Films

Friday's FINEST LICKERLESS EATURES

We want you to get the World's best every week.

LUX FILMS

Released, May 12th, 1911

THE POSTMISTRESS — Drama—700 Feet

A WALK IN TUNIS — Scenic—252 Feet

An exceptionally strong short dramatic feature and a pretty little scenic of rare quality combined in this week's Lux. This is an unusual feature and one that will be welcome in every program, as it will give that change and variety that your audience look for and appreciate. Do not miss this chance.

SEE OTHER PAGES FOR SYNOPSES AND PAST RELEASES

GET LUX **The World's Best—Bar None** **GET LUX**

R. PRIEUR

10 East 15th Street 'Phone, 3427 Stuyvesant New York City

Sold only through the Motion Picture Distributing and Sales Company

CHAMPS HISTORICAL PLAYS

are in a class by themselves.
One of the worthy members
of the Champ Brigade is

"Gen. Marion, The Swamp Fox"

MONDAY, MAY 15th

A conspicuous figure in Washington's days.

CHAMPION WESTERNS

Western From Start to Finish

"Circle C's New Boss"

WEDNESDAY, MAY 17th

A boss until she is wed

Champs Come Twice Every Week

COME, SEE AND GET THEM

Every Champ Is Worth Your Getting

The Champion Film Co.

Mark M. Dintenfass, Gen'l Mgr.

12 E. 15th St., New York City

LECTURE

on

THE LIFE OF MOSES

When this standard five-reel subject was issued by the Vitagraph Company a little over a year ago, we printed in the MOVING PICTURE WORLD a descriptive reading for each reel, prepared by the Rev. Madison C. Peters. The demand for copies of the WORLD containing these readings have exhausted our supply, so we have reprinted them in pamphlet form.

This important Biblical series of pictures should never be presented without a lecture, and, to make this possible, we will supply the exhibitor with the complete set at the nominal price of *Ten Cents, postage paid.*

Wholesale to Exchanges, $5 per 100.

Moving Picture World

125 E. 23rd St., New York

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

NOTICE TO EXHIBITORS

We are prepared to take care of any amount of summer business in New England. You don't have to worry about your film service when you are trading with us; we do the worrying for you. The pick of the output of the Sales Co. is at your service. Write, wire or call at

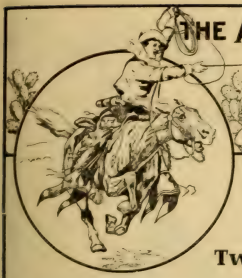
W. E. Greene Film Exchange

INCORPORATED

228 Tremont Street, Boston, Mass.

Telephone 3790 2187 Oxford

THE AMERICAN FILM MFG. CO. CHICAGO



"All Wise Independents buy and boost Flying A Cowboy Pictures"

Two "Flying A" Cowboy Pictures a Week

RELEASE of MONDAY, MAY 8th

"The Opium Smuggler"

Western Drama

A sensational story of illicit traffic on the Pacific Coast.

Scenes from the "The Opium Smuggler"

RELEASE of THURSDAY, MAY 11th

"The Sheriff's Captive"

Western Drama

How the quick wit of a pretty western girl wins freedom for her father and a husband for herself.

Scenes from "The Sheriff's Captive"

Arrange TODAY with your exchange for two "Flying A" Cowboy Films weekly

AMERICAN FILM MANUFACTURING CO.

Bank Floor, Ashland Block, Chicago, Ill.

NOTICE TO EXHIBITORS

Our new approved sixty ampere, two hundred and fifty volts switch and box now ready. These articles are prepared in strict accordance with the requirements of the Board of Water Supply, Gas and Electricity. Price complete $5.00 each.

AMERICAN MOVING PICTURE MACHINE CO.,

No. 101 Beekman Street NEW YORK CITY

POSSIBLY REX IS THE ONLY EXCEPTION TO THE PROVEN MAXIM THAT

"Uneasy Lies the Head That Wears the Crown"

But Rex's head is the right head, and it is going right ahead! We prove it in our next release.

From The Guardsman "REX"

"The Guardsman"

Released Thursday, REX day
May 11, 1911

Be on your guard because it's a strong story with a dark plot about a woman of place and power who designs to assassinate a king, and the quick-wittedness of a young girl who mars her attempt.

STRONG, STIRRING and STARTLING

GET IT AND YOU'LL GET IT

RexMotion Picture Mfg. Co.
573-579 ELEVENTH AVE.
New York City
(Making nothing but good pictures)

SALES CO.'S GUARDSMEN ARE REXMEN

QUALITY

A. 1.

THE QUALITY OF

ECLAIR FILMS AMERICA

IS UNEQUALLED

FOR MAY 15th

ENGAGED IN SPITE OF THEMSELVES

One of the cleverest comedies of the season in which a series of complications are smoothed out in the most charming, delightful manner. A really refreshing piece of work.

Length 910 feet

Mr. Exhibitor:—
Never Miss an "ECLAIR"
Prove yourself a WINNER.

Eclair Film Company
NEW YORK: 31 EAST 27th STREET
CHICAGO: 30 EAST RANDOLPH STREET

Our films are sold only through the Motion Picture Distributing and Sales Co.

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E 23d. Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $2.50. Foreign Countries, $3.00. Post Paid.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¼ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.
TIME DISCOUNTS: 10% one months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 169 W. Washington Street (Post Building), Chicago, Ill. Telephone, Main 3145. Automatic Phone 32732

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 8 MAY 13, 1911 No. 19

Casting the Horoscope.

"There is no doubt about t, the American films are eyond comparison with any thers now on the market. They are varied and clear, nd the companies go to normous expense and rouble to dress the actors or the parts and to enact heir stories with the proper ackground of scenery and roperties." — Montague A. yke.

"When the industry is as free in America as it is abroad, then it will advance by leaps and bounds, producing pictures suitable for the time and age . . . Not one of them (the Patents Company's licensees) is in a position to give the industry educational or elevating film stories . . . Some of the Independents are as bad, some worse." — Alfred H. Saunders.

The above two quotations are so antithetical that if either one comes near being the truth the other shows the densest ignorance on the part of the writer or is a wilful perversion of facts. The former is so flattering to the American manufacturers that it might have been made by one of themselves, whereas it was uttered by an Englishman who has large exhibiting interests in the British Isles. The latter and un-American sentiment is quoted from the editorial in a so-called trade paper which exists on the charity of the very manufacturers that it would discredit.

Montague A. Pyke is the managing director of the largest company operating a string of moving picture theatres in Great Britain, which country did not have one strictly moving picture theatre five years ago. Now England is credited with 2,000 and London, alone, with over 300. Beginning three years ago, the boom is spreading and the London newspapers are now devoting large space to the cinematograph. It is natural that London journalists, in seeking for reliable information, should interview such a man as Montague A. Pyke, whose unerring judgment is shown in the success of the circuit of theatres that is earning huge dividends for the company of which he is director. The article from which we quote says that new houses are being constructed as quickly as the methods of English builders will permit. Mr. Pyke's company already runs fifteen of the most successful houses in London and plans are on foot to increase this number to fifty.

"What," says our authority, "is the cause of this remarkable change in attitude on the part of the English public and in the prosperity of the moving picture theatres? In the opinion of those best qualified to say, it is due to American films. Moving picture shows in England, as in the United States, are absolutely dependent on the American films, and were the prominent companies in the United States to stop manufacturing or to cut off their supply for the time being the fortunes of the cinematograph theatres would drop with a suddenness that would give heart failure to their many backers."

It is a safe deduction that the director of a company controlling so many theatres keeps close tab on the films which are in most popular demand. That the American films are popular over the water we know because the European demand has long since more than doubled the output of many of the American manufacturers. Whether Mr. Pyke is entirely justified in crediting the boom in Great Britain to the superiority of the American product, it is a peculiar coincidence that this boom began at or about the time that the American manufacturers established London agencies. Previous to that time there was no lack of English film manufacturers, although there was a scarcity or absence of the strictly speaking cinematograph show.

In justice to the European manufacturers, we must admit that they are, with a few exceptions, almost entirely shut out from the American market. Exclusion from this profitable field is no doubt one reason why they do not or can not put more money into their productions, but this does not alter the fact that the American product entered

the European market and made a name for itself at a time when the International, the Film Import and Trading Company and other concerns were endeavoring to force a demand for the European product in this country. Public opinion, again, has been the controlling factor.

Coming back to the quotations which parallel Mr. Pyke's voluntary admissions, they are taken from an editorial in a paper which professes to exploit American film trade interests. Are they worthy of any reply? Only in so far as they are calculated to mislead the unwary or those who are unacquainted with their author. It is unfortunate that this "Old Man of the Sea" cannot assimilate American ideas. It is unfortunate for himself and for those with whom he is thrown in contact that he is a persistent conscious or unconscious perverter of facts. His many horoscopes of "the future of the moving picture" have been so hopelessly miscalculated that no one takes him seriously—except himself. Listen to this:

"Who invented moving pictures? This is a question we are often asked. Our reply has invariably been, No one can either legally or morally lay claim as the inventor."

This in spite of the fact that only a few months ago he heralded W. Friese-Greene as *the* inventor and hoodwinked the supporters of his paper out of a considerable sum of money to import the *real* article. But out of charity we will draw the veil over the attendant circumstances.

Without any realization of what the effect would be, he clamors for the open market and says: "Cinematography should be as free as any other trade." Among the trades he specifies is bricklaying, oblivious of the fact that bricklayers have the strongest kind of a union and brickmakers have a strong business organization to safeguard their business. But is it flattering for those who look upon cinematography as one of the fine arts to be classed with bricklayers and tailors?

In our own columns we have, in the past, dispassionately discussed the pros and cons of the open market. The only unanswerable argument we found in its favor was in its application to the consumer and not to the manufacturer. If all exchanges were at liberty to buy wherever they pleased and *if the present or a uniform selling price could be maintained*, certain manufacturers would soon double their sales while others would go to the wall. In this way merit would receive its reward, public opinion would be the inexorable censor and qualitative competition would work out the survival of the fittest. Who will not agree with us that this would be an ideal condition? Who will solve the problem of maintaining a fixed price, without which such a condition would be worse than the present? But a free and open market in the film manufacturing field, with its attendane price-cutting and lowering of quality! Save us from such a catastrophe!

Again, with Rip Van Winkle perspicacity, our oracle asks: "Has any member of the licensees of the Patents Company turned out an educational film?" Indeed they have and the supply has hitherto been in excess of the demand. Surely he is not ignorant of the fact that at least one Patents Company licensee expended a large sum of money in the compilation of a catalogue of educational films and endeavored to force a market in the educational field. That work has borne fruit. The demand for educational films is increasing and manufacturers, both licensed and independent, are preparing to compete for the business. Many of them have already a supply of negatives of educational subjects on hand to be released when the proper time comes. And what is more, before the close of another year we will see established an educational film bureau in New York City with distributing branches in other populous centers. In the evolution of the business it was bound to come and to ensure its permanency and success it must not be affiliated with the amusement field. But it is not necessary that "before all this can dawn, the people of 'nickelodia' must demand justice and petition Congress to enquire into the methods of the M. P. P. Co."

The Ethics of the Poster.

Displaying a certain kind of poster is like waving a red flag at a bull if there are any crime suppressors knocking about. To all intents and purposes a poster is considered to be an index of something that is being or is to be exhibited. It is not to be expected that the enemies of the picture theatre spend any great amount of their time inside of an institution they are supposed to hate. The truth of the matter, as everybody knows, is that the majority of them have never been inside of a picture house. Having received their gospel from hearsay, untrustworthy newspaper reports, exaggerated pulpit utterances and hoodwinked magistrates, it is not unreasonable to suppose that a twentieth century apostle, in passing one of the picture houses that displays crime posters, should pass on his way with morbid mutterings about "sinks of iniquity" upon his lips.

From his point of view everything is obvious. He has read bitter indictments of the moving picture evil and here before his eyes, as he passes the theatre, is voluntary proof that what he has read is true. He sees the poster of a murder and robbery. He has read of this very thing, and now he sees for himself, because the manager admits it; not only admits it, but emblazons the fact in lurid lithography that within these portals, "performance now going on," there will be exhibited a murder and robbery for the delectation of blood-thirsty shoppers, who have time to witness it, in exchange for the small sum of five cents. Like many in the passing throng, he has no time to stop and see it. If he had the time to spare, it is not probable that he would go in to see it. He has already been too much horrified by the reports of depravity to do that, so he passes on his way, with the morbid mutterings, and without a thought that the posters he has seen are not a truthful index of what is to be seen inside.

This little every-day occurrence brings us directly to the ethics of the poster. There are no intricacies to the ethics of the poster. They can be summed up in the one word, "Truth." This may seem a broad statement to many who have long since conceived the idea that a poster must be nine parts fiction to one of truth in order to be a successful poster. Certain people are fond of prating that moth-eaten phrase that "the American people like to be humbugged," alleged to have been said by P. T. Barnum. There are two things quite certain about that. First, the American people do *not* like to be humbugged, and secondly, P. T. Barnum never said any such thing, unless he said it in his dotage when his book was written (by somebody else). We must give him credit for having a small amount of brains at least. No man ever lived who gave the people a bigger run for their fifty cents than P. T. Barnum. It is true that he sometimes advertised and exhibited fakes. That was long, long ago, but he made up for it by giving plenty of the real thing. Thirty-five years ago the Barnum show passed into the control of James A. Bailey, and Mr. Barnum did very little faking after that. Mr. Bailey began where Barnum left off, and those who are now trying to emulate that alleged statement of Barnum's, are about thirty years behind the times.

The poster in the form we now know it originated with the American circus. It was considered the proper thing in the early days to exaggerate wherever possible.

The circus was a transient affair, and therefore it seemed such a simple matter to advertise anything within the bounds of imagination without the slightest intention of fulfilling any promise. "Here today and gone tomorrow," was the slogan. Perhaps this slogan has some connection with the now extinct "Hey Rube," which was the cry for battle between the townspeople and the circus men. The "Hey Rube" began to be a thing of the past when James A. Bailey took charge of the Barnum show. He saw the real cause of the "Hey Rube," which was nothing else than the dissatisfaction of the people who had come to the show expecting to see certain advertised performances that were not given. He noticed in every town that the younger men, disgruntled over being faked, were eager to pick a fight, which they usually did. Many are the truthful tales of men buried in ring banks. The circus crews were like a well-trained football squad. They generally won their battles against the leaderless mob, but at a price. There was an odium against the circus that lingers faintly to this day.

Bailey was the man to discover that faking doesn't pay, even in transient show business. Today there is scarcely a circus that would think of advertising what it does not have. When a featured act leaves the show, its posters disappear. There may be a few very small circuses that do not show what they advertise, but they are not worth considering. Look among the leaders. The Ringling Brothers would no more think of advertising something they do not have than a local department store would think of advertising lisle-thread stockings as silk. It was wrongly supposed, in the days gone by, that when the circus came back to town a year or two later, its faking would be forgotten, but wise showmen came to find out that it was not forgotten, even after four or five years. Some circuses never dared to go back; not under the same name, but it has been discovered that a good name is worth having, even in circus business. The public thanks and the public knows. It brings to mind that saying of Lincoln's about "fooling all of the people some of the time," etc., which contains more wisdom than that one of Barnum's, if he ever said it. One is diametrically opposed to the other. Now which is right?

In the light of these facts, then, what is the status of the moving picture man who thinks the people like to be humbugged? To us it appears that he is following the alleged principles of a man who has been dead for twenty years. There are many of them. Ten minutes' walk to the south of this office are a couple of shining examples of that type. They evidently figure that there are several thousands passing there each day who will be gone tomorrow, never to return. In one way they are right, for they will never return to their theatres, but it is a fallacy that is exploded at Keith's just up the way. There are many annual out-of-town customers at Keith's. He has a reputation; the others have not, nor will they ever have so long as they hang up their lurid, misleading posters of murder in the first degree, bank robberies, stage hold-ups, etc., that are never shown inside. No doubt it is their faking methods that makes these showmen content to get the transient nickel while every other show on the street is getting a dime by legitimate means, and without any bother. The lying showman is a discredit to the business as a whole. He is fooling himself and not the public. Let him take an example from the successful circus man. Where once his only credit was C. O. D. every time, today it is as good as gold. He is the pioneer of the poster and he knows that the ethics of the poster is TRUTH.

Three-fourths of the people smile quietly when they enjoy a picture; the other fourth laugh uproariously; some managers and manufacturers seem to cater to that other fourth.

Ventilation.

This will not be a technical article. Neither will it be scientific nor constructive nor mathematical. However, it may be psychological, if it is not already too late. It is particularly intended as a warning.

The fecundity of reformers and moving picture agitators is almost sublime in its infinite variety. It is commonly said that lightning never strikes twice in the same place. We of the moving picture fraternity have passed through many storms, and our garments are bespattered with the mud of professional mud-slingers from the reform camp. We have all been struck by lightning so many times that our garments are tattered as well as smeared. But within the heart beats strong; the cause goes steadily onward, and moving picture men, though their feet may be trudging in the quagmire of destructive criticism, are able to see the sunshine on the horizon before them. But the end is not yet.

Another storm cloud looms in the sky; this time it is the bugaboo of ventilation. Our friends, the enemy, for some years have personally conducted us over the bumps. In its formative stage, the moving picture business went through the throes of child legislation, the effects of which still linger. That period might be called the scarlet-fever stage of the infant industry. Later on, the growing infant had its measels in the form of drastic fire legislation. Then came the high license mumps, and after that came the censorship croup, which in its turn gave way to the chicken-pox of swearing in the films. The infant industry has also passed through its whooping cough in agitation against darkened theatres. It has had its teething ever since they began to rail about crime pictures. It went through a period of sore eyes with all the talk about flickering films and so on. But we find that there are not enough childrens' diseases to complete a full similie, and we are at a loss for a child's disease with which to compare the coming crusade against ventilation, or lack of it, as the case may be.

Already reports are coming to us from divergent sources that the ventilation campaign is on. Having attended to the public's eyes and ears and bodies and minds and morals, the self-constituted guardians are going to attend to their noses. After that, we are wondering where next the lightning will strike. But for the present, suffice it to say to exhibitors everywhere that the ventilation crusade will be the next flea to bite them.

There are a lot of smells in the world, and most of these have a meaning all their own. If we were in a darkened room, we could tell that certain persons were present by instinct. In a sense this agitation about ventilation is a direct insult to the audience itself, but that is a small matter when their welfare is at stake. We are glad that we are not bloodhounds or any other animal having such a keen sense of scent, for in such a case we fear that life would be a very unpleasant affair.

Agitation along the lines of ventilation partakes of the same nature as the endeavor to purify the minds of the lower classes by legislation. For instance: It is well known to anyone, who is not a bigot, that a moving picture show in a tough neighborhood will be tough, no matter if the place be conducted by an angel and nothing but views of Heaven are shown. The same applies in the matter of ventilation. There are some theatres that need ventilation, and need it badly, but they need it more after the audience has gone than before it came in. Some of them ought to be fumigated after every show.

During the winter just gone by we visited the lower east side picture houses. One theatre we visited is located in Hester Street. We took notice at that time of

the ventilating arrangement, as the subject of ventilation was uppermost in our minds all the time we were present. There were a number of fans, both buzz-fans and exhaust-fans, all hard at work, and a window wide open near the back. But even this was entirely inadequate. No doubt the place would have smelled even if the roof had been taken off. The recollection of it is still so vivid that we would shrink from the idea of follinwg that same crowd in another steamer on a trip to Coney Island, if the wind were blowing our way.

Moving picture ventilation depends upon the location of the theatre. It is easy enough to keep a house sweet and clean and purify the air, if the patrons are themselves sweet and clean. But we submit to the agitators: How is it possible to keep the air pure in an east side picture house without compelling each patron to take a bath upon entering, while his clothes are being fumigated? Perhaps they can pass a law to that effect, but we would like to have a moving picture of anyone attempting to enforce that law.

There is a certain odor from wet wool that can always be smelled in any theatre on a rainy day. This is due to the animal nature of the garments people wear, and is unpreventable, no matter to whom the garment belongs, if the garment be wet. The smell of several hundred damp woolen garments is more than noticeable, it is disagreeable. But it cannot be prevented in the best ventilated theatre in the world. The matter of ventilation has been studied by moving picture men long before now. Every exhibitor worthy of the name, it is safe to say, has spent much time and thought upon the subject. All that they can do has been done; therefore impending legislation concerning ventilation will have no terrors for managers of theatres in respectible residential sections. The agitation is merely another phase of the indefatigable crusaders' work. The Hogan's Alley Theatre will never be perfectly ventilated until the patrons themselves are fumigated. The vast amount of good in the moving picture business will be again discredited by the Poverty Row picture house which has already played such a tremendous part in retarding the general approval of the moving picture.

Watch Selig.

The outstanding event of our sojourn in Chicago was a visit to the plant of the Selig Polyscope Company. During the past year the remark has often been made, "Selig is falling down" or "The Selig films are not as good as they were." This was very true, and there was a reason. Not so very long ago the Selig film was regarded as a headliner. The demand for them increased so that greater facilities were needed. It was then that Mr. Selig acquired a tract of ground adjoining his plant and planned new buildings and improvements. A little over a year ago we visited the premises and the walls of the new buildings were about shoulder high. But work was at a standstill on account of a strike. Chicago is the hotbed of strikes and labor disagreements, and if it was not the masons, it was the plasterers, or the plumbers or the ironworkers—always something to hamper progress. Even now the construction work is incomplete, but a marvelous laboratory system is working. During the past year Selig films were muddy or otherwise lacking quality. Now there are in operation gigantic water and air filtering plants, with improved machinery, and some coming releases that we were permitted to see equalled in technical perfection the best produced in the world today. From now on watch the improvement in Selig films and give all credit to this concern for the difficulties they have encountered and surmounted.

Interesting Report.

Some weeks since, Raymond B. Fosdick, Commissioner of Accounts for Greater New York, made a report to Mayor Gaynor which is of considerable general interest. The commissioner has, at the mayor's suggestion, been conducting an investigation and "systematic study," as he puts it, of affairs pertaining to motion picture theaters.

The report, which is voluminous, when boiled down to its essentially interesting features, sets forth the following: (a) That no laws of particular consequence (other than Section 484 of the Penal Code, applying to admission of children under 16) have been passed with special reference to the construction, conduct or operation of motion picture theaters. (b) That neither theater managers nor city officials have any exact understanding of the rights, duties and obligations in the premises. That the officials are attempting to apply laws and ordinances enacted long before picture theaters came into existence. (c) That authority to regulate picture houses is distributed between seven different departments of the city government, and that this causes much overlapping, and even conflict of authority, breeding confusion. (d) That licenses for picture houses may be of two kinds, dependent not upon the seating capacity, but wholly upon the kind of performance. If pictures be coupled with vaudeville acts, a theater or concert license, costing $500 is required, same being revocable only by the Supreme Court. If, on the other hand, pictures only, accompanied by songs and recitations not rendered on a stage, are given, then a common show license may be granted by the mayor for a license fee of $25 per annum, same being revocable at the mayor's discretion.

It might be added that the police have claimed authority to prohibit even songs and piano playing under this license, though we do not know that any such arbitrary action has actually been taken.

(e) That censorship of films has greatly improved the character of moving picture shows and practically eliminated really objectionable pictures. That while the objectionable pictures have been largely curtailed the vaudeville performance, frequently coupled with picture shows, is of much lower order than the photo-plays themselves. That censorship similar to that imposed upon pictures is not practical to apply to vaudeville.

(f) That study of the situation convinces the commissioner that abuses connected with motion picture shows are largely ascribable to

(1) The lack of definite laws and ordinances and uniform regulations in regard to the moving picture business.

(2) The lack of centrifugal control by the municipal authorities.

(3) The presence in the building code of a section which virtually restricts the moving picture business to small "store front" shows.

The commissioner makes certain recommendations at the end of his report that do not seem to be of much practical value. The report is, as a whole, however, excellent, and we regret lack of space in which to give publicity in its entirety. As a matter of fact, however, it contains absolutely nothing at all but what has been already set forth in these columns from time to time.

The commissioner rightly ascribes the preponderance of evil to two main things, viz.: the utter lack of any comprehensive law, or laws, designed to deal with motion picture theaters, and the evil effect of the two classes of license which in effect confines moving picture shows to houses of the "store room" type, unless one can pay $500 per year license and comply with a set of requirements designed for, and applying to the largest theaters in New York City.

The first named condition has bred confusion. As the situation is today there is not a single exhibitor in all New York who can say with confidence "I comply with the law." Why? For the simple reason that in all New York not one single exhibitor knows what the law is! Again, why? Because but few points are covered by law at all, the rest being regulated according to "rules" formulated by various departments, or left entirely to the discretion of department heads and, even worse, to the individual whim of sub-inspectors.

That such conditions are an outrage cannot be denied. Time, time and again has redress been sought, but in vain. Now, however, it seems there is a chance to secure real action. The mayor has appointed a committee of five members to assist the Board of Aldermen in the task of drafting ordinances designed to govern motion picture houses as such. This is good—maybe.

It is excellent, provided the committee and lawmakers proceed sensibly, handling the matter along proper and sane lines. To do this it will be absolutely imperative that practical motion picture men be called into consultation. It is not to be supposed that any committee, or any set of aldermen not thoroughly conversant with all phases of the photo-play exhibition business can devise laws which will be of the best possible design, unless they confer with those thoroughly conversant with all details of the business. An attempt to formulate laws without such advice as is here suggested would, in all probability, result in more or less injustice and utterly needless hardship for years to come.

The commissioner has "started something"; it is now up to New York City exhibitors to see to it that the matter proceeds along right and proper lines.

In a recent interview with the President of the American Film Manufacturing Company he described to us a new non-infringing camera of which he has secured the patent. At the American plant we were shown prints from several negatives presumably made with this camera, steady on the screen and of excellent photographic quality. The camera is now being tried out by other independent manufacturers, and so far the reports are very satisfactory.

Speaking of quality, the photography of the American is uniformly excellent; also the stagecraft. With a little more care in the selection and preparation of the stories, the work of this company should soon reach the top notch of popularity.

Among the coming feature films that we have seen is one entitled "Back to the Primitive." For variety of scenery and novelty of incident it is beyond comparison. We are aware that Selig has had photographers and producers in foreign countries for some time, and if "Back to the Primitive" was not made in the wilds of Africa, it has all the signs of it. A vessel conveying an English lady to her brother in Africa is wrecked. With two other survivors she is cast on the African coast. Living in a hut she pets and rears two young leopards who afterwards save her life by killing a lion which is seen prowling around the hut. Annoyed by the attentions of a Boer farmer she flees and is lost in the forest; here she is found by an elephant to which she had been kind and he picks her up and carries her to safety. The final rescue by a searching party is the climax of realism in moving picture stagecraft. In fact the whole film surpasses in thrilling incident and scenic grandeur anything yet produced. Exchanges will make no mistake in doubling their standing orders on this film, and exhibitors, see that you all get it, and book it not by the day, but by the week if you can.

The Photo Play of Tomorrow.

By Robert Grau.

The photo-play has become an established feature. One by one the film companies have resorted to this most practical of their assets, until the number who have not organized stock companies and competent stage directors are decidedly in the minority, and even this latter class are likely to capitulate before the close of the present year. The reason for this is apparent enough. The theater naturally has supplied a mass of matter for the cinematographic art, and the film projectors have been quick to realize that they can draw on the legitimate stage for an abundance of material and it will take many generations before they can exhaust their opportunities in this respect, in fact the modern stage is not as prolific, in what it offers for reproduction on the screen, as are the discarded works from Shakespeare's day back to the period of Sophocles and Homer, "the photo-play" lends itself more readily to the historic spectacles of olden times than it does to the stage recitals of the 20th century, and here lies the very stability and longevity of cinematography.

The stock companies engaged abroad by the film companies are organized in an almost colossal way, the equipment being along the most extravagant lines, and to me it is amazing the way some of the most artistic and exalted members of these companies, drafted from the first theaters of Europe, are content to acquiesce to the necessity for outdoor performance in order that they may better qualify for that which they undertake to portray. The spectacle of Madame Desclauzas, of the Palais Royal, on horseback, engaged in an altercation with a band of mountebanks, during which she is seemingly violently handled, is surely a picturesque one, but not more so than the realistic portrayal by Mounet-Sully, the greatest actor on the French stage, of a role in which he is forced to indulge in outdoor acrobatics. Evidently the French film makers can offer inducements tempting enough to justify the leading *societaire* of the *Comédie Francaise* to throw to the winds all traditions of dramatic art, and this leads one to become imaginative as to the day when perhaps in this country Maude Adams will be induced to pose for a photo-play wherein she will indulge in such outdoor scenes as a play like "Joan of Arc" permits of, but which may not be portrayed on the stage of a theater.

Only in the last few weeks have the faces of the players in these American photo-plays been familiar to me, and then only in a very few instances. The Edison Company has so very large a roster engaged, that it would be surprising if all were strangers to one who has been active in the field of the theater for forty years, but it is pleasant to be able to state that these faces that were recognizable represented some of the best known players of the American stage. In all, I found in one reel five standard professionals taking part, three sterling actors, and two actresses of reputation, whose services have always been in demand.

The photo-play is evolving from its infancy and its growth will be accompanied by a vast improvement in the quality of the scenarios as well as those who will interpret them. Already we find that the film makers are not only advertising their principal players by the lithographs and photographs displayed in lobbies, but also on the screen, and this is as it should be, for in this way the players are provided with an incentive for their greatest endeavor, and the goal of each will be to become a "star" and a favorite with the audiences.

The development along these lines will be rapid and vigorous as the better class of players become identified with cinematography, and as their names become popular

in the newer field, an effort will be made to present the most attractive casts, and here we have the greatest incentive for progressiveness that can readily be conceived of, for with the advent of the best known players will come scenarios, practical and expanded, from the world's greatest playwrights. The two forces combined, must eventually result in arriving at a state of perfection in the offerings, which will eliminate to a great extent the very primitive methods now in vogue in indulging in "explanations" on the screen, also in transcribing on the screen letters and telegrams for the purpose of clarifying the spectator's mind, but which is inconcrete in its effect, and disillusionizing.

I am absolutely sure that with the greatest players and playwrights available to the enterprising and liberal film companies, we will within two years see a photo-play where the clarity of the recital is not hampered by these interruptions and explanations. Even now a really good picture well operated, with clear effect, can convey any amount of dialogue to the audience by movement of lips. I have watched this very important matter very closely and I feel justified, in my desire to see the art of cinematography reach the greatest heights, to hope that others more scientific than myself will grasp the great importance of the subject and better supply the remedy, but we are now in the most vital period of the progressive stage, the period wherein the talent and genius of the world is being attracted toward a tremendously prosperous and constantly uplifting line of histrionic endeavor.

Melodrama.

By Louis Reeves Harrison.

The sensational play now called "Melodrama" has a place in our hearts whether we care to acknowledge it or not. I confess that I like it when it is not underdone, but then I am somewhere half-way between the holy mountain of high criticism and the abyss of low taste. I can enjoy grand opera or Coney Island according to circumstances; in either case a pretty girl with a sweet smile helps along; the main question at any place of entertainment is, "Do we like it or do we feel as though we were not getting our money's worth?"

Melodrama was originally what the name implies—a dramatic composition in which music was used; it was the Italian name for grand opera. The Germans employed the term for plays in which instrumental music was used to heighten the thrill. The French first made use of the term as it is now understood for sensational and romantic plays to chills-and-fever music. Then the English added to the regular villain—the man who is bad without motive or provocation,—a second villain with redeeming qualities, the kind that says:

"I'll lie for you, Sir Desmond; I'll steal for you; I'll fight for you, but damn me if I will kill that innocent little girl for you!"

The villain, however, is the chief factor. While he lives interest is kept going by his being "foiled again"; but when he dies the play is over.

Next in order of importance is the persecuted heroine. She must be shamefully treated and constantly exposed to death in spite of her blameless character. Over and over again, with streaming eyes and quivering lips she tries to establish her in-no-cence. In "Nellie, the Beautiful Cloak Model" she faces sure death exactly seventeen times from curtain to curtain. At last, driven to desperation, she exclaims:

"Why do I not die?"

That is certainly an appropriate question to ask after the villain has tied her to the buzz-saw, thrown her overboard in mid-ocean, fed her to the stone-crusher and dropped her off the Brooklyn Bridge; quite as natural as his own query:

"Why do you fear me, Nellie?"

"Nellie, the Beautiful Cloak Model" is a problem play.

We miss these interesting questions when the melodrama is shown on the screen and, far, far worse, we miss that absolute essential to success, appropriate music.

With the "melo" disjointed from the "drama" the thriller fails to thrill.

One hard kind that will stand for almost any sort of musical accompaniment is "Red-Handed Ike of Bloody Run." It goes like this:

Scene I—Bloody Run bar. The Cattle King strikes Red with his whip. Red swears to be avenged. Cowboys hear the oath.

Scene II—On the plaza, Charlotta is dancing while Pedro plays the guitar. They quarrel. Pedro about to strike Carlotta. Red springs with a tiger-like bound upon the Mexican. In the struggle Pedro tears off Red's neck kerchief, but Red hurls him to the ground and disappears with Carlotta. Pedro, with Red's kerchief in hand, swears to be avenged.

Scene III—Exterior of Cattle King's ranch. Pedro and his bandit steal horses and ride away. Before he goes, he drops Red's kerchief on the ground.

Scene IV—Road. Pedro and bandits, on stolen horses, mask. Stage coach appears. Hold-up. Violet Saint Clair steps forth from coach. Pedro smitten. He holds her for ransom. Coach drives on.

Scene V—Exterior of Cattle King's ranch. King discovers loss of horses and Red's kerchief. He goes to:

Scene VI—Sheriff's office. Stage drives up. Sheriff roused by robbery and abduction, summons cowboy deputies. King appears, describes theft of horses and shows Red's kerchief. Sheriff and cowboys dash off to:

Scene VII—Red's shack. He is on horse. He notes approach of sheriff and rides away, fearing arrest for attacking Pedro.

Scenes VIII, IX and X—Sheriff and cowboys chase Red.

Scene XI—Mountain gorge. Pedro and bandits with captive, Violet Saint Claire. She rejects his advances. He tortures her. Red dashes in on scene and dismounts. Terrific hand-to-hand fight with Pedro, bandits closing upon Red, when sheriff and cowboys arrive. Pitched battle. Pedro killed and Red captured.

Sub-title, "He Is Innocent!"

Scene XII—Same as Scene XI. Sheriff and cowboys proceed to hang Red on the spot as a horsethief. Violet Saint Claire recognized by the Cattle King, as his long-lost daughter points to Pedro as the villain. Red is allowed to go, but Violet will not have it so. The brave fellow is her possession for life.

Scene XIII—Cattle King's parlor. Cattle King begs Red's pardon and gives him Violet's hand. Lovers embrace.

Any kind of music from "That Yiddisher Rag" to Gounod's "Ave Maria" will do for this kind of melodrama. The principal trouble with pistol dramas is a growing disinclination on the part of censors to give their approval, but if vice is vanquished and virtue victorious, why should they care? Let the villain get what he de-

serves. I do not care for plays like "why they acted as they did while they might have done differently."

Give us a thrill, stir our blood, but be careful about the way you do it. The moment it is underdone or overdue, we can not stomach it at all. It is not necessary to have the heroine marry a hero while his neck is still red with marks of the hangman's rope. Give him a chance to wash up. Cut out the stage fight where the hero runs a sword or a knife under the villain's arm, and give us a genuine struggle between two strong men using each other to knock the furniture to pieces. That is the stuff that goes.

There is a chance for high melodrama, where good and evil are in conflict, with poignant scenes and situations of stress. The picture of strife may be made to impress us powerfully, but the danger of incongruity is always present; it is such a short step from the tragic to the comic. I should say that it would be best to introduce a central figure with great care, a man who is struggling with courage and vigor against adverse circumstances, and carry him through incidents calculated to test his best qualities to the utmost. A melodrama with a real hero would go with all classes, only as I have remarked in these columns, "We must display the man by exhibiting his passions before his actions are accountable." "The essence of interest lies not in the situation, but in what it brings out in those engaged in solving it."

Swelling the Box Office Receipts.

Covering the Entertainment Features of a Theater—Film Selection, Clearness and Tempo of Projection, Orchestral and Vocal Music, and Vaudeville.

By George Rockhill Craw.

(Second Article.)

While, as pointed out last week, the welfare and comfort of the audiences are important elements in the building of the box office business of a theater, still the most scrupulous regard for these two important essentials will not make a theater popular unless it furnishes a first-class entertainment.

Indeed, the program's power to please is the most direct factor in the popularity of a playhouse, although welfare and comfort facilities are no less important because of their more indirect bearing.

But, with the audience, "the play's the thing." If it is good, they come again and tell others of its merit. If it is poor, they stay away, and go to the rival house. Their "knockings" are quickly felt in the box office of the theater scorned, for there is nothing so sensitive as the ticket tape.

Selecting Films.

The selection of films is one of the most important duties in the conduct of a theater. The time has not yet come when you can tie to a dozen or more playwrights of whom you are confident that anything they may write will be good. The producers, with one or two exceptions, have not even allowed you to know the names of the playwrights whose comedies and dramas you are offering to your audiences. If they did permit you to know, you would soon begin to call for films by certain authors whose work you and your audiences liked best. This would result in a demand for the scenarios of the most capable photo-play dramatists.

For your own guidance in selecting your films, Mr. Theater Owner, you should demand to know the names of the authors of the photo-plays you use. It is not enough to know that a film is the work of a certain producer. The work of any producer varies, being governed largely by the quality of the scenario, and the producer's haste to make a release.

An author's work never varies, if he is a true artist. He has standards of quality that are unaffected by a large investment of capital upon which returns must be paid. Reputation for perfect work is more to him than money, and he has no expensive establishment to keep up, willy nilly, as have the producers. Furthermore, such an artist will sell his drama only to such producers as give them a faithful production, and when you buy a film with his name attached to it as the author, you will know that it is "right."

In their own interest, theater owners should demand the author's name on every film ordered. You have a right to the information. If you should gain this point, it will begin a new era in the artistic development of the photo-play. It will mean better comedies and dramas for you all, which, of course, means increased box office receipts.

Guarding Against Rivalry and Loss.

"Rough house" films that will please the audience of a theater located in a neighborhood made up of the laboring classes will not gain favor in a house situated in a high-grade residential district, but it is surprising how well the films that please in the exclusive neighborhood are received by the lower classes. I refer to high-class subjects, such as classic romantic dramas, travel subjects, etc. Theater owners will do well to cultivate the taste of their audiences by gradually increasing the number of high-class film subjects, thus cutting down the demand for slap-stick comedy and cheap melodrama.

Besides the ethical side of cultivating the taste of the people, there is a box-office reason for so doing. Suppose a theater, located in a neighborhood of the "hoi-polloi," has a very profitable business. We will say it runs the slap-stick comedy and the cheap melodrama. Because there is no other playhouse in the neighborhood, the audience, which is easily entertained, accepts the show and is faithful in its patronage.

The management, content to let well enough alone, makes no effort to ascertain whether higher-class films would not please better. All goes well until another theater opens as a rival. Its owner, believing the neighborhood would appreciate high-class film subjects, puts on a choice program. Its business grows, but the other theater holds its own with its lower quality of films. It is evident the people of the neighborhood are attending both shows—doubling the amount of money they formerly spent for moving pictures.

But gradually the lower grade begins to lose business, and then, suddenly, it realizes that its former prestige is gone, that it has lost its patronage to the higher grade house, and as its managers are probably not resourceful, they sell out, knowing that it is the most difficult and expensive thing in the world to regain the patronage of a house that has "gone dead."

Box Office Insurance.

The taste of an audience improves as the days go by. If the losing theater's management had itself cultivated this taste by running the better class films occasionally, trying them out on its audience, and ascertaining the effect, it would have built up the quality of its own show and the taste of its audience, leaving no demand for another theater, and holding its own in the face of any competitive house that might have been established in its neighborhood.

Indeed, proper film selection amounts almost to **box office insurance.** It is the best protection against competition and loss.

One bright theater owner, who keeps a watchful finger ever upon the pulse of his audience, has slips of paper passed about, once each week, before the beginning of the program. He announces that it is his desire to show the kind of films that his audience likes best, therefore he has had the slips passed around so that the members of the audiences may write down the films they like best, and the ones they dislike, giving their reasons briefly.

As the audience passes out the slips of paper are dropped into boxes held by the ushers. The owner then tabulates the result which shows the most popular item of the performance, the next popular and the least popular. At the end of a month, he has a pretty accurate knowledge of the class of films his audience likes best, and is able to please all his patrons in the selection of his films. Here are the contents of some of the slips that contained comments:

"Can't you give us more pictures like the 'Beautiful Wye Valley'? The scenery was grand and the picture very instructive."

"I liked the funny detective best. Papa liked it because he is a policeman."

"'The Golden Sickle.'—The story, acting and scenery were fine. Can you get any more Druid plays?"

"We like 'Selling Old Master' best, because there was so much trouble and it ended so happily."

"Hank and Lank got my goat. They have Mutt and Jeff beat. Pass us some more of them."

"I liked and didn't like 'The Little Shepherdess.' The author ought not to have married her to Giovanni. The ending was too muddled, and the knife fight was bad for my children to see."

Crime Affects Box Office Receipts.

There can be no doubt of the fact that crime in the films is a serious factor in the box office receipts.

If the theater cuts out all films that contain crimes, it losses business because of a lifeless and usually uninteresting program. If it runs films in which crimes are shown and is not careful to discriminate between those that suggest, vitiate and shock, and that do not, then also it loses patronage.

The safest plan to follow before choosing a film with a crime is to see that the methods and motives and scene of the crime are those of a different sphere of life from that of your audience. The end of the play should show that the crime's perpetrator has come to punishment or retribution for his deed.

This may not meet the approval of the "realistic" school, but as an affair of the box office it is good policy. My excuse, if one be needed, is that this is a box office article.

Projection an Important Factor.

Little need be said about the necessity for clearness and steadiness of projection. This element is of course as important a stone as any of the other blocks that are necessary in the supporting arch of a theater's success. In fact, everything done to build up a business is thrown away if the projection is poor. This fact is so generally recognized that the best photo-play trade paper has a popular department is given up to experiences, suggestions, drawings, and inventions in order to develop the best methods of projection possible.

Ambitious managers should require proper tempo in the showing of the films, and should carefully watch the work of their operators to see that the movements of the actors are as natural as possible. Of course I do not refer to comedy pictures that require accelerated speed to enhance the ludicrous effect. There is, however, a very grave error in tempo—one that is given little thought or improvement by the owners and managers. It is the time given to captions. These captions are necessary to an understanding of the film story by the audience. If enough time is not given to the captions, so that they may be intelligently read by the audience, the effect of a good film is lost and the audience is dissatisfied. Such dissatisfaction has a bad effect on box office receipts, and must be eliminated by a proper showing of captions.

The claim is made that the film manufacturers often do not allow enough of the film to the captions, which, it is said, actually counts in many cases for a too rapid showing of them. Again it is claimed that the exchanges reduce the length of the films, in many instances cutting the length of the captions. Theater owners should watch the films shown in their theaters. If the captions of a film are not given a long enough showing, the operator should be taken to task, and if it proves to be not his fault, a prompt complaint should be made to the exchange. If the exchange be not to blame, it will quickly take the matter up with the manufacturer, provided theater owners are insistent enough in their demands for properly prepared captions.

Another source of dissatisfaction to an audience is the missing title nuisance. Films should not be accepted from an exchange if their titles are missing. How would you like to attend a theater, Mr. Theater Owner, and not know the name of the play? It would not be very satisfactory to you, would it? So it is with your own audiences. If you insist upon every film having a title, it will help the box office.

Box Office "Pays the Piper."

And now we come to that much discussed subject, the music of the film theater. That it has a most important part in the building or killing of business is obvious. We are all familiar with that particular brand of cacophony, which Mr. Harrison has so aptly and humorously labeled "Jackass Music." Not only does the term suggest the bray of an ass, but its brains as well.

However, perhaps the term is a little harsh and undeserved by many of the embryo musicians to whom it is applied, as they are probably doing the best they can to earn the pittance that must reward such meagre talent. Rather, I should say, are the managers to blame for permitting such horrisonous orchestras to drive away trade, and if it came to a contest as to length of ears, it would be difficult to determine who should win, the dissonant musicians or their employers.

The orchestra is the voice of the picture. Rather have one good pianist than a full orchestra of poor players.

A beautiful picture accompanied by "Jackass Music" is as shocking as a lovely girl with a boiler maker's voice. There are many photo-play orchestras that are made up of fair musicians, but who lack the guiding mind to play a picture understandingly. All musicians have not the dramatic ability that must always guide in the proper selection of music for photo-plays, and the proper way to play it. A little coaching is all that is needed to greatly improve most of the film theater musicians of the country who really understand their instruments and their music, but who lack the knowledge of its proper application to photo-plays. Theater managers everywhere are giving more and more attention to their music, realizing that it is the box office that "pays the piper," and in more senses than one.

Illustrated Songs and Vaudeville.

The formative stage through which the film theaters are passing will probably make the illustrated song an institution and will eventually discard cheap vaudeville. The two forces working to accompish this are economy and taste. The half-baked "actors" who smirk and wiggle and clogprance about the stage are an expensive proposition, partly because of the number of them required for a vaudeville program, and partly because they do not build up a substantial, desirable business from the box office standpoint.

However, there are in every town and city many young people who sing well and who are not averse to earning money in refined film theaters. In fact, many who have marked talent are paying for a musical education in this way.

The tendency of the song slide manufacturers is toward improvement, both in the selection of the songs and in the illustration of them. The bright dashes of color in these slides furnish a pleasing contrast to the monochromatic picture plays, and the softer vocal music of the song relieves the orchestral stress of the accompaniments played to the motion pictures.

Coon shouting should be tabooed in theaters wishing to build up a refined, substantial patronage, but there is nothing more effective than a good, clean comic song, of which we have only too few to which colored slides have been set. Pretty colored slides and a sweet melody will carry through a sentimental song, the words of which may be absolutely inane in their "mushiness."

The same careful study and good judgment necessary in the selection of picture play films should be exercised in the choosing of illustrated songs, while every effort should be made to obtain singers with good voices and who have enough vocal technique to know how to use them. There are plenty of good singers to be had if the theater management will seek them intelligently and unceasingly, until it gains the proper quality for its vocal requirements. It should be remembered that the soloist is an important factor in building up box office receipts.

(To be continued.)

SPECIAL BY TELEGRAPH TO THE WORLD.

An important meeting of the Exhibitors' Association of Ohio, was held at Columbus on Tuesday. Delegates from other State Associations were present, and among the matters discussed was the National Convention. A committee was appointed to organize a National Convention of Exhibitors at Cleveland, Ohio, during the first week of August. Other matters of importance were discussed, a full report of which will be sent to The Moving Picture World by the secretary.

EBB-TIDE ENGLISH.

In an advertising talk in this paper the other day it was noted that a successful Western store paid a dollar to employees for every error they detected in its advertising. Maybe such a plan would somewhat improve the English on the bulletin boards of the moving picture shows in this town. Not once in ten times are they correctly expressed. The wrong spelling, the wrong word or the wrong construction appears. The writer has counted a dozen errors in a statement not four sentences long.—New York "Evening Mail."

Picture Personalities.

Hector J. McKinnon.

In this department it is the aim of the World to call attention to the work of such men as have really done something worth while in the field of animated photography, projection or any one of the branches of industry directly allied thereto.

It gives us pleasure to present the portrait of Mr. Hector J. McKinnon, chief electrician for Keith & Proctor, New York City.

When Mr. McKinnon was placed in direct charge of projection in the New York houses of the above company, projection, in all but one of them, the Harlem Opera House,

Hector J. McKinnon.

ranged from poor to very poor. There were no operating rooms. Machines were located in the open at the balcony railing. This in many instances made such a short throw that the securing of sharp definition was well nigh an impossibility since a good sized picture was the rule.

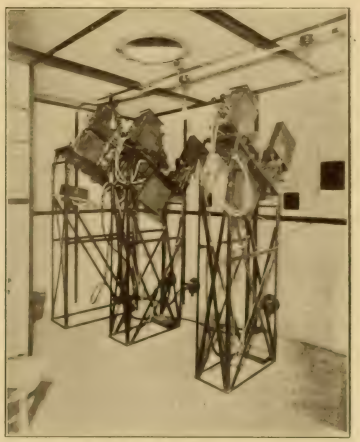
Recently the writer made a tour of all the Keith & Proctor houses, viewing the performance without the operator's knowledge, and found, in all cases, very little to criticise and much to praise. In the first place, Mr. McKinnon has caused to be installed a model operating room in each theater.

The illustration here is a photo of the 23d Street Bijou Dream operating room. It is identical with all others, except that the slope of the machines varies in the different houses. In this case the drop is approximately 40 feet in the 84-foot throw. In the Union Square house it is even more than this. Yet, notwithstanding this tremendous handicap Mr. McKinnon has been able to secure excellent definition over the entire area of the pictures. Not only has he done this, but during the past year Keith & Proctor projection has become really excellent in the matter of curtain balance and even picture illumination. Twelve months ago shadowy jumpy, poorly illuminated pictures were the rule—so much so that the writer took Mr. Blackford, general manager Keith & Proctor's New York houses, to task about it. To-day these faults have practically vanished and in their place is seen a steady, brilliant, uniformly illuminated display.

Some of this splendid result must of course be attributed to the co-operation of the various operators and managers, as well as to Mr. Blackford himself in backing Mr. McKinnon up financially, but the major portion belongs of right to Mr. McKinnon.

The booths installed are all alike. They are of wood, lined with asbestos board 3/8 inch in thickness, the latter braced and secured by transverse angle irons of steel. The doors are of the sliding variety and close of their own weight. The lens and lookout holes are protected by semi-automatic shutters which close of themselves in case of fire. From ceiling to roof extends a 6-inch vent pipe which Mr. McKinnon intends to enlarge to 16 inches in diameter. In each room is a rewinding closet and a metal film cabinet, also containing shelves for supplies. This cabinet is handily arranged, has spring doors and individual metal boxes for each film. Each booth is equipped with two machines, a spotlight and dissolver. All booths are fully equipped with phone, buttons and call-bells, so that the operator may be reached from the stage or office and vice versa. At the Union Square house the drop is close to 50 feet in 84.

Mr. McKinnon has full charge of projection matters, as well as of stage electrics, in all but the Fifth Avenue house, and it is but justice to say that he has made good—yes, more than good.



Operating Room, Keith & Proctor's 23d Street Theater, New York.

THE PRECISION CAMERA COMPANY.

We notice that the Precision Camera Company has been organized under the State laws of Illinois and that the arrangements for the manufacture of the camera have been virtually completed. Mr. H. A. Aitken, president of the Western Film Exchange of Milwaukee and New York, recently stated that this company has taken by purchase the Eames patent No. 708,033, and added that the well-known patent attorneys, Kenyon and Kenyon, have given a written report stating that in their opinion the Precision camera clearly does not infringe the Edison camera patent No. 589,168, as the same has been heretofore interpreted by the courts, and that as the Precision camera has a moving lens and is continuously and positively moving film, it is therefore outside the claim of the Edison company, just as the Wagner camera was held to be outside the Edison camera in the case against the Yankee Film Company and against William Steiner, et al. It was also stated that in their opinion the camera does not infringe the Latham loop patent No. 707,934. Mr. Aitken went on to say that the camera is a complete success and is ready for the market, but the company has not formulated definite plans as yet. He spoke very optimistically of the growth of the moving picture business.

EXCESSIVE CULTURE.

"The Montclair Town Council has again spurned the film trust." This is the latest news from the city of culture. A noted preacher while upholding the doctrine of "uprightness" warned his hearers against even an excess of that virtue saying "there are some people who try to walk upright to such an extent that they nearly fall over backward." Such excessive uprightness and excessive culture when paraded so publicly has a tendency to suggest the leaning towards hypocrisy.

That this "most cultured city in America" should consider the advisability of admitting anything in their community is no doubt wise; that they should **decide** against everything is very unwise. As an evidence of their self-conceit, this community feels itself so immune from all contagion that they decided to prohibit compulsory vaccination in their public schools. How strange! Montclair does not fear small pox and yet is panic stricken at the mention of cinematography. It may not be strange under the circumstances for the local "protectors" to place a ban upon imported moving picture men, but when one of their own townsmen and a clergyman —the Rev. W. D. P. Bliss—came forward with an offer to himself control an exhibition, it must have been interesting to scan the puritanical countenances of the authorities as they solemnly refused.

Even the eloquently promised support of Mr. John Collier, educational secretary of the National Board of Moving Picture Censors, proved unavailing, making it apparent that a community which in matters of health refuses the advice of physicians and scientists, and in morals refuses the advice of a clergyman and specific moral authorities, needs a closer inspection into the nature of its boasted culture. If it were possible to take a "culture" of Montclair's culture, and submit it to the analysis of truth, it would without doubt be found thoroughly impregnated with the deceitful germs of vanity and conceit. The offer made by the Rev. W. Bliss was a creditable one, and any community wilfully rejecting religiously, morally and ethically censored cinematrography can no longer claim to be America's city of culture.

BIBLICAL AND RELIGIOUS PICTURES.

After a careful canvass among users of religious pictures in churches, the writer finds the moving pictures unsatisfactory. During the recent Easter season many Brooklyn churches had lectures upon "The Passion Play," illustrated by stereopticon. In no single instance were the moving pictures used, enquiry elicited the fact that the slides were preferred universally. The staged "Passion Play" has proved entirely unsatisfactory; it is repulsive rather than attractive; it is full of errors, and in some instances positively untruthful, so that no lecturer can follow it, and no one who has visited Ober-Ammergau could in any way use it. The slides are always truthful, and while not so comprehensive, afford sufficient illustrative backing for an attractive, intelligent and instructive lecture. It does not appear that this is so much a disadvantage as a lesson—the lesson being that there must be a distinction between religious and Biblical pictures. Present experiences indicate that it is impossible to reproduce satisfactory Biblical pictures. The modern tinge imparted to ancient scenes, the Anglicizing of Greek and Latin customs prove destructive of all the necessary original value such pictures require; it is folly therefore to attempt to reproduce Biblical pictures under any other condition than those of their own original settings. No American or even European surroundings can be made to serve Egyptian, Assyrian, Hebraic and Palestine purposes; neither can new world people assume old world customs upon assuming costumes of those times; it takes the people of Ober-Ammergau ten years to prepare themselves for each event; therefore Biblical pictures must wait until they can be produced under conditions and with instructors saturated with the truth belonging to them.

With religious pictures there may be much difference. Take, for instance, Bunyan's "Pilgrim's Progress," the stereopticon slides and lecture of this remarkable story are as fresh and as much used as they were half a century ago.

To reproduce this story on a film would be one of the most profitable subjects in the world to-day; it would be a hundred times more acceptable and profitable than even a perfect Passion Play. Again, the production of this work—being comparatively modern—carries with it none of the difficulties of the Biblical pictures and only requires a literal faithfulness to the book, using as a basis the slides now so acceptable to the religious public. If one of the representative good firms were to handle this work they would aid the educational value of religious work; no mediocre work will suffice, it must be of the highest order.

A PRIESTESS OF CARTHAGE.

This latest Gaumont film is a triumph in every branch of art and science entering into the production of the highest grade of cinematography, making it possible to especially commend this firm on the excellence of their work. As a subject illustrative of the times—150 years B. C.—it has its educational value and serves to enlighten the mind of some of those peculiar features of ante-Christian idolatry, this together with the value as a high-class production are its characteristics. One whose ambitions for valuable moving pictures is great, cannot see a film of this kind without wishing that all this talent, art and beauty might be expended upon other valuable and much demanded subjects. The Gaumont firm is one of those possessing every requirement for perfect work with charming results; may they soon enter more fully into the large field awaiting them.

ILLUSTRATED POETRY.

A little while ago there appeared "Auld Robin Gray," a very acceptable production, well received, favorably commented upon; yet, without a successor—why? There are many standard works—poetry and prose—waiting the adaptation and adoption of the film manufacturer. While in many places the illustrated songs have made a welcome departure, nothing has succeeded them; there are a large number of poems—secular and religious—waiting cinematographic interpretation; with also a waiting section of the public to welcome them. Do the makers require a list? If so, let them ask for it, such a one is at hand and could be readily supplied, but the writer prefers not to presume to teach others their business. If, however, the plea is presented of any lack of "touch with the public pulse" this page will readily produce a list of satisfactory subjects. Schools—educational, secular and religious—are asking for the things about which we are writing.

* * *

Do people who object to moving picture places in their community themselves go to see moving pictures? Most assuredly they do! not only so, but enquiry elicits the fact that they are fairly good supporters of vaudeville, too. How weak becomes criticism when one becomes acquainted with the critics. It is a strange freak of truthful nature—"for truth is stranger than fiction"—that the greatest critic the city of New York ever produced (and who became the champion of critics before both the Mayor of the city and the Governor of the State) is now an usher in a certain well known circus, proving conclusively that criticism was merely professional self-seeking and perhaps with probable material benefits.

Moving pictures are growing in usefulness, not because of criticism, but in spite of it.

* * *

In a recent interview with a most progressive exhibitor the writer recently was pleased to find that the efforts and tendencies towards the educationally developed features of moving pictures proved the most satisfactory and while at times immediate profits were not always forthcoming, ultimate results proved both morally and financially satisfactory with a more highly pleased patronage.

There was quite a lively scene at the License Bureau in the City Hall of Manhattan Borough last Monday. It being the first day of May, a large number of moving picture exhibitors were on hand to get their licenses renewed, having left the matter to the last moment. On the same day the new Deputy Police Commissioner appointed to succeed Deputy Flynn was appointed and sworn, which occupied considerable of Police Commissioner Cropsey's time, and, as he has supervision of the granting of licenses for moving picture places, the applying exhibitors were obliged to wait. Some of them did not get their places open until nearly four o'clock in the afternoon. All of them, however, were glad that they got their licenses, for Commissioner Cropsey had thrown a bad scare into them by announcing that hereafter picture shows running vaudeville acts will be put in the category of first-class theaters, and their proprietors will be compelled to take out first-class licenses, the annual fee being $500. According to last reports, the Commissioner was determined to insist upon the new ruling.

* * *

Many of the exhibitors feared that no licenses covering the houses that run vaudeville acts would be renewed with payment of the big fee, but found they were mistaken. W. F. Rogers, acting chief of the license bureau, declared that no unfair advantage would be taken of anyone; that all licenses would be renewed and their continuance would depend upon the results of investigations to be instituted at once. If it is found that a house paying an annual license fee of $25 is running vaudeville acts, a demand will be made for the immediate payment of the additional $475, in default of which the license already granted will be revoked. A large number of small theater owners declare that if this is insisted upon they will be driven out of business.

* * *

The municipal authorities argue that the situation is a plain one and Police Commissioner Cropsey's ruling is only in accordance with the law. Where the entertainment consists of motion pictures, songs and recitations not rendered on a stage, a common show license, costing $25 per annum, is sufficient. This license is revocable for cause, at the discretion of the mayor. Where the entertainment consists of motion pictures coupled with vaudeville acts, a theater or concert license is required. This license is issued by the Police Department, the fee being $500 per annum, and is revocable only by the Supreme Court.

* * *

The exhibitors affected insinuate in quite distinct terms that the movement has been instigated by the large exhibitors with influence, to get the small ones out of the way so the them said last Monday "Even if I wanted to pay the theatrical license I could not get it because my place is not large enough or adapted to comply with all the requirements exacted for such a license. In other words, it is not a question of vaudeville with me, but of existence. A big theater was opened in my neighborhood and with a long programme of pictures they put on several acts of vaudeville. It was up to me to put on some vaudeville or go out of business. I made arrangements to secure a couple of vaudeville acts and, with my lower price of admission, I have succeeded in holding on to my business. If I am to pay an additional $475 for a license, then I am done for. Even if my house could meet the requirements for a theatrical license and I could not have to make extensive alterations, and had the money to put on, I could not get room enough for increased seating capacity, and my patrons would not stand for an increase of prices. Should I be required to make alterations, my seating capacity would be greatly reduced. Add my loss on this to the cost of the changes and the $475 more a year for my license and you will find I could not have carfare left."

* * *

A municipal officer who heard this statement said the position of the exhibitor appeared to be an unfortunate one. It is a position for which neither the law nor the authorities are responsible. He said it was quite plain to him that the law was one of the strong against the weak. The smaller exhibitors have been gradually encroaching upon the vaudeville field, although only operating under a $25 license, and the people paying the $500 license have been complaining of discrimination. People paying the smaller fee, he said, must stick to pictures unattended by any stage appearances. The moment they put a stage into play they must assume the responsibilities of theatrical managers.

* * *

Among those present last Monday was the proprietor of a large picture house paying the high license fee. He was present to urge, if necessary, the enforcement of the laws. He did not feel called upon to speak publicly, but gave expression to his views in private. Among other things, he said: "There is no concerted action in this matter on the part of the large picture theater owners. It is not necessary. We are getting the business and by our greater outlay of money and better offerings of pictures and vaudeville acts we will gradually take from the little fellows any business they still hold, even if the laws are not enforced. We all know that it is a question of but a short time when the little men will have either to come up to our standard or go out of business. But now that the question has been raised, why should the laws not be enforced? Storerooms were never intended, nor should they be tolerated as vaudeville theaters. We go to the expense of thousands of dollars to buy ample pieces of property and erect suitable theaters. We also expend thousands in fitting them up in compliance with all the laws and the comfort of the public. We make them attractive, safe and enjoyable and pay our license fee of $500 annually. We do all that is required, and all others who want to run theaters should do the same. We have no complaint to make against the man who runs pictures and adds illustrated songs and other attractions to his programme that are not stage performances, nor do we care if his admission price is two-for-five. If he can get away with it and make money we give him credit. We can hold our own. But let me tell you that the nickelodeon vaudeville is the worst growth that has ever taken root in the field of amusements, and we have a perfect right to complain of it. The vaudeville acts in such places are abominable in almost all cases. But what can you expect at the prices paid for them. Imagine a single act being on the market for from $3 to $8 a day and a double act for from $6 to $10, and in a great number of cases only one day at a place. A nickelodeon manager wanted to bet me the other day we were not paying more for our acts. I hadn't the heart to take his money. Our acts work from three to seven days in our place and have the advantage of circuits. Even if we paid only what I say the small people are paying, the performers would be far better off than those doing nickelodeon work. But if you could see our salary lists you would find the names of many clever and well known performers on them, and at good prices too."

* * *

One of the oldest and best known men in the moving picture field stated since the license stir was started that anyone who has watched the public business for the past three or four years must have expected what is about to happen. The owners of small picture theaters—the nickelodeons, storeroom shows—are the people who have been conducting for a long time that moving pictures had seen their best days and were fast dying out. They have been speaking from their own standpoint, giving voice to prophecies born of dread inspired by the steady encroachment of large capital on the field. The small theaters, he said with some regret, will in time die out, but the pictures will remain. The large, modern theaters will continue to exhibit them. Some will maintain prices within the reach of the poorer class of people, but others will in time cater to the other class at prices ranging from 25c. to $1, as is the case in many cities in Great Britain and on the continent. This man stated that at one time he believed the small house would not die out entirely. He thought that by parts of them populated by the poor people only the 5-cent shows could be maintained, but he is gradually changing his mind on this proposition, and cites as instances in the east side of New York City, where a $20,000 picture house is to be erected. He was asked if that place could not be a 5-cent theater and an

swered that the amount to be invested in the building alone showed that the promoters looked for more than a nickel in the slot business.

Let us all hope and strive for one result—the advancement and improvement of the motion picture business as a whole, whatever the present situation may develop. It is claimed that more than 500,000 people patronize the picture shows daily in Greater New York, there being approximately 450 motion picture shows under a common show license, and 200 under a concert or theatrical license. This is found for serious reflection. Constant improvement, relentless energy and the best of judgment must be exercised to hold and increase this patronage. It is hoped this can be accomplished with injury to as few as possible, since it seems quite clear that some must step aside to make room for the more aggressive, and it must be remembered that the success of the pictures is not dependent upon the multiplicity of theaters.

The Exhibitors' Association of Greater New York.

Since the inauguration of the Exhibitors' League of the Greater City, moving picture men here are waking up to the fact that they will have to get out and work earnestly and together, if they are to obtain regulations governing their business just enough to ensure them, as it seems, a fighting chance of success. The first need is that they do get together solidly, one and all, laying aside all petty differences, at least until they can get a law passed that will recognize that moving picture shows, when properly conducted, have a legitimate position in society like other businesses, with definite rights that can not be gainsaid by small-minded and misinformed individuals. The critics of moving picture shows may have the good of society, or they may have merely their own good at heart; but, at present they surely have these shows, so useful and so little harmful as they are, at a sad disadvantage. To-day moving picture shows are worse off than liquor-saloons, for saloons at least have a definite position and are not at the mercy of separate individuals as the little theaters are to-day here in Greater New York.

The Exhibitors' League is doing its best to make all the moving picture showmen in the city realize in what a precarious position their business is. At its last weekly meeting, the Committee on Legislation was appointed, consisting of Tobias A. Hyman, chairman, and Victor Orlando, S. J. Jones, C. Johanasen and S. Kiesler. The office of Tobias Keppler is at 320 Broadway, New York,; he is a lawyer and is also counsel for the League.

Mr. Keppler, in outlining the direction along which he and his committee intend to work, said that he will endeavor to have a law passed making it mandatory to issue a license to anybody, irrespective of the objection of neighbors, provided that the moving picture theater otherwise complies with all legal requirements, as to safety, etc. He pointed out that at present there is no law whatever regulating the issuing of licenses to moving picture exhibitors. There are in New York City to-day in the neighborhood of a hundred businesses which require licenses, as pedlers, moving vans, bootblack stands, hackmen, theaters and motion picture shows. Licenses are issued to people in these businesses by the Mayor's Bureau of Licenses. At present it is entirely discretionary with the chief of the Bureau of Licenses whether or not a license to a moving picture theater shall be granted or even renewed. Recently a license was refused by the Bureau because the pastor of a church near the site of the proposed show didn't approve of having them in the neighborhood. From this and later practices of the Bureau it has come to be considered as a rule of the office that no license shall be issued or renewed where the pastor of the nearest church in the immediate neighborhood or the principal of the public school object to it. Without considering the possibilities of petty feeling entering into the transaction, this leaves the moving picture business subject to he idiosyncrasies of individuals who may not be in any way competent to judge of these shows.

Mr. Keppler also hopes to have a provision made in the charter to have the licenses issued to moving picture exhibitors by a bureau separate from the one issuing licenses to larger theaters. The regular theaters have a strong organization behind them and they are the natural foes of these new moving picture shows. He illustrated the need of having the bureaus that issue licenses to these two separate, by pointing out that in London the theater interests have had power enough to compel the picture exhibitors to pay for a concert license (.$500) before they can have even a piano in their halls. By keeping the two bureaus separate he thinks that the influence of the theater interests will have less power to harm the moving picture business.

Mr. Keppler is also collecting all laws and regulations in existence affecting the moving picture business, so that sensible bills may be drafted and introduced in the legislature and ordinances in the Board of Aldermen, with a view to remedying the present chaotic condition of government by rules of this business. Under this heading he pointed out that with four or five different city departments supervising the business, with one having charge of this and another having charge of that, that any one of five commissioners could shut down every moving picture show in the city, if he saw fit. A good illustration of how these numerous rules may work a temporary injustice or worse, came up while we were talking with Mr. Keppler in his office. The telephone bell rang and one of the members of the League called up from Brooklyn and said that the evening before when his house was nearly full, five or six patrons came in. They were standing in the aisle, while he was hunting seats for them, two and three together. The officer on post there remonstrated and the exhibitor explained the situation. The officer then demanded that they be seated at once. The exhibitor pointed out to the officer that his remonstrance alone was causing delay in this. The people at length were seated, nevertheless, the following afternoon the exhibitor was summoned. This is, of course, the exhibitor's own ex-parte story which we did not investigate, but it may speak to the experience of other exhibitors and we report it for what it is worth.

Last week, Mr. Keppler appeared before the Board of Superintendents of Buildings of the five boroughs and explained to them that the present regulations governing the construction of airdomes was in most cases prohibitive. It is now required that these open-air shows be furnished with a cement floor and have toilets needing an attachment with the sewer and running water as well. These open theaters of course can be run only in warm weather and usually occupy space that is only temporarily vacant. In only a few cases could they be made to pay, under such conditions, perhaps in no case. Nor is a cement floor actually needed for the healthiness of such places. It has never been required for other exhibitions and shows occupying a tent, such as circuses, or gospel tents, camp meetings, etc. Nor have such places to install running water and toilets.

Mr. Keppler also desires to obtain a regulation permitting such exhibitors who employ a licensed matron to admit children between the hours of 3 and 7 p. m., even when not accompanied by any older person. These may be kept in a separate section away from the older patrons and be as safe from moral contamination while at the show as while in school. When it is recognized that these shows are not harmful in themselves, but very beneficial, educating and instructing in some ways more effectively than any other means we have, we fail to see how any fair argument can be advanced against this proposition.

After contrasting the possibilities of good that can come if all exhibitors get together and work with the League, against the possibilities of danger and ill that may come if the exhibitors do not take action till too late, Mr. Keppler made a strong plea to exhibitors, begging each and every one of them to wake up and realize that they have many enemies, thoughtless and otherwise, and that if they remain asleep such harm will be done as will take many times the effort to correct. The Moving Picture World heartily seconds this plea. The Exhibitors' League has come in the nick of time. The work must be done and it can not be done by one or two self-sacrificing enthusiastic individuals, but by all. All exhibitors must realize that the League is working for them and for their business good; and it is dependent for its authority and its power on each and every individual in the business. No one has a right to stay away while others are working for his good. Every exhibitor in New York City has a plain business duty before him and the first step in that duty is to get together in harmony.

Waukegan, Ill.—Mr. H. C. Luedtke recently bought from his partner, E. V. Orvis, the latter's interest in the Star Theater, Waukegan, Ill., and is now sole proprietor of that house. The theater has been thoroughly remodeled and is now under full swing, using Independent service, with special attention to musical features. The efforts of the management are being appreciated by the public in a substantial way, as full houses are the reward of enterprise and energy. Mr. Luedtke is also making arrangements to open a high-class vaudeville theater in the Phoenix Building, Ravenswood, Ill. The house will be thoroughly up to date and will have a seating capacity of 650. Mr. Arthur McDonald will manage the new house.

Chicago.

East Thirty-First Street is a busy street, and though it is less than a mile long it has some five theaters on it. At Cottage Grove Avenue there is the Thirty-First Street Theater, which has had a varied career with stock and vaudeville, and is now running pictures and vaudeville at an admission price of ten cents. I say pictures first, because the program consists of three reels of pictures and but two acts of vaudeville, which is, however, of higher quality than usual. The pictures are well shown, steady and pretty well lighted, though the curtain is not what it should be; it is of some comparatively dark blue compound, which much deadens the brilliancy of the light. The pictures I saw were a first run Imp, a third run Itala comedy, and a month-old Rex, which goes pretty far to confirm Manager Battershall's statement on his hand-bills that he will give the best service in the city. The films are supplied by the Hirsh & H. Film Service Company. That the people like the show offered by Mr. Battershall is attested by the large attendance at his theater.

At Calumet Avenue is the Franklin Theater, a vaudeville house, showing one reel of pictures and four or five acts. The picture is a fairly new Independent reel, and is put on very well, with even, bright illumination and steady projection.

The Delphi Theater, at Prairie Avenue, is the only house on the street showing licensed films, and is well patronized on that account. The picture is well projected, though much of the time it is run rather fast because of the people waiting outside. The program consists of three reels and a song.

The Ideal Theater, near Indiana Avenue, is the oldest moving picture theater on the street, having been started in 1907 or 1908. The projection in this theater is equal to any I have ever seen, and superior to the average. This was not always the case, for the operator, Raymond Cahill, says that when he and his father took the theater in 1909 it had the name of showing the poorest pictures on the street. Due to his hard work, the projection has been improved until it surpasses the usual thing very much. The pictures on the screen at the Ideal possess in a remarkable degree that elusive stereoscopic quality which is missing in so many others. Operator Cahill is using something like 40 amperes of direct current on a picture not quite 11 feet wide, which partly accounts for the brilliancy of his picture. The machine in use is a new Powers' No. 6, and has given the highest satisfaction with its flickerless and steady pictures, a matter of great importance in a small house with many of the seats near the screen. The program consists of three reels; but though this is cut down on Saturday and Sunday to two, the people consider that they have had their money's worth, because of the excellence of the projection and the selection of the subjects, and the fact that the films are not rushed. In fact, though one of Manager Cahill's competitors has tried his best to capture some of his business by running four reels and showing first-run stuff, many people prefer to wait until they can see the films at the Ideal a day or two later. It is a common thing to see people waiting outside the Ideal Theater at ten o'clock, but they do wait, because they are sure of seeing a good show inside. I saw the magnificent Itala production "The Fall of Troy" here last Sunday, and was much impressed with its beauty. Mr. Cahill told me that it had broken all records for the house, and that many people came back two and three times to see it again. Mr. Cahill is a firm believer in the quality of the best foreign films, and says that they have helped materially to build up his business, though the American films are much appreciated by his patrons.

The Bon Ton Theater, just west of Indiana Avenue, is showing four reels of Independent films, most of them old, though the first reel is often a first run. Projection in this theater is not at all up to the standard set by the other theaters on the street, and it is not as well patronized as it might be. No operator can do himself justice with a four reel show to rush through, and the projection at the Bon Ton shows this. The people on Thirty First Street are educated up to like well projected pictures, and it is unwise to try to meet the competition of quality with mere quantity. When the manager of the Bon Ton realizes this, his theater may become a paying investment.

The Illinois Theater, on Wentworth Avenue, is another picture house which enjoys good projection. Though the throw is very long, about 90 or 100 feet, the picture is very brilliant, despite the fact that the side lights, except those nearest the screen, are not shaded at all, and the volume of light in the house is surprising. The screen is coated with some aluminum preparation, partly accounting for the bright picture, but its brilliancy is mostly due to the careful handling of the light by Operator Bergstrom. Licensed pictures have always been used in this house. Manager Katz evidently believes in good music to the pictures, for a three-piece orchestra plays to them pretty well.

Lindskog's Theater, just west of Wentworth on Thirty-First Street, is an example of a large hall making money with motion pictures which would otherwise be idle much of the time. It seats at least four or five hundred, and is packed every night. Three reels of Independent films are shown. The picture is large, about 15 or 16 feet wide, and is very well lighted considering its size, but it loses much in brilliancy through not properly shading the screen from the side and exit lights. If this were attended to, the picture would be much improved in quality.

The Merit Theater, at Thirty-Fifth and State Streets, is a small house patronized almost exclusively by colored people. Independent films are shown, which were fairly well projected when I saw them, though there was considerable vibration and jump in the picture which could not at all have been due to bad perforations. The show is run continuously, two machines being used, the end of one film dissolving into the title of the next.

The Star Theater, on State near Thirty-Ninth Street, is showing an excellent picture, despite the disadvantage of a bad throw otherwise and downward. Two reels of Independent pictures, with two songs, constitute the program. The Star was originally built as a twin affair, two theaters side by side, one showing pictures for five cents, and the other vaudeville for ten, but that policy was dropped and pictures alone are shown, the partition between the two houses being removed, making one large auditorium.

Down on Morgan Street, near Thirty-Third Street, I found a little picture house without even a name, all by itself, within which there was a picture whose projection was absolutely above criticism. The picture was not only perfectly steady but it had much depth and considerable stereoscopic effect. The light was bright and very well handled. There seemed to be the trace of a tendency to run more than six reels were run off. The doorman said proudly: "You don't see such pictures on Halstead Street," and mentioned the fact that the operator, Mr. Almeron Field, was the owner of the house. Mr. Field is certainly worthy of the title "operator" in the highest sense of the word. The show consists of two reels and a song, but the people are pleased with it because of its quality and do not ask for more. The films I saw were a Reliance and a very fine old Itala, "The Two Sergeants." It was towards this latter picture that the doorman's praise was directed.

The People's Palace Theater, corner of Van Buren and Levitt Streets, formerly owned and managed by W. H. Quinn, has been purchased by Thomas Patrick Keys of the Theater Sales Company. Mr. Keys states that the house will be remodeled and redecorated and will be made one of the most beautiful and up-to-date theaters in Chicago. The seating capacity of the house is 1,500 and it is expected that with a good bill of vaudeville and pictures at five and ten cents, the house will be packed at every performance.

Mr. W. S. Brown has purchased the Crystal Palace Theater, 3255 Ogden Avenue. The same policy of the house will be adhered to and a good show of Independent releases will be furnished. The house was formerly owned by Mr. Thomas P. Keys, who has recently taken over the People's Palace Theater.

Down in the heart of Chicago's Little Italy (Ohio Street near Milwaukee Avenue) The Humboldt Family Theater is completing its first year as a picture house and its success is considered phenomenal among theatrical circles of the city. The Humboldt is one of the oldest china houses in the city and was first opened as the Scandia Hall. After several seasons of failure it was sold and remained under the name of The Crane Theater. The crane meeting with the same fate as the Scandia, was shut down and after several months opened again as the Garibaldi, as Italian Theater showing Italian films and circus vaudeville. The Garibaldi failed to make good and the house was again shut down. Mr. Scalfman of the Royal Realty and Investment Co., being enterprising, took over the Garibaldi and after remodeling re-opened the doors of the Humboldt Family Theater as an Independent picture house with a good show for five cents. Under the management of Mr. J. Mandelone an experienced showman, the natives of the Italian quarter are now receiving the entertainment they have wished for and with three good reels of pictures and two acts of vaudeville there is no difficulty in packing the house at every performance. G. V. H.

Report of the National Board of Censorship.

Prepared by the Executive Committee on Instructions from the General Committee of the Censorship. Including a Reply to Certain Criticisms Which Had Been Directed Against the Board.

At a meeting of the National Board of Censorship on April 12, 1911, the chairman was instructed to appoint a committee to prepare for publication a summary report on the work since its foundation. And, at the request of the chairman, the executive committee has prepared the report (in part) as follows:

Beginning with June, 1909, the censorship passed out of its experimental stage and became complete and authoritative for about seventy (70) per cent. of all the motion pictures produced week by week for the American market. In November, 1910, arrangements were completed which brought under the censorship all motion pictures destined to pass through regular trade channels to the show houses of America. This status now maintains.

The censorship publishes an up-to-date list of those manufacturers who submi. all of their product to the board of censorship, this list being incorporated in the present report. It includes at present all the manufacturers known to be releasing pictures for exhibition in the motion picture shows of the United States.

Statistically, we find that the board has passed on some 5,200 subjects in the term of its existence. Each subject was destined, on the average, to be duplicated about seventy-five times, and each of these duplicate copies was destined to be seen by several score thousand people. The censorship has never vaunted its work of mere destruction, the object being to minimize this element, but the records show indisputably that, at the very least, two million (2,000,000) feet of objectionable film have been kept off the American market. This represents an absolute value of $200,000, the amount of financial loss which the motion picture manufacturers have voluntarily sustained in submitting to the board of censorship.

There are two classes of pictures which do not come within the power of the board. The first are pictures called in the trade, "Special Features"; the other class of pictures, which in the nature of the case can never be brought regularly under the board of censorship, are such pictures as may be secretly produced and circulated secretly and criminally. We have reason to believe that there have been some such pictures, which are violations of the criminal statutes of any State where they are exhibited, and which are to be classed with the obscene post-card and similar outrages against decency. We can find record of no definite instance where such an obscene picture has strayed into a regular theater or showhouse, as pictures of this type are produced before gatherings of people who are expecting an obscene production, and who know that the exhibition will be pursued by the local authorities in any case where information leading to an arrest and conviction can be obtained.

It would require many pages for your committee to make plain in all its details the trade situation and distributing system on which the work of the board of censorship is built. No intelligent estimate of the really great authority of the board of censorship can be formed by any one who does not understand these conditions of the motion picture art and business. They have been explained with considerable minuteness in various publications of the board of censorship. We are satisfied that more than ninety-nine (99) per cent. of all pictures publicly exhibited in America, under any conditions, are censored by the board of censorship before they go onto the market. We, furthermore, consider it fully established that the verdicts of the board are, with approximate completeness, carried out in every part of the country. The board conducts local inspection of the New York theaters and has correspondence with about fifty cities from the Atlantic to the Pacific, who receive weekly reports from the board, and many of whom carry on continuous investigation into the motion picture shows. Communications from some of these correspondents are included in the appendix of this report. It is true, in addition, that it is the manufacturers of motion pictures themselves who are most determined that the verdicts of the board shall be carried out. Those manufacturers who desire to maintain a high standard (the great majority of all manufacturers and the dominant factors in the trade), value the censorship because of its restraining influence on the less cautious or irresponsible members of the trade, and it is of great commercial importance to every ambitious manufacturer that the censorship be both thoroughly effective and as stringent as the conditions of the public mind and the resources of the motion picture allow.

The Executive Personnel.

We would report finally, under this section, that the censoring committee, made up of volunteers, works continuously and with a faithfulness deserving the highest public thanks. The salaried executive secretaries, Messrs. Storey and Hopkins, have studied deeply the problem of motion pictures. They are not voting members of the censoring committee, but their advisory counsel in shaping the judgments on pictures is invaluable. The other staff member, Mr. Collier, acts as educational secretary, and exerts, on behalf of the People's Institute, a general supervisory power over administrative details. His work is largely in the purely educational field, encouraging the wider use of motion pictures in schools, churches, etc., influencing the actual production of pictures with a specific educational design, and consulting with many communities as to the best methods for solving the vexed problem of local regulation.

The Relation of the General Committee to the Censoring Committee.

The general committee is the ultimate sponsor for the work of the board of censorship. It determines standards of censorship and all matters of policy and likewise of finance for the board. Since the beginning of the censorship, the following rule has maintained: Where the censoring committee has a divided vote on a given picture, or where any member, or the secretary, or the manufacturer involved, feels that the judgment of the general committee should be consulted, the picture is appealed to the general committee, which passes on it with final power. We find that of 178 pictures which have been condemned or altered by the censoring committee, there have been twelve appeals to the general committee, with the following result: The general committee has pruned or altered (eliminating or substituting scenes) six pictures and has destroyed six. In other words, the general committee, far from being, as has been charged, over-lenient, is very stringent in its judgments.

The Relation of the Board of Censorship to Local Initiative, Especially in New York.

The board of censorship co-operates in any way possible with local initiative, official or unofficial, except that the board does not undertake to carry out punitive prosecutions for violations by local shows. The board probably has a larger volume of up-to-date information about motion picture conditions in New York than any other one organization, but has bent its main efforts in New York City toward securing certain fundamental reforms, which have now been rather widely advertised, which have been recommended by the commissioner of accounts, and which are now before the city officials. We are interested to discover that the three main reforms proposed by the commissioner of accounts in his admirable report to Mayor Gaynor, namely, the concentration of municipal responsibility for motion picture shows, the formulation of complete ordinances regulating these shows, and the enlargement of seating capacity, now limited to three hundred or less—that these three main reforms were pressed on the attention of the city officials more than three years ago, one year prior to the creation of the board of censorship, by the Cheap Amusement Committee, which jointly represented the Woman's Municipal League, the Charity Organization Society, and The People's Institute.

Toward any local censorship of motion pictures the National board maintains the most co-operative relation possible under the given circumstances. The National board has always recognized that it could not demand that any community should unconditionally surrender to the National board the censorship of motion pictures within that community. On the other hand, no local censorship, no matter how empowered, could take the place of the National board. Most American cities have, either tacitly or through police order, delegated the powers of censorship to the National Board of Censorship, but the National board has never asked for any such delegation of power.

The Financial Aspects of the Work.

It has been charged in certain quarters that the People's Institute and the Board of Censorship have maintained secrecy as to the fact that the major portion of the financial support of the censorship came from motion picture trade interests. We find that this charge is without foundation. We find, as a matter of fact, that from the first day an

almost redundant amount of publicity has been given by the People's Institute and the Board of Censorship, to the fact that the trade interests largely sustain the censorship financially, and we are at a loss to understand the constant repetition from certain quarters of a charge of secrecy which is so entirely baseless.

The People's Institute expended, on behalf of the National Board of Censorship, from June 8, 1909, to January 1, 1910, $2,830.48. The People's Institute deposited to the credit of the Board of Censorship, between January 1, 1910, and April 1, 1911, $8,198.44. The source from which the People's Institute received these moneys is indicated in the tabulated statement appended hereto, furnished by the People's Institute. We are further informed by the treasurer of the People's Institute that the totals herewith represent all moneys that have been received by the People's Institute either from those understood to have a pecuniary interest in motion pictures, and all moneys from any source whatsoever designated by the donors for use in motion picture work. There stood deposited to the credit of the censorship on April 1, 1911, $955, the difference between the total receipts from all sources and total expenditures to that date.

There have been special contributions for special pieces of work of the Board of Censorship, which do not appear in the tabulated statement, as follows:

[These amount to $442.95. We have not itemized account for lack of space. To this must be added the contribution of the executive services of the People's Institute, which represents a drain on its treasury of about $4,000.—ED.]

No personal compensation may be received by the secretaries for any service which they can legitimately be called on to render in their official capacity; and under no condition may personal compensation be accepted from any individual or company commercially concerned with motion pictures. Any member of the board will be free to write and sell literary articles on motion pictures or to receive compensation for public addresses on the subject, or for special work on investigations carried on for educational or philanthropic foundations, which matters would be entirely personal to the individuals involved.

Conclusion.

In spite of exhaustive publicity; in spite of the universal recognition of the steady and great improvement of motion pictures under the pressure of the Board of Censorship; in spite of the personnel of the general and the censoring committee of the board, and of the total separation between the judicial and policy-determining work of the board and the receipt or disbursement of money involved in maintaining the machinery of the work; in spite of the standing invitation of the board for any form of investigation, official or unofficial, of its methods and results; in spite of the constant effort of the People's Institute and of the Board of Censorship to make all the above conditions clear, even to the least attentive observer; there has continued a certain amount of criticism, invidious, vague in character, yet none the less hurtful. This criticism, involving the reiteration of indefinite charges which have been repeatedly disproved, as far as indefinite charges can be disproved, has been systematically promoted in late months by certain agencies in New York City. It is with the hope of fully satisfying such criticisms that the executive committee, under instructions from the general committee, has prepared the present report.

THE EXECUTIVE COMMITTEE OF THE NATIONAL BOARD OF CENSORSHIP.

GEORGE WILLIAM KNOX, Chairman.
RALPH FOLKS. J. P. WARBASSEE

THE PRESTO EMERGENCY CLAMP.

No matter how careful or how competent the operator may be, and no matter how efficiently the house may be managed, it is a fact that so long as metal is subjected to the action of heat, there will be to some extent, the liability to breakage in carbon clamps and carbon jaws. A new device called the Presto Emergency Clamp has recently been placed on the market. This clamp is designed to be quickly attached to the lamp in case the regular carbon clamp or jaw breaks. The directions read: "Bite wire off clean and close in clamp, including insulation. Press clamp together with pliers and place over carbon. Tighten thumb screw until good contact is made. All of which is perfectly practical and an operation quickly performed. There is nothing more annoying to an audience than to be dismissed on account of breakage in the operating room. With this device the dismissal of audiences or even an appreciable delay in the performance is avoided. It is therefore and on this ground to be recommended. An illustration of this clamp can be seen in our advertising pages.

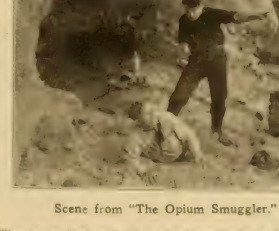
Notable Films.

By the American Film Mfg. Co. for the Coming Week.

The Western representative of the Moving Picture World was specially invited to a private exhibition of the American Film Mfg. Co. the other day to see some pictures shortly to be released. The first subject on the screen was "The Sheriff's Captive"—a thrilling story of the Golden West—how a young sheriff met his Waterloo by the daughter of the man he was going to capture and was made a prisoner himself under the spell of two entrancing eyes—a prisoner for life. The story is well told in a beautiful background of magnificent Western scenery and full of human interest and vivid action.

"The Opium Smuggler" was the next reel—a story from the historic waters of old Monterey Bay on the Californian coast. The plot is quite interesting and gives an opportunity of a thrilling story well carried out, but the strength of the film is its gorgeous scenery of water and cliffs and some really remarkable and astonishing pictures of a man thrown on the rocks by the waves of an angry ocean and the realistic and appealing struggle of a drowning person.

The last picture we were shown was "The Ranchman's Vengeance"—a negative which just had come in that very same morning from the coast and run off for our special benefit. We were told that this film was something remarkable and, even though unaccustomed to judge a picture by the negative, we felt more than satisfied that the American Film Mfg. Co. in this picture accomplished a very creditable picture play.



Scene from "The Opium Smuggler."

The story is a tale of man's ingratitude and a woman's weakness—a woman who forgets her duties as a wife and mother and listens to a man her husband saved from death in the desert and given hospitality in his home. The husband is informed of the treachery and surprises the pair. His love for his wife spares them both, but he swears vengeance if the man doesn't take care of the woman and treat her right. Then he departs from the graveyard of his crushed illusions. But the warning is not heeded, when the intoxication of love is over the real character of the man appears in its true light and frequently he abuses and mistreats the unfortunate woman. His father can't stand this any longer, and knowing her husband's whereabouts he writes him to come home. We see the mother get the telegram at the "roundup" among cowboys in real cattle country. He hurries back and comes just in time to prevent the man killing his wife in a fit of drunkenness. But the shock of fright and seeing her husband back again kills the woman and now the day of reckoning has come. He turns accusingly to the wrecker of his life and at the point of a pistol drives the culprit over the cliffs to a precipice. The man begs on his knees for an even chance and the avenger throws his gun away and we see them in a hand to hand fight on the edge of the precipice. The rancher finally gains the victory and plunges his victim down to the gulf below. The final scene shows the broken-hearted husband at the grave of his wife and the touching picture of his little daughter trying to console and comfort her father.

In exquisite scenery and brilliant photography this film even surpasses the two others and interesting several months between the work on a strong ranch and clearing of the lambs. The fight on the cliff we were told was quite a contretemps performance and the villain, not a dummy, was actually pitched from a great height to the gulf below.

Los Angeles.

By Richard V. Spencer.

Selig.—Miss Iva Shepard, leading woman of the Selig Stock Company, was last week the victim of a distressing accident. While working in an interior scene at the studio, Miss Shepard broke two bones in her right foot. The accident happened during the progress of a fire scene that the company were staging. Part of the scene business called for Miss Shepard to leap from a window from a supposedly great height, although in making the picture the height was only about five feet to the cement floor of the studio. Precautions had been taken against accident and the young lady was to alight on a mattress out of range of the camera. In alighting the accident happened. Miss Shepard at first thought that it was only a sprain, but when a doctor was called and made an examination of the injury he discovered that two bones had been broken. It will be at least a month before Miss Shepard can again return to work.

Mr. Robert Leonard, formerly a member of the Selig Stock Company, has left the company and returned to the legitimate, having rejoined the Hartman Comic Opera Company, playing at the Grand in this city. "The Campus," a musical play produced at the Grand, has just terminated a run of sixteen weeks or 162 performances, breaking all musical comedy stock run records.

Mr. Fred Siegert, of the California Motion Picture Company, an Independent concern whose negatives were seized by the United States Marshal following a recent decision in the local Government Circuit Court, who ordered the negatives he had made destroyed because he had used an infringing camera to manufacture them, is said to have left the State. The studio that he started to erect in this city is still incomplete and will in all probability be abandoned.

Moving Pictures in Schools.—State Superintendent of Public Instruction Hyatt will in the near future release a circular to the county school superintendents advocating the use of moving pictures in the public schools of the State as a means of instruction. In backing the plan he is quoted as saying:

"The possibilities of moving pictures in educational work are immense, and so far have been overlooked entirely throughout the country. So far as I can see, no better investment could be made by county superintendents than in a moving picture outfit. This could be sent about to all the schools in the county in rotation to the great profit of all the pupils, and an increased interest in the work which might be supplemented by the films sent out."

Incorporation.—Articles of incorporation were filed yesterday by the Hanrahan-Lockwood Amusement Company. Directors: Thomas Garner, T. J. Hanrahan, Thomas F. Cantwell and M. Gochenouer. Capital stock, $25,000; subscribed, $50.

Church to Show Films.—An ordinance permitting the giving of moving picture exhibitions in frame schoolhouses and churches, with certain restrictions, will be drawn by the city attorney by order of the legislation committee of the City Council, the chairman of which is Councilman Andrews, who also was instrumental in having previous contemplated legislation against picture theaters pigeon-holed. The ordinance will be designed primarily to give relief to the Salem Congregational Church, Twenty-eighth Street and Paloma Avenue, the pastor of which wishes to show moving pictures, but has been unable to do so because of a provision in the city ordinance prohibiting such exhibitions in frame buildings. The pastor of the church, B. H. Reutopohler, recently appeared before the City Council and asked that the ordinance be amended to permit him to show films in his frame church. It was suggested that a provision be inserted in the contemplated ordinance excluding exhibitions of this kind in frame buildings where an admission fee is charged. This was suggested in order to prevent the entering of commercialism into the question. Most of the city's private assembly halls, it was pointed out, were not equipped with sufficient exits to have them included in the proposed ordinance. The ordinance will be drawn up by Assistant City Attorney Robertson, and will be presented to the legislative committee a week hence for their consideration.

Incorporation.—The American Amusement Association have filed articles of incorporation. The directors of the corporation are William H. Clune, B. A. Wheelock, J. M. Boland. Capital stock, $30,000. The corporation has begun the erection of Clune's Ocean Park Theater on the new Fraser pier.

Incorporation.—The Life Film Company have filed articles of incorporation. The directors are T. K. Peters, James Ferdon, G. W. Remalia, H. A. Curtis and J. J. Thomas. Capital stock, $50,000; subscribed, $25.

Advertising Film.—An hour of moving pictures relative to the rubber industry, together with instructive and interesting lectures in explanation, will be given at the Auditorium Theater, one of the largest theaters in the United States, Tuesday evening the 25th, by F. M. Tillisch, special representative of the B. F. Goodrich Company, of Akron, Ohio.

The company that Mr. Tillisch represents are extensively interested in the manufacture of automobile tires and other rubber goods, and have at tremendous expense made a series of moving picture films describing in detail the production of commercial rubber from the time it leaves the rubber tree until, undergoing various manufacturing processes, it emerges a finished article. These films will be shown free to all automobile dealers, dealers in rubber goods, autoists, and other people interested in the rubber industry. Mr. Tillisch, who is an expert in the rubber industry, will accompany the films with an interesting lecture.

The first reel shows scenes in the jungles of Brazil along the banks of the Amazon River and its tributaries, from whence comes the best grade of rubber. Districts containing the rubber trees are leased by the Brazilian Government to the various rubber companies, who fit out native expeditions to gather the crude rubber. The film goes on to show the natives tapping the rubber trees to get the sap crude rubber, which is later worked into biscuits and transported down the Amazon to tidewater and the rubber markets.

The crude bricks of rubber are then loaded on coasting freighters and transported to American ports, and are then shipped by rail to the Goodrich factory in Ohio. Cotton and other products also being important factors in the manufacture of auto tires, the different methods of obtaining these products are also shown. Then follow scenes in the Goodrich factory showing the transformation of the crude rubber from its crude state into finished automobile tires, rubber garments, etc.

The closing reel shows the automobile races at Atlanta in 1909. Mr. Tillisch has been showing the films and lecturing in most of the important cities in the country. The films have been extremely much in demand and approval of automobile dealers and those interested in the trade, and there is every reason to believe that the Goodrich Company will derive from the advertising a thousand dollars to every one they expended in the cost of making the film and the expense attending its exhibition to the trade.

National Installs Daylight Curtain.—The National Moving Picture Theater on Main Street, opposite Clune's Main Street Theater, have installed a daylight screen.

Wonderland Goes Independent.—The Wonderland Moving Picture Theater, Main Street, between 3d and 4th, have changed their service from Licensed to Independent, and are now showing four reels of the latter.

New Independent Theater Opens.—The Novelty, 136 South Main Street, a new theater, opened Saturday the 22d, to good business. The new theater is showing four first and second run Independent films, and will make three changes of program per week. Marks & Laventhal are the proprietors.

Butler's.—The new Independent theater on Hill Street, scheduled to open Saturday the 22d, was forced to postpone its opening until Monday the 24th, on account of uncompleted work. The theater opened Monday evening, the opening being marked by floral displays in the lobby, the gifts of friends and business associates. The theater will be reviewed in detail in a later issue of the "World."

New Licensed Theater Opens.—The Lyric, Spring Street, between 1st and 2d Streets, opened Monday night the 24th. This is the first theater to be erected in the block. The theater is equipped with wooden opera chairs with iron standards, seats 400, and is finely decorated. The principal feature of the new house is the beautiful, spacious foyer with its marble, mahogany woodwork and art glass. The house is using a three piece orchestra. Three Licensed films and three vaudeville acts are shown. The craze for "pop" vaudeville and pictures seems to have struck the fancy of Western picture fans. The proprietors of these combination houses report the business, and what at first was looked upon as an innovation, threatens to become a permanent institution. The new theater is under the management of the Metropolitan Realty & Amusement Company, who occupy a suite of offices in the Wright & Callender Building.

Independent Business Improving.—The Independents are again coming rapidly to the front in the matter of erecting new theaters. Two new Independent theaters opened this

week and one Licensed. Miles Brothers Exchange is said to be the only local Independent Exchange that is buying the product of the Sales Company. They are using twelve reels now and will increase their buying as rapidly as conditions justify the investment.

New England.

Chief of Police Henry D. Cowles, of New Haven, Conn., is not at all friendly to the moving picture. He recently stated that the moving picture theaters of his city have a tendency to promote vice, and that legislation of some kind should be enacted immediately, providing for a general supervision over them. The chief made this statement before the aldermanic Committee on Ordinances, in New Haven. Alderman J. D. Hart, chairman of the committee, said that he, with other members of the committee, had made a personal inspection of many of the places, and that he had unearthed "vice such as could not be spoken of in a public meeting." This has been one of the most severe blows given to moving pictures in New England by public officials for many moons. Let the Managers' Protective Association of Rhode Island be copied by the Connecticut exhibitors, and it's dollars to doughnuts that the eminent guardians of the law will see things through different glasses. Connecticut exhibitors, do your duty—organize!

The Scenic Theater and the Theater Comique, of Revere Beach, will soon be open again for the summer season. The Scenic will give two performances daily, consisting of W. E. Greene's Independent service and vaudeville, with admission at ten cents. The Comique, a smaller house, will play continuously throughout the day and night, charging five cents for Independent films and songs. No vaudeville is to be introduced into the Comique.

Messrs Donovan and Walker have reopened their Casino Theater, Taunton, Mass., after a complete renovation, which has transformed this house into a strictly first-class moving picture theater. The house is brand new from cellar to roof, and is a distinct addition to New England's moving picture theaters.

The World's New England representative will show a photograph of the Casino, together with a story of the house, in a coming issue of The World.

Sheedy's Theater, Brockton, Mass., closed Saturday, April 29, for the season. This house has had a pleasing run of business this past season.

The Colonial Theater, Lowell, Mass., has been closed by John Dovey, after giving it a two month's try-out. This house, seating approximately 850 people, is an excellent theater in every respect; it has waiting-rooms, lavatories, and all other requirements of patrons' comfort. Besides this, the house is well built, and the booth is so situated as to project a good picture. The theater seems cursed with a poor location, on the wrong side of the street and just away from the central portion of the town. Mr Dovey used an expensive service of Licensed pictures and vaudeville for ten cents. Now, Lowell is a mill town, with many operatives with small earning capacity. With such a house as the Colonial, it is just possible that pictures and songs only for five cents—not ten cents—would turn the tide. The saving of the nickel would easily compensate for the extra time it would take to reach the house, and the competition of three houses on the main street charging ten cents would be counterbalanced. With the seating capacity of 850 and no very great expenses, the Colonial would prove itself a winner on a five cent basis always provided the pictures and songs were "as they should be"—of good quality.

The Park Theater, Taunton, Mass., opened recently with moving pictures and vaudeville, and reports business as fair. General Manager Whalen, of the Princess Theater, South Framingham, Mass., reports that the new acquisition is doing a good volume of business. This house was acquired by the Tremont Amusement Company from Warren Church, of Boston. Mr. Whalen is general manager for the corporation.

Mr. William A. Gill has started active building on his new theater to be devoted to moving pictures and vaudeville, at Ansonia, Conn. The house is being constructed of stone and concrete, and will be fireproof in every respect. The opening of the theater will be made about September 15, and it is expected that Mr. Gill will own one of the finest houses in his part of Connecticut.

Mr. J. Fred Lovett, the popular assistant manager of the Scenic Temple, Providence, R. I., has announced his engagement to Miss Annie McGuire. Mr. Lovett is one of the best known men in the moving picture business in his state.

When the Managers' Protective Association of Providence, R. I., held a benefit performance at the Empire Theater, the entire proceeds were given for the planting of trees, etc., in the city, and they again brought most favorable attention to their organization. Such an action as this may have no special direct connection with the motion picture trade, but indirectly, at least, it was a great boost for the Providence exhibitors. It made clear to the press, clergy, and the public that the Association is ready to help Providence to be a model city, and that it has the best interests of the city at heart, and is ready to contribute a good share of money towards that end. The Association is already recognized as an agency for real uplift in Rhode Island, because of its very commendable line of action during its short existence. The **Moving Picture World** extends its best wishes for the continued success of the Managers' Protective Association of Providence, R. I., and advises exhibitors throughout the country to become acquainted with the ideas and plans of the Association, and to copy its methods.

Boston.

As was hinted in these columns of last week, the Columbia Theater has been acquired by the Marcus Loew interests, which have recently incorporated under the name of the Columbian Amusement Company. Felix Isman, of Philadelphia, and M. Douglas Flattery, of Boston, are prominent members of this corporation. Messrs. Farren and Edwards, who are now operating the house as a burlesque theater, applied for an injunction, but were refused by the judge. The house was sold because of the foreclosure of a mortgage on the property, and this action broke the lease held by Farren and Edwards, although it had several years to run. It is expected that the house will be playing "pop" vaudeville and pictures within a month. The house will be managed by Mr. V. J. Morris, who is at present in charge of the Orpheum, also a Marcus Loew theater.

The Coast correspondent of The World called attention recently to the fact that Los Angeles was a regular Mecca for all sorts of moving picture interests. That brought forth the thought that Boston is probably the largest city in the United States to which no manufacturers of moving pictures have ever been coaxed. It is not too much to state that there is hardly a moving picture manager in Boston who has ever seen a moving picture taken—to say nothing of the fact that none of them has ever set foot inside a moving picture factory. Some of them are wont to say: "I'm going to smoke over to New York some day, just to see the wheels go around in one of the factories." They never seem to do so, as it is difficult for a manager to leave his house for more than a day at a time. Frank Howard, who formerly owned the Licensed exchange in Boston, was able to persuade the Vitagraph Company to send a camera man over to the Hub, to take a film of some local event, a couple of years back. That was the nearest Boston has ever come to having a real live moving picture made in the city. Frank Howard, one of the best liked men in the business in New England, was "mined" in the course of the reel—a parade—and that was a great satisfaction to local exhibitors, as they stated that gave them some representation in the business anyway.

During the later half of the week of April 23-29, Boston was found to be the warmest city in New England, and business at the theaters had a tendency to fall away somewhat. This was the first spell of warm weather encountered this year, and the last days are always hard on the exhibitors. Strange as it may seem, the genuine exhibitors of moving picture theaters report better business in July and August than they do during May and June. These two months are supposed to be the poorest on the calendar for local houses. By the time July has rolled around the people are more accustomed to hot weather and do not keep away from the photoplay so much as they do when the warm days first strike them.

Manager Joe Mack, of the Hub Theater, has increased his vaudeville acts, used in connection with his program of Independent films. The Hub is doing a nice volume of business.

The Beacon and Paritan theaters both exhibited the Vitagraph reel showing the battleship Texas in action. One house stated in its advertisements in the lobby that the reel was shown by especial permission of the manufacturer, the General Film Company, and the United States Government. Three very influential licenses in a small area.

Temple, Texas. Frank Lange has become the sole owner of the Majestic Theater, formerly owned by Sid Stone, and the Temple Theater, formerly owned by Holden and Carter. The two theaters are just opposite to each other on First Street, and both will be managed by Mr. Lange under the names of Majestic No. 1 and Majestic No. 2. No. 1 will show only licensed films and No. 2 Independent with vaudeville.

MELIES IN CALIFORNIA.

San Antonio, Texas, is an interesting Gibson as heavy as a Newfoundland fog hangs over the Lone Star State. The picturesque town with its chaps and its really guns no longer as these to excite the small boy, and the Texan rube sighs for the wilds and smiles of the moving picture actorine. For the Melies Company of all star actors in Star films has cut loose from the Lone Star State and migrated to California, there to revel in the varied scenery and delightful climate which has made screenery adorning the Mecca of the moving picture producer. The Melies Company did well in Texas. The Star films have achieved a high popularity. Mr. Gaston Melies gathered together a strong company, and put over some strong photoplays. Their crowning effort, "The Immortal Alamo," is doubly interesting because it depicts a hitherto unpictured chapter of history, and Gaston Melies himself successfully portrays an important part. This picture will be issued May 25. From now on, the address of the company is Melies Mfg Co., Sulphur Mountain Springs, Ventura County, California.

THE IMP A B C BOOK.

If there is anything new under the sun to exploit the moving picture business you may trust Carl Laemmle, the president of the "Imp" Company, to acquire the first "bunch." This time it is a booklet—not a pamphlet—merely setting forth the excellency of "Imp" pictures—but a pretty thing entitled "The Imp Book." It is the Alpha and Omega in moving pictures in that it is the alphabet of the pictures from "A to "Z." The booklet is printed in colors—an especially designed work—reflecting great credit not only on the author, but the printer. It is all about the "Imps," and one cannot mistake the illu trations. The matter is written in rhyme and the stories are charmingly told, with the initial letter letter prominent. Mr. Laemmle intends it for the "Mother Goose" melodies brought down to date and applied to the screen pictures. It will be furnished to all exhibitors for distribution at a nominal cost, and will make an excellent impression in the home, not only for Imp films but for moving pictures generally.

Carl Laemmle, not to be outdone by his competitors, has gotten out a lobby display that is one of the most attractive things of the sort ever placed on an easel. It is a two-panel frame in which ten stars of the "Imp" stock company appear in counterfeit presentment. The photographs are triumphs of the photographer's skill, 7x9 inches in size, and very handsomely finished. The frame is of oak, of pretty and rich design, the whole combining to make it one that will enhance the beauty of any lobby. The frames are being mailed to exhibitors as fast as they can be finished.

HELP! HELP! HELP!

Little did I dream that my letter which you published in your last issue under the caption "Framing the Screen," would result in a storm of inquiries, but I have received many such, although the issue is not yet a week old, and, as I offered the information for the good of the cause and with no desire for remuneration and it is an effort to answer each inquiry individually, I am obliged to appeal to you for aid, and am preparing an article containing full directions and sketches for making a dull black border, which I will try to have ready for an early issue of The World.

There must be lots of good red blood in your circulation, for the inquiries extend from Canada to Texas, and from Vermont to Nevada, and your readers evince an avid desire for any information which will benefit projection

Truly yours,

Scranton, Pa. GEO. B. ROCKWELL.

MOVING PICTURES ON THE SEA.

Moving pictures are now invading the seas. The steamship Oceana, which journeys to Bermuda and is at present passing out of the possession of the Hamburg-American Line into the hands of the Bermuda-Atlantic Steamship Company, will entertain its passengers during the vacation season with up-to-date moving pictures and illustrated songs. The Moving Picture World pointed out the feasibility of this scheme in an editorial some nine or ten months ago, but the steamship companies were slow in seeing the value of it.

Illustration from "Gen. Marion, The Swamp Fox."
Historic Champion Release for May 15th, 1911.

London Letter.

By A. E. Taylor.

The chief event of the past two weeks in London has been the opening of the Scala Theater, which was described in these columns last week. It is considered the handsomest theater in the world, built as it is on the model of the famous Scala of Milan. It now opens as the permanent home of Kinemacolor. With prices ranging from sixpence to half a guinea, whereas pictures have never commanded more than a shilling or so in London, the venture may be said to be an ambitious one, and there are many who think that Mr. Charles Urban is out to lose money. Be that as it may, there is no gainsaying the fact that the entertainment provided is a wonderful one and a veritable triumph for the Kinemacolor process. Those who had made an acquaintance with the process when it enjoyed a season of about two years at the Palace Theater were prepared to see something good, but there is great doubt whether even they anticipated the marvellous strides Kinemacolor has made of late. As each picture succeeded its predecessor the audience went wild with enthusiasm, and the press the next day gave evidence of having gone mad on the process.

What struck the technical experts was the absolute accuracy and naturalness of the colors. Nature may be said to have painted herself with Nature's own brush, the sun. Whether it was in scenes taken at home or abroad, there were the true colors standing out vividly and wonderfully. There is no gainsaying the fact that Kinemacolor is the real thing. The neutral tints so difficult to achieve come out extremely well in this process. The deep grays, the light yellows, the snowy whites, the subtle blacks, and even the brilliance of running waters were depicted as no other process is capable of depicting them. In the coats of the horses and the oxen, the deep tints were faithfully recorded. The velvet red tint of the rose, the glint of the light on the steel, the glare of the sun on the desert sand, and the filmy crest of the storm tossed sea, were thrown upon the screen in quick succession, and above all there was the real, pulsating life in the human bodies, life as we see it, life in every limb. Of the value of Kinemacolor for educational purposes there can be no doubt. It opens up new avenues of pleasure and instruction. In his studios at Hove near Brighton in the summer and at Nice in winter, when English skies are unpropitious for photography, Mr. Charles Urban is ever busy preparing new delights for the picture lover.

In addition to kinemacolor at the Scala, there is an operetta, "Castles in the Air," and this lends additional charm to the entertainment. It is also a noteworthy innovation, as it is the first time that pictures and opera have been associated together in this country. Up to the present the attendance was not been so good as is warranted, but this I consider as due to the charges being somewhat prohibitive. I should think Mr. Chas. Urban would be more likely to make money by knocking the operetta off and running an hour and a half's pictures at a more moderate rate of entrance. The Scala is situated in an out of the way place and if he wants to get people there he will have to reduce the admission.

* * *

The Sunday opening question, like the poor, is always with us here. The County Council have recently reviewed the whole matter again and have made some very stringent regulations. The shows are allowed to open only after six o'clock on Sundays, the proceeds have to be given to charity, and no employee is to do more than six continuous days' labor. A little more of this sort of thing and the picture show will be legislated out of existence so far as Sunday shows are concerned.

The Moving Picture Theater Owners' Protective League, now in process of organization in Chicago, met for the first time Tuesday afternoon, April 25th, at the Great Northern Hotel. The new organization, the first of its kind to be formed in this city, is creating a great deal of interest among the movng picture public, and forty-two theater owners appeared at the meeting to sign the roll of membership. Mr. A. A. Anderson was appointed chairman pro tem., with Mr. F. J. Flaherty as secretary, and a committee on constitution and by-laws was appointed.

The object of the organization is chiefly that of protection for exhibitors and a discussion of the subject brought out many good ideas. One of the first important steps to be taken will be that of obtaining, if possible, a correct and fair interpretation of the building laws, and a committee or board of censorship, which will be formed of intelligent, liberal minded policemen, several worthy public spirited citizens and an exhibitor whose familiarity with the business and with the people he does business with, will make him an invaluable asset to such a committee.

The meeting was adjourned after a thorough discussion on the policies and principles of the league, and the next meeting left open to the call of the chairman. The committee on constitution and by-laws expects to be ready to report within a few weeks and, as soon as they are, the next meeting will be called.

Applications for membership from any and all Chicago exhibitors will be welcomed. Address A. A. Anderson, 172 W. Washington Street.

Scene from Rex Release—"The Guardsman."

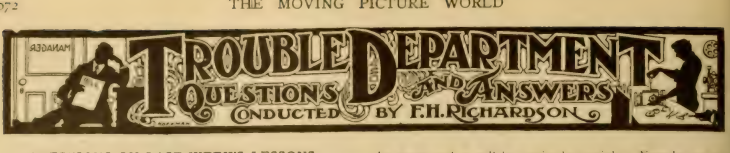
CHICAGO SONG SLIDE EXCHANGE MOVES.

The Chicago Song Slide Exchange, formerly of 79 Dearborn Street, have removed to more comodious quarters in the Powers Building, corner of Wabash Avenue and Monroe Street. The new home of the Chicago Song Slide is complete in every detail, being fitted out with a spacious stock and workroom, three private offices and a comfortable reception room. A piano has been installed in the reception room for the convenience of the patrons in familiarizing themselves with the stock.

Last week we published in our columns some information that came to us relative to some "up to the minute" data on "Daylight Pictures," which was available without cost by writing the Charles L. Knowrt Company, 50 Cortlandt Street, New York City, the bio carbon importers.

The data which some of our readers have reserved say it is excellent information, which tends to broaden the scope of the art and helps to solve the problem now so much discussed.

COMING—MILES OF SMILES
A REAL REEL OF COMEDY ENTITLED
"AN EXCEPTION TO THE RULE"
Released, Thursday (REX day), May 18th, 1911
IT'S A WINNER IT'S A REX



QUESTIONS ON LAST WEEK'S LESSONS.

Do NOT look at the lesson in preparing your answers. If you do the answers will be of no practical value.

1.—What is a luminous body?

2.—What is a non-luminous body?

3.—By what means does a non-luminous body become visible?

4.—If all bodies reflected light equally and the same, what would be the result?

5.—In what way does the moon become visible?

6.—Hoy may objects on earth, notdirectly in the moonlight, become visible?

7.—Explain why a knot, a crack, a nailhead, a grassblade, a pebble, etc., is distinguishable from its surroundings.

8.—Explain fully why objects are visible from different angles and points of view.

9.—Explain fully why an entire landscape or the entire surface of an object is visible to the eye at one time.

10.—Give your idea of how the body of light is made up.

In the foregoing lessons I have attempted, before particularizing, to give you a comprehensive view or idea of the general action of light as a whole. In speaking of optical matters certain terms are employed, as follows:

Light Ray.—In any homogenous object incident light travels in straight lines from each point of a luminous body, or reflected light from each point of the object. Each one of these lines is called a "Ray" of Light.

Pencil of Rays.—The term "pencil of rays" is used to designate a number of rays of light, when this number is being treated as a whole, and the rays are convergent or divergent.

Divergent Rays are those which are spreading apart, or traveling from a common point in diverging direction.

Convergent or converging rays are those traveling toward a common point.

Parallel Rays or bundle of rays or beam denotes, in first, rays parallel to each other or equi-distant from each other throughout their length; in the second and third a number of parallel rays treated as a whole.

Rectilinear.—In straight lines.

Homogeneous.—A body in which every part is the same. A substance having identical properties at every point of its substance.

Heterogeneous denotes a substance having different properties at different points.

An Optical Medium is a substance capable of transmitting light.

Transparent.—Denotes the property of transmitting light without diffusion, or in straight lines. A substance through which clear vision is had.

Translucent denotes the property of transmitting light, but not in such manner that distinct vision may be had.

Diffusion.—The scattering of light rays in many directions. By diffusion a non-luminous body may, under certain conditions, becomes, to all intents and purposes, as will be hereinafter explained, a source of incident light.

Opaque.—Not capable of transmitting light rays. A substance through which no visible rays pass.

Line.—A measure used in optics equal to one-twelfth of an inch.

Many other terms peculiar to matters optical will be used from time to time, but they will be explained when first used. This is the better way, since many definitions must be illustrated by diagram.

Light rays travel in **Straight Lines Only,** and reach the eye in the form of a cone. That is to say, between every pinpoint on any visible object and the eye extends a pencil of light rays in the form of a cone, with its apex at the point on the object and its base in the pupil of the eye. In Fig. 4 the whole object becomes comprehensibly visible through the medium of the cone of rays reaching each eye. Also, however, each line of the cone (and millions of other lines, not shown, as well) must be considered as a tiny cone of rays, its apex at some pin-point of the object and its base the diameter of the pupil of the eye. This idea is illustrated in A, Fig. 5, in which the circle represents the pupil of the eye.

If a room be made very dark and a very small hole be punctured in a window shade, if the atmosphere be dusty, or smoky, you may trace the course of the beam of light across the room and it will be perfectly straight. Now let us suppose it to reduce in size to a mere line, in this condition it corresponds to what is meant by a "ray" of light.

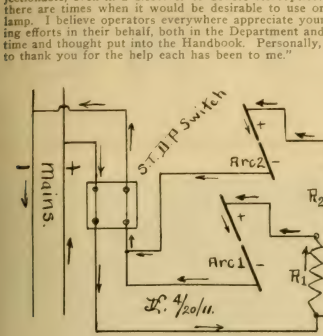
Practically the "ray of light" is only a term. It is the most convenient form of expression by which the meaning of certain phenomenon may be conveyed. Light travels in straight lines in any homogeneous, transparent body. In this respect there is no difference at all between incident and reflected light rays. They are identical. It therefore follows that **between a given point on the source of light and a given point on the illuminated object, also between that same point on the latter and the eye there must perforce be a straight line of light.** This line we call a **light ray.** As has been

FIG 5

shown, from every point on the surface of a source of light, luminous or non-luminous (strictly only a luminous body is a source of light, but I use the source from whence the ray is reflected, also in this example, to make the matter clear), rays eminate, traveling in every direction, unless obstructed by something opaque. A section or number of these rays is called a **Pencil of Rays** (Fig. 5, in which A is a bundle of rays, B a pencil with convergent, and C one with divergent rays, the arrows showing direction the ray is presumed to travel). A single ray of light could not produce vision, since it could strike only one infinitesmally small spot on the retina of the eye; also it could only come from one equally small point on the object. A pencil of rays, however, would produce vision of an isolated spot on the object, while a combination of many thousands of pencils gives comprehensive vision. Light rays may be divergent (C, Fig. 5) in which the source is at the apex of the cone, convergent (B, Fig. 5) in which the rays pass toward the apex of the cone, or parallel (A, Fig. 5). In fact, A, Fig. 6, is a condition never really found, but where the source of light be distant the cone is so extremely long, and the angle so infinitesimally small, that we call the rays parallel, and consider them to be so. To all intents and purposes they really are so. As the reader will have gathered from the foregoing, while we use the term "ray," we really deal entirely with pencils of rays. The isolation of a single ray would be a physical impossibility. It must be clearly understood that the eye sees only the actual number of rays entering the pupil; and this, compared to the total emanating from any source, incident or reflective, is very, very, very small, since, as has been said, rays proceed in every direction. To illustrate: suppose we enclose a common candle in a glass globe 12 inches in diameter. Now, at any convenient point on the globe's surface trace two circles the diameter of the pupil of the human eye. As the area of the two circles are to the area of the surface of the globe, less a portion of its area at the bottom, so is the percentage of the light we actually see to the total light power of the illuminant. Very likely if, by means of finely ground reflectors, all the light of a common candle could be thrown into our eyes, we should be stricken well nigh blind by its brilliance. It would no doubt be fully equal in effect to gazing open-eyed at the noon-day sun.

Wiring Sketch.—Schenectady, N. Y., writes: "I am a constant reader of the World, especially the Department, though this is my first contribution thereto. Enclosed you will find solution of the wiring puzzle published April 22. I have not drawn the wires exactly the same as the original arrangement, having changed things so that it would be equally correct for D. C. or A. C. I presume the original diagram was designed for A. C. Although the arrangement would work, I do not particularly care for the one switch idea, since the

wires, carbons, etc., of both lamp circuits would be alive when either was in use; a feature that would be, to some extent, objectionable, even in a dissolver or double stereopticon, since there are times when it would be desirable to use only one lamp. I believe operators everywhere appreciate your untiring efforts in their behalf, both in the Department and in the time and thought put into the Handbook. Personally, I wish to thank you for the help each has been to me."



I publish your sketch, Schenectady, with the comments thereon, because sketch and comments combined are the best we have yet received on the switch idea. I presume there is no doubt but that the Department has been of benefit to a very great number of operators and managers. Our desire is to make it even more useful in the future than it has been in the past.

Shutter Trouble.—Kansas (name of town and party suppressed by request) writes: "I cannot get along without the 'Moving Picture World' and the Trouble Department. I have a copy of the Handbook and will say it is something every operator and manager should own. I am operating in the best theater in this city, have a Motiograph machine, mirror screen, 250 volts D. C., 118 feet throw and a 12 x 16 picture; use licensed service and have excellent patronage. I am having a little trouble with my shutter. I have it set according to the Enterprise Optical Company's directions, but there is still some travel glare, which streaks the title and everything in the picture. It is barely noticeable, but I am not satisfied. The shutter is set true, but there is a great deal of play in the gears, which I think is where my trouble lies. Will you kindly tell me how to take up the lost motion? The machine is in good condition, having been run only a few months. It has had the best of care. I wish yourself, the 'World' and the Department all possible success."

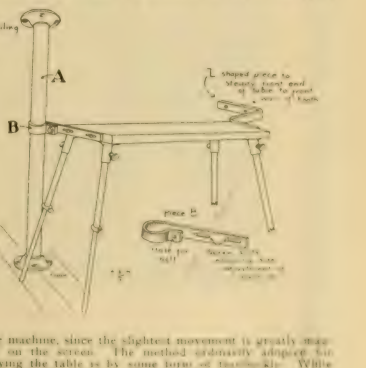
Many thanks for your kind words, Kansas. As to the shutter, you will find general directions concerning the Motiograph machine on pages 120 to 124 inclusive of the Handbook. I think you have one of the narrow shutters which, while it gives a very large percentage of light, is at the same time somewhat difficult to adjust, due to the fact that it must be set just exactly right. I do not think your trouble lies in the play in the gears; in fact, I am pretty sure it is not there. The Motiograph people furnish two widths of shutter with their machine, and I would suggest you have them send you the wider one. It cuts a little more of the light, but is very much easier to adjust. I cannot give you any clearer instructions for setting the shutter than is contained in the Handbook, pages 111, 112, 113 and 114 inclusive, and in the Motiograph Instruction Book.

A Queer Proposition.—Canton, Ohio, writes: "I am using two machines on 110-220 V. D. C. 3-wire system, one machine on each side of the line. My rheostat is on the positive side of the line on one lamp, the positive wire running to the top carbon, the negative to the bottom, which is of course proper. The other lamp, however, is just the opposite; the positive is on the bottom and the negative on the top. I tested them out with a test lamp. By touching the top carbon of the lamp with the test lamp wire and touching the other end of the test lamp wire to the iron wall which is grounded, the lamp does not light, but when I make the same test on the bottom carbon the lamp lights, thus indicating that to be the positive wire. With the same test on the other lamp the globe burns on the top carbon and does not burn on the bottom. I am enclosing under separate cover stubs of my top and bottom carbons, marked so you can tell which is which. The top carbon, as you will see, burns about 1¼ inches long and is always red, while the bottom carbon instead of burning a little gap across the top burns to a point. The spot on the machine is round, but not as good as I would like to have it. If the connections have anything to do with it, how can I remedy the trouble? I reversed the connections on the lamp, but it is worse than ever. Are two 7½-inch condensers all right for a 12-foot picture at 105 feet? Mr. Addams, in a recent issue of the Department, suggested something being wrong with the circuit breaker I was using. I had it tested and found that it was only a 60-ampere breaker, though the plate and regulating screw were marked 100 amperes. That is, the coil had a carrying capacity of only 60 amperes. I was so disgusted with it when I took it off that I threw it into the corner and only had it tested when Mr. Addams mentioned that there must be something wrong. Please convey to Mr. Addams my thanks for the hint."

The carbon tips show that your top carbon is positive all-right, since it contains the crater. You will do well, however, to use a half-inch solid carbon instead of a ⅝ below, being sure not to get very hard ones. You may test the polarity of a wire by taking a small compass, of any kind, and placing it under one of the wires running to the lamp. Place the compass so that as you stand facing the wire the "N" is directly under the wire and at the left; with the "S" also directly under the wire and to the right; the "W" next to you and the "E" across the wire opposite from you. These letters, of course, refer to the points of the compass. Now, light the lamp and if the compass needle swings toward "W" the current flows towards your left hand. If that is towards the lamp, then it is the positive wire. If it is towards the power house or away from the lamp, it is the negative wire. If, on the other hand, the compass swings towards "E," then the current will be flowing to the right and the opposite will be the case. But, aside from all this, if there were anything wrong with your connection—that is to say, if your lamp is connected upside down—reversing the wires would cure the trouble. The reason that your test lamp lights only on the two outside wires is that, though the neutral is both positive and negative—positive to an outside wire and negative to the other, it is always grounded at or near the power house. Yes, two 7½ condensers are all right on your picture.

Anchor for Machine Table.—A. E. Kirk, Galveston, Tex., writes: "Let me contribute to the Trouble Department a method for steadying the machine so it will be solid as a rock. The arrangement described was installed by me in one of our local houses, as a last resort. It has been giving excellent results.

While a soap box might do to set a stereopticon on, such make-shifts are useless for moving picture machines. Even the regular telescopic leg tables ordinarily furnished with the machines are wholly unsuitable for the proper support



of the machine, since the slightest movement is greatly magnified on the screen. The method ordinarily adopted for steadying the table is by some form of bracing. While these are probably the best make-shift at hand, they are a long ways from perfect and frequent adjustment is necessary. Aside from this, they put a great strain on the table, so much in fact as to actually bend it enough to throw the machine head out of line with the lamp house. The sketch shows an

NESTOR

If It's A NES

The Wo

Your First Choice Should Be "HIS SECOND CHOICE"

For Release Wednesday, May 17th, 1911

It's a Comedy, a Rural Comedy and a Nestor Comedy—it means *The Real Thing in Comedies.*

Scene from "After Twenty Years."

THE FIRST New Nestor Western

will positively be released Wednesday, May 31st, 1911

Scene from "After Twenty Years."

Release of Wed

"After Tw

One Thousand F

That will ins

"After Twenty Years" we mean the "Rip" ma Joseph Jefferson. Like *accurately staged* and players, among whom replete with *pathos* and of the onlooker. *Get* you would *get "After*

DAVID HORSLEY, German Savings Ban

TOR It's Good

hile Film

NESTOR

Scene from "After Twenty Years."

May 10th, 1911

ty Years"

Enthralling Film

w memory!

la "Rip Van Winkle"—
Fince of Actors, the late
"this Nestor production is
company of intelligent
re-eminent. The story,
esponsive chord in the heart
getan this very moment if

FOR distinctive, attractive and productive Lobby Display, nothing equals the worthwhile

NESTOR LOBBY MAGNET

It fills a long-felt want. Mailed on application to exhibitors only. It's ABSOLUTELY FREE!

HELD UP

by the photographer; hence the PICTURES OF NESTOR PLAYERS will not be ready for shipment till May 8th.—More than 1000 exhibitors have sent us 15 cents in stamps for a set of 6 pictures, 8 x 10. To non-exhibitors the price is one dollars.

Scene from "After Twenty Years."

ng 4th Ave. & 14th St., NEW YORK CITY

anchor which will hold the machine perfectly steady. The greatest unsteadiness is that caused by side vibration of the machine, that is to say, the swaying from side to side. It is largely to overcome this that the method was designed. The pipe "A" is cut long enough to fit loosely between floor and ceiling of the operating room. Be afraid not be smaller than 1 inch and need not be larger than 1¼ inch. Must be threaded on both ends to accommodate two floor flanges, as shown, which latter should be screwed on as far as they will go. Stand the pipe up near the baseboard of the machine, as shown. Screw the bottom flange to the floor, then by unscrewing the pipe or top flange a little way the whole thing can be made to fit rigidly between the floor and ceiling. When adjusted right—that is, tight—fasten the top flange to the ceiling by means of screws. Now, all that remains is to make a sort of clamp piece, as shown at "B," which will slide up or down on the pipe stand to a point in line with the machine table, to which it is then made fast by means of screws, being afterwards clamped rigidly to the pipe by means of the loop "B" and bolt. The front end of the table can then be braced in any one of a number of ways, because of its nearness to the solid wall of the booth. A piece of strap iron about ¼ inch thick by 1 inch wide bent in a "Z" shape, as shown, is about effective.

We are certainly indebted to you, Neighbor Kirk, for the excellent drawing and the thoroughly practical idea advanced. It needs but a glance to show that the standard you have devised will deliver the goods, without being, to any serious extent, in the way of the operator. It is the best thing for the purpose I have seen to date, though there are a few operating rooms in which it probably could not be made available. We shall be glad to have a word from you concerning the photo-play situation in Galveston, the city of the great sea wall.

Operating Room Photo.—Mr. S. A. Acri, Marietta, Pa., writes: "Enclosed and photo of our booth, which is none of the best. It shows plainly, however, how the motor is connected with the flywheel, also incandescent lights cut in so as to form a speed regulating rheostat. We have no trouble in regulating speed, as the top globe is a 4 c. p., the next an 8 c. p. and the third a 10 c. p. and the fourth a 16 c. p. Please note the old stand-by paper I am holding in my hands—the 'Moving Picture World'; also the little mirror fastened to the lamp house door just back of the peep-

hole. It reflects the carbons so that the crater can be seen from almost any place in the booth. This little arrangement I have used for about two years. Another little device is the stove pipe arrangement, which can be slid back and forth so as to cut out the entire spot from the operator's eyes, giving him a better chance to govern his light by reason of having a clearer view of the screen."

I publish the photo, Neighbor Acri, for the reason that operating room pictures are of interest. I had to do some pretty close looking to find that rheostat in the photo. I have, however, outlined the globes so that they show more plainly.

Fire Shutter Trouble.—Nova Scotia (name of town and party suppressed by request) writes: "Enclosed find $1.50 for the Handbook. I certainly enjoy the Department and have derived much benefit from it. Can you tell me how many K. W. it would take to operate an Exhibition Model and ten 16 c. p. lamps on 110 volts, 60 cycle A. C. circuit, three hours? Have trouble with the automatic shutter on the above machine; will not come up unless the crank is moved at very high speed and when adjusted so it will come up at normal speed, it will not close when the handle is stopped."

In order to answer your K. W. question intelligently, I would have to know how many amperes of current you propose using, or if you want me to answer it from my own viewpoint as to the amount of current used on a given size picture, then tell me what size picture you are projecting. Until you do this I could not give any kind of an intelligent answer. As to the automatic shutter, I don't know exactly what you have been doing. There is no adjustment possible with the governor you name. If you put oil on it it won't raise. It opens by reason of a small piece of felt in the side of one of the swinging arms rubbing on the casing. If this felt is worn out send to the Edison folks and get another. If the friction surface (where the felt rubs) gets too dry and rough the governor will stick open. The remedy is to lubricate by putting a small quantity of plumbago (graphite) inside the governor, never lubricate an Edison fire shutter governor with oil—use graphite instead.

New Tension Equalizer.—Milwaukee, Wis., writes: "I am in Chicago quite frequently and always take occasion to call on the Western office of the 'World'; it is a good place to frequent. I bought one of your Handbooks there in February. I have been visiting the moving picture theaters of Chicago and must say that Milwaukee has them all beaten, in every way, in the matter of good projection. While in the Windy City recently I dropped in at the Liberty Theater on Halstead Street, and must say that the odor was something terrible and the darkness equally as bad. I wonder the health authorities do not get after them. The best projection I have viewed anywhere is in the Unique Theater, of Milwaukee, but the place is too small and one has to frequently wait to get a seat. The American and Vaudette also put up very fine shows. These latter are 5 cent houses and seem to hold their own right beside the 10 cent places (haven't you got that reversed, Milwaukee?—Ed.), notwithstanding their cheaper class also. I have seen moving picture performances in the larger cities in the United States, including your own New York City and Boston, but Milwaukee, as I said, has them all backed off the map on projection and we hope to maintain that record. Your article on good projection in April 8th number hits the nail on the head all right, all right, and for one think your high-class idea ought to be tried out, and while I am not now in the exhibition end of the business, I have a notion to try it. I have my own take-up tension equalizer nearly ready for the patent agent and will send you a photo of it before long. It is to be attached to the outside (left) take-up mechanism and will probably cost something like $25 or $30. For stationary stands, however, the expense would be justified. For simplicity there is nothing to come up to the usual friction device, but as there are clamorings for tension equalizer, I have it—and one that holds the film absolutely at one steady strain. The idea is that the rollers, moved outward by the increased size of the reel, raise the friction gears along a disc on the reel shaft, which keeps the uniform circumferential speed the same as the film travels through the machine. It is positive in its action. Whether it will take with the exhibitors and operators in general remains to be seen. However, I am going to venture and if it takes at all I will give some smart talker a big commission to sell the right."

I am very glad, indeed, Friend Griggs, to know that projection in Milwaukee is on such a high plane and I trust that it may be thus maintained, and even improved. As to the equalizer, we shall be glad, indeed, to look it over as soon as it is ready. There is not a "crying" need for such a device, but a howling need for it; though, as you say, if it is a costly one that it will probably require considerable effort to successfully introduce it. The friction take-up is doing thousands of dollars' worth of damage to film every day, but nobody seems to care much one way or the other how badly films become injured. It is a strange thing to me that film exchanges do not get busy on this proposition and take some steps or some intelligent action tending to protect their own property. But up to date the apathy as regards film injury seems to be universal. Exchanges could well afford to offer houses using a really effective take-up tension equalizer a service price of a dollar or two a week less than houses not thus equipped. They would be gainers by so doing.

Arc Rectifier.—East St. Louis, Ill., writes: "Enclosed find $1.50 for the Handbook. I also wish some information about the mercury arc rectifier. We are using A. C. Our machine is a Standard and my old operator had very little trouble getting light through the different reels, though the new one seems to have some difficulty. Have been told that with D. C. supplied by the mercury arc rectifier we would have no difficulty at all with the light, if the operator understood

anything at all about the moving picture machine. I know nothing, or very little, about electricity or moving picture machines, but hope to learn. So many people have so many different opinions about the different things pertaining to the moving picture and how to get the best results, that I appeal to you, feeling that I will get an unbiased opinion. Kindly reply by mail instead of through the Department."

Much as I would like to accommodate, I would not have time to do anything else if I made personal replies to all those requesting them. The rectifier is a thoroughly practical machine and will unquestionably deliver the goods if it has anything like intelligent handling. The machine is perfectly automatic in operation, however, and I think your operator would have no difficulty with it. There is no question but what you will get a very much better light from rectified current than you can with A. C. and at the same time save a very considerable proportion of your light bill. This by reason of the fact that in order to secure equal illumination with A. C. you will be obliged to use a much heavier amperage than is necessary with D. C. Until such time as a practical arc voltage motor-generator set is devised to rectify A. C., I regard the mercury arc rectifier as the best device for the purpose on the market. One reason why there are so many different opinions is that the average exhibitor's or operator's knowledge is largely confined to his own personal experiences, and the advice of a few friends equally limited in experience.

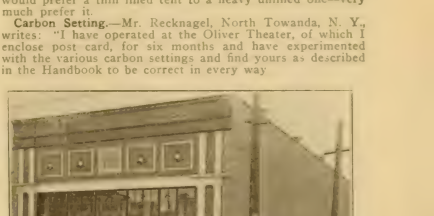
Richmond Again.—Richmond, Va., writes: "In your answer to my queries (p. 951, April 29th issue), you ask certain questions. I know I am using 235 volts because that is the standard pressure all over the city. I believe Richmond is one of the very few cities in this country that uses high voltage. We have the three-wire system in the house. I have used an ammeter and find I was mistaken that instead of 40 amperes I am really pulling 30, though when the arc is first sprung it pulls 40, dropping back, however, to 30. I am using Lulin rheostats and there is about 45 feet distance between the rheostats and the machine, the former being in the basement. I believe I lose a great deal of current in the circuit to and from the basement. If I use anything less than a 35 ampere fuse it will blow every time. The current is D. C. I throw a picture 32 feet from the top of picture and 21 feet wide. I will send for the Handbook this week."

If you are only pulling 30 amperes with that size picture it should by no manner of means be brilliant or even what could be classed as very good. There is no reason why you should have any appreciable loss in the basement circuit if it be No. 6 wire. If it is smaller than No. 6 tear it out and put in No. 6, and then boost your amperage up to 40 or 45. Possibly a part of your trouble lies in the carbon setting. On pages 86 to 91 inclusive of the Handbook you will find explicit directions, accompanied by illustrations, showing the proper set of carbons for both A. C. and D. C. Be sure that the inside of your carbon holders are clean, so that the carbon makes good electrical contact with the holder and that the wires inside of the holder are not burned. I do not understand exactly what you mean by "I throw a picture 32 feet from the top of picture." If you mean your throw is 32 feet and you are projecting a picture 21 feet wide, you are very likely to have difficulty in getting sharp definition or "focus," since good lenses of that exceedingly short focal length are hard to get. You say you are using 235 volt pressure on a three-wire system. I must repeat the assertion that this is exceedingly unusual. If you are taking from one side, that would indicate a total line pressure between the two outside wires of 470 volts. If you are connected to the two outside wires why not cut in on the neutral and one outside and thus half the voltage, cutting down resistance and consequently eliminating much waste?

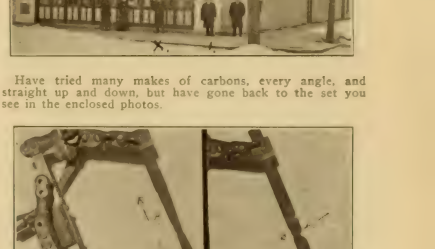
Black-Top Wanted. Mr. Oliver Lease, 618 Salem Avenue, York, Pa., writes: "Will you please tell me where I can get a moving picture tent? Also whether chairs could be rented? If so, where? Does it make any difference which wire of the circuit the rheostat is connected on? Must a tent be lined to make it dark enough for daylight work?"

It makes no difference which wire the rheostat is connected on. I very much doubt your ability to rent chairs for a traveling show. Even if you could you would have to deposit their value or give ample security. I would not recommend renting chairs under those conditions. As to tents write to M. R. Kunkely, 163 South Street, New York City, mentioning this paper if you will. Very likely, however, by advertising in the World's Classified columns you will receive offers of tents from exhibitors who have them for sale. Yes, it is much better that a black top should be used. Usually they have a false canopy or ceiling of thin black cloth a foot or two from the top, though different manufacturers have different schemes as regards these details. I might add that unless you get a very heavy duck you will find much light will come in unless it is lined. Personally I would prefer a thin lined tent to a heavy unlined one—very much prefer it.

Carbon Setting.—Mr. Recknagel, North Towanda, N. Y., writes: "I have operated at the Oliver Theater, of which I enclose post card, for six months and have experimented with the various carbon settings and find yours as described in the Handbook to be correct in every way



Have tried many makes of carbons, every angle, and straight up and down, but have gone back to the set you see in the enclosed photos.



The enclosed photos show (1) carbons after a run of two weeks without cutting off cable ends or cleaning the carbon holders. That is why the carbons "needle." Many complain that the needling is due to poor carbons, but you see it is only burned cable and dirty carbon holders, since photograph No. 2 shows the carbons after cleaning the lamp house, cutting cable off about four inches and cleaning the inside of the carbon holders with a file. The carbon set shown gives perfect light and entire satisfaction. Our town has about 8,000 population. The Oliver Theater was erected last summer at a cost of about $16,000. Will write you again next Sunday. "X" in the photo is your humble servant and "I" is the projector. The crosses on windows show location of operating booth.

I received sketch of the shutter arrangement. Friend Recknagel, but did not publish it this week because, while I see now how you have it connected, I do not yet understand the shutter itself. Kindly cut a paper pattern of the shutter and forward same to me. As you have it in the sketch the shutter blade is only 11 inches wide, of course, an impossibility. As to the carbon needling, if you are correct in that you have put your finger on the center as I had always attributed needling to bad carbon holders. Of course, it is quite true that poor contact with the carbon holders would superinduce excessive heating in the carbons, thus tending to cause needling. But I do not agree with you that the burned cables could have any possible effect in that direction, since they would simply tend to reduce the amperage. You are absolutely correct in amputating the cable every two weeks, or oftener if you are using heavier current. When I use two sets of alternating, I usually cut them off twice a week, or just as soon as it begins to show burn. I will publish the shutter diagram just as soon as you send me the paper pattern of the shutter, so I can properly explain the thing. The thanks of myself and the readers of the Department are yours, Friend Recknagel, for your excellent letters and ideas.

Shocking.—New York City writes: "Will you kindly answer the following in the Department? (1) When I am grounded and touch the lamp house I get a shock, yet when I test same with a test lamp the lamp does not light. (2) I use an old Powers No. 5 machine; picture jumps, but when I hold top loop as it passes the gate roller the picture is steady. (3) When I raise a small bottom loop it is all right, but when I make a large one the loop runs out. What is the reason?"

(1) The probability is, New York, that your lamp house is grounded by reason of a little carbon dust across the insulation. This would be sufficient to give you a sharp shock, but might not be enough to light a test lamp. If that isn't the trouble, then it is some other slight ground, incapable of carrying sufficient current to light a test lamp. (2) Evidently your tension springs are too loose. And it is quite possible that your intermittent movement is loose also; that is to say, the star is not tight enough against the cam. From what you say I believe it is the combination of both. Put your screwdriver under the tension springs and carefully bow them out by rubbing the screwdriver up and down, at the same time pulling out on the spring, though not hard. (3) Couldn't tell without looking at the machine. The probability is the stripper blade is not set square, thus throwing the lower loop out of line with the take-up sprocket.

Half Size Projection Lenses.—Ohio (name of town and party suppressed by request) writes: "I see you are advising the use of half size projection lenses in moving picture projection and I thoroughly agree with you. They give a far better picture than do the quarter size on a long throw. My manager was advised to buy a half size projection lens and agreed to have two sent on trial. After I had run half a reel with one of them he remarked: 'Well, what do you think of that for a picture?' As a user of the half size moving picture projection lenses, I would certainly recommend them to anyone who wants high class projection. I do not know whether they are made by more than one manufacturer or not, but mine are Gundlach. There is a Union operator in this town working for $8 a week. My own salary is $21 and I am not a Union operator either."

You must not judge Unions by the mere fact that one individual is working for such low salary as that. I would, however, say that a Union card is not always evidence that its holder is a real Union man. I have known many holders of Union cards whose unionism was about as strong as a badly decayed cobweb. Unionism, however, is the thing. The exhibitors, the bankers, the judges, attorneys, merchants, architects, engineers, and even the preachers, have their Unions. They do not usually call them "Unions"; they are generally dubbed "Association" or something of that kind, which sounds more aristocratic, but, boiled down, it is nothing more or less than a Union, devised wholly and entirely to serve precisely the same end served by the labor Union, namely, to protect the professional or craft interests of its members. Organization is the order of the day and the wise man will become a member of his craft organization, since it is the only effective protection he can have. As to half size lenses, it has just occurred to me that the half size lens will largely obviate the difficulty experienced in securing focus all over the picture where a large size lens drop or where the machine sets to one side of the screen. To those projecting downward on a heavy pitch and to those whose machines set to one side of the house, I would strongly recommend the installation of the half size lens. I haven't tried this out, but I am very confident I am right in assuming that the half size lens will clear up the focus, which is almost always bad on some part of the picture under those conditions. On long throws there is another reason for using the half size, which I will deal with soon. I haven't room in this week's issue.

Herbst Process.—Mr. John Strong, Springfield, O., writes: "I note (page 956, April 29th issue) you ask me to describe the Herbst daylight attachment, so I will do my best. I enclose a couple of sketches which will explain the matter, I think. You note that just outside the screen space occupied by the picture is a band of light, the shadow on which the picture is projected being thrown by a piece of sheet iron placed in the stereo picture opening. The picture itself is thrown inside of the shadow caused by the central piece of iron. You can secure more information from Mr. Pat Casey, New York, if you wish."

We are obliged to you, Neighbor Strong, for the description. I wish to correct one error, however. You cannot project a shadow. Such a thing is a physical or optical impossibility. You can, however, project a band of light around a spot on the curtain, thus producing the effect of a shadow by contrast. The shadow itself merely means that there is no light from the stereopticon being thrown on that particular portion of the curtain. I have been invited by Mr. Casey to view the performance of the Herbst machine and intend doing so next week, after which I shall probably give the results of my observation.

Some Pointers.—Mr. R. L. Strong, Tampa, Fla., writes: "I believe you will be fair even to one who dares takes issue with you on a few points in operating. I believe I am justified in saying that I do not take all that is written on operating for granted, especially when it concerns A. C. for the very simple reason that A. C. troubles are too numerous to be dealt with according to any one set of rules. A great many operators will dispute me when I say I am trimming my lamp, or rather, I set my carbons the same as I would for D. C., but set the top carbon back ¼ inch from the center line of the lower one. I am getting results, too, results which give me a perfect white field. To those having a ghost, I would say there are three causes, viz.: condensers, condensed light projection, and carbon trimming. To remove a ghost, if the throw be more than 40 feet, use one 6½ and one 7½, the latter in front. From aperture to center of condenser housing, the distance should not be less than 14½ inches. Having set the lamp house thus, get busy and find a suitable lamp trim. The trim I am using as above set forth will prove satisfactory in nine cases out of ten, and your ghost will be a dead one. I am always after a better light and that is why I offer the results of my experiments. If you find you have double rings at the side of the spot, turn (not change) your condensers around until the spot becomes a perfect circle. I was formerly a member of the Chicago Local Union No. 144, I. A. T. S. E."

My dear boy, talking about "daring" to take issue with the editor of the Department is unnecessary. That is exactly what I want you to do, if you think I am wrong. Discussion is precisely what the Department is for and there is no "dare" to it. Your set is exactly what I have always recommended, except I think you will find you have not got your top carbon as much as ¼ inch behind the lower one. One-eighth of an inch would be more like it. As to the ghost matter, I pass that on our readers without comment.

Refillable Fuse Tubes.—Massillon, O., writes: "I enclose you herewith circular of the Daune refillable fuse shell and would like your opinion of same. The only improvement over the ones shown on page 27 of your Handbook, is that it has the screw ends and can readily be refilled. Is it not a good thing? What objection could anyone have to same? Why should not the fire underwriters approve same?"

I cannot recommend the use of this use, the trouble being that there would always be the liability for overloading; that is to say, using a heavier fuse than the cartridge barrel is designed for. That, I presume, is the reason it is not approved by the Board of Fire Underwriters.

Light on the Shutter.—Mr. C. B. Burkhardt, Homer, Ill., writes: "In the last issue, under the heading 'Much Work, Little Pay,' you say there should not be a circle of light show on the outside shutter; only the outline of the aperture. The circle shows very plainly on my shutter. What is wrong? Attached find $1 as a help on the light question. When God created the earth he said, 'Let there be light,' so I take it to be rather a good thing to know more about."

In an reply to the article named perhaps was not explicit enough. The surface of a metal shutter, of course, reflects some light and the outline of the aperture will, therefore, be surrounded by a sort of halo of light, from 2 to 3 inches in diameter. There should not, however, be a distinct circle the size of the lens, and if there is it would indicate loss of light through some fault in the lens. I could not say what. I think, however, that where such a condition is present the definition of the picture will be found to be bad. If there is a distinct circle on the shutter the size of the lens or approximately the size of the lens, with a sharp defined circular rim, please advise me and I will look further into the matter. Your dollar will be held until I see if there is sufficient response to make the answering of questions by mail feasible. If there is not, the dollar will be returned. I shall know, I presume, and not to exceed two weeks.

Position Refused.—Philadelphia, Pa., writes: "This is to let you know I still wish a position. I thank you for giving my name to Montgomery, but I would rather not go so far South. Would also like to have a Sunday off, as I have been working seven days a week for three years."

Well, Philadelphia, I shall have to give you a jacking up, as a warning to others. When operators write asking me to secure them positions they should place all the limitations they have in mind in their letter. In this case, I have not only taken the trouble to send your name to an employer, but he has been put to the trouble of corresponding with you and all with no result. In future, those asking me to place them must note what part of the country they want to go

or do not want to go to, else I shall expect them to take positions offered, provided the salary is a fair one. That is only fair to me and to the employers to whom I give the names.

Isolated Light Plant.—Conneaut, O., writes: "You ask what kind of generating plant we use. (Page 951, April 29th issue.) It consists of a Standard dynamo made by the Robbins & Myers Company, Springfield, O., Comp. wd. 110 volts, 44 amperes, 5 K. W., 1100 R. P. M., and is driven by a 10 h.p. Fowler gas engine, Model 100, made by the Fowler Company, of Oil City, Pa., and belted to the dynamo by proper size pulleys. For ignition we use a K. W. high-tension magneto made by the K. W. Ignition Company, Cleveland, O., which has batteries and coils beaten a mile. In regard to your answer to my letter, you say the transformer (meaning the so-called economizer, not the service transformer on the pole) might have been wound for a different voltage. No, the voltage is 110 and 133 cycle and the economizer was so marked. We are now using, in that same house (which, by the way, is owned by the company that I am with), a Sterling economizer which, with proper handling, delivers current at the nearly equal to D. C. Our switches, fuses and wires are heavy enough to carry 75 amperes and we use from 35 to 70 amperes, according to the density of the film. I am not trying to sell these coils nor do I get a rake-off for saying this, but when an article **delivers the goods** it will get my earnest approval. I enclose a rough sketch of Mr. L. L. Carr's puzzle. I do not suppose it is anywhere near correct, but I am willing to learn. I wish yourself and the World all kinds of success."

We are indebted to you for the excellent description of the light plant, which I understand is giving excellent service. The answer to the wiring diagram is correct. Like yourself, I thoroughly believe in recommending articles which deliver the goods.

Satin Curtain a Failure.—Mr. Chas. Lyndon, Malvern, Ia., writes: "I wish to add my thanks to those of others for your most valuable work in the Handbook. It is worth its weight in gold. In one of the back numbers of the 'World' I note a question regarding the use of white satin curtains for projection. I have tried same and found them to be one great big failure. There seems to be a haze or film in front of the picture which makes the picture indistinct. I write this to prevent others from making the same expensive mistake I did. I am a traveling operator and have an Edengraph machine. We stay a week in each town and, since I have had my Edengraph, have yet to find any house in which projection was as good as my own. Have tried two of the gas generating outfits advertised and have not find them as efficient as compressed gas; neither is the compressed gas as expensive. This for the benefit of those who have been making inquiries. Wish also to ask if you have any record of getting good projection under the following conditions: throw, 64 feet; picture, 10x14; 4-inch lens; 220-volt D. C.; 25 to 30 amperes and only one condenser. I succeeded in getting an excellent picture with only one condensing lens. I had a new arc lamp that could not be brought close enough to the condenser to get a large enough spot with two condenser lenses."

Your remarks, Friend Lyndon, are appreciated and passed on to our readers. The general report is, however, that generated gas is considerably cheaper than compressed gas and I think myself you are mistaken in that particular, when you come to count the return shipment of the tanks and everything. A good picture could be had with one condenser, but there is a tremendous loss of light, due to the lamp being so far from the lens.

Two Things at Once.—Jersey City writes: "I note that Fergus Falls, Minn., says an operator cannot do two or three things at one time and do justice to each. I do not wish to say that Fergus Falls is wrong, but at the same time I have run in places where I had to thread my machine while running the song slide, and rewind one reel while running the other. I did this and suited the boss. I was getting $18 per. Would like to get more information concerning daylight pictures."

The editor of this department fully agrees with Fergus Falls, Jersey City. An operator, as I have already pointed out, cannot do two or three things at once and do each one very well. That you "suited the boss" does not prove anything, since a great many nickelodeon managers are "suited" as long as the picture does not climb clear off the screen. As to daylight pictures, I had the pleasure of witnessing the most utterly astonishing performance last Thursday night at midnight that has fallen to my lot since I began studying projection. I am not at liberty to say whose this is or where it is, at this time, though I believe it will soon be on the market. But I saw what I consider the most beautiful and the best picture I ever looked at projected with less than 30 amperes of current (30 amperes fuses, for I examined them and also looked at the spot) in a theater in which three hundred (300) 16 c. p. incandescent white lights were burning, without any shading whatever. I could sit down in any portion of the house and read my newspaper with the utmost comfort. I was simply amazed at the result. I would not have believed it possible of accomplishment; and seemingly it contradicts and overturns all the laws of projection. The light from practically every one of these 300 globes struck the curtain, though it is true that the greater portion of the globes were lightly frosted. I shall have more to say about this performance as soon as I am at liberty to give more definite information.

Putting in Cam Wheel.—New York City asks: "Please explain how to put in a Powers 5 pin wheel."

With a small punch remove the pin which holds small bevel gear on right (shutter driving gear) to shaft, also pin holding cam wheel (pin wheel you call it). You may then slip the flywheel shaft out, removing the pin wheel. Slip the shaft back into place, through the new cam wheel, and see if the pin hole comes right when the cam wheel is snug against the star (the star may be shifted sidewise slightly by moving the eccentric bushings endwise). If not, mark proper position of wheel on shaft, remove and drill new pin hole.

Notice.—All half-tone cuts used in this department will be sent, postage free, to those desiring them at a price of ten cents per square inch. The minimum price for any cut being $1.00.

MOVING PICTURE MACHINE OPERATORS,
Local 186, I. A. T. S. E. (Springfield, Mass.)
Wage Schedule of 1910 and 1911.

Section 1. All houses with seating capacity of 300 or less, said house running ten hours and using two operators, first operator to receive $20, second operator to receive $15; the working time of two operators to be six and five hours, the extra hour to be used in getting show ready and attend to cleaning of machines and booth. This work to alternate between the two men. All houses running ten hours using two operators, with a seating capacity of over 300, said operators, first operator to receive $20, second operator to receive $18.

Section 2. All houses playing two a day, with seating capacity of 300 or less, working time in said house not to be over eight hours; all houses with over 300 seating capacity, working time of said house not to be over seven hours; operator to receive $20 a week.

Section 3. All houses outside of Springfield, in smaller towns playing two a day, using one operator, operator to receive $18 a week.

Section 4. All houses in small towns playing only evenings and Saturday and holiday matinees, operator shall receive $16 a week.

Section 5. All special and Sunday performances to be $5, six hours to constitute working time. All over six hours, 75 cents an hour. All Sunday night performances of three hours or less, $3.

Section 6. All extra weekly hour work, 50 cents an hour. Six days to constitute a week's work.

Section 7. It is mutually agreed between the managers of all theaters and members of Local 186, M. P. M. O., that in case of a desired change by either party one week's notice is to be given, unless for incompetency, which would mean immediate discharge.

SCALE OF WAGES OF LOCAL 35, NEW YORK CITY.

At a regular stated meeting of Auxiliary Local 35 I. A. T. S. E., the following schedule was adopted as the scale to be paid moving picture machine operators, to take effect June 15, 1909:

Two man or double shift, no less than $18 per week.
One man or single shift, afternoon and evening, no less than $21 per week.
Open air or evening only, no less than $18 per week.
Road show men, no less than $21 per week.
This is the official scale and all union operators are requested to take notice and act accordingly.

Attest:
W. S. LANG, Pres. JOHN S. CLARK, Cor. Sec.,
105 E. 14th Street, New York City.

LICENSED.

"The Twin Towers" (Edison).—This is a story of the French Revolution. Its feature is the plank with which a woman outwits three ruffians till help comes. When the woman throws one of the men to the ground from the plank upon which he is crossing from one of the twin towers to the other, the audience applauded. And at the end, when she and her husband overcome the other two and escape there was more applause. It is a picture which is interesting because of the apparent plausibility of the story and the spirit of contest which characterizes it. It was very poorly acted.

"The Romance of a Valet" (Gaumont).—A comedy in facial expression mostly, giving the adventures of a valet who fell in love with the maid across the court. He and this maid are both comedians, so we have this good film. When his master leaves, he goes across to call and finds that the big butler is the maid's husband. He gets a rough reception and crawls back, wanting to die. Now his master had left a bottle of very choice wine which he warned the valet was deadly poison. The valet can't bear to blow out his brains, so takes this poison and has a good time dying. When the master wakes him he says, "I am waiting for death." It is a good film.

"Old Folks" (Gaumont).—A comedy representing Jimmie and Toto as caring for two old people. They adroitly bring the old people together, one paralyzed and the other blind. They are rewarded by getting a chance to play. The comedy has no particular strength, but may be considered as a species of lightener for a heavy program. Its best quality is the homely interest and tenderness; it is rich in these.

"A Klondike Steal" (Vitagraph).—This tale of adventure shows three girls who went to the Klondike to stake a gold claim left them by their father. There is one exciting incident when their guides steal their maps and another when the party, which now consists of two young miners, discover the guides staking the claim. There are two weddings, leaving one girl forlorn, which must have been an oversight for it is reported that in the Northwest "wimen is skairs." The little Eskimo is an additon to the picture and the scenery is very intereating. The snow looks cold enough and the girls look helpless enough after the loss of their map to arouse the sympathies of any man. But it all ends well and the audience thoroughly enjoys this love story among the Klondike snows, with a search for gold as the moving impulse.

"The Two Mothers" (Essanay).—This story is as humanely improbable as a play can be, nearly. It was impossible to act it, mostly, but not wholly. A very improbable board of secret service men find a very probable counterfeit and this is followed by a very improbable raid, in which one of the criminals, in attempting to escape, is shot. This man makes his way to his home and we see a very amateurist death scene with a "hats off all" kind of ending. We then see the counterfeiter's wife with her baby and see her make up her mind to kill the detective. We have seen the young lady who takes this part do clever work, but who could have carried this scene? We see her outside, at the reception where she manages to kill the detective. The detective's wife then makes a highly improbable visit to the counterfeiter's wife and, because both have children, they "understand," forgive and are best friends. Of course all this awakens the human emotions somewhat, but it is a very amateurist piece of work.

"The Two Heroes" (Edison).—In this delightful little comedy of the usual rural play order there are two veterans. The jealous rivalry between them begins on the field of Bull Run, and it lasts through years, but is finally settled, much to the happiness of their children. Their son and daughter, hopeless of reconciling them, eloped, for the fathers objected to a wedding. Fate intervenes in time so that the bride and groom come home at once for the parental blessing of both fathers now fast friends. The characterization in this film is commendable.

"A Night and a Day" (Kalem).—Wife's plan to bring her husband to terms did not work, because his mother interfered. And wife was severely punished for her attempt to make it unpleasant for him. The picture is unusual in offering the other side of the story, seldom seen or made plain.

"Rival Brothers' Patriotism" (Pathe).—Here we have another war story, with love and jealousy intermixed. There is a letter that goes wrong and a fight in a pass in which one brother loses his life, and is decorated after death. The soldiers in this film are much better than usual in moving pictures. The only trouble with the picture is that its kind is too common.

"The Latest Edict of Francis II" (Urban).—A series of scenes of life at the French court during the time of Catherine de Medici. Poor Catherine is fair game to all who write. She was bad enough, but she was no Messaline. The story is based upon a love affair, with a man nearly executed. The tinted settings and costumes, with the reproduction of the life of that time, are the important features. The audience observes with the closest attention the pictures which are presented, including the scenes in court, the throne room and elsewhere about the palace. The situations are somewhat complicated, but the elegant costumes and the bearing of the actors are sufficient to overcome any slight difficulty of that sort. It is, indeed, an unusually interesting film.

"Scenes in Colombo, Ceylon" (Urban).—A picture of life in a little known land. It is well made and the scenes selected are interpretative of the country. The photographer chose his view points and his scenes with skill, and there is much in the movements of the people and other features to interest.

"Picciola" (Vitagraph).—In this story a little plant springs up between the stones in a prison yard. It is tenderly cared for by de Charney, a nobleman who is a political prisoner. When he is told all a tea made from its leaves cured him. A petition to Napoleon regarding the plant brought the emperor, in person, directing that the plant be spared, and ultimately securing for this prisoner and one other a pardon. A tender love story is interwoven, supplying heart interest and ending in the girl, a daughter of one of the prisoners, marrying de Charney. The details are worked out with care, and the sentiment expressed is unusually tender. The story grips from beginning to end.

"A Priestess of Carthage" (Gaumont).—This picture should take front rank with the best that has been done by the Gaumonts. The leading role is played by Mlle. Gravier, as the priestess and she carried her part well nigh to perfection. Indeed, it is difficult to conceive how it could have been done better. The first act shows the temple of the sun and moon and the photography is really remarkable. The costumes, for example, have a delicate sheen and seem much like real goods.

Even the color of jewels in the women's hair are perfectly reproduced. It would be impossible to improve upon it. The second scene shows Arlizath's palace and the tent of Gersaken, the Barbarian. The third scene is the Square of Khamon and the Barbarian camp at night, while the last two scenes are in the Temple of Tanit and the interior of the House of Eschmon. The story is laid in Carthage about 150 years B. C. and the action comes in the endeavor to get a moon stone from the turban of Gersaken, the possession of which will bring success to the Carthaginian arms. The priestess, Arizath, undertakes to do this and succeeds, but she and Gersaken fall in love and the closing scene is a wedding. Only one touch of humor pervades the picture, when Gersaken pursues Moammo, who steals the moon stone. The audience does not see the stroke of the sword, but Gersaken brings in a severed head, which is shown to the audience and placed in a bag made of skins. The murdered man is a rejected suitor of the priestess. It is a striking scene when she clears the blood from the sword over the altar fire. In every sense, costuming, acting, staging and photography, this film can scarcely be surpassed. It is one of the best the company has ever released. Everyone having to do with its production has performed his or her part with skill and discretion.

"The Foster Father" (Pathe).—Here is a picture, by the American Company, with its scenes laid in the mining coun-

try, and filled with interesting features. A thief, to escape arrest, assumes that a little child, whose mother has just died, is his own. His pal is arrested and sent to prison. Years afterward he and his foster daughter are at the mines, but he has no success. His dog (and this dog, a fine bull terrier, is a feature), while plunging in the creek for a stone, brings up gold. This is the best touch in the play. Later the pal turns up, and is sent away with money, but the girl overhears. She forgives, however, and even though her foster father loves her himself he gives her to another. It is a good story. It is well told. The acting is satisfactory, and most of the photography is good. It has weak spots—that is, weak for a Pathe, but they do not mar the picture.

"How She Triumphed" (Biograph).—It was vigorous treatment, but it was effective and the homely girl became handsome and rosy under the physical exercise directed by her friends. Instead of her having no attention, as she expected, the improvement in her looks were sufficient to make her attractive and the other girls were the ones to suffer.

The acting in this comedy is natural and makes it a very pleasing film.

"The Sheriff and the Man" (Lubin).—This Western story appeals to the heart if it doesn't to the mind. It is easy to understand that a sheriff might be grateful to a thief who befriended him when he was in dire straits, but whether it is well to allow this to go as far as allowing a prisoner to escape is a question which has been discussed before. It is true in this instance the man who escaped was not the guilty one, but the sheriff supposed him to be, which left the officer's moral obligation just the same. The background is the sandy alkali desert. The play as a whole is interesting.

"The Reformation of Jack Robins" (Melies).—This Western picture presents the case of an outlaw, wounded unto death, cared for and nursed back to health by a woman doctor. The inevitable results, but Robin is given to understand that he must reform before the doctor will marry him. He "does" five years' time and when he is released from jail, the doctor is still waiting for him and she marries him, a reformed man. The love story appeals to the heart like all such stories, but aside from that the film has less interest than those usually put out by this house.

"The Witch of the Everglades" (Selig).—This Indian story gives an accurate reproduction of life in the Everglades of Florida as it was during the days of the Seminole Indians. In this picture a squaw who survives an Indian massacre in which her husband was killed, goes insane, her baby stolen and she left for dead. Sufficient instinct was left her to want to kill every Seminole she could find. Years afterward the blow of a bullet on the head restores her memory and she finds her daughter. The scenery is interesting and the characterization leaves little to be desired. The idea of losing the memory is not new, but it is worked out in a new way. In fact, the whole picture is well worth seeing. The woman is held in superstitious veneration by the Indians, which is a true portrayal of the way they look upon those who are wholly or partially insane.

"The Child and the Tramp" (Edison).—Here is a story of a tramp which is at once pathetic and humorous. For the sake of a child who befriended him he journeys twice a long distance to get the money some sharpers have virtually stolen from her father. And then, upon returning it, he fails to remain and take part in the rejoicing. The most interesting portion of the film is the delineation of tramp character. It is perfect in so far as it tells what a tramp does and how the call of the road is the strongest influence in his life. The action is good, while the photography is clear and the situations shown are some of them thrilling. The audience plainly testified its pleasure.

"Slabsides" (Kalem).—This Western story, whose greatest interest lies in the scenery, represents everything that is appalling in a desert. The Mojave Desert is shown in all its horror, including Dry Lake, that elusive spot which has appeared in mirages as clear, sparkling water to many a thirsty traveler. And more than one has died upon its brink when he found that it was hot, burning sand, and not water. As a scenic film this is interesting. The story has as much merit as many other Western pictures, but scarcely more. It is well acted.

"Enemies" (Pathe).—Here is a tale of Royalists and Republicans in France. The Royalist girl aids a Republican soldier and he in return aids her and her father to escape from the Republicans. But there is no love story. The Republican soldier does not return and marry the Royalist girl. This is sufficient change to make the film notable. Acting and photography are alike good, while some of the scenery selected as a background is picturesque.

"Pastime in Chili" (Pathe).—Scenes in a bull ring in Valparaiso are given on this film. The picture is very realistic, lively enough to suit the most exacting, but some criticism was heard of the subject. A few sitting near the writer thought it scarcely the thing to be presented to American audiences.

"The Peace Offering" (Vitagraph).—This comedy presents a domestic mix-up in which a woman is arrested for wearing her own coat. The combination of errors came about through a cook leaving and taking the mistress' coat with her. Then comes the notification of the police and the arrest of the real owner, who takes the coat from her former cook on the street. The story is admirably worked out and the situations are funny enough to keep the audience amused.

"Forgiveness Is Sweet" (Pathe).—We have here a modern rendering of the old story of the grasshopper and the ant, portrayed by two actresses whose work deserves commendation. The story is like the old one of the grasshopper and the ant, excepting that the grasshopper, a street singer, becomes a popular actress, and when she finds the ant, her friend, the seamstress, in want, she forgets the rebuff she received under similar circumstances and helps her to more prosperous times. This ending makes a pleasant story of the old fable. It is well told, and the audience appeared to like it. Mechanically, it is up to the Biograph standard.

"A Fascinating Bachelor" (Lubin).—This sparkling comedy presents in attractive form the adventures of a rich bachelor who becomes the cynosure of the eyes of all the marriageable women in town. But he falls in love with a nurse employed in his house. And then comes a wedding. The actors have caught the spirit of the picture so sympathetically that the audience is admitted to the inmost secrets of all the fluttering hearts of the women interested.

"The Two Sides" (Biograph).—This story is almost a sermon upon the old theme of the brotherhood of man. The discharge of an employee and his despair because of his sick child forms the topic of the picture. Later, when he discovers the child of the former employer in danger he risks his own life to save her, and the two fathers are drawn together by a mutual sympathy. The story is simple, stirs the emotions, and pleases with its plainly stated admonition to return good for evil.

"Scenes Along the Mekong River" (Pathe).—This film gives a series of beautifully photographed views along this Chinese river. The quaint junks, and the people on them, and other features combine to form a valuable educational film.

"Her Master" (Selig).—This is a picture reproducing Colonial village life. It is winter, with a heavy snow on the ground. The first scenes are in or near a school, which, with the quaint costumes of the master and pupils, is interesting. The contest between the schoolmaster and his high-spirited girl pupil has a human touch that will hold the interest of the audience. As the story proceeds, showing first how the master relents, after punishing the refractory pupil, and then how the girl, at first bitterly proud, later humbles herself, the interest increases. Here is a reasonable, human story, well handled by both author and producer, and well photographed. The action is restrained and free from that tone of many a period picture, stagy grouping and posture taking. This picture looks as many of its scenes, like life.

INDEPENDENT.

"A Day with an English Bargeman" (Powers).—This is an excellent outdoor picture, aside from the presentation of a class to which modern life knows so little, a trip on the trip along the English Canal, affords interesting sights because of the little suggestive pictures showing how the people live and what they do. The company is to be commended for producing such an attractive film.

"Melody of Fate" (Powers).—The fear that one who loves has left on leaving the sight of the other's eyes, and the sense of loss when death has taken the loved one, is the double ordeal of this story, and both the man and his love in this case are musicians. The lover in this film is made his sweetheart blind. She is cured and the man undergoes a dangerous operation to cure his blindness. Unfortunately he passes away from the operation. Outside the door his sweetheart plays his favorite melody, but it is of no use. She is also admitted to see him, he falls back dead. The film interests, since there was scarcely a move in the theatre while the picture was running.

"She Wanted a Man With Brains" (Champion).—In this western story a school teacher friend's turns down a whole outfit of admiring cowboys and later decides in one of them, who was very much in love, that she wanted a man with

drama, not a cowboy. It interests, this man goes away, studies and becomes a prosperous lawyer. He revisits the ranch with his wife. The school teacher, not knowing that he is married, now endeavors to win him, but he introduces his wife. The picture has some amusing character studies, and some pretty scenes, but, though interesting, is not highly dramatic.

"His Wife" (Nestor).—This has qualities not infrequently found in Nestor films, viz: freshness of theme and a human story. Here a trouble-maker gets soundly trounced for his mischief-making, and the friendship of two men is not broken by it. The story is refreshing. Married people are not all jealous, there is friendship in the world that can endure, even when a man marries the girl another once wanted. Here are really human men and women. In that respect, certainly, it is a good film. The photography is excellent, like all the Nestor films, while the players have performed their parts with appreciation.

"Vengeance Hath Been Had" (Reliance).—This film gives us a story, not a picture of life, and a story that, though interesting, is not very dramatic. One man in drink blinds another and escapes. Both grow up. The blind man has a daughter; the other man a son. These children fall in love. Before they can marry, Fate has to blind the second man also. This film is easily on a par with a great many films and will be accepted by many audiences, but will have no long popularity.

"The Count of No Account" (Solax).—A hotel keeper expects a count and advertises that he is to have a distinguished guest. His house is at once filled with snobbish people, but the count doesn't appear, so the keeper bribes the cook to play the part of count. His cookship takes advantage of this position, borrows money and blackmails the hotel keeper. There is one scene that may displease; the chewing gum scene is far-fetched and of doubtful value. There is one very good scene. The cook-count is at dinner and he is serving the soup. He seasons it to his own taste, sipping it out of the ladle before he serves any of it. The Solax Company has the making of an excellent farce here.

"Foolshead as Telegraph Errand Boy" (Itala).—Foolshead is a favorite and New York audiences applauded him as errand boy to the echo. He appears here in one of his characteristic comedies. It has the usual "mix up" where people and things are overturned right and left, and a grand rush, ending in one of the funniest scrimmages we have seen in some time. It brought a roar of laughter from the spectators.

"A Bottle of Milk" (Itala).—A gentleman loses his milk bottle three mornings running and complains. The dairy girl is discharged and a man hired. Watching for the next delivery the gentleman discovers this man and believing him the thief a wild chase follows, as lively as it is destructive. And then, after it is all over, and the real situation is disclosed, the gentleman himself gets a vigorous belaboring.

"Locked Out" (Reliance).—The sub-title describes this as "A Little Journey to the Brotherhood of Man." It is the story of a strike and lockout. The owner of the plant is a hard, tragedy-making, love-denying man who rides roughshod over all who oppose him—wife, employees and business associates. We have pictures of starvation in the homes of the strikers, and later, when the lock-out is declared and the workers come with their wives and children humbly to plead to be taken back, they are shot down, men, mothers and the children at their breasts. Before the hardhearted owner, the ghosts of these martyrs rise and he dies in his chair. Then we see his ghost awaken and leave his body and meet the ghosts of these murdered men and women. They greet him as a brother whom they love. As one scene succeeds another, the impression that they create grows deeper and more suggestive. The terror and flight of the capitalist's wife, his visions of those slain and his death, with the vision of himself and the murdered family, reunited. It is all very dramatic and very impressive. It belong in the class of educational films because of its deep ethical significance.

"Hearts Under Oil Skins" (Power).—Here we have a story of fisher folk. "Bachelor Bill" drew the slip which made him guardian of the little girl saved from the sea. She grows up, falls in love with someone else, though her guardian loves her. Then comes a series of complications, resulting in her lover's going away, leaving a letter directing her to marry Bill. Then Bill enters, finds her crying, sees the letter, reels under the stroke, but bravely sets out to find the lover, which he does, sends him back to the girl, while he himself goes out to tell his sorrow to the sea. The picture closes with a striking view of rocks and water, with the heart-broken man gazing at the little frock in which the waif was dressed when she came to them. The lithe toning of the sea scenes give them much beauty. The picture clearly interprets its title and will doubtless be a very popular picture.

"The Scarlet Letter" (Imp).—This picture is the most notable film of the week. The story by Hawthorne is so well known to a majority of those who will see this picture that its exploitation seems unnecessary. The Imp players have reproduced the salient features of the tale with wonderful fidelity to facts and have made of them such fascinating bits of characterization that those who see cannot but admire. Hester Phrynne's disgrace and her years of shame appeal very strongly to the emotions. Her loyalty to Dimmesdale who was responsible for her downfall, her public degradation during long years, her rehabilitation at last, only to have her lover fall dead in her arms, make a picture which it would be difficult to praise too highly. The characters are reproduced as they might reasonably be expected to be. There is a quiet beauty and dignity about Hester, even in her disgrace, which appeals with more than ordinary strength. The picture has seized upon and has emphasized the salient points in the story. It is good and will be popular. The audience sees the scenes change with unusual attention.

"The Boss of Lucky Ranch" (American).—This Western picture, which will please because there is plenty of life and action in it, and what is better than anything else, a tenderfoot who undertakes to boss a ranch. When the cowboys begin their pranks he devises a means to defeat them. This defeat is what pleases the audience, especially. Anything of this character is always popular and the situation here is so marked that it is all the more attractive. The picture will delight any audience, since, as has been pointed out a good many times, there is genuine enthusiasm when a contest of this character occurs.

"The Realization" (Rex).—This is a delightful picture. It is not dramatic, but it holds an ace of trumps in its baby. That baby is easily the star attraction of the week. The rich man and his wife were drifting apart and were childless. The baby of the wife's dressmaker is left by its mother in one of the rooms of the house. That baby—how can a man critic describe its attraction—touches the hearts of both man and wife and puts new love into each. It touches the heart of the audience.

"Naughty Miss Edith" (Lux).—This comedy introduces a gentleman by the name of Timothy Hair and details his adventures while making love to the pretty girl at a hair dressers. When they got done with him he was forced to wear store hair and store whiskers, for he had none of his own. The action is spirited and the audience liked the picture.

"Bill's Garden" (Lux).—Here we have a short comedy which tells how Bill established a garden in one of his rooms. The garden did not cause much difficulty, nor did the bath with the ducks, but when the watering process began there was trouble and to spare. The novelty of making a garden in the house and its success keeps the audience

COMING—MILES OF SMILES
A REAL REEL OF COMEDY ENTITLED
"AN EXCEPTION TO THE RULE"
Released, Thursday (REX day), May 18th, 1911
IT'S A WINNER IT'S A REX

good-natured. It was very amusing to the audience; but as gardening is so much a passion with French people, it must have been excrutiating to them. Bill certainly did want a garden, to make it in his bedroom.

"Across the Mexican Line" (Solax).—This story is based upon the imbroglio in Mexico. It details a love story, coupled with the thrilling adventures of a woman spy. Apparently the Mexican general did not get the information he wanted, and the prisoner was recaptured by the American troops. The climbing of a telegraph pole and sending a message from its top is a novel stunt which pleased the audience. The situations are also interesting.

"An Elevator Romance" (Thanhouser).—The way the elevator is utilized here is both novel and delightful. The breezy briskness of the hero who falls in love with the telephone girl with the pleasant voice and brave heart, together with the fine work of the actress who takes this heroine's part, gives this film a high place among recent releases. After the hero rescues her from the fire in which she lingered to warn others, what could she do but succumb. The picture is lively and being built upon a plan different from most love stories it pleases the audience.

"The Girl of the Coral Reefs" (Yankee).—Here is illustrated again the call of the life that one has lived from childhood. The girl, even after her own people found her and she was taken to a home of luxury, could not overcome her longing for the sea and the simple fisher folk who had brought her up from a child washed up by waves. Accordingly she returns to them. The story is of shipwreck and a child lost, found after many years through a peculiar series of circumstances. The longing for the familiar life touches a responsive chord in the breasts of the audience and they sympathize with her in her desire to go home.

"Clark's Capture of Kaskaskia" (Champion).—This is a historical film of merit, reproducing the capture, during the Revolutionary War, of Kaskaskia, Ill., by George Roger Clarke. With 200 Virginia backwoodsmen he made a forced march, surprised and overpowered the sentries and suddenly appeared with the stars and stripes in the midst of the revelries of a ball. This is an excellent bit of historical work, with a love story interwoven. The action is spirited, and the whole story well-conducted. The photography is generally good, and the entire picture is good enough to warrant including it among the educational releases.

"For Their Mother" (Eclair).—In this story, two fine lads of about four and five have the leading parts, and they are fine. The earnestness with which they enter into the story and the skill with which they play their parts make the picture one that is worth while seeing, and one that audiences probably will take keen pleasure in. The two lads can't buy the medicine that their sick mother needs. They are not permitted to beg, but notice that a mountebank gets money for his impersonations in a cafe. It is highbrow begging, that's all, but the boys get up a little play and it is successful. Then the ending, where the gentleman follows them and discovers what prompted the action and relieves all necessity of repeating it, pleasantly closes a picture that takes a firm hold upon the emotions. The simple story grips strongly.

"The Blue Nile" (Eclair).—In this picture we are taken on a delightful excursion on the Blue Nile. The photography has been so managed that many marvelous beauties of the glorious Egyptian scenery are faithfully presented. There are glimpses of boats dancing over the rippling waters, palm trees reflected in the water, and, toward the end, a gorgeous sunset, the whole closing with a silhouette of "Mehari." It is an outdoor picture that will linger long in the memory.

"Second Sight" (Imp).—This is a love story with a Kipling touch. One of its features is the second sight of the young girl who, at the gate where she and her lover used to meet, sees him, though far away. Another man who loves her has played the villain and sent him off to South America. This vision is given to both the absent man and the girl, and is the means of bringing them together. The perfidious man is moved to go out himself to search for his one time friend, and brings him home.

"A Kentucky Girl" (Yankee).—We have here a homely, human nature story. The scenes are laid among the mountains of Kentucky where illicit stills are common. Love and jealousy form the ground work, but the girl, true to her lover, lives with his mother and helps her while he is in prison. In a short time he returns, for he was innocent, and there is a happy reunion. The picture is thrilling in places, and there is a homely sentiment running through it which goes direct to the heart. One scene good to see is the hero's mother seated at her door and smoking a good old Missouri meerschaum. The scenery is interesting, the photography good, and the picture as a whole commendable.

It'll Pay
In the End

to build a reputation for clean, clear, brilliant pictures as well as for popular subjects. You're sure of perfect results when you're equipped with a

Bausch and Lomb
Projection Lens

It makes the difference between clear, sharp pictures and pictures that irritate the audience and rob you of friendly comment.

Correspond with us if you have any special requirements. Let us fit them with a special lens.

Write for our interesting booklet OO on Projection Lenses. It contains a host of useful information regarding moving picture work.

One name, backed by over half a century of experience, is on all our products—lenses, microscopes, field glasses, projection apparatus, engineering and other scientific instruments.

Bausch & Lomb Optical Co.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

MOTION PICTURE MACHINES

Stereopticons, Post Card Projectors
Lantern Slides, Supplies, Repair Parts
Carbons, Tickets
Catalog Free on Request

AMUSEMENT SUPPLY COMPANY
105 No. Dearborn St. - - CHICAGO

DON'T SLEEP

till you've ordered *Iron Duprin Self Releasing Fire Exit Latches*. When they're installed in any building for which you are in any way responsible, you'll sleep more easily. You'll know then, that in case of fire—as other patrons nobody will be killed or injured because of fire doors that won't open. But just a touch on the solid bar across the door releases the Von Duprin lock and latches *instantly and positively*. Order now, and be on the *safe* side. Catalog [illegible]

Vonnegut Hardware Co., Distributers, Indianapolis, Ind.

STORIES of the FILMS

KALEM.

THE LOYALTY OF DON LUIS VERDUGO.—Lieutenant Marmion of the Coronado Scouts arrives at the ranch Verdugo and meets the pretty daughter among the occupations of Southern California by the Spanish Dons and Mexicans. Two Lieutenant others of Marmion have followed and the Ingenue Senorita Verdugo becomes pleased. Don Luis Verdugo also becomes pleased with Marmion and considering of him as a possible husband for his daughter. Don Luis, however, is also considering of the Spanish Lieutenant, and Maria Louisa, the daughter of Don Luis

boy who had asked her to marry him, or remain obedient to her father. It was a hard problem to decide, but she decided. How?

EDISON.

EDNA'S IMPRISONMENT.—Mrs. White is compelled to discharge her nurse on account of extravagance. The following day her friend calls to take her to a matinee. But she cannot go, as there is nobody to mind baby, so they decide to leave it at Mr. White's office in his care.

Arriving at the office, they find Mr. White has gone out on business. They leave baby in the clerks' charge, who do all sorts of things to keep baby quiet. They play hide and seek with it, next time a policeman. Jimmie is the policeman, and the wardrobe is the jail. Jimmie locks baby in for not having a license on her teddy bear and pockets the key. Now, Jimmie is sent out on an errand by another clerk, and forgetting all about baby, rushes out of the office.

In the meantime Mr. White returns to the office, and finding it near closing time, orders his clerks to go home. They set the time lock on the safe and lock it.

Then some one reports to Jimmie, who is home eating his supper. Suddenly he remembers that he locked baby in the wardrobe. He arrives at the office just in time to prevent the men from dynamiting the safe, who are under the impression that baby is in it, after bursting all over for it. Baby is restored to the arms of its parents, and Jimmie gets me.

THE BABY OF THE BOARDING HOUSE.—In a genteel boarding house, kept by a widow with a small baby, there are among other boarders two young men, one a steady and industrious worker and the other an idler.

By his persistency and boldness he works himself into the good graces of the industrious young man's sweetheart and succeeds in making quite an impression on the young lady as well as her parents, who extend an invitation to him to attend the theater where of course he accepts.

The next evening, just as he is getting ready to dress for the theater party, the widow who keeps the boarding house compels him to mind her baby while she goes some marketing. Being indebted to her for a considerable amount of money he cannot very well refuse, and the poor "four flusher" has an awful time of trying to amuse himself and pacify the squalling baby at the same time.

Meanwhile the young lady and her parents, tired of waiting, come to his lodgings to ascertain the cause of his delay. The arrive just in time to hear the widow berating him not only for being so far in arrears, but for abusing the baby as well, and sounding a sue shows him the door. The young man's parents, hearing the true state of affairs, quickly decide that he would make a fine husband for their son-in-law, and the industrious young man once more finds favor in the eyes and in the heart of the fair sweetheart restored to his arms again.

THE QUARREL ON THE CLIFF.—Two brothers, Tom and Jack, are desperately in love with the same girl. Neither of them knows which is the favored one until Jack accidentally discovers a letter in Tom's pocket showing that his relations with the girl are somewhat more than friendship.

Angered at his discovery, he goes out to find Tom, and comes on top of a cliff and decide to fight it out then and there. During the quarrel Tom's foot slips and although Jack tries to save him he runs a great height and only escaped instant death by catching a shrub half way down the cliff, overcome with terror and in pain from which he knows of the catastrophe. He is so completely upset that he is unable to do anything and it is left to his sister and the girl to help him up. In one to undertake the perilous work of rescue.

Happily however, he is only badly bruised, and after a few days is quite himself again. In the meantime he gets shown a beautiful example of ingratitude on the girl's part and the winning of the girl by Jack, whom she evidently preferred all the time.

IN THE BAGGAGE COACH AHEAD.—Tells film leaves a young man riding to a Palmino and trying to appeal a court claim to carriboo. His efforts are unsuccessful. The great attraction of the trip and the young girl's sense of woman have refused, and who asked to one of the passengers who he doesn't like to see. On this condition, he easily informs her of who is on the baggage coach ahead.

Then he goes through the sympathy of the fellow passengers and he proceeds to tell the story of his life in short verse of happiness.

Beginning with his first meeting with his pretty lady, he tells of the subsequent meetings, and the acquaintance of him and his start for the West where his fortune opens him. Made by found there one day. At last the home is ready he sends for her and her supreme joy on entering their home and their unspeakable for their short separation. Her emotions supremely happy a child is born to them, the pride and joy of their little home. Suddenly one day, a shadow falls across their rosy pathway, the little wife and mother is taken serenely ill and passes away after a very short illness, leaving her husband prostrated stricken.

As we fade back to the Pullman at the end of story we see that one sympathetic lady has taken charge of the child and as the man breaks down in his grief, she carefully takes the now sleeping baby to her stateroom. One by one the other passengers move quietly away in silent sympathy leaving him alone with his great sorrow.

VITAGRAPH.

HIS MOTHER.—Donald Gray, living with his mother in Scotland, through the friendship of the family physician, is offered an opportunity to go to America to study medicine. He leaves with his mother's blessings.

Five years later Donald is a physician with a successful practice in New York City. One of his patients has grown very fond of him, at the same time the young physician has formed fond of the gentleman's daughter, and is encouraged to be near her.

His mother receives a pay him an unexpected visit. She arrives at his home just as he is taking of her and her meeting is touching indeed. He induces his mother to take a small cottage in the country so he is afraid that has attended elsewhere. but finds new patients near.

After everybody has settled Miss Gray packs her valise and receives a letter from Donald that she is banished and sick. She is taken to the hospital. Donald, discovering his mother's presence, telephones everywhere to locate Miss Gray's husband at last. He receives a message from a hospital nurse asking him to consult him in a very serious case. Another telephone message informs him that the patient in the hospital desires his best one assigned to the young girl. It is not long before he is back to health again, under his tender loving care.

Helen Holmes is possible, how he forces mothers to run and when the young girl hears at his mother, and she looks at its intended wife, there is an expression of mutual approval, sympathy and love. The sweet and kind old soul of the mother beams with a smile as she lays her hands tenderly on the heads of her children.

PREJUDICE OF PIERRE MARIE.—Jean and Pierre are rivals for the hand of Babette. Jean is a mild, good natured fellow, while Pierre is more quick tempered and exhibit of the two are would never deny as a man desirable life partner, but unquestionably Babette accepts Pierre for her husband. Jean is fond of music, he plays the musical march at the wedding of Pierre and Babette, and when he leaves the girl the impression of his face, and sad and painful one he is on his fortunate rival amongst the best.

Babette gives birth and Jean is always a welcome visitor to the home. She confides to Jean that she has a terrible fear that her husband for the love young persons of Jean and Pierre felt for the maiden.

Pierre, soon it seems as was a victim of jealousy. Under the influence of drink he would use Monks threats he are hanged if unnecessary, continues in using filthy slurs of Babette's character. Jean would on to put an end to Pierre's abusive, when the latter in rage, on one of these occasions, throws the contents of a glass of wine in the face of Jean. The latter, on receiving the insult, draws his knife and fatally wounds Pierre. He then runs to the home of Babette, where Jean lays, and he tells her that Pierre is dead. Pierre, dying, manages to tell his friend that he has committed a murder, and begs him to flee from the country. Jean promises to do so, and Babette, overcome with grief, promises to follow him

marry him, she succeeds. Mr. King has a daughter, Mary. Who is lifelong bosom friend and is very much attracted to her father is endeavoring for her friend. Taken a dislike to Miss Graham. Mary has issues the usual advertisement in the paper, inserted by Miss Graham, stating that she wants a home maid. Many of course answer the advertisement but she can get further acquainted with her future companion and as it is no one case of applicants she writes her father that she will spend her holidays with a girl friend whose name will enable her to arrange the position with Miss Graham.

Everything works out just right, and Mary finds herself equipped with one and arrives at her friend's home. Mrs. Graham is a widow and her father whom Mary finds to be a very distinguished and charming gentleman. Mary finds a model and when her father calls to see Miss Graham, and recognizes his daughter, with whom he has not to tell her "Mistress." After she has acquainted her father with the surprise he is going out to service. During her employment with Miss Graham Mary is taken sick and it is then they she gets a first glimpse of the generosity and kindness of Miss Graham's disposition, the good woman gives her all possible attention and tenderly nurses her back to health.

Vacation is over Mary leaves Miss Graham's home and returns to school. After the girls avail a recital of her experience, which Mary makes in one emphatic declaration, that her father's intended wife is one of the best and noblest women in the world.

The day before the wedding of Miss Graham and Mr. King, Mary is introduced to the future Mrs. King, and we can readily understand her surprise when she is introduced to the little "housemaid" as her future daughter.

SELIG.

BACK TO THE PRIMITIVE.—John Wilton cables his sister Helen in London to leave for South Africa via S. S. Chino and engagement to Sir Percy Sefton that Lord Thurlow sails on the same ship and is to act as her escort. At the same time telling her he will meet them at Cape Town. After a hurried preparation for the departure the long journey is begun. Lord Thurlow is attentive to his charge that he may fulfill the wishes of his friend and confident, John Wilton. Will Carson, a fellow passenger aboard, much admires the beautiful Englishwoman Helen and seeks an introduction through the ship officer. The admiration becomes mutual and they are seen on the promenade deck together at every hour. Their action causes much uneasiness on the part of Lord Thurlow, who interferes at the discharge of his duty, and is in turn insulted by Will, much to the disgust of Helen, who regrets the pub-licity of the incident.

The approaching storm rivets the attention of all on board and for a time the unfortunate affair is forgotten. When 500 miles off the coast of the Transvaal each and all are struggling in the treacherous waters of the sea. After two days' time famine and starvation made the survivors of the ill-provised raft almost welcome death as relief. On the third day they are discovered and rescued and sufficiently revived wend their way to the jungle in search of civilization. A deserted but furnished native shelter—but must be guarded night and day, for the country round swarms with wild beasts and life in these parts is all but pleasant. Helen, secure on the top of the thatched roof is startled to see lions and leopards prowl around almost within hand reach. Thurlow is a fine shot and he protects his fair soldenly. Two years elapse and the brother who had mourned his sister as dead, has his attention called to an article in the press referring to the wreck and suggesting that it was possibly the Chino. An expedition by elephant train was organized and John, trusting in kind providence, sets out to find the party. After many vigilant days and nights the anxiously awaited for the coming of the fire is found, their hopes were soon realized and amid the greatest rejoicing brother and sister are reunited over the dead body of the lion that killed Ilon that the party were compelled to kill in the rescue.

ESSANAY.

THE PUNCHER'S NEW LOVE.—Harvey Barton, a young cowboy is happily wooing Edna Rogers, a pretty western girl. One day he calls at her home, shows her a handbill advertising a Wild West show, to be held at a nearby ranches, and asks her to go with him. On his way back to the ranch he comes upon a beautiful young woman, whose horse has met with an accident and Harvey dismounts and basilfully asks her if he can be of any assistance. She accepts his help and invites him to accompany her home. She is inclined to flirt and easily turns the foolish young cowpuncher's head, and the unsuling smile with which he invites her to accompany him to the dance. On the evening of the dance Harvey waits in vain for Edna's lover, but is later invited to go with a young girl of Harvey's and she accepts. At the dance Kate is snubbed by the city girl, who—later, at the door of the village hotel, gives Harvey a cool farewell and the information that she is returning to her own home the next day. Two weeks later Harvey goes to the city, calls on his new love, receives an icy welcome and is finally given out of the house by the latter. Broken in heart Harvey returns to the ranch, and starting to win back his first love, realizes his terrible mistake and is later found dead by his first sweetheart and her new lover.

WILD ANIMALS IN CAPTIVITY.—Their care and management is one of America's finest Zoos. Lincoln Park, Chicago. In importance, magnitude and value the Lincoln Park Zoo in Chicago, is second to none in America. Covering over 40 acres of ground in one of the finest municipal parks in America, its collection of rare animals, birds, etc., is world known. Commencing with a small one of great value. Among the most important features of this zoo is the buffalo herd, which is the largest of Buffalo or American bison, of which it was the largest herd in the world. The Essanay film company has secured many of the finest specimens of the subject is made novel and unusually entertaining in certain novel features, never photographed or seen in motion before. Also shown is surgical operation on a three month's old Siberian camel who has the pitiable fortune of a giant python snake, measuring fourteen feet in length, removed from the immense jaws of the reptile, while it remained in the throngs of fear or horror as pictured in all. We also see the clipping of the claws of Prince Heiland an African lion, a variety of manicure work which would not prove entirely lacking in the average salt-chinese. Among the many animals seen in the bill will be found the following: Bears, wolves, zebra camels, buffalos, lions, tigers, leopards sea lions, birds and fowl of all kinds, reptiles, monkeys, etc., etc.

Iudependent Film Stories

IMP.

THE MASTER AND THE MAN.—Henry Jenkins, who has served him time in state's prison, is released. He now seeks his former confederate in crime, Jack King, who is living in affluence.

King is not overjoyed to see his former pal, but Jenkins comes just in time as King's butler has left and has been absent for some time. Jenkins dons the habiliments of the butler and enters upon his new duties.

King loves Elsie Graham, who gives her heart to Ralph Webster. Miss Graham and Mr. Webster are guests at the opening Ralph Webster's garage of an opportunity and asks Elsie to marry him and she consents. He has forgotten the ring and announces he will return by the 5:30 car.

One of the guests wears an expensive necklace, which Jack Ralph, Jr., King cannot resist the temptation to steal it and the act is noted by Jenkins. The loss is discovered and suspicion is cast upon Ralph, who left the house in a great hurry. The woman who loses the necklace employs the services of a clairvoyant and invites all the guests to be present at the test the following day.

King is the last to arrive. The woman lapses into a state of hypnotism and announces that the thief who stole the necklace is in the room, being smoothly shaven. Ralph and King are the only men present devoid of hirsute adornment, so he makes off unobserved. Suspicion falls on Ralph, of course, and he is driven from the house by the fiancee by her irate father, who believes him a thief.

In his grief Ralph calls on King and tells him of the fickle nature of Elsie's heart and leaves. Jenkins who has been refused by Elsie, is penitent and his better nature asserts itself. He bids Ralph be of good cheer and he vanishes Elsie's home to his rooms. She does so and King assures the pair that he will return the necklace by pawning the missing necklace. They are happy and King is overcome with disappointment and is inconsolable in his grief at the departure of his successful rival. Ralph and Elsie leave much elated.

King subsequently pawns the lost necklace and a letter to take to the woman from whom the jewels were stolen. In the letter he confesses to having taken the necklace. Jenkins returns to the park he stops and reads the letter. He tears it to half and writes that he—Jenkins—is the thief, and that he can be found at the home of King. He delivers the necklace and letter and returns to find King dead by his own hand. Overcome with emotion, burns the letter written by King and calmly awaits the coming of the officer, which is inevitable. The story ends with Jenkins once more at the office of the warden of the penitentiary, coming voluntarily, to serve time for a crime he did not commit.

THE LIGHTHOUSE KEEPER.—Tom Aikins, a sturdy fisherman, loves Polly Berry, the daughter of the old lighthouse keeper of the light. Bert Duncan also loves Polly and is insanely jealous of Tom.

The course of true love runs smoothly for the happy couple with the exception of an attempt on the part of Duncan to force his unwelcome attentions on Polly. He is soundly thrashed by Tom and vows vengeance.

The wedding of Tom and Polly occurs and Bert, evidently penitent, congratulates them, assuming a friendship that is feigned. With the marriage of the couple, Bert takes to drowning his sorrows and becomes reckless.

Polly and her father are about to go on a fishing trip. Tom asks to accompany the girl and the old man assents. They sail away, happy and contented. A furious storm arises and the ocean is instant into fury. Night approaches and the fishing smack does not return. The old lighthouse keeper is apprehensive. He starts to the lighthouse to light the beacon.

Bert has been drinking heavily and he conceives a devilish scheme to wreak vengeance on his successful rival. He will go to the tower and tamper with the light! Leaving Tom and his bride, unable to get their bearings in the storm, will go ashore on the treacherous rocks. He ascends the steps of the base of the light and is confronted with the keeper. He must prevent the old man from ascending the tower! After a struggle in the lighthouse, he struggles with the aged keeper. There is a violent fight and old Nat, endowed with a strength that is almost superhuman, wins by reason of the peril of his daughter, overpowers the desperate young man and staggers up the stairs and lights the lamp.

The fishing boat of Aikins, is in terrible straits. The lights of the tower flash out across the watery shrouding the boat of Aikins. Through no good reason, at his failure, staggers out of the light-house and, endeavoring to reach the mainland, falls off the rocks and is drowned. His descent down the lighthouse steps is spectacular, falling and rolling down the steps in his mad fury.

The storm continues and the scene is shown with the waves running mountain high. The villagers congregate on the bluffs, awaiting the safe return of the fishing smack. Finally, the waves having subsided, the boat is shown, making a landing with Polly and Tom in the joy of their friends, the old father being conscious that his struggle with the younger man was not in vain.

ECLAIR.

ENGAGED IN SPITE OF THEMSELVES.—Mr. Cabassel and Mr. Lacassagne plan to bring about the marriage of their children, Claire and Rudolfart. The young people object as both of them are secretly engaged already. At last Claire has an idea: they will write anonymous letters to each of the parents —Claire's father is informed that his future son-in-law is a confirmed drunkard, and the doting parents of Frederick are made aware that the fiancee of their darling son is the victim of a terrible nervous disease. The two parents fall into the trap laid for the deception, and next time they meet in the presence of their elders, Fred's nose is made to resemble a flag, and Claire's face is covered with red as the collapse on the spot! The parents can think of nothing but some way to side-step this pending misfortune.

When matters have reached this climax, Frederick writes Claire's father, telling him that he Paris on urgent business. Claire's parents are delighted that he is about to make his departure so easily. Claire, on the other hand, and Frederick meet to congratulate each other—they show one another photographs of their sweethearts, and both express dissatisfaction. Fred says Claire's fiance is bad-looking; Claire thinks Fred's is too intelligent, and in mutual disgust they tear up the offending photos. Each is moved more than they care to show by their impulsive actions—at last they agree to get together and tell the next moment each is clasped in the other's fond embrace —each is glad to be engaged to the other themselves! Without further delay, they confess to their parents their naughty stratagem, and all ends in the most desirable fashion.

LUX.

THE POSTMISTRESS.—Alice Lomene, the postmistress of the village, and her little girl are protected from the wrath of a tramp by a gendarme, and the acquaintance thus made soon ripens into something stronger. One day the gentleman presents himself at the post office and addresses Mr. Lomene a telegram addressed to herself. It asks her to become the wife of Gerald Delaine, but as money is forbidden by the service of the telegraph. But Delaine receives his answer by a letter, in which the postmistress informs him that she returns his affection. That night Delaine is invited to supper, but hardly has he sat down than the postmistress has a visit from her husband. She is reading the message off when suddenly her countenance changes, she is reading that Delaine is signed by the police on a serious crime. She staggers back against the wall sick with horror at the thought. Meanwhile Delaine has succeeded in obtaining again an impression of the keys of the safe and is somewhat impatiently awaiting the return of the postmistress. Making his way to the storeroom steps into her child's room, and softly calling to a passer-by, urges him to fetch the police at once. She returns, and presently Delaine and the police arrive. It is a most trying period for the woman, who sits listening for some sound of the helpers. Finally a knock is heard, and, reading the truth in her face, Delaine demands to know how he can escape. He bounds over the child's cradle, but the postmistress bars the way. He is silent to strike her when the police burst into the room, upon which Delaine seizes the child and flings him away. Then only does the brave woman break down under the weight of the shock, but the voice of her little child rouses her, and entering the room, she takes the little one into her arms.

A WALK IN TUNIS.—This is a pretty little scenic film of remarkable quality. Included in the series are views of a street sale of furniture, the old quarters of Tunis, and the market place, with a confusion of nationalities. It should prove of the highest interest to an intelligent audience.

POWERS.

THE FOUR OF US.—Four jolly good pals sign an agreement that in fifteen years from date, at the same place, they will meet again, either in person or by message. Their college days are over and they all go out into the world. Five years speed on, and at last the fateful day arrives. One by one we see the pals renew the destined rendezvous until these are three of them present. They greet each other heartily, remark on the changes time has made, but there is no sign of the fourth man. The three wait anxiously and turn sadly downcast that the great musicians has completely engulfed him.

But fate has made it even worse. The fourth pal has fallen a victim to evil influences and in fifteen years he has become a moral wreck—one of the underworld—an burglar. He was soon tossed about on the waves of adversity and on this very day he is planning to burglarize the very house in which the moment is held, his life having been such that he has forgotten altogether about pals of other days. Under cover of night he forces in a window and comes into the house, but he is destined to experience a turn in the tide, for his discovery leads to his identification by the three pals, and the faltering footsteps are turned in another and better direction.

CONTAGION.—Did you ever sit in a street car and see the man opposite you yawn? Then what did you do? You yawned too, didn't you? Not that you wanted to yawn, but nevertheless you did, just because the other fellow did. Now, when the man opposite you saw your oral cavern expand he yawned too. And before you knew it somebody else down the aisle saw one of you yawn and yawned too. He immediately became the temptation for somebody else, who yawned, with the same effect on whoever saw him. That's contagion. See?

AS YOUR HAIR GROWS WHITER.—"Would that I could turn back the hand of time." Patrician and plebeian voice the hope in vain, forgetting that the hour of to-day is but a second in the great to-morrow. And so is it too, with dainty Dolly, a society bud for whose heart and hand Harold Grimdale would give his life. Dolly is a coquette, and cruelly plays with him, favoring a rival, a count. At social functions she snubs him shamefully, and at last, in distraction, he accepts an office to go to Alaska.

The years roll on, until more than a quarter century has passed. Dolly's hope of becoming a countess has been ignominiously blasted, and with the years she has not only lost the charms of her youth, but also the host of admirers as well. Life holds no joys for a woman of her years unmarried, nor will the years be denied their toll. But the once beautiful blonde crown is now gray.

Thirty years of the calendar are gone. Harold has done well in the northland and now he returns to the scene of his courtship. He goes to her home, and the once aged butler fails to recognize him. But he convinces him that he is the same Harold and asks for Dolly. As they both turn the grayhaired woman passes the window. Harold goes out on the lawn and steadling up softly once more let in the scene. She looks at the white-gray hair and then pelts to her room, but to him she is still the same Dolly, and the similar crest of white does not change the love of other days.

THANHOUSER.

THE REGIMENTAL BALL.—A prosperous young man, with an independent fortune, receives an invitation to a regimental ball, and he sends his heart to the daughter of the Colonel. He dances with her and pays her most devoted attention. It is love at first sight on his part, and the girl is greatly pleased with his attentions.

The young man wants to see the girl often and in his ignorance of the line of caste that exists in the army, decides to enlist, so that he can be near the object of his affections. It soon develops that he is not to has not himself off the list of her acquaintances for a Colonel's daughter moves in an entirely different sphere from that in which a raw recruit uneasily gravitates.

There is a lot of hard work in the army and little time for anything else that is so far as the enlisted men are concerned. And the young man finds that life is hardly a bed of roses. His cup of sorrow is filled to the brim when he learns from one of the enlisted men that the Colonel's daughter and her cousin, the Lieutenant, are engaged.

While passing the Colonel's quarters one day, the young soldier hears him receive a report that the Lieutenant has been stricken with smallpox and that his case is grave. It is impossible to get a man who will volunteer to nurse him, and the Colonel does not like to give orders that may send another man to death.

The recruit hesitates for only a moment. Then he thinks of the girl. The man he believes she loves is dying. It is the manly thing to do what he can to save the life that belongs to her. He volunteers to nurse the patient, and brings him back to health again.

Then his duty done and his love hopeless he decides to leave the army. He tears his discharge and prepares to leave the post. First he writes a letter to the girl, telling her why he is going away, and that for love of her he had saved her sweetheart. This letter he gives to his former patient, now his friend and asks him to deliver it after he has left the post.

The Lieutenant sees matters out what the note is about. He knows the girl does not love him and that she does love the brave nurse. So, to partially settle the debt of gratitude that he owes the other man, he destroys the note at once, giving a shadow for explanations before the recruit can leave the post.

The Colonel's daughter acts with military promptitude. She does not propose to have her own life wrecked on two accounts. She loves the young man who became a soldier for her sake, and is convinced that a sweetheart so unselfish would make a husband worth having. So the services are swept away and his devoted love rewarded.

THE RAILROAD BUILDER.—The construction of a new railroad destined to bring prosperity to a section of the country brings sorrow to one home. An aged hermit finds that his home must give way for the new line to be designed to cut through his homestead which has been in his family for generations. His agony, of course, but the property is condemned and a legal battle ends in defeat.

The old man's grief arouses the sympathy of his daughter, who tries to succeed where he has failed. She visits the railroad president and makes an appeal to him, but he scoffs her, and she returns home thoroughly despondent.

A young farmer, who has vainly sought to win her, sees a chance to win her gratitude and perhaps her love. He arouses the neighbors and brings them in a body to the girl's home. There they promise their aid and start off determined to drive the construction gang away from their territory. Their leader is the young farmer, and the girl has told them how she has been warned away when she told the workers to leave the property.

When the farmers arrive at the spot they find that the workmen have knocked off for the day. They see that the work proceeds only very slowly, the pile of filling has not been made. The young engineer in charge of the work arrives after the farmers have left and he has difficulty in soon that he and his men cannot cope with the throngs. He resigns his job and threatens to ride to a near by town, where there is a new appointment and summons the aid of men who are quality and kin. But the farmers anticipate him, head him off and tell him that no men can reach him. That they route him in the woods. The gang was soon torn before. The engineer sets out unsuccessfully to bring aid to his men. Now comes unexpected aid. And then the young engineer is the odd one of the individuals who had spoken reasonably to her whom she had ordered his party away. She decides to say some good to bring assistance. She mounts the horse, and gallops away, arriving in the town exhausted but still in time to bring the engineer before those threatening to ride everything away. The engineer realizes that he owes everything to the girl. She soon wins her father's objections to a possible unprofessional man wooing her, and induces him to withdraw his objections. And the fire that is kindled by a touch of vengeance becomes the hearest light of a happy love.

AMERICAN.

THE HOBO'S ROUNDUP.—In this picture we find a party of hobos wandering their way along a railroad track. Weary they have spent one of their kind building a fire, but are waiting to eat, and the party arrived who threatened death to a foraging expedition to a nearby village.

Miss Brown's cook has just passed some pastry to the kitchen window to some hobos who are going to the front door ask for food. They are refused, and the dusky housewench slammed in their faces. Going around to the side street the pastry is discovered in the window. Then is purloined without delay and with a celerity that knows no fear, to the house by the tracks.

In the meantime the cook has got rid of the guilt and with the pastry at point of consumption, the fence is descended and the hobos seek their quarters with the contentment of the guiltless. A wild chase ensues, the hobos eventually escaping

THEATRICAL ARCHITECT

OFFICE, STUDIO, AND SHOPS 4912 TO 20 PARKSIDE AVE. PHILA.

We not only make Plans and build

Theatres and Vaudeville Houses

We also build

MOVING PICTURE THEATRES

We have built over 60 Theatres the last 5 years which are all ORIGINAL in Construction, Design and Decorations

IF YOU NEED MONEY, YOU NEED US

We buy 30 new reels every week, and they are selected on their merits, as we are not forced to buy the bad ones by any trust. Call and let us explain our lock reel system

PHILADELPHIA PROJECTION CO. 44 North Ninth St. Philadelphia, Pa.

just as the conspirators dash up, by swinging onto the rear of a freight train leaving the town. The train narrowly escapes them by the fraction of a second.

CRAZY GULCH.—The madness of TNT needs no further comment. But Bill, of crazy Gulch, displays his accustomedness to this substance, the use of which now ranks in front of a cyclone, when Bill rides up and crosses over the fence. This pleases the miners so they engaged over the go to the San Jinx Saddlebronc and have some fun.

Bill forgetteth a number of the particulars, but when he thinketh Pedro the fish is thanks for shattering his nerves he meets his Waterloo, for Percy completely confuses him with blocks. The conspirators then come on, and Percy desperately and aided Bill from the grounds where Percy resumes his meandering and steals away.

UNITED STATES CAVALRY DRILL.—Showing the drills and many scenes of the army mobilized at San Antonio, Texas, preparatory to advancing to the Mexican border.

The intricate formations so perfectly executed by our warriors during the process of this drill smartly portrayed here and Uncle Sam is prepared to protect the interests of the nation.

A CALIFORNIA LOVE STORY.—Pequita, a Mexican girl, is attached to the cause of the insurgents. Medina Porter, a gringo, arrives after all the tamales be seated at an easel and glancing around spies Pequita. He approaches her. At first she feigns indignation, but he eventually engages her in conversation and within a short time they become fast friends.

Pequita trusted Porter, trusted him with her honor. She loved him, and like other trustful girls, she soon realizes his cause and going to the padre, confesses him to save her honor. This he refuses to do and if leaving who is dressed goes to the padre, making a full confession of her guilt. He bids her go tell all to her mother and Manuel, the brother, always distrustful, follows, overhears the conversation, and swears revenge. Pequita and Porter go for a walk by the sea. Here she makes a final appeal. Again he refuses to protect her, and bids her to go. Manuel (who has been following and watching all the while), intercepts her, and again hears the story of her shame. Porter, apparently deeply moved by his disagreeable action, remains standing on the beach, when Manuel, who has been watching him from the cliff, takes aim and fires. Porter falls, badly wounded.

Pequita is broken hearted, and going to the padre for consolation, learns that the wounded man will live. With careful nursing, at the end of two weeks, Porter is convalescent, his heart has softened, and he decides to atone for his wrong doings. The padre unites them, gives them his blessing, and they go thoughtfully on their way.

THE OPIUM SMUGGLER.—Bonnie is the daughter of Peter Watson, a fisherman, who derives a comfortable living for himself and family from the historic waters of old Monterey Bay on the California coast.

Watson has chosen as a husband for his daughter Tony Laredo, who, with his mother Jonathea, lives a life of ease. Bonnie, however, is in love with Ned Raymond, a young fisherman, and this love is returned with interest. Ned is suspicious of Laredo, and discovers him at the illicit traffic of opium smuggling.

While spying upon the smugglers at work in their den he is attacked from behind, falls from a cliff, is carried to the den, and left still unconscious. He soon recovers, however, and surprising Laredo at work in the entrance to the den, takes him captive.

Watson, who has gone out in his boat to fish, is delayed far beyond his usual time of return, and his wife is greatly worried. Leaving Bonnie to guard the prisoner, Ned and Mrs. Watson go to the shore, and discover Watson, his boat capsized, battling with the waves. Two men have just landed on the beach, and Ned, jumping into the boat, commands them to make haste that they may save the drowning man.

After a strenuous battle with the waves, Watson is rescued more dead than alive, rowed to the beach and escorted to the cottage. With the application of restoratives he soon recovers, is told of the smuggling operations of Laredo, and in gratitude to Ned, who has rescued him from a watery grave, calls Bonnie, places her hand in that of Ned, and bids them be happy.

BISON.

A KNIGHT OF THE TRAIL.—Hotly pursued by the posse, Dick Little, the bandit, takes refuge in the home of Ethel's aristocratic father. Ethel has kept all knowledge of his evil ways. Ethel's mother is dying and she implores Dick to go for a doctor. He dares not meet the posse and is forced to confess his guilt. She turns from him, horrified, but to save her mother's life she disguises Dick in her clothes and he rides off. The doctor arrives, but Ethel's mother has passed away. A year elapses and Ethel receives a letter from Dick, telling her of his reformation and that he has given back every cent dishonestly secured, and asking her to come to him. The sheriff receives a letter enclosing a draft and asking him to distribute the proceeds to the wronged parties. Ethel joins him and marries him. The sheriff at first is inclined to follow her, but decides to let Dick enjoy his reformed life without molestation.

SHIFTY'S CLAIM.—Failing to win bad companions, George Durrel becomes a bandit and writes his sister that he is a prospector and has a valuable claim. His western sobriquet is "Shifty." A sheriff's posse tries to arrest "Shifty," but he escapes and is killed. His sister comes out to join him, not knowing of his death, and the sheriff tells to her with her. To her terrible end of her brother is kept from her, and she is told he died in a mine explosion. To make this story appear true the sheriff compels the boys to donate. "Shorty," a miner, has his sluice-box opened and the contents given to Miss Durrel, and a fully equipped home is presented to her. After being loaded with worldly goods, and rejecting the proposals of marriage from the sheriff and others, Miss Durrel decides to go back east, and after her departure the miners until he buys peace of the saloon.

ITALA.

FOOLSHEAD (Life Insurance Agent).—In the role of a life insurance agent, Foolshead displays great energy and vehemence in parading his victims, and their frantic efforts to elude him disclose comedy situations which will cause roars of laughter. The accompanying scene from the film shows how he has chased two of his prospective customers to the roof, and while they dangle from the eaves he pours into their ears the benefits of his insurance policy.

AMBROSIO.

THE TRACES ON THE SNOW.—Discovering the affection of his daughter, Jolanda, for Bertrano, a handsome page, the lord Ingilosi Jolanda is a convent and orders her lover executed. He is rightly bound, placed in a sack and thrown into the river. Bertrano is rescued from death by a passing knight, who is attracted by the cries of the drowning youth, and in gratitude pledges his services to the knight. Shortly thereafter, in battle, the knight is hard pressed and Bertrano comes to his rescue. The enemy are defeated, but Bertrano is fatally wounded, and is carried to a convent, where it so happens that Jolanda has become a nun. A pathetic meeting takes place, and Bertrano is seen expiring in Jolanda's arms.

SHOOTING THE "BULL"

We leave that to others; we talk *films*. So will you after you see our SPLIT REEL for

TUESDAY, MAY 16th

First comes

"OKLAHOMA"

a unique, clean bandit story. Then, there's

"A Matrimonial Surprise"

in which a bantam wife hands her three-hundred-pound hubby a real surprise.

Powers Picture Plays

EVERY TUESDAY
A SPLIT REEL

EVERY SATURDAY
A FEATURE

Saturday Feature
For MAY 20th

"GUNGA DIN"

Kipling's Greatest Poem

Write us for a free copy of it. Let Kipling himself tell you what it's about. The biggest feature in many a day.

How much are you going to realize on

NAT M. WILLS

Be a showman—consult your exchange.

The Powers Co.

241st St. and Richardson Ave.
New York City

GRENADIER ROLAND.—This film shows the realistic battle scenes of the Siege of Mansoe, with the sensational defeat of Napoleon, with the hitching cannon, the battling soldiers, scenes of heroism and daring reproduced in the most exquisite photography.

RELIANCE.

OVER THE SHADING EDGE.—Jane Grierson, a newspaper reporter, is engaged to Tim Henry Wyeth ostensibly an honorable, wealthy man. She stops in his office one day while he is temporarily out, and suffering from a severe headache, she sits in his chair behind a high roll-top desk with her head on the arms, awaiting his return. Two men come in and failing to see her discuss a gigantic swindling scheme, at which the profits are to be divided that evening. She flies back to the newspaper office and notifies the editor, who accompanies her back, with his assistant, and the men overhear themselves in an adjoining room. Jane can come in, and Jane is horrified to find that Wyeth is the ringleader of the band. Her life is threatened by the swindlers, but she is protected by Wyeth. Before being led away by a detective, a pathetic parting takes place between the lovers.

A LEFT HOOK.—Called to court by Algeron a science loving man. They attend a boxing exhibition and Algeron becomes enraptured with it immediately. Algeron proposes marriage, but she refuses to accept him until he has become proficient as a boxer. Algeron starts to take lessons and he gives one painful mauling at the gymnasium by the scientists who delight in battering the "Willie-boy." After many lessons and accidents Algeron is pitted against a prize fighter. Algeron is seated a left hook on the jaw which destroys all of his dreams. She writes a note to Algeron expressing her dislike for boxing, and as he gazes at it he is pleased and battered countenance in the mirror he realizes it has been for naught, he presents a pitiable appearance.

NESTOR.

AFTER TWENTY YEARS.—Charles Rossmore and his wife, Constance, are happy and delighted at their only child, Sagwa, his wife's beautiful little girls. The ten-year old lad draws a picture of his father that is remarkably life like. A dissolute fellow traps Mr. Rossmore in a den of crime who rob, assault and brutally beat him, then abandon him almost lifeless, taking with them nothing of value, even his clothes.

On recovering consciousness, the unfortunate man sees no longer himself. His face is gone, his backbone is bent, his personality, his family, his position, his fortune, his home, all blotted from his memory.

Friendless, penniless, mindless and alone, he drifts out into the world, a hopeless bit of clay.

The husband and loved one are reported. Constance to inform the police; but the machinery of the law fails to find a trace of the missing man. For years the broken hearted woman searches for him.

Finally developes into an artist of national reputation. At the age of thirty, he reaches the zenith of fame and success.

One day, ragged picturesque old tramp, in the midst of a crowd of juvenile merrymakers, attracts Constance's attention. What an ideal model for his next picture. The old wanderer is persuaded to pose, and already his hoary face adorns the canvas, showing to his mother the picture, he is astounded to learn that her new model is none other than her long missing father.

The old man is quickly gathered in, and everything is done to make him comfortable. A brain specialist is called in, but all his efforts to bring back the wandering memory are futile. Constance is about to give up all hopes when Constance and Sagwa remembers her husband's picture that Arthur had drawn twenty years before. It is brought forward and placed beneath the gaze of the retired old man, whose mind finds itself at last.

YANKEE.

AN INDIAN BRAVE'S CONVERSION.—After the smoke inhale Parson Hastings has effected the change of heart of the bad characters that had for so long the community of Parker upon the heels and Indian were almost one centuries, creating Tom Mason a miner. The arrival of the minister's daughter caused a change of mind and the thereafter his congregation increased.

John Brown, a bad character attracted by the gold which had been found in Tom Mason's claim, began to create rivals in John's way of thinking he thought that Violet had shown favor in regard to Tom Sagwa, the Indian, once showed his love for Violet by little offerings that were received with a show of friendship.

Soon incensed at the favor shown Tom at a meeting held in camp and after Tom has left he meets him in the woods where he provokes a argument. John is knocked down by Tom, who then has cause to question for same again.

In the heat of the argument Tom leaves forget his knife. John is at war with the world from which flowers, which he has been pulling for Violet. John inwits him by teasing the flowers. Sagwa is thrown to the ground beaten. John exits. Sagwa picks up the flowers finds the knife and trails John.

John is found dead by an inner, who finds Tom Mason's knife by the body. Tom is charged to by by Violet, who has learned the news from her father that he will be hung when caught by John's friends.

Tom takes refuge in the mountains. The lesson of the sermon "Thou Shalt Not Murder" "Shalt Not Kill." The Indian reads the truth is further brought home to him as he sees the despair of Elsie as the men ride away on the man hunt encouraged by a reward notice posted at the church door.

Elsie alone in the camps the Indian enters. He regrets her pain. Word comes that Tom is captured. The Indian confesses. They mount horses and arrive just in time to save Tom from death.

THE BANANA PLANTER'S PERIL.—The opening scene shows a massive banana plantation with the native huts in the background. The brutal overseer has abused a little native maid and disregard for him the plantation. The native American finds her in tears and learns the story of her persecution by the overseer whom he sends for. Upon arrival he orders the overseer off the ground. He leaves the plantation vowing vengeance upon the American, which he soon proceeds to do by inciting the native bands to kill the American and burn his home.

The little native maid overhears the plot and starts to warn the American. She has been caught eavesdropping by the overseer and others and they confine her in a hut. They decide to have her dead. The girl however, is far from dead as shown in the picture. With agonizing efforts she frees herself and starts on a race to warn the American as being in his hammock and tells him of the approaching natives upon his home. He carries her into his bungalow and starts to barricade the place against invasion. The girl in her weakened condition, unable to rise, crawls back to the house of the Padre and begs the good Father to come to the aid of the American, which he promises to do. In the meantime the natives reach the American's home in advance of him and besieged it, attacking and wrecking it.

The American, aided by a native boy, has put up a gallant fight with overwhelming odds against them. When native bands the fire place has been fired. Every window has been broken. The tumult is at its height as the priest reaches the scene and taking the cross from his girdle, he raises it aloft and in the name of the church he commands the natives to desist. The great power he wields over the natives he shows as they kneel in submission to his command. He orders them to carry off their wounded and the fight ended.

The young American, wounded, totters from his ruined home and humbly gives thanks to the good Padre who has saved his life. Peace is now impressive as the girl and the young American kneel to receive the Padre's blessing.

CHAMPION.

CIRCLE C'S NEW BOSS.—Ethel Hanna resides in the Bent Arrow Hotel, which is the only place in the mining town in Arizona. One day a lawyer comes to Ethel and gives her word of her Uncle's demise. Ethel receives information that she is the sole legatee. With beating heart she calls her maid and packs her belongings and sets forth on a long journey to the West to claim her inheritance.

Her Uncle had died in a wild paroxysm of rage, brought on through the refusal of his foreman, Steve King, and some of the disorderly compunchers of the place. Steve, who is an unscrupulous fellow, took full advantage of his employer's sudden death, so he immediately sets about confiscating other valuables and documents, including the land will and testament of the ranch owner. The assistant foreman, however, one Harry Newton, a gentlemanly fellow, discovers the treachery and the evil designs of the foreman, and rescues his late employer's property from the hands of the villain.

Ethel arrives at the ranch in time to witness a quarrel between Steve and Harry. She interferes. Steve, unaware of her identity, brutally challenges her right to interfere. He does this to his sorrow, for the next minute he is discharged, and driven from the place by the compunchers under orders of their new mistress.

Harry is now made foreman, having won favor in the eyes of the girl from the start. He, in turn, appoints Jack Wilson his assistant and Jack straightway becomes friendly with Hiram Ethel's maid, who has accompanied her on her long journey West. In the meantime the villainous ex-foreman plans to get possession of the ranch and oust the new mistress. He is a subterfuge he succeeds in getting her away with him on horseback. Then comes a wild ride, with Harry and the cowboys in hot pursuit in a fiery chase. Subsequently a fight in the death between Steve King and Newton, in which the latter is victor. It is not long before it becomes that the fair Ethel business has found fortune in the shape of Harry.

GEN MARION, THE SWAMP FOX.—In no period of American history was romance in its most conspicuous form current as in the days of the Revolution, and of all the heroes of that epoch, the name of none stands out in bolder relief than does that of General Francis Marion. The very mention of his name spells the greatest hatred and soul inspiration, into many a young and valiant one of the Britain. In a masterfully realistic manner, some of his many striking performances are reproduced in this most remarkable story of "Marion's Men."

The "Swamp Fox," as the cruel and crafty Tarleton dubbed him, is portrayed with a rare fidelity to historical truth. Some of the incidents of his career graphically depicted are here interwoven with his sterling feats at the fall of Fort Watson, in April, 1781, and the great victory won at Eutaw Springs, which was fought in the same year.

The companions of this wonderful genius were akin to him in many respects. Here, for instance, his right hand man in his dare-devil exploits, one of the church, who on occasions donned the purple robes of office to minister the Sacrament, and then doffed them again for the belted sword and the cocked hat. Then the woman—the loyal true-hearted women of revolutionary trial and suffering, are here shown in all their fortitude.

GREAT NORTHERN.

THE NUN.—A monk who cherishes a secret passion for a young lady, sees her receive an admirer in secret and holds their embrace. The latter notices that he will place the girl in a convent. This is just what the crafty priest wants, and he soon has everything in readiness to carry out the priest's wishes. The next time the lover calls upon the lady he is surprised and captured by a band of armed men, who take him to a dungeon. Before the day arrives on which she is to take the veil, the girl finds a message in the drawing of her a file and a note telling him of her impending fate. He manages to get away, but pondering to take effective action against the priest, he goes to a powerful prince, who listens kindly to his story, and promises assistance. On the night before her admission to the convent the wicked priest visits the girl. The girl flies back of any other weapon, attacks her persecutor with a candle. He calls in the princess and accuses the girl of blasphemy. A hasty trial is given her, and she is condemned to be buried alive in the vaults of the convent. The dreadful sentence is being carried out and the last stones are being placed in position when the prince arrives at the head of a band of men. The girl is saved and falls into the arms of her lover, and the wretched monk is hurried away to punishment.

REX.

THE GUARDSMAN.—The king frequents the favorite inn when out on the hunt. To the same comes a countess and others, but none of them are the monarch's fife. Anxious to ascertain when next the king will be there, she informs the guardsman of the king's troupe and with her wiles secures the information from him. Gretchen, Carl's sweetheart, is the daughter of the innkeeper, unhappily notes the change of Carl's affection and broken-hearted, determines to bide developments.

On the day upon which the king is to be at the inn, the faithless countess and innkeeper tells him that she greatly desires the position of waitress of personally serving the king. And against the earnest protestations of his daughter and because of a gold piece given to him, the innkeeper consents to permit her to get as maid. The king arrives and orders his wine and the countess pours something besides the wine into the glass. Her act were undetected by all except Gretchen who suddenly cries out to the king not to empty the goblet. The king calls for an explanation and following it the countess and Carl are taken into custody. The king out of gratitude presents Gretchen with a ring, which he says he will redeem by granting any favor she may ask and at once Gretchen prays for the pardon of Carl which is promptly granted, although the king dismisses him from his service.

SOLAX.

NEARLY A HERO.—Mr. Howard refuses to let his daughters marry a man unless he displays the essence of his wish. Alphonse, the young man, is heartbroken. Jack returns to the city where he is employed by a band of desperadoes they scrape gain by the bold method of holding up folks and upon one occasion they rob Alphonse of his money. Jack arrives in time to save him. A note arrives for Jack and he leaves Alphonse to keep watch.

The same is found that by forcing him to assist her at a certain place she secures an opportunity to get her revenge. She arrives on the scene and Alphonse is arrested. As he lies in the bed wondering what to do he sees the note on the table and he opens it and, seeing upon a piece of paper. It proves to be the gentleman who has caused to report a gang. Jack comes on the scene and Alphonse tells him of the message. Much to their chagrin the message is found to be a note from the gang to the band. From the manner of the note he puts up a good fight and as a result he was the successful. Mr. Howard, seeing the fight from a window, is convinced that Alphonse is a hero and gives his consent. Mr. Howard's daughter and both live happily ever after.

THE SOMNAMBULIST.—The village farmer, while a-feeding and while the sunrise is an old-fashioned clock for awhile keeping. His voice that his son Tom,

a lot of fifteen cents on its way to the village store from a dime store of money lost by a shopping tenderloin if the one-cent stamp and the dime are rewards. Long distance is less the number of a thousand and cent and less the expense of the good luck.

Then again the factory worker who never takes the luxury from the dime and nickel because it is the greatest time and money saver in the world. This is the reason why the factory worker and the business woman get the best as well because and is depicted thing of value.

After so many years of satisfactory and driven by means of power, every good in the right to use the machine. Sole knock and mail order is to develop trade and home. Within again we may see where reason through our home. This also is the reason why to use your, where he digs up the means he sends the sale before. This modern home encouragement and a super condition follows.

AMONG THE EXHIBITORS.

Toledo, Ohio.—The Mark-Brock Theatrical Syndicate of Buffalo, has taken a 10-years lease on the Coliseum at Ashland Avenue and Bauerfeind Street, and has begun work on the remodeling of the building, which is to be converted into a moving picture theater. The lessees are the same who recently secured the building on St. Clair Street, which they also intend remodeling into a moving picture theater, beginning work April 1st. Mr. William C. Bettis, formerly manager of the Lyric, is to manage the Coliseum theater. The latter theater is to be the largest moving picture house in the United States, seating about 3,602.

Marietta, Ohio.—The new moving picture theater which has recently opened here is the Victoria.

Pittsburgh, Pa.—A new moving picture theater is being planned for Federal Street, which will cost about $5,000, to be leased for moving picture and nonpleiorship of Mr. Joseph T. Speer.

Oklahoma City, Okla.—The latest moving picture theater to open here is the Star.

Ashland, Wis.—The Princess Theater has changed hands. Mayor Hopenyan having sold out to Walter Murphy.

Indianapolis, Ind.—The new Majestic Theater, at Locust and Fifth Streets, has been sold to Mr. Philip Skora.

Freeport, Ill.—Messrs Hopper and Mogle, have opened a new theater here which will be known as the Lyric.

Boise, Ida.—Mr. F. W. Evans has purchased a half interest in the Meridan Moving Picture Theater. The new firm, Williams & Evans, will continue to operate it as a high class house.

Olympia, Wash.—The Star Theater, at Fifth and Main Streets, has reopened under new management.

Kent, Ohio.—A new moving picture theater is being established in the Opera House block.

New York City.—A new moving picture theater is being erected on the north side of Delancey Street, which will cost $40,000. Architect Allen C. Gilbert, $40,000 when completed.

Waynesboro, Pa.—The Star Theater, which for some time has been under course of construction, has at last been completed and has thrown open its doors.

Philadelphia, Pa.—The store property at 1018 Market Street has been reconverted into a new moving picture theater, which will be under the proprietorship of the Motion Picture Company of America.

Palmyra, Pa.—Mr. Peter Bates has leased the ground back of the railway house, and will convert it into a moving picture theater.

Philadelphia, Pa.—Mr. P. J. Kilcullen has been granted a permit for the erection of a high class moving picture theater at the southeast corner of Germantown Avenue and Cayuga Street.

Brockton, Mass.—The new Moving Picture Theater, which is under the proprietorship of Messrs. James F. Kerr and Joseph Woodland, has engaged the services of Mr. Thomas Wilson, who for many years has been the manager of a local theater here.

Syracuse, N. Y.—The New Empire Theater here has opened and is receiving an excellent business.

Kendallville, Ind.—Mr. Charles K. Dawson has taken a long lease on the Boyer Opera House, and will convert it into a moving picture theater, which will be ready to open about April 20th.

Masullon, Ohio.—A new moving picture and vaudeville theater will be erected on the site of the Brewster Land Office, which is located on south Wabash Avenue.

Anaconda, Mont.—The management of the Orpheum Theater here has changed the policy of the theater to that of moving pictures.

South Bend, Ind.—The new Princess Theater in the Fred Keller Block on West Second Street, has opened its doors and are now conducting a good business. Mr. Robert Codd is the proprietor.

Quincy, Ill.—A new moving picture theater is being erected here, which will be known as the Savoy, to be under the management of Mr. Peter Jacobs of the Gem Moving Picture Palace.

Portsmouth, Ohio.—A new moving picture theater is being erected on the Neuderfer lot, which will be completed about July 4th.

Waterbury, Conn.—A new picture and vaudeville theater is being erected at 283 Bank Street, which will be under the management of a large theatrical syndicate.

Pittsfield, Mass.—Mr. Harry G. Wullson has leased the World in Motion, and will convert it into a picture palace.

Albany, N. Y.—The Nemo Theater on Green Street has been leased by Lead F. Levantine.

Oakland, Mich.—The Grand Theater here has resumed under new management.

Philadelphia, Pa.—The old church belonging to St. Matthews Evangelical Lutheran congregational, at 2800 Douglas Street, is being converted into a new moving picture theater.

Newark, N. J.—A new moving picture theater is being erected here at 85 Belleville Avenue, which will be ready to open about May 1st.

Plattsmouth, Nebr.—The Rex Motion Picture Theater here has changed hands. The former owners, Messrs. Black and Hildebrand, sold the plant to Mrs. Martha Campbell.

Sarasota, Fla.—A moving picture theater with accommodations for 300 people, in the latest new building, is planned for Lake Placid. Ground has been broken for the new theater and work on the new building will be rushed in an endeavor to have the building ready for business about June 1st. The cost is estimated between $7,500 and $10,000. The Lake Placid Amusement Company, composed of Harlee Wallace and Arthur Adams, is putting up the new building.

Portland, Oregon.—A new moving picture theater is being planned to be erected in the building situated at the corner of Milwaukee and Karl Streets. The cost about $10,000.

Dubuque, Iowa.—Manager Rosenthal has disposed of the Napanee Theater to Mr. Roy V. Cumbridge.

Milwaukee, Wis.—Mr. Alfred L. Ries has awarded the plans and specifications for his new theater on Grand Avenue near Seventh, to Harry J. Lotter. The plans call for a seating capacity of 1,200.

Chambersburg, Pa.—Mr. William Kleinitz has leased from Dr. Johnston the McLanahan Rosedale Theater, and will convert it into a motion picture and vaudeville theater, which will be ready for business about February 1st.

Hastings, Neb.—Messrs. Gerlach and Tremayne have leased the Oliver room, east of Haynes' Store, and will convert it into a high class moving picture theater.

Mena, Colo.—Mr. S. A. Arnold will open a new airdome theater here which will show nothing but first class pictures.

Birmingham, Ala.—The Union Springs Amusement Company has installed a new picture show in the rooms formerly occupied by the Duke Dime Store.

Wheeling, W. Va.—The Bischoff Building is being converted into a moving picture theater, to be under the proprietorship of Mr. W. G. Meyer.

Plymouth, Mass.—The Plymouth Opera House has passed into the hands of Messrs. Foster and Davidson, who will open it within a week or so.

Gardener, Mass.—Mr. William A. Wesley, manager of the Gardner Theater, has purchased a moving picture theater here and will remodel and enlarge it.

Wallingford, Conn.—Mr. Joseph Chandler has purchased a local moving picture theater here.

Evansville, Ind.—Mr. Ben Hall, late manager of the New Grand Theater, has tendered his resignation as manager of the Grand here.

Harrisburg, Pa.—Mr. W. H. McLaughlin is planning to convert his hotel into a moving picture theater.

Long Branch, N. J.—The Improvements to Charles W. Ritter's Empire Theater is nearing completion and will be ready to open for business within a short time.

New York City.—A new moving picture theater is being planned for No. 287 East Houston Street, which will be under the ownership of Mr. S. Kauffman.

Beaumont, Texas.—The Lyric Theater, under the management of Mr. G. E. Smith, has opened for the season.

Spokane, Wash.—Mr. O. R. Sherp, former county superintendent of schools, has purchased the Edison Moving Picture Theater.

New York City.—A new moving picture theater is being planned for the southeast corner of 102nd Street and Madison Avenue, which will be operated by Mr. J. V. Hines.

Baltimore, Md.—Mr. Theodore Wells has completed plans for the erection of a moving picture and vaudeville theater, which will be able to seat 400 patrons, at 1358 and 1360 West North Avenue, for Messrs. Louis and Abraham Benech.

Chester, Pa.—The Theocelon Moving Picture Theater is being erected at Seventh and Edgmont Avenues.

La Salle, Ill.—The Royal Theater management has engaged the services of Mr. Mark Schaefer.

Ashland, Wis.—The Princess Theater has closed its doors on account of necessary improvements. When it re-opens it will be known as the Glen.

Newark, N. J.—The Passaic Theater, operated by Mr. Frank Pasquale, has closed its doors to the public.

New York City.—A new moving picture theater is being erected on the north side of Delancey Street, west of Bowery.

Waco, Texas.—Manager W. M. Lingenfelter, of the Ideal Theater is planning to have his theater remodeled and enlarged.

Omaha, Nebr.—Parties have leased the Oliver Building on West Second Street and are remodeling the interior preparatory to starting a new electric theater, which will operate moving pictures.

Iowa Falls, Iowa.—G. B. Olhe, who recently sold the Lyric Moving Picture Theater in this city, has decided to locate at Ames, where he will give all of his time to the Scenic Theater.

Freeport, Ill.—Mr. E. D. Roberts has bought half of the interest in C. J. Cassatt in the Bijou Theater.

St. Louis, Mo.—The site near Grand and Gravois Avenues for another vaudeville and picture theater has been acquired by the Crawford Syndicate through the Hagerman-Fitzsimmons Realty Company. The syndicate, headed by G. T. Crawford, has eight houses in operation in St. Louis, three under construction and four in contemplation.

Minot, N. D.—Minot is to have another moving picture theater. The Grand, which will open Easter block on North Main Street in about four weeks by the A. A. Searl Company. The entertainment will consist of loose reels of pictures and illustrated songs. The theater will be able to seat about 400, and will be known to the patrons as the Orpheum Theater.

Allentown, Pa.—The new moving picture theater on Linden Street, near the new Greenville, has opened.

Pittsburg, Pa.—Plans have been made at 4909 Second Avenue, for the erection of a new moving picture theater, which will be under the management and proprietorship of Mr. George W. Smith, to cost about $5,125.

Philadelphia, Pa.—A new moving picture theater is being erected in the store situated at 59 North Eighth Street for Mr. Charles A. Urban.

St. Louis, Mo.—Plans for the erection of a $65,000 combination picture and vaudeville theater, at Manchester and Arco Avenues, have been completed. The Magnet Amusement Company and the structure will be ready for occupancy about June 1st.

Williamsport, Pa.—Mr. George Means, who is manager of the Lyceum Moving Picture Theater at Newberry, has taken the management of the Opera House at St. Marys.

Duluth, Minn.—Plans have been filed for the erection of a new and high class moving picture theater, to be known as the New Lyceum, at Broadway and Central Avenue.

Lisbon Falls, Me.—The Columbia Hall here has been equipped for a moving picture palace.

Findlay, Ohio.—The owners of the Gillette Theater are planning to improve their theater to the amount of $5,000.

San Francisco, Cal.—George Dannemark and Thomas Rumney will erect a new moving picture theater at Eddy and Pacific Streets.

Anaconda, Mont.—The Industrial Motion Picture Company will erect a new theater here.

Clinton, Ill.—Mr. R. V. Maloney will open a moving picture theater here near the Opera House.

North Yakima, Wash.—The Yakima Theater will erect a new $35,000 Picture palace.

Swanzey, Ind.—Lovell and Yosell John, have purchased the airdome of Wilson Rupe

Ames, Iowa.—G. B. Olhe, proprietor of the Scenic Theater, has decided to open another one shortly.

Des Moines, Iowa.—A new moving picture and vaudeville theater will open here under the management and proprietorship of Messrs. Shubert Brothers.

Thielen, Ill.—A new moving picture theater is being planned on the ground now occupied by the Grand Theater.

St. Louis, Mo.—The Vandeville Theater Company have received permission to erect a new moving picture theater on Cherokee Street, which will cost about $20,000.

South Bend, Ind.—The Belfour Amusement Company, have leased the Warsaw Opera House, and will convert it into a moving picture and vaudeville theater.

Elizabethtown, N. Y.—Messrs. Adams and Walton are erecting a new moving picture theater here.

Covington, La.—Mr. L. P. Delcroix and V. H. Frederick have leased the Electric Theater here.

Dodgeville, Wis.—The Grand Opera House Theater has been purchased by Messrs. Klitto and Bishop.

Milwaukee, Wis.—A new $30,000 moving picture theater is being erected at 212-214 Grand Avenue, between Second and Third Streets, for Alfred G. Ries.

Eau Claire, Wis.—A new moving picture theater is being erected in the Pythian Temple Real Building, which will be under management of Fred Riddell.

Houston, Texas.—The Exchange Theater has been sold by its owner, James Rudd, to J. W. Seal.

Jefferson, Wis.—Building here has been purchased by Henry Zeh, who intends to convert it into a moving picture theater.

Dubuque, Iowa.—Manager Doyle, of the Dreamland, is preparing to open another moving picture theater on Cooler Avenue, near Eagle Point Avenue.

Duluth, Minn.—Mr. F. J. Walker has purchased the Vaudette Theater on Lake Superior.

Louisville, Ky.—The Underwriters Realty Company, is planning to build a large picture and vaudeville theater on Walnut Street.

Ashland, Ohio.—The Grand Theater here, under the management of Mr. William B. Gebhart, is being handsomely remodeled.

Islip, N. Y.—The large hall in the rear of W. S. Johnson's hotel on Main Street, is being rapidly converted into a moving picture theater.

Red Bank, N. J.—The Red Bank Theater, formerly Frick Lyceum, has reopened with a moving picture and vaudeville show.

Harrisburg, Pa.—Mr. J. M. Lenny purchased from J. H. Gipple the property situated at 5-7 South 13th Street.

La Crosse, Wis.—The building formerly occupied by the Chicago Fair Store, and now belonging to L. Cornelius, is being rebuilt for a moving picture Theater, which will be under the management of Mr. Williams, proprietor of the Theater Delight.

Song Slide Department—Latest Releases

Competition cannot touch our prices
ADVERTISING SLIDES
We are the originators of this line. Slides of superior quality and attractiveness, that will increase your business. Also
SONG SLIDES
Two releases weekly; if you want to be up-to-date, let us help you.
ANNOUNCEMENT SLIDES
Please call or write
EXCELSIOR SLIDE CO.
61 West 14th Street
Tel. 4351 Chelsea New York City

LEVI COMPANY, Inc.
I Lose My Wife.—Shapiro.
Let's Go Where We Can Have Some Fun.—Shapiro.
I'm Trying My Best to Smile.—Shapiro.
Song Bird, Be My Heart.—Shapiro.
Mary Went Around and Around.—Shapiro.
I Give You Are You Ask.—Shapiro.
We Are Only Here for a Little While, Have All the Fun You Can.—Shapiro.
I'm in Love With a Chocolate Soldier.—Shapiro.
Montgomery Slide Service.
If You Were a Rose.—Aubrey Stauffer & Co.

SCOTT & VAN ALTENA.
"Horse Back, Beaux." Pub. by Leo Friedman, Chicago, Ill.

"Soul of My Soul." Pub. by Jos. W. Stern, New York.
"Hurry Up Those Wedding Bells." Pub. by Longbaker & Edwards, Philadelphia.
"Redmond." Pub. by Geo. Edwards, New York.
"I'll Be With You Homes in Honeysuckle Time." Pub. by Will Rossiter, Chicago, Ill.
"Hail Mr. Bust Little Chaser." Pub. by York Music Co., New York.
"When the Golden Leaves Are Falling." Pub. by Charles K. Harris.
"Cuddle Up Together and Sing Home Sweet Home." Pub. by Charles K. Harris.
"Where the Girl Whose Heart You Long for Has a Heart that Longs for You." Pub. by F. B. Haviland Pub. Co., New York.
"In the Land of Harmony." Pub. by Ted Snyder Co., New York.
"Those Little Letters Make Three Little Words." Pub. by Ted Snyder Co., New York.
"The Mississippi Dippy Dip." Pub. by Jos. W. Stern & Co., New York.

EXCELSIOR SLIDE CO.
"Send Me a Kiss by Wireless." Pub. by Jos. W. Stern Pub. Co.
"When Tony Lu Rossi Played the Barber Shop Chord." Pub. by J. Fred Helf.
"When the Birds Are Throning in the Green Imagene." Pub. by Jos. W. Stern.
"The Place Where the Rainbow Ends." Pub. by Holmes Mus. Pub. Co.
"I Can't Help Loving You." Pub. by Norton-Maxwell Pub. Co.
"Somebody's Doing What I Used to Do." Pub. by J. Fred Helf.
"Don't Forget to Write." Pub. by Feltheimer & Kennedy.

GET SIMPSON'S SLIDES
for
THE BALLAD HIT OF THE SEASON
You're the Queen in the Kingdom of My Heart
Announcement Slides
A. L. SIMPSON, Inc., 113 W. 132nd St., N. Y.

"If a Rose Is a Rose or Could." Pub. by Feltheimer & Kennedy.
"Anyone You Know Made You Me." Pub. by F. A. Mills.

A. L. SIMPSON, Inc.

"My Gal." Pub. by A. L. H. Architecture Improvement Inc.
"Some Day You'll Know I Loved You." Pub. by F. B. Haviland Pub. Co.
"Happy Days." Pub. by F. B. Haviland Pub. Co.
"The Very Deepest Love Ever." Pub. by F. B. Haviland Pub. Co.
"Lovers Lane." Pub. by Ditson & Schwartz.
"Bring Back My Golden Dreams." Pub. by F. B. Haviland Pub. Co.
"Sing Me an Old Fashioned Song of Love." Pub. by Norton-Maxwell Pub. Co.
"Somebody's Doing What I Used to Do." Pub. by J. Fred Helf.
"Don't Forget to Write." Pub. by Feltheimer & Kennedy.

Findlay, Ohio.—The New Victory Theater has been re-opened.

St. Louis, Mo.—The Bijou Picture Theater, on West Broad Street, has been closed.

Gunnarsen, Mason & Gunnarsen and Tolman, owners and managers of the Union Hill Theater, late leased same to Messrs. Hemecksburg & Wexler.

Athena, Oregon.—Mr. Rawl Miller has opened a moving picture theater here, which will be known as the Pastime.

Dubuque, Iowa.—Mr. Cal Martin, the new proprietor of the Model Theater, is having it remodeled and enlarged.

Fargo, N. D.—The Star Picture Theater has been purchased by W. H. Barber & A. R. Gray.

Boise, Idaho.—The old Boz Theater, which was opened two years ago by Boyer & Bonner, has been sold to Messrs. Hill & Rosman.

Baltimore, Md.—Mr. Wilson H. Dare, owner of a moving picture theater on Pennsylvania Avenue, will open the Princess Theater on East Baltimore Street with a picture and vaudeville show for colored people only.

Galton, Ohio.—Galton will have another moving picture show started on the Will Wisemann Block on East Main Street, which will be under the proprietorship of A. J. Paul, manager of the Grand Theater.

Washington, D. C.—A new moving picture theater is now erected in the Hecksmeg Hall.

Waynesburg, Pa.—Plans have been filed for the erections of a first-class moving picture theater in the Cowden Block.

Portland, Oregon.—What will be the finest moving picture playhouse in the city, is being put up at the Alder entrance of the Majestic Theater, at Sixth and Burnside streets.

Amesbury, Mass.—The Isis Hotel, the moving picture theater on Main Street, near Odvin, has closed.

Red Lands, Cal.—A new moving picture theater is being established by Jos. Chandler.

Rochester, N. Y.—The Victoria Theater is under the management of John H. Anderson.

Albany, Ore.—Manager will soon have another moving picture theater added to the Russell Block.

Pelham, Ga.—The Pastime Theater here has recently come under the management of Allen Coon and L. B. Davis.

Louisville, Ky.—A new moving picture theater is being erected here, which will be under the management of a large theatrical syndicate.

Oskaloosa, Iowa.—The Princess Vaudeville and moving picture theater has reopened under the management of the Princess Amusement Company.

Harrisburg, Va.—The Princess Theater will reopen under the management of Messrs. Mardis & Hudson.

Berkley, W. Va.—Mr. T. B. Goodwin has succeeded A. L. Bailey as manager of the Carter Opera House.

Pittstown, Pa.—The Broad Street Theater, under the management of Mr. Durbin, is being converted into a moving picture theater.

New York City.—A moving picture theater is being erected on the roof of the Colonial Hall, situated at the southeast corner of Hilal Street and columbus Avenue.

Plymouth, Mass.—The Plymouth Opera House has passed into new hands. Messrs Carr & Davlingo now taken charge of it and will convert it into a moving pictures palace.

Harrisburg, Pa.—Mr. J. M. Lenox, has purchased the property at 5-7 South Thirteenth Street, and will remodel it into a picture palace.

Storm Lake, Iowa.—Mr. A. M. Morley has purchased the Scenic Theater.

Cheyenne, Kan.—J. L. Saunders purchased the local moving picture theater here.

Buffalo, N. Y.—A $6,000 moving picture theater is being constructed by Lehman and Netnals Streets, for Barney Yovonkel.

Pittstown, Pa.—Messrs. Joseph Walsh and George Dworski are planning to erect a new moving picture theater on Wyoming Avenue.

Aberdeen, Wash.—C. T. Smith and G. F. Sherman have purchased the Olympia Theater in Sioux Falls.

Montgomery, Ala.—The New Grange Building is being converted into a moving picture theater, which will be under the management of Lewis Gutman.

Waterbury, Conn.—The Jones Opera House will be converted into Moose Home.

Hackensack, Md.—The Cozzolo Co. II. Base Building is being remodeled into a high-class moving picture theater.

Hoboken, N. J.—The Vanzeler Building on Patterson Avenue, is being remodeled into a first-class moving pictures theater.

New Orleans.—A new moving picture theater is being erected at No. 149 East 23rd Street.

Newark, N. J.—The Olympia Moving Picture Theater has been sold to Charles A. Spalsbury by Charles G. Deuing.

Pittsburg, Pa.—A new moving picture theater is being erected at 4057 Lancaster Avenue.

Urbana, Ohio.—H. C. Vestal, owner of the pictures Shown at Urbana and Addy, has purchased the Lyric Theater.

Minneapolis, Minn.—A new moving picture theater is being planned for No. 2920 Bloomers Avenue.

Marietta, Ohio.—The Nash Theater here has been sold to Messrs. Cooper & Hall.

Harrisburg, Pa.—Nov. Adams and I. G. Fry have purchased the Star Theater on Market Street, from Jacob Kunkel, for $10,000.

New Bedford, Mass.—A new moving picture theater is being erected at 1564 Acushnet Avenue.

Goldsboro, N. C.—The Edgerton Building is being converted into a moving picture theater.

Sheffield, Wyo.—Plans have been prepared for the erection of an $80,000 opera house to seat 1,000.

Boston, Mass.—H. Goldstein will erect a new theater at Washington and Massachusetts avenues, to be called the St. James.

Mount Vernon, Ohio.—Messrs. R. A. Blake & Albert Burch have purchased the Gem Theater of this city.

Greenville, Ill.—H. C. Kennedy will establish a moving picture theater here.

Bellefonte, Md.—A moving picture theater will be established at 1035-39 W. North Ave., by Isaac Bernstein.

Barberton, Ohio.—The New & Bauer Contracting Co. will erect a moving picture theater here.

San Francisco, Cal.—J. Dannenberg is owning a new theater at 24 Powell & Wells Sts.

Louisville, Ky.—Workmen are the Grand Theater on Market near Floyd Sts., will remodel it into a picture palace at Jessie and Green Sts. The quarters now occupied by Joseph L. Rosenthal & Co.

Louisville, Ky.—Work will soon commence on Opera House will soon commence. Contractor Turnbull will erect it.

Hancock, Md.—Dr. Gutterman of the Savoy Theater will erect a new theater here.

Hallidaye, Neb.—Messrs. Hughes Cox and H. C. Fiesta are remodeling the Imperial Novelty House into a theater.

Crosby, Minn.—H. F. Burgee of Brainerd will erect a building and put in motion and moving Picture Show.

Spokane, Wash.—H. [illegible] will soon commence to [illegible] a moving picture theater at 2417 Sprague Ave.

Milwaukee, Wis.—Alfred S. Wise is erecting a 50-seat moving pictures theater at 1015 Grand Ave.

Cleveland, Ohio.—The Cleveland Realty Company will erect a new theater on 105th St. near Broadway.

Marinette, Wis.—Several lots of ground in Marinette were sold for the construction of the Nasal Theater.

Dyer, N. Y.—Dyer Lansing will erect a new theater here soon. Seat 1,000 people.

New York, N. Y.—Edward Robinson will remodel the store at 1140 West 181st Street for a moving picture theater.

New York, N. Y.—George Lederer is remodeling the store at 6 Lawrence St. for Wise and Hart Theater.

Albuquerque, N. Mex.—J. M. Hamilton and [illegible] have purchased the new [illegible] now being erected for the Williams Block at Gallup.

Hagerstown, Md.—J. Hamilton & Son have contracted for [illegible] to be erected on Franklin St. opposite the Academy of Music.

Pueblo, Colo.—The Majestic will conduct a moving picture show in [illegible].

St. Louis, Mo.—[illegible] Theater Co., [illegible] Co., [illegible] Co. and [illegible] Co. have [illegible] Co. [illegible] Co. [illegible] Co.

Licensed Release Dates

BIOGRAPH.

April 17—Madame Rex (Dr.)
April 20—A Knight of the Road (Com.)
April 24th—His Mother's Scarf (Dr.)
April 27th—How She Tempted (Com.)
May 1—The Two Sides (Dr.)
May 4—Mountebank Successor (Com.)
May 8—Cupid's Joke (Com.)
May 8—Into the Jaws of Death (Dr.)
May 11—The Country Lovers (Dr.)

EDISON.

April 12—Silver Threads Among the Gold (Dr.) 500
April 13—A Card of Introduction (Com.)..... 500
April 14—A Burned Past (Dr.)..... 1000
April 18—The Haunted Swinging Tower (Dr.)
April 19—How Sergeant Pete Lodged (Com.)
April 21—Turned to the Wall (Dr.)
April 25th—The Twin Towers (Dr.)
April 26th—The Two Heroes (Com.)
April 28th—The Child and the Tramp (Dr.)...
May 2—The Pugnacious Chief (Dr.)
May 3—Jess and Cindy's Wedding Trip (Com.)
May 5—Apple (Dr.)
May 9—Edna's Embarrassment (Dr.)
May 10—The Baby of the Boarding House (Com.)
May 12—The Quarrel on the Cliff (Dr.)

ESSANAY.

April 15—The Bad Man's First Prayer (W. Dr.) 1000
April 18—What Happened To Aunty (Com.).. 800
April 18—Catching Him Asleep (Com.)..... 200
April 22—The Indian Maiden's Lesson (W. Dr.) 1000
April 25—The Two Mothers (Dr.)..... 1000
April 29th—Went a Woman Can Do (W. Dr.) 950
May 2—The Snare of the City (Dr.)..... 1000
May 6—The Rescue at Lizardhead (W. Com.)..... 1000
May 9—Holding His Own (Com.)..... 600
May 9—The Laundry Lady's Luck (Com.)..... 400
May 13—The Purchaser's New Love (W. Dr.)..1000
May 16—Wild Animals in Captivity (Edu.)..1000

GAUMONT.

G. Kleine.

April 15—The Oppressor (Dr.)..... 640
April 15—Jimmie the Fox (Com.)..... 380
April 18—Lost Years (Dr.)
April 18—Brest, a fortified Harbor of France (Sc.)
April 22—The Erring Son (Dr.)..... 1000
April 25—Old Folks (Com.)..... 515
April 25—The Roommate of a Waiet (Com.)..... 485
April 29—A Priestess of Vintage (Dr.)..... 1000
May 2—The Young King of Rome (Dr.)..... 440
May 2—Tunis, Africa—"The City of White" (Scenic)..... 560
May 6—The Crusade of the Templars (Dr.)..1000
May 9—Three of a Kind (Com.)..... 740
May 9—Spring-Heeled Jack (Com.)..... 245
May 13—In the Days of Nero (Dr.)..... 1000

KALEM.

Mar. 31—The Hero Track Walker (Dr.)..... 950
April 5—By a Woman's Wit (Dr.)..... 995
April 7—Big-Hearted (W. Dr.)..... 1000
April 12—In Old Florida (Dr.)..... 995
April 14—Slim Jim's Last Chance (Dr.)..... 970
April 19—In the Province of Wwang Tung, China (Sc.)
April 21st—The Insurrecto (Dr.)..... 1000
April 26th—A Day and a Night (Com.)..... 995
April 28th—Stalsdeby (Dr.)..... 1005
May 3—The Fiddle's Requiem (Dr.)..... 1000
May 5—When the Dead Return (Dr.)..... 980
May 10—The Loyalty of Don Luis Verdugo (Dr.) 990
May 12—The Carnival (Dr.)..... 1005

LUBIN.

April 15—Their Mother-in-Law (Com.)..... 1000
April 17—The Two Fathers (Dr.)..... 1000
April 20—Helping Him Out (Com.)..... 1000
April 24—The Hoyden (Dr.)..... 1000
April 27—The Sheriff and the Man (W. Dr.)..1000
May 1—A Fascinating Bachelor (Com.)..... 1000
May 4—The Belated Bridegroom (Com.)..... 1000
May 8—That Awful Brother (Com.)..... 1000
May 11—Drifting (Dr.)..... 1000
May 15—The Angel of the Slums (Dr.)..... 1000
May 18—Her Humble Ministry (Dr.)..... 1000
May 22—A Hero—Almost (Com.)..... 400
May 22—The Gambler's Chance (Com., Dr.).... 600

MELIES.

Mar. 30—The Warrant for Red Robe (Dr.)..... 1000
April 6—Her Faithful Heart (W. Dr.)..... 1000
April 13—Jack Wilson's Last Deal (W. Dr.)..1000
April 20—An Unwilling Cowboy (Dr.)..... 980
April 27th—The Reformation of Jack Robbins (Dr.)..... 1000
May 4—Mary's Stratagem (W. Dr.)
May 11—The Spring Round-Up (Dr.)..... 1000

PATHE.

April 24th—Lal Qu'rim (Good Luck) (Dr.)..... 997
April 26th—The Rival Brothers' Patriotism (Dr.)..... 1000
April 28th—Ensenbe (Dr.)..... 833
April 28th—Pastime in Chili..... 160
April 30th—The Foster Father (Dr.)..... 959
May 1—Forgiveness Is Sweet (Dr.)..... 794
May 1—Scenes Along the Mekong (Scenic)..... 240
May 2—Indian Justice (Dr.)..... 1000
May 5—Too Late to Work (Com.)..... 679
May 5—Through Yonder (Scenic)..... 295
May 6—Short-Lived Happiness (Dr.)..... 1040
May 8—My Daughter (Dr.)..... 748
May 8—Over Lucerne (Switzerland) in An Air ship (Scenic)..... 253
May 10—The Abernathy Kids' Rescue (Dr.)..... 771
May 10—The Ocean Harmonica (Scenic)..... 216
May 12—The Imperial's Expiation (Dr.)..... 640
May 12—American Beauties..... 351
May 15—Lucia's Broken Romance (Dr.)..... 958

SELIG.

April 13—Zulu-Land
April 17—The Haven of Refuge (Dr.)..... 1000
April 20—The Mother (Dr.)..... 1000
April 24—Unto Us a Child is Born (Dr.)..... 1000
April 27th—The Witch of the Everglades (Dr.)
May 1—Her Master (Dr.)..... 1000
May 4—In Old California, When the Gringoes Came (Dr.)..... 1000
May 8—Lost and Won (Dr.)..... 1000
May 11—Back to the Primitive (Dr.)..... 1000

URBAN-ECLIPSE.

(G. Kleine.)

April 10—Solving the Servant Problem (Com.)
April 19—The Phoney Prince (Com.)..... 990
April 19—The Insurrecto (Dr.)..... 1000
April 26th—The Last Edict of Francis II (Dr.) 878
April 26th—Scenes at Colombo, Ceylon (Sc.).. 122
May 3—The Fight for Freedom..... 790
May 3—Wismar, Germany (Scenic)..... 210
May 10—The Trainer (Dr.)..... 1000
May 10—Rubber-Neck Percy (Com.)..... 370

VITAGRAPH.

April 8—Bob Sledding..... 850
April 11—Wooing of Winnifred (Com.)
April 11—Through Sins He Ate Scarlet (Dr.)
April 15—Easter Babies
April 18—The Leading Lady (Com.)
April 18—The Smoke Fiend (Com.)
April 22—The Spirit of the Light (Dr.)
April 25th—A Klondike Steal (Dr.)
April 25th—The Peace Offering (Com.-Dr.)....
April 29th—Picciola (Dr.)
May 2—The Deputy Reporter (Dr.)
May 5—Soldiers Three (Com.)
May 6—Hungry Hearts (Com.)
May 9—His Mother (Dr.)
May 12—Welcome of the Unwelcome (Dr.)....
May 13—Prejudice of Pierre Marie (Dr.)....

THIS WEEK'S PROGRAMME OF LICENSED FILMS.

Monday, May 8.

Biograph—In the Days of '49 (Dr.)
Lubin—That Awful Brother (Com.)..... 1000
Pathe—My Daughter (Dr.)..... 748
Pathe—Over Lucerne (Switzerland) in an Air ship (Scenic)..... 253
Selig—Lost and Won (Dr.)..... 1000

Tuesday, May 9.

Edison—Edna's Impulsive Step (Dr.)
Essanay—Holding His Own (Com.)..... 600
Essanay—The Laundry Lady's Luck (Com.).. 400
Gaumont—Three of a Kind (Com.)..... 740
Gaumont—Spring-Heeled Jack (Com.)..... 245
Vitagraph—His Mother (Dr.)

Wednesday, May 10.

Edison—The Baby of the Boarding House (Com.)
Kalem—The Loyalty of Don Luis Verdugo (Dr.). 990
Pathe—The Abernathy Kids' Rescue (Dr.)..... 771
Pathe—The Ocean Harmonica (Scenic)..... 216
Urban—The Trainer (Dr.)..... 990
Urban—Rubber-Neck Percy (Com.)..... 370

Thursday, May 11.

Biograph—The Country Lovers (Dr.)
Lubin—Drifting (Dr.)..... 1000
Melies—The Spring Round-up (Dr.)..... 1000
Selig—Back to the Primitive (Dr.)..... 1000

Friday, May 12.

Edison—The Quarrel on the Cliff (Dr.)
Pathe—The Samourai's Expiation (Dr.)..... 640
Pathe—American Beauties..... 351
Kalem—The Carnival (Dr.)..... 1005
Vitagraph—Welcome of the Unwelcome (Dr.)..

Saturday, May 13.

Essanay—The Puncher's New Love (W. Dr.)..1000
Gaumont—In the Days of Nero (Dr.)..... 1000
Pathe—Lucia's Broken Romance (Dr.)..... 958
Vitagraph—Prejudice of Pierre Marie (Dr.)....

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

THEATERS FOR SALE.

FOR SALE—Best moving picture theater in Waterloo, Iowa. Seats 708. Must sell. Make an offer. G. C. WILLEY, 709 Park Avenue, Waterloo, Iowa.

FOR SALE.—First-class Moving Picture Theater, seating 750, in the heart of city of 60,000; eight miles from New York City; owner having other business. Address, THEATER NO. 45, care of Moving Picture World.

EQUIPMENT WANTED.

WANTED.—200 second-hand opera chairs in good condition, reasonable. Address, D. F. WAUGHTEL, Manheim, Pa.

WANTED.—500 second-hand folding opera chairs. Good condition and cheap. Give full particulars and price Quick. WM. F. NIEL, Picto, Chattanooga, Tenn.

EQUIPMENT FOR SALE.

FOR SALE.—American Projectograph, in good condition, complete, ready to run, with Improved Taking-up Cards. Address, J. M. HATTER, Lincoln Inn, Laconia, N. H.

MISCELLANEOUS.

CARBON HOLDERS—Guaranteed for one year, one dollar ($1.00), and unbreakable condensers, seventy-five cents (75c). NATIONAL SUPPLY COMPANY, 1336 Beechview Avenue (Beechview), Pittsburg, Pa.

Hand colored slides made from any clipping, negative, photo. Cracked slides reproduced. Special advertising slides. Expert work. Satisfaction guaranteed. PHOTO SPECIALTY Co., Keeseville, New York.

FOR SALE.—Film cement formula; superior article; low priced. Mr. Exhibitor, send fifty cents and save money. W. H. EYLER, Wooster, Ohio.

FILMS WANTED.—I want films on shares or sell-them-to-you plan. Write me what you have for commercial films. No Junk. Address "HURTLEE," care of Moving Picture World, N. Y. City.

NEGATIVE STOCK—Moving Picture Negative Stock for sale. Unexposed, perforated, and in perfect condition, 2½ cents per foot. Address, FILM STOCK, care of Moving Picture World.

STOLEN—from corner Reid Avenue and Fulton Street, on Thursday, April 27, Powers Machine Head No. 6, Serial Number 6139. A liberal reward will be paid for any information that will lead to return of same. AMERICAN FILM EXCHANGE, 62 Halsey Street, Brooklyn, N. Y.

THEATER FOR RENT.

FOR RENT.—Open air theater, seating capacity, 1,400 to 1,600. No opposition. Address, HERMAN, care of Moving Picture World.

HELP WANTED.

WANTED.—Experienced moving picture operator, pianist and trap drummer, to open May 15th. Permanent position. Send references. Address, BOY AL THEATER, Escanaba, Michigan.

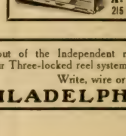
POSITION WANTED.

WANTED.—At once, position as illustrated song singer, by A-1 mezzo-soprano of experience and ability. Prefer work in Pennsylvania. MISS LOLA HAGGOMB, care of "Illustrator," Mt. Carmel, Pa.

Expert camera man or darkroom man desires position. Will submit samples of work and unquestionable references. A. NELSON, care of The Moving Picture World.

INFORMATION WANTED.

FRANK BRINE or Bradford, piano player. It is for your interest to write at once, giving your address, to R. A. B. We are with you against T. O. Adams, care of BLAIR, P. O. Box 2676, Boston Mass.



PIPE TONE
FOLDING ORGAN, $15. 4 Octave Keyboard. Think of it. Mission Oak Finish. This is the instrument. Other Best Action, Bellows Case and Tone same as offered for the money, shipped on approval; money back if not satisfied.
Little Giant No. 3. Order to-day
A. L. WHITE MFG. CO.
215 Englewood Ave., Chicago, Ill.

EAGLE FILM EXCHANGE
WE BUY the entire output of the Independent manufacturers. As: about our Three-locked reel system.
Posters free. Prompt service. Day and night service Write, wire or phone
143 NORTH EIGHTH STREET, PHILADELPHIA, PA.

Films for Rent

BEST SERVICE
REASONABLE PRICES
MACHINES and ACCESSORIES

T. A. Mack Exchange
140 N. Dearborn St. Chicago, Ill.

Will Buy Second-hand Film, M. P. Machines and Song Slides

Anything pertaining to the picture business. FOR SALE—Clean films, $5 per reel and up, subject to examination. Send stamp for big bargain list. GENERAL FILM RENEWING SYSTEM, 541 Federal Street, Chicago, Ill.

For Sale or Lease,
Moving Picture Studio and Laboratories.

Fully equipped and ready for immediate use. Capacity thirty thousand (30,000) feet daily.

Address, **HOOPER BROS.**
308 E. Baltimore St., Baltimore, Md.

FOR SALE

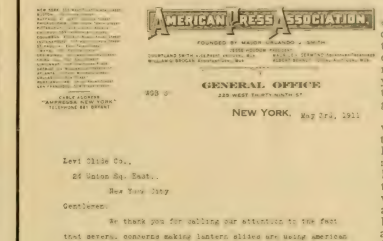
A fine M. P. Theater, doing good business, in N. E. States. Long lease, or sell building. Inclined floor, good stage with scenery. License 1750, paid to March 1. Opera chairs, 2 machines (Edison), booth, dissolver. No agent; don't write unless you have money and mean business. Books open for inspection. This is a bonanza for the right party. Address, 320, care Moving Picture World, New York city.

DON'T DELAY
Equip your arc light at once with
STERLING TERMINALS
And PREVENT BURNED OFF WIRES
Guaranteed the Best on the market
Price $1.00 per pair postpaid
State size wire used. For sale by
STERLING NOVELTY CO.
500 Main Street Warren, Ohio

STATE RIGHTS

American Press Association Photo News Service

We will give exclusive State Rights on *Current Events* to the one agreeing to buy the greatest number of sets of each release. Price to be $10.00 per set.



AMERICAN PRESS ASSOCIATION

GENERAL OFFICE

NEW YORK, May 3rd, 1911

Levi Clide Co.,
24 Union Sq. East,
New York City

Gentlemen:

We thank you for calling our attention to the fact that several concerns making lantern slides are using American Press Association photographs.

Your Company has the exclusive use of our photographs for the purpose of making lantern slides, and we desire to assure you that we will make every effort to protect you in this matter, and that any other concern appropriating pictures upon which we hold the copyright will be prosecuted.

Yours very truly,

AMERICAN PRESS ASSOCIATION

Exhibitors everywhere are clamoring for them, fighting for exclusive town rights, so here is your opportunity to get in on the ground floor.

Subjects that vitally interest the public—the headliners in the newspapers—live topics—attractions that when properly advertised always bring the money and therefore easily rented to every exhibitor.

Released May 6.

"Arrest of J. J. McNamara, secretary of the Iron Workers' Union, the accused dynamiter."

Showing the evidence upon which Detective William J. Burns expects to convict him.

"The Big Railroad Wreck at Martins Creek, Pa."

Where between 15 and 20 school teachers were killed and over 100 injured while on their way to see President Taft.

21 slides $10.00 per set, posters free. Cash with order or C. O. D.

"Raising of the Battleship Maine."

Showing her from the time she was despatched to Havana, January, 1898; her destruction and the raising of her wreck, April, 1911.

23 slides $10.00, posters free. Cash with order or C. O. D.

Other late releases. Borstal Institution at Feltham, Eng.; Mexican Rebellion; Shooting Up Of Battleship Texas; Camorra Trial; Rescue of Princess Irene; New York Fire Disaster and others.

Full description on every slide—No lecture required.

LEVI CO., Inc. 24 Union Square, New York

Coming: Bangor, Me., Fire. Chinese Rebellion

Biograph Carbons

"Arco-B"

Ask the man who uses them or write to us.

L. E. FRORUP & CO., Importers
NEW YORK

Annual Sub. Moving Picture World: CANADA, $2.50 FOREIGN, $3.00

TWO YANKEE WORLD TOUR FEATURES

MONDAY, MAY 15th
"An Indian Brave's Conversion"
A powerful western story

FRIDAY, MAY 19th
"The Banana Planter's Peril"
An intensely dramatic and instructive story

YANKEE FILM CO.
344 East 32d St. New York City

Independent Release Dates

AMERICAN.

April 13—Jimmy Minds the Baby (Com.).....360
April 15—The Bungalow Craze (Com.).....750
April 17—Two Pinky Girls (Dr.).....
April 20—One Month to Live (Com.).....
April 24th—Bad Newsie, Bad Man (W. Dr.)....
April 27th—Pal Ross of Ready Ranch (W. Dr.)
May 1—A California Love Story (Dr.).....828
May 1—United States Cavalry Drill (Mil.)..172
May 4—Cupid Grabs (W. Com.).....520
May 6—Two Hapless Rounders (Com.).....470
May 8—The Opium Smuggler (Dr.).....900
May 11—The Sheriff's Captive (W. Dr.).....1000

CHAMPION.

April 24—Gen. Meade's Fighting Days (Dr.). 950
April 26—She Wanted a Man With Brains (Dr.) 950
May 1st—Clark's Lubricant of Kaskaskia (Dr.)
May 3rd—Out of the Dark (W. Dr.)
May 8—Col. H. D. Baker, 1st California (Dr.) 950
May 10—Making a Man of His Son (Dr.).....950
May 15—Gen. Marion, the Swamp Fox (Dr.). 950
May 17—Uncle Us Gets Stung (Dr.).....950

ECLAIR.

April 8—Mr. Nearsight's Marriage (Com.)....426
April 10—Do Not Judge Rashly (Dr.).....
April 17—Dog and Wolf (Com.).....600
April 17—Jerusalem and the Mount of Olives (Sc.).....315
April 24—Hercules (Dr.).....950
May 1—For Their Mother (Dr.).....695
May 1st—The Blue Veil (Sc.).....290
May 8—A Village Flirt (Com.).....910
May 15—Engaged in Spite of Themselves (Com) 910
May 22—A Mother's Devotion (Dr.).....560
May 22—The Waist Cost With Points (Com.) 430
May 29—The Two Gardeners (Com.).....940

GREAT NORTHERN.

April 8—A Confidence Trick.....
Apr. 15—Hamlet (Dr.).....
April 22—The Stolen Legacy (Dr.).....
April 29th—The Cossack Duke (Dr.).....804
May 6—The Lucky Banana Seller (Com.).....
May 6—A World-be Sportsman (Com.).....560
May 13—The Nun (Dr.).....

IMP.

April 20—The Hero (Com.).....500
April 24—While There's Life There's Hope (Dr.).....1000
April 27—The Scarlet Letter (Dr.).....1000
May 1st—Second Sight (Dr.).....1000
May 4th—The Temptress (Dr.).....1000
May 8—Four Lives (Dr.).....800
May 8—The Fair Dentist (Com.).....700
May 11—For Her Brother's Sake (Dr.).....1000
May 15—The Master and the Man (Dr.).....1000
May 15—The Lighthouse Keeper (Dr.).....1000

LUX.

April 14—Bill and the Greasy Pole (Com.)..432
April 14—They Did Not Judge (Com.).....501
April 21—Dr. Grant's Wonderful Discovery (Dr.).....885
April 28th—Naughty Miss Edith (Com.).....472
April 28th—Bill's Garden (Com.).....419
May 5—Bill as a Toreador (Com.).....419
May 5—Fashion and Its Consequences (Com.) 476
May 12—The Postmistress (Dr.).....700
May 12—A Walk in Tunis (Sc.).....252

NEW YORK MOTION PICTURE CO.

BISON.

April 11—Indian's Mistake (Dr.).....
April 14—A Man of Honor.....
April 18—Return of Company "D" (Dr.).....
April 21—A Cowboy for a Day (Dr.).....
April 25—An Indian's Ambition (Dr.).....
April 28—A Red Man's Gratitude (Dr.).....
May 2—Sniffy's Claim (Dr.).....
May 5—The Knight of the Trail (Dr.).....
May 9—Crow's Defeat (Dr.).....
May 12—The Foreman's Bride (Dr.).....

AMBROSIO.

(By N. Y. M. P. Co.)

Mar. 29—A Glimpse of Neapolitan Camorra..
Apr. 12—The Newsboys.....
April 19—The Mute of Portici (Dr.).....
May 3rd—Grenadier Roland (Dr.).....
May 10—Tweedledum Is Late (Com.).....
May 10—Air Bubbles.....
May 17—Grenadier Roland.....950

ITALA.

(By N. Y. M. P. Co.)

Apr. 8—Toto and the Egg for Easter Day (Com.).....
Apr. 15—The Fall of Troy.....
April 22—A Marriage Celebrated Amidst the Savages .....

April 22—Foolishead, Wrangler for Love (Com.)
April 27th—Little Lewis Toy.....
April 29—The Bottle of Milk (Com.).....
April 29—Foolishead Telegraph Boy (Com.)....
May 4—The cry of the Native Country (Dr.)..
May 11—The Marchioness of Anspetti.....
May 13—Foolishead has a Day in Needle (Com.)..
May 15—Marriage Advertisement (Com.).....
May 18—A Little Mother (Dr.).....

NESTOR.

Mar. 22—Could You Blame Him? (Com.)....
Mar. 29—The Truth (Dr.).....960
Apr. 5—The Stolen Necklace (Dr.).....
Apr. 8—The Midnight Express (Com.).....
April 12—The Rival Artists (Dr.).....
April 26—His Wife (Dr.).....980
May 3rd—The Other Man (Dr.).....
May 10—After 20 Years (Dr.).....
May 17—His Second Choice (Com.).....

POWERS.

Apr. 18—Wise Hardware (Comic).....
Apr. 22—The Last Rose (Dr.).....
April 25—A Day With an English Bargeman (Com.).....
April 25—Melody of Fate (Dr.).....
April 29—Hearts Under Ollskins (Dr.).....
May 2nd—Trials (Dr.).....
May 2nd—The Days of Persecution (Com.)....
May 6th—The Awakening of Galatea (Dr.)..
May 9—The Four of Us (Com.).....
May 9—Contagion (Com.).....
May 13—How Your Hair Grows Whiter (Dr.)..
May 16—Oklahoma (Dr.).....
May 16—A Matrimonial Surprise (Com.).....
May 20—Gauge Din (Dr.).....

RELIANCE.

April 5—Rickshaw the Detective.....
April 5—Summer Skies .....
April 8—The Glovers' Land (Dr.).....
April 12—Thirty Minutes (Dr.).....
April 15—Her Mother's Love (Dr.).....
April 19—A Tale of Three Visits (Dr.).....
April 22—In the Tepee's Light (Dr.).....
April 26th—Vengeance Hath Been Had (Dr)..
April 29—Legend Out (Dr.).....
May 3—Such Is the Kingdom (Dr.).....
May 6—Over the Shading Edge (Dr.).....
May 10—A Left Hook (Dr.).....

REX.

Feb. 23—The Story of a Prayer Rug (Dr.)....895
Mar. 9—By the Light of the Moon (Com.)....950
Mar. 9—The Fall of a Knight (Com.).....958
Mar. 16—Where the Shamrock Grows (Dr.)....950
Mar. 23—Five Hours (Com.).....950
Mar. 30—As Ye Sow (Dr.).....950
Apr. 6—The Heiress (Com.).....975
Apr. 13—The Little Major (Dr.).....960
April 20—A Daughter of the Revolution (Dr.)..
April 27—Real Estate (Dr.).....
May 4—The Ultimate Sacrifice.....
May 11—The Guardsman (Dr.).....

SOLAX COMPANY.

April 12—Tramp Strategy (Com.).....
April 12—The Scheme That Failed (Com.)....
April 14—The Little Flower Girl (Dr.).....
April 19—The Old Excuse (Com.).....
April 21—The Voice of His Conscience (Dr.)..
April 26th—The Count of No Account (Com.)..
April 28th—Across the Mexican Line (Military)
May 3rd—Susceptible Dud (Com.).....
May 3rd—Nearly a Hero (Com.).....
May 5th—The Shmamuhlet (Dr.).....
May 10—Nearly a Hero (Com.).....

THANHOUSER.

April 14—Old Home Week (Dr.).....1000
Apr. 18—Cally's Comet (Dr.).....1000
Apr. 21—Weighed In the Balance (Dr.).....1000
April 25—The Poet of the People (Dr.).....1000
April 28—An Elevator Romance (Dr.).....1000
May 2nd—The Pillars of Society (Dr.).....
May 5th—The Stoner (Dr.).....
May 9—The Railroad Builder (Dr.).....1000
May 12—The Regimental Ball (Dr.).....1000
May 16—The Colonel and the King (Dr.).....1000
May 19—Lady Clare (Dr.).....1000

YANKEE.

April 14—Willie's Winning Ways (Com.).....
Apr. 17—A Close Call (Dr.).....
Apr. 21—The Minister's Son (Dr.).....
April 24—Why the Sheriff Resigned (Dr.)....
April 28—The Girl of the Coral Reefs (Dr.)....
May 1st—A Kentucky Girl (Dr.).....
May 5th—Zelda, the Gypsy (Dr.).....
May 8—In Sunny Italy (Dr.).....
May 12—The Angelus Bell (Dr.).....
May 15—An Indian Brave's Conversion (Dr.)..
May 19—The Banana Planter's Peril (Dr.).....

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, May 8th.

Americen—The Opium Smuggler (Dr.).....900
Champion—Col. E. D. Baker, 1st California (Dr.)950
Eclair—A Village Flirt (Com.).....910
Imp—Four Lives (Dr.).....800
Imp—The Fair Dentist (Com.).....700
Yankee—In Sunny Italy (Dr.).....

Tuesday, May 9th.

Bison—Crow's Defeat (Dr.).....
Powers—The Four of Us (Com.).....
Powers—Contagion (Com.).....
Thanhouser—The Railroad Builder (Dr.).....1000

Wednesday, May 10th.

Ambrosio—Tweedledum Is Late (Com.).....
Ambrosio—Air Bubbles (Com.).....
Champion—Making a Man of His Son (Dr.)....950
Nestor—After 20 Years (Dr.).....
Reliance—A Left Hook (Dr.).....
Solax—Nearly a Hero (Com.).....

Thursday, May 11th.

American—The Sheriff's Captive (W. Dr.).....1000
Imp—For Her Brother's Sake (Dr.).....1000
Itala—The Marchioness of Anspetti (Dr.).....
Rex—The Guardsman (Dr.).....

Friday, May 12th.

Bison—The Foreman's Bride (Dr.).....
Lux—The Postmistress (Dr.).....700
Lux—A Walk in Tunis (Sc.).....252
Solax—(Title Not Given).....
Thanhouser—The Regimental Ball (Dr.).....1000
Yankee—The Angelus Bell (Dr.).....

Saturday, May 13th.

Great Northern—The Nun (Dr.).....
Itala—Foolshead has Lost a Needle (Com.)....
Itala—Marriage Advertisement (Com.).....
Powers—As Your Hair Grows Whiter (Dr.)....
Reliance—The Conflict (Dr.).....

ROYAL
IMPROVE
YOUR
Lobby
FRAME YOUR POSTERS
BRASS EASELS AND BRASS RAILING
BRASS POSTER FRAMES FOR EASELS AND WALLS
¶ Put in our Easels and Poster Frames and watch your attendance grow.

Brass Push and Kick Plates, Door Guard Rails, Etc.

LOW PRICES BEST WORK

DON'T DELAY but write today for complete catalog

AGENTS WANTED

THE NEWMAN MFG. CO.

717-719 Sycamore St., Cincinnati, O.

SPECIAL ROLL TICKETS

The Big Ticket. Any Printing Any Colors

5,000 - - - - $1.25
10,000 - - - - $2.50
20,000 - - - - $4.50
25,000 - - - - $5.50
50,000 - - - - $7.50
100,000 - - - - $10.00

Get the] Samples Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

G. W. Bradenburgh

Cinematograph Films

233 North Eighth Street, Philadelphia, Pa.

Phone Market 334
Cable: Brad-Films, Phila.
Code: A. B. C., 5th Edition

Films at 8 cts. per ft.; posters free

The Scarlet Letter—Imp—1,000 ft.
The Stampede—Imp—1,000 ft.
Herodians—Eclair—940 ft.
Foolshead Insurance Agent—950 ft.
Toto Gets Thinner—Itala—680 ft.
Queen of the Sea—Itala—980 ft.
Tweedledum and the Necklace—Ambrosio—966 ft.
Bitten Hand—Ambrosio—966 ft.
Adventures of P. C. Sharp—C. & M. —950 ft.

Films as new, $40 per reel; posters free

Tangled Lives—Reliance.
A Plain Tale—Reliance.
Souls Courageous—Reliance.
Three Men—Reliance.
The Demon—Ambrosio.
Deputy's Honor—Bison.
The Salted Mine—Bison.
The Half-Breed's Plan—Bison.
A Tough Tenderfoot—Bison.
Love's Test—Solax.
The Norwood Necklace—Thanhouser.
Westerner and the Earl—Thanhouser.
Senorita's Sacrifice—Yankee.
The Light Beyond—Nestor.
For My Pal—Powers.
At Cedar Ridge—Nestor.
A Wife's Calvary—Ambrosio.
The Blue Domino Disguise—Ambrosio.
The Creek Claim—Bison.
An Indian Trapper's Prize—Bison.
As the Master Orders—Reliance.
The Hour of Fate—Reliance.
The Vows—Reliance.

200 reels first-class condition, all independent, $10 to $20 per reel. Write for Lists.

Film Hiring Department

800,000 ft. of first-class films, some exclusive, imported solely by this house. We do not rent commercial films, we sell them.

Service Prices

18 reels weekly, $15 per week and upwards.
12 reels weekly, $12 per week and upwards.
24 reels weekly, $25 per week and upwards.

All Service Cash in Advance

Special Kinematograph films taken by expert artists at reasonable rates.
Film titles for the trade, 45 cts. each, colored; minimum 5 ft.
Film-Cleaning work conceded unequaled, 75 cts. per reel.
"High Speed" rewinders especially adapted for exchanges—no toy—$2.50.
Ajax Film Cement—works both films —15 cts. bottle, $1.25 dozen.
Pink Label "Electra" Carbons, $2.50 per 100.

NEW
AND
SECOND-HAND
EQUIPMENT
FOR ANY CLASS OF
Amusement Houses

APPLY TO
SHOW EQUIPMENT CO.,
P. O. Box 226 Mad. Sq.
NEW YORK CITY

CALCIUM GAS

Compressed in drums ready for operation for Moving Picture Shows where electricity cannot be had. **Absolutely pure gas. Prompt shipments, freight or express.**

WRITE FOR OUR TERMS
Complete stock of repair parts for machines and supplies.

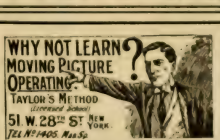
Erker Bros. Optical Co.
604 Olive St., St. Louis, Mo.

HAVE GOOD MUSIC

Increase your receipts and destroy your competition. We guarantee our artists. Anything in theatrical musicians furnished on letter or wire. Singers, Pianists, and Trap-Drummers a specialty.

AMERICAN THEATRICAL SINGERS AGENCY
59 Dearborn Street CHICAGO, ILL.
Hilliard Campbell, Mgr.

READY FOR DELIVERY
MOVING PICTURE WORLD
Bound Volume No. 7
JULY TO DECEMBER, 1910
TWO DOLLARS, Each, $2.00 Express charges collect



Correspondence Course. Special rates to the trade. Send for free illustrated catalogue.

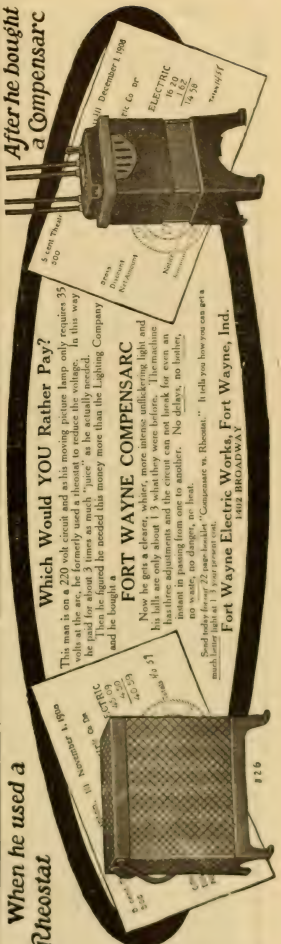
School class meets every morning and afternoon. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We have a Powers' Cameragraph No. 5 in A-1 condition for $65.00 and an Edison Exhibition Model Machine for $60.00.

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

After he bought a Compensarc



When he used a Rheostat

Which Would YOU Rather Pay?

This man is on a 220 volt circuit and as his moving picture lamp only requires 35 volts at the arc, he formerly used a rheostat to reduce the voltage. In this way he paid for about 3 times as much "juice" as he actually needed.

Then he figured he needed this money more than the Lighting Company and he bought a

FORT WAYNE COMPENSARC

Now he gets a clearer, whiter, more intense unflickering light and his bills are only about 1/3 what they were before. The machine has three adjustments and the circuit can not break for even an instant in passing from one to another. No arbors, no lathing.

Send today for our 22 page booklet "Compensarc vs. Rheostat." It tells you how you can get a much better light at 1/3 your present cost.

Fort Wayne Electric Works, Fort Wayne, Ind.
1402 BROADWAY

Annual Subscription Moving Picture World $2.00

WANTED

ACTORS AND SCENARIOS

for Moving Pictures.

Address by letter

Fred J. Balshofer. 20th & Neptune Ave., Coney Island, New York.

THAT MASTERPIECE

FALL of TROY

2 REELS—NOW BOOKING

Advertising Matter Free. Don't forget that we also supply a superior grade of service

ACME FILM CO. Inc.

12 East 15th St., New York City — 133 Bastable Bldg., Syracuse, N. Y.

Exclusive Licensees of the National Film Mfg. & Leasing Co. program for these cities

---

THE CHAUTAUQUA FILM EXCHANGE

NOW FURNISHING THE BEST OF SERVICE

Releases of Exceptional Quality

WRITE TO-DAY FOR OUR LIST AND TERMS

356 DEARBORN ST. - - - - - CHICAGO, ILL.

Moving Picture Exhibitors

PRESTO EMERGENCY CLAMP

A Quick Relief for Lamp Accidents

A NECESSARY ADJUNCT TO EVERY OUTFIT
AVOIDS DELAYS. ADJUSTED IN ONE MINUTE

Write for Descriptive Circular

PRESTO EMERGENCY CLAMP CO.
Box 264 SYRACUSE, NEW YORK

Pat. Applied For

Lang's Rewinder No.2

PRICE $5.00 NET

Lang Manufacturing Co.

OLEAN NEW YORK

Send for latest Catalogue

"La Cinematografia Italiana ed Estera"

IS ITALY'S LEADING PAPER FOR THE ANIMATED PICTURE

PUBLISHED FORTNIGHTLY.

32, 36 and 40 large pages, 8 shillings per annum ($2.60).

Editor-prop'r: Prof. GUALTIERO I. FABRI, Galleria Nazionale, Torino, Italy.

"SILVERLIGHT"

Aluminum Motion Picture Curtain

Extraordinary Features Are: Permanent Brilliancy Economy, Flexibility Non-cracking, Safety, Strength. Send for circular. Dept. M

Ralph J. Golson upply Co. 84 Wabash Ave., Chicago

Be a Motion Picture Playwright

Make your ideas work for you. We teach you how to develop ideas into plots or scenarios for which film manufacturers pay $15 to $100—there are far more. Previous literary experience unnecessary. Descriptive booklet FREE.

Associated Motion Picture Schools
Chicago Opera House Block, Chicago, Illinois

WANTED

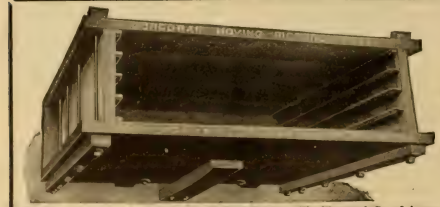
Experienced Moving Picture Operator, Pianist and Trap Drummer to Open May 15. Permanent position. Send References. Address Royal Theatre, Escanaba, Michigan.

To Exchanges

Have your films redeveloped and renovated by the Hockstetter Process. Endorsed and recommended by leading Exchanges.

Also soften non-inflammable film and prolong the life of the reel. We are now prepared to install plants in your premises. Write for prices. Work done at our plant at 60c per reel.

ORTHO FILM CO.
2726 W. Division St. Chicago, Ill.



Corcoran Moving Picture Tanks

Develop your films to perfection. Save Time and Reduce Your Expenses by using a "Corcoran Film Development Tank." All up-to-date houses are now installing the "Corcoran System."

SEND FOR PRICE LIST No. 4.

A. J. CORCORAN, Inc.
No. 11 John Street - - - N. Y. City

For reference as to Quality consult the following: The Vitagraph Co. of America, The Independent Moving Pictures Co. of America, The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont.

BE A BIO CARBON BOOSTER

DON'T KEEP ON TRAMPING ALONG IN HOB NAIL BOOTS JUST BECAUSE YOUR GRANDFATHER DID IT. JOIN THE **BIO CARBON** DAYLIGHT PROCESSION AND WATCH YOURSELF GROW.

THROUGH ALL EXCHANGES

39 Cortlandt St. New York City — **CHARLES L. KIEWERT CO.** — **19 Sutter St. San Francisco, Cal.**

How About Those Electric Fans

You Have Been Intending To Purchase?

We positively carry the largest stock of both Alternating and Direct Current Fans of all types, including Exhaust Fans.
WRITE FOR OUR PRICES
Did you write for our new Electrical Moving Picture Catalogue?

HUDSON
Electrical Supply Co.
49 BARCLAY STREET
NEW YORK CITY

WHY SEND TO EUROPE FOR

FILM PERFORATING DIES

When we can make them for you?
High-class repairing and alterations on Foreign Machines.

THE A. DEWES COMPANY
249 Centre Street, NEW YORK
'Phone, 2351 Spring

ANNUAL SUBSCRIPTION
MOVING PICTURE WORLD
DOMESTIC $2.00 CANADA $2.50 FOREIGN $3.00

UNIVERSAL FILM EXCHANGE

TOM BIBLE, Prop.
MOTION PICTURES, FILMS and SUPPLIES
Agent for
THE STANDARD MACHINE
1325 ARCH STREET, PHILADELPHIA, PA.
Telephone Walnut 402

ELECTRIC FANS

25% lower than others

12" direct current latest type	$8.90
16" " " "	11.75
12" alternating current latest type	11.50
16" " " "	13.50
4 blade direct current ceiling fans	16.50
4 " alternating current ceiling fans	26.90
Direct current 18" exhaust fans	35.00

Elsewhere $50.00.

Compare our prices with others. All fans guaranteed for one year. The above prices net cash f. o. b. N. Y.

NATHAN KLEIN & CO.
237 Canal St., Cor. Centre St., **New York**

ANNUAL SUBSCRIPTION
MOVING PICTURE WORLD
DOMESTIC $2.00 CANADA $2.50 FOREIGN $3.00

GENRE MOTION SLIDES

Write for 16-page Catalog

GENRE
507 North Clark Street Chicago, Ill.

THE ONE BEST SOUVENIR

S. R. O. EVERY NIGHT

This beautiful Souvenir Spoon is guaranteed Solid Silver Plated French Gray Finish and the latest design. Write today for sample and 3 plans that will fill your house to capacity

5c. EACH

$5.00 Per Hundred

UNITED STATES FACTORIES CO. MANUFACTURERS 40 Dearborn Street, Chicago

To the Trade

We are now prepared to manufacture films for educational and advertising purposes. We go anywhere on request. Printing and developing our specialty.

Write for particulars
Demonstrations free of charge

Educational Mov. Picture Mfg. and Adv. Co.

F. W. Hochstetter, 2726 W. Division St., CHICAGO, ILL.
S. Robinson, Prop., 408 Smithfield St., PITTSBURGH, PA.

Drummers

This high grade Orchestra Drum direct from factory to you for $10.00

Shell-3x14-Solid Maple
Shell-3x15-Rosewood or Walnut

10 Rods, Kangaroo Heads Send U.S. Money or Express order. If you wish C.O.D. send sufficient to guarantee Express charges.

E. P. ZEIDLER DRUM CO. Dept. F. CLEVELAND, OHIO

Mr. Manager: Put a small stock company in your Moving Picture Theatre or Airdome. We furnish plays for four men and three women; also for three men and two women.
New York Play Bureau, Tremont Theatre Bldg., N. Y. City

SOUND EFFECTS

Not toys, but practical, serviceable imitations that will give an exact reproduction of the original.

We also manufacture a complete line of drums and accessories. Chimes, Tympani, Bells, Xylophones, etc.

LEEDY MANUFACTURING CO.
1055 E. PALMER ST., INDIANAPOLIS, IND

Subscribe Now and Keep Posted

The Only Reliable Representative Journal of the Moving Picture Trade

Foreign, $3.00 Per Year
Canada, $2.50 Domestic, $2.00

Moving Picture World

125 East 23rd St. N. Y. City
169 W. Washington St. Chicago, Ill.

ANOTHER ENTERPRISE TRIUMPH

TOGO CALCIUM GAS OUTFIT

Complete with Rubber Tubing and Keyless Jet

SUPERIOR WORKMANSHIP and HIGH GRADE MATERIAL combined with SAFETY and SIMPLICITY place the TOGO far ahead of any other cheap outfit

PORTABLE and ready for instant use - **$25.00.**

Anyone can operate it

MANUFACTURED BY
The Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago
FOR SALE BY ALL DEALERS

ELECTRA

Highest Grade PINK LABEL CARBONS

ELECTRA
TRADE MARK

Steadiest Light
Brightest Light
Whitest Light

If you want "Electra" quality you must get "Electra"

None better—None so good

HUGO REISINGER
SOLE IMPORTER
11 Broadway
NEW YORK

Lavezzi's improved stars, cams and sprockets give the following results

You will get more light and brighter pictures from the same lamp.
Will make your machine last twice as long.
Will eliminate flicker and reduce your repair bill 80% and more.
Manufacturers can't possibly compete without infringing on his patents.

LAVEZZI MACHINE WORKS
2940 Herndon Street, Chicago, Ill.
Write for key to this cut.

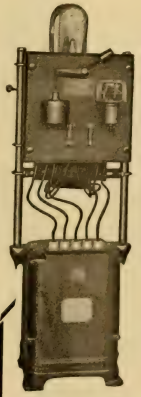
THEATRE SALES CO.
211 Dearborn Street, opposite Post Office
CHICAGO, ILLINOIS
Long Distance Phone, Harrison 241
Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call. Make Known Your Wants

NOTICE
M. P. SUPPLY AND FILM EXCHANGE HOUSES
WRITE US ON YOUR STATIONERY. WE HAVE A MONEY MAKER FOR YOU
P. O. Box 47. RICHMOND, VA.

H. F. HOFFMAN
Lecturer of Special Releases
New York City and Vicinity
Care MOVING PICTURE WORLD
Telephone 1344 Gramercy

Moving Picture Pianists
Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.
PRICE 75 CENTS
Also latest one music Series 1910 for 10 parts and piano, $1.00.
1-4 discount on both numbers.
CLARENCE E. SINN
501 Sedgwick St CHICAGO, ILL.

OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboards, $75.00.
J. C. DEAGAN
800 3810 N. Clark St. CHICAGO, ILL.



Comparing the real cost of Light

An actual test has been made under similar conditions on a moving picture arc lamp, using 1600 watts energy, and here are the results in each case.

Alternating Current with G. E. Mercury Arc Rectifier, 5000 c. p.	Alternating Current with Transformer, 3800 c. p.—1200 c. p. less.	Direct Current with Rheostat, 3100 c. p.—1900 c. p. less.

G. E. Mercury Arc Rectifier

Produced 32-38 Per Cent More Light
with the same consumption of energy.

Using alternating current directly, 60 amperes are necessary to obtain 4800 c.p. Using direct current obtained by the Mercury Arc Rectifier 20 amperes gave 5000 c.p.

Convincing—isn't it? These comparisons plainly indicate how you can get more and better light at a less cost. Find out all about this device and what it means to *you*. Mail coupon today or 'phone our nearest office.

3034

General Electric Company

Principal Office: Schenectady, N. Y.

Sales Offices in the following Cities

Atlanta, Ga.	Macon, Ga.
Baltimore, Md.	Minneapolis, Minn.
Birmingham, Ala.	Nashville, Tenn.
Boston, Mass.	New Haven, Conn.
Buffalo, N. Y.	New Orleans, La.
Butte, Mont.	New York, N. Y.
Charleston, W. Va.	Philadelphia, Pa.
Charlotte, N. C.	Pittsburg, Pa.
Chicago, Ill.	Portland, Ore.
Cincinnati, O.	Richmond, Va.
Cleveland, O.	Salt Lake City, Utah
Columbus, O.	San Francisco, Cal.
Denver, Colo.	St. Louis, Mo.
Detroit, Mich. (of fice of sell ing agt.)	Seattle, Wash.
Indianapolis, Ind.	Spokane, Wash.
Kansas City, Mo.	Syracuse, N. Y.
Los Angeles, Cal.	

Without incurring the slightest obligation on my part, please send me your illustrated Booklet telling all about the use and operation of the G.E. Mercury Arc Rectifier. Also send me also an explanation of the blank to be filled and returned to you so that you can advise me how much money I can save, and how much my light can be improved.

Signed .....
Theatre .....
City .....
Dept. 53 J

OUR

Musical Electrical Bells

which are played from a Keyboard, the bells being mounted in various parts of the house have been a great success all over the country and no Picture-house is complete without a set of them. We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and Boards, complete ready to install for $75.00.

Mr. Clyde Martin is using a set of our Cathedral Chimes with great success playing the pictures.

J. C. DEAGAN

3800 to 3810 North Clark Street

CHICAGO, U. S. A.

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
Incorporated
8 West 14th Street, NEW YORK CITY

Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.
J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

Moving Picture Machines
Stereopticons
Make Big Money

Motion Picture Theatre Supplies

We carry on hand at all times the largest and most complete line of Repairs and Supplies for all Standard Machines, also Tickets, Carbons, Screens, Chairs, etc. Can ship at once Special Slides made to order. We also handle Motiograph, Edison and Powers Machines. Write today for THEATRE CATALOGUE.

CHICAGO PROJECTING CO.
219 S. Dearborn St. Dept. A. Chicago, Il

"HOW'S THIS"

ATLAS DISINFECTANT

Odorless or Perfumed

1 GALLON	-	75c.	
5 "	-	70c.	per Gallon
10 "	-	65c.	"

F. O. B. Philadelphia

The best disinfectant made. Money returned if not satisfactory

ATLAS SUPPLY CO.
Manayunk, Philadelphia; Pa.
Manufacturers of GANE'S FILM CEMENT

Changeable ILLUMINATED Program Sign

Easily operated, quickly changed, inexpensive. : :

Interchangeable letters stenciled in metal, specially arranged for any program. Illumination of each subject controlled individually.

Write for descriptive matter and money making particulars.

Zenith Manufacturing Co.
P. O. Box 252 CINCINNATI, OHIO

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE

67 and 69 Dearborn St., Chicago

FOR SALE ONE HUNDRED REELS FILM

Extra fine condition. $12 a Reel

MAYER SILVERMAN

105 Fourth Avenue Pittsburgh, Pa.

McKENNA

BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS
BRASS
KICK PLATES
STAIR TREADS. DOOR SILLS

McKenna Bros. Brass Co.

PITTSBURGH, PA.

The Best Uniforms

For the money

Natty Up-to-Date Styles

For Employees of Moving Picture Theatres

Write for illustrated catalog and samples of cloth.

Free on application.

D. KLEIN & BRO.

927 Market Street

PHILADELPHIA, PA.

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.

174-176 Wabash Ave., Chicago, Ill. Branches in all leading cities

---

OPERA CHAIRS

GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

THE AUTOMATIC THEATRE CHAIR

It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre Chair.
If you have not seen our latest models, investigate.
Write today for circular A

THE HARDESTY MFG. CO.
Canal Dover, Ohio, U. S. A.

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2

The Kauffman Manufacturing Co.
ASHLAND, OHIO

SPECIALTY:
Prompt Shipments

Opera Chairs

The Wisconsin Lumber and Veneer Co.

Port Washington, Wis.

Opera and Assembly Chairs

Most popular priced chairs on the market for picture show use.

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave and 43d St. - New York, N. Y.

HALLBERG

THE ECONOMIZER

SAVES two-thirds on electric bill and makes BIG CUT on the first cost of your complete equipment.

I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

Free Catalogue No. W-59

J. H. HALLBERG 26 East 22d St. New York City

CHEAP

STEEL FRAME THEATRE CHAIRS

ABSOLUTELY NON-BREAKABLE

suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs
Also seating for Out-of-door use.

Address Dept. W.

STEEL FURNITURE CO., GRAND RAPIDS, MICH.
New York Office: 150 Fifth Avenue

ANNOUNCEMENT!

WE beg to announce to the trade that we have installed a piano for the convenience of our patrons. All publications are given a thorough try-out by our musical critic and the mere fact that a song is listed in our stock is your assurance that it is up to the standard in every respect and one that will appeal to your audiences.

Write for catalog and full particulars.

The Chicago Song Slide Exchange
6th floor Powers Bldg.
N. E. Cor. Wabash Ave. and Munroe St.
CHICAGO, ILL.

WURLITZER

45TH YEAR 55TH YEAR

Wurlitzer Piano Orchestra built in the front of the Gaither Theater, Cincinnati

The Leading Picture Theaters are Installing

Wurlitzer Automatic Musical Instruments

They furnish better music than musicians and cut out that great expense. 50 different styles. Call at nearest branch or write for big 84-page catalog

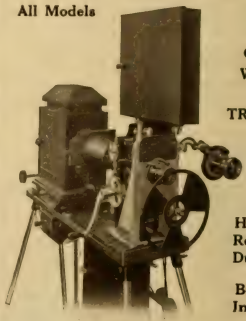
THE RUDOLPH WURLITZER COMPANY

CINCINNATI 117 to 121 E. 4th | CHICAGO 266 & 268 Wabash | NEW YORK 25 & 27 W. 32nd | PHILADELPHIA 1835 Chestnut

ST. LOUIS 913 Pine | CLEVELAND 206 Prospect | BUFFALO for Pictures & Fine Arts 701 Main | COLUMBUS, O. 57 E. Main

EDISON KINETOSCOPES

All Models



NONE GENUINE WITHOUT THE TRADEMARK

Holds the Record for Durability

Beware of Imitations

Supplies and parts in stock for Edison and all other machines

Get my prices before purchasing elsewhere

Expert Repair Department

under the management of Otto Brautigam
ALL REPAIRS GUARANTEED

Exchangemen! Exhibitors!

If you have a projecting machine that is not giving you entire satisfaction, let me take it, and I will replace it with a new Edison model "B," with outside shutter, allowing you a good price for your old one.

ALWAYS a few slightly used machines in A-1 condition, at low prices.

Harry A. Mackie

853 Broadway Corner 14th St. New York City

PHONE 2478 STUYVESANT

The Perfect Moving Picture Machine

Power's Cameragraph No. 6

The picture machine for Parks and Airdomes.

Gives no trouble. Requires practically no repairs. Lasts forever.

Sales now exceed those of any two other makes of moving picture machines.

SEND AT ONCE FOR CATALOG G

Nicholas Power Company
115-117 Nassau Street New York

For thirteen years the leading makers of moving picture machines

---

441 **LICENSED AND INDEPENDENT THEATRES** **441**

Mr. Manager:- The only Original and Authentic Slides Now Ready for Shipment

SCRANTON MINE DISASTER *OCCURRED APRIL 7th, 1911*

NEARLY 100 COAL MINERS' LIVES LOST

27 slides to the set, all colored, titled and numbered. Written lecture and 28 x 42 inch lithographs free. 3 Days $10.00—2 Days $8.00—1 Day $5.00. Only one set in each city. The oldest, and originators of features

441 **Feature Amusement Enterprises Co., 441 Market St., Pittsburgh, Pa.** **441**

FOR SHORT - F. A. E. CO.

Better get on our mailing list for other features—New York Fire, Mexican Frontier, etc. Standing guarantee. money refunded if not satisfied.

The Cincinnati-Buckeye Film Co.

One of America's Biggest Buying Exchanges

TWO OFFICES:

315-317 W. 4th St., CINCINNATI, O. 422 N. High St., COLUMBUS, O.

Buying the Entire Independent Output

For a real up-to-the-minute service, write, wire or call

DON'T LET JUNK DEALERS AND WOULD-BE FILM MEN KID YOU

CINES CO. of ROME

CAPITAL { Preferred Stock, - 2,000,000 Lire
Ordinary Stock, - 3,750,000 Lire

Fully Paid-up 5,750,000 Lire

Studios and Factories, Rome and Padova

Branches at the Following Cities

LONDON	18 Charing Cross Road	BARCELONA	59 Paseo de Gracia
PARIS	11 Rue St. Augustin	RIO DE JANEIRO	A. Sestini
BERLIN	238 Fried Richstrasse	BUENOS AYRES	A. Sestini
MOSCOW	3 Glenischewsky Pereul	CARACAS	Levy & Co.

And the Following Agencies

Milan	Venice	Oddessa	Lille	Amsterdam	Leipsic
Turin	Dresden	Keiff	Zurich	Copenhagen	Lisbon
Genoa	Tokio	Vladivostock	Sydney	Stockholm	Capetown
Naples	Johannesburg	Marseilles	Lima	Buda Pesth	Havana
Bologna	St. Petersburg	Brussels	Vienna	Frankfort	

Branch for the United States of America
445 Broome St., Broadway, New York City

TELEPHONE, SPRING 9232 TELEGRAPHS, CINES NEW YORK

WOULD YOU?

use Sanapan if you knew it would destroy all germs, was an antiseptic cleanser, deodorizer, odorless, and was used by hotels, theatres, railroads, steamships, clubs, offices, buildings, etc.? Wash your house down from roof to cellar with

Odorless Disinfectant **SANAPAN** *Odorless Disinfectant*

Registered in U. S. and Mexico

ODORLESS DISINFECTANT—CLEANS, DEODORIZES, DISINFECTS

Used wherever water or a mop is used. $1.00 can makes 3 bbls. solution. Destroys all odors in one minute. Send for a dollar can.

Testimonials of RR's., ship lines, clubs, etc., upon request.

SANAPAN COMPANY

1 West 45th Street, New York :: Works at Nashville, Tenn.

Vol. 8, No. 20 May 20, 1911 Price, 10 Cents

THE
MOVING PICTURE WORLD
THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS
NEW YORK

MANAGERS AND OPERATORS

Motion Picture HANDBOOK

GIVING full detailed description, with illustrations and instructions, in the proper method for wiring and lighting
No theatre complete without one.

Price $1.50
Postage Prepaid

PUBLISHED BY THE
MOVING PICTURE WORLD
125 East 23rd Street **New York City**

Getting 2 Thanhousers a Week?

THE THANHOUSER WO-A-WEEK

RELEASED TUESDAY, MAY 23

A Timely Picture

The Stage Child

is just the release for this period in our national existence when the matter of the right of the child to act is being so strenuously agitated everywhere. Many eminent persons feel that a child has no right upon the stage; many just as eminent feel otherwise. The present picture leans to neither one side nor the other; it gives merely a new, true view of the question, one based on an actual happening from real life. The happening has been reproduced solely for the sake of the human interest that is in it.

No. 213. Code Word, Stald.

Getting 2 Thanhousers a Week?

RELEASED FRIDAY, MAY 26

A New Kind of Bunco Story

Get Rich Quick

is the story of a poverty-stricken man and wife, who, after they had gotten the riches, concluded they were better off poor. How this realization came to them is just what makes the story the dramatic gem it is. The human interest in it will enthrall you—hold you captive until the reel works out to its wonderful conclusion. The picture achieves a distinct mission in teaching that gold is not all and that it is useless, after all, to gain it the way so many of the "best people" do now-a-days.

No. 214. Code Word, Rich.

The New Thanhouser Photoframe consisting of five original photos, 11x14 inches, of the leading Thanhouser players framed in solid oak, mission finish, complete with glass, GOES TO YOU FOR $2.50 with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling THE GREATEST LOBBY DISPLAY BARGAIN EVER KNOWN. Address Exhibitor's Dept.

The Thanhouser Lobby Photos consisting of five splendid individual photographs (11x14) of Thanhouser principals; sent postage prepaid for $1.00 with order. Address Exhibitor's Dept.

The Thanhouser News the "Exhibitor's Guide," containing the Thanhouser Lobby-Decorator, sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Address Exhibitor's Dept.

Thanhouser Company

NEW ROCHELLE NEW YORK

Getting 2 Thanhousers a Week?

The Moving Picture Cream of America and Europe

Original prints of this unexcelled program can be obtained in U. S. and Canada only from exchanges purchasing film through

OUR PROGRAM

MONDAY
American—Amer. Film Mfg. Co.
Eclair—Eclair Film Co.
Imp—Independent M. P. Co.
Yankee—Yankee Film Co.
Champion—The Champion Film Co.
TUESDAY
Bison—N. Y. Motion Picture Co.
Powers—The Powers Co.
Thanhouser—Thanhouser Co.
WEDNESDAY
Ambrosio—N. Y. Motion Picture Co.
Champion—The Champion Film Co.
Nestor—David Horsley.
Reliance—Carlton M. P. Laboratories.
Solax—Solax Co.
THURSDAY
American—Amer. Film Mfg. Co.
Itala—N. Y. Motion Picture Co.
Imp—Independent M. P. Co.
Rex—Rex M. P. Mfg. Co.
FRIDAY
Bison—N. Y. Motion Picture Co.
Lux—R. Prieur
Thanhouser—Thanhouser Co.
Solax—Solax Company
Yankee—Yankee Film Co.
SATURDAY
Gt. Northern—Gt. Northern Film Co.
Itala—N. Y. Motion Picture Co.
Powers—The Powers Co.
Reliance—Carlton M. P. Laboratories.

List of BUYING EXCHANGES, May 10th, 1911

All others offering these brands for rent can supply only dupes or worn-out subjects

CANADA.
Applegath, L. J. & Sons, 115 Younge St., Toronto, Ont.
Cardigan Film Exchange, Vancouver, B. C.
Canadian Film Exchange, Princess Theater, Vancouver, B. C.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Gt. Western Film Exchange, Winnipeg, Man.

ALABAMA.
Dixie Film Co., 502 Chamber of Commerce Bldg., Birmingham.

CALIFORNIA.
California Film Exchange, 514 S. Los Angeles St., Los Angeles.
California Film Exchange, 1005 Mission St., San Francisco.
Miles Brothers, 70a Turk St., San Francisco.
Miles Brothers, 411 West 5th St., Los Angeles.

COLORADO.
Cooperative Ind. Film Co., Barclay Block, Denver.
W. H. Swanson Film Exchange, 304 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.
Washington Film Exchange, 428 5th St., N. W., Washington.

GEORGIA.
Consolidated Film Exchange, Rhodes Bldg., Atlanta.

ILLINOIS.
Anti-Trust Film Co., 79 South Clark St., Chicago.
Globe Film Service, 107 East Madison St., Chicago.
H. & H. Film Service Co., 58 Jackson Blvd., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 East Washington St., Chicago.

INDIANA.
Central Film Service Co., 119 South Illinois St., Indianapolis.

IOWA.
Laemmle Film Service, 206 W. 5th St., Des Moines.

KANSAS.
Wichita Film and Supply Co., 122 North Market St., Wichita.

LOUISIANA.
Dixie Film Co., 720 Maloney Bldg., New Orleans.

MASSACHUSETTS.
Boston Film Rental Company, 695 Washington Street, Boston.
W. E. Green Film Exchange, 728 Tremont Street, Boston.

MARYLAND.
Philadelphia Film Exchange, 600 E. Baltimore Street, Baltimore.

MINNESOTA.
Laemmle Film Service, 400 Sykes Block, Minneapolis.

MICHIGAN.
Michigan Film and Supply Co., 1536 Union Trust Bldg., Detroit.

MISSOURI.
J. W. Morgan, 1510 Walnut St., Kansas City.
Swanson-Crawford Film Co., Commerce Bldg., St. Louis.
Western Film Exchange, 217 Missouri Trust Bldg., Joplin.

NEBRASKA.
Laemmle Film Service, 1547 Farnam St., Omaha.

NEW YORK STATE.
Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 29 Church St., Buffalo.

NEW YORK CITY
Empire Film Exchange, The Enel 141st St., City.
Great Eastern Film Exchange, 21 The Enel 42nd St., City.
Peerless Film Exchange, 5 East 14th St., City.
Wm. Steiner Film Exchange, 319 Fourth Ave., City.
Western Film Exchange, 24 East 23rd Street, City.

OHIO
Cincinnati Buckeye Film Co., 422 E. Fourth Street, Cincinnati.
Cincinnati Buckeye Film Co., 115 West 4th St., Cincinnati.
Lake Shore Film & Supply Co., 1301 Prospect Ave., S. E., Cleveland.
Lake Shore Film & Supply Company, Cleveland.
Toledo Film Service, 310 Superior Street, Toledo.
Victor Film Service, Prospect and Ontario Sts., Cleveland.

OREGON
Ind. Western Film Exchange, 84 5th Street, Portland.

OKLAHOMA.
United Motion Picture Co., 317 Main St., Oklahoma City.

PENNSYLVANIA
Eagle Film Exchange, 1305 North 9th St., Philadelphia.
Ind. Film Exchange, 415 Penn St., Reading.
Philo. Film Exchange, 904 Arch St., Philadelphia.
Philadelphia Projecting Co., 21 South 12th Street, Philadelphia.
Pittsburg Photo Film Co., 412 Penn St., Pittsburg.
Smouse Film Service Co., 120 North 9th St., Philadelphia.
Exhibitors Film Service Co., 42 S. Penn Ave., Wilkes Barre.

TEXAS.
Texas Film Exchange, 211 Akard St., Dallas.

UTAH
Cooperative Ind. Film Co., 326 Main Street, Salt Lake City.

WASHINGTON
Pacific Film Exchange, Globe Bldg., Seattle.

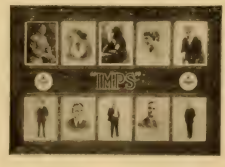
WISCONSIN
Western Film Exchange, 495 Broadway, Milwaukee.

Motion Picture Distributing & Sales Co.

111 East 14th Street, New York City

Imp De Luxe No. 2

The Imp Decoration Day film "The Forged Dispatch" will be released Monday, May 22. This is not an ordinary holiday release, but a story so powerful, a plot so unique, staging so true to life, acting so gloriously good that you will be justified in billing it as a feature and raising your price of admission. A remarkable battle scene with a shell exploding in the very midst of a group of fiercely fighting soldiers is but one of many mighty features in "The Forged Dispatch". If you want to make a "killing", see that you get an early booking on this Imp de Luxe No. 2. On Thursday May 25th, we release "The Minor Chord", one of the most beautiful and touching stories ever filmed. Wake up. Get both!



EVERY INDEPENDENT EXHIBITOR should send his order at once for this Imp Lobby Display Frame and ten elegant photographs of Imp artists. It beats 'em all. You get the whole combination for five dollars. It will pay for itself in no time. Send for descriptive circular.

Independent Moving Pictures Co. of America.
102 W. 101st St., New York. Carl Laemmle, Pres.
Watch for news about the "Imp Book." Something new! $500 Reward for information leading to conviction of anyone "duping" Imp films. We want your name and address at once for our mailing list. Important!

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

GREAT NORTHERN

Scene from "The Nun"

Release for SATURDAY, MAY 13th

The Nun

This historic dramatic feature film is not only elaborate in costuming, interior and scenic views, but is also admirably enacted by star performers. Photography, tinting and toning are beyond compare.

Release for SATURDAY, MAY 20th

The Voice of Conscience

Tells a most powerful and thrilling story which cannot fail to make a deep and vivid impression on every audience. 786 feet.

Bern

"The City Beautiful," Switzerland. Scenic, 204 feet.

ALL UP-TO-DATE INDEPENDENT EXCHANGES HANDLE OUR PRODUCT. THE FILMS THAT SATISFY

GREAT NORTHERN FILM CO., 7 E. 14th St., New York

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** EVERY FRIDAY

INDEPENDENT EXHIBITORS: Get Lux Films

Gratifyingly Gay Graphic Grotesque

We want you to get the World's best every week.

LUX FILMS

Released, May 19th, 1911

BILL AT WORK — **Comedy—367 Feet**

ALL THROUGH A RAT — **Comedy—475 Feet**

For the comedy end of your program be sure you insist on this double comedy reel of Lux. It is full of "stunts" and comical situations that will keep your audience tickled from start to finish.

TELL US IF YOU ARE NOT GETTING LUX EVERY WEEK

SEE OTHER PAGES FOR SYNOPSES AND PAST RELEASES

GET LUX **The World's Best—Bar None** **GET LUX**

R. PRIEUR

10 East 15th Street 'Phone, 3427 Stuyvesant **New York City**

Sold only through the Motion Picture Distributing and Sales Company

Of National Interest

Champ Monday Films
They Teach History
AS
"WITH SHERIDAN at MURFREESBORO"

MONDAY, MAY 22nd

The story certainly arouses one's sympathies

CHAMP ALL WESTERN

Wednesday Storiettes

Release of May 24th, entitled

"In the Great Big West"

A physician's mental combat between professional principle and the dictates of his affianced love.

With the stock of Historic and Western features we are turning out, isn't it about time to quit all else and get going for CHAMPS?

The Champion Film Co.

Mark M. Dintenfass, Gen'l Mgr.

12 E. 15th St., New York City

LECTURE
on
THE LIFE OF MOSES

When this standard five-reel subject was issued by the Vitagraph Company a little over a year ago, we printed in the MOVING PICTURE WORLD a descriptive reading for each reel, prepared by the Rev. Madison C. Peters. The demand for copies of the WORLD containing these readings have exhausted our supply, so we have reprinted them in pamphlet form.

This important Biblical series of pictures should never be presented without a lecture, and, to make this possible, we will supply the exhibitor with the complete set at the nominal price of *Ten Cents, postage paid.*

Wholesale to Exchanges, $5 per 100.

Moving Picture World
125 E. 23rd St., New York

W. E. GREENE FILM EXCHANGE, Inc.

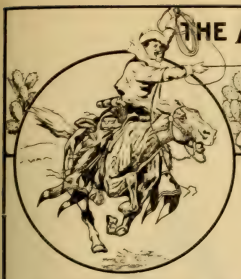
The Oldest and Largest Independent Film Exchange in New England

NOTICE TO EXHIBITORS

We are prepared to take care of any amount of summer business in New England. You don't have to worry about your film service when you are trading with us; we do the worrying for you. The pick of the output of the Sales Co. is at your service. Write, wire or call at

W. E. Greene Film Exchange
INCORPORATED
228 Tremont Street, Boston, Mass.
Telephone 3790 2187 Oxford

THE AMERICAN FILM MFG. CO. CHICAGO



"All Wise Independents buy and boost Flying A Cowboy Pictures"

DEMAND—Two "Flying A" Cowboy Pictures a Week

Release of Monday, May 15th

A Picture of Suspense and Surprises

"The Ranchman's Vengeance"

A Drama as powerful in attention-holding as the grip of a third rail.

Release of Thursday, May 18th

A Feature Film

"A Cowboy's Sacrifice"

Shines resplendent amid the film features of the year.

Real Western Pictures—Real Western Settings—Pictures that will appeal to all who like sentiment, rapid action, or glimpses of the real Western life of the cowpuncher.

ASK YOUR EXCHANGE MAN—DEMAND—"FLYING A" PICTURES
They will fill, crowd, and jam your theatre

AMERICAN FILM MANUFACTURING CO.
Bank Floor, Ashland Block, Chicago, Ill.

LET US PROVE TO YOU "STANDARD"

Stamped on a machine Means Perfection of Mechanical Construction.

Write for Catalog W.

American Moving Picture Machine Co.
101 Beekman Street **New York City**

REX Pictures Are Reputed To Be an Exception to the Rule

Our Plots are Exceptionally Clever

Our Productions are Exceptionally Well Executed

Our Patrons are Tickled with the Results

We are Proving this Every Week

The Particular Proof for Thursday, (REX day), May 18th, 1911, is

"AN EXCEPTION TO THE RULE"

There are miles of smiles with this comedy —It's easier to tell you how funny it isn't than to tell you how funny it is. It's as funny for instance as English humor isn't—As funny as a funeral isn't—As funny as only a REX can be. It will soar 5 degrees above the laugh Thermometer.

YOU'LL BE AN EXCEPTION TO THE RULE IF YOU DON'T GET IT

REX Knowhow Mfg. Co.

573 and so on ELEVENTH AVE.

New York City

SALES CO. REALIZE THAT REX FILL-EMS WEEKLY ARE AN EXCEPTION TO THE RULE

QUALITY

A. 1.

THE QUALITY OF

ECLAIR FILMS AMERICA

IS UNEQUALLED

Release of May 22, 1911

A Mother's Distress

Drama—560 Feet

A story which makes its direct appeal to all humanity A woman's struggle between maternal love and duty

The Waist-coat With Points

Comedy—430 Feet

A genuine side-splitter. A film that would call forth a chuckle from the most doleful individual.

Mr. Exhibitor:—
Never Miss an "ECLAIR"
Prove yourself a WINNER.

Eclair Film Co.

NEW YORK: 31 EAST 27th STREET

CHICAGO: 30 EAST RANDOLPH STREET

Our films are sold only through the Motion Picture Distributing and Sales Co.

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E 23d. Street, NEW YORK
(Beach Building) **Telephone call, 1344 Gramercy**

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $2.50. Foreign Countries, $3.00. Post Paid.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3½ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.
TIME DISCOUNTS: 10% one months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 169 W. Washington Street (Post Building), Chicago, Ill. Telephone, Main 3145. Automatic Phone 32732

Entered at the General Post Office in New York City as Second-Class Matter.

Address all correspondence "Moving Picture World, P. O. Box 226, Madison Square, New York," and not to individuals.

Vol. 8 MAY 20, 1911 No. 20

Film Criticism in the Lay Press.

In certain quarters, exhibitors of moving pictures are suggesting that the newspapers should send their dramatic critics to the picture houses, the same as they are now sent to the houses playing regular drama. We had thought that matter over many times before. Sometimes the idea looked good to us, and then at other times it did not.

Eventually we expect to see the lay press take up the work of criticising the films and in that way relieve us of a very monotonous and thankless job. This will come at a time when the average photo-play has reached a height which will compel the recognition by newspapers of the work of motion picture dramatists. At present newspaper criticism of films in the locality where the film is being shown will be of very little value to the exhibitor who is asking for the innovation. The film criticism in that case would naturally come a day after the picture had been seen and had gone on its way, which would be of very little value to anybody. Local comment, moreover, is not compatible with the change-daily and first-run idea. Neither is it a good idea when one thinks of some of the films that are being produced nowadays, because some untrammeled dramatic critic might turn into very humorous reading the serious efforts of some misfit producer. That this is true is already demonstrated, for we have before us now as we write this, a criticism which makes a burlesque of a dramatic film. The criticism appeared in the Albany, N. Y., *Evening Journal*. It is filled with mock heroics, and altogether the critic seems to have had a very hilarious time writing it.

When the films are uniformly better and finally attract the attention of the metropolitan press, those great newspapers with a subscription list near the million mark may do something in the line of criticism that will be of service. Large metropolitan dailies cover a great deal of ground in their immediate vicinity, and often as far as 500 miles from where they are printed, but to a very limited extent. The metropolitan daily critic will be of no great benefit to the community until pictures are good enough to be kept on the boards for a week. Such pictures as the "Fall of Troy" and "The Tale of Two Cities," which are masterpieces in their line, are already attracting the attention of the press in many cities, where in many cases the film is booked for a long run or a return engagement.

Perhaps the film critic of a metropolitan paper will never be able to work as much havoc in the picture trade as he has done before in the theatrical line. By his edict the dramatic critic has done, or undone in the past, many productions costing thousands of dollars. This he will not be so able to do with the film play. If the critic comes out in the morning edition with a scathing comment and manages to show why and wherefore the film is not worthy, the said film, if it be below the advertising, can be put into the "can" and another substituted for it much easier than a whole production of theatrical people can be disbanded and scenery sent to the storehouse and another production substituted in its place.

The lay critic will have to adopt a new plan of attack in going after the picture drama, because the film is more elusive than the road company. The film-critic's powers will be, so far as the exhibitor is concerned, limited to his own locality. What Alan Dale has to say about a moving picture in New York will make very little difference to the exhibitor in San Francisco. One thing is certain, that some of the manufacturers of inferior plays will be told the truth in very unsparing terms. It will do them very little good to become peevish and whine when anybody tells the truth about some of their faulty films. There are some manufacturers who have received a good notice occasionally for something that they have done. It is surprising to note how some of them can "kid" themselves into believing that they are turning out uniformly high-class stuff simply on the strength of one or two flattering press notices at some time or another.

There must still be an authoritative paper that goes everywhere, in order that the exhibitor may know what is coming to him, and that paper we expect will be, as it has been in the past, the MOVING PICTURE WORLD. We shall be glad when the day arrives when we can copy directly what the *New York World* critic says, or the *Times* or the *Herald*, and pass it on to our readers in States far away. It will not only be cheaper for us, but what a relief it will be from the whining of the man who cannot stand the truth.

The Municipal Jack-Pot.

In the good old game of poker, a "Jack-pot" is a bad thing for any one with little money to monkey with. The "Jack-pot" is always in favor of the man with the biggest bank-roll, simply because he can raise the ante of the man with the small purse, until the latter is *hors de combat*, while his money still remains in the pot.

Municipal "Jack-potting" works a great deal along the same lines as the poker game, which probably was the initial inspiration. There is another such old game that grafters play upon the simple bumpkin. They call it "pick out," or something of that sort, because the victim is allowed to pick out his own number. Of course every number is a winner, and the confederates in the game also pick out winners; therefore they are all winners. Having put their money up, it is a question who wins, until the banker calls out, "Twenty-five cents more to stay, boys," and every one "digs" again. Again all are winners, and again the ante is raised. In this way they keep on raising the thing until the Simple Simon develops an acute case of cold feet and withdraws suddenly from the game, leaving his hard-earned cash behind with the confederates, who play the game a few minutes longer, merely for the sake of appearances, and then shut up their store.

The same sort of thing has been going on in municipal politics for years. One illustration of it took place when the Milk Trust desired to squeeze out the small dairyman in New York State. They passed laws requiring that all dairy milking stables should be constructed with solid concrete floor and all cows should be milked by men in a white sanitary uniform, and imposed a number of other rules calling for expensive plumbing, heating, can-washing devices, expensive disinfecting apparatus, and all that sort of thing. Of course the small dairyman could not afford to go to this great expense, but the Milk Trust could; therefore they forced this measure through the legislature and not long after, with tears in their eyes, dairymen all over the State were seen selling their much-prized cattle at public auction, because they had been "Jack-potted" out of the business by the Milk Trust.

The same idea has been applied in many other lines of business, and now we see it applied to the moving picture business. Some exhibitor with a large bank-roll has jammed an ordinance through the New York City council requiring that all open-air theaters in New York City have a solid concrete floor, and toilets with expensive plumbing for both men and women. Somebody is going to be "Jack-potted" out of the business, and as usual, the fellow with the small bank-roll. The idea of a cement floor and running water lavatories in an open-air theatre is laughable. It is such a thinly-veiled reason that it cannot be anything but obvious. Those of us who have traveled with circuses and other open-air affairs, such as carnivals and wild-west shows are in a better position perhaps to see the "joker" in it than anyone else. Imagine a circus with a concrete floor and marble lavatories! This law to be constitutional must include every circus and wild-west show that exhibits in New York; also gospel tents, ball parks, etc.

It might be supposed that the large theater interests have something to do with this airdome ordinance, the same as the Milk Trust had something to do with the small dairyman's exodus. To us it is quite possible to see the fine Italian hand of a gentleman by the name of Sullivan, who is largely interested in theatrical property that suffers more or less during the summer from open-air competition.

To a certain extent we can sympathize with the theatrical interests who have large investments at stake. The airdome business, if possible, is even more of an undesirable affair than the "bungaloo" store used to be, in many cases. It has come to pass that any man who owns a patch of empty ground anywhere, whether he be a showman or not, seems to think it the proper thing to turn it into an open-air theatre with the usual results—bad show, bad business and a bad effect. For these mushroom affairs it is better for all legitimate exhibitors that they should be "Jack-potted" out, as it is all too true that there are too many open-air shows conducted by people who are not qualified to manage them.

"Jack-potting" in the open-air question is not to be considered much in the light of a calamity; the principal fear is that the same thing is going on against the permanent houses where substantial money investment is represented. Many are being slowly "Jack-potted" out by fire laws, standing-room ordinances, license frame-ups, and all that sort of thing. It is a case of the large exhibitor "Jack-potting" the small one. There is no chance to call his hand, except with a hand that is just as good or better, and plenty of money to back it up.

Local Organization Necessary to a National Convention.

SECOND ARTICLE.

In a recent issue we stated as the opinion of this paper that the local organization of exhibitors is the only proper basis upon which a national convention can reasonably stand. Two weeks have passed and we are still of the same opinion, and, judging from returns on the subject, our point has been well taken, for there has been increased activity in many quarters during the past fortnight, and the spirit of organization is much alive.

Our previous talk on this subject partook of the nature of a little fatherly advice to exhibitors upon how to avoid the pitfall of discord in the local association. We resolved into types certain exhibitors who usually have been the principal factors in retarding a lasting organization among exhibitors anywhere and everywhere. No one having seriously objected to our classification of certain types of exhibitors, we consider that our opinion has been well taken, and make bold to go a step further and offer such little suggestions as may come to our minds through experience. These may be of benefit to those exhibitors who may, at the present time, be forming a league, having in view the ultimate idea of a national organization and convention that will really mean something to the moving picture exhibitor, and which will, we hope, define his status as a business man a little more clearly than it is at present.

The week before last we published the drafted by-laws of the New York Exhibitors' Association as a matter of encouragement to exhibitors in other cities who are now organizing. From experience we know that the detail work of organizing is very monotonous and dry. Some one must write a lot of by-laws and many other such formal papers. We published the New York by-laws with the idea also of saving someone that amount of trouble, if they would use them as a guide.

Possibly a few words upon the meeting place of the local association would not be amiss at this propitious time, when organization is much needed and necessary to the forthcoming convention, which now seems as though it will be held in Cleveland, instead of Chicago, owing to the apathy of Chicago exhibitors. Many exhibitors' associations meet in the auditorium of some one of the theaters represented; usually they meet in the morning before the matinee, or at other times in the dead of night, when the show is over for that day. A theater auditorium without an audience is a gloomy place, either by day or by night. It is not conducive to geniality, and

has a tendency to arouse a desire for exhibitors to wish to leave as soon as possible. A theater is too large for a few exhibitors to meet in, where they have none of the facilities of a good meeting room. Ofttimes the members spread out in different parts of the auditorium, or the whole affair is very chilly and dismal for lack of warmth and personal contact.

We would advise exhibitors to meet in some room other than at their own theaters. The organization of a little lunch club, located preferably in the business or downtown district, or perhaps near to the exchange district, where managers are sometimes obliged to be at noontime is one good way of meeting. The lunch club idea may be private or semi-privte, according to circumstances in the case, and the financial standing of those most interested. When the idea becomes quite well assimilated that one can meet his business brethren at a certain time of day, say lunch time, he will naturally bend his footsteps in that direction, because there is always good fellowship there and a certain amount of news going the rounds. There is a restaurant in New York City known as Café Leo, where the manufacturers and renters of the Independent faction gather every day and swap notes of their trade affairs. The Café Leo was not organized as a film man's lunch club, but it happened to adapt itself that way and it now plays a considerable part in Independent film movements. We should like to see such a café in every city, because it would be a benefit to the trade.

An exhibitors' organization should properly have an office in an office building, not necessarily connected with a saloon. A saloon meeting room is not worth considering; we speak of those meeting rooms which the saloonkeeper furnishes with tables and chairs free for the sake of the drinks he may be able to sell. All of which is hardly the place to invite a reporter, a reformer or minister or any other such person with whom the exhibitors might wish to confer. A small parlor in one of the local hotels is sometimes convenient, when exhibitors have no time to keep up an office. It is an easy matter to arrange with the proprietor of a hotel to reserve one of these particular parlors for a certain day each week, and by virtue of its being smaller and more cozy than a large, barren auditorium, it is quite certain that more can be accomplished.

The secretary's work of an organization is usually the most exacting of all. It is a thankless job and members of an association should do everything possible to make work easier for the secretary. If possible, allow him whatever money is needed for stenography, and do not be niggardly in allowing him the proper amount for printing, such as blank meeting forms on postal cards and printed letters which must be sent to every member. To save his time a secretary should be given the facilities of dictating his notices to a stenographer, which should in turn be taken to a printer to save him the time of writing manifold letters to each of the exhibitors.

The president also should have these facilities and be allowed great latitude in matters where the saving of time and money is concerned. The meeting should be held at a regular time and place as said before, preferably at a private café, parlor or office, and not in the vacant theater. These hints are the results of experience, and we think they will be found to work out well.

COMATOSE MONTCLAIR.

In calm Montclair (N. J.), where dogs are not allowed to bark and roosters are forbidden to crow, they have ruled out the moving picture show as too stimulating. Cannot some one invent a motionless moving picture show to meet the needs of this pluperfect spot?—*N. Y. Sun.*

A Remarkable Film.

"Back to the Primitive," which is this week's release of the Selig Company, has qualities that make it not merely the film of the week, but in some respects the most remarkable picture yet produced. Many times it has been pointed out that the proper field of the photoplay is to give pictures of actual human experience. It is no hard matter to obtain, within certain clearly defined limits, a theatrical illusion of danger overhanging the stage hero and heroine. The photoplay disregards these limits. If a moving picture of a truly dangerous predicament is to be presented so that the spectators will get all the thrill, as though they were actual witnesses of the event, the actors must themselves often be in real danger. The thrill that the climax of this picture, "Back to the Primitive," gives, could harly be obtained if the actors had not been willing to be, for a minute or two at least, in a position that gave them little chance of acting in any save the most human and natural manner. When a man and a woman, armed only with a bow and arrow, are being chased through an African jungle by two fierce lions and at the end are charged by one of the lions—no kitten either —and about as fast as a lion can go, it is no wonder that they seem truly nervous. In "Back to the Primitive" that is just what happens. The spectators know, by instinct, that, if the lion had truly reached the hero and heroine of the scene, the picture that was being taken of it wouldn't have been shown. But let us outline the photoplay briefly, so that we may describe just what is given in it.

The first scene shows us that a man who lives in Africa is sending to England for his sister, Helen. In the next scene we see Helen and her escort en route on the ship. At Suez, an American comes aboard. We then see a wrecked ship. The illusion that it is the same ship is not strong, for the wreck is covered with barnacles; but it is the actual hull of a steamer on the rocks. Helen, her English escort and the American escape on a raft, and reach the beach, grown with such plants as one would expect to find in Africa. Then we see the stockade they have built for protection from beasts. It is night; five or six leopards are seen prowling about in the forest. It is made plain that they kill the Englishman. Now a scene is given to show us that Helen's brother has hopes that she has been saved from the wreck and is still alive. He prepares to find her. Again we are in the forest with the castaways. The American has a bow he has made. The girl is dressed in leopard skins. It is a tropic jungle and just behind them among the trees, two lions are seen coming. They are big beasts, ugly looking, and they see the man and woman and start for them. The man sends the woman onward out of the picture and stands waiting with his bow.

The next scene shows the party of Helen's brother arriving at the signal flag on the beach, placed there by the American to attract passing ships. There is an elephant which carries two men, men on horses and Africans, with spears and shields. When they find the flag, they begin to run, following the tracks of the castaways.

Again the picture shows us Helen and the American alone. The girl has refused to save herself. The lions are coming through the trees. One of them leaves the cover and charges straight for the man and woman. It is a real charge. How the man and woman acted, this spectator doesn't know; he was watching that lion. It came very fast indeed. It is about to reach its prey when the party of Helen's brother arrives. We see a man with a white helmet dart forward, kneel on one knee, aim and fire. The lion falls and the Africans and others dart out and finish him.

And the audience relieves its pent up feelings in a sigh of relief and a burst of applause.

Foibles of the Photoplay.

By C. H. Claudy.

Some bright brain evolved the theory that "every knock is a boost." It is a comforting theory—especially for the knocker, who thus has opportunity to indulge in his favorite pastime and at the same time enjoy the feeling that he is really helping the good cause along with his "boostings." With this in mind, I would knock and knock hard. And whether you believe it or not—especially you producers—I really do wish the business well, and believe in it and its future. Only, not being interested, save as one of the nickel-paying public, I am decidedly under the impression that the moving picture making business is just in process of being born, and that lots of the pictures are still-born—and their parents never know it, but take their offspring for "live ones."

We are off. Let us whoop it up. Let us take Kalem and jump on him, her, or it with both feet. Let us be specific and specify "Slim Jim's Last Chance." And, that we may jump hard and with a clear conscience, let us say all the nice things we can, first. The scenery is beautiful—undeniably Western and breezy and magnificent. As Kalem didn't make the scenery, perhaps this isn't much praise. But they chose it. And the photography is first-class. Kalem did the photography, and it has seldom or never done better. The acting is about as good as could be expected under the circumstances, but it is very doubtful if you can make people act very much to order when your orders include a melodramatic vehicle supposed to be full of courage and vigor and manliness and hate and revenge and all the other lovely passions which are as meat and drink to the producer, and which is actually so "tanky" and unnatural that no one can believe in it. If the public can't believe in it—if everywhere you see this thing you hear subdued, "But why—how—I don't understand—" and "Isn't that perfectly foolish—look at that beautiful scene—" and "Which is which and how did they both get there at the same—Isn't she pretty?—No, I think it was the other fellow who was in prison—" How do you expect actors to be sincere? You can't. The producers, however, apparently can.

However, to the best of my recollection, the story of "Slim Jim" runs like this: "Jim," a depraved prison character, and another man, first timer, are released from jail. Slim Jim "beats it" West, sitting in the open door of a freight car! I'm not a tramp, but I've always understood that brakemen have a great objection to tramps and that they don't allow them to sit in open freight car doors. However, Mr. First Timer has a hard time getting work because he is a "jail bird." So he goes West, too—walks. And, of course, both he and "Slim Jim" strike the same town. With only three towns in the West, which is only nine acres across, it is **perfectly natural** for them both to strike the same town. It is also **perfectly natural** for them both to find the same employer. Naturally, First Timer falls in love with Kind Employer's daughter, and she with him. Equally naturally, of course, "Slim Jim" steals Kind Employer's Money and threatens to "expose" First Timer if he tells. With Magnificent Courage—capital letters and great emphasis—First Timer tells Kind Empioyer Slim Jim is stealing. Kind Employer turns them out when "Slim Jim" says First Timer is a Jail Bird, and everyone—audience particularly—is Very Dejected!

Well, they go their ways, First Timer to the desert, "Slim Jim" to "jail." But the girl follows First Timer. They get nicely lost together, and about the time when Mr. First Timer is wondering what on earth he is going to do with himself and his girl, lost in the mountainous desert, five minutes from the ranch, he is relieved of his difficulty by a horde of Approved Kalem Indians (and it's a shame to capitalize them, for they are distinctly good-looking Indians—all dressed exactly alike in new store clothes), who chase these two luckless individuals behind a rock and bombard them. The First Timer is a wonderful shot and he holds the "Indians" in check beautifully—you can almost hear the stage manager yelling, "Not so fast there, on the left—think this man has a machine gun? Die, you Jim, you're dead long ago. Damn it, Bill, how can you expect to face all this shooting and not get hurt? Miss Heroine, crouch lower, you're a shining mark as you stoop there—that's better—don't hit that crank too fast, you—this isn't rapid action—"

Well, about this time, "Slim Jim," jailed, escapes in a most realistic (?) fashion—details omitted here for the sake of brevity, but they include an obliging cowboy who drops his gun on the ground, and another, who stands guard asleep! Anyway, it was necessary for "Slim Jim" to escape, and he escaped. Of course, he makes straight for the battle. It wouldn't be a show if he didn't arrive there in the nick of time. And the way he rides through the "Indians" and escapes unscathed and turns around and fights with First Timer and the girl—my!

Of course, too, the sleeping cowboy awakes two minutes later and follows on the trail with seventeen other cowboys, whose horses are saddled, ready and waiting. The number of unemployed cowboys always ready with saddled horses to chase anything or anybody on the slightest pretext is certainly remarkable, and the fact that they always chase in a long line leads you to think they must be very carefully graded on each ranch—but never mind! These cowboys "do" a beautiful chase and arrive in the nick of time to kill the few "Indians" of the band who remain alive under the combined efforts of the two men and the girl to kill them off, and then there is a beautiful stage picture with cowboys carefully grouped ("Get back, you Jack—you're not transparent," stage manager, on the side), and "Slim Jim," his bravery redeeming his theft, is given a horse and disappears. *He* isn't lost, not a bit of it. He has Another Chance!

Though we are tired of Western plays, we have to suffer them. But if we must suffer them, why suffer bad ones? And if Kalem and Pathe and Essanay **et al must** live out West and hire troupes of cowboys and Indians and produce dramas, why can't they produce logical, interesting, liveable dramas, instead of impossible slush like this? And if they must build playlets on prisoners who love daughters and get told on, and Very Bad Men with a Streak of Good in Them, why fill up feet of film with improbabilities and strange coincidences and other anachronisms like that? It hurts the public's feelings, it hurts the business, it hurts the producer. I know strong plots are hard to come by, but if so simple minded an individual as the present scribe can find in so beautiful a piece of photography only food for criticism and distaste and not even a suspicion of a thrill, it seems to me a producer ought to be able to see the weakness of the story before they spend time and money on it.

I have been told that among foreign films the Itala stands very high. I have been very fortunate indeed, but I have never seen an Itala comedy that seemed to me to have any standard or class whatever, and as for "Foolshead" and his doings, they were a few degrees worse than "Hank and Lank," which is "going some."

I had the extreme pain of seeing an Itala comedy recently, or was it Ambrosio?—so bad that I can't tell you its name, except that it was somebody's bright April fool joke. The waggish son of the house, Tweedledum, who is a very devil of a fellow, is turned out moneyless by Dad, who seems to have some sense. So Sonny, who is—Oh, a regular village cut-up—he goes and inserts an advertisement in the paper by which Pop offers home, shelter, food and all his money (more or less) to the paupers of the town. The editors—of which there are many—all thank Sonny for his visit, and bow him out. This is the most natural advertisement in the world—to a foreign film—made Editor's mind. It never occurs to them to doubt it. Nev-*ver!*

So the item appears and the paupers drop their infirmities and swarm to Sonny's parents home, where they find Poppa and Momma out—providentially. So they ransack the house, tear it to pieces, get gloriously drunk and when Poppa and Momma come home and run distractedly through the rooms, now wrecks, the beggars and paupers all find it hilariously funny. And when Sonny strays in with a sign reading "April Fool," why, what more natural than that Papa and Mamma and Sonny and the beggars all sit cross legged on the floor and laugh?

Ha ha! I would have laughed also, if the audience had given me any encouragement. And this is what they call "comedy!"

How different a recent comedy from Edison, in which a little department store clerk and her young swains form the nucleus of a little incident, rather than a plot—a thief steals some money from the young girl's purse, and, during the ensuing examination, hand after hand is reached out to the poor girl's thin little bag, each to leave its help offering, a part of the hard-earned salary to make up the loss all can but too well understand. The audience laughed, applauded and understood—this was real life they were looking at—not horse play farce of a childish order. I don't say it is so, but if the average foreign-made comedy is an indication of foreign humor and wit, then American producers and American audiences are to be congratulated upon the far higher plane in which they laugh.

It was Edison, too, who put forth the story of the Haunted Tower of Moro Castle, in which a legend is most prettily told by a sentry guide to the tower and castle to an American bride and groom. The story is simple enough—a Spanish girl who loved, a father or husband, probably the latter, in command of Moro, who objected, the innocent appearing little intrigue discovered, the order that the lover be shot—the excellent acting of the little woman who conceals her agony and denies her love, but gives way in secret—the husband's following of the girl who goes to warn her lover, his refusal to fly, a reasonably good hand-to-hand combat, ending with the throwing of the lover from the top of the castle to the rocks below—then darkness and the original picture of the sentry showing his guests the place and telling the story. It was melodrama, well executed, well conceived, with nothing in it to mar one's credulity as far as plot or acting went. Oh, yes; one can criticise. The time is past when you can take a picture in broad sunlight, and call it "midnight" and get away with it. Eclair and other notable foreign producers have shown us what midnight can be, in dark blue and dark green tints. To show a distant clock dial, illuminated against black night, was all right, but to jump back again to sunlight and call it "midnight" was puerile and resented by the audience. They won't stand for such crudities now.

One more and I am done. Some one is sure to ask me, if I consider these first mentioned things as freaks, what I would, could or should mention as being a healthy photoplay. I have seen nothing finer recently than Biograph's "Spanish Gypsy," which was so remarkable from every standpoint—scenic, photographic, dramatic, plot, action, characters, costumes and acting, that there was simply nothing about it to call forth anything but praise. It was a simple story of love, betrayal, revenge, and final changing of revenge into love and protection again, but it was so beautifully done—the photography was so exquisite and the action so well considered that, among dramatic films, for me at least, it marked an epoch, a step forward, a model film for others to look at and imitate if they can. And with such simple elements out of which to make a success, why, one wants to know, are we afflicted with slush like "Slim Jim," and "Tweedledum," and live ones with some distortions in them, as in daylight-midnight in the "Haunted Towers?"

I pause for a reply.

Swelling the Box Office Receipts.

ADVERTISING THE THEATER—METHODS OF LOBBY, SCREEN, SOUVENIR, DEAD WALL, FORM LETTER, HOUSE-TO-HOUSE CIRCULARIZING, AND NEWSPAPER PUBLICITY, SUGGESTED AND DISCUSSED.

By George Rockhill Craw.
(Third Article.)

The worst advertising a theater can have is untruthful advertising. The purpose of advertising a theater is to tell of its merits as a place of entertainment. Therefore, before beginning to advertise a theater systematically, it should be made systematically meritorious in all the elements that go to make for box office success, and which I have pointed out in the first and second articles of this series, and which articles dealt with Welfare, Comfort and Entertainment.

We will now presume that all within the power of the theater owner has been done to make his house meritorious along the lines mentioned. He is now ready to tell the public about it. A good place to begin is upon the theater's own screen, an excellent and inexpensive advertising medium.

Advertising the Theater on Its Screen.

Neatly lettered slides, telling of the improvements in the house should be prepared, to be shown on the screen before each performance. These should call the attention of the audience to the safety and comfort of the theater as to Sanitation, Ventilation, Lighting, Temperature, etc. The screen notices usually used by theaters are crude, and amateurish affairs, which detracts greatly from their value as advertisements. As the end sought in advertising is to make a good impression, they should be correctly written as to grammar and spelling, and the slides showing them should be lettered in a neat, workmanlike way. Even if the theater is doing a thriving business, these slides should be shown from time to time so that the audience will not take the Welfare and Comfort facilities, with which the house is provided, too much as a matter of course.

The theater's screen is also an excellent place to advertise its entertainment features. The engagement of a capable new soloist, or of new musicians, may be announced by slides. These screen notices are the theater's "news notes." They set people to thinking and talking favorably of the theater. Here attention may be called to the excellent quality of the picture it is running. If it has advantages as an "early run" house, here is the place to tell about it. Releases of special excellence that are to be shown on a certain future date may be announced, with a word or two about their beauty, dramatic intensity, comicality, or what not. Here, too, is the place for announcements of souvenir distributions. In fact, the alert manager will seek to get every advertising advantage possible out of his screen, and he will do well to study out the best methods for making these advertising slides neat and readable and correct in every way. It belittles a house when an audience pokes fun at the illiteracy or amateurishness of its screen announcements.

Advertising in the Lobby.

A theater's front has great advertising value. If it is neat, well designed and attractively lighted, it will draw attention to the theater. If it is unkempt, mediocre, and poorly lighted, these shortcomings will keep new patronage away, no matter how fine a program it may be offering, nor how attractive its interior may be. Then, too, an attractive front brings people into the lobby, where some of the theater's most effective advertising should be, and usually is, done.

Above all, the theater should have an attractive name, prominently displayed and illuminated—one that may be seen easily at a distance. This name, besides having its own advertising and identifying value, which value is apparent to all, is invaluable in connection with any supplementary advertising the theater may do, and which will be discussed further on in this article.

The matter of having automatic musical instruments in the lobby is one that should be dictated by the class of the theater's patronage. In some localities, music in the lobby might operate to cheapen the house, and in others, especially where many transients pass, it would draw much trade. Only the highest grade automatic musical instruments should be used as lobby attractions.

Attractive metal easels and poster and photo frames should be installed for the most effective displaying of the "lobby decorators" that almost every producer is now furnishing theaters, without charge, advertising their releases. These "lobby decorators" are in most cases masterpieces of the printers,' lithographers', and engravers' arts, so that there is to-day little, if any, excuse for unattractive lobbies. What is not furnished free for lobby decoration by the producers may be reasonably purchased from reliable manufacturers whose appliances are advertised in the leading moving picture trade papers.

Along with the play-posters, photos, etc., displayed in the lobbies, should be shown the theater's own announcements, attractively lettered, announcing improvements in its Welfare and Comfort facilities.

The Personal Element.

We will now pass from the lobby to the box office. Here the first direct personal element of the theater is encountered by its patrons. The impression created should be a good one. The ticket seller, who is usually a girl, need not be pretty, although a pretty face is always an attraction if the head behind it is level, but the countenance should be genial, and the ticket seller uniformly courteous, accommodating, and bright.

A like civility, pleasantness, and an evident desire to please, should be exercised by all other attendants, from the ticket taker to the ushers. Queries by patrons regarding the films, etc., should be answered with care and courtesy. Such queries are the result of an interest that is very valuable to the theaters, and to cut off the inquirers with scant satisfaction or incivility is not for a moment to be tolerated.

Souvenirs as Business Builders.

There can be no doubt as to the merit of souvenirs in building up the box office receipts. This is especially true in the case of "neighborhood" theaters, where a steady, continued patronage by the recipients of the souvenirs may be expected to repay handsomely their original cost. Most probably they are best used by theaters which have an excellent show, but which need extra means to bring the public into them.

Souvenirs are also effectively used to force business at times of naturally lesser attendance, such as matinees, etc. Theater managers should inform themselves as to the various plans offered by premium houses in the motion picture trade papers' advertising columns. They cannot be too alert in informing themselves on every proposition designed to favorably influence the attendance of their theaters.

"Long Distance" Advertising.

So far, we have considered only the direct advertising of a theater—that which may be done on its own premises. We come now to "long distance" methods of publicity, such as dead wall posters, circulars, cards, form letters, and newspaper advertisements. The advertising methods that may be used by one theater may be unsuited to another. In fact, so far as advertising is concerned, they may be divided into two classes, "neighborhood" and "down town." Down town" theaters have a patronage that is largely transient, and people attend them who live at the extreme other ends of the town. The location of the down-town theater is its best advertisement, supplemented by an attractive front and an effective lobby display. It has little, if any, use for "long distance" advertising. I am speaking particularly of the down-town theaters in large cities.

The down-town theater of a medium-sized or small town also usually has little need of "long distance" advertising, but when it has such need it can use dead wall posters and newspaper announcements to advantage, if the town is not too large. Newspaper and posting rates increase with the size of a town so that down-town theaters in fairly good-sized cities have to depend largely on their location, and upon direct advertising done on their premises.

Where newspaper and dead wall advertising is done, the announcements should be short, easily read, and neatly displayed. The posters and ads may be devoted entirely to the welfare and comfort facilities of the theater at the beginning of the advertising, changing them to ads in which the entertainment features predominate, but which mention the welfare and comfort points in neat, well-displayed lines near the bottom. The name of the theater and its location must be prominent in all such advertising.

The "neighborhood" theaters of the small, medium and large cities can all use the same methods. The people that patronize "neighborhood" theaters, live near them. Thus the manager can confine his advertising to his neighborhood with the knowledge that every person that sees it lives close enough to his theater to patronize it conveniently. When he advertises in his neighborhood, he is not wasting any powder.

He may use some little neighborhood publication, the cost of advertising in which is slight, and he may advantageously use dead wall posters, circulars, cards or form letters. If he uses posters, he can make a contract with a bill-posting concern owning boards in his neighborhood, or he may have his own men paste up posters wherever they may be allowed to do so.

He may have attractive window cards printed, advertising his theater and its attractions, which cards may be distributed to the merchants of his neighborhood for display in their show windows. A few complimentary tickets to the show will turn the trick, and even these may not be necessary in many cases.

Another good plan for beginning to advertise a theater is to have an imitation typewritten letter prepared, the name and address of each person to whom it is be sent being filled in with the typewriter, so that the body of the letter will be matched. These letters should be prepared upon a neat letter head of the theater's and should solicit patronage of the person and his family to whom it is sent. They should set forth the theater's welfare and comfort facilities, and dwell attractively upon the excellent character of the entertainment features. Letter postage should be paid.

The names of the persons to whom the letter is to be sent may be taken from a city or telephone directory, or a list may perhaps be borrowed from some merchant or real estate agent in the neighborhood. Care should be taken to see that the letters are not sent to persons living too far away from the theater. Large printed mailing cards may be used instead of the form letters and will go for a cent postage. While not so directly effective as the form letters, they are much less expensive to prepare and to mail.

It is still less expensive, but also less direct, to distribute circulars or cards to the houses of the neighborhood, seeing that the announcements are properly delivered. These should be neat and attractive, and correct as to spelling, wording, punctuation, etc., as the theater will be judged by its advertising.

System the Key to Success.

Any theater seeking to build up its business by "long distance" announcements should do so systematically, and keep them up until the desired end is obtained. A theater in which improvements have been made could do no better, to begin with, than by using a form letter sent under two cent postage, telling of the improvements and the excellence of the program being offered.

This should be followed in a few days by the less expensive card of circular announcement, detailing new entertainment features. These announcements may be distributed by a reliable man or boy from house to house. They should be made two or three times a week, and I have known them to be very profitable when made every day.

At the same time dead wall posters would prove effective in connection with the house-to-house work. In all of such advertising the prominence of the name over the theater, and its prominence on the circulars and posters must not be forgotten to be made. The name must stand out at both ends of the line, and both ends must meet—at the box office.

If the enterprising theater manager will study the four cardinal points of theater management, i. e., Welfare, Comfort, Entertainment, and Advertising, developing and perfecting them all in a systematic way, he will quickly solve the problem of box office success.

(The End.)

Scene from "The Forged Dispatch," A Notable Imp Release.

MANY NEW THEATERS IN THE FIELD.

Among many sales of equipments for new theaters, Mr. J. H. Hallberg, "The Economizer Man," reports the sale of a Powers No. 6 with Hallberg Standard Economizer, and complete line of supplies to W. M. Vincent, Carthage, N. Y.; one Powers No. 6 with Standard Hallberg Economizer, complete line of supplies for Jacob Fischel, New Rochelle, N. Y., and one Powers No. 5 to Henry Arps, 1117 Broadway, Brooklyn, N. Y.

The Vitagraph Baseball Club, composed of Vitagraph employees, would like to hear from baseball clubs of other producing companies to arrange match games for Saturday afternoons. Please address Mr. John Bunny, care Vitagraph Company of America, East Fifteenth Street and Locust Avenue, Brooklyn, N. Y.

A $250,000 FILM.

From Seattle comes the intelligence that B. B. Dobbs, described as "the intrepid Alaska moving picture man," is about to endeavor to obtain a film of the "Birth or Death of an Island" in the Bogoslof group of the Aleutian Peninsula during the open season. For such a film it is reported Dobbs has been offered $250,000. To obtain it will require the entire summer, or open season; a specially provided schooner must be used at no small cost; added to this is the important factor that anyone undertaking such a trip risks his life, and the lives of those who accompany him. Why such a venture at such a cost? Education and science have always demanded attention. The North Pole, mountain heights and recesses, the impenetrable depths of dark continents, have each in turn invited the intrepid traveler and explorer to fathom their secrets. Men of ability have ever been found ready to pay the cost and take the risk in these great undertakings; it is therefore not surprising if a new field of research is calling for someone to bring to civilization its own peculiar and wonderful characteristics.

During the past few years the Bogoslof group of islands have been undergoing great changes, islands are constantly arising from or sinking into the Behring Sea. The following graphic description of these strange changes is given by officers of the United States revenue cutter Tacoma: "A new island suddenly appeared from seventy fathoms of water, rising to an elevation of several hundred feet above sea level. It was one of the greatest natural pyrotechnic displays ever witnessed by man. Columns and columns of red flames shot from the waters through clouds of steam that reached miles above sea level, intermingled with it were countless tons of molten lava and rocks, converting the ocean for a distance of several miles, into a seething cauldron of almost boiling water." This grand display was seen from a distance of four miles, the showers of sparks and volcanic ashes dropping on the deck of the vessel made removal to a safer distance necessary. After the fire ceased and the air again became clear a new island appeared on the surface, the sea around being strewn with dead animals, birds and fishes." For the purpose of as near approach as possible to the scene, Dobbs will provide against all dangers by covering the decks of his schooner with asbestos, carrying all his spare rigging and spars below decks; the undertaking is a tremendous one, commanding the best wishes from scientists, educators and moving picture people alike. That such a film will prove interesting there can be no doubt—in an ordinary "show" it will prove thrilling; as a scenic production it will be superior to anything in its class, and from an educational point of view prove invaluable, and no doubt Dobbs will earn the money, large though the amount may seem. For the readers of this page the greatest pleasure comes from the fact that this production would be impossible, but for this age of cinematography; all interested in the moving picture may congratulate themselves that they are aiding in the advancement of all lines of art, science and learning hitherto absolutely impossible.

Nothing is said about an actual view of a vanishing island, but no doubt Dobbs will be on the alert and when the season's volcanic changes begin to manifest themselves, no matter what form the change may take, some valuable and interesting films will be the result.

The cry is still coming from the liquor saloons that the moving pictures are hurting their business; good! may the cry become a howl from one end of the land to the other! Who can tell but that the formerly much abused picture may yet be a power in the cause of true temperance.

Two hours in a picture show is surely better than an evening in a saloon parlor; not only is there no "cup that inebriates" or the "thief that steals the brains," but there is the positive good of moral pictures, often showing the evils of intemperance. In a sociological way it was recently pointed out that the moving picture had several missions of good to perform. This is one of them; may the complaints of evil continue, and the friends of the pictures rejoice.

A VISIT TO THE MOVING PICTURE THEATERS.

With a desire to know the welfare and progress of moving pictures, the writer last week visited some half dozen theaters and "show" places in different parts of Greater New York. While there is no noticeable advance which can be described, there are also no deteriorating features to be recorded.

The pictures seem to maintain an average in every respect and are evidently "holding their own."

It must be remembered, however, by those especially interested, that in anything, a stationary period is one which is "brooding" for a change.

In a progressive march "marking time" is a resting period preparatory to moving forward; if no forward move is contemplated it may mean a retrograde movement. It is to be hoped that the latter is not to be the case with cinematography at this stage; may the coming season see many distinctive advance features in the forthcoming releases. Only one complaint can legitimately be made at this time, fortunately not about the pictures, but about the "places." Lack of ventilation causing foul air is the predominating evil of to-day, in the smaller places, especially the stagnant air is a disgrace.

No education or ability is required to teach people who conduct a small picture show that fresh air is a prerequisite for an enjoyable evening. Managers, if you don't see to this the authorities will, to your cost!

* * *

"Great minds think alike." What constant similarities are appearing on the screen from different makers. A French and an American firm have produced the most singular of these counterparts. "A Double Elopement," exact in every essential feature, is the most important example. The great interest in these two identical pictures lies in the Americanism of the one and the Parisianism of the other. Not only do thoughts run in the same channel, but lovers are the same the world over, so are irate parents; language and customs alone differ, and these two plays are an interesting study in contrasts.

* * *

This kindred similarity appears often in Western, Indian and military scenes, occasionally presenting interesting changes from different viewpoints which are of educational value. The writer, however, desires to call attention of scenario writers and film makers to the fact that in some instances these resemblances are monotonous and painful; sameness and repetition are beginning to injure the popularity of some of these pictures.

A WARNING.

Exhibitors Beware!!! One of your greatest enemies is the "cadet"—he selects the darkest houses, he trails the younger of your young woman patrons, he meets them on the sidewalk and invites them inside—like a human spider he uses your place as a web to catch his prey, when he is caught himself your place gets the blame. An official report of the religious bodies in Brooklyn supporting the "Society for the Prevention of Crime" says: "The moving picture 'cadet' is a growing evil, many of the girls allured into certain classes of picture places have their tickets paid for them by these 'cadets.' In a few instances where missing girls have been reported, they have been in picture houses in care of these nefarious 'cadets.' Too often have the moving pictures been blamed for the evil that has come upon many young women, whereas in common justice the blame belongs to those 'who love darkness rather than light because their deeds are evil.'"

Allow yourselves to be educated by the rate of warning; you who control moving picture places, have them as light and clean as circumstances will permit, and don't allow these fiends to bring you, your place and your profession, into evil repute.

Seen On The Curtain

By Freelance.

"The motto of this paper is 'Fairness to all, with malice towards none.' In criticism or condemnation be severe, if necessary, but be circumspect. Be equally circumspect in administering praise."

So writes the editor to me in giving me my commission. I like that sort of a letter; I like that sort of a paper, and I like the sort of film that one can administer praise to, much better than one about which one must be severe if one is to tell the truth. Unfortunately, one can't run across those films all the time, every day. Of every film one wants to rave over, there are a dozen one wants to rave against.

And nowhere is there room for more raving, either way, than in the realm of comedy. Comedies which are not funny are so common as to need little comment, but when one finds a poster reading, "A great laugh producer—everybody has to laugh at this one" and goes in and pays one's nickel or dime and is rewarded with "Max Makes Music," and comes out with a sad wonder at the type of humor possessed by the people who get these things up, one is inclined to get pessimistic about the moving picture as a cure for the blues! When a producer has to assume an impossibility as a basis for his humor, he is pretty hard pressed. If flutes, the playing of which caused all hearers to dance, regardless of their occupations, were known to the world of music, doubtless "Max Makes Music" would be funny. But, save for the mythical flute of the dear old Pied Piper of Hamlin, no such instrument is known—to the writer at least—and the fact that we see well trained actors and actresses gravely dancing as Max plays this magic flute is not convincing—let alone funny. Even the producer must have recognized the absurdity of trying to get a laugh from his audiences by such means, for after having Max pipe soldiers to dance during drill, a bridal party being photographed, curing the drunk and raising the dead with his pipings, Max is made to pipe to a dog, which also dances, and finally to the furniture in his bed room, the bed finally dancing Max out on the floor being the shrieking climax to this scream of humor—not!

Ugh!

The huge difference between alleged comedy and the real article is shown in a sharply drawn line between this particular "Max" film and "The Leading Lady" (Vitagraph). Not that the "Leading Lady" is a perfect production, by any means, but it is honest, it is possible, it is well done, and, if the effect on the audience is any criterion, it is funny. An opera writer composes an opera called the "Irish Washerwoman." He wants the "type" for his leading lady, regardless of whether she can act or not. So, after sundry trials and failures, he and the manager secure the services of an Irish cook. The action of the piece hinges on Bridget's efforts to be a prima donna, and the trouble they have with her in rehearsal. Bridget happened to be the stout man (John Bunny) with the big nose and the "character" mouth who has made such a hit with audiences, and he is as good an Irish "woman" as he is a capable character actor of men's parts, which is saying a good deal. His facial expressions had much to do with the success of the little comedy, and once you are over the Rubicon of any producer being willing to try a real Irish washerwoman as a leading lady in an opera, even one called "The Irish Washerwoman," the action moves forward smoothly enough. As long as there are people like the Vitagraph staff striving towards a higher plane of acting, of production and of comedy, we can stand, I guess, all the Foolsheads and Maxs foreign "humorists" can produce.

But there comes a time when comedy both fails of being impossible, à la "Max," or of being funny, à la "Leading Lady." And when it isn't very funny, and wastes a very capable staff of actors in the attempt, one feels sorry and in a measure cheated. Why Lubin wants to take a girl like Miss Lawrence, whose ability is too well known to need discussion here, and waste her in a juvenile role such as she has to have in "That Awful Brother" is a mystery. The story is all right, only it isn't funny. Having a drunken, dissolute brother in the family is not generally considered very humorous. Having him come home, get drunk, collide with his good brother's sweetheart (Miss Lawrence) and chase her to his own home, in a vain endeavor to return the things she has dropped, may be ridiculous, but it isn't, surely, funny enough to demand telling in a film. The sweetheart and the maid finally lock him up in a closet, the good brother is 'phoned for, gets his brother out, and bribes him to disappear, and tells the girls there was no one there, after all. And that is all—and little enough it is. But there is one very nice thing about this and other Lubin plays—their interiors are convincing—the walls do not sway, the doors are practical doors, and one really believes that one sees the action in a house—not in a tottery canvas affair misnamed scenery.

You certainly have to hand it to Biograph for beautiful photography. Recently it was a Spanish gypsy thing—now it is "In the Days of Forty-Nine," and if there is any concern which can better pictures, from a photographic standpoint, I wish some one would tell me where I can see them. Incidentally, there was a slight variation from a rather hackneyed theme in this love story, since the untrue wife, wishing to run away with a gambler, is rejected by the gambler after he has played cards for her with her drunken husband and lost, and the playlet ends happily. But the outdoor scenery is beautiful, the photography exquisite right straight along, and if the interiors are somewhat crowded and the action broken by too many changes of scene, the action itself is well done, and the acting first-class all the way through, albeit this leading lady, capable as she is, has still the absurd habit of jumping up and down to express delight as a child of ten might jump. Of course, the present scribe never saw the wife of a miner receive a letter saying her husband was doing well and asking her to join him, but his idea is that such news, while good, is not so frantically entrancing as to make the recipient behave like an inspired idiot. Perhaps the stage manager cautioned her, for she then proceeded to give a convincing presentation of a dissatisfied wife who, later disillusioned, comes to her senses. And to see the Biograph villain acting a hero's part, even if it is a sorry hero, is pleasant for a change—and showed him possessed of considerable versatility.

And what talking about a western play, don't let's forget Miss Marion Leonard in a recent Reliance—"In the Tepee's Light." Miss Leonard deserves a better fate than this. She isn't especially convincing as an Indian maiden, and she is far too good an actress to be saddled with parts which do not fit her. Moreover, the taste which purveys love stories between white men and Indian girls is somewhat questionable—and nothing Miss Leonard does, herself, is ever in anything but good taste. So I think she is unfortunate here. Moreover, in addition to being unfitted for her, the story is dead—it has been so worked over and mulled around and rehashed that everyone is tired of it—Indian squaw—white man—love at first sight—Indian brave buys squaw—white man despairs—gets girl to run away with him—minister won't marry them—back to the tepee—back again goes the white man, again carried girl off—pursuit by Indians—freedom!

But, and it's a big but at that, the Reliance people managed a scene here which would redeem from commonplace a much, much worse play than this. "In the Tepee's Light" takes its title from a scene in which the interior of a tepee is shown, with a kettle over the fire. The audience looks towards the entrance of the tepee from the inside. Beyond the fire, figures appear lighted from below—as is proper—this side the fire, they appear in silhouette—as is also proper. The film is stained light yellow. And I make me my bow to the Reliance management—I have never seen anything finer in a special lighting effect—anything more beautiful than that play of silhouette and bottom light. Especially was it pleasing after so many minutes of plain white lighting in this and other films, and it makes one stop and wonder whether the moving picture of the future will not depend more upon lighting effects and beauty and less upon violent pantomime and action than at present. As a matter of interest, if it be such, I am glad to say that I would rather have seen this film, with this one touch of stunning beauty and originality, than any—or all—I have mentioned in this story, and that quite without regard to the fact that "In the Tepee's Light" as a whole, is a pretty poor apology for a Western Indian play, and with a perfectly inexcusable ending. For the ending (a very weak steal of the last scene in the "Girl of the Golden West") uses a painted, scenic background for the running-away pair! With all the beautiful outdoors to choose from—with real scenery waiting for them everywhere, why, Oh why, Reliance, did you use that atrocious painted thing?

The failure to realize that the greatest argument for convincing people of the reality of a picture play is the appearance of real people amidst real surroundings, is one of the most fatal mistakes the producer can make. If he makes

in interior and it looks like scenery, we can't forgive it. We even fail to forgive it on the real stage any more, where we used to forgive anything. Now any producer who puts on a shaking wall and painted canvas door interior on the stage is laughed to scorn. In "The Girl of the Golden West," Belasco used every device and art known to stagecraft to make his outdoor scene look like outdoors. And here, where we had color, and speech and special lighting and the glamour of a great play, greatly acted, so sustain the spell we were under, he succeeded in convincing us. The girl and her lover were real people—really going away, really amidst the mountains. But in this Reliance ending there was nothing to convince. The scenery was obviously scenery —and poor at that. The moving picture has neither color nor speech. And the ending failed utterly; chopped off, it would leave a film the better for the pruning. And it is the more remarkable that a mind that could conceive and execute that tepee scene—remarkable and beautiful as it is—could perpetrate such an offense against common sense and good taste as that wretched ending.

I had some disagreeable things to say about Kalem, recently, didn't I? Well, I ran across their "Grandma's War tale" the other day—the story of the Confederate wire tapper, and justice compels me to say that this was as good as Slim Jim" was bad. The war story is old, I believe—it was rainy film, but it was not so scarred but that one could nd good scenery, simple, convincing acting and genuine eart interest—and the beginning, of Grandma telling the tory which dissolved slowly into the story, and the ending, hen the story dissolved back into Grandma and her little udience, was both effective and pretty.

Edison, always sterling in comedy efforts, offers "Josh nd Cindy's Wedding Trip." A bit overdrawn on the part f Josh, who is quite too Reubenized a Reuben to be really nvincing, but so daintily done by the capable, pretty and ainty little girl who plays Cindy, this cross-section of real fe is very refreshing. The two, married, come to the city, ad a pocket-book of money, try, separately, to spend some t it on each other, are arrested for passing counterfeit bills, d released by a magistrate whom they have befriended earlier in the play. The comedy, a bit obvious and coming close to farce at times, the story was nevertheless true, to the audience, and there was considerable quiet laughter at several of the scenes.

I saw also a Biograph yesterday which isn't a Biograph standard at all—"His Sister-in-Law"—in which a pathetic little figure of a little girl, finding she is not wanted in her sister's new home, and by her sister's new husband, goes back to Aunty. One wonders why this story was pictured. It makes the man out a brute, the loving elder sister a weakling, the little girl an unhappy child, and leaves the audience hanging in mid-air, for no one knows how it comes out—unless, indeed, the film I saw had been robbed of a closing scene. In any event, it is unpleasant, and the quarrel between husband and wife, over the child, caused by wifey having to go several times to attend her little sister, is too improbable to seem real—and so is the man's temper.

But there is one thing to be said of them all—in general. Compared to the films of a year ago—two years ago—there isn't a producer at work now who worked then who hasn't made marked strides forward, and the more pictures I see, the harder I look for imperfections at which to throw stones; for improbabilities to note and impossibilities to make fun of; the more I am convinced of the fact that the standard of taste and ability on the part of producer and actor and actress has risen as fast, or faster, than the standard of taste of the public which supports them, and that it is only very recently that audiences have begun to get such a grasp on the possibilities of the motion picture, the meaning of good photography and the ability to really and truly act, that they have commenced to demand of the producer a standard so high that he must strain himself in reaching it. Yet, when he reaches it—as he does sometimes—the result is an appreciation by the public which makes them call again, and yet again, for films bearing his mark—that appreciation which, in the end, is for him spelled $$$$$.

And all of him are gradually finding out the fact that not all of him recognized from the first—that it pays to produce only the best, only the first-class, only the really classically done films, be they scenic, dramatic, comedy or pathos.

Startling Effect in the "Imp" Decoration Day Release, "The Forged Dispatch," Showing the Explosion of a Shell Amidst a Skirmish Line of Federal Soldiers. This Film is the Second in the "Imp de Luxe" Series.

Exhibitors' League Meeting.

A meeting of the Exhibitors' League was held at Columbus, Ohio, May 2nd, at the Southern Hotel. The meeting was called to order at 10:30 a. m. by President M. A. Neff. In the absence of Secretary C. C. Carter, of Cincinnati, Mr. F. M. Keeney of Cleveland was named to act temporarily. President Neff in his opening address outlined the work done and to be done in the future by the League. He gave an interesting account of the stopping of adverse legislation, which would have been very detrimental to the moving picture interest. He also urged the necessity of a national convention of moving picture exhibitors to be held at some convenient place.

The President appointed the following committees:

Committee on Emblem: H. C. Vestal, Ada, Ohio; W. Stansbury, Marion, Ohio; A. E. Brandonbury, Marion, Ohio.

Committee on Dues: W. A. Pittis, Conneaut, Ohio; Max Sterns, Columbus, Ohio; J. J. Huss, Cincinnati, Ohio.

Committee on Grievances: W. J. Simms, Cleveland, Ohio; J. H. Broomhal, Hamilton, Ohio; W. A. Pittis, Conneaut, Ohio; F. W. Tynes, Portsmouth, Ohio; A. E. Brandonbury, Marion, Ohio.

Committee on Arrangements for a National Convention: F. M. Kenney, Cleveland, Ohio; W. A. Ka-per, Cleveland, Ohio; Chas. Rehark, Sandusky, Ohio.

An address was given by Mr. W. A. Pittis, of Conneaut, on the work of the organization in Pennsylvania. He was followed by talks by Mr. Harrington, of Pittsburg, and also by Mr. John M. Bradlet, of Chicago. The committees having met, the emblem committee submitted a design which was accepted by the meeting. After a lengthy adjournment, the committee on dues advised that the initiation fee of $5.00 remain and dues to the amount of $2.00 per month be levied to be paid to the treasurer on the first of each month in advance, starting May 1st. On motion this report and advice were adopted.

A motion was adopted that any member who underhandedly employs or takes away any employee of another member, shall suffer a fine of not less than $10.00 for the first offense and expulsion from the League for the second.

The report of the treasurer, G. O. Dupuis, was read and also his resignation. Both were accepted, and a vote of thanks was extended to Mr. Dupuis for his excellent work in the interest of the League. Mr. J. J. Huss was then nominated and unanimously elected to serve as treasurer, and a committee of three—W. B. Gandy, Lima, Ohio; F. H. Staup, Delphos, Ohio; J. J. Huss, Cincinnati, Ohio—was appointed to audit the books.

It was moved that if any officer of the League missed three consecutive meetings his chair would be considered vacant and a new officer be elected. Following this rule a new second vice-president, Mr. F. M. Keeney, of Cleveland, was unanimously elected, and a new secretary, Mr. C. J. A. Kyle, of Lebanon, O., was elected. It was also regularly moved and seconded that any applicant for a position in a picture house, who has at any previous time been employed by a member of the League, be compelled to show a recommendation from such member before being employed.

The subject of a national convention of moving picture exhibitors was taken up, and a meeting called for August 1st, 1911, at Cleveland, Ohio, for the purpose of forming a national association.

It was decided to invite all exhibitors and organizations of exhibitors throughout the country to co-operate and attend the proposed convention, or at least to send delegates. Also, it was moved that any member in arrears of his dues for three months, stands suspension and his card of membership returned to the League until he is paid up. The meeting then adjourned to meet in Cleveland, August 1, 1911.

Pennsylvania Exhibitors in Line.

As the Ohio exhibitors, at their State convention held at Columbus, on Tuesday, May 2, 1911, has named Cleveland, Ohio, as the place to hold the national convention, and as the Pennsylvania exhibitors had previously named the Ohio city, now let our slogan be: On to Cleveland. Let the exhibitors gather there by the thousands and show to the world that we are business men and intend to conduct our business as men, and we intend to build our organization on a foundation of honest principles and put an end to the cut-throat system of competition, where one exhibitor sells a ticket for five cents, admitting to one house and gives a free pass or coupon to his or their other theater free. It is a common thing to see the exhibitors showing anywhere from two to six reels of film and sometimes one or two acts of vaudeville for five cents.

Now the sooner the business career of this class is at an end, the better for the moving picture business. We also say that two-thirds of the exhibitors' troubles are caused by the exhibitors themselves, and the only remedy is an organization that will only allow honest and sane competition; now we appeal to you who have the interest of the moving picture business at heart to get together and form a League to protect your interest; you know in organization is strength. Now don't delay. Organize and elect your delegates to the national convention at Cleveland, Ohio, August 1, 1911. From now on let your slogan be, "On to Cleveland," and if you want any information as to the organizing of a league, write to or call at our headquarters; we will only be too glad to help you. Now let us hear from you.

(Signed) F. J. HARRINGTON
Pres. of Exhibitors' League, Pennsylvania.

London Letter

By A. E. Taylor.

While there will, of course, always be a certain demand for the cowboy type of subject, the English patrons are getting a little tired of prairie scenery, red Indians, scalping, and chases and are looking for something better. There are, in fact, indications all round that if the picture theater is to last it must be supplied with a different sort of picture.

One of the great causes of the outcry against the Sunday picture show, for instance, is when the class of picture exhibited. The inane comics with which the market is flooded by manufacturers who seem to think that quantity is more essential than quality have caused thinking people to begin to say that the picture play is mere piffle, and writers have begun to express the opinion that those who attend picture shows are wanting there what is more lacking in intelligence.

What is wanted is more genuine industrial subjects that the exhibitor can put on on Sunday without raising the ire of the "unco-guid" and the clergy, whose opinions do count for something with the licensing authorities, and disregard for whose voices causes the authorities to legislate in a manner which calls forth the anathemas of exhibitors, who really have only themselves to blame for what occurs. If we could have a constant supply of good subjects I believe in time the Sunday Show would be allowed.

An apparatus which is capable of taking motion pictures of life on the bed of the ocean has just been completed by M. Andrez, a French photographer and inventor. The camera, which is enclosed in a waterproof frame, can be operated from a boat, the shutter covering the lens being automatically released. The whole apparatus is oblong in shape and is of sufficient weight to allow it to sink easily to the bed of the sea. The necessary illumination is supplied by a powerful electric lamp, the rays from which are projected from a powerful convex lens in front of the camera. Several hundred feet of film is wound on a spool in the body of the apparatus and this is released by an electrically controlled spring at the rate of ten feet a second. The entire operation can be controlled from a boat.

Some remarkable results have been obtained during recent experiments made on the French coast. Many wonderful sea plants growing in the sand, rock covered with varied types of shell fish, interesting chronological phenomena, and myriads of minute salt water fish are clearly depicted in one of the films taken with the aquaticeograph. Many improvements have yet to be made to the apparatus before the results are exhibited in public. I understand that the chief difficulty up to the present time has been the regulating of the film release and the matter of correct exposure. The inventor means to experiment shortly with a new pneumatic attachment by which the film will be released in a more regular manner.

The immense value of the cinematograph as an aid to astronomical research has been proved by Professor Stormer of Christiana, who has recently procured some remarkable photos of the Aurora Borealis. Previous attempts have always proved unsuccessful on account of the inadequate luminous intensity of the aurora. Prof. Stormer overcame this by employing a cinematograph objective one inch in diameter and two inches in focal distance. During the early part of last year he started on an expedition of investigation to Bossekop, and was successful in obtaining 400 photos of the aurora out of a total of 800. The time of exposure he gave varied from a fraction of a second to 20 seconds, according to the intensity of the light. These records are of the utmost value in obtaining measurements of the altitude of the auroras and for ascertaining their exact positions in space. The photos obtained give a remarkable idea of the formation and magnitude of the lights, which are depicted in varying intensities. At various points in the arc of light a more luminous spot is noticeable, whilst the brilliance of the entire rays is intensified by the surrounding darkness.

Powers Picture Plays.

When the warm sun came out last Friday afternoon, we began to think of an excuse to get away from the office. The ball game was a very strong feature, but, as all our grandmothers died long ago, we could not plausibly entertain that proposition. Then came a life-saving telephone message from Mr. Tommy Evans that saved the day. He invited us (Sherlocko and Watso) to visit the Powers Plant, and in that way we managed to get out of the office routine.

It is a long ride out to the Powers plant, because it is situated at 241st Street, which is very near the Mt. Vernon line. Some time before we reached there we realized that we were leaving the real city behind and getting out into the good old country, where trees grow and dandelions are to be seen intermixed with daisies and bull-frogs and other such harbingers of spring. Situated in this semi-civilized spot, we found a factory for making moving pictures, labeled very conspicuously "Powers Picture Plays." On the second floor, we found the presiding genius, Mr. Thomas Evans—the but-

The Powers Motor "Carry-All"

ton pusher. An afternoon spent with Thomas Evans, the general manager of the Powers plant, is a good deal the same as an afternoon with Theodore Roosevelt, according to newspaper standards, because, when anyone comes to interview him, Mr. Evans proceeds to make the interviewer turn his interview by putting him through the drill.

Just as we had settled down to watch the heroine thwart the villain, we were summoned upstairs to look at a reel. Instead of one reel we found that we were in for several reels, but we did not mind that, as they were all good. From the Turkish bath of the projection room, we were hustled into a big touring automobile, which is seen in the half-tone herewith, and rushed around the open country to cool us off. That is why we have stiff necks at this moment. Pat Powers was conspicuous by his absence, but then we know that Pat only hits the high places and leaves the actual management to Mr. Evans, whose executive ability we admire very greatly, especially when he pushes all the buttons at once.

The mechanical equipment in the studio is ideal. Direct current for the studio is generated on the premises by means of a motor generator set of a very large size. This furnishes the current for perfect installation of Cooper-Hewitt Mercury lights, which cover the scene effect in a way that would resemble a tent or shed. By this method there are no extraneous shadows anywhere in the picture.

Seated on his throne beside the camera, we had the pleasure of observing that very dynamic producer, Mr. Frances Powers. There is enough pent up energy in this one gentleman for a dozen men. We do not remember having seen a more particular man in our lives than Mr. Powers when directing a scene. His microscopic eye sees at a glance the defects that are absolutely invisible to the naked eye. In one case, he spent an hour over such a simple matter as the entrance of two actors through a door, the actual performance of which in the film occupied less than one minute.

In the illustration herewith we see Mr. Powers striking a dramatic attitude just prior to our little spin. There was no occasion for his doing such a thing, but he was so full of vinegar that he just could not help it. On the front seat of the auto is Thomas "Napoleon" Evans, the "William A. Brady" of the film production business.

We spent a great afternoon at the Powers plant. The ball game was very soon forgotten as we made our way through the different departments of the plant; they were all so instructive and entertaining that the afternoon went very quickly. The carpenter shop was humming with work, and the scenic painters plodded on industriously regardless of the audible scream of the heroine as she pleaded with the villain to spare the life of "Jack." Of course, everybody will know who we mean by "Jack"; whoever heard of a hero by another name? When the day was over and the actors were ringing up on the time clock on their way out, we took our places in one of the Powers' latest passenger automobiles and were shot like a bullet from the land of billy-goats back to civilization with speed enough to take our breath away. That is the speed of the Powers Plant.

Thomas H. Ince.

Among prominent actors who have forsaken the legitimate for the silent drama and of the few who have developed into moving picture directors of distinction is Thomas H. Ince, identified with the Independent Moving Picture Company of America. Mr. Ince has been prominent in the theatrical business all his life and comes of a very well known theatrical family. His connection with the Imp Company is not of very long standing, and he has only been directing for the company since last October; yet it is to his credit to say that since then he has turned out some of the best work ever seen under the "Imp" trademark, such as "The Drama," "The First Understudy," "The Usher's Maid," "Messages in the Bottle," "Sweet Memories," etc. Of an idealistic temperament and a studious nature he refuses to instil an individuality into Imp pictures, reserving his own personality and reveals sincere effort to invest the photoplay with a dignity and realism which is too often lacking.

Exhibitors' Meeting At Columbus, Ohio—National League Proposed.

By John M. Bradlee.

A National Convention of motion picture exhibitors is no more a problematic question but it is an assured fact, and, with a well attended convention, it is safe to predict much good for the business. The meeting of the Exhibitors' League of Ohio, held in Columbus, O., on May 2, sounded the doom of the present deplorable system and opened the way to much needed reforms.

The Exhibitors' League of Ohio does not represent the majority of the exhibitors throughout the country, nor the majority of the Ohio exhibitors, but if it is only a small band of men, they are, at least, moved by the spirit of 1776 and, with a will that nothing could stop, they have worked hard to conquer the first place. Their admirable work to free the exhibitor from the arbitrary rules of the exchanges and their work to curb unfair and unjust legislation has been recognized. The exhibitors who laughed at the struggle of a few pioneers, enlist to-day without any solicitation, and ask advice from their Ohio brothers, promise them their support and organize themselves for the same general purpose.

The meeting of May 2nd at Columbus was the best conducted and most orderly meeting ever held. The members present were not the unfair exhibitors, trying to ruin each other, but honorable men with a good will towards their competitors and ready to make a personal sacrifice for the good cause; men that can see the great future of motion pictures and willing to sacrifice part of the present for the sake of the future. With such sound business men, of education and intelligence, the meeting was devoid of all foolish talk and each question was treated in a business-like manner.

The presence of Mr. Fred J. Herrington, of Pittsburgh, Pa., a delegate from the Exhibitors' League of Pennsylvania, revived the courage of some of the Ohio members. The members present realized that their work had not been in vain, when President Neff read a very encouraging letter from some Oregon exhibitors and when Mr. Herrington said that he had not been sent to Columbus to claim the National Convention for a Pennsylvania town, but that his mission was to inform the members of the Ohio Exhibitors' League of what work the Pennsylvania exhibitors were doing and to vote on Cleveland for the National Convention of 1911.

After hearing so many promises of support, the members of the Ohio Exhibitors' League decided that they could not drop the work and that their duty was to go forward and make of the proposed convention a great success for the benefit of all concerned.

Although Chicago could offer better advantages for a National Convention, we believe that no other place than Cleveland could be selected, as it is only just and fair that the Ohioans be rewarded for their good work by holding the convention in an Ohio town.

Some persons have an idea that a trade paper is nothing else than an advertising sheet or a list of releases. While this can be the case with certain publications, it is different with the Moving Picture World—it is read from cover to cover. If such was not the case, it would be impossible to find the sentiments for a national convention and an open market so well rooted in the mind of the exhibitor. A trade paper like a daily newspaper, moulds the mind of the reader. We find the ideas advocated by the Moving Picture World in the letters from the Pacific coast, in the delegation from Pennsylvania, and if it had not been for the policy of the paper, to urge a National Convention, we would not see the exhibitors of the United States so busy reorganizing associations, forming new leagues, etc., all with the same purpose of taking an active part in the coming National Convention.

The Exhibitors of Chicago have informed the writer that they were going to hold a meeting, to co-operate in the work. A gentleman from Milwaukee added much encouragement in announcing the formation of a League of the exhibitors of Wisconsin. We know that New York is also agitating the question.

The exhibitors realize that as long as they are allowed to spend vast sums of money in the building of beautiful houses or remodeling of their places, they must be at liberty to show what pictures they want and not be forced to show any pictures that the exchanges want to palm off on them. It seems ridiculous that when an exhibitor spends $50,000 on a new house, engages the best operator, the most polite ushers, talented musicians, etc., that he cannot select his program, to have pictures to suit his patronage. Some pictures like "The Priestess of Carthage"—"The Fall of Troy"—"Aida"—"Nero"—etc., will draw a selected patronage, while other pictures like "The Man Turning Dog"—"O, You Skeleton!"—"Golden Gates"—"Two Mothers"—etc., will kill the patronage of the best house. Is it not reasonable that when an exhibitor makes an investment of some $50,000 he should be allowed to select his program and reject the pictures not suitable for his place. Such is not the case. The exhibitor with a $50,000 theater is no better treated than the exhibitor with a $500 store-show; both are at the mercy of the renter, and the only excuse of the renter is that he must make so much money out of every film, bad or good. It is also true that if the renter was free to buy just what he wants, he could give a better service.

We know that the "Fall of Troy" is the greatest film offered, and we know that the small renter cannot buy it and that large renters do not take many copies. The policy of the Sales Co. is to curb the sales of the "Fall of Troy" and force the renters to buy more freely of the cheaper productions released by the members of the Sales Co. If the Sales Co. was animated with a true and sincere desire to uplift the industry and place the Independents at the top of the ladder, they would sell the "Fall of Troy" at the regular rates and all the copies possible.

It is high time for the exhibitors to league themselves against such arbitrary tactics. Start to work, organize locals, unite these locals into State Leagues. The State Leagues will meet at Cleveland next August and there form a National Body. A National League can accomplish wonders and the National League must be one of exhibitors only.

As I named the "Fall of Troy," I wish to show what an open market can do for the uplifting of motion pictures. The Lyric Theater, of Cincinnati, O., a regular playhouse with a seating capacity of 2,000 chairs, opened with motion pictures for the summer season. Messrs. McMahan & Jackson, the managers, decided to give a great opening with the "Fall of Troy" for one solid week. Messrs. McMahan & Jackson are progressive; they do not believe in the foolish arguments of other exhibitors; they have no fear of repeaters; they do not believe in daily changes; but, as sensible managers, they judge the picture and see if same can stand several days. The "Fall of Troy," released on April 15th, is no more considered a first run. It is to many extent a old picture and out of date. Messrs. McMahan & Jckson did not stop to consider if the "Fall of Troy" was over two weeks old; did not bother their mind if said film had already been shown in several theaters of Cincinnati, but they decided that if even the "Fall of Troy" was a repeater, it was good enough to hold the boards at the Lyric Theater for a solid week. Some exhibitors call it "nerve"; others call it "foolishness," and many competitors predicted a flat failure for the Lyric Theater.

Messrs. McMahan & Jackson knew what they were doing; they were confident, and they have made a great success as every day of the week they have shown the "Fall of Troy" to crowded houses. On Thursday, May 4th, the writer visited the Lyric. He could not find a seat on the ground floor and had to be satisfied with a side seat on the balcony. The success has been such that if Messrs. McMahan & Jackson do not yield to the general request, to show the "Fall of Troy" for a second week, the Sun Theater will make arrangements to secure the film for a week.

The exhibitor has suffered much at the hands of the manufacturer. Sensational and badly acted dramas, stupid comedies, etc., have discouraged the public, have excited the press and the clergy against motion pictures, and it would be only justice to give the exhibitor the full benefit of such pictures as the "Fall of Troy."

The Licensed folks had also a feature film in the "Priestess of Carthage," of Gaumont. Do we hear of the "Priestess of Carthage?" No. Mr. George Kleine made a mistake to release the picture as an ordinary release, and for the reason—the "Priestess of Carthage" followed the same circuit as the "Two Mothers." One day the Orpheum, of Chicago, showed the "Two Mothers" to a disgusted audience; another day they showed the "Priestess of Carthage" to a delighted audience. In the course of a few weeks, the "Priestess of Carthage" will rest on the same shelf with the "Two Mothers," and this without having been shown for several consecutive days, or of having been repeated. With the present system of rentals, an exhibitor could not show the "Priestess of Carthage" for a week, as the General Film Co. does not buy enough prints and everything is scheduled in advance. Jones is to receive the film on Monday, Smith on Tuesday, Black on Wednesday, etc. To grant the film a second day to an exhibitor would upset all the system.

With an open market, the exchanges would be at liberty to buy many prints of the "Priestess of Carthage," "Fall of Troy," "Aida," "Nero," etc., and refuse copies of "O, You Skeleton," "Man Turning Dog," "The Two Mothers," etc. If the master productions were shown and the bad films rejected, the investment of the exhibitor would be profitable

Los Angeles.

By Richard V. Spencer.

New Producer.—Los Angeles is soon to be headquarters for another new producing company. The new company is incorporated under the name of The Co-operative Film Manufacturing Company, with a capital stock of $50,000, most of which is said to have been subscribed with the idea of making it a close corporation. D. Daniels, the secretary of the company, states that the company holds non-infringing camera patents. Mr. Daniels is also the inventor of an improved system of indoor studio light bateries with which the studio of the company is equipped.

The secretary declined to give any specific information regarding the officers of the corporation at this time, other than to say that the men behind the company are men that have had many years of experience in the producing and business managing end of the moving picture business. The company's dramatic director and most of the stock company have been chosen and several films have already been produced at the offices and studio of the company at 749-51 S. Broadway, Los Angeles. Arrangements are now under way for the marketing of the company's films under the trade mark of Fox Brand Films. It is the intention of the company to undertake the various kinds of film work, including Dramatic, Comedy, Scenic, Industrial, Educational and Advertising work. Arrangements are now being made to go to work on a large scale early in June.

Bison.—Mr. Montgomery, the Bison dramatic editor, and members of the Bison Stock Company, spent several days last week near Azuza, in the canyon of the San Gabriel, working on Western pictures. The Selig Company also recently took a film in the same vicinity. The north fork of the San Gabriel River, on which the views were taken, flows through some of the wildest and most rugged mountain scenery to be found in the Southwest.

Selig.—The Selig Company seems bent upon cornering the stage coach market. They have just purchased a second of these relics of the old Southwest. Mr. Bosworth, director, recently journeyed to Banning and purchased the old Banning coach. Forty years ago saw the same stage coach rolling across the torrid desert wastes between San Bernardino and Yuma with its freight of passengers and mail. The scars of the old coach could tell many a tale of the old time road agent, of wrecks and runaways on narrow mountain trails; of perils by flood, and desert wastes, and each one would, doubtless, provide the subject for an interesting and thrilling scenario, could they be read. Of late years, the old coach has been idle, but will now be repaired, repainted and put back into commission, and by the aid of the camera will show the younger generation how their forefathers traveled over the West in "The days of old, the days of gold, the days of '49."

Biograph.—The Biograph Company is making arrangements to return to their Eastern studio. They will leave Los Angeles about May 15th. Rumors regarding the company are flying thick and fast in the local moving picture colony, but owing to the peculiar publicity policy of the company, it is impossible to verify them. One rumor is to the effect that the Biograph Company are about to divide the company, leaving one of their directors and a stock company here to work the year around, while the other company works in the East.

Kalem.—The Kalem Company is said to be so well satisfied with the work of their Western company and with California scenic settings that their studio at Glendale will be made permanent.

Miss Virginia Chester, ingenué with the Pathe Company, is again on the sick list. Miss Chester had just recovered from a month's serious illness, when she contracted appendicitis. She was taken to the Clara Barton Hospital and on the 24th was operated upon.

Pathe.—The Pathe Company will leave on May 5th for Tia Juana, on the Mexican line, where they will make several films. A scenario on which they are working requires a real bull fight. This scene will be filmed in the bull ring at Tia Juana. Among the members of the company going on the southern trip are Mr. James Young Deer, director; Chas K. French, assistant manager; Fred W. Gollum, business manager; Joseph DeGrasse, Margaret W. Manners, Vola Ramon, and a number of others.

Red Wing (who in private life is known as Mrs. James Young Deer), who plays Indian leads in Pathe Western stories, and who has been absent for several months visiting in New York City, is expected back this week.

Miss Vida Ramon, a talented San Francisco girl, formerly connected with a San Francisco moving picture company, has joined the Pathe Company, to play alternate leads.

Miss Bessie Eyton, formerly appearing in Pathe West Coast productions, has left the latter company and gone to the Selig Company, with whom he has signed a contract.

Selig Second Company To Go North.—Mr. Hobart Bosworth, director, and half of the Selig Company are shortly to leave for the Yosemite Valley. The company worked in the valley and vicinity last summer for a period of several months, getting what was afterwards declared to be the finest group of scenic-dramatic films ever taken in the West. The company will take with them the recently purchased Banning stage coach. During their absence, Mr. Boggs, general manager and director, will remain at the local studio with the other half of the company.

Dave Morris, a former member of local legitimate stock companies, is the latest recruit to join the moving picture end of the profession. He will henceforth appear in important character parts with the Pathe West Coast Stock Company, with whom he has signed a contract.

Lobbying Against State Bill.—Los Angeles and San Francisco film exchanges, both Licensed and Independent, together with prominent exhibitors in all parts of the State, have for some time past maintained a lobby of lawyers and representatives at Sacramento to defeat the amended Strobridge Bill. The bill, as amended and passed by both the Senate and Assembly, will, if signed by the Governor, become a law, which, when enforced will work untold hardships upon exhibitors throughout the State who have been showing Western films. W. H. Hodkinson, local manager for The General Film Company, has gone to Sacramento to fight against the bill. The Los Angeles Exhibitors Association have forwarded to their attorney at Sacramento a petition of protest to the Governor. The petition was signed by 75 exhibitors, members of the Los Angeles association. The petition sets forth the complaint that should the bill become a law it will work a great hardship upon exhibitors and the general public. The bill came up for the Governor's signature on April 30th, but the Governor has put it forward to another date.

Arthur S. Hyman has returned from his recent business trip to San Francisco.

Shell.—Last week featured the big Itala film, "The Fall of Troy," and drew big houses.

Ideal.—Spring Street, between 3rd and 4th Streets, last week featured Miles' Brothers' San Francisco Earthquake film, and did a rushing business.

Metropolitan.—Main Street, opposite the Plaza, has gone Independent. They have cut down their admission fee to five cents to all parts of the house.

Family.—Main Street, between 4th and 5th Streets, are this week featuring the Buffalo Bill pictures to capacity.

Wonderland.—315 S. Main Street, is having its box office repainted and decorated.

Lyric.—The new Spring Street theater that opened last week has sprung a novelty upon Western theater-goers. They are showing pictures only, between 10 a. m. and 1 p. m., and between 5 and 7 p. m., for a five-cent admission. Between 7.30 and 10.30, both pictures and vaudeville are shown for a ten-cent admission. This style of motion picture theater management is new to Los Angeles, and local exhibitors will watch with interest results from a box office point of view.

Fire Department to Control M. P. Theater Exits.—The fire commissioners decided May 1st to advise the City Council to put the inspection of theater exits under the exclusive control of the fire department. The Board was shown, in a recent petition to the Council, asked for a better system in the enforcement of the fire ordinance. The theater managers assert that there are now three different city departments who are working independently to enforce the ordinance, with the result that there is much confusion, since one department often orders things done which another department or new days later cancels.

Incorporation.—Articles of incorporation were filed recently by the I. A. Ellis Amusement Company. Directors: I. A. Ellis, Almyra Paxton, and F. F. Hahn. Capital stock $20,000; subscribed, $300.

Ardent Picture "Fan."—The Los Angeles Police Department has found a new use for moving picture theaters. Hereafter, when lost children are picked up on the beats of officers, instead of taking them to police headquarters, officers are likely to take them to picture shows to entertain them charges until called for. Heretofore the police officers and matrons have been at their wits end to keep their temporary charges from wailing for their parents. Questions, as a rule, had to elicit satisfactory replies as to parents or home or house. Others of peanuts, popcorn, ice cream and other childish luxuries, only bring forth louder cries and demands for mamma. Patrolman Wallace, of the Los Angeles force, is the father of the new idea.

New England.

Mr. Fred Hannen has acquired the controlling interest in the opera house, Sanford, Maine, which he will run with moving pictures and vaudeville. Mr. Hannen, or, as he is better known as the "moving picture king, of Maine," formerly operated the Knights of Pythias Hall in Sanford. He is interested in moving picture theaters in many cities and towns throughout the whole State of Maine. He has the knack of always picking winners, therefore the Opera House will no doubt be a money-maker for the "King."

Messrs. Mayer and Morris have given up the Broadway Theater, Lawrence, Mass., and the house has been acquired by Messrs. Frankel and Connelly, of Lynn, Mass. The house will probably run Licensed pictures and vaudeville under the new proprietors.

The construction of a large auditorium in Providence, R. I., to be used as a combination skating rink, convention hall and theater, is being considered by Providence people. The promoters are now considering plans for the consummation of the project. According to information, the building will be 300 feet by 170 feet, with a total seating capacity of over 5,000 people. It is certain that if the building is erected that ample space is to be left for a moving picture booth.

The Nickel Theater, of Bangor, Maine, which has been doing a very steady business this winter, was totally wiped out by the big conflagration which visited Bangor on Sunday, April 30. The house is to be rebuilt on a larger and more elaborate scale, according to the promoters of the Nickel.

Messrs. Chas. E. Cook and "Mike" R. Sheedy have acquired the Taunton Theater, Tauton, Mass., which they opened April 24, with their usual programs of "pop" vaudeville and pictures. "Mike" Sheedy, always an active figure in New England moving picture affairs, has recently taken up a rate of speed unusual even for him, and nearly every week something new is being financed by the indefatigable "Mike." Mr. Cook is not far behind Mr. Sheedy, and is usually connected with him on new ventures.

The Star Theater, Dover, formerly the Clements Theater, closed Saturday. Six concerns have taken a hand at running the Star within a year. None of them seemed able to show anything better than a loss on their venture. Mr. Jack Dolan, proprietor of the Lyric, Dover, continues to play to houses which have "standing room only." Such instances as these are very common throughout New England. Mr. Dolan has always delivered the goods at his Lyric, and has the support of the inhabitants of the town, who show their appreciation of good pictures and vaudeville by sticking to the Lyric when opposition opens.

The old Union Hill Theater, of Pittsfield, Mass., which was recently taken over by Messrs. Hennocksburg and Wesley, and renamed the Globe Theater, is no longer being operated by that concern. The house is now being run by Messrs. Lothrop and Tolman, as a moving picture and vaudeville house, under the old name of the Union Hill Theater. Mr. Elmer Walters was house manager for Hennocksburg & Wesley. There seemed to be some hitch over the lease of the theater and other minor details, which are assigned as the reasons for this change of ownership.

The Managers' Protective Association, of Providence, R. I., held their benefit performance at the Empire Theater, April 28, as has already been noted in these columns. A large sum of money was taken in and was turned over to the Bulletin Tree Fund, for the planting of trees in Providence. The benefit was a big success, and received enthusiastic approval of Providence people. Mr. Charles Lovenberg, President of the Association, was to be seen leading the large orchestra during the performance.

Mr. F. Wotton has had a successful opening of his new moving picture theater at Waltham, Mass. Mr. Wotton refitted the old Endicott Hall, and renamed his house the Orpheum Theater. Manager Wotton was formerly connected with the Comique Theater, Malden, Mass. The house is exhibiting Independent pictures and songs.

Messrs. Ashley and Asher, of Boston, are soon to open the old Relay Theater, Nahant, Mass., which will be renamed as the Knickerbocker. During the hot months, vaudeville and pictures will be presented. The chances strongly favor Independent service from the W. E. Greene Film Exchange, of Boston.

Mr. William Cook will soon open a new moving picture theater near Northampton, Mass. The house will probably run pictures and songs, with no vaudeville.

The warm weather is already affecting the New England theaters, and, from now on, many closings over the hot months are sure to be in evidence.

HENRY.

Boston.

As predicted in these columns, the Globe Theater, Washington Street, has returned to the fold of junior vaudeville and moving pictures. The house opened under this policy Sunday, May 7, with admission throughout the house at ten cents. Licensed pictures are shown. The Premier has pasted up the five cent admission signs, as it is always forced to do when the Globe starts the picture game. A large, beautifully appointed regular theater as is the Globe has a tremendous start over the regular moving picture theater, even when it is a first-class one like the Premier, and seriously cripples the trade of the smaller house, especially when they are situated side by side, as is the case in Boston.

The New England Trust Company has brought suit in the superior court for an injunction to restrain the Automatic Vaudeville Company and others from erecting an electric advertising sign upon the roof of the building at 680 and 682 Washington Street. The Automatic Vaudeville Company, of New York, operates the Premier Theater in this building, and holds the lease on the property. The trust company claims that the sign is being operated in violation of the lea e.

Cleveland.

Metropolitan dailies are beginning to realize that the motion picture has devotees by the million whose good or ill will has at least a potential effect in the ledger and circulation records, and that a little space devoted to news of the photoplay stage is better than any amount of space filled with knocks on the picture. The Cleveland Leader is one of the first to recognize the interests of the motion picture "fan," and has won a host of new friends through the department, besides pleasing old friends.

The Leader began by running a contest in which cash prizes were given for the best criticism of pictorial dramas seen during the current week. The Metropolitan section of the same paper each Sunday contains an article of some kind, illustrating or commenting upon some phase of the amusement in Cleveland.

The latest innovation of The Leader is to publish in its copper-plate section, along with portraits of the famous actors of the country, pictures of the leading photoplayers. Other big city papers are going into the subject in a less elaborate way, but undoubtedly The Leader's example will ultimately be followed by all the live papers, when they are brought to see that the millions of people who actually pay for the privilege of seeing the pictures, good, bad and indifferent, are naturally interested in the people whose images they see in the photoplays.

Musically, Cleveland photoplay houses, with some few exceptions, are not all that they could be. Mechanical "piano-orchestras" are used considerably but injudiciously. Rag time and popular songs that have frivolous meanings often spoil good pictures when used indiscriminately and always play havoc with pathetic or strong dramatic pieces. Where mechanical pianos are used for the overtures, it is better to keep within their limitations by using only rolls of standard music, such as "Poet and Peasant," "Oberon," "William Tell." Such pieces as these are dignified enough to play for any drama, and there is still enough life in them to brighten up a comedy.

Experiments are being made by a local chemist to perfect a screen which, through the use of a phosphorescent coating, will hold the projected picture after the arc has been turned off. It is claimed that, thus far, success is dependent only upon finding the proper compound to prevent the successive pictures running into each other, with consequent blurring. In short, the reflection lasts too long. The possibilities of the idea, in the absolute prevention of flicker with any type of shutter at almost any speed, are easily understood.

The Independent faction appears to have the better of the argument for business here. With the exception of the vaudeville houses, in which the picture is secondary, only three downtown photoplay theaters use "dominant interest" films, against eight Independent shows.

The Lewis Amusement Company, operating the Princess, Corona and Orpheum theaters, uses trust pictures in the latter house only.

Itala's "Fall of Troy" has been shown in some downtown house continuously since its release, to good business. The Great Northern "Hamlet" was on the program with it at the Princess Theater Monday, April 17. At the Mall, the Itala masterpiece was kept a full week.

Photoplays formed the entire bill at Keith's Hippodrome the first half of the week of April 17, Metropolitan Grand Opera holding the stage the last half.

B. G. DRUMMOND.

Chicago.

The American Film Service, at 79 Clark Street, has rented a ground floor office at 429 Wabash Avenue, near Congress Street. Van Ronkel says it's going to be something like his old place in the Security Building that burned out two years ago and was considered the finest office of a film exchange in the United States.

The Anti-Trust Film Company, formerly located at 79 Clark Street, has moved to new and spacious quarters at 128 Lake Street.

Eugene Cline has left the old office at 59 Dearborn Street, his headquarters for the last ten years, and is now located in the Temple Court Building at 219 South Dearborn Street.

The Globe Film Service, at 108 Madison Street, has removed to the Northwestern Building, Lake Street and Fifth Avenue.

Mr. A. Hyman, of the Janet Theater, is building a new picture house on 2800 Milwaukee Avenue seating 300.

New house on 55th and Ashland Avenue, Mr. Shell, proprietor and manager, seats 300. Pictures only.

The Royal Theater, formerly the old Howard Theater on Lincoln and Belmont Avenues, is to be torn down to make room for a new modern vaudeville house.

Marcus Loew and Wm. Morris were in town stopping at the Sherman House. A representative of the Moving Picture World called and interviewed Mr. Loew in regard to the object of his Chicago trip and his intentions of any new enterprises in the motion picture field. Mr. Loew assured us it was nothing stirring in our line and that his visit was purely in the interest of his vaudeville houses.

Ed. Miller, formerly business manager of the Essanay Manufacturing Company, also with Lieber in Indianapolis, leaves the city in a few days for the Coast to represent the Canadian Film Exchange, of Calgary, Alberta, B. C., in Seattle and Vancouver.

Texas and the Southwest.

Men and women who have been riding and romping and posing and acting before the moving picture camera in and about the Hot Wells Hotel, composing the Star Film Ranch, left San Antonio April 22. The company is the only one of the G. Melies & Co., and since October last has been in San Antonio making from one to five moving picture films a week. The company will go to Santa Barbara, California, where it can obtain ocean and mountain scenes.

During its stay in San Antonio, the Melies Company has produced some of the best Western pictures anywhere. San Antonio's scenery offers itself realistically to the settings of Western picture plays. The Star Film Ranch Company has done splendid work in and about the old Missions and along the San Antonio River.

The members of the company left many friends in San Antonio who will watch the local moving picture shows for the coming of the Melies pictures from California. Following is the personnel of the company: G. Melies, president; Mrs. G. Melies, manager and dramatic critic; Francis Ford, assistant manager; Mrs. Ford, William Clifford, William A. Carroll, Henry Stanley, Mrs. Stillings, Miss Stillings, Ben Cooper, Charles Cooper, William Gettinger, Mr. and Mrs. Horace Young, Miss Fannie Midgely, Mrs. Hall, Mr. and Mrs. Bracken, Mr. and Mrs. William Paley, Mr. and Mrs. Jean Bardebegiere, Otto Mayer and Miss J. Anna Nichols.

Miss Edith Storey, familiarly known as Billy, the central figure of many of the San Antonio pictures, and her mother, Mrs. Storey, went to New York for three months, after which they joined the company in Santa Barbara.

As a test case, the Waco, Tex., authorities required W. L. Linkenfelder and three of his employees to give bond to answer to a charge of violation of the law, by running a moving picture show on Sunday. The defendants were arrested and, after giving bond, they reopened the show and were not again molested. Mr. Linkenfelder says he feels that he was within his rights in running the show on Sunday, as he exhibited practically nothing but Scriptural scenes. The Sunday before, he exhibited the "Passion Play" and was not molested. He says his attorney advised him that Holy Land views and views based on the narratives of the New Testament can be legally shown on Sunday, in any community. One of the films was a prohibition picture designed to show the evils of strong drink.

Able lawyers have been employed by the defendants and it is understood that the corporation attorney will be assisted by counsel employed by opponents of moving picture show exhibitions on Sunday, without any regard to the character of the pictures.

Dr. C. W. Trueheart, city health officer of Galveston, Tex., has enlisted the aid of the moving picture in the war against the housefly, and the department will purchase a copy of the film which shows the dangers of the little insect.

The Savoy Amusement Company, of Muskogee, Okla., has been incorporated, with a capital stock of $15,000. The directors are George P. McNerney, Mayme McNerney and Edward J. McNerney, all of Muskogee.

Dr. A. O. Scarborough is building a new opera house at Snyder, Tex.

The Aubert Amusement Company has been incorporated at St. Louis, Mo., with a capital stock of $10,000. The incorporators are Elmer Candy, Ray M. Ellers and John W. Calhoun.

Washington, D. C.

Another manager who has recently "cut out" cheap vaudeville from the motion picture theater is J. P. Morgan, who lately succeeded to the control of the Princess. Realizing that vaudeville was a losing game, he is using now one good singer, Mr. Hawkins, and high-class pictures. "Already finances are increasing," said Manager Morgan. "You can't fool the public into believing that they can see good artists at a five-cent show. They know better."

One of our pretty, but small, down-town theaters is the Maryland, under the management of William Alvine, who can be found at all times about the premises. His motto is: If you want to be sure a thing is done in the best possible way, go do it yourself. This house runs five and six reels daily, using good accompanying music. The manager extends especial courtesy to the ladies and children, who have accordingly become his chief patrons. Photoplays of the comedy and cheerful sort are the chief attraction of the Maryland, with occasionally educational reels.

Jos. L. Marentette, of Baltimore, is the new local manager of the Washington Film Exchange (Independent). Since Mr. Lucas will be on the road a good part of the time, Mr. Marentette will have almost complete charge of affairs in this city.

"The Flea Circus," a unique film made by the Capital Film Company of this city, had a most successful run at the Metropolitan for three days. The fact that this was placed in one of our most neglected districts, and was able to raise finances considerably with increased prices, speaks well for the drawing powers of this novelty. Prof. Nokes, who has trained the fleas shown on the screen, made some explanatory remarks which added much to the understanding of the performance. Scientists, men and women of higher education, and skeptics were in large numbers and did not hesitate to make favorable comment on the film.

The phenomenal run of the "Fall of Troy" at the Empress and the Maryland, for two days being presented simultaneously, did not satisfy this city, and Manager Nokes had to give it a return-engagement at the Empress. The musical accompaniment which this film was given could scarcely have been excelled in a stage production. Manager Nokes is issuing a neat souvenir in the form of postals of "Little Mary" of the Imp Company. This house makes a specialty of advertising its program of manufacturers to be shown during the week and thereby advertising the films in preference to the photo-plays. Three reels on the first day of their release forms the daily show. The scoop that Manager Notes secured on the presentation of the Fall of Troy has been the cause of amusing comment.

Manager Tom Moore, of the General Film Exchange, is again in his office after an absence of several weeks in the South. Of course he had to go to New York before returning. Both himself and Mrs. Moore have been much benefited by the vacation.

Manager W. P. Herbst, of the Circle, has one of the finest houses of the west end of the city. His recent presentation of the Destruction of the Battle-ship San Marcos brought to his house an exceptionally large crowd, of which scientific and scholarly men composed no small part.

The "Senate," under the management of Louis K. Kerby, plays an important part in the Capital Hill section of the city. Always offering its patrons good music, there is a special musical program twice a week, which its patrons find very attractive.

Manager Braswell, of the Royal, continues the good work of keeping up with the name of his theater. One is sure to have a royal time with prizely comfrey and ice pictures from exclusive vaults.

The Aeme uses three feature reels, excluding commercial reels entirely. In this manner it aims to appeal to the intelligent and uplift the less cultured. "It aims to have the best," said the manager, "but it also pays cost to return. By some hitch my reels did not arrive in time to-day and I have just returned from a horseback trip to Philadelphia." The recent presentation of "Across the Mexican Line" made a timely feature of the Mexican situation.

W. H.

Louisville.

B. F. Keith's Mary Anderson Theater in Louisville adopted the photoplane of S. L. Rothapfel recently in its motion picture exhibitions at the close of the vaudeville shows. The photoplane permits the picture to be shown with the auditorium of the theater fully lighted, thereby removing the eyestrain on the part of spectators. B. F. Keith is installing the photoplane, for which he controls the patent rights held by Mr. Rothapfel, in every theater of the Keith circuit.

The building and police authorities of Memphis, Tenn., have cooperated to inspect moving picture theaters of that city in regard to the safety of exits and other features of public protection in the houses with the result that the Star, 129 North Main Street; the Savoy, 121 South Fourth Street, and the New Pekin, 98 South Fourth Street, were closed following orders from Building Inspector Dan C. Newton. The cause of Inspector Newton's action is that the theaters which have been closed have their entrance floors above the level of the sidewalk and three or four steps lead to the entrances and exits, which he declares is a dangerous arrangement in case of panic in the interior, when persons rushing out would fall down the steps and be trampled upon by those following. Inspector Newton stated that the houses were to be closed until his orders regarding the removal of the steps were complied with, but the management of the Star moving picture show secured an injunction from the court to restrain the authorities from preventing operation of the theater until the case could be tried on its merits. Further developments are pending.

It was recently announced that H. Fichtenburg, of New Orleans, La., has secured a location in Vicksburg, Miss., and is having plans prepared for a $25,000 moving picture theater in the Mississippi city. The new structure will be fireproofed throughout, two stories in height, and will have ornamentation and every modern improvement. The seating capacity will be about 1,000 persons. Wiliam A. Stanton, of Vicksburg, is the architect.

Desberger Brothers, who are now operating the Gem and Star motion picture theaters in Paducah, Ky., recently announced that they will erect an up-to-date and vaudeville house in the rear of the arcade building which is now in course of construction at Fifth Street and Broadway in Paducah. A roof garden in connection with the theater, where soft drinks may be dispensed, will be operated upon the roof of the arcade. Work of construction will be commenced at once upon the new show house and its completion within a few weeks is assured.

Riverview and Fontaine Ferry Parks, on the bank of the Ohio River in the extreme west end of Louisville, opened up last Sunday to provide open-air amusement for the public for several months to come. Riverview is managed by Col. Lum Simons, and Fontaine Ferry is operated by the Park Amusement Company. Both resorts are equipped with vaudeville theaters, at which two or three reels of motion pictures are included in each performance, while smaller auditoriums for straight picture exhibitions may be found at various places on the grounds. Opening day for the parks was, as usual, marked by a deluge from Jupiter Pluvius, but inasmuch as such a calamity is liable to be starting the ball rolling, the amusement managers are in no wise disconcerted and are looking forward to a big season.

John M. Ward, formerly manager of the Walnut Street Theater during its vaudeville and motion picture regime, opened the Avenue Theater, on Fourth Avenue between Green and Walnut Streets, last Sunday. The Avenue bill includes six vaudeville acts and four reels of high-class films, the admission rate being 10 cents. Manager Ward widely advertised the novel feature that 100 free seats were offered to the first 100 persons presenting themselves at the door of the Avenue to view the initial offering of the summer's run.

The Princess Amusement Company, with Irvin C. Simon as manager, will open the Gayety Theater, on Jefferson Street, between Third and Fourth Avenues, for a summer run of six vaudeville acts and three reels of associated films next Sunday. The Gayety price schedule will be 10 and 15 cents, such as Hopkins Theater is now operating under Princess control. The Princess concern has just completed the installation of a $1,700 system of exhaust and electric fans in the Gayety, which will insure a temperature approaching that of Klondike during the hot summer months, a feature which will be in itself a tremendous drawing card.

Business is reported to have been A-1 at the theaters Superba, Orpheum and Casino, controlled by the Princess Amusement Company. All of the Princess houses are receiving coatings of fresh paint to be in spick-and-span condition for the coming summer rush, and Manager Irvin C. Simon, who superintends the chain of Princess houses, now five altogether, in Louisville, has been compelled to make several short trips to Chicago during the past week or two providing for new sources of supply for films, et cetera, at the local establishments.

The Baxter Amusement Company, a corporation of which the Broadway Amusement Company is the parent, filed articles with the Secretary of State last week, placing its capital stock at $1,800, its purpose being to establish and conduct a moving picture airdome on Baxter Avenue, near Highland, in Louisville. The limit of indebtedness of the concern is placed at $3,000, and the following are named as incorporators: Edward Klapsheke, George Bousch and Frederick Kramer.

"The Baxter airdome will probably be in operation within the next month, while work upon the Ideal dome, at Twenty-third and West Market Streets, owned by the Ideal Amusement Company, is already well under way," said Joseph Steurle, of the Broadway Amusement Company. The Broadway concern embodies the stockholders of both the Ideal and Baxter companies, and operates the Broadway and West Broadway theaters in Louisville besides. The airdomes, when completed, will have a combined capacity of 3,000 persons, and Mr. Steurle stated that, in view of the success encountered by the Broadway houses during the past week or so, a big season is opening up for motion picture operators in general. The airdomes, it was stated, will run a bill consisting of four vaudeville acts and four reels of film, the admission rate being 10 cents.

Bernie McDevitt, formerly a well-known bookmaker, whose residence is at 2221 Cherokee Parkway, in Louisville, is establishing a company to operate an up-to-date moving picture theater at Seventh and Oak Streets, in Louisville. The location is admirable, in the heart of the section coloquially known as "Limerick," and a well-equipped house, such as Mr. McDevitt is planning, will undoubtedly have a successful career.

President L. J. Dittmar, of the Royal Amusement Company, which operates the Majestic and Royal showhouses in Louisville, says that business is well above standard at both of his "shops." Mr. Dittmar put on a novel stunt at the Royal, Eighteenth Street and Broadway, last week, which is making a tremendous hit with the patrons. The Royal's president secured the services of Dean Cornwell, one of the best known young artists in the city, in a quick sketching skit with the singer at the Royal. Mr. Cornwell appeared on one side of the stage, equipped with artist's paraphenalia while the singer appeared opposite and sang a popular song, the theme of which was illustrated in a rapid-fire manner by the artist. While the singer was rendering two verses of "Silver Bell," the Indian song, in two and one-half minutes, the wielder of the brush executed a handsome Indian's head upon his canvas, and so the program ran, down to the sketch of an old-fashioned bluegrass homestead, which accompanied the notes of "Home, Sweet Home," as the finale.

A touching heart-interest story, and what is more striking, a true one, which would do credit to the wildest dreams of the press agent, developed last week at the Globe Theater, at Twentieth Street, and Portland Avenue, in the west end residence section of Louisville. "Porland," as this section is commonly known, is made up of all sorts and conditions of residents and it developed that one of its habitants had been hauled before the city tribunal several times for mistreatment of his wife, most of the wife-beating having been committed while the defendant was considerably the worse for John Barleycorn. After one of his periodical tears and the aftermath of a fine in the police court, the man happened to drop in at the Globe and witnessed a film portraying just such a scene as he had often enacted at home. As the supplicating terror of the defenseless wife penetrated from the flickering rays on the canvas to the soul of the local offender, there was a heart-rending sob and the old ne'er-do-well was totally converted to the paths of rectitude by witnessing his own disgrace as graphically as could be possible. The incident was related by Will Hardy, manager of the theater.

Dr. G. W. Armes, superintendent of the Feeble-Minded Institute at Frankfort, Ky., recently visited Louisville and secured an up-to-date moving picture machine which is to be installed at the institute, which will be used in giving instructive and entertaining exhibitions to the unfortunates in the hope of re-collecting scattered wits through the medium of motion films.

An Arcade building with a roof garden upon which motion picture exhibitions will constitute the chief feature of summer amusement, is being erected at Fifth Street and Broadway, in Paducah, Ky. Max B. Nahm, of Bowling Green, Ky., is one of the prime movers in the project, and a summer run of strictly up-to-date attractions in the picture line will be given.

G. D. CRAIN, JR.

In the Mississippi Valley.

Holm & Weaver, of Belvidere, Ill., have named their new moving picture show the Star. Harold Packard is singer and Amos Hitchcock, pianist.

H. O. Talley, of Carlinville, has opened a moving picture show in the opera house at Greenfield, Ill. Clarence Wooley is operator; Miss Mary Foster, ticket seller; Lewis Estell, ticket taker, and Miss Clara Mung, pianist.

Lukey & Luker of Canton, Ill., who own the Dreamland and the Airdome theaters in that city, have leased the Grand Opera House in Canton and will operate it as a first-class moving picture theater, supplementing the current line of road attractions.

Rev. E. T. McFarland, pastor of Memorial Christian Church, of Rock Island, Ill., is planning to install a moving picture machine in the basement of the church and, by giving free tickets to those who attend the Sunday school, give to them a profitable exhibition of the best films. He also sees in this plan a means of getting many parents who are not especially interested in church work to attend and so bring them under church influence.

Bushy Brothers, of Marshalltown, Iowa, have decided to end the "legitimate" bookings at the Odeon Theater and give 3,000 feet of films and two vaudevile acts.

The Columbia Theater, of Evansville, Ind., has been incorporated, with the following drectors: Tina Skora, Phillip Skora and Phillip Raphael.

Fred and William Zur Welle and William Keller are building the Colonial Airdome at Illinois Avenue and Fourteenth Street, East St. Louis, Ill., which will feature moving pictures.

The Interstate Theatrical Association has purchased the Empress Theater at East St. Louis, Ill., from the Sullivan-Considine Company, and will substitute the photoplay for vaudeville.

Contract has been let for the new Princess Theater which Harris & Nicholson will erect at Beardstown, Ill., to be used as a high-class moving picture and vaudeville house.

The Rex Amusement Company, consisting of Messrs. Stanley, Nigg and Hawken, of St. Louis, have opened an airdome on North Morgan Street, Shelbyville, Ill.

Arthur Boggis, who recently purchased the Gem Moving Picture Theater, at Mt. Carmel, Ill., is having the place remodeled, a new front put in, and the seating capacity enlarged. The force connected with this house consists of A. R. Treichel, operator; Miss Mary Leighty, pianist; Peter Lennert, trap drummer, and Mrs. Elmer Woodling, singer.

T. O. Thomas, who recently sold the Gem, at Mt. Carmel, Ill., has negotiated for a vaudevile and picture theater in Eldorado, Ill.

Carl Sharrock, owner of the Vaudette Theater, Vandalia, Ill., has leased the Vandalia Opera House and will supplement the line of current theatrical attractions with a picture show.

Chatterton's Opera House, Springfield, Ill., is using two reels of film in connection with a summer stock company.

A Southern Illinois picture show recently advertised "The Lady with the Big Voice" as an attraction. The same place also gave **rain checks** to the patrons, entitling them to come again, because the vaudeville was not up to the standard. A good example for some others using "Vodeveal.")

The Western Film Manufacturing Company, of Chicago, has certified to the secretary of state, at Springfield, that it has changed its name to the Parisian Film Manufacturing and Film Renovating Company.

Ministers in Beloit, Wis., are said to have voiced, from their pulpits, a protest against the operation of moving picture shows on Sunday, declaring this was but the opening wedge for a "wide-open town."

Fred Law, of Nokomis, Ill., has purchased a site in Pana, Ill., where he will erect a handsome building for a moving picture show.

Ferguson & Gillespie, proprietors of the Gem Theater, Centralia, Ill., are conserving the space which might be devoted to a vaudeville stage and adding that much more room to their seating capacity for people who like the photoplay.

The Grand Opera House, Jacksonville, Ill., will run pictures this summer.

The Empire Moving Picture Theater, Lincoln, Ill., a one-story frame structure, twenty feet in width, adjacent to the main theater, collapsed April 10, but none of the spectators were hurt. Miss Marie Lacey, of Springfield, Ill., the piano player, was slightly injured. Excavations for an adjoining building are said to have weakened the structure.

Manager M. P. Harvey, of the Seawan Theater, Decatur, Ill., has installed a set of the Deagan musical electrical bells.

The Court Theater, Kankakee, Ill., is a moving picture theater which is unique in that it boasts a valuable baby grand piano superseding the upright instrument.

L. M. Rubens, of Joliet, Ill., has changed the Tavern Theater in that city to an exclusive picture house. The Crystal Stairs, owned by Mr. Rubens, is now running two reels and two vaudeville acts.

The St. Louis Moving Picture and Projecting Machine Operators' Local 143, I. A. T. S. E., gave its second annual ball at New Club Hall, April 1.

The Marks Amusement Company, of Detroit, Mich., has been incorporated, with capital stock of $100,000.

The Star Amusement Company, of Sault Ste. Marie, Mich., has been incorporated, with capital stock of $20,000.

Bereschedit & Brick's new theater, which has been opened on Broadway, Aurora, Ill., will be an exclusive photoplay house, it is announced.

Members of a special committee appointed by the St. Paul, Minn., Board of Aldermen, report that practically every moving picture establishment in the city is violating the municipal code. The charges are that there are not enough exits, that the machines contain inflammable stuff and that stages are operated in many theaters. The code provides for inclosing the operating machine with fireproof material.

Press dispatches from Decatur, Ill., relate that G. H. Smith, who conducted the Royal moving picture theater in that city, has decamped. Chief of Police Allen received a letter from the Standard Film Exchange, of Chicago, stating that he had $500 worth of films belonging to the company. The officer went to the theater, it is said, and found the films scattered about the operating room, boxed them up and returned them.

The Trust Film Company, of Chicago, has been incorporated, with a capital stock of $5,000, to do a general theatrical, moving picture and amusement business. The incorporators are Rudolph Frankenstein, H. S. Tuchacherer and Luke Mithen.

Founders' Day at the University of Missouri, Columbia, Mo., was celebrated by a lecture illustrated with slides showing the first graduates and the growth of the school.

The Cadillac Film Company, of Detroit, Mich., has been incorporated, with capital stock of $12,000.

The Plow Theater has been opened on South Sixteenth Street, Moline, Ill., with Frank Donahue in charge. The place is done in imitation marble and will seat 200 people. Independent pictures will be run, it is announced.

William Sexton, of Macomb, Ill., who has purchased the interest of Frank Smith in the skating rink at Smithfield, Ill., has added a picture show to the features of the place.

Arthur Boggis has purchased the moving picture theater at Mt. Carmel, Ill., from T. O. Thomas and will conduct it in the future under the name of the Gem Theater.

Hibbs & Murnan, who hold moving picture entertainments in the town hall at Princeville, Ill., announced admission of 10 and 20 cents.

A. S. Dworsky, Third and Fourth Streets, and Twenty-first and Twenty-second Avenues, North Minneapolis, Minn., has been granted a license for an airdome. Moving picture theater licenses have been issued in Minneapolis to W. J. Edwards, 44 Third Street, S.; Minnie E. Mills, 2900 Washington Avenue, S.; Abraham Siegfried, 259 Plymouth Avenue, and C. S. Steffe, 304 Twentieth Avenue, N.

Dr. Henry J. Messing, of the United Hebrew Congregational Church, St. Louis, declared the teaching of biblical history by moving pictures is most effective. This preceded an evening at the church when moving pictures of the life of Moses were exhibited.

The Morton Film Exchange, of Chicago, has been incorporated, with capital stock of $2,500, to manufacture and deal in moving picture films. The incorporators are James E. McDonald, William A. Cannon and Bertel Tressebaum.

The John F. McGrail Theatrical Exchange, of Chicago, has been licensed, with a capital stock of $2,500, to do an amusement business. The incorporators are Edward J. Ader, Edward W. Tuthen and Edith O'Malley.

J. P. Stutzman and B. E. Deake, of Athens, have opened a moving picture show in the Opera House at that city.

F. E. Coop, of Greenville, Ill., has sold the Idle Hour Theater at Greenville to H. C. Kunkler, of Edwardsville, Ill.

The Canadian Pacific will be the first trans-continental railway system to utilize moving picture films commercially, and will equip a moving picture theater car and attach it to regular trans-continental trains. That portion of the journey along the line that cannot be seen on account of darkness will be displayed in the day time as a side diversion for passengers on the long journey. The company will show duplicate films of these views in Great Britain and the United States.

F. H. M.

EBERHARD SCHNEIDER'S SINGLE ILLUMINANT DOUBLE DISSOLVING STEREOPTICON ONE ARC LIGHT ONLY.

Eberhard Schneider claims that his invention, the single illuminant double dissolving stereopticon, is the most marvelous in modern optics, and it does awaken enthusiasm in some who see it in operation. Probably one of the oldest and one of the best expert operators of stereopticons is Mr. John C. Green, Manager of Griffins Opera House, Guelph, Ont., Canada, who sent an unsolicited testimonial, recently, which reads as follows:

"Dear Mr. Schneider:

"The machine came to hand and I am entirely pleased. The workmanship is very fine and perfect on every part of it. I have set it up and tested it out in every way and I must tip my hat to you. I have handled dissolving lanterns for 28 years and yours is the first I ever saw that dissolves perfectly with one arc light and, in fact, I like the effect fully as well as with oxy and hyd. gas, and high pressure key."

This is from a man who has bought and paid for one of these new model machines, and he only expresses what many say who see it in operation. It will be well worth the time of anyone who is thinking of getting a machine to examine carefully the merits of this new model. Where it is impossible to call in person at the factory, catalogues containing full information will be sent to any one that will enclose a 2-cent stamp, and address the manufacturers, Eberhard Schneider Company, 219 Second Avenue, New York, N. Y.

IMPROVEMENT THE ORDER OF THE DAY.

One of the best signs of the times in connection with the moving picture theater is the much nicer class of house that is considered necessary, compared with two or three years ago. True, there is much room for improvement yet in many localities, notably New York City, but here the restriction as to number of seats has been an insurmountable handicap to the enterprise of the moving picture theater manager.

Attractive fronts and entrances, with elaborate lobbies, are rapidly replacing the store front and flaring poster plastered entrance. Handsome, properly kept brass rails at ticket entrance, brass easels and poster frames and brass stock company photo frames and prop boards all add immensely to the attractiveness of every house.

The little booklet issued by the Newman Manufacturing Company, 717-719 Sycamore Street, Cincinnati, contains a number of illustrations of brass frames of all kinds for picture theaters and brass rails for ticket entrances, boxes and orchestra pits. A little extra expenditure along this line will soon repay any manager in the increased patronage it will bring. This firm is one of the pioneers in this sort of equipment, and have many testimonials in regard to the artistic, ornamental and attractive lobby displays made possible with a Newman outfit.

"THE LEADING AMERICAN EXPONENT OF THE PHOTOPLAY."

The man who is greater than his job still has ambitions to soar as high as the tower under which he sits. Admitting that his is not altogether a trade paper, he claims it to be at least a trade newspaper, and boasts that all important news is percolated through No. 1 Madison Avenue. Yes, it was through his medium that we first heard of the "trust"; he it was who announced the General Film Company. With his news gathering affiliations at No. 80 Fifth Avenue, he can put it all over us in getting inside information about the doings of his employers. But does this help the exhibitor? Is it even interesting to the reader? Not so you can notice anybody reading it. As to his article on the management of theaters, by men who know nothing of the subject, it he could but hear the comments on them by men who are in the business, he would confine all his writers to "Short Talks," and the shorter the better.

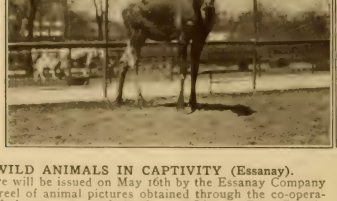
JOHN M. BRADLET.

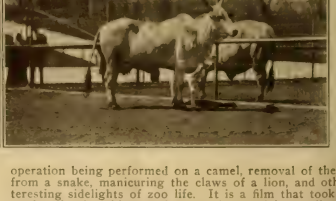
Although Mr. John M. Bradlet resigned on April 1st from his position as Western representative of the Moving Picture World, to manage the Illinois M. P. Supply Company, he will continue to write for this paper as his time permits. This will please many of our readers who have profited in the past from his sensible views on "Construction and Decoration," to which department he will still contribute. On another page will be found his views on the recent exhibitors' meeting in Columbus, Ohio, and next week we will print an article from his pen which contains some very original and forceful opinions on the question of the open market. Mr. Bradlet's address is P. O. Drawer 727, Chicago, Ill.

NEWSPAPER NOTICE.

The early returns are coming in from various points about newspaper notice of present films. We have received from the Picto Amusement Company, of Chattanooga, Tenn., a clipping of an unsolicited criticism on the Fall of Troy, which held the boards at the Picto Theater in that city for a week. In a number of quarters the newspapers are beginning to show marked interest in the dramatic value of moving pictures, and it is no idle dream to suppose that newspaper comment on the merits of photo-plays will be a daily occurrence in the not far distant future.

Mr. L. Joel, the well-known lecturer and entertainer, who for the past two years has been connected with the Tremont Casino, Bronx, N. Y., in that capacity, has accepted a position as manager of the Comedy Theater, 2365 Westchester Avenue, New York City. Mr. Joel's knowledge of the business, coupled with his experience as an entertainer, should suffice the patrons of the Comedy Theater that they will always get the best program that is to be had for the price charged for admission.





WILD ANIMALS IN CAPTIVITY (Essanay).

There will be issued on May 16th by the Essanay Company a full reel of animal pictures obtained through the co-operation of the managers of the famous Lincoln Park Zoo, in Chicago. It is not merely a series of photographs of the animals and their surroundings, but a nature study of their habits and the manner of handling the big and ferocious wild animals in captivity. Close up views show a surgical operation being performed on a camel, removal of the fangs from a snake, manicuring the claws of a lion, and other interesting sidelights of zoo life. It is a film that took many weeks of painstaking work to produce and is excellent photographically. Children and even adults in smaller towns that do not boast of a Zoo like that of the Lincoln Park will be immensely entertained by this creditable departure of the Essanay Company from the usual thing.

MOVING PICTURE IMPROVEMENT.

To the Editor of The World:

Since the outcry against the demoralizing influence of the motion picture film on children much has been done by the Board of Censors to correct this evil. While the character of the pictures at the present time may not be demoralizing, a great many of them are far from entertaining.

The great majority of the motion picture films deal with melodramatic pictures and ridiculous farces, of which few are really funny. In this class there is nothing educational or uplifting and the subjects are oft-repeated.

If the motion picture companies want to educate the people there are other ways of doing it. Once in a while one sees foreign views of travel of the panoramic type. This sort of picture has real educational value, but we see too little of such subjects. For such an entertainment one has to pay a dollar or more to visit some lecture or travelogue. Why cannot we have such views in the ten-cent show?

Brooklyn, April 19. PICTURE CRANK.

CRIME ON THE SCREEN.

Boston, Mass., May 7, 1911.

Editor Moving Picture World.

Dear Sir: "A justification of cold-blooded murder" might as well be the title of the Essanay production "The Mothers." A young married man with a wife and child is employed by the United States Secret Service to run down a gang of criminals. He does his duty. The gang is caught and one of the crooks is shot while trying to escape. He dies. His wife, animated by a spirit of revenge, seeks the officer engaged to protect our constituted government, finds him at a social gathering among friends, and shoots him down in cold blood. The officers wife learns that her husband was murdered by the counterfeiter's wife and refuses to testify because there is a baby in the crook's family. Aside from the question of allowing the child of a thief to be raised by a murderess, the brutal shooting is made heroic and the destroyer of life and happiness congratulated when she is released. This is the most pronounced contribution of the school of crime yet sent forth for ten millions of men, women and children to view. AN EXHIBITOR.

HOLLAMAN WITHDRAWS FROM A. M. P. P. CO.

New York, May 10, 1911.

Mr. J. A. Leggett,
Associated Motion Picture Patents Co.,
1482 Broadway, N. Y.

Dear Sir:

Please accept my declination of the Vice-Presidency of your Company. As you remember, my acceptance was contingent upon you showing me certain proofs absolutely necessary for the carrying out of your ambitious projects. This proof not having been furnished in the thirty days past, I withdraw my tentative offer to subscribe to your stock. I am still in hearty sympathy with the objects so pleasantly outlined in your original prospectus and hope that you will yet be able to carry it through.

Hoping that you will give orders to at once withdraw my name from your printed matter.

Yours very truly,
RICH. G. HOLLAMAN.

DISTINCTIVE SLIDES.

We have just received some samples of the slides by the Illinois Motion Picture Supply Co., 167 W. Washington St., Chicago, Ill., and in looking them over we wished that we could see them on the screen and listen to the pleased expressions of the audiences, which we are sure that they will bring forth. There is something about these slides that give them an individuality all their own. We do not remember having seen anything quite along the same lines. They are striking to a remarkable degree, and in each one of them there is some object of interest that compels the attention and holds the eye.

One of them, a "Good Night" slide, shows four little girls going up stairs to bed, each with a smile on her face and a candle in her hand. Another one reads, "Western Show Tomorrow," with a cowboy coming toward us at full speed, swinging his lariat; altogether a striking slide. One of the slides reads "Just a Moment Please," and then our attention is held by a pair of soulful eyes gazing out from one of Philip Boileau's creations. The fourth one says, "Indian Show To-Morrow," showing a silhouette profile of an Indian not standing in its color and treatment. If all the slides the Illinois M. P. Supply Company are as good as these are, there is some business in store for them.

Make Yours the Great Fresh Air Theater

And You Will Win Praise and Patronage

The best and cheapest way to get perfect ventilation is to use the

KIMBLE A C. FAN

It is *Reversible.*

A pull of the chain changes it from exhaust to intake. Changes from full speed forward to full speed back in a few seconds.

It is a variable speed, whether *pushing* or *pulling* the air. Run it full speed (750 R.P.M.) when you want quick results. Then slow it down to 80 or 100 R.P.M. by a pull of the chain when you want to save the meter bill.

It is noiseless, and, hence, *wearless.*

No comment necessary.

It is cheapest, in proportion to the work it does. Costs less to install. Uses less current than any other A. C. motor, because every K.W. metered is put to *work* and none of the current is wasted in resistance coils or other sinful juice eaters.

OUR MOTORS AND FANS

can be used only on alternating current. Though designated as single phase, they may be used interchangeably on single, two phase or three phase circuits.

SIZES AND PRICES. 60 Cycles—110 or 220 volts A. C.

Size.	H. P.	R. P. M.	Cubic Feet Air Per Minute.	Weight Crated.	Net Price f. o. b. Chicago
18 in.	1/6	80-800	3,800	115 lbs.	$60.00
24 in.	¼	80-740	6,000	206 lbs.	$90.00
30 in.	½	80-700	12,800	415 lbs.	$130.00
36 in.	1½	80-650	17,500	515 lbs.	$180.00

Straight blade aluminum fans with solid, one piece cast iron frames will be furnished unless otherwise specified, but Blackman type blades will be supplied if preferred.

Think of it—One 36 in. fan will exhaust the air in a room 20 x 86 ft., 10 ft. ceiling, in *one minute;* and at a cost of *less than one cent!*

Smaller fans in proportion.

We also supply special motors for moving picture machines.

Let us figure on exactly the requirements for your theater; our expert advice and estimate will cost you nothing.

We will save you money and give you a big talking point over any other playhouse in your vicinity.

Kimble Electric Company

1118 Washington Blvd., Chicago

Kimble Electric Company
1118 Washington Blvd.
Chicago

Please estimate on fan equipment for theater as follows: Width ... ft. length ... ft. Seats ... people. Current furnished by ...

Name ...

Address ...

Moving Picture World

QUESTIONS ON LAST WEEK'S LESSONS.

Do NOT look at the lesson in preparing your answers. If you do, the answers will be of no practical value.

1. Give, from memory, definitions of following terms: Light Ray, Divergent Rays, Rectilinear, Homogeneous Heterogeneous, Optical Medium, Transparent, Difusion, Opaque.

2. How does light travel in homogeneous, transparent bodies?

3. Describe a "light ray."

4. Describe a pencil of rays.

5. Describe a bundle of rays.

6. Tell, in your own words, what relative proportion of the luminous power of an open light is, seen by the eyes.

7. Would a larger proportion be seen when the eyes are close to the source of light than when far away. If, so, why?

8. We can look straight at an arc lamp when one hundred yards from it, yet when but three feet away we could not do so—why?

9. Are rays of light ever really parallel to each other? If not, why not?

10. Light actually, apparently, travels in rays, yet it is seen as a mass. Explain.

That light rays travel in straight lines may be proven in various ways. We see an object by means of the rays it sends to the eye, but you cannot see around a corner. Perhaps, however, the best proof of the straight line theory of light action is found in the "pin-hole camera," with which no doubt you are all more or less familiar.

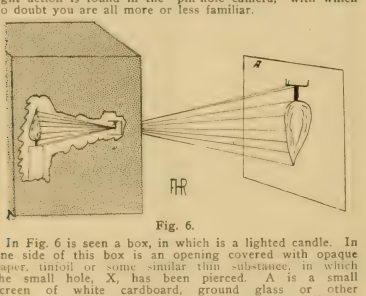


Fig. 6.

In Fig. 6 is seen a box, in which is a lighted candle. In one side of this box is an opening covered with opaque paper, tintoil or some similar thin substance, in which the small hole, X, has been pierced. A is a small screen of white cardboard, ground glass or other similar, suitable material, placed at convenient distance from and directly in front of hole X. The room in which the experiment is made being dark, it will be found that an inverted image of the candle will appear on screen A the instant the candle is lighted—why?

The answer to this is the answer to many questions concerning light action. From every point of a luminous body, also from a body visible by reason of reflection, as has already been pointed out, eminate rays traveling in every direction (Fig. 3). It therefore follows that from the candle flame (luminous body) and from the candle itself (non-luminous body, visible by reflection) rays as above go forth in every direction. The hole X, however, is but a pin-hole and will allow passage of only the one ray, from any given point, which strikes it. Remember, however, that each tiny point of the candle and its flame send forth rays in every direction. It then follows that one ray and one ray only, from each pin point in the object will pass through hole X and strike screen A. It will also be found that if a straight line be drawn from any point on the candle it will strike exactly at the corresponding point of the image on screen A, therefore, as is seen, the image formed is upside down. This proves conclusively that the rays travel in straight lines. It also follows that as we increase or decrease the distance of either the screen A or the candle itself from the hole X the image will be increased or diminished in size.

If we make other needle-holes in the front of the box we will instantly have other images on the screen, just as complete and plain as the first, until the holes become numerous enough that the images overlap each other, when they will begin to blurr, and finally, as the number of holes is still increased, disappear altogether, and in their place we shall have just plain illumination of the screen.

In this connection note that the light rays carry the color of the point from whence they eminate through the hole and impress it upon the screen. If the box be replaced by the window of a room, which the sun does not strike, the room completely darkened and a pin-hole be pierced in the window blind, it will be found that a complete inverted portrait of the scene without will be impressed upon screen A, if the letter be held before the hole. More than this, the scene will be in natural colors. Each point on the green leaf will send in a green ray while each point of a red rose will send in a red ray, every color of the view being faithfully depicted on the screen. This being reflected light we learn, incidentally, from the experiment that certain objects reflect only green rays, certain other objects only red rays, others only yellow and some rays of different colors from various points of their surface. These reflected rays not only appear green, red, etc., to the eye when viewed directly, but they color the portion of a white screen they strike the same. But this is getting a little off the subject just now in hand.

An examination of Fig 6 will, as we have said, explain why the image is and must be inverted. It could not be otherwise in view of the fact that light rays travel only in straight lines. Please understand this has no bearing whatever on the inversion of images when projected through lenses. That will come later.

Technically the theory of light traveling in straight lines is described as the "rectilinear propogation of light" and you will find it thus spoken of in text books. The correctness of the theory may be proven in many other ways, one of which is the shadow.

Let us place a candle inside a box in one side of which a hole ½ inch in diameter has been pierced, the flame being placed near to the opening. Locate the box from six to eight feet from a screen formed by a sheet, plaster wall or square of white paper, the hole toward the screen. Now

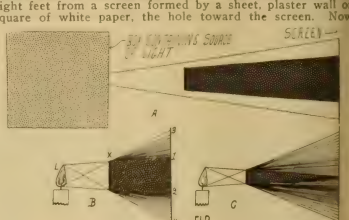


Fig. 7.

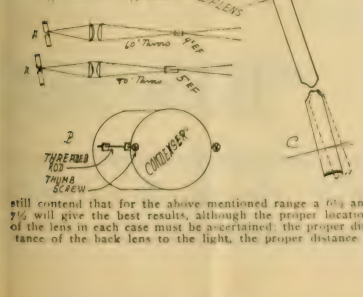
hold an opaque object such as a ball, a square of paper or anything else a distance from the source of light and between it and the screen. It will be found that the shadow cast will be sharp, clear cut and exactly the shape of the opaque object, though larger. It will also be found that a thread drawn taught from one edge of the hole to the screen, in the same relative position (to the left side of the shadow if from the left side of the hole), just touching the side of the opaque object, will reach the screen exactly at the shadow's edge. The object in placing the light in a box and boring a hole is to re-trict the size of the source of light. The idea is illustrated in "A," Fig. 7.

If the source of light be large as compared with the opaque object, then another condition is created. The shadow looses its sharp edge and we have what is known as the Umbra and Penumbra. In "B," Fig. 7, the source of light L is large, but not so large as opaque object "X." A little study of the diagram will show that no light can fall on the screen from point 1 to point 2, but that as we go up from 1 or down from 2 an increasing portion of light will reach the screen, though not all, until points 3 and 4 are reached. In this illustration the black portion of the screen from 1 to 2 is called the Umbra of the shadow, while from points 1 and 2 to points 3 and 4 is called the Penumbra.

C, Fig. 7, illustrates the result if the opaque object be reduced to less size than the source of light. In that event the umbra is in the form of a cone, the length of which will be determined by (a) the relative size of the source of light and the opaque object and (b) their distance apart.

I have touched upon this matter for the reason that it tends to further prove that while it is viewed in a mass, light actually travels in rays, or waves, and only in absolutely straight lines. It is not, however, necessary to expend further space on the matter and we will pass on to consideration of the illuminating power of a source of light and its measurement.

A Most Excellent Letter.—Mr. Chas. Lauve, Franklin, La., writes: "Referring further to my communication (page 52, April 29th issue) regarding carbon setting: You state in part that you do not understand my meaning, in saying that lamp leads should not be used more than one year. I mean by this the entire wire (stranded asbestos covered) to the lamp should be discarded, in better practice, every six months, when using not over 40 amperes. As to the terminal ends, I was explicit in saying that new ends should be inserted in the terminals, after same had been sand-papered, both wire and terminals. This change should be made about once a month when using 40 amperes. As to cutting terminal ends off twice a week, as you state, in using heavy amperage, your wire and terminals being large as compared to the amperage used this seems to be unnecessary. Changing carbon screws often in heavy amperage strikes me as being more important. However, I contend that lamp wire ends should be attended to carefully once a month. Carbon screws should be backed out and ends filed and oiled with heavy oil every night. As to size of condensers, I beg to differ with you; there is no doubt in my mind but that a 6½ and 7½ combination will give the best results with throw of 45 to 80 feet. It is not all, however, to merely stick a pair of condensers in the lamp house; that is a very unimportant function. The position of the condensers is just as important as is the position of the objective. Many makes of objective lenses are condemned when the fault really lies with the condensers and all this trouble about pictures being out of focus on one side or the other lies ninety per cent. with the condensers. It is really not very serious if your machine, etc., is not exactly squared-up with your screen. You can, by finding the proper position of your condensers, get a perfectly sharp picture on all sides. I have had the same trouble as others, with my picture out of focus on one side. I squared-up the machine, changed objective lens, went to considerable expense, and all with no improvement. I then gave attention to the condensers, and the result has made me a strong believer in the power, for good or evil, of condensers. I pay as much attention in the selection of condensers as I would to selection of the objective lens. I



still contend that for the above mentioned range a 6½ and 7½ will give the best results, although the proper location of the lens in each case must be ascertained, the proper distance of the back lens to the light, the proper distance of the lamp house or, more properly, the front lens, to the center of your objective. This can be accomplished by anyone, requiring just a little patience. I shall endeavor to illustrate my meaning by a sketch.

The longer the throw the further the light should be from the back condenser BUT the closer to the objective lens. The spacing of the back lens from light may be accomplished by condenser focusing device shown once "B" sketch and must be done in same manner as focusing the objective, while the picture is on the screen. It requires two persons to do this as the picture MUST be in motion. The illustrations given are not accurate but they show the idea. A-A A of the sketch is intended to give practically the same size picture. In each case a 6½ and 7½ condensing lens combination is used with perfect results. Note carefully the condenser spacing. The longer the throw the closer the lenses are together. For 45-foot throw, however, lenses should be used as received from factory.

A focusing device should be made for condensers. Will endeavor to give you cut of this also (B in sketch). The illustration you gave of my carbon setting is entirely wrong. To begin with, I do not believe in straight-up-and-down setting. My cut of this is not like it at all and am enclosing an accurate illustration of what I mean (C in sketch). I have serious doubts that the cut you showed would work at all.

"As to the outside shutter, I stand pat on that. I am aware that there is a two-wing outside shutter made; that wasn't the shutter, however, I had in mind. Certainly you could not construe that I meant a two-wing shutter inasmuch as I complained of synchronism. I used the term flicker, you use the term flashing. Well, "flashing' is right and flashing is also a whole lot worse than flicker. You contend that this does not occur except at a certain speed, and that that speed, at 60 cycles, is faster than the usual speed. Therefore, just as I contended, it deprives you of a range of speed, which is so much desired with some subjects. As to the two-wing outside shutter: on any machine it is a drawback—just in the way. I still contend that a three-wing outside shutter with A. C. is N. G., and taking your own theory as to the different speeds which you have always advocated, I cannot see how you approve the three-wing outside shutter for use with A. C. Nowadays there are a great many "improvements" in machines that are not improvements, for instance, I would like to know have an old-time 1909 model (Exhibition) Edison, as the style 'B.' The first thing most operators do with one of these new models is to get busy with a screwdriver and take most of it off. This applies to all makes. As to polarity in A. C., you contend that it make no difference about wire connection to the lamp, there being no such thing as positive or negative wire on A. C. I beg to differ with you there. The positive wire should be above (top carbon) negative below. The polarity, however, in A. C. is not very noticeable, just enough to make it worrisome. The effect in the wrong connection will give you what I might term an uneasy light (bucking) and you will get a brush light all over. I have discovered this trouble (leaving a few gray hairs) after looking for grounds, short circuits or loose contacts and about everything else. Finding no trouble in those directions I donned my thinking cap and proceeded to investigate the current. We are operating two shows in this town, taking current from the municipal plant, which is, of course, A. C., 60 cycle, 115 volts single phase. In the power plant there are two separate units; in the afternoon the smaller unit is used on the larger (peak) load; at night the larger unit is used and the smaller one shut down. I discovered that the polarities of these units were different. I therefore changed my leads to the lamp accordingly. Now the operators know exactly when these two units are changed by the difference in the light, and they immediately change their wires while your humble servant sits by and grins.

"Now, Brother Richardson, I have the greatest respect and confidence in your opinions and I always read your comments with interest and have profited thereby, but in some things I believe that you are a little wrong. Sometimes the poor fellow who takes his brain to find out some particular trouble and keeps at it, will bring some merit out that will probably benefit others. I therefore wish to apologize for taking issue with you. But as the old saying has it, 'A good idea can sometimes be gotten from a fool.' In conclusion, I wish to express my admiration and approval of the stand the Moving Picture World is taking. I have always been a Licensed exhibitor, but believe in being conservative."

I have read your letter with unusual interest. Neighbor Lauve, and have reproduced your sketches exactly as you drew them. There is no reason whatever for apologies. It is my desire that those who believe me to be mistaken in any of my statements shall take issue and discuss the matter. For it is thus we learn and I hope I haven't yet arrived at the point where I imagine I know it all, or that anyone should bow meekly to my opinions and accept them without argument if they honestly hold different views. I wish to

NESTOR

If It's A NES

The W

CHOOSE NOW!

And choose without hesitation, if your choice is, as it should be, "HIS SECOND CHOICE." A very choice comedy --- *charmingly simple and simply charming.* Harmonious and perfect blending of *thoroughly wholesome humor*, love's infinite sweetness and the *charms of rural life.* A delightfully worth-while and screamingly funny picture with *just one healthy laugh after another.* Read the synopsis and make sure you get "HIS SECOND CHOICE" --- *The Real Thing In Real Comedies!*

FOR RELEASE
WEDNESDAY, MAY 24, 1911

"At Panther Creek"

AN UNUSUAL, EDUCATIONAL FILM
WITH A PLEASING STORY THAT
INSTRUCTS AND INTERESTS.

BOOK IT NOW! BOOK IT NOW!

Free --- Nestor Lobby Magnet
with every Nestor picture to every Nestor exhibitor
—FREE!

GET THIS
Release of Wednesday
May 17th, 1911

"HIS SEC

DAVID HORSLEY, German Savings Ban

TOR It's Good

bile Film

NESTOR

NESTOR WESTERNS

Start Wednesday, May 31, 1911

SIX 8 x 10 PICTURES OF NESTOR PLAYERS

MAILED TO EXHIBITORS FOR 15 CENTS IN STAMPS. TO NON-EXHIBITORS, $1.00

Exhibitors' Comments

"Nestors are the goods, they *need no boost.* I get one Nestor a week, and certainly would make some noise if I didn't."

A. D. RESNICK, New Casino Theatre, 2253 Cross St., Philadelphia, Pa.

"I show Nestors every week, and consider them *at the top of any picture* I show."

C. E. HERBOLD, Acme Theatre, New Castle, Pa.

"Nestor Films *always go big*, and we will not do without them on our programs. Your subjects are splendid."

A. WITTMANN, Manager of the Monroe Am. Co., St. Louis, Mo.

TO BE CONTINUED

CHOICE"

928 Feet of Choice, Refreshing Bubbling Fun

ng 4th Ave. & 14th St., NEW YORK CITY

say further that your communications would indicate you to be almost anything else than a "tool," or at least I wish we had quite a few more tools of your particular brand. I wish also to apologize for the cut in your last article. The lamp lines appear horizontal, due to a blunder on the part of the electrotyper. On the other hand, I myself, in redrawing your sketch, gave the lower carbon somewhat more of a tilt than your drawing indicated. I thoroughly agree with you that lamp leads should, as a whole, be discarded, at least once in six months when using not over 40 amperes. As to the length of time the leads inside the lamp house are in usable condition, it will vary largely. My practice has been mostly in large cities where the law requires the lamp house to be tightly closed, which has the effect of adding quite a high degree of mechanical heat to the heat generated by the current. With 45 amperes I have found that when running twelve hours a day the wires would become dark brown and lose their temper in from three to four days. Using them in this condition is not economy, from any point of view. In smaller towns where one is allowed to run with the back of the lamp house out, the wires would be in usable condition for a considerably longer time and your idea might hold good under those conditions. As to the carbon clamp screws, I would suggest that the best method of handling them is to remove them once every day, grease them with vaseline, wiping off all surplus grease and coating them with a good grade of graphite. In this way I find that they work in all times work perfectly free and easy. The inside of the carbon holders and the point of the screw should, of course, if the latter bears directly on the carbon, without the intervention of the clamp shoe, be kept clean and bright at all times. In the matter of condensers, I do not propose to argue with you very strongly on the point that I claim to be the best practice. I have for a considerable time had a very strong notion that we all have considerable to learn about the condenser matter. Unfortunately just now my time is so thoroughly and completely taken up that it is practically impossible for me to make careful experiments in this matter, even if I had the opportunity. I will gladly welcome discussion on the points you have raised in connection with condensers. I would also suggest to our readers that, so far as possible, they make careful experiments along the lines you have suggested and report the results. Of late I myself have arrived at the conclusion that many of the faults we have been attributing to other sources are really, to some extent at least, located in the condensers. I have, I believe, in my comments, quite recently called attention to the desirability of having the condensers so mounted that their distance from each other can be changed at will, though I have believed that the lenses should, in all cases, be set with their convex surfaces almost touching, the adjustment being necessary to accommodate this condition when lenses of one focal length are replaced by lenses of a different focal length. The whole matter is one of extreme importance, deserving of careful study and experiment. I therefore again ask our readers, such of them as can and will, to get very busy on this proposition. I would particularly suggest that the San Francisco Union, in their demonstrating room, conduct a series of experiments along the lines suggested by your letter; that is, if it is feasible for them to do so. I would ask Brother Crowe, of Watertown, S. D., and others of our correspondents who have evinced a disposition to inquire into obtruse points, to take the matter up. But in any experiments that are made I would call pointed attention to the fact that the results must be carefully recorded and tabulated, else they will be of slight value. For instance, supposing one is using a 6-inch objective, with two 7½ lenses, he should carefully experiment until he finds the exact condition which gives the best possible results. Having done so, he should make careful measurements and submit them. That is to say, measurement of an exact distance between the lenses and the exact distance from the face of the condenser to the film—not "pretty near," mind you, but exact. If it is then found that the results of several similar experiments coincide, we may conclude that the result arrived at is correct. As regards the outside shutter, I fully concede that the three-wing shutter does, to some extent, limit the matter of speed, but with 60-cycle current this only occurs where the speed reaches practically 80 feet of film per minute, which is, of course, higher than it is often necessary to use to get the best effect. On the other hand, the three-wing shutter gives you a much wider range of speed in the other direction, since with a properly proportioned three-wing shutter—that is to say, a shutter in which the blades are all of very nearly the same width—it is possible to run down to as low as 40 feet per minute without any flicker at all, and even somewhat lower than that without objectionable flicker, a thing which cannot possibly be done with a two-wing shutter. Therefore, I must hold that of the two propositions the three-wing shutter is the best. As regards the outside shutter as compared with the inside, I would call your attention to the article on page 298, February 11th issue, which will fully explain my reasons for preferring the outside to the inside shutter, be it three or two-wing, except that with the two-wing outside shutter one is able to get a much greater percentage of the light, while at the same time keeping the two blades of the shutter of equal size, which latter is an important factor in elimination of flicker. I should very much like to make some comparisons and say something as regards your remarks on the Exhibition Model and type "B" machines. I cannot, however, do this without laying myself open to the charge of prejudice or partiality in the matter of machines and, therefore, must refrain. What you say as regards operators having a propensity to "get busy with the screwdriver" is quite true. I am a great believer in the operator having a good kit of tools; also a believer in his using them, always provided he knows how. As regards the polarity of A. C., either you have found out something that I do not know or else you are sadly mistaken on that proposition. With A. C. each carbon is alternately positive and negative once each cycle, so that both carbons are alternately positive and both alternately negative. Therefore, if this be true, and it is most certainly the theory accepted by all electricians and all electrical engineers, I fail to see where it could make any possible difference which wire was connected to top or bottom carbon. You will observe that while I will say to you frankly your statement sounds absurd, yet I do not flatly dispute you, preferring rather to assume that you may possibly have discovered something heretofore unknown, though it doesn't in this case seem within the range of even possibility. I have given your letter space just as you wrote it and have commented on it at length because the points you have brought up are of distinct interest, and some of them of paramount importance. We shall be glad indeed to hear from you further at any time.

Caught the Point.—Mr. T. M. Morgan, Glens Falls, N. Y., writes: "In my solution of the wire puzzle (page 1013, May 6th issue) my failure to note that the wires should be changed for D. C. was an oversight. However, it should be stated that both sides of the switch must be in to light either lamp. According to diagram of Mr. Reith, this is not so, as you will readily see by following through circuit of the upper lines. You will also note in Mr. Reith's diagram, opening the switch does not kill the curcuit entirely, but leaves the lower carbon of the upper lamp alive at all times and if used in a grounded metal booth where gas pipes, wires, Edison three-wire system with grounded neutral, or on A. C. circuit from transformer having grounded secondary, the operator might be subjected to an unpleasant shock while adjusting the carbons. Supposing the left hand wire in Mr. Reith's diagram to be grounded neutral or secondary, and metal booth to be grounded, you can readily see that connection, when switch is opened, between lower carbon and upper lamp and booth would complete circuit through ground giving full amount of voltage across connection."

The matter of the lamp being alive in Mr. Reith's diagram was noted, but the matter was intentionally left unmentioned to see how many of our writers would note that point. The other item you mention, namely, that one lamp would light without the other, I did not, in glancing over the sketch, myself notice. The matter of the lamp being alive would be not only objectionable, but impractical as well, since no one would wish to be handling a live lamp in placing carbons, etc.

Discovered It Himself.—Canton, Ohio, writes: "Regarding my recent communication (May 13th issue) I believe I have solved the difficulty myself. If I am not mistaken the neutral wire is negative to one outside wire and positive to the other, so that when I said I had my rheostats on the positive wires I should have said the two outside wires. I believe you will remark as regards the carbon stubs that they are of poor quality. Anyway, I have returned them to the manufacturer at their request. They are to replace them with better carbons. I received the Handbook and need not say anything, as it speaks well for itself. You should have had your picture on the front page. I have the one published in the World about a year ago, also have one of your little Handbooks published four years ago given with the compliments of the Swanson Film Company and I still think a lot of it. Can you tell me where I can procure some very small universal joints? Is there any manufacturing company which makes them for use on moving picture machines? If so, will you give me the address? Or will any of the readers who know where such a thing can be purchased kindly let me know through the Department?"

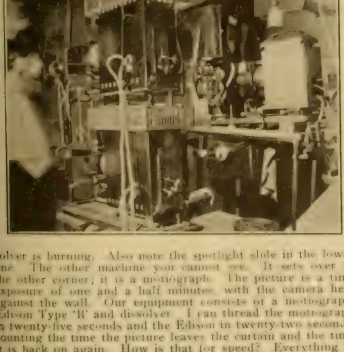
Your solution of the three-wire proposition is correct.

There was nothing about the stubs sent indicating poor quality except that the core in the lower carbon was not very good. However, it is hard to judge quality from a short, burned stub of carbon. I do not know where you can procure a small universal joint. If any of our readers possesses the desired information I would ask him to kindly forward same.

Inadequate Plants.—Gleichen, Alberta, Canada, writes: "I am operating a Motiograph, 1910 model, D. C. current and get a good, steady picture all the time. Somehow, however, the light plant we have does not seem to be large enough. It consists of a 115 volt, 26 ampere, 3 K. W. generator, run by a 4 horsepower gasoline engine. I have tried every possible way to keep a good light, but if I do not watch very, very closely the light will die right down and it then takes fully a minute to get it going again. I have my rheostat cut down to two coils and that doesn't seem to do much good. My ammeter on the board has never passed the 18 mark. Do you think the trouble is at the switchboard? My wires to the machine are No. 4 and I have an ammeter in the booth. I am using ½-inch carbon top and bottom and it seems to give better light than with ⅝ at top. The carbons are soft cored, above and hard at bottom."

You say you have your rheostat all cut out but two coils. Unless those two coils are something out of the ordinary they would not withstand a pressure of 115 volts. Therefore, I cannot imagine just what you may be using for resistance. Your dynamo at 26 amperes is generating 2,900 Watts, which is practically 4 horsepower. The fault might be due to several things, one of which would be the engine slowing down. Another fault, the belt slipping. In either case the voltage would drop, likewise the amperage. I would suggest that if your current is less than 18 amperes and you are using ½ inch carbon above, that you might better use ⅝ solid carbon below. I would suggest that inasmuch as a number of our readers are using, and have had experience on small isolated plants, that those of them who feel they can help the brother with their solution of the difficulty immediately. Personally, I do not feel able to offer him much advice, never having had much practical experience with those very small outfits.

Neat Operating Room.—Mr. E. Schober, St. Louis, Mo., writes: "Enclosed find picture of operating room in Botanical Theater, which was taken especially for the 'Moving Picture World' at 10:30 p. m., and a flashlight picture, but from the light from the lamps in the operating room. You will note the light in the top of the lamp house of the dis-



solver is burning. Also note the spotlight slide in the lower one. The other machine you cannot see. It sets over in the other corner; it is a motiograph. The picture is a time exposure of one and a half minutes, with the camera held against the wall. Our equipment consists of a motiograph, Edison Type 'B' and dissolver. I can thread the motiograph in twenty-five seconds and the Edison in twenty-two seconds, counting the time the picture leaves the curtain and the time it is back on again. How is that for speed? Everything in my operating room has its place and everything is in its place. Breakdowns are not allowed."

The picture, Friend Schober, is a remarkable one to be taken at night by incandescent electric light alone. I have never seen a picture approaching it in excellence taken under such conditions. I particularly like your statement that everything has a place and everything is in its place. Your record of threading seems almost impossible. However, we shall have to accept your word in the matter. Many thanks for the pass to your theater. I note it is not good on Saturdays, Sundays or holidays and will be careful not to use it on those days.

Loves The Art.—Mr. C. Henningsen, Stillwater, Minn., writes: "I write your department of the World, because I love the art of picture projection. It has a great future; with photography and electricity joined we rub elbows with the whole world, and at very moderate cost. Since describing (Vol. 8, page 363) how to put a nine-inch outside shutter on an old style Edison machine, I have had several letters from the 'boys,' East and West, and they are all progressives, and aim at improvements; let the good work of the department go on. When a boy I had an old reading glass with which is was great amusement to set fire to paper and dry leaves, and to find at what distance it made the hotest spot. In that way I learned the A B C of refraction.

"During the Centennial year, I was a watch maker in a village of rich people in Minnesota. Nearly all who came back from Philadelphia fetched a pair of eye glasses which, like condensers, were frail, easily broken, and hard to replace. My competitors knew little about refraction and could not replace the broken lenses. My early experiments with the old reading glass now came in handy. By measuring the broken part in the rays of the run I was able to replace broken lenses correctly, and it gave me a boost.

"If your readers will become more familiar with measuring their condensers, single and set in pairs in the sun's rays, they will develop new ideas as to the cause of the ghost on the curtain.

"I have built two theaters, have had 32 operators and learned something from each, by observation and otherwise. One of them put on the light and found there was a yellow streak on the curtain. He looked wise for two minutes and said: 'See boss, she is on the eccentric.' That was a new one on me, but he took out the condensers and projecting lense, closed down the carbons, fixed a center on the curtain by running two strings diagonally from the four corners. He then run a line from the carbons point to the center line of the curtain, and sure enough the lamp house and machine was half an inch from the true center line. He changed it and made a great improvement in the light."

I publish your letter, Friend Henningsen, for the reason that it shows the value of knowledge. We very frequently neglect opportunities to study, believing that the knowledge will never be of value. This is a serious mistake. One need never be afraid to learn, nor the least bit alarmed that he may possess unnecessary knowledge. Knowledge is power and it spells efficiency; a fact it would be well for more operators to take to heart. Never miss an opportunity of making experiments and adding to your store of information. You can never tell when the knowledge thus gathered will be of the utmost value to you.

Common Sense at Last.—The City Chemist of Cleveland, Ohio, has appealed to the Board of Health of that city to take action protecting the health of moving picture machine operators. He has made the point that they are shut up in stuffy metal boxes with no adequate ventilation. The moving picture machine lamps give off poisonous fumes which, Mr. Taussig rightly claims, are immensely injurious to health unless carried off by adequate ventilation. He found that but very few places in the city had properly ventilated operating rooms. We remove our chapeaux and make obeisance to Cleveland's City Chemist. At last one city official has discovered that the moving picture machine operator is actually human. More power to him and may he succeed in impressing his views upon the authorities of Cleveland. Oh! for a Taussig in New York, Chicago and other cities.

Good Record.—Moving Picture Operators' Union No. 182, Boston, Mass., was organized one year ago and to-day has almost 400 members in good standing, with positions employed in all but three moving picture houses doing business in Greater Boston. The union maintains a free employment bureau for its members at 734 Washington Street, so that operators may be obtained at any time by application. I might add that the editor of this department expects to spend Sunday in Boston before long and hopes to have the pleasure of meeting some of the Boston boys.

Special Fire Escape for Operators.—Manager Weaver, of the New Riverdale Theater, Clayton, Ohio, has provided a special fire escape from the operating room booth above the main auditorium to the sidewalk in front of the building. Fire Chief Romby, Clayton, declared the idea to be a most excellent one and will urge other moving picture houses to provide like protection for machine operators. Really, it this keeps up somebody will discover after awhile that the

operator is even entitled to eat once in a while, and the innovation of allowing him time to get supper will be inaugurated. There is no telling what good things the future holds for the operators when innovations of this kind are established. Seriously, however, the manager of the Riverdale is to be congratulated on his consideration for the safety of the man who gives the show.

Several Questions.—Mr. E. L. Walling, Lompock, Cal., writes: "In reading over the sample copy you sent, I find the 'Moving Picture World' to be a magazine no operator ought to be without. Enclosed, therefore, find $2.00 for a year's subscription. Lately I have had trouble getting a clear field. Can find no way to correct it. Moving the lamp house does no good. I am using A. C., 110 volt, 60 cycle through a 110 volt, 60 cycle, 55 ampere Formastat, 30 ampere plugs, 85 foot throw; 7½ and 6½ inch condensers; 6 inch lens; Electra carbons (which I file flat); Edison model 'B' machine. Have to run Formastat at next to the highest notch. Who makes the Ao-2 flat carbons? I found a few here and I find them excellent for this current. Is the Fort Wayne compensarc a better device than the Formastat? Could I get D. C. from A. C. and how?"

I think very likely, Friend Walling, your trouble in getting a clear field is due to fault in carbon setting. I would suggest that you remit $1.50 for operators' and managers' Handbook, in which several pages are devoted to carbon setting, accompanied by illustrations. For a six-inch lense I think you will get better results with 7½ inch condensers; at least, I should try two 7½ and see what comes of it. Be sure that the ends of your wires in the ends of your lamp house are not charred, and that the inside of your carbon holders is clean, so that they make good electrical contact. Be sure that your machine is in exact line from the front end of the projection lens to the arc. This is to say that a line stretched from the center of the crater to the center of the front end of the objective lens barrel (all lenses being removed) passes exactly through the center of the condenser housing and aperture plate and lens barrel. No, I do not know who makes the carbons you name. If your carbons are properly set, though, you will find that side to be of no particular value, but the setting of carbons for alternating current must be done very accurately. I am not acquainted with the Formastat, though I understand it is an excellent transformer. You can get D. C. from A. C. by the use of a mercury arc rectifier, which you will find advertised in these columns. The machine is thoroughly practical and in every way excellent. You can also get D. C. by installing a 60 or 75 volt dynamo driven by 110 volt, 60 cycle, alternating motor. You will effect some saving also in that you will reduce the current from 110 to 60 or 75 in the process of transformation, but do not try to go below 60. There are reasons why it cannot be done. Personally I would regard the rectifier as the better proposition of the two.

Cannot Make It Out.—Mr. Gordon C. Dowdy, Athens, Ga., has filled up a postal card with some inquiry, but for the life of me I cannot make out what it is all about. The only sentence decipherable is, "Does your Handbook contains any information concerning electric connections?"

I am afraid, Friend Dowdy, you will have to be a little more careful to set your questions out in a clearer form. After a postcard has been rubbed around in the mails for a few days, lead pencil writing thereon is not any too easy to decipher at best. The Handbook treats briefly of wire joints, etc.

Enthusiastic.—Mr. R. P. Jones, Whitefish, Mont., writes: "Just received the Handbook and am more than pleased with it. Enclosed find photo of a Chemo-Crystal curtain, one of which I am using in my theater. This curtain is all that is claimed for it and if you have never seen one the manufacturers would be glad to send you a sample on request. It is the best screen I have seen to date, although I don't claim to be an authority on projecting curtains. Thought, however, you might be interested if you have never seen one of these screens. I wish you all kinds of success with the Handbook."

I had already seen the photograph you kindly submit. I have no doubt but what the screen is a good one. As to making a request for sample, you will have no excuse me. That is something I do not in any instance do. If the company wishes to send me a sample, well and good; but that matter is up to them. Glad to know you like the Handbook and trust you may derive much benefit therefrom.

Information Wanted.—Oklahoma (name of town and party suppressed by request writes: "Why is it my new Standard lamp always throws a ghost just to the left of the lower right hand corner of my picture? This ghost can be plainly seen on a light picture or when an actor wearing white passes through it. My throw is 85 feet and I have a 6½ condenser next the arc and a 7½ ahead. I am pulling from a 60 cycle, 110 volt line, through a compensarc, but do not seem able to get amperage enough. I have to keep compensarc on 60 ampere notch, though I do not seem to be able to get over 35 amperes, and that is not enough, I know. Have tried a 5½ and 6½ inch condenser and have reversed them. Also the ones I have now but the ghost remains. Would also like to know some way of letting my lamp down, so I can get a better slant on the carbons. A Standard lamp seems to be made to work with carbons straight up and down. I am a constant reader of the 'World' and have received much valuable information through the Trouble Department. I also have a Handbook, which helped me out wonderfully when I took my present position and started in on a Standard machine—a mechanism I had never before seen."

The question immediately comes up, Oklahoma, as to what you mean by "ghost." Since you speak of its appearing when a white object moves across the screen I am led to suppose that you probably mean travel ghost, which is due to the shutter being slightly out of time; the remedy is to properly time your shutter. If, however, by "ghost" you mean a dark spot on the screen, then, as our Eastside friend would say, "That is something else again." You will have to give me more definite information. What makes you think you only get 35 amperes when on the 60 ampere notch? Remember that your fuses are on (or should be on) the line (primary) side. Your arc voltage, when using D. C., will probably be about 35 and 35 x 60 is 2,100 watts, which, divided by 110, indicates a little less than 20 amperes, taken from the 110 volt line, hence 20 ampere primary fuses would probably carry 60 amperes secondary. As to the Standard lamp; you may secure greater slant by having a blacksmith make a longer connecting bar between the lamp and the tilting arm. By this adjustment screw you then will probably ground on the lamphouse when you pull the lamp clear back—if you ever do so.

Travel Ghost.—St. Louis, Mo., writes: "I have a Powers No. 6 machine and am troubled as follows: I find it impossible to get all the travel ghost out. When I set the shutter far enough over to take it out on one side then I get a little ghost in the other side. It is not enough to be noticeable, except on the titles; nevertheless, I think there must be something wrong, since surely there should be no ghost present. My throw is 40 feet, and my picture 16."

The last sentence of your letter explains the whole matter, St. Louis. Your throw is a very short one, and your picture, at the same time, is of fairly good size. This combination means that you have a very short focal length lens, which in turn means that the lenses are situated quite a distance from the shutter, which in turn means that the light rays have spread considerably by the time the light beam reaches the shutter, all of which has the practical effect of reducing the width of the shutter blade. The Powers people make a special shutter to be used in just such cases as this, in which the two flicker blades are considerably narrower and the main blade somewhat wider than in the ordinary three-wing shutter sent out with the No. 6 machine. Be sure, however, that there is no end motion in your shutter shaft. Keep the two set collars, on either side of the outer boxing, set up snug and close to the casting—just as close as is possible without binding. A little end motion at that point will go a long way towards causing travel ghost.

Common Sense.—Salt Lake City writes: "Will you tell us why it is that the committees of the National Board of Fire Underwriters and city officials, when formulating rules and laws to regulate moving picture theaters' boxing rooms, auditoriums, etc., do not call into consultation practical moving picture men? In looking over the rules and laws of various cities and of the National Board of Fire Underwriters, it seems to me that most certainly no practical projection or photoplay men could have been consulted in their drafting."

You have hit a very large nail very squarely on the head, Salt Lake City. It would seem that the authorities in the various cities, as well as the National Board Committees would, when drafting laws about something they cannot certainly claim to have any expert knowledge concerning, call into consultation those who have such knowledge.

Criticism.—Washington, D. C., writes: "As one exhibitor who is doing all in his power to lift the moving picture business to a higher and more respected plane, I would like, through your Department, to make a plea to those in position to aid in uplifting the business, but who, on the contrary, are doing all they can to injure and degrade it. Why should a theater with large patronage simply murder the pictures when they have a rush of business by pushing them through the machine so fast that the pictures dance all over the screen and the actors appear as though inmates of a lunatic asylum? I would refer, in this connection, particu-

larly to an exhibition at the Empress Theater of this city, April 17th, p. m. On this occasion the 'Fall of Troy' was on the program, which same, I venture to say, is one of the greatest pictures ever produced. This splendid feature of 2,000 feet was run in 19 minutes by the watch. You should have seen the soldiers charge. You would have imagined they were maniacs, or else equipped with an invisible flying apparatus. The magnificent production was absolutely ruined by the terrific speed at which it was shown. Now, if a house of supposed good standing does such things as this, what can you expect the public to think of moving pictures as a high class means of amusement? It is small wonder that the public condemn moving pictures if they are shown in such a disgusting manner. I wish it distinctly understood that this criticism is written in no carping spirit, but solely and entirely for the good of the business as a whole, and I trust it will be accepted in that spirit."

I think, Washington, your letter requires practically no comment. Time and again I have pointed out the unquestioned fact that such procedure amounts to an outrage against the business as a whole. The manager who does that kind of business in Washington is not only injuring his brother exhibitors in Washington, he is injuring the exhibitors of New York, of St. Louis, of San Francisco and, in fact, every city and town in this country, because he is striking a body blow at the business as a whole. If I had my say about it, the man who runs a reel of pictures in seven minutes to-day would not have any pictures to run to-morrow, simply because he couldn't get any. It is a sad commentary upon the intelligence of exhibitors when houses, supposed to be in what we call the high class, perform such outrageous capers as this. One may perhaps expect such things of a store front theater in the city slums, but one does not expect the manager of a high class house to try to assassinate the business with a butcher knife. Very likely some exhibitors guilty of the "chase 'em through" habit will umbrage at these comments. If so, I have no apology to make. Let them retire to the privacy of their basement, if they have one, sit down on the coal pile and think it over. Possibly after ruminating for a week or two in the quiet and darkness they may be able to see a great light and come to an understanding of the fact that it is possible to save at the spigot while the whole contents of the barrel is running away at the bung hole—to gather in a few extra nickles, or dimes, and loose dollars in future business by so doing.

School Demonstration.—Rochester, N. Y., writes: "I am about to introduce something up here in Rochester that has never before been attempted, viz: moving pictures as an educational factor in the public schools. As yet, I have been unable to give a thorough demonstration, since it seems very hard to obtain the right kind of subjects. The Pathe Freres are going to try to get me some pictures, but we intend, in the course of time, to make our own pictures, because those now made are not practical for educational purposes, for the reason that they almost always merely set forth one phase of a product instead of starting when they sow the seed, take a little each month until the product is ready for the market, then showing marketing, manufacture, etc., in fact the entire process from seed-time to finished product. One of the principals in the schools here is attempting to place the projection in the hands of a man whose competency is at least open to very grave question. This he does simply because he doesn't wish to pay the price for a good man. Evidently he values a few dollars more than the lives of something like 1,000 children. He said that any young man who could light the lamp and turn the handle was capable to act as operator; yet he wants perfect projection."

Glad to hear from you, Rochester, and to know that you are starting the educational projection work in your city. The judgment of a principal who is willing to place a moving picture projection machine in the hands of an incompetent man, thus endangering the lives of children, is certainly open to grave question. Pictures along the lines you suggest will undoubtedly be made sooner or later, but if you undertake to make them yourself you will find you have tackled quite something of a good sized job.

Daylight process.—The editor of this department has received numerous letters asking his opinion of the Herbst process of daylight projection, now known as the Casey process, during the past thirty days. By invitation of My Pat Casey, owner of the process, through his representative, Mr. Clint Wilson, the writer witnessed a demonstration of the process recently. He was much and very agreeably surprised at results shown. The time was 10:30 a. m., the morning bright and sunny and the New York Theater Roof Garden quite well illuminated by daylight entering through considerably more than fifty (50) practically unshaded windows. The curtain itself was a plain drop coated with alabastine. It had a decidedly yellowish tinge and was what the writer would consider a poor projection screen. The projection was by a Powers No. 5 and around the picture was thrown, by means of an ordinary stereopticon, in the carrier of which was a suitable metal slide, a not very brilliant band of plain white light, something like two feet in width—top, bottom and sides. When the band was projected with the moving picture light shut off the space within its borders, upon which the picture is projected, showed much darker than did the surrounding curtain outside the light band or border. When the band of light was projected and the moving picture light was also projected, but without the film, the moving picture appeared much the stronger of the two.

After viewing the performance and asking Mr. Smith, the operator, to do certain things with the two lights, I am of the opinion that the whole thing may be set down as nothing more or less than an optical illusion. But be that as it may the result unquestionably is there, and that after all is what counts. Notwithstanding the fact that the theater was very well lighted indeed, by daylight, the picture (a fair sized one, though not large) showed up well. It was, indeed, probably better than is usually seen in the average dark theater, and it must be conceded that this is a remarkable showing. On the strength of what the writer viewed he is prepared to say that the Casey process (formerly the Herbst process), if in the hands of a competent, careful operator, who will use the device intelligently, is a pronounced success.

Notice.—All half-tone cuts used in this department will be sent, postage free, to those desiring them at a price of ten cents per square inch. The minimum price for any cut being $1.00

WANTED.

PATHE "LIFE OF CHRIST" PASSION PLAY.

Complete, Colored.

Must be in good condition. State price.

Address W. Walley, care of Moving Picture World.

It Seems Impossible **Seeing Is Believing**

EBERHARD SCHNEIDER'S GREAT INVENTION

Single Illuminant Double Dissolving Stereopticon

(One Arc Light Only) The Successful Result of 10 Years of Experimenting

A Child Can Operate It!

ADDRESS THE MANUFACTURER **Eberhard Schneider Co., 219 Second Ave., N.Y.**

LICENSED.

"The Panama Canal in 1911" (Edison).—To produce and show such an excellent picture of the greatest engineering work the world ever saw is worthy of high commendation. The audience is brought almost as close to the work as though actually present where it is in progress. All the various operations, the machinery, the tools, and the men themselves are clearly photographed. This film should be useful for special purposes aside from exhibition in theaters.

"Tunis, Africa" (Gaumont).—Here we have a series of interesting views made in this old city, the capital of the French dependency of the same name. A portion of the scenes photographed in the old town are particularly good because they preserve pictures of that portion of Tunis which is fast disappearing. The views showing the Arabians in their daily life are excellent in their way, too, and clearly photographed.

"The Derelict Reporter" (Vitagraph).—This is a thrilling story of a reporter who is given one more chance to make good. He does it through a series of events, not impossible, yet not likely to occur. However, he gets his story in ahead, which is the essential feature, even though some linemen tap the wire, a quite unusual thing to do, and send it for him. This picture is a condensed novel rather than a drama. It is well acted. The Vitagraph Company must have found some real soldiers somewhere.

"Josh and Cindy's Wedding Trip" (Edison).—This is a comedy sketch which is filled with laughter; but its joy is wholly in the excellent acting. Josh and Cindy make a friend and later, when on their wedding trip to the great city, they get into trouble through counterfeit money which Josh picked up, and their friend gets them out of the fix. The Edison artists usually give very natural characterizations. The parts of Josh and Cindy do require a little caricaturing, but too much would have spoiled them. They are both delightful, as given here.

"The Page's Devotion" (Urban-Eclipse).—This dramatic picture of courtly life is placed in a very beautiful old chateau with a moat. The baroness has a lover, and when the old baron finds this out her page takes the lover's place, thus permiting him to escape. The scenes are each given a monotint which, especially in a hunting scene, gives them much beauty. The story is wisely conducted to bring out its dramatic possibilities. It is, of course, beautifully acted and, placed in this romantic scenery, makes a very desirable film.

"The Young King of Rome" (Gaumont).—Here is a very simple story of the little son of Napoleon which has a delightful note of originality. The eagle refuses a petition; the eaglet pleads for the petitioner and has the pleasure of handing her the paper pardoning her son, a political prisoner. We have had such stories before; but no picture of the little King of Rome like this. He is simply rich; the way he assumes the attitudes of his great father will be a joy to any audience. The play is a credit to the Gaumont Company.

"The Snare of the City" (Essanay).—Simple, natural acting makes this story of farmhouse and city life a very commendable film. As in many of the photoplay's real successes, the direction, production and acting, and not the story, are significant and interesting. Yet here one sister who had a position in a city shop gets her sister a job, and she comes from the old farm. She walks not in the ways of discretion, and the older sister protects her by a sacrifice. It has a happy ending in the old sitting room at home.

"The Fiddle's Requiem" (Kalem).—In this very sentimental story, there passes before a sad, old musician, playing a violin in a garret, the dream shape of a sweetheart whom long ago he had loved and lost. He sees the past unrolled before him, telling a tragic story. Then, awakening from his dream, exhausted with age and long continued sorrow, he falls, and his soul goes on to meet that of his lost love. The picture is real, and holds the audience silent until it closes.

"Indian Justice" (Pathe).—This is a Western picture by the American Company, telling an Indian love story in which there are no white men; jealousy plays a part in it. There is a thrilling struggle, ending with one Indian going over a precipice to his death. The victor, Leaping Elk, is trailed and captured, but Swift Arrow aids in a thrilling escape, and together they go to Leaping Elk's home tribe, where they marry by dipping their hands in the sacred stream and vow fealty to each other. The scenery utilized as a background is characteristic and picturesque, while the Indians and their trappings are as accurate as possible.

"Wismar, Germany" (Urban).—We see in this film a small seaport town in the duchy of Mecklenburg. It is typically German, presenting an excellent reproduction of Teutonic characteristics. The narrow, irregular streets are particularly notable. The operator selected his viewpoints with discretion, and the printer produced a film of more than average excellence.

"Aida" (Edison).—This photoplay, beautiful, intensely dramatic and human, was adapted from the opera and reproduced sumptuously and accurately. The part of Aida, the leading role, is played by Mary Fuller; that of the King of Egypt, by Charles Ogle; Amneris, his daughter, by Nancy Avril; Radames, an Egyptian officer, by Marc McDermott; King of Ethopia, Aida's father, is Guy Coombs; the High Priest of Isis is Robert Brower. It seems scarcely necessary to repeat the story, the scene of which is laid in Egypt, and begins when Aida, the Ethiopian princess, who is a prisoner in the hands of the Egyptians, is given as a slave to Amneris, the daughter of the Egyptian king, and wins the affection of Radames, Amneris' lover. The story ends with the death of Radames, who is buried alive for treason, in disclosing to Aida the plans for an Egyptian campaign against Ethiopia. When he enters the stone tomb which is to be sealed up with him inside he finds Aida already awaiting him there, proving her great love by choosing to die with him. There are numerous interesting scenes reproducing life at the ancient court of Egypt. The setting in these scenes is so elaborate, and so carefully are the details worked out, that the pictorial effect in each instance is beautiful. Its beauty and illusion of naturalness are apparent from the beginning to the end. The fact that the names of the actors are given is notable. Indeed, this film will probably rank as the best of the week.

"When the Dead Return" (Kalem).—With the scenes laid in a lumber camp, presumably in the Canadian forests, this story is based upon a loss of memory caused by a blow on the head. The unfortunate man forgets all about himself, his family, and his surroundings. He wanders to another camp, where he remains for years. A shock brings back his memory, and he returns to his old home just as his daughter is being married. He thinks she is his wife, not realizing the lapse of years, and is quite overcome when he learns what has transpired during his lost years. The story is worked out with care and the actors perform their parts with sympathy.

"Max Is Forced to Work" (Pathe).—Poor Max has more troubles. His parents turn him outdoors with only a dress suit, but he turns it to good account. He finds employment as a waiter. All would have gone well, only the girl to whom he was making love came to dine with her father. Then things began to happen, but Max wins out in the end, affording the audience a hearty laugh over his misfortunes.

"Through Venice" (Pathe).—Many of the views of this wonderfully interesting old city were taken from a gondola. Characteristic scenes were selected for reproductions, and the audience acquires an excellent idea of the city before the film ends. The attention which the audience devotes to the picture is sufficient testimony of what the average person thinks of a travelog.

"Soldiers Three" (Vitagraph).—This is a more than ordinarily good comedy. Three soldiers lose their uniforms while bathing, are reported as drowned, are obliged to go home clad principally in sunshine, which is shaded by a few bushes. Rigged out in girls' clothes, they are court martialed for losing their uniforms. One funny situation follows another so close that the laughter is without intermission. It would be difficult to conceive of more laughably absurd situations than are developed before the story is told.

"Misplaced Jealousy" (Biograph).—This lively comedy presents the troubles of a French hairdresser who becomes jealous of the devotion of a male patron to a manicure girl. When the trouble-maker writes to the man's wife he gets himself into trouble.

"The Belated Bridegroom" (Lubin).—A long list of harrowing accidents which happened to a man on his way to his wedding are related by this film. The best use we can think of for this picture is an argument for good roads. It's the old story of a man who goes a train, takes an automobile and that breaks down, buys a motor cycle and comes to grief on a stump, takes a buggy and the wheel comes off, etc., etc., only to arrive too late for his own wedding. He promptly marries the bridesmaid. The audience plainly expressed its enjoyment of that long series of broken-down vehicles, and the surprising ending.

"Mary's Stratagem" (Melies).—We have in this film a Western picture that is different. Girls have been captured by Indians before, but it remained for this girl to challenge the chief's warriors to a race. On the chief's horse, she rode to victory, but forgot to stop, and soon all the warriors in the tribe were after her. There was a little jealousy mixed up with the matter to begin with, a lover's misunderstanding of the presence of a gaudy handkerchief. Only for this, Mary wouldn't have been riding alone, and wouldn't have been captured by the Indians. The disconsolate lover enters now and, while drinking from a spring finds Mary's comb He also finds her watch and has an opportunity to rescue Mary from the rushing horde of savages. Then Shorty, who really lost the handkerchief and was bemoaning his fate, is given his property; the lovers' quarrel is patched up.

"In Old California When the Gringoes Came" (Selig).—In this we have a beautiful story of California during the reconstruction days following its cession to the United States. It presents vivid pictures of the Spanish grandee life, just passing away, and the unscrupulous land-grabbers who in many instances succeeded in securing valuable estates because the Spanish owners would not register their properties as required by law. The main interest in this picture lies in its truth. There is no love story, and when the American agent shoots the land grabber to prevent him committing intentional murder the audience is ready to applaud. The actors have caught the spirit of the time and occasion, and the setting is picturesque and interesting.

"The Crusade of the Templars" (Gaumont).—The scenes in this picture carry the audience back to six centuries after Christ, the time when Christendom was trying to wrest Palestine from the infidels. The principal interest will attach to the stage settings, which are historically accurate and afford an excellent idea of the customs of the period. The scenes in the palace, when the son bids his blind mother good-bye, the scene on the battlefield in Palestine, and the scene when the son returns are all very interesting, and are worked out with care. The educational value of such a film is high.

"Short Lived Happiness" (Pathe).—Here we are shown the story of an unfortunate boy, doomed to the ills of life, given a chance to die after a few days of happiness. Two characters attract attention. The unfortunate youth and the vindictive and jealous man who wanted to be a lover. The boy's fate will arouse sympathy. The jealous man will exert quite the opposite influence. A simple story, clearly told.

"Hungry Hearts" (Vitagraph).—This film gives the story of two children who are neglected by their parents till they get hungry for love, but they find means of awakening their parents to the situation. Seized with feigned pains, the little ones succeed in stirring things up pretty well before the real difficulty is diagnosed and the parents begin to apply the right remedy. The story appeals irresistibly to the audience.

"In the Days of '49" (Biograph).—A love episode is here told amid surroundings that vividly portray the exciting days when the gold fever possessed half the nation. The restless longing for wealth is typified in the character of Weston. The love affair between Weston's wife and the gambler is well developed. The gambler's warning is timely and recalls the erring wife to her senses. The picture then centers about the miners, their costumes and the reproduction of life as it then was. Presumably the setting is historically correct, and the picture therefore possesses some degree of historic interest. The actors do their work well.

"That Awful Brother" (Lubin).—We have in this film a comedy full of human touches that keep the audience wondering what is coming next. These wayward brother, accustomed to traveling in side-door Pullman's, could scarcely have arrived at a more inopportune time. A series of misadventures follow that end when brother is found sleeping peacefully in a closet. It is a laughable film and keeps the audience in good humor from beginning to end.

"My Daughter" (Pathe).—This is a story that French people may understand; but to Americans, there will surely be something inhuman in it. A mother gives her daughter, when three years of age, to a rich family to be educated as their own child. She is adopted for seventeen years. She is now of age (21) and is about to be married when her mother appears and demands her back, takes off her bridal veil and leads her away from the fiance back to the wretched hovel because the drunken man she lives with demands it. This is called on the screen "Man's Law." The man fights for the daughter and the mother is thrown down. The daughter is rescued by her fiance just in time and the mother dies in the hospital. This is called "God's Law"—and the daughter weeps when the mother dies. It is a film with much dramatic power and is excellently photographed.

"Over Luzerne, Switzerland, in an Airship" (Pathe).—If the audience please, it can, while looking at this picture, think itself sailing in an airship over the beautiful city of Luzerne. The illusion is almost perfect. The appearance of the city and its surroundings makes an interesting picture apart from the illusion that you are flying, a delicious thrill which can scarcely be described. The mechanical part of the work is surprisingly well done, considering the disadvantages of operating under such conditions.

"Lost and Won" (Selig).—This love story has a very interesting background and its chief feature is an oil well in the California fields—a gusher of surprising volume. Beside there are one or two very humorous scenes of "behind the scenes" in a moving picture studio. A poor young man loves a rich man's daughter. The rich man interferes and the poor man loses his job and goes West, where he becomes a rich oil magnate. The rich business man loses his fortune and his daughter gets a job as a motion picture actress. The oil man sees her picture in a moving picture show and so they find each other again. The scenes, representing actual occurrences in the oil fields, are interesting. They bring to many people, who would otherwise have no opportunity, to see an oil well in geyser-like operation an accurate reproduction of what happens about a big gusher. The mechanical work is admirably done, and the picture does not fail to attract favorable comment in the audience.

"Holding His Own" (Essanay).—A novel situation is here developed when a gentleman who has a baby thrust upon him in an electric car is arrested for kidnapping, and it turns out that he has been literally holding his own. The situations leading up to the man's finding this out are well handled. The facial expression of the man when he finds that he has been holding his own child is well worth seeing.

"The Laundry Lady's Luck" (Essanay).—Mrs. O'Brien finds a roll of bills on her way to do the Allison washing. She places it for safe keeping in her stocking. This has a hole in it, and the bills are variously scattered without the owner's knowledge. When she does discover her loss and finds the cause of the disappearance she makes Mr. Allison give up the roll to make it good. Some humorous situations develop as the story unfolds, and the interview with Allison is vigorous.

"Three of a Kind" (Gaumont).—Here is a drama representing the adventures of a young man who is apparently equally beloved of three girls. Only when he is charged with a crime does the sterling character of the love of one of them display itself. The hour is then struck and she proves the true one. The story, somewhat improbable affords an excuse for presenting a series of interesting views about a very beutiful country dwelling. The play is pleasant, the actors perform their parts well, and there is enough of the picturesque about it to make it eminently attractive.

"Spring Heeled Jack" (Gaumont).—This is a trick picture illustrating some very remarkable wall jumps. The falls Jack gets, however, are what afford the most merriment.

"Edna's Imprisonment" (Edison).—This picture shows the child actor, Edna May Weick, to good advantage. Her father and mother, played by Guy Coombs and Miss Miriam Nesbitt, think she is locked in a vault with a time lock on it, when she is in a chute of the vault, hidden behind the wardrobe by the office boy, who forgets her and goes his way. He remembers her after he gets home, and her wild dash for the office is a record maker. He arrives in time to prevent blowing open the vault. Then he receives an admonition of what may be termed a time for forgetfulness.

"The Bunco Game at Lizard Head" (Essanay).—This comedy shows how two confidence people, a man and a woman, played all the boys at Lizard Head and won. After the brilliant couple had disappeared the boys decided the experience was worth the money, and let it go at that.

INDEPENDENT.

"The Lucky Banana Seller" (Great Northern).—A banana seller purchases a lottery ticket, wins a big prize and apes a wealthy gentleman with highly amusing results.

"A Would-Be Sportsman" (Great Northern).—This picture shows the difficulties encountered by a gentleman who thinks himself a sport. After all sorts of tribulations, he concludes that he has suffered all the occasion really requires, and goes home satisfied with his sport and what it cost him.

"The Fountains of Rome" (Itala).—Here is a travelog of merit, well photographed and exhibiting a number of interesting points about the famous city.

"Foolshead—Life Insurance Agent" (Itala).—Once again Mr. Reed delights the audience with a series of actions and misadventures, all quite impossible, yet highly amusing. Any audience will laugh at what Foolshead does, no matter how absurd it may be. And this film is no exception to the general rule.

"The Awakening of Galatea" (Powers).—This film gives the story of the statue that came to life. The Greeks made such life-like statues that it was very natural in them to invent this story, a jue de spirit that many simple minds believed. The producer has very wisely given this version of it a touch of humor. We are not passionately fond of beauty, and it is very hard for us to understand how real the sculptor Pygmalion's passion for the lovely marble woman was. However, the statue when she comes to life finds humanity,in some ways,unpleasant and after adventures that plainly show that she had a real woman's heart, she goes back to the pedestal and vanishes. The story is clearly shown and well acted.

"The Crisis" (Powers).—This comedy is based upon one of those interesting events (it was twins) that occur in young families. The man is extremely nervous, a perfectly natural thing, of course, and the doctor gives him a dose that makes him sleep and dream. Then he sees visions, all pleasant. Eventually, a small bundle is brought to him—a baby boy, but almost before he is done with his ecstacy the second consignment arrives, another baby boy. Truly, not only his cup but the table-set must be overflowing with joy. Under such circumstances the picture ends.

"The Joys of Persecution" (Powers).—This lively comedy shows the usual effect of persecution. The parents wanted the girl and the young man to marry, so of course they wouldn't; the parents didn't want them to marry, so of course they would. For the young people, it is all earnest; for the old folks, it is simply rich. The fun comes to the audience, for they are "let in" by the old people, and can watch their scheme work.

"The Pillars of Society" (Thanhouser).—This is a very interesting picture of Ibsen's drama of the same name. The parts of Johan Tonneson and of Bernick are particularly well acted; but the whole company was well-chosen and does credit to the Thanhouser producer. On the whole, this ambitious film is simply successful, though the story is extremely hard to understand till two or three scenes have passed. There are two stories of love interwoven, but they do not seem so important as the representation of the facility with which a man, looked up to and respected, lived a lie. Ultimately, the innocent man is cleared of suspicion. The guilty one is forced by his chastened conscience to confess. His wife forgives him, and the second love story reaches a happy ending.

"Out of the Dark" (Champion).—Here are, in the first scene, roystering cowboys fighting over a girl at a dance. Later, one is ordered away on pain of being shot on sight. He goes blind and when, through a series of events, the boys discover his plight, instead of shooting him, they contribute the money necessary to pay the expense of restoring his sight. In the end, he returns to his sweetheart, hale and well, out of the dark. The action is spirited and the story is well told.

"The Other Man" (Nestor).—Interpreted with all the witchery of the Nestor Company's art, acting and photography, this somewhat hackneyed subject becomes unusually interesting. A servant girl in a rage, the sudden appearance of a man she doesn't know, a telephone message to the husband, and the mischief is done. Then begins a wild chase on the part of the husband to his home. There he is confronted by his wife and her father. They didn't understand the reason for his hysterical greeting, and because of his actions he felt so ashamed of himself he never told. Here is life, action, spirit, and an exhibition also of some of the lower traits in human nature dramatically set forth. The photography of the Nestor films is always a feature of enjoyment, and this one is no exception to the rule.

"Such is the Kingdom" (Reliance).—A sermon is here shown on the screen. It set forth the hypocrisy of a minister who loves his outward whitened walls more than the inward sweetness of human love. He had admonished his neighbor for severity toward children, but is coldly and wantonly severe with his own daughter, who deserves only praise, severe even to turning her out into the world. The story is told very plainly. Even the talented actress who played the heroine seemed more anxious to make the text clear than to show the emotional content of the situation. It is an effective picture, our only comment being that the subject wasn't the best kind for a photoplay.

"Susceptible Dad" (Solax).—This comedy shows the means by which a young couple circumvented an objecting father and secured his consent to a wedding. The young man is ordered from the house. He then impersonates a school chum of his sweetheart. With this the father speedily falls in love. Then the denouement comes and, amid hilarity, the father gives his consent.

"The Ultimate Sacrifice" (Rex).—This picture follows more or less closely the novel in which Balzac most powerfully shows the scoriac passions of the period following Napoleon's. If we say that it is not quite up to the Rex standard, we leave ample margin still for praise. The story does not lend itself very well to drama. It has been tried on the legitimate stage and failed. Photoplays have a queer way of telling the plain, democratic truth of any situation, and the truth of passion is never pleasant. The scene where d'Armand threatens to ruin the beautiful face of the duchess by enlarging her mouth with his saber is not very beautiful. Balzac pictured him as about to brand her forehead. Many of the other scenes are extremely beautiful, though one or two of them might have been better for a little foreground. The photography is impeccable, and the story plain and effective. This film has a quality that will make the majority of people very glad that they have seen it.

"Bill as a Toreador" (Lux).—A lively comedy with a love scene at a fancy dress ball as background is given to us in this brisk picture. The bull that chases Bill, even though a fake bull, looks real and fierce, and his little legs beat a merry tattoo along the street as he annihilates distance. The very astute and brave policemen also are fooled, and vacate with considerable rapidity. What Bill gets when the fake is discovered makes a lively ending.

"Fashion and Its Consequences" (Lux).—This comedy shows the troubles which came to a woman who wore a harem skirt. She is shown at work with a fruit-barrow, for after she loses the skirt part on a nail in a fence, she has only the trousers left, and looks very much like an Algerian soldier. It is for being out without full equipment that she is made to toil. Her son-in-law rescues her. This picture tickled the men.

"The Sinner" (Thanhouser).—Here is an extremely well directed emotional story. A priest, son of a man accused of murder, keeps his vow and hides what was revealed to him in the confessional, though his knowledge could have cleared his father. After the innocent man is convicted, the true murderer makes a full public confession. The priest's father is at once freed. The murderer dies from wounds he got while trying to escape. The story deals with deep things, and handles them remarkably well. The acting is commendable and the background interesting, it being a contest between employees and their employer.

"Zelda, the Gypsy" (Yankee).—This picture was repeated at the 14th Street Theater, New York, by request. Zelda, the Gypsy (Mexican, apparently, by her dress) is married to a brutal man. A young American falls in love with her, but when he learns that she is not single, he presses his suit no further. But, when Zelda runs away from her husband, he lends her disinterested aid. His step-mother wants his property, so she excites the gypsy's jealousy, hoping that he will kill her step-son. This he thinks he had done, and hurries to the step-mother's house to ask her to help him escape. She refuses. In his fury he pushes her against the railing of the balcony on the second story; it gives way and both are killed. The acting is very pretty and natural, and the story dramatic enough and clear enough to hold the interest without a break till the end. The background is apparently Southern California.

"The Temptress" (Imp).—This impressive film tells how a designing woman succeeded in separating two lovers, in separating two life-long friends, in causing a death in a duel, and in ruining another man's life, to gratify her own capricious whims. There are strongly dramatic scenes, each making the story more clear. The two friends meet at the girl's deathbed, and here the acting grows very strong in its

intensity. The two fight a duel; one is shot and, dying, thrusts the woman's letter into the victor's hand, making clear to him the situation. It is very dramatic. The quality of the picture is strength. It is an eminently successful film.

"The Opium Smuggler" (American).—This is a love story, with an opium smuggler's cave in the background. It takes place on the California coast. To add to its interest, there are sea pictures both exciting and beautiful. The story is plainly told, and with very beautiful settings. The photography shows the backgrounds plainly, but the faces are very much in shadow. The story has a girl and her accepted lover to whom her father objects; he prefers the opium smuggler. The objecting father is saved from death in the sea by the girl's lover, and the treachery of the opium smuggler is then exposed at the same time. Grateful for his life, and doubly glad his daughter did not marry Laredo, the father gives his consent.

"Over the Shading Edge" (Reliance).—In this very interesting film a newspaper reporter unearths a case of bribery and graft in which her lover is the principal factor. The interest becomes deeply emotional in the closing scene when she and her lover part. It was her duty to disclose the bribery and her lover goes to prison because of it, but she loves him still and will wait till he comes out. The acting is restrained and the characters well pictured. It is an unusually strong story.

"Col. E. D. Baker, 1st California" (Champion).—Here we have a war story with plenty of action, but rather complicated. Perhaps Jim is the most interesting character. He develops a degree of bravery that wins him rapid promotion, and he returns on a furlough just in time to prevent the sheriff, his rival, from marrying the girl he loves. The battle scene, where Jim carries the colors in the very forefront of the fight, is thrilling and rouses the audience to vigorous applause. Indeed, the life and action put into the film takes a firm hold upon all who see it. It is a popular film beyond any question.

"A Village Flirt" (Eclair).—This is indeed a lively comedy. There are a young man, a flirt, and lady-killer in it. The lady-killer is given his deserts by the village girls whom he has deceived. He gets a bath in a large tub of tepid water and in that plight is made the butt of all the girls in the village. It is a pleasant bit of character drawing and the laughter was vigorous.

"Four Lives" (Imp).—This a tract, picturing the marital experiences of four different men. First is the happy home; second, the home which drink has ruined; third, the tale of a faithless wife, and fourth, the death of the loved wife. The scenes all make a deep impression, for they are well-chosen and skilfully acted. The emotions are far more deeply stirred by this picture than by the usual film.

"The Fair Dentist" (Imp).—This bit of humor deserves high commendation. It is easily the funniest thing this reviewer has seen for over a week. No one would have guessed that so much fun could be got out of a dentist chair. The reviewer wasn't the first to laugh, but he fears he laughed the loudest. When he came out of the theater and was walking along the street, he thought of it again, and the people who were passing wondered at him. The dentist really is pretty. We'd hate to have any exhibitor miss this film.

"In Sunny Italy" (Yankee).—This Italian love story has a young tourist, an American, for its hero, and a pretty Italian for heroine. They fall in love. This doesn't please the lad's mother, so she takes him by the ear; and it doesn't please the girl's Italian friend, so he throws her over the cliff. The ending is happy, for she isn't killed. The story is clearly told and lightened by quiet humor.

"The Four of Us" (Powers).—This film shows four characters, and the same after a lapse of fifteen years. Four college men upon going into the world sign an agreement to meet again in fifteen years. Three meet. The fourth is absent, until he is recognized in the burglar who forces his way into the house on the day set for the meeting of the four. It was fortunate for him, and his footsteps are turned in a better direction through the influence of the other friends. The principal interest lies in the way the changes caused by the passing years are worked out.

"Contagion" (Powers).—This film shows many people coughing. One character has a bad attack, and he spreads the trouble from one to another, and presumably it is taken up by the audience. When the policeman who arrests the coughing man begins to get sleepy while taking him in, the audience roared with laughter.

"The Railroad Builder" (Thanhouser).—This may be considered as two kinds of a film—a spectacle and a story. As a spectacle of a great conflagration, it is more remarkable than as a story, which might have been written to utilize the film showing the great fire. The object of the story is to show the kindness of rural neighbors, who start a fire in an immense pile of railroad ties to hinder the road in crossing the farm of the old man and his daughter. Yet it is a love story, too, for she falls in love with the young contracting engineer. The girl comes to his rescue and gets the aid to put out the fire. It is well acted and the exciting moments in it are admirably handled. The mechanical work is clear. The audience approved vigorously, particularly of the girl's ride for help. The conflagration scenes raise it to a very high place among the week's releases, which it never would have had without them.

"Crow's Defeat" (Bison).—Here is another Western picture, without white men. Like previous releases of this company, this picture pleased the audience. The reproduction of Western life was exciting, if not at all realistic, unless Crow Indians steal only white horses, for they picked out two white nags and left twenty blacks, which was considerate, since the Sioux needed those to ride on in a later scene. The popularity of Western pictures does not wane. Audiences applaud them, with the exception of a few theaters in New York. Outside of New York, Bison films are still quite apt to be attractions.

Civilization.

A Coming Powers Release.

There can be no doubt that civilization, in its onward march, has broken more than one stout Indian heart. In this picture we are afforded a side light on the workings of the great steam roller, known as Civilization, in its progress, which ground the Indian and his traditions into the earth. Knowing that civilization has broken the heart of many a strong Indian, it is quite conceivable that it should be the means of breaking the more tender heart of an Indian maid.

This picture is exquisitely acted and characterized. It is a consistent story, and the scenes, which have been taken out of doors, are well selected and arranged. The plot, like all good plots, is simple: An Eastern girl seeks solace for a wounded heart as a teacher of Indians in the West. She transforms one of the young braves into an up-to-date college chap. In due time the converted brave is desperately in love with his teacher; and thus did civilization break the heart of the Indian maid who had already lost her heart to the Indian brave. Her death quickly followed; but the converted brave did not realize the full significance of her death, until he saw his adored school teacher leaving for the East with her former sweetheart, who had come to kiss and make up with her, and take her back to the East. It was then that the Indian brave realized the intricacies of civilization.

The part of the Old Chief is handled with great dignity by Mr. William Raynous. Altogether, the film is consistent and interesting, and the photography is all that could be expected. The picture tells a tender story, and there is no doubt that it will appeal to all classes on account of its simple pathos.

SPECIAL RELEASES

N. Y. Suffragette Parade

SAT. MAY 6th

THE FIRST (SUFFRAGETTE PARADE HELD IN THE U. S.) This is the only film made of the parade

1300 FEET

N. Y. Police Parade

SAT. MAY 13th **1000 FEET**

Ready for shipment Monday May 15th

Special Event Film Co.

12 EAST 15th ST. **NEW YORK**

WIRE ORDERS

STORIES of the FILMS

LUBIN.

HER HUMBLE MINISTRY.—Fanny was a child of poverty, brought up in surroundings of vice and sin. She was finally committed to the House of Reform. Winnie she was taught better.

She secured a position in a restaurant. Soon after this Jim Sparks was released from one of our numerous jail terms, and rejoined his companions, who were engaged in working out the fine points of a prospective burglary. It was necessary that he had no money, so he went to a restaurant, which happened to be in the one where Fanny worked. He ate heartily and was walking out when Fanny called him back. She demanded payment, but was refused. She took the purse of his angel from the pocketbook and rang it up on the cash register. Jim left the restaurant but could not forget Fanny.

He told his companions that he must go along on any burglary. He leaves them, and waits outside the restaurant until the girl comes out, and then follows her to a bench in the park. There he tells her what he is and how sorry he is for his actions in the restaurant.

Fanny comforts him and reads him a few passages from the Bible. She gives him the sacred book and he takes it home. There he becomes absorbed in reading it. He also reads it over Jim's shoulder and an awakening takes place in both their hearts. They determined to turn from their wicked ways. Together they proceed to the restaurant and asked to be allowed to earn a meal by working an hour and they were put to work. The final scene shows them eating their first meal.

A HERO—ALMOST.—Walter and Jack were both in love with Mildred. She told them that she would marry no one but a hero. So of course it was up to them to become heroes.

Their first stunt was to rescue Mildred's little dog from being run over by an automobile. But she told them that the man she would marry must save a human life.

Next day Jack was out walking. While passing a building he heard a wild cry for help. Jack dashed into the building and saw a man attempting to strangled by a man. Bravely and fearlessly he leaped upon the villain. A moment later he was hauled upon by a crowd of angry people. Jack had interrupted the taking of a moving picture.

After he had been thrown out he was considerably disheartened with the hero business. Then he thought of a scheme whereby he could do a noble deed without any hazard to himself.

He hired a tramp to waylay Mildren as if meaning to steal her money and jewels. At the right moment Jack was to spring from his hiding to rescue her.

The plan worked out all right except that Jack was delayed in doing the rescue stunt. Walter, by a lucky chance, happened to be there and heard Mildred's cry for help. He thought that Jack had, tramp without gloves. He nearly killed the poor fellow. Jack arrived soon after and the tramp gave him a beating so that only any man could believe. In addition Jack had the sorrow to see Mildred walking off arm in arm with the real hero, Walter.

THE GAMBLER'S CHANCE.—Guy Otwell was given a tip by a friend that he buy coffee on the coffee exchange. Otwell had no money; but he mortgaged his home for $5,000. With the money in hand he tried to close the deal; but the line was busy. The hour was 2:45 p. m., and the exchange closed at 3:00. So Otwell, the office-boy, was entrusted with the money and a note to the broker, instructing him to buy coffee for the entire $5,000. Now Willie was interested in the coffee market nearly as much as in a game of "craps." Willie remembered his mission just after 3 o'clock, and rushed to the broker's and found the doors closed. He realized his predicament as he went back to tell his employer of his misfortune.

When Willie arrived at the office he was surprised to see Otwell walking up and down the room tearing his hair. Willie's employer was in a fever with immediately, so he told Otwell what he had done and returned the money to him. Then something very strange happened. Otwell found himself in the arms of his employer and heard himself being praised. Later a couple of "yellow-backs" were put in his hands.

A GOOD TURN.—John Lacy had everything that a man could desire, but there was one lack—that of a girl. One day there was a panic in the stock market and Lacy's wealth was wiped out. So great was the shock that he became ill and died in bed. But he wanted to have one last dance with his sweetheart; so he calmly dressed and proceeded to a ball.

While he was gone burglars broke into his house. Lacy discovered them on his return. He turned on the light in the library. The intruders tried to escape, but found two policemen in the street near the house. Then they were startled to find Lacy pick up a pistol and to hear him announce that he was about to end his own life. Realizing that if he did so, the policemen would hear the shot and accuse them of the crime, so they seized Lacy and gagged him. Then one of them discovered on the table the farewell note which he had written to his sweetheart, and they decided to telephone to her, since they could not escape in any other way. She came quickly and released Lacy, who then conducted the burglars safely past the policemen, everything ends happily.

PATHE.

THE ACCOMPLICE.—A beautiful actress is deeply in love with a clubman, who unfortunately was gotten entangled financially between his wife and him to pay up immediately or suffer the disgrace of being dismissed. Just before he tells his sweetheart of his predicament she has received an invitation from a wealthy baron to dine at his home after the show. She, in turn, over begs her to accept and leave a window on the lower floor open—which she does. The baron shows her his patent safe which he never locks, but which, unknown to him knows the secret, fires two shots from the interior when the door is opened. In the midst of their supper, the unwilling accomplice hears her lover stealthily creeping through the open window. Realizing that the theft is intentional, and realizing also that she cannot warn him, and yet with the desire to cover his movements so he will not be heard. In the hope that he will abandon his plan and escape, she dances for the baron's amusement, dancing ever nearer and nearer the curtains which separate her from her lover, hoping thus to be able to warn him if she can only get near enough to the unsuspecting baron. Suddenly she cry tells her, however, that her ruse has failed, and, rushing into the next room, she finds her lover dead upon the floor.

BILLY IN TROUBLE.—Billy is seen making love to two different girls at a boarding school—later he marries one and is next seen at the reception given at his house. There the old flame appears, and Billy shows great reality in greeting her. Finally Mrs. Billy, glancing in the mirror, sees the reflection of her husband with his arm about her former love. She, too, hastily dismisses them both without troubling to learn that Billy has just been favoring the lady's necklace for all the guests have left Mrs. Billy and her spouse get into another argument, which winds up with the lady thoroughly disgusted. Of course, Billy did not hurt much, but Billy makes believe he is dead, and his wife suddenly realizes that she is a murderess. Terrified she rushes through the streets. Every passing form seems to be a policeman. She does no know where to go, but finally the pangs of remorse, she enters the police station and confesses her crime. Two men are detailed to accompany her to her husband's home to arrest him. When they get there they find the remains cheerfully smoking a cigar and very much alive.

PAUL AND FRANCESCO.—This is the beautiful story of Francesca di Rimini, which is known the world over. Paul, the beautiful heroine, finally fails deeply in fore with Francesca, to whom he has been sent by his brother, Lancetto, to propose for him. Francesca consents to marry Lancetto as she is accompanied by Yani to her future husband. Paul cannot keep away from the object of his affections, and during the ceremony he disappears and ripens into an all-absorbing passion. On the trip there in the gondola he tells Francesca of his himself for the amusement of others, is really plotting dark deeds. When the lywain arrive at Rimini Francesca overhears reports concerning the true sight of her betrothed; nevertheless, they are married, and Paul, in order to stifle his love, begs of his brother to be sent on a mission, to which his brother consents. Lancetto's fool, however, has a grudge against his master, and in order to get revenge upon him, and knowing the love that Paul bears to Francesca follows Yani and persuades him to return. Yani returns to Rimini and finds Thailand the beauty of Francesca, makes love to her. The perfidious Yani repays the confidence of wife's inconstancy, and the latter enters the apartment where they are together and pierces them both with one stroke of his sword.

A CLOSE CALL.—The little station agent is deeply in love with the sheriff, and they have great sport in playing secret letters back and forth between them by using the good offices of "Bess," a fine greyhound. One day the little station agent receives a message that a gang of robbers will run a special past her station at 4.30, and just after she has received it a wife and child of one of the entered by a gang of rowdies, who promptly tie her to a chair and rifle the office. Then, seeing the message about the train, they decide to hold it up and rob it. Leaving the agent tied to her chair, they hurry down the track to accomplish their foul design. They have not taken into account, however, "Bess," who now enters and gnaws the knots binding her mistress' hands, and is soon more free. Quickly penning a note to the sheriff. Nell tells her lover of the impending danger to the pay train, and sends it by the faithful hound flying. Running down the track in the hope of flagging the train Nell is seen by the bandits, caught, knocked senseless and laid on the track of the oncoming train. The sheriff however, receives her note, and with his deputies heads off the train at the junction, boards the engine pilot, and in a most dramatic scene snatches the girl from the path of the engine and rescues her from the jaws of death in the nick of time. A good fight between the officers of the law and the bandits follows, in which they are all rounded up and promptly lugged off to the calaboose.

BIOGRAPH.

THE MANICURE LADY.—The barber was insanely infatuated with the pretty manicure lady of the tonsorial parlor, and when she cast eyes at the customers he was furious with jealous. One of the patrons of the place wins her undivided attention and she is the recipient of candy, luncheons and auto rides from him. Meanwhile the barber is wild, and the limit of his tolerance comes when she starts out on a joy ride with the favored one. Leaping on behind the car, he in jealous rage hands him a thrashing and the rival out over the back, takes his place beside his fair charmer, begging her to take the ring to proffers which she does in reward of his valor.

THE NEW DRESS.—Jose weds Marita, the little Mexican girl, and later when she accompanies him and her father to the matador's parade, which they go to sell the products of their farm. She soon gets fascinated by a pretty dress. Jose promises to buy it for one of the proceeds of the sales, and so she returns home with her father delighted at the satisfaction of Jose's bringing the dress with him. He gets the dress, but stopping at the way side inn he gives it away while under the influence of wine. He tells Marita he has lost it, but sees the dress later on another woman. The shock unbalances her mind, in which condition she remains until the advent of a little one, which restores her reason and quite blots out the thought of the dress.

KALEM.

A TRAGEDY IN TOYLAND.—At eight o'clock the children are put to bed and the nursery is deserted save for the toy soldiers and cannon cluttering the floor. When the clock strikes the waning hour of midnight the army awakens. Major Bell and Captain Spunds have been conspicuously sparing the hand. Shortly after the battle Miss Pinc, the heroine of our story, arrives with her faithful dog Fido. The two are welcomed by Miss Prue to her home. Fido brings up the rear with his tail wagging incessantly and his tongue at the port. The Major and the Captain soon become jealous of each others attentions to the charming Miss Pinc. The rivalry becomes so strong as a challenge to fight a duel is given and accepted. The surgeon, accompanied by a soldier, passes in front of Miss Prue, carrying a stretcher. The young lady that dangerous trouble is imminent, learning of the coming duel she decides to have a fight at all hazards, but arriving on the scene while the desperate rivals are deeply engaged in mortal combat, she is fatally pierced by a fatal bullet. Fido, grieving at the death of his mistress, refusing to cannot live without her, lays down his soul goes on to the dog's happy hunting ground.

IN BLOSSOM TIME.—Victorian, the belt and son of Don Pedro, a Spanish nobleman resident in Florida and a friend of Angelica, becomes enamored with love with Angelica, the gardener's daughter, a fact childhood playmate. Victorian's love at this time goes on however, the Spanish Don discovering Victorian's love affair with the gardener's daughter and orders him to renounce the girl and go with abroad. Fearing the opposition of his father and to elope with Angelica. Victorian persuades the girl to wed at once and the good priest. Father Francisco is induced to perform a secret marriage. Before the leaving of the secret wedding orders the gardener and his daughter to send Victorian away threatening to disinherit the latter if he refuses. from his door. Coerced by her father and Don Pedro, Angelica writes to Victorian, "You may be as free as before. I will see you no more. He will tell you why." Don Pedro gives the note to his son and tells him that Angelica has become tired of him and does not care to see his face again. Victorian, heart broken and pressed by his father, consents to go abroad.

Again the season of blossoms. Angelica is the mother of a sweet little child, while her husband broken husband is traveling in distant parts. In Pedro suddenly dying abroad, the sight of the blossoms brings Victorian back to Florida. Arriving at the old castle his unquenched love for the gardener's little daughter compels him to seek her. Locating the widow Angelica with her little child in the pear orchard at the identical spot where the original troth was plighted a happy reconciliation is effected.

URBAN-ECLIPSE.

THE JUGGLER'S VENGEANCE.—A warrior is given employment by the proprietor of a traveling circus, and engages his service by trying persuade his employer's wife to elope with him. The husband chances to see one of their meetings, however, and engages in a fight at the performance when, as usual he displays the accuracy of his aim by throwing knives toward the shapes of his wife's hands as they are outstretched on a board he tells the traitor to take her place. This done the juggler's accurately cast knives are directed into the palms of the manhands.

Realizing that the punishment is merited the victim makes no sign and afterwards leaves the circus covering under the contemptuous glance that follow him. The wife repentant is reconciled to her husband.

FISHGUARD HARBOR, WALES.—The new British port of entry for vessels from America. It is in the westernmost part of Wales, twelve miles

north of Harborsport and is connected with London by the Great Western Ry., giving excellent service.

We are shown characteristic scenes of the embarking passengers, the docks, custom house, stores, buildings, odd looking peddlers, etc.

GAUMONT.

JIMMIE ON A LARK.—He drives into the picture in a pair-horsed brougham and seeing a ragged boy dancing his legs on the coping orders the carriage to stop. Jumping out Jimmie runs to the boy, embraces him and insists upon his returning with him in the carriage to the home. They drive through the big gates to the disgust of the lodge-keeper and the boys adjourn to the grounds, where Jimmie induces his companion to change coats. Attired in the ragged coat and too large a cap, Jimmie looks a regular urchin, and finding from the boy the direction of his home, Jimmie runs off to the poor boy's father and mother, who are naturally astonished at seeing a different boy in their own child's clothes. He quickly makes himself at home and then the other boy arrives, tells his parents who the friend is, and the mother insists on taking Jimmie home. To his mother's relief he is finally brought back to the house, but before going indoors he turns back to throw a final kiss to his humble friends for a happy day.

SHOOTING THE RAPIDS.—Made at the Gorges, L'Ardeche, France, and showing the natural bridge of Arc which spans the stream at a height of 250 feet.

After an exciting trip down the rapids we shoot out into the quietly running stream and pass the Natural Fortress known as the Tower of Swallows and finish our trip at the Lovers' Fountain, which is the Mecca for the young couples of the surrounding country.

THE EMPEROR'S RETURN.—Brigadier Paoli, a former follower of Napoleon and at present commanding a detachment of the constabulary, is celebrating the betrothal of his daughter Annette to Marco, the fisherman.

Marco is late and appears to share a secret with a girl friend of Annette's. Annette notices this and sees him leave a note at the same girl's home on the following day.

Annette reads the note, in which an appointment is made for a meeting at St. Elois Bay.

The conspirators meanwhile receive a warning that Napoleon may land at the Coast of Var. This is Marco's secret. He wants to greet the Emperor and wishes the girl, whom Annette considers as her rival, to be there also.

Annette follows them and is just about to stab the girl when Napoleon arrives. Annette's jealousy fades away and with the others she salutes Him.

Then the reason for the note dawns upon her and she is happily reunited to Marco.

SWANS.—Showing the swans nest-building, the appearance of the young and the watchfulness of the parents over the fluffy little birds.

THE BANKRUPT.—Rosenau, the great banker, absorbed in his business does not see that his only daughter, Viola, and his young secretary are in love with one another.

One evening, at a festivity, a rich financier, Gober by name, is introduced to the young girl and immediately falls in love with her. He soon asks Rosenau for her hand in marriage. When Rosenau informs his daughter of the proposal she refuses to accept saying that she wishes to marry Harry Clarkson, the secretary, and no one else.

The banker sends the latter away to his uncle in Johannesburg. Gober is very angry at the refusal and swears to be avenged. Two years after by some clever moves in the Exchange he ruins the banker, Rosenau. The latter, unable to endure the disgrace, writes a letter to his daughter, saying that he is about to commit suicide and, going quietly upstairs to her room, places it on a table well lies and places the letter by the side of the bed where she is sleeping.

But the young girl awakes in time to prevent her father putting his plan into execution, and the same day Rosenau receives a telegram sent from the uncle of Harry Clarkson, his former secretary, saying that he has just returned from Johannesburg with Harry. They have discovered an important new gold mine and he will give Viola a wedding present of half a million sterling.

MELIES.

THE REDEMPTION OF RAWHIDE.—Rawhide, Arizona, was certainly some tough town when Reverend Simpson first blew in from civilization and started in the work of redemption. From Alkali Ike to Shorty Smith, not a man of them had seen the inside of a church in fourteen years, these two parties excepted, preached in the county, and the only hymns that had ever been heard were those of the coyotes.

The Rev. Simpson soon set up the "Rawhide Mission" but in spite of the hot weather, the result was a heavy frost. Nobody came even as far as the door except Black Mike, who was drunk and who thought he was at the XXX saloon.

The worthy pastor pleaded, prayed and billed the town without result. He undertook a one-man raid on the River King club-room, but soon landed among the gals in the street. He was in despair and the redemption of Rawhide seemed a long way off. Just at his darkest hour, however, his daughter came to town to assist him. The results were magical.

Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

***The* Decorators Supply Co.**

2549 Archer Avenue :: CHICAGO, ILL.

The boss straightened up and brushed up. They didn't back down on the sermon he certainly were strong for Sunday School, where Mary taught. Mary had the Bible class and they were all in it. The town soon turned temperance and the faro dealer made a shack to stock collection for the brethren.

At length, they all wanted to make love to the teacher, and to prevent a riot she agreed to keep company with the one that learned the most scripture texts. The result was the hottest contest ever known in the West, and it turned out —well, it turned out to the satisfaction of all concerned.

SELIG.

DISCHARGING THE COOK.—Husband, wife and two children complete the household. All is not tranquil, for he finds fault with dinner and order the cook fired. This duty is assigned to his wife, who fails to appreciate the work that she is discharged on the other hand, gives an athletic demonstration of her spitting ability. Then the leaves head of the family wanders forth, only to meet his Waterloo. The kids do their part. The boy pup chases her through the window, and dynamite is used to blow up the cook stove, when at last an armistice of the warring factions is arranged and the rambunctious cook departs in peace.

DEAR, KIND HUBBY.—The wife being ill, he demonstrates his ability to assume charge of the kitchen, and the soon reserves itself into a state of turmoil, destruction and desperation for his knowledge as a chef is limited to being able to distinguish the difference between a dog potato and a sensitive bean.

When the smoke clears away on the close of the first scene the carnage is appalling, and the once shining remaining untainted is the fly paper.

In desperation he calls upon the employment agency for reinforcements. A cook is sent. Joy again reigns supreme.

THE STILL ALARM.—John Bird and Franklyn Fordham were business partners in some line. The item being on the verge of bankruptcy caused in every way to embrace the last prestige. Fordham, a man of honor in all his dealings, and pictured as a fond and devoted father to make due restitution of and assigned all of the assets to the unscrupulous plotting of Bird. The result was the great Johnstown Monterey that just battles the power for years. Bird, seeing the ruin of the concern, had the valuables and deposited in the firm's safe before Johnstown's death. While Fordham became prostrate, his former partner became a renegade and fell lower and lower as the years rolled on. Finally the cherished daughter of Fordham was discovered by womanhood and had formed over some unperceived when Jack Mackey, the Kentucky's son, came into her life. He was made a humble employee of her father's and became a favorite, for his good and lovable qualities. Mark days ensued when Bird had returned and threatened the peaceful serenity of Fordham's home. Jack was called to the rescue and he fought with Bird. To shield the family from the scandal, Bird's disgrace he is forced to accompany Jack from his employ and together they go to the Klondike to seek their fortune. After a few months of disappointment and search for work Jack in some luck sets on and finds the partners gone. He soon sold his find and returned with his cash, found to find the presence of mind a newspaper with another the successful news of Fordham's success in the Klondike. He immediately sets out to seek him. At the same time a newspaper in the Klondike reaches Fordham and he reads of Jack's success. Fordham leaves for the latter and reaches the same steamer on the return trip. Bird, who has also read the news, leaves for Jack's claim and reaches it before Jack arrives. He finds the claim is worthless and

EDISON.

IN AND AROUND HAVANA, CUBA.—We first approach the city on a steamer, getting a wonderfully clear panorama of the city of Havana. Upon reaching the city, we are introduced to the principal squares and some of the most important buildings, including the cathedral of Columbus, the oldest church in Cuba.

We land near the place where political prisoners were shot from 1895 to 1898.

After several beautiful views of different points in Havana, we are shown the Prado, which is a number of attractive scenes. The film closes with a beautiful view of moonlight over the harbor.

HOW THE HUNGRY MAN WAS FED.—Young Van Bibber is on the way down town one day when he notices a typical "Weary Wanderer" following him and begging money for something to eat. Van Bibber hands him a half-dollar. The tramp continues to do this sort of thing for some little time. He is now seen outside a restaurant, begging and again he asks Van Bibber for money, who happens to be going into the place for a meal. He is dragged into the place by Van Bibber who orders them to bring the hungry man a good meal.

A big spread is quickly set before the tramp, who chokes and coughs all through the meal as though it were poison. Unable to keep up his deception longer, he starts for the door, but Van Bibber, anticipating his move, calls in a passing policeman. Exercised by the place to be fed, he formed a circle around the thoroughly disgusted tramp, who is compelled to pay for his meal and to tip the waiter with the dollar and a half given him by Van Bibber, who smilingly makes his way through the admiring crowd and out into the street, satisfied that the hungry man was fed.

A CASE OF HIGH TREASON.—We are introduced to Captain North, who, together with two other rogues, the crime of high treason against his own country. The time is just prior to the beginning of the Spanish war.

He is also plotting to make sure of his own safety by placing the guilt upon the shoulders of another officer, Lieutenant Brewster, and this he effectively does, causing the arrest of the young Lieutenant. The Lieutenant makes his escape to Cuba and Havana as a condemned criminal. Deprived of the rights of his native land, he joins the Cuban Insurrection Republic, and amid the rise and fall of the country, eventually becomes Secretary and Confidential Adviser of the President. In the line of capacity that he meets Helen, the daughter of the millionaire, Clifford Norman. The sudden arrival of Captain North on the scene disrupts all his hopes of good luck, and Brewster feels the humiliation of being accused as an accomplice of traitors and handed with the crime of high treason before the woman he loves, and she in turn believes it true. North in time bids fair to win the girl, but Fate steps in to marriage, when in the heat of temper aroused by a seeming imaginary affront, he grossly insults His Excellency, Juan Domigo.

The next day, without so much as by your leave, North finds himself arrested and condemned to die. This act Helen attributes to Brewster by way of revenge, but when the latter learns the truth of North's arrest, his nobility of character stands forth, and he forces a release pardon from President Domigo at the point of a pistol, thereby saving the escape of his worst enemy. He rescues the girl he loves from the hands of Domigo's soldiers and finally proves his innocence, and wins the love of the woman of his heart.

CAPTAIN NELL.—Harry, the only son of Howard Randolph, is cursed with a love for the drama. His father calls him to task and he promises to reform. The promise is soon broken, however, and he is carousing with some friends in a cafe, when he protests Nell, a Salvation Army lassie from insult at the hands of one of her companions.

He calls upon his father one day in an intoxicated condition. This so angers the old man that he disowns him and drives him out.

Weak from hunger, one day, he drifts into a saloon and staggers to a table. Here he is found by Nell, who recognizes him as her former champion and pleads with him to accompany her.

Three years pass by. Harry has proved himself a man and become one of the best workmen in a large manufacturing concern. He and Nell have married and are living happily in their little home, whose shining light is Harry Junior, now almost two years old.

While at work one day a sign is posted in the shop saying that the company has sold the plant to Howard Randolph, and that he will take possession immediately.

Randolph decides to reduce expenses and posts a notice that all wages will be reduced ten per cent. The workmen at once appoint a committee to wait upon Mr Randolph, and, not recognizing that he be his son, make him chairman.

Their visit Randolph and father and son come face to face. Harry pleads the cause of the workmen but Randolph remains firm and refuses their demands, and they leave.

When they have gone he turns to his old clerk, Griggs, who has been Harry's friend in all his trials, and demands an explanation. Griggs then tells him of Harry's splendid work, his little home and of his wife and son. This so pleases Randolph that he insists that Griggs lead him to Harry's home.

Nell's charm soon convinces him that Harry has made a wise choice, and handling her and his grandson into the auto, he goes to the shop and sends for his son. When he appears Randolph goes to the sign, writes the word "Increased" in place of "Reduced" adds "A Son" to the signature and offers his hand to his son, who warmly clasps it.

MADELINE'S REBELLION.—Madeline and her sister Mildred, two American girls, live in the home of an old General, who is their legal guardian. Happiness reigns supreme until the arrival of a nephew, after an absence of several years, writes that he is coming to visit Military School. His trunk precedes him by four hours.

Mildred and Madeline happen to be in the hallway when the expressman with his assistant arrives and lugubriously unloades the straps. The cover opens result in the discovery of a uniform and the girls begin to rummage in the trunk, with the result that Madeline finds a letter written by her guardian to his nephew stating that if he is wise that the latter marry his ward, Madeline.

Never having seen the young man, she naturally rebels, and then and there vows to run away. Her sister, having her confidence and sympathy, decides to go with her. Having a strong desire for adventure, they pass as young men and, thus attired, come face to face with their guardian's nephew before he has left the hallway.

The girls have a fine time as men and manage to keep up the deception for an hour, when the General, who has traced them, appears upon the scene and mistakes his nephew and chum for the girls in disguise. Madeline becomes angry at the latter's comments, but after due explanation the runaways are forgiven, and Madeline finds herself in love with the young man her guardian intended she should marry. Thus the General's wish is fulfilled and all return home to live happy ever after. Madeline had the novel experience of being a man for an hour.

VITAGRAPH.

WHEN A MAN'S MARRIED.—Jack Howard, through hard work, has at last placed himself in a comfortable financial position to marry his dear little wife, Mabel, located in a little apartment with all the comforts of home. He is very anxious to enlarge his field. The stork has been too great, however, and he is almost on the verge of nervous prostration, sick and penniless. Mabel tries to cheer and comfort him; she waits on him and is a truly good and faithful wife, very much concerned about her husband's health. She sends for the doctor, and after he has gotten permission from his employer, she, with a basket packed with his grub, goes to her home when he thinks of his camera, with which he promises to take some scenes of the location where he is employed as cameraman.

When he gets on the train, he happens to meet an old friend, a newspaper man, who has been assigned to the same locality for which he is to take place later in the week. They compare camera and the knowledge of the country and out of town. Jack enjoys his vacation and he does not forget to make good use of his camera, taking many beautiful scenes, including a number of photographs of the natives. His friend, the newspaper man, has filled his commission, taking some photographs of the members of a burlesque company, and he is quite satisfied with his success. By a strange coincidence, Jack and the reporter return to their home again meet on the same train, and again tell their experiences during their week's outings.

Arrived at their respective homes, Jack and Mabel, by mistake exchange cameras. Jack leaves his films at the newspaper's to be developed and goes to meet his wife, who is very glad to see him back again looking so well, and asks him if he has brought with him the photographs of his trip. He replies very enthusiastically about them and tells her the proofs will be home in a short time. A messenger boy comes in with the pictures, and Jack and dear wife shows them to his wife she is horrified to see several views of an actress in tights and scanty attire, in bewitched skirts; no amount of explanations will console her, and it is not until his newspaper friend, who has discovered that he got Jack's and Mabel's photographs instead of his own, comes into the house, sets the whole matter straight, and restores peace to the family.

THE SHOW GIRL.—Audrey, a charming actress, but classed among the show girls, is in love with some of her stage admirers, who have lunch with an old friend, by the name of Dr. Renfrew. The doctor calls Audrey, whom he knows in her old home days and renew their friendship; she takes his attentions seriously and becomes very much impressed with his pleasing personality.

Night after night the doctor attends the performances in which she appears as "The Show Girl," never fails to greet her with generous applause and a bouquet of flowers as marks of his admiration. To strengthen the friendship, Audrey invites him to spend her a string of pearls, begging her to accept it as a souvenir of happy days gone by.

A Thanksgiving number in a company in which she is playing, she learns that Dr. Renfrew is married, and at her friend's suggestion decides to pay him a visit at his home. The next morning she goes to his home when his family is absent, confronts him with his duplicity, and tells him about returning the pearls. While she is there his wife rings the bell and Audrey pretends to be a patient of the doctor's; the wife unsuspecting, comes into the room with the morning's mail, among which is the redirected note. He opens it, the wife asks him to let her see it; he hesitates. "The Show Girl" takes the box of pearls from the bosom of her dress and places it on the table. Then slipping from the room, she leaves the doctor and his wife alone. He gives the note to his wife and she reads "Dear little girl: Accept this string of pearls as a souvenir of happy days gone by." Then he hands his wife the box of pearls.

A fellow returns to the theater and in her dressing-room alone, weeps in sorrow with heart breaking sobs for the wife who is not worthy of her love with which he trifled, and which prompted her to save him from disgrace and his family from scandal.

SUNSHINE AND SHADOW.—Way down South in the days of the aristocracy, there dwelt a lady named Mrs. Gilbert, and "Sunshine" was the name of her adopted daughter. This lady's husband, who dwelt upon the Gilbert plantation with her little daughter named Shadow, Sunshine is as fair and as white as a lily while Shadow is as dark and black as night. The dear child is not only blessed with good looks, but she is surrounded by the blessings of material comfort; poor little Shadow can boast of nothing, not even her looks.

Sunshine is given a birthday party, and all her little friends are invited to join in the fun. Shadow peeps through the window and casts longing eyes for their pretty dresses and sweet faces, and wonders why she was created such a funny-looking little doll with no clothes like her playmates were made so attractive. This remains an unsolved problem, and gives her up in despair. She is not then invited to the party. She cannot control her curiosity and when she sees a chance sneaks into the parlor, hides under the piano and looks on until the other children depart for their homes. Sunshine, during the serving of the dinner, is afraid some one will get a beautiful doll from the Christmas tree and hides it under the sofa, right next to the hiding Shadow, who, when she sees her little friend coming out of her hiding place, she runs to her little cabin home and falls asleep in an old arm chair before the fire.

As she is about to go to bed, Sunshine asks for her doll, and tells her father and the nurse that it is under the sofa in the parlor. Of course they cannot find it, at once raise a hue and a cry and then suspect Shadow. When Shadow's mammy overhears their suspicion and hurries home, where she finds her little daughter asleep with the doll in her arms. A beautiful picture of the two causes the doll, throws it in the fire and replaces it with the wooden one. Shadow, in which the beautiful dressed girl had cherished as her one prized possession; but in comparison to Sunshine's is only a makebelieve.

ESSANAY.

ALKALI IKE'S AUTO.—Both "Alkali" and "Mustang" Pete loved Betty Brown, and the lady had her hands full trying to prevent the two cowboys from each other. One day "Alkali" called on Betty with a pair of handsome saddle horses and asked her to go riding with him. She agreed, of course—for "Mustang," driving up with a handsome horse and carriage, carried off the lady. "Alkali" goes to the village hotel, indulges in drink, which is to death, but finally trades for an old junk automobile that is noisy, and clambering aboard, he starts in pursuit of his rival and the lady. Overtaking them, he has no difficulty in persuading Betty to ride with him. He has not gone far when he and "Alkali," endeavoring to fix it, turns on the juice and the rattle-trap car starts down the trail at lightning speed, "Alkali" and Betty after. After a thrilling and exciting ride the car is ditched and poor Betty is thrown landing into the road.

THE ATONEMENT.—Philip Gray is the owner of a number of East Side tenement buildings in New York City. Despite the censure of the press and the pleadings of his tenants to repair the buildings, the banker refuses. His wife reads a paragraph in a paper about the mysterious death of Thomas Gray for the death of women and children in his tenements, and decides to investigate the conditions. She goes to the East Side and visits one of the buildings and explores its dark passages from top to bottom and is horrified at the misery of the people abiding there. Entering one of the apartments, Mrs. Gray and Dorothy find a sick child of the same age as Dorothy, who, upon hearing that the child has symptoms of diphtheria, leave the room. Dan Morris, father of the sick child, is advised by the charity physician to get a specialist in children's diseases, who alone will be able to save the girl's life. Without wasting hope Dan goes to the office of the specialist, where he comes face to face with the banker Gray, who also is seeking the aid of the specialist for Dorothy, who has contracted diphtheria through her visit to Morris' sick child. Both men are pleading with the doctor when the telephone rings and Gray is informed that Dorothy is dead. The doctor then goes with Morris and saves the child's life, and Gray, after having experienced a change of heart through the death of his daughter, repairs his tenements.

Independent Film Stories

LUX.

BILL AT WORK.—Bill, tired out with his work as a furniture remover, sprawls full length on a deal chair and falls fast asleep. He dreams that a gang of burglars tie him to the chair, and the latter to the removal cart, and drive away. Pres

only the furniture is placed upon the ground, and two by two a party of weirdly attired folks walk up and down and proceed to dine. Then, suddenly, Bill and the chair are harnessed to the horse, which sets off at an alarming speed. Finally the rope breaks, but the chair continues its wild career, going up steps and down again, mounting walls, and finally falling into a river where it peacefully floats along. But suddenly strong hands arouse Bill, and a kick soon restores his scattered senses. He soon realizes it was but a dream, and, clambering up on the cart, is driven away in reality.

ALL THROUGH A RAT.—The maid is surprised by a noise in her cupboard, and fetches her master. A burglar is supposed to be concealed, and a regular panic ensues. The white rat, cause of all this disturbance, is seen going from place to place, until finally its owner, the little children of the house, appear and the crowd falls back in astonishment to find they have been hunting a tame rat.

ECLAIR.

A MOTHER'S DISTRESS.—Little Rose, daughter of the railroad gate-keeper, has jumped out some tricks to recover her ball. A train is approaching, and the mother is just about to close the gates to stop a large touring car, when she notices that her little girl has fallen near the rails. Even in that brief moment of terror, her sense of duty takes possession of her, and she realizes that she must save the people in the touring car at all costs! The moment is one brimful of agony. The train dashes by, the touring party has been stopped and, happily, the child has rolled away from the rails, and is unhurt! But the terrified mother has lost her mind! The grateful tourists take her to their home, where all treatment fails. At last the physician places the child in the room in the night of its mother and has an auto car bear down upon the little tot—the familiar tooting of the horn, the apparent danger of her child have the desired effect —her reason is at last restored, and she clasps her child to her breast in an agony of happiness!

THE WAISTCOAT WITH POCKETS.—Mr. Casimir is badly treated by his wife and mother-in-law. One day he notices an ad. "Wear the marvelous waistcoat with pockets, which enables one to travel in the subway without being crushed—every one makes room for the wearer"! Mr. Casimir makes the purchase. He finds that the article, although it has the advantages claimed, has many drawbacks, which occasion many a laugh at Mr. Casimir's expense, but it has the desired effect, and now he knows the joys of unalloyed domestic bliss!

AMBROSIO.

TWEEDLEDUM IS LATE.—Tweedledum awakens on his wedding day to find that he has but a few minutes to reach the waiting bride. In mad haste he dresses and flies to the street where he impresses into service a horse, unmindful of the owner's protestations. This means of transportation being slow, since he takes an omnibus, he hires a hack, stood, leaving a trail of devastation behind him, to reassure his destination. His disheveled and unkempt condition angers the bride and her father, and they refuse to go with the ceremony. Tweedledum does not with his strength and courage to go for naught, so he picks out an old scrub woman and marries her.

AIR BUBBLES.—A pretty story with a moral for girls. Wicked boys, it had best beg leaves a companion who is blowing bubbles and takes his pipe away. He blows a bubble and in it he sees a vision of his mother, lying sick in bed imploring him to be good if he would save her from dying of a broken heart. As the vision appears, the boy, strongly moved, rushes home and throwing himself at his mother's feet promises to be good forever after, and not to cause her any grief.

BISON.

THE FOREMAN'S BRIDE.—The gastronomic contentions of the Flunkem cook society cause a rise in the ranch, and after he is fired, Lewis, the foreman advertises for a new cook chef. Miss Curtiss, a wealthy widow, a stranded circumstancing agreeable, makes up as a man and gets the job. Lewis suspects her sex by her embarrassment as the men prepare for bed, and secures a tearful confession. He promises not to betray her, and the deliberates the presence why the hearts of all the men. Lewis falls in love with her, and his affectionate attitude toward her is seen by the puzzled men. Beside, a girl Lewis had been corresponding with as the man and given him his pressents back when she catches on, returns to the ranch. Miss Curtis and the foreman elope, and when they return the bride is stunningly dressed in feminine attire, and they receive a warm welcome, in which Bessie joins, feeling forgiven her rival.

THE HARVEST.—Aubrey, an artist, makes love to his friend's wife, Mrs. Jackson, and invites her to the studio to better ... As she reads the letter a servant accidentally breaks a large vase, distracting her attention for the moment and permitting the letter, which she hastily tries to hide in a book to slip to the floor. Her husband coming in at that moment she carries the book away and hides it in her room, and goes to keep the appointment. The servant picks up the letter, and noting its tenor, tries to shield her mistress. Jackson, however, picks up the envelope and thinking the servant is taking his wife's letter, takes it from her. He becomes furiously angered at the affectionate epistle, and thrusting the servant to the pocket jumps into his automobile and drives to the studio. In the meantime Mrs. Aubrey is visited by friends, and calls up Mrs. Jackson on the 'phone to invite her to a theater party. The servant answers, and tells the story. Mrs. Aubrey decides to shield the weak woman who has yielded to her husband's wiles and goes to the studio, where she exploits the situation to Aubrey and Mrs. Jackson. When Jackson tears into the room he is confronted by Mrs. Aubrey, who smilingly tells him she asked her husband to write the letter. The pair disarm him, and arriving home the penitent wife begs forgiveness for her indiscretion, which is finally given. Mrs. Aubrey, however, with scorn and contempt, repulses the pleadings of her husband, and leaves him.

THE CONFLICT.—Queen of the demi-monde, Cynthia is madly infatuated with Jackson, a newly crippled scoundrel, who, seeing in his dominoner over her, openly makes love to the woman in her presence. In a moment of desperation, her womanhood coming to the fore, she calls on Father Sullivan, the good priest at the mission who soothes her hysteria and tries to show her the path of rectitude. Jackson pursues his prey into the very walls of the monastery, and ultimately brings Cynthia back with him. Disheartened, the priest is inclined to let her go her way, but a vision of the Saviour rises before him holding out a saving hand to Mary Magdalene, kneeling at his feet. Filled with holy awe, the priest arises and glided den of vice and calls on Cynthia. Jackson resents the priest's efforts and demands that she stay with him, while the priest with inspired eloquence pleads with her to renounce her wicked life. Jackson, in a fit of rage, strikes the priest in the face and hurling the cross from his hand, dashes it to the floor. The terrific sacrilegious act brings the spell broken and she flies to the priest's feet, while him in horror and revulsion. Even his own companions stand aghast for a moment and then turn upon Jackson, ejecting him and reverently escorting the priest and Cynthia from the room. Straight to the monastery the girl turns her steps and falling upon her knees at the altar prays for forgiveness. Jackson, smiting napkin at the unmasked body of the priest, goes forth and his efforts to break her determination to lead a holy life are without avail. Hardened as he is, a flash of shame mantles his cheeks as he gazes at the sweet-faced nuns and pious priest and he slinks away as they sing to their knees and commune with God.

SOLAX.

HIS DUMB WIFE.—Fritz becomes infatuated with Miss Ray, the daughter of a wealthy man, but much to his dismay he finds that she is dumb. He finally marries the girl.

Fritz calls upon Dr. Cuffit to see if his wife cannot be made to talk. Eventually her voice is restored. Fritz is happy over it but his happiness is of short duration, for his wife begins to talk loquacious. Now it is Fritz's turn to undergo an operation which renders him stone deaf. The story comes with a scene of Mrs. Fritz engaged in one of her vigorous tirades against her husband, but Fritz, oblivious to everything and with a contented smile on his face, heads placidly on.

IN THE NICK OF TIME.—Rose Patton, left alone in the family ranch house outside of Arizona, during the absence of her parents to St. Louis, is approached by Pedro, a Mexican vaquero, who has long admired Rose, and takes advantage of the opportunity to declare his affection for her. Rose angrily resents his actions, whereupon he becomes more insistent and Rose's lover, Lieutenant King, of the U. S. cavalry, comes upon the scene in time to witness the attentions that his sweetheart is being subject to. He proceeds to take steps for the lieutenant's discomfiture and as Senor Pedro upon his boss and fellow-vaquero, Rose's lover is bound and thrown into the corral. Pedro takes advantage of the officer's absence to make love to Rose and she repulses him with scorn. He appeals to the boss vaquero who seems to favor his cause and he also is thrown into the corral. Pedro then takes the lieutenant's horse and rides him out on the range, where he encounters a troop of cavalry. Pedro takes the commanding officer back to the ranch house, where he is welcomed with open arms by Rose's parents, who have returned from St. Louis. Pedro is then taken from the corral and released. The lieutenant and Rose are then united.

THE LOST LOCKET.—Mrs. Ashford is surprised to see her gentleman's friend, Fritz, stamp coming to her home. Fritz, being natural gallant and observing that someone accompanies him back and the husband, suspecting the worst, hides behind the door. Fritz, after the house, walks right back to the corral where Rose is seated the horsemen.

Fritz, on his return to the city, stops for refreshments and finds that he has lost his locket containing the picture of his sweetheart. He returns to the corral and finds Rose and the lieutenant in the act of kissing. Fritz, finding that the locket could now get out

Reliance 9

We not only make Plans and build

Theatres and Vaudeville Houses

We also build

MOVING PICTURE THEATRES

We have built over 60 Theatres the last 5 years which are all ORIGINAL in Construction, Design and Decorations

of his way, hurries back to the ranch house with the intention of inflicting further revenge upon Rose. His diabolical intentions are frustrated by the unexpected appearance of the rescuing party of the lieutenant whose life was saved.

AMERICAN.

THE SHERIFF'S CAPTIVE.—Dan Hawkins, a rancher of Skull Valley, Arizona, going to the postoffice for his mail, recognizes a man standing near, pulls his gun, shoots the man down and rides hastily away.

The loitering cowpunchers hasten with news of the tragedy to the home of Fred Weller, the sheriff, who bidding his mother good-bye, saddles his bronchs, and is off on the trail of the assassin.

Neil, Hawkins' daughter, awaits her father's return, and greets him joyfully. He is much depressed, and thrusting a note into her hand, bids her good-bye and rides away. Neil reads the note:

My Dear Daughter—Fifteen years ago your mother ran away with another man. Today I killed him. I have made provision for your future. I am leaving this country. Good-bye. Your Father.

The sheriff reaches Hawkins' cabin and encounters Neil, who denies knowledge of the whereabouts of her father. Weller, however, discovers the hoofprints of Hawkins' horse, and starts on the trail. The next evening, by aid of his field glasses, he discovers Hawkins asleep, his horse unsaddled standing near. He stealthily pilfers the sleeping man, secures his gun and takes him prisoner. Hawkins pleads to be permitted to see his daughter. Arriving at the cabin, Neil and her father go inside, while Weller, exhausted from many hours in the saddle, drops upon a bench and is soon fast asleep. Neil comes from the cabin, purloins from the sheriff the key to the handcuffs, releases her father who rides away, she placing the handcuffs upon her own wrists. Weller awakens and is astounded. The girl tells him what she has done, and demands that she be taken in her father's stead.

Now, What?

Everybody is watching the "house of variety." There's variety enough in our releases; for instance, for Tuesday, May 23, we offer

"Her Atonement"

A clever story of a clever woman crook, with not a glimpse of violence —cleverly staged and cleverly acted.

in time. Even now Jack does not realize the awakening of her love, and clumsily asks her "Why not you try to save me," and receiving no answer he mounts and rides away. Out on the prairie the thought constantly re-occurs to him and he wonders if she understands. Ah! how surely she understands and when she overtakes him, she proves it to him in the sweetest way a woman knows.

THE RANCHMAN'S VENGEANCE.—Lorenz Pedro, a Mexican halfbreed, owns a small sheep ranch, and lives happily with his wife Marie and little daughter Lois.

One exceedingly hot afternoon, Tom Flint, riding across the ranch in search for cattle, is overcome by the heat, and Pedro, acting the part of a good Samaritan, takes him to his home, where Marie, through careful nursing, soon has him quite himself again.

Pedro sets out daily with his flock, leaving Marie and Flint together, offering an opportunity which Flint unscrupulously takes advantage of, resulting in his completely winning Marie's love. Manuelito, Marie's father, is suspicious, and comes upon them while Flint is declaring his love. He goes to Pedro in the field and tells what he has seen and heard. Hastening home he finds his wife in Flint's embrace, and in his grief at Marie and Flint's faiters for a moment, and falls dead at his feet. Flint is terror stricken. At the point of a gun Pedro summarily marches him off to a high cliff overlooking the sea. Here Pedro tosses away his gun and a terrible hand to hand combat ensues, ending when Flint is thrown from the cliff to a watery grave. The death of Marie is avenged.

Powers Picture Plays

Tuesdays and Saturdays

The cowpunchers, meanwhile, have set out in search of the sheriff, and meet him and Neil on the trail. Weller explaining, "My prisoner escaped, but I captured his daughter."

He takes Neil to his home, and explains to his mother, who gives the girl a warm welcome. The new love grows apace, and in the end we find Neil handcuffing herself to Weller, promising to be "His prisoner for life."

A COWBOY'S SACRIFICE.—Jack Redmond, a cowboy, is in the employ of Wesley Ross, owner of "The Circle X Ranch," and it was natural that he should fall in love with Ross's daughter, Edith.

Edith's brother, George, had fallen into evil ways. One morning George came home intoxicated and Jack, finding him in this condition, took him to the house, where his mother tenderly takes care of him, and Edith stops long enough to thank Jack.

Jack is hardly out of sight when George determines to go to the Belcoora Saloon and spend the day. He rides to town and enters the saloon. There he engages in a quarrel with Texas Jim, who forcibly ejects him from the saloon. George rides away, swearing vengeance.

Out on the range he waits until he sees Texas Jim returning home, and taking his gun from his breast pocket he deliberately shoots his enemy, who falls from his horse mortally wounded. Then whipping up his horse he rides rapidly away.

The sheriff finds the body on the prairie and, finding life extinct, rides rapidly to the nearest ranch to form a posse to avenge the murdered man. George in his haste to get away from the scene of his crime drops his gun, the posse finds it and soon after come up with the craven man, lasso him, and drag him from his horse. Jack Redmond comes up as they are about to hang George and assumes the blame for the crime by claiming the gun and showing them his empty holster.

Edith's thoughts are all with Jack Redmond, whom she realizes she loves, and intuitively knows that he has taken her brother's crime upon his own shoulders out of his great love for her. Getting her horse she rides rapidly to save him and arrives just

Bring Out the Old Flag!

Memorial Day is here, and so is a big feature for the day, entitled

"Fifty Years Ago"

Full of big battles, excitement and—tears! A powerful combination, good in North or South.

He Greets You Soon!

NAT M. WILLS

The big talk of the day. See your exchange

The Powers Co.

241st St. and Richardson Ave.

New York City

A few days later little Lois prevents the grief-stricken Pedro from taking his own life, and clasping the little child to his arms, kneels in resignation by the mother's grave.

POWERS.

A MATRIMONIAL SURPRISE.—John Wiss is the president of the Welzenheimer Club and therefore conscious of his own wisdom. One of his strong points is his single blessedness, and he laughs derisively at his married friends. At the club's regular poker session he sees frequent interruptions by the cruel waves of mendacity, but John, all the three hundred pounds of him, sits contentedly by and pokes fun at them for their fate.

But his fate finally comes and his fall is ignominous. He marries a little woman, a ninety-pound bantam, and what she doesn't do to poor John is a caution. She tames him to such an extent that the time he used to spend at the club is now consumed in useful activity at a wash tub, and John dare not deny her orders, either. The grand climax to his fate is shown when, in the appropriate attire, he is protesting governess to a bawling, yelling twin.

OKLAHOMA.—It is during the old days of land lottery in Oklahoma that Jack Dave, the bandit, got into trouble with the authorities in Kansas. When he was shot he intrusted old man Rance and his daughter Dolly, and they gave him shelter for which he left with them coupon 1607 for some land in Oklahoma.

It's shortly after that Rance is dispossessed, and determines to cross into Oklahoma. Here he takes his chance in the homestead lottery, and sure enough 1607 is one of the winning numbers. But the sheriff interferes, claiming that the ticket is non-transferable, and that Dolly is not the original owner. It looks pretty blue, but Jack Dave wants to see his little present reach home, so he takes a daring chance by showing up and backing up the ownership of the lottery ticket, winning the home for Dolly, and Dolly for himself.

THANHOUSER.

LADY CLARE.—Tennyson's poem of "Lady Clare" tells of a nurse. Alice, employed by the Earl to nurse his motherless infant daughter—the little Lady Clare.

Alice has a child of her own, also a baby girl, but when the Earl's little one dies, Alice substitutes her own child, which is brought up in luxury as the Earl's daughter, and in time inherits his vast estate.

Lord Ronald, the Earl's next of kin, who is really the rightful heir, spends his every hour in close companionship with Alice's daughter, and when they are grown, this friendship develops into love.

When Alice learns that her daughter is to be the wife of Lord Ronald, she confesses her deception, but realizing that her daughter is in love with Ronald, refuses to use this confession to deceive and cheat Lord Ronald, tells him she is "a beggar maid," and not the Lady Clare."

Ronald, loving her for herself alone, assures her that her rank matters nothing to him.

THE COLONEL AND THE KING.—Upon the death of his grandfather, little George IV of Saxonia ascends the throne at the age of seven. His father, however, is a short one, as a usurper, backed by a number of native soldiers, attacks the palace, captures the boy king and seizes the reins of government.

King George is ordered executed in secret, but the man hired to do the vile deed, is so touched by the youth and innocence of the little King, that instead of slaying him, he spirits him away to safety. Fearing that if discovered his life would be forfeited, the brave places the young King with emigrants to whom he is known only as "Colonel" for America. Arriving in New York, King George makes his escape, and hides in the city until a companion ship can be shipped to a town in the west for which she is ticketed. The following day, a little ragged boy is found asleep in the street by a city policeman. In spite of his protestations, he is shipped out West, according to the directions on the immigration ticket that is found on him.

Deposited on a lonely railroad station out West, the boy becomes thoroughly frightened, and eagerly seeks the protection of an army colonel, in command of a nearby fort, who meets the train at the station and is greatly taken with his winning ways.

George's assertion that he is a king, is treated as a joke by the officers and men at the Fort, but by the time the Colonel, who grows fonder of him every day.

When some time later, a delegation arrives from the boy's kingdom, having traced him by the ring of identity he established, they bring him news of the insurrection, and the capture of the man who usurped his throne. But the little King promptly abdicates, saying he would rather grow up to be an American soldier. The disappointed delegates are forced to return home without him.

THE STAGE CHILD.—The husband was not cruel, but was what is called a "good provider," for he provided realized that his wife needed more substance to spend money. And when she found that she could earn a good living because of her excellent voice, she left him, taking their baby daughter along. Then she found an opera company, and, by the cool, appealing Archibald method, in six years later she found that her voice was dying her, and the skilled physician who was called in was forced to tell her that she had lost her power it again.

Then the day she fell from the proud position as star to that of a woman with no prospects. A little daughter felt sorry for "Mammie," and sang to the theater, applied for a position as usher. And it was promptly given to her.

On the last night of the performance Archibald met a child of her tender years like no right amongst upon the stage.

She child applied upon the Mayor, and expressed her opinion of a statute that would prevent a little girl from supporting her sick mother. The Mayor he was by her eloquence, and went to see the mother. Then he realized why he had taken such a keen to the little girl. He and his wife naturally their own child, and their home is much happier the it was when they "just drifted along."

AT RICH QUICK.—A young workingman, with a ready for work and the will to be the credit to Saturday, is thoroughly happy, but the woman is not. He buys her splendid clothes and for her surroundings he constantly toils and prays that his great fortune will knock at their door.

One of Jack's friends is a shifty individual, who lets by his wits. With another acquaintance he makes a get-rich-quick scheme that promises great returns to the promoters. The scheme appeals to the workingman with them, figuring that his fortune is made, and the confidence that his fellow knows repose in him will be a valuable asset.

The young man refuses, but his wife insists him that the world owes him a living, so that she wants to be somebody, and not a nobody. And to fulfill her dreams he succumbs to the other propositions of its kind, this is a simple from the start. The crooks regard every that comes to as ducks, and present money out by false promises of wonderful profits to takes his share of the loot, and his wife finds the new dress as she wishes, but what she was, and meet the people she desires to know before she is happy.

But the full nature of his crime is brought home to Jack when a poor widow calls to tell him that his partners have vanished and that every cent the old woman has in the world is swept away. She is friendless, too old to work, and also has a tiny grandchild dependent upon her. Jack, realizing that he is responsible for blasted lives and ruined homes, is convinced that he has paid too large a price for the jewels and gowns of his wife. Remorseful, he decides to die.

His wife comes to him just in time to save his life. She demands an explanation, and he tells her. She tears off her gems, expresses sorrow for her selfishness, and declares that she hates the world together.

Jack makes restitution to his dupes so far as he is able and through the intercession of the old widow, they agree to give him a fresh start. And as a result of his experience, he is now and his wife realizing that there is sorrow and seldom happiness in money made dishonestly.

REX.

AN EXCEPTION TO THE RULE.—Dorothy has implicit faith in her husband, and when an old friend of theirs, a bachelor, pays a call, the first topic of discussion is Dorothy's husband. Dorothy describes him as something indeed unusual in masculinity for her friend Helen seems to think they are all just about the same, all weak, all need watching. To prove her point, she says she will send a note to Dorothy's husband, whom she has never seen, telling him that she has admired his picture and asking for a meeting. The note is sent for identification he was to wear a white flower in his coat buttonhole, and with whom he will wear one. The note is put on the husband's desk. He enters in company with a friend, a traveling salesman, from whom he buys a necktie, and when he asks his friend's opinion. His friend thinks enough of it to carry out the girl's instructions, and does so. Then the bubble commences to burst as in his wife's birthday and he goes to a florist and announces that he has a gift a present. The florist pins a white flower on his coat lapel with his compliments. Hubby proceeds home and when he enters the door it occurs to him that he has forgotten the plant, and he is about to leave the house to go after it when Dorothy enters and invites him to stay. Helen, seeing the white flower on her unaware that he will be back in a little bit. The widget looks as well as the white flower, almost convinces Dorothy that her husband has accepted the invitation.

Helen, the bachelor girl goes to the park and meets the man whom she supposes to be Dorothy's husband. She does not hesitate to tell him what she thinks of him in deceiving his wife, and he finds it impossible to explain to her the joke. Hubby returns home and finds the coast clear and his wife in tears instead of greeting him with smiles. A few minutes later, the bachelor girl comes in and by her actions gives a confirmation to Dorothy's husband, who is entirely a different man than the one meet to the park. Jack's pal, the traveling salesman, comes in and a general explanation follows.

IMP.

TAE MINOR CHORD.—Carl Dunmitt, a poor but talented violinist, engages a room in an obscure boarding house, and becomes a fellow guest.

Gretchen Blecker, resides across the street, and through the open window where she is wont to sit, hears the violin music and falls in love.

One day while Gretchen is listening, she knocks over a plant. The musician hastens out, picks up the flower, and thus they meet and go for a stroll.

Carl receives an offer to play at a society benefit for charity, and Gretchen is invited. His happiness is of short duration, for he realizes that he has not the proper clothing to appear at the benefit.

Gretchen has been hoarding her money, and offers to make it up to him for his sake. He gives him her little savings of months and he is attached to make a presentable appearance at his debut. His fine public appearance brings him prominence. He is invited to the homes of the wealthy. He forgets the young girl who was kind to him in his poverty and he meets and falls in love with Marie von Ritmore, the daughter of the woman who thus brought him out.

Gretchen, pining for her lover, gradually wastes away in strength. On the eve of dying she expresses a wish to hear once more and hear the sweet tones of his violin. Her mother seeks her out, finding him at the home of his mentor, surrounded by admirers. She is persistent in her request to see him and is finally admitted. She implores him to come to her daughter. Marie grows the situation and urges him to go to the bedside of the girl and he does so, accompanied by his fiancee.

Thus find Gretchen dying. She holds out her arms to Carl and he takes to him, happy enough in the knowledge that he loses her and is ignorant of his vows to Marie. It is all explained to Marie and she bids her lover make the girl his wife. A marriage ceremony is hastily performed and then Carl plays as he has never played before. Gretchen expires in an ecstasy of joy to the strains of her favorite melody.

THE FORGED DESPATCH.—Jack Hoskins and Jim Darrow are rivals for the hand of Bess Kemp. Hoskins is the favored suitor, whereat Darrow is furious.

Fort Sumter is fired upon and there is a call for volunteers. A company is formed and Jack Hoskins is made Captain. Dyke, the brother of Bess, was enlisted as drummer boy. Jim Darrow applies and is duly made a member of the company.

The scene reverts to the front with Jack and a small body of men fighting desperately to hold an outpost against the onslaughts of the enemy. Jim Darrow is despatched with an order for reinforcements. At a lonely spot on the road he reads the note and supposes it to be humiliating to Jack.

He forges a despatch ordering Jack to retreat. Jack does so, with little base by his side.

A shell explodes near them and the son of Jack is torn off and Dave receives a mortal wound. Jack is in the act of stooping over the boy to see if when he is struck by the missile, but if broke to the ground. The boy staggers towards him and, in a dazed condition, gives the despatch in his pocket, being unable to reach Jack and falls dead. Jack, recovered from his wound, with an empty sleeve, is summoned before his fellow officers, courtmartialed and sent home, branded as a coward on the evidence of Darrow.

The scene reverts to the North. An officer brings the coat and cap worn by Dave to Bess and gives her a letter from Jack in which he writes that he has been proven a coward and releases her from their engagement.

Twenty years have now passed. It is Memorial Day and the Union survivors of the war are having their annual parade.

In her home Bess, now a saddened unmarried woman, sees the old soldiers march past. She gets the clothing of Dave from his mother, who waves out of the window and the forged despatch drops out of the pocket where it has lain so long. She reads with dilated eyes and then rushes to the street.

Jack is surprised to find his old comrades at his window willing for him to come out. He is told the forged despatch has been found which proves his innocence. He rushes from his house to clasp Bess in his arms and is just in time to see the head of the soldiers in command. Three rousing cheers are given for Captain Jack Hoskins, and the old veterans march away.

The closing scene is at the cemetery with Jack and Bess decorating the graves of Dave, with the grizzled veterans in the background.

CHAMPION.

IN THE GREAT BIG WEST.—Harold Walters, a young playwright, is in love with Dorothy Desmond. Harold has arranged to meet Dorothy at a ball. He is there promptly on time to do so but he suddenly remembers that at the same hour a patient is expecting him at his home. He leaves Dorothy, but duty is all paramount with him; he must go to his patient.

The scene shifts to the West. Dorothy has gone there on a visit to relatives. The young doctor, seeking an outlet for his energies, goes there also.

At the bedside of a patient, he meets his old sweetheart. That meeting is a most joyous one. Indeed, for Dorothy has never ceased to love the rad and ladler pasting, that her sweetheart is more worthy to be loved.

WITH SHERIDAN AT MURFREESBORO.—George Wentworth, a Tennessean lived with his parents near the home of his sweetheart, Marion Caldwell. In 1861, however, War had broken out between North and South and George's father had obtained an appointment for him in the Southern Army and summoned him home from West Point. But the joy of the old patriot was turned to grief, for his son refused to don the gray.

He appeared to the youth but George was firm in the belief that the Stars and Stripes meant an indissoluble Union. At the enraged father's command, he leaves his beloved's home to give his life if need be for his principles.

And the suffering and hunting of the fiery vortex of war brings these two-brother and sweetheart together on the battlefield of Murfreesboro, at his son.

Then a message arrived from the wife and mother, ill unto death, each word depicting her agony and crying out for her boy and his father. George reads the letter and, with a cry of despair, he thrusts his revolver into his parent's hand, who half dazed, rushes forth to the side of his wife.

The old man finds his wife unconscious. Brother and George is immediately summoned and sentenced to be shot at sunrise. His father sees in a vision all his wife's tenderness, sees his love lost to his association. With sudden haste he springs to his feet crosses the room and, throwing the pistol that lies near the dying wife, he rushes to the battlefield to his son. With a cry of despair he wand, bearing his son in the ground and sustaining him with his own body, as the death wolves clasp on every side, he fires his last shot.

Crowded wounded before Sheridan, the old soldier tells the truth. George is restored, with unsullied honor, to his former rank and his father found on parole.

NESTOR.

HIS SECOND CHOICE.—Stanley leaves the only son of wealthy parents, to lead Dorothy Dashing Ethel Dewsbury is the object of his youthful adoration. In order to put an end to his romance, the mother manages to get Stanley go to the country on an extended vacation.

At the country boarding house Stanley meets a

collection of threescore young folks; he also mesmerizes them. Murdock, the village belle, who promised by fates to wed with him. As for Shadow, she soon falls victim to the fascinations of the country maid.

Her latest romance have ceased, and wedding Mr. and Mrs. Dawson that the said maiden be purchased for she for to be soon to marry Piera Mitzeski Conservatorium takes possession of the Baldwin home-stead, and to a wedding most Papa Haymes takes the last train for the village, where his hopeful son is passing away the time. He arrives in time to quell a tumult at the course of true love never did run smooth, and autobiography of old Jew have a habit of assuming an wrong manner. The old gentlemanes advent proves a blessing in disguise for he sees at once that the affection of her Shadow is not same to make his disdainful tears up Hazel's picture and feeds them to his breast.

YANKEE.

THE LITTLE WESTERN ROSE.—Rose Martin is loved by Ham Bolton, a young cattle man, but Rose prefers Jack Bennet, employed by her father. Jack arouses the enmity of Bolton and who picks a quarrel with Jack. A fight ensues in which horsetrick. Bolton makes a lucky throw and draws Jack from his mount and starts over the prairie dragging the helpless body behind his cruel steed.

Rose suspected trouble and has ridden in the direction in which she saw them disappear and she comes upon the scene as Jack unconscious, is being dragged to his death, and riding hard she mounts them and at the point of gun forces Bolton to halt. Later, as her father discovers that his daughter loves Jack, he prevents on his wife to give their daughter and Jack their blessing.

Bolden, learning of this, sends a Mexican cattle puncher with a decoy note to the girl, which he meets some distance from the ranch with her horse and bolting. Suspecting no harm she follows the Mexican, who takes her to a deserted cabin, and in, then rides off to inform Bolden that the Mexican overlooked "Yank," the dog, who attacks the door of the shack where the unfortunate is prisoner.

Rose writes a note, which she forces out through a small crack in the door, to the dog securing it in his mouth and dashes off with the note to the ranch house and places it in the hands of Rose's mother, whom he sees at the door. She summons her husband and shows him the note, which notifies them that she is held a prisoner. The dog leads them to the shack and Rose is released. She then tells her story to the boys, who start out to round up Bolden and his Mexican, which they soon succeed in doing and roping them with lariats, they force the two wortldes to go to the ranch and at the point of guns they compel them to be married to Rose and Jack. The last scene shows the young couple ready to be married.

THWARTED BY NELL PIERCE.—Nell has undertaken to run down a band of jewel thieves, who take to sea in a sailing yacht and is followed by Nell Pierce in a motor boat. She runs down the yacht and the thieves attempt to board the motor boat, but Nell's quick eye has taken in the action and notes the location where the jewels went over.

Nell meets with a series of startling adventures and is captured, but eventually makes her escape. In the meantime she has trailed the thieves to the home of a marine diver, whom they engage to go down and recover the jewels. The diver and his assistant proceed out to sea and get ready to go overboard when Nell, with an assistant, overhaul the diver's craft just as they are ready.

The Captain and his assistant are overpowered and bound and Nell Pierce takes the diver's outfit, gets into it while her assistant screws on the head piece. She is then assisted overboard and sinks to the bed of the ocean and spies a long search, finds the jewels and is pulled aboard.

GREAT NORTHERN.

THE VOICE OF CONSCIENCE.—The foreman at a large works is discharged, and he vows vengeance to those under him, and resolves to revenge himself on his former employer. He constructs an infernal machine and when the bomb is set by the time fuse, the miscreant shows himself to his enemy's little girl and gives her the bomb as a toy. The man then goes. The father, coming in to the house, does not know what the strange object is that her child is holding. However, she is suspicious, she throws it out of the window, and just then it explodes. Part of the house is blown down, but fortunately the inmates are unhurted. Later in his own room, the perpetrator of the crime sees in a vision the child for whose death he supposes himself to have been responsible, and the constant recurrence of the vision nearly drives him mad. Meanwhile, the police are hot foot on his track. The child's description is recognized by the father as that of his ex employee, and the man is soon found and arrested. In his cell he seems likely to loose his reason, so in mercy, the child is brought to him, and in a superbly acted scene, the prisoner convinces himself that the apparition is flesh and blood. Deeply touched, the father forgives, and promises that when the unhappy man has paid the penalty of his crime, he will befriend him.

AMONG THE EXHIBITORS.

Fort Dodge, Ia.—A new Princess theater will be built at North St. near Central Ave.

Longview, Texas.—A. N. Oden is erecting a modern picture theater here.

Jefferson City, Mo.—A. E. Longenecker will erect a new theater on Monroe St.

Waco, Texas.—The Ideal Theater will be remodeled.

Greencastle, Pa.—H. W. McLaughlin will build an addition to the theater on Baltimore St.

Sacramento, Cal.—The Clunie Theater will be opened.

Wilmington, Del.—Alfred Downing will enlarge the Savoy Theater at 547 Market St.

Harrisburg, Pa.—A new moving picture theater is being erected at 223 Market Street.

New York City.—A new moving picture theater is being erected at Broadway and 94th Street, which will be under the ownership of Messrs. Greenberg & Downing.

New York City.—At the northeast corner of Avenue B and 8th Street a new picture palace is being erected, which will cost about $5,000 and be under the management and proprietorship of Mr. Lee Schlesinger.

Elmira, N. Y.—J. C. Brown has leased the store at 72 East Market Street, from C. Hemkel and contemplates to put a picture theater.

Philadelphia, Pa.—A new picture theater is being erected at 324 Market Street, which will be under the Smith-Hardwick Amusement Company.

New York City.—Plans have been made for the erection of a new picture theater to be built building on the southwest corner of East Houston and Christie Streets, for the Minsky Realty Company, which will seat a capacity of 1800.

Lincoln, Nebr.—A new picture house is being established here at 1230 O St. by the proprietorship of Mr. A. Lindvall.

Salem, Mass.—Mr. N. Harris Ware has taken a long lease on the Alcott Opera House and will convert it into a first-class moving picture theater.

Granger, Wash.—Messrs. Black and Collett have sold their interest in the new local theatrical syndicate.

Waltham, Mass.—The Endicott Hall is being converted into a moving picture theater, which will be known as the Orpheum.

Fredericksburg, Va.—The management of the Glenn Theater here have closed down their house.

Louisville, Ky.—A new moving picture theater is being erected on the south side of Walnut, between Fifth and Center Streets, which will cost about $30,000, and be under the management of the Underwriters Realty Company.

Riverside, Cal.—A new picture palace is being planned to be erected on the property situated at 1037 Main Street, which will be under the ownership of Mr. Frederick O. Adler, manager of the local auditorium.

Henry, Tenn.—C. W. Crawford is preparing plans for the erection of a first-class moving picture theater to be erected in the building formerly occupied by the skating rink.

Chester, Pa.—Lincoln Penn is the name of the new picture theater which is being planned for 602 Edgmont Avenue. This theater is under the management of Clem Ewing.

Milwaukee, Wis.—A new moving picture theater is being planned for erection in the Hepp grocery store, which will be under the proprietorship of Mr. Julius Wasbiwski.

Philadelphia, Pa.—A new moving picture theater is being planned to be erected at 4047 Lancaster Avenue, for Joseph W. Salus.

Centralia, Ill.—A new moving picture theater is being planned to be built in the Fulks Brothers Building.

Chester, Pa.—In West State Street, a new moving picture theater is being planned to be built.

Waterbury, Conn.—A new picture house is being erected here, which will be under the management and proprietorship of C. Michaud.

Waltham, Mass.—The Orpheum Theater, the latest and newest picture theater to be erected here, will open within a week.

Barre, Vt.—Mr. C. O. Osha is planning to erect a new moving picture theater here, which will be considered as the best.

Syracuse, N. Y.—Mr. B. A. Reed has sold his theater in Hall Block, which will seat about 1,500 patrons, to be under the management and proprietorship of Messrs. Vaides and Souther.

Dayton, Ohio.—The Victoria Theater here has reopened with moving pictures and vaudeville.

New York City.—A. J. Gillington is building a 10-cent vaudeville and picture theater, which will seat 1,200 patrons, on Canal Street, opposite the Grand Theater.

Butte, Mont.—Butte is to have another moving picture theater and it is to be located on West Park Street.

Racine, Wis.—The Dreamland Theater on Main Street, a moving picture theater, has been purchased by Messrs. Haeldon and Giese.

Beaumont, Texas.—J. C. Christopher is planning to have the store at 32 Ryan Street remodeled into a moving picture theater, which will be known as the "Crystal."

Defiance, Ohio.—G. M. Hite has taken a lease on the local Royal Theater here.

South Bend, Ind.—The new Surprise Theater located at 117 South Michigan Street, has thrown open its doors to the public.

Sioux Falls, S. D.—C. D. Adams has sold the Odsmon Theater here to E. G. Smith and F. S. Sherman.

Minneapolis, Minn.—J. L. McClinton, the pioneer moving picture man of Iowa, has leased from Bee River Lumber Company, ground at the corner of Lake Street and Bennepin Avenue, and will build one of the largest and newest moving picture theaters in this city. The seating capacity will be 1,000 and will open on May 15th.

Youngstown, Ohio.—The Lyric Theater has made arrangements to reopen with Reserved films.

Milford, Conn.—Walter Ellsworth is planning to erect a picture theater here.

Brooklyn, N. Y.—A new moving picture theater is being erected at 1223 Atlantic Ave. Work is planned to be started at 13th Street and Fifth Avenue, which will cost $7,000.

Sioux City, Iowa.—A new moving picture theater with a seating capacity of 750 will open in the New Hubbard Building on Pierce St. about Sept. 1, Iowa.

Stanton, Nebr.—Parr Brothers opened their new theater here April 22nd, and since that time have played to houses filled to capacity. The theater has been remodeled and is one of the finest in the middle west.

Brooklyn, N. Y.—A new moving picture theater is being planned for Third Avenue and 149th Street, which will be under the management of George Hall.

Brooklyn, N. Y.—A new moving picture theater is being erected on Fifteenth Street, near Fifth Avenue, which will be under the ownership of Albert Lowe.

Brooklyn, N. Y.—A new moving picture theater is being erected here on Main Street.

Belvidere, Ill.—Messrs. Holm and Weaver are having the Grand Building remodeled into a moving picture theater.

Des Moines, Iowa.—Ernst Des Moines is to have a new theater, modern and illustrated song theater in place of the Old Mirror Theater, which will be opened about May 20th, under the name of the Elite. The theater, which is the property of H. R. Howes, will be under the management of Fred Keyes.

Tomah, Wis.—Mr. C. G. Wilson, proprietor of the Unique Theater has disposed of his interest to Mr. A. J. Rosemund.

New Orleans, La.—A large airdome is being planned in Boston Street, which will be under the ownership of Messrs. Lagarde and Lumpkin.

Pueblo, Colo.—The Osos Theater has again changed hands. Messrs. Foss and Ludwig having sold out to Mr. Charles Hann.

La Crosse, Wis.—A new moving picture theater is being erected at 823 Rose Street, in the Goldin Building, at 813 Rose Street.

Duluth, Minn.—Mr. H. A. Leek has purchased the theater at 5 West Superior St. of Mr. Lyceum Theater.

Brodhead, Wis.—Messrs. O. A. and R. A. Wright who have been operating a Moving Picture Theater in Evansville recently, has taken a lease on Brodhead Opera House and plans to convert it into a high class picture theater.

Davenport, Iowa.—The Majestic Theater, at 320 Brady Street, has opened its doors for business.

Eveleth, Minn.—Mr. Austin Terryberry is making plans to erect a moving picture theater here.

Philadelphia, Pa.—A new moving picture theater is being erected at the southwest corner of Wharton and Bigler Streets.

Milwaukee, Wis.—The Princess Theater, at 186 Third Avenue, has been converted into a moving picture theater.

Detroit, Mich.—The Marks Amusement Company recently organized under the laws of the State of Michigan, capitalized for $100,000, has taken a lease on the property located on the south side of Michigan Avenue between Third and Brooklyn. He will establish a high grade 10-cent moving picture theater, which will have a seating capacity for 1,000 patrons. This theater will be ready to open about August 1st.

Sharon, Pa.—Negotiations are under way for the purchase of the Hippodrome and Casino Theaters in Sharon and the Pastime Theater in South Sharon, from Mr. Wesley Wheeler Edwards, by a large theatrical syndicate, whose name is unknown.

Omaha, Nebr.—A new picture theater here is being erected here, which will be under the management and proprietorship of Messrs Francis and Peters.

Portsmouth, Ohio.—A new moving picture theater is being erected here which will be under the management and proprietorship of Mr. J. F. Carr.

Greenaboro, N. C.—One of the largest and best equipped open air moving picture theaters for the people in the entire south has been opened at the corner of East Market and Forbis Streets.

Sioux City, Iowa.—A new moving picture theater is being planned to be erected on the property at the corner of Eleventh Street and Lola Avenue, which will be under the management and proprietorship of Mr. Zimmermann.

Sioux City, Iowa.—Herman Kleebaltt has drawn plans for the building of a high-class moving picture and vaudeville theater, which will cost about $10,000, in Nebraska Street.

Chicago, Ill.—The Morton Film Exchange. Capital $2,500. Directors, James E. McDonald, William A. Osmon and Rory Tresselman.

Indianapolis, Ind.—The Indianapolis Amusement Company. Capital $9,000. Directors, P. J. Glenn, William Glenn and F. Flaherty.

Song Slide Department—Latest Releases

SCOTT & VAN ALTENA.

"Hurry Back, Dearie." Pub. by Leo Friedman, Chicago, Ill.

"Soul of My Soul." Pub. by Jos. W. Stern, New York.

"Hurry Up Those Wedding Bells." Pub. by Longbrake & Edwards, Philadelphia.

"Ireland." Pub. by Geo. Edwards, New York.

"I'll Be With You, Honey, in Honeysuckle Time." Pub. by Will Rossiter, Chicago, Ill.

"Hold Me Just a Little Closer." Pub. by York Music Co., New York.

"When the Golden Leaves Are Falling." Pub. by Charles K. Harris.

"Cuddle Up Together and Sing Home Sweet Home." Pub. by Charles K. Harris.

"When the Girl Whose Heart You Long for Has a Heart that Longs for You." Pub. by F. B. Haviland Pub. Co., New York.

"In the Land of Harmony." Pub. by Ted Snyder Co., New York.

"Eight Little Letters Make Three Little Words." Pub. by Ted Snyder Co., New York.

"The Mississippi Dippy Dip." Pub. by Jos. W. Stern & Co., New York.

LEVI COMPANY, Inc.

I Love My Wife.—Shapiro.
Let's Go Where We Can Have Some Fun.—Shapiro.
I'm Trying My Best to Smile.—Shapiro.
Deep Down in My Heart.—Shapiro.
Mary Went Around and Around.—Shapiro.
I Give You All You Ask.—Shapiro.
We Are Only Here for a Little While, Have All the Fun You Can.—Shapiro.
I'm in Love With a Chocolate Soldier.—Shapiro.
Whippoorwill.—Shapiro.
If You Were a Rose.—Aubrey Stauffer & Co.

A. L. SIMPSON, Inc.

"Skipper Susie Green." Pub. by Walter Jacobs, Boston, Mass.

"It's a Girl Like You That Keeps a Fellow Guessing." Pub. by Walter Jacobs.

"In the Old Rose Garden." Pub. by F. B. Haviland Pub. Co.

"Sing Me an old Sweet Song of Love." Pub. by F. B. Haviland Pub. Co.

"Hands Up." Pub. by J. Fred Helf Pub. Co.

"Give Me a Sister, I'm Falling in Love." Pub. by J. Fred Pub. Co.

"Dear Old Sally." Pub. by Lowitz & Gaston, New York.

"A Dream of a Garden and You." Pub. by The Ideal Music Publishers.

"You're the Queen of the Kingdom of My Heart." Pub. by the Mississippi Publishing Co.

"I'm Lonesome Without You My Dear." Pub. by Joe Rinaldo.

"Just a Song from the True Lovers Tree." Pub. by J. Fred Helf Pub. Co.

"Honey, You Can Turn the World Around for Me." Pub. by Mansfield Pub. Co.

"Seems to Me the World is Singing Marguerite." Pub. by Edward Lyons, Peoria, Ill.

Competition cannot touch our prices
ADVERTISING SLIDES
We are the originators of this line. Slides of superior quality and attractiveness, that will increase your business. Also
SONG SLIDES
Two releases weekly; if you want to be up-to-date, GET THEM. And
ANNOUNCEMENT SLIDES
'Phone, call or write
EXCELSIOR SLIDE CO.
61 West 14th Street
Tel. 4351 Chelsea New York City

EXCELSIOR SLIDE CO.

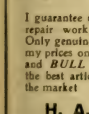
"Send Me a Kiss by Wireless." Pub. by Jos. Stern Pub. Co.
"When Tony La Board Played the Barber Shop Chord." Pub. by J. Fred. Helf.
"When the Birds Are Thrilling in the Green Legree." Pub. by Jos. W. Stern.
"The Place Where the Rainbow Ends." Pub. by Holmes Music Pub. Co.
"I Can't Help from Liking You." Pub. by Mansfield Pub. Co.
"Somebody's Doing What I Used to Do." Pub. by J. Fred Helf.
"Don't Forget to Write." Pub. by Fellheimer & Kennedy.

GET SIMPSON'S SLIDES
of the girl who wants the strongest lover in the world
HONEY, YOU CAN TURN THE WORLD AROUND FOR ME
A. L. Simpson, Inc., 113 W. 132nd St. N. Y.

Operators!
I guarantee quick and satisfactory repair work on all machines. Only genuine parts supplied. Get my prices on *ONE DROP OIL* and *BULL DOG CEMENT* the best articles of their kind on the market
H. A. MACKIE
853 Broadway, Cor. 14th Street New York
'Phone: 2478 Stuyvesant

Moving Picture Machines
Bought, Sold and Exchanged
I Have Several Calls For Second Hand Machines What Have You To Offer?
H. A. MACKIE
853 Broadway New York City
'Phone: 2478 Stuyvesant

READY FOR DELIVERY
MOVING PICTURE WORLD
Bound Volume No 7
JULY TO DECEMBER, 1910
TWO DOLLARS, Each, $2.00 Express charges collect


PIPE TONE
FOLDING ORGAN, $15 4 Octave Keyboard. Think of it. Mission Oak Finish. This is the banner offer. Best Action, Bellows Case and Tone ever offered for the money. Shipped on approval, money back if not satisfied.
Little Giant No. 2. Order to-day
A. L. WHITE MFG. CO.
215 Englewood Ave., Chicago, Ill.

Be a Motion Picture Playwright
Make your ideas work for you. We teach you how to develop them into plots or sentences for which film manufacturers pay $15 to $100—then sell for more. Previous literary experience unnecessary. Prospectus booklet FREE.
Associated Motion Picture Schools
Chicago Opera House Block, Chicago, Illinois

POSITIVELY the best terminal ever devised for motion pictures and lamps. GUARANTEED to prevent burned out wires.
Price $1.00 per pair postpaid
STERLING NOVELTY CO., 500 Main St., Warren, Ohio

La Cinematografia Italiana ed Estera"
ITALY'S LEADING PAPER FOR THE ANIMATED PICTURE
PUBLISHED FORTNIGHTLY.
36 and 40 large pages, 8 shillings per annum ($3.00)
Manager: Prof. GUALTIERO I. FABRI, Galleria Nazionale, Torino, Italy.

LOOK ONLY $10.00
For a Pipe Tone Folding Organ Leatherette covered case.
If you never heard an organ so grand that we guaranteed equal to anything but our $100.00 style or your money back, order our $10.00 style.
OUR REPUTATION IS GOOD.
Bilhorn Bros. 1-6W Lake St Chicago Ill.

FILMS
FOR SALE OR TO RENT
1000 REELS WHAT DO YOU WANT?
Theatres, Summer Resorts, Auditoriums, Churches, Clubs and Stages Supplied
GLOBE FILM EXCHANGE
105 E. 14th St. New York

"You Prefer a Specialist"
"IN LAW OR MEDICINE"
WHY NOT IN FILMS?
We Are Specialists in Film
We study your needs and give you the same careful attention as specialists in other lines.
Advice Free
Write us for information
Acme Film Co., 12 East 15th Street, NEW YORK
133 Bastable Bldg., SYRACUSE, N. Y.
Exclusive Licensees for the National Program for New York and Syracuse

Transplendency
BENJAMIN-GENTER CO.
Newburgh, New York

Licensed Release Dates

BIOGRAPH.

April 24th—His Mother's Scarf (Dr.).....
April 27th—How She Triumphed (Com.).....
May 1—The Two Sides (Dr.).....
May 4—Misplaced Jealousy (Com.).....
May 4—Cupid's Joke (Com.).....
May 8—In the Days of '49 (Dr.).....
May 11—The Country Lovers (Dr.).....
May 15—The New Dress (Dr.).....
May 18—The Mascot of Lady (Com.).....

EDISON

April 19—How Springtime Took Lodgers (Com.)
April 21—Turned to the Wall (Dr.).....
April 25th—The Twin Towers (Dr.).....
April 26th—The Two Heroes (Com.).....
April 28th—The Child and the Tramp (Dr.)....
May 2—The Panama Canal in 1911 (Scenic)...
May 3—Josh and Cloh's Wedding Trip (Com.)
May 5—Adda (Dr.)
May 9—Edith's Imprisonment (Dr.).....
May 10—The Baby of the Boarding House (Com.)
May 12—The Quarrel on the Cliff (Dr.).....
May 16—In the Balance—Look Ahead (Dr.)....
May 17—In and Around Havana, Cuba (Sc.)....
May 17—How the Hungry Man Was Fed (Com.)
May 19—A Case of High Treason (Dr.).....

ESSANAY.

April 22—The Indian Maiden's Lesson (W. Dr.) 1000
April 25—The Two Mothers (Dr.).....1000
April 29th—What a Woman Can Do (W. Dr.) 950
May 2—The Snare of the City (Dr.).....1000
May 6—The Bunco Game at Lizardhead (W. Com.).....1000
May 9—Holding His Own (Com.).....990
May 9—The Laundry Lady's Luck (Com.)....400
May 13—The Puncher's New Love (W. Dr.)....1000
May 16—Wild Animals at Activity (Edu.)....990
May 23—Alkali Ike's Auto (Com.).....1000
May 23—The Attorney (Dr.).....1000
May 25—Jim and Joe (Dr.).....1000

GAUMONT.

G. Kleine.

April 22—The Erring Son (Dr.).....
April 25—Old Folks (Com.).....515
April 25—The Romance of a Valet (Com.)....485
April 29—A Priestess of Carthage (Dr.).....1000
May 2—The Young Artist (Dr.).....440
May 2—Tuuis, Africa—"The City of White" (Scenic).....560
May 6—The Crusade of the Templars (Dr.)..1000
May 9—Three of a Kind (Com.).....740
May 9—Spring-Heeled Jack (Com.).....245
May 13—In the Days of New Zealand (Dr.)....1000
May 16—The Bankrupt (Dr.).....1000
May 20—Jimmie on a Lark (Com.).....570
May 20—Shooting the Rapids (Sc.).....415
May 23—The Emperor's Return (Dr.).....795
May 23—Swans (Edu.).....205

KALEM.

April 7—Big-Hearted Jim (W. Dr.).....1005
April 15—In Old Florida (Dr.).....995
April 18—Slim Jim's Last Chance (Dr.)..... 970
April 19—In the Province of Wwang Tung, China (Sc.)
April 21st—The Insurrecto (Dr.).....1000
April 26th—A Day and a Night (Com.)....995
April 28th—Slabsides (Dr.).....1005
May 3—The Fiddle's Requiem (Dr.).....1000
May 5—When the Dead Return (Dr.).....990
May 10—The Loyalty of Don Luis Verdugo (Dr.) 980
May 12—The Carnival (Dr.).....1005
May 17—A Tragedy in Tyeland (Dr.).....940
May 19—In Blossom Time (Dr.).....1000

LUBIN.

April 20—Helping Him Out (Com.).....1000
April 24—The Heydays (Com.).....1000
April 27—The Sheriff and the Man (W. Dr.)....1000
May 1—A Fascinating Bachelor (Com.).....1000
May 4—The Belated Honeymoon (Com.).....1000
May 8—That Awful Brother (Com.).....1000
May 11—Drifting (Dr.).....1000
May 15—The Angel of the Slums (Dr.).....1000
May 18—Her Humble Ministry (Dr.).....1000
May 22—A Hero—Almost (Com.).....900
May 22—The Gambler's Chance (Com. Dr.)....650
May 25—A Good Turn (Com.).....1000
May 29—The State Line (Dr.).....1000

MELIES.

April 6—Her Faithful Heart (W. Dr.).....1000
April 13—Jack Wilson's Last Deal (W. Dr.)..1000
April 20—An Unwilling Cowboy (Dr.).....980
April 27th—The Reformation of Jack Robbins (Dr.).....1000
May 4—Mary's Stratagem (W. Dr.).....
May 11—The Spring Round-Up (Dr.).....1000
May 18—The Redemption of Rawhide (Dr.)....

PATHE.

May 1—Forgiveness (a Sweet (Dr.).....754
May 1—Scenes Along the Mekong (Scenic).....240
May 3—Indian Justice (Dr.).....1000
May 5—Max is Forced to Work (Com.).....670
May 5—Through Venice (Scenic).....295
May 8—Good Luck Happiness (Dr.).....1000
May 8—My Daughter (Dr.).....748
May 8—Over Lucerne (Switzerland) in An Air ship (Scenic).....253
May 10—The Abernathy Kids' Rescue (Dr.)..771
May 10—The Ocean Harnessed (Scenic).....218
May 12—Mr. Hannibal's Explation (Dr.).....640
May 12—American Beauties.....354
May 15—Uncle's Broken Romance (Dr.).....959
May 15—The Accomplice (Dr.).....826
May 15—Winter Sports at Lucerne (Sc.).....159
May 17—Only in Trouble (Com.).....550
May 17—Paul and Francesca (Dr.).....859
May 19—The Fastest Motor Boat in the World..50
May 20—A Close Call (Dr.).....960

SELIG.

April 24—Unto Us a Child is Born (Dr.).....
April 27th—The Witch of the Everglades (Dr.)
May 1—Her Master (Dr.).....1000
May 4—The Old Cabin and the Grapevine Came (Dr.).....1000
May 8—Lassoed and Won (Com.).....1000
May 11—Back to the Primitive (Dr.).....1000
May 15—Discharging the Cask (Com.).....
May 15—Love, Hate, Hubby (Com.).....
May 18—The Still Alarm (Dr.).....1000

URBAN-ECLIPSE.

(G. Kleine.)

April 21—The Insurrecto (Dr.).....1000
April 24th—The Last Edict of Francis II (Dr.) 878
April 26th—Scenes at Colombo, Ceylon (Sc.).. 122
May 3—The Page's Devotion (Dr.).....790
May 3—Werner, Germany (Scenic).....210
May 10—The Traitor (Dr.).....620
May 10—Rubber-Neck Perey (Com.).....370
May 17—The Juggler's Vengeance (Dr.).....396
May 17—Fishguard Harbor, Wales (Sc.).....600

VITAGRAPH.

April 15—Easter Babies.....
April 18—The Leading Lady (Com.).....
April 21—The Troublesome Secretaries (Com.)..
April 22—The Spirit of the Light (Dr.).....
April 25th—A Klondike Girl (Dr.).....
April 28th—The Peace Offering (Com.-Dr.)....
April 28th—Picciola (Dr.).....
May 2—The Derelict Reporter (Dr.).....
May 5—Soldiers Three (Com.).....
May 6—Hungry Hearts (Com.).....
May 9—His Mother (Dr.).....
May 12—Welcome of the Unwelcome (Dr.).....
May 13—Predator of the Jungle (Dr.).....
May 16—When a Man's Married (Com.).....
May 19—The Slow Girl (Dr.).....
May 20—Sunshine and Shadow (Dr.).....

THIS WEEK'S PROGRAMME OF LICENSED FILMS.

Monday, May 15.

Biograph—The New Dress (Dr.).....
Lubin—The Angel of the Slums (Dr.).....1000
Pathe—The Accomplice (Dr.).....836
Pathe—Winter Sport at Lucerne (Sc.).....150
Selig—Lassoed and Won (Com.).....
Selig—Dear, Kind Hubby (Com.).....

Tuesday, May 16.

Edison—In the Balance—Look Ahead (Dr.)....
Essanay—Wild Animals in Captivity (Edu.).....1000
Gaumont—The Emperor (Dr.).....1000
Vitagraph—When a Man's Married (Com.).....

Wednesday, May 17.

Edison—In and Around Havana, Cuba (Sc.)....
Edison—How the Hungry Man Was Fed (Com.)
Kalem—A Tragedy in Tyeland (Dr.).....940
Pathe—Billy in Trouble (Com.).....550
Urban—The Juggler's Vengeance (Dr.).....396
Urban—Fishguard Harbor, Wales (Sc.).....600

Thursday, May 18.

Biograph—The Mascot of Lady (Com.).....
Lubin—Her Humble Ministry (Dr.).....1000
Melies—The Redemption of Rawhide (Dr.).....
Selig—The Still Alarm (Dr.).....1000

Friday, May 19.

Edison—A Case of High Treason (Dr.).....
Pathe—Paul and Francesca (Dr.).....859
Pathe—The Fastest Motor Boat in the World (Scenic).....50
Kalem—In Blossom Time (Dr.).....1000
Vitagraph—The Slow Girl (Dr.).....

Saturday, May 20.

Essanay—Alkali Ike's Auto (Com.).....1000
Gaumont—Jimmie on a Lark (Com.).....570
Gaumont—Shooting the Rapids (Sc.).....415
Pathe—A Close Call (Dr.).....960
Vitagraph—Sunshine and Shadow (Dr.).....

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

THEATERS FOR SALE.

FOR SALE.—Iowa Moving Picture Theater. Other business. Must sell at once cheap. Address, JEWELL MOVING PICTURE THEATER, Sink Centre, Minn.

FOR SALE.—Best moving picture theater in Waterloo, Iowa. Seats 700. Must sell. Make an offer. G. C. WILLEY, 709 Park Avenue, Waterloo, Iowa.

EQUIPMENT WANTED.

WANTED.—300 secondhand folding opera chairs. Good condition and cheap. Give full particulars and price. Quick. WM. F. NIEE, Pleto, Chattanooga, Tenn.

EQUIPMENT FOR SALE.

FOR SALE.—American Projectograph, in good condition, complete, ready to run, with Improved Takeup, $40. Cash. Address, J. M. RATTEE, Lincoln Inn, Laconia, N. H.

MISCELLANEOUS.

CARBON HOLDERS—Guaranteed for one year, one dollar ($1.00), and unconditionally satisfactory or seventy-five cents (75c). NATIONAL SUPPLY COMPANY, 1536 Beechview Avenue (Beechview), Pittsburg, Pa.

Hand colored slides made from any clipping, negative, photo. Cracked slides reproduced. Special advertising slides. Expert work. Satisfaction guaranteed. PHOTO SPECIALTY CO., Rossville, New York.

FOR SALE.—Film cement formula; superior article. Send 25 cents to Mrs. C. DAUBNER and save money. W. H. EYLER, Wooster, Ohio.

FILMS WANTED.—I want films on shares or sub-rent for first class city. I can get the trade for consistent films. See John Junk, "HURRY-LER," care of Moving Picture World, N. Y. City.

NEGATIVE STOCK—Moving Picture Negative Stock for sale. Unexposed, perforated, and in perfect condition. 2½ cents per foot. Address, FILM STOCK, care of Moving Picture World.

WANTED—to buy Moving Picture Theaters in Manhattan and vicinity. "PHOTOPLAY," care of Moving Picture World, New York City.

FOR SALE.—Edison One Pin Machine, good condition, $60.00 complete. Powers No. 5, good condition, $85.00 complete. Picture machine lamp, professional, $10.00; bargain. 2 S.D.C. Exakta Plane Arc Lamps, $25.00 a pair; good condition. Address, MOTION PICTURE SUPPLY & SPECIALTY CO., 46 East 14th Street, New York City.

SITUATION WANTED.

POSITION WANTED—By experienced, successful manager; exceptional references. Address, C. G., care of Moving Picture World, New York City.

MANAGER.—High Class Motion Picture Theater can secure the services of a manager, seven years Theater and film experience. Wife a beautiful singer. Can furnish bond and references. Salary or salary and percentage. Address Manager, 37 W. Jefferson St., Fort Wayne, Ind.

HELP WANTED.

MALE SINGER.—one who can sing and play piano for moving pictures. Must be All Singer. Experienced to play for moving pictures. Night work only. Good pay and steady position. Singers write or wire, and state all you do. Address, A. F. AFFELT, Star Theater, Ausable, Mich.

INFORMATION WANTED.

FRANK BRINE of Bradford, piano player. It is for your interest to write at once, giving your address, to E. A. B. We are with you against T. P. Address, care of BLAIR, P. O. Box 2676, Boston, Mass.

Film Perforating Dies

The A. Dewes Co.
249 Center Street
Tel. 2351 Spring — New York

EAGLE FILM EXCHANGE
WE BUY the entire output of the Independent manufacturers. As about our Three-locked reel system.
Posters free. Prompt service. Day and night service Write, wire or phone
143 NORTH EIGHTH STREET, PHILADELPHIA, PA.

UNIVERSAL FILM EXCHANGE
TOM BIBLE, Prop.
MOTION PICTURES, FILMS & SUPPLIES
Agent for
THE STANDARD MACHINE
1325 ARCH STREET, PHILADELPHIA, PA.
Telephone Walnut 402

"MOVING PICTURE EXHIBITORS NOTICE"
We will sell you a complete New York approved Lamp House, Power No. 5 for $12.00, including running rods, stands for Arc Lamps, Condenser mounting, metal Slide Carrier, all ready to be attached to the Bore Board, for $12.00. Also our new style Arc Lamp, Type B., at $6.00. Circular on application. We also handle parts supplies, at a reasonable price
STERN MFG. CO.
109 N. 10th St. Philadelphia, Pa.

DON'T SLEEP
till you've ordered *Von Duprin Self-Releasing Fire Exit Latches.* When they're installed in any building for which you are in any way responsible, you'll sleep more easily. You'll *know*, then, that in case of fire—or other panic—nobody will be killed or injured because of fire-doors that won't open. For just a *touch* on the solid bar across the door releases the Von Duprin lock and latches *instantly and positively.* Order *now*, and be on the *safe* side. Catalog?
Safe Exits is a Universal Demand
ADDRESS VON DUPRIN DEPT.

Vonnegut Hardware Co., Distributers, Indianapolis, Ind.

Biograph Carbons
"Arco-B"
Ask the man who uses them or write to us.
L. E. FRORUP & CO., Importers
NEW YORK

OPERATORS WANTED
TO TAKE ORDERS FOR LOCAL ADVERTISING IN THEATRES WITH
Genre Motion Slides
WRITE FOR PARTICULARS
GENRE 507 N. Clark St., Chicago, Ill.

MOTION PICTURE MACHINES

Stereopticons, Post Card Projectors
Lantern Slides, Supplies, Repair Parts
Carbons, Tickets
Catalog Free on Request
AMUSEMENT SUPPLY COMPANY
105 No. Dearborn St. - - CHICAGO

Will Buy Second-hand Film, & P. Machines and Song Slides
Anything pertaining to the picture business. FOR SALE—Clean films, $5 per reel and up, subject to examination. Send stamp for big bargain list. GENERAL FILM RENEWING SYSTEM, 541 Federal Street, Chicago, Ill.

"SILVERLIGHT"
Aluminum Motion Picture Curtain
Extraordinary Features Are: Permanent Brilliancy, Economy, Flexibility, Non-cracking, Safety, Strength. Send for circular. Dept. M
Ralph J. Gelson upply Co. 84 Wabash Ave., Chicago

For Independent Theatres Only!!!
Official Slides of Your **Favorite Players!**
—"*almost given away*"
Drop a card to-day for further information to
INDEPENDENT
Photoslide Company
Room 207, 147 4th Ave.,
New York City
(*Operating by Exclusive Permission of the Independent Film Manufacturers*)

THEATRE SALES CO.
811 Dearborn Street, opposite Post Office
CHICAGO, ILLINOIS
Long Distance Phone, Harrison 341
Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call. Make Known Your Wants

Money Makers for you. Think of the people passing by or out of your place that would drop another nickel or dime. Many styles. Catalog No. 34 tells all.
KINGERY MFG. CO.
CINCINNATI, O.

HAVE NO EQUAL
PINK LABEL "Electra" CARBONS
SUPERIOR TO ALL

H. F. HOFFMAN
Lecturer of Special Releases
New York City and Vicinity
Care MOVING PICTURE WORLD
Telephone 1344 Gramercy

Independent Release Dates

AMERICAN.

April 17—Two Plucky Girls (Dr.).....
April 20—One Month to Live (Com.).....
April 24th—Bud Newton, Bad Man (W. Dr.)...
April 27th—The Boss of Lucky Ranch (W. Dr.)
May 1—A California Love Story (Dr.)..... 828
May 1—United States Cavalry Drill (Mil.).. 172
May 4—Crazy Gulch (W. Dr.)..... 820
May 4—The Hobo's Roundup (Com.)..... 470
May 8—The Opium Smuggler (Dr.)..... 960
May 11—The Sheriff's Captive (W. Dr.)..... 1000
May 15—The Rancorman's Vengeance (Dr.)..... 1000
May 18—A Cowboy's Sacrifice (Dr.)..... 1000

CHAMPION.

May 3rd—Out of the Dark (W. Dr.).....
May 8—Col. E. D. Baker, 1st California (Dr.) 950
May 10—Making A Man of His Son (Dr.)..... 950
May 15—Gen. Marion, the Swamp Fox (Dr.).. 950
May 17—Circle C's New Boss (Dr.)..... 950
May 22—With Sheridan at Murfreesboro (Dr.) 950
May 24—In the Great Big West (Dr.)..... 950

ECLAIR.

April 10—Do Not Judge Rashly (Dr.).....
April 17—Dog and Wife (Dr.)..... 900
April 17—Jerusalem and the Mount of Olives (Sc.)..... 315
April 24—Herodias (Dr.)..... 955
May 1—For Their Mother (Dr.)..... 895
May 1st—The Blue Bible (Sc.)..... 290
May 8—A Village Flirt (Com.)..... 910
May 15—Engaged In Spite of Themselves (Com) 910
May 22—A Mother's Pledge (Dr.)..... 960
May 22—The Waist Coat With Points (Com.) 430
May 29—The Two Gardeners (Com.)..... 940

GREAT NORTHERN.

April 8—A Confidence Trick.....
Apr. 15—Hamlet (Dr.).....
April 22—The Stolen Legacy (Dr.).....
April 29th—The Cossack Duke (Dr.)..... 894
May 6—The Lucky Banana Seller (Com.).....
May 6—A Would-be Spendthrift (Com.).....
May 13—The Nun (Dr.).....
May 20—The Voice of Conscience (Dr.)..... 788
May 20—Berne (Switzerland) (Sc.)..... 204

IMP.

April 27—The Scarlet Letter (Dr.).....1000
May 1st—Second Sight (Com.).....
May 4th—The Temptress (Dr.).....1000
May 8—Four Lives (Dr.)..... 300
May 8—The Fair Deputy (Com.)..... 700
May 11—For Her Brother's Sake (Dr.).....1000
May 15—The Master and the Man (Dr.).....1000
May 15—The Lighthouse Keeper (Dr.).....1000
May 18—The Lighthouse Keeper (Dr.).....1000
May 22—The Forged Deposit (Dr.)..... 1000
May 25—The Minor Chord (Dr.).....1000

LUX.

April 21—Dr. Grant's Wonderful Discovery (Dr.)..... 885
April 28th—Naughty Miss Edith (Com.)..... 472
April 28th—Bill's Garden (Com.)..... 419
May 5—Bill As a Breador (Com.)..... 419
May 5—Fashion and Its Consequences (Com.) 476
May 12—The Postmistress (Dr.)..... 700
May 12—A Walk in Tonis (Sc.)..... 252
May 19—Bill at Work (Com.)..... 367
May 19—All Through a Rat (Com.)..... 475

NEW YORK MOTION PICTURE CO.

BISON.

April 18—Return of Company "D" (Dr.).....
April 21—A Cowboy for a Day (Dr.).....
April 25—An Indian's Ambition (Dr.).....
April 28—A Red Man's Gratitude (Dr.).....
May 2—Shiffy's Claim (Dr.).....
May 5—The Knight of the Trail (Dr.).....
May 9—Crow's Defeat (Dr.).....
May 12—The Foreman's Bride (Dr.).....
May 16—The Broncho Buster's Rival (Dr.).....
May 19—The Cheyenne Medicine Man (Dr.).....

AMBROSIO.

(By N. Y. M. P. Co.)

Mar. 29—A Glimpse of Neapolitan Camorra..
Apr. 12—The Necklace Affair (Dr.).....
April 19—The Mute of Portici (Dr.).....
May 3rd—Grenadier Roland (Dr.).....
May 10—Tweedledum Is Late (Com.).....
May 10—Air Bubbles.....
May 17—Grenadier Roland 950

ITALA.

(By N. Y. M. P. Co.)

Apr. 15—The Fall of Troy.....
April 22—A Marriage Celebrated Amidst the Savages.....
April 22—Foolshead, Wrangler for Love (Com.)
April 27th—Little Lewis Toy.....
April 29—The Bottle of Milk (Com.).....
April 29—Foolshead Telegraph Boy (Com.).....
May 4—The Cry of the Native Country (Dr.)..
May 11—The Marchioness of Arapertl.....
May 13—Foolshead has Lost a Needle (Com.)..
May 13—Marriage Advertisement (Com.).....
May 18—Little Mother (Dr.).....
May 20—Two Girls Love Foolshead (Com.).....
May 25—The Little Binder (Dr.).....

NESTOR.

Mar. 20—The Truth (Dr.)..... 988
Apr. 5—The Stolen Necklace (Dr.).....
April 12—A Midnight Adventure (Com.).....
April 19—The Two Artists (Dr.).....
April 26—His Wife (Dr.)..... 980
May 3rd—The Other Man (Dr.).....
May—After 20 Years (Dr.).....
May 17—His Second Choice (Com.).....
May 24—At Panther Creek (Dr.).....

POWERS.

Apr. 18—Wine Harvest (Scenic).....
Apr. 22—The Last Rose (Dr.).....
April 25—A Day With an English Bargeman (Com.).....
April 28—Melody of Fate (Dr.).....
April 29—Hearts Under Oilskins (Dr.).....
May 2nd—The Grisi (Dr.).....
May 2nd—The Joys of Persecution (Com.).....
May 6th—The Awakening of Galatea (Dr.).....
May 9—The Four of Us (Com.).....
May 9—Contagion (Com.).....
May 13—A Year Down Opera Whitey (Dr.).....
May 16—Oklahoma (Dr.).....
May 16—A Matrimonial Surprise (Com.).....
May 20—Ganga Din (Dr.).....

RELIANCE.

April 12—Thirty Minutes (Dr.).....
April 15—Her Mother's Love (Dr.).....
April 19—A Tale of Two Cities (Dr.).....
April 22—In the Tepee's Light (Dr.).....
April 26th—Vengeance Hath Been Had (Dr)..
April 29—Locked (Dr.).....
May 3—Such Is the Kingdom (Dr.).....
May 6—Over the Shading Edge (Dr.).....
May 10—A Left Hook (Dr.).....
May 13—The Conflict (Dr.).....
May 17—The Harvest (Dr.).....
May 20—The Sonata of Souls (Dr.).....

REX.

Feb. 23—The Story of a Prayer Rug (Dr.).... 895
Mar. 2—By the Light of the Moon (Com.)..... 950
Mar. 9—The Call of a Child (Com.)..... 923
Mar. 16—Where the Shamrock Grows (Dr.)..... 950
Mar. 23—Five Hours (Com.)..... 950
Mar. 30—An Te Sovvenu (Dr.)..... 950
Apr. 6—The Heiress (Com.)..... 975
Apr. 13—The Life Master (Dr.)..... 940
April 20—A Daughter of the Revolution (Dr.)..
April 27—The Realization (Dr.).....
May 4—The Ultimate Sacrifice.....
May 11—The Guardsman (Dr.).....
May 18—An Exception to the Rule (Com.).....

SOLAX COMPANY.

April 14—The Little Flower Girl (Dr.).....
April 19—The Old Excuse (Com.).....
April 21—The Voice of His Conscience (Dr.)..
April 26th—The Count of No Account (Com.)..
April 28th—Across the Mexican Line (Military)
May 3rd—Susceptible Dad (Com.).....
May 3rd—Nearly a Hero (Com.).....
May 5th—The Somnambulist (Dr.).....
May 10—Nearly a Hero (Com.).....
May 17—His Dumb Wife (Com.).....
May 19—In the Nick of Time (Dr.).....

THANHOUSER.

May 2—The Pillars of Society (Dr.).....
May 5—The Stranger.....
May 9—The Railroad Builder (Dr.).....
May 12—The Regimental Ball (Dr.).....
May 16—The Colonel and the King (Dr.).....
May 19—Lady Clare (Dr.).....
May 23—The Stage Child (Dr.).....
May 26—Get Rich Quick (Dr.).....

YANKEE.

April 14—Willie's Winning Ways (Com.).....
Apr. 17—A Close Call (Dr.).....
Apr. 21—The Minister's Son (Dr.).....
April 24—Why the Sheriff Resigned (Dr.).....
April 28—The Girl of the Coral Reefs (Dr.)....
May 1st—A Kentucky Girl (Dr.).....
May 5th—Zelda, the Gypsy (Dr.).....
May 8—In Sunny Italy (Dr.).....
May 12—The Angelus Bell (Dr.).....
May 15—An Indian Brave's Conversion (Dr.)..
May 19—The Banana Planter's Peril (Dr.).....
May 22—The Little Western Rose (Dr.).....
May 26—Thwarted by Nell Pierce (Dr.).....

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, May 15.

American—The Ranchman's Vengeance (Dr.)..1000
Champion—Gen. Marion, the Swamp Fox (Dr.).. 950
Eclair—Engaged in Spite of Themselves (Com.) 910
Imp.—The Master and the Man (Dr.).....1000
Yankee—An Indian Brave's Conversion (Dr.)...

Tuesday, May 16.

Bison—The Broncho Buster's Rival (Dr.).....
Powers—Oklahoma (Dr.).....
Powers—A Matrimonial Surprise (Com.).....
Thanhouser—The Colonel and the King (Dr.)..

Wednesday, May 17.

Ambrosio—Grenadier Roland (Dr.)..... 950
Champion—Circle C's New Boss (Dr.)..... 950
Nestor—His Second Choice (Com.).....
Reliance—The Harvest (Dr.).....
Solax—His Dumb Wife (Com.).....

Thursday, May 18.

American—A Cowboy's Sacrifice (Dr.).....1000
Imp—The Lighthouse Keeper (Dr.).....1000
Itala—A Little Mother (Dr.).....
Rex—An Exception to the Rule (Com.).....

Friday, May 19.

Bison—The Cheyenne Medicine Man (Dr.).....
Lux—Bill at Work (Com.)..... 367
Lux—All Through a Rat (Com.)..... 475
Solax—In the Nick of Time (Dr.).....
Thanhouser—Lady Clare (Dr.).....
Yankee—The Banana Planter's Peril (Dr.).....

Saturday, May 20.

Great Northern—The Voice of Conscience (Dr.) 788
Great Northern—Berne (Switzerland) (Sc.)..... 204
Itala—Two Girls Love Foolshead (Com.).....
Powers—Ganga Din (Dr.).....
Reliance—Sonata of Souls (Dr.).....

ROYAL

IMPROVE YOUR Lobby

FRAME YOUR POSTERS

BRASS EASELS AND BRASS RAILING BRASS POSTER FRAMES FOR EASELS AND WALLS

¶ Put in our Easels and Poster Frames and watch your attendance grow.

Brass Push and Kick Plates, Door Guard Rails, Etc.

LOW PRICES BEST WORK

DON'T DELAY but write today for complete catalog

AGENTS WANTED

THE NEWMAN MFG. CO.

717-719 Sycamore St., Cincinnati, O.

SPECIAL ROLL TICKETS The Big TicKet. Any Printing Any Colors

5,000 . . . . $1.25 | 20,000 . . . . $4.60 | 50,000 . . . . $7.50
10,000 . . . . $2.50 | 25,000 . . . . $5.50 | 100,000 . . . . $10.00

Get the Samples Stock TicKets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

G. W. Bradenburgh

Cinematograph Films

233 North Eighth Street, Philadelphia, Pa.
Phone, Market 334
Cable: Brad-Films, Phila.
Code: A. B. C., 5th Edition

Films at 8 cts. per ft.; posters free

Texas Ted's Defense—Bison.
Maid or Man—Imp.
At the Duke's Command—Imp.
Summer Skies—Reliance.
A Red Man's Gratitude—Bison.
An Indian's Ambition—Bison.
Locked Out—Reliance.
Grenadier Roland—Ambroiso.
A Daughter of the Revolution—Rex.
Love of a Gypsy Girl—G. N.
Judas Maccabaeus—Cines.
Woman's Wit—Cines.
Laundress' Son—Itala.
From Factory Girl to Prima Donna—Color Kine. Co.
Revealing Book—Unitas.

Films as new, $40 per reel; posters free

His Father's House—Nestor.
Strategy—American.
Redeeming Angel—Ambrosio.
A Plain Tale—Reliance.
For Washington—Thanhouser.
Corinne in Dollyland—Solax.
A Warrior's Squaw—Bison.
Mexican Centennial—Special.

Films at $30 per reel; posters free

Checkmate—Thanhouser.
For Her Sake.
The Norwood Necklace—Thanhouser.
For My Pal—Powers.
Man in Twenty-Three—Nestor.
Sleepy Hollow—Nestor.
At Cedar Ridge—Nestor.
A Brass Button—Reliance.
For Remembrance—Reliance.
A Country Girl—Reliance.
On Kentucky Soil—Reliance.
Her Fatal Charm—Itala.
Foolshead at the Kinematograph—Itala.
Blue Domino Disguise—Ambrosio.
A Wife's Calvary—Ambroiso.
The Creek Claim—Bison.
Redskin's Secret—Bison.

Independent Film Service

231 North Eighth Street, Philadelphia

Get Our Prices

"The Fall of Troy"

And All Big Features

Let us quote you our SUMMER PRICES on regular service. We can supply you from the best makes of the Sass Company.

Wonderful Lieutenant Rose Series

If you have not shown these big special features, write us at once. Bookings are rapidly closing up on these. We import them direct from Europe, and are the only exchange handling the

HAVE GOOD MUSIC

Increase your receipts and destroy your competition. We guarantee our artists. Anything in theatrical musicians furnished on letter or wire. Singers, Pianists and Trap-Drummers a specialty.

AMERICAN THEATRICAL SINGERS AGENCY
59 Dearborn Street CHICAGO, ILL.
Hilliard Campbell, Mgr.

Drummers

This high grade Orchestra Drum direct from factory to you for $10.00

Shell-3x14-Solid Maple
Shell-3x15-Rosewood or Walnut

10 Rods, Kangaroo Heads Send U.S. Money or Express order. If you wish C.O.D. send sufficient to guarantee Express charges.

E. P. ZEIDLER DRUM CO. Dept. F. CLEVELAND, OHIO

Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

SOUND EFFECTS

Not toys, but practical, serviceable imitations that will give an exact reproduction of the original.

We also manufacture a complete line of drums and accessories, Chimes, Tympani, Bells, Xylophones, etc.

LEEDY MANUFACTURING CO.
1035 E. PALMER ST. INDIANAPOLIS, IND

NEW ENGLAND EXHIBITORS

Can furnish nice Independent service of less than twenty-five day and commercial.
Prompt personal attention.

THE PARK FILM COMPANY
1188 Main Street, :: Bridgeport, Conn.
W. M. Leighton, Prop.

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE 75 CENTS

Also latest cue music Series 1910 for 10 parts and piano, $1.00.

1-4 discount on both numbers.

CLARENCE E. SINN
1501 Sedgwick St CHICAGO, ILL.

FOR SALE

1,000 ft. reels Biograph, Imp, Nestor, any make, 75 to $15 per reel; used Edison, Power's, Latbin machines, $60; new ones, $100; piano-opera chairs from Davidson Theatre, Milwaukee, $2; compensarc, $15; Model B, with 1,000 ft. reel film, $85. Associated and Independent films, $1 per week per reel. Will buy black tops, machines, film, Passion Play.

H. DAVIS, Watertown, Wis.

BARGAINS BARGAINS

Motion Picture Machines, Stereopticons, Etc. Fort Wayne Compensarc $35; stereopticon and Model B. Gas Outfit, cost $60, only $35. Get Supplement 32. Many Bargains. Motion Picture Machines Wanted.

HARBACH & CO.
809 Filbert St., Philadelphia, Pa.

FOR SALE

A fine M. P. Theater, doing good business, in N. E. States. Long lease, or sell building. Inclined floor, good stage with scenery. License $75.00, paid to March 1. Opera chairs, 2 machines (Edison), booth, dissolver. No agent; don't write unless you have money and mean business. Books open for inspection. This is a bonanza for the right party. Address, 320, care Moving Picture World, New York city.

At Last

it is possible to secure comfortable, even illumination throughout a theatre without a brilliant light in range of vision.

¶ The **Eye Comfort System** of Indirect Illumination is a notable success in the lighting of Moving Picture Houses.

¶ Theatres in all sections of the country installing this inexpensive and very desirable electric lighting system.

¶ You are undoubtedly interested in this important matter.

¶ Write us for full information. Our engineering department, on receipt of particulars, will furnish, free of expense, report and recommendations.

Sold by Electrical Trade Generally

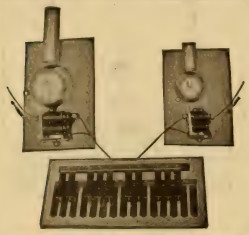
WRITE TODAY

National X-Ray Reflector Co.
227 Jackson Boulevard
CHICAGO, ILL.

Lang's Rewinder No.2
PRICE $5.00 NET
Lang Manufacturing Co.
OLEAN NEW YORK
Send for latest Catalogue

Films for Rent
BEST SERVICE
REASONABLE PRICES
MACHINES and ACCESSORIES
T. A. Mack Exchange
140 N. Dearborn St. Chicago, Ill.

Correspondence Course. Special rates to the trade. Send for free illustrated catalogue.
School class meets every morning and afternoon. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.
We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00.
We carry a large line of electrical supplies and furnish everything for the theatre.
F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

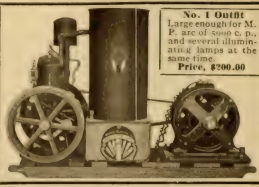

OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboards, $75.00.
J. C. DEAGAN
3800 3810 N. Clark St. CHICAGO, ILL.

MOVING PICTURE MACHINES
Stereopticons, Slides, Accessories

CHAS. M. STEBBINS
1028 Main St.
KANSAS CITY, MO.
Large Line of Edison Goods
Established 1899

Moving Picture Exhibitors
PRESTO EMERGENCY CLAMP
A Quick Relief for Lamp Accidents
A NECESSARY ADJUNCT TO EVERY OUTFIT
AVOIDS DELAYS. ADJUSTED IN ONE MINUTE
Write for Descriptive Circular
PRESTO EMERGENCY CLAMP CO.
Box 264 SYRACUSE, NEW YORK

Pat. Applied For


No. 1 Outfit
Large enough for M. P. arc of 1000 c. p. and several illuminating lamps at the same time.
Price, $200.00
The Celebrated SCHUG
Moving Picture Electric Light Plant
For Moving Picture Theatres, Tent Shows, Circuses, Carnivals, etc.
Furnishes direct current at a cost of about two cents per K. W.
Very light in weight, easily portable.
Electric lighting outfits of every description, for every purpose, and of all sizes. Lowest in price. Highest in quality. Send for Bulletin No. 11.
SCHUG ELECTRIC MFG. CO.
315 Jefferson Ave., Detroit, Mich., U. S. A.

THE CHAUTAUQUA FILM EXCHANGE
NOW FURNISHING THE BEST OF SERVICE
Releases of Exceptional Quality
WRITE TO-DAY FOR OUR LIST AND TERMS
356 DEARBORN ST. - - - - - CHICAGO, ILL.

MOVING PICTURE MACHINES & LANTERNS
NO GASOLINE OR MANTLE MORE RELIABLE THAN ELECTRIC
BRIGHTER THAN CALCIUM
OZO-CARBIDE LIGHT
NO ETHER OR SATURATOR — THE BEST LIGHT FOR LANTERNS AND MOVING PICTURES.
SPECIAL SLIDES MADE TO ORDER
OPENS NEW FIELD FOR MOVING PICTURES.
Moore Bond & Co.
36 N. Franklin St. Chicago Ill. Send for Catalogue L.

ANOTHER ENTERPRISE TRIUMPH

TOGO CALCIUM GAS OUTFIT
Complete with Rubber Tubing and Keyless Jet
SUPERIOR WORKMANSHIP and HIGH GRADE MATERIAL combined with SAFETY and SIMPLICITY place the TOGO far ahead of any other cheap outfit.
PORTABLE and ready for instant use — $25.00.
Anyone can operate it
MANUFACTURED BY
The Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago
FOR SALE BY ALL DEALERS

Fresh Air is Worth Money!!

Hot Weather is Coming—Prepare for it Now

Ventilate and cool your theatre with a

Garden City Ventilating Fan

INEXPENSIVE NOISELESS
EFFICIENT DURABLE

Furnishes constantly a supply of fresh pure air, exhausts the foul air. Advertise the fact and your Box Office receipts will show it.

Draws the Crowds and keeps them coming

KEEPS THEM COOL

Built in all sizes for any voltage electric current, also for belt drive.

BULLETIN 31 YOURS FOR THE ASKING

GARDEN CITY FAN CO.

ESTABLISHED 1879 Manufacturers McCormick Bldg., Chicago, Ill.

Annual Subscription to Moving Picture World, $2.00

Waterproof Facts

Rainy films are a great drawback to a photo-play entertainment.

Even the highest price service includes a few reels of more or less uncertain age and are generally badly scratched.

The scratches are invariably filled with dirt. This is what gives the pictures the appearance of having been photographed during a rainstorm.

To wash these films with water would ruin the emulsion; to clean them in alcohol makes them brittle.

To meet this situation The National Waterproof Film Co. has invented a process by which

Films are made Waterproof and can without the Slightest Injury be washed with Soap and Water

The Waterproof Films are guaranteed not to shrink nor stretch and the process can be applied to either new or old films.

New films treated with the Waterproof process and systematically washed will keep their original first run condition as long as the sprocket holes last.

Old films (with good sprocket holes) can through our superior 19-11 system of cleaning and softening be equal to new.

We also sell a machine for washing Waterproof Films, which will wash, dry and reel up one thousand feet of Waterproof Film in eight minutes.

THE NATIONAL WATERPROOF FILM CO.

4200-4002 W. Adams Street Chicago, Ill.

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
Incorporated
5 West 14th Street, NEW YORK CITY

GET READY FOR SUMMER

By booking up with me and getting the full benefit of my Feature Film Department. Let me help you with some business-boosting ideas as well as with the best films and the best service ever known in the history of the moving picture business. If you're not sure whether you are on my mailing list, send me your name and address this very day.

Carl Laemmle,
President

The Laemmle Film Service
New number
204 W. Lake St., Chicago, Ill.
Sykes Block. 1517 Farnam St.
Minneapolis, Minn. Omaha, Neb.
209 Fifth St. 1110 Wyandotte St.
Des Moines, Iowa Kansas City, Mo.
The biggest and best film renter in the world

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Had you see our ad last week? Well, don't look it up. Just write for our

BOOKLET 15018

Fort Wayne Electric Works
1402 Broadway
FORT WAYNE, INDIANA

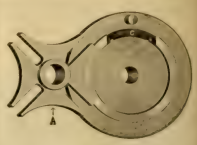
A MOST wonderful improvement backed by a *positive guarantee* to be used in Powers, Edison, Lubin, or Motiograph machines.

Makes the pictures overlap at the aperture which gives *strength to the light* and a *brighter picture* with the same lamp.

Will make your machine last twice as long, giving a flickerless picture and a saving on the repair bill that all expert mechanics claim to be revolutionizing.

All machines will be repaired with the *original manufacturer's repairs* in addition to the improved repairs. Write for catalogue and key to this cut.

Machines for sale, all makes.



LAVEZZI MACHINE WORKS

2940 Herndon Street, Chicago, Ill.

Perfumed Disinfectants

	Form de Rose	Paraline No. 1
1 gal. with sprayer - -	$2.50	$2.00
5 gal. " " - -	10.00	7.50
10 gal. " " - -	18.00	13.00

NO CHEAP GOODS, BUT THE BEST

We guarantee that these two disinfectants, which are both formaldehyde products and have the best odor of any disinfectant on the market, are used in more theatres than all other perfumed disinfectants combined. *Manufactured and guaranteed by*

U. S. Theatre Disinfectant Co., 389½ Berry St., Brooklyn, N. Y.

SONG SLIDES

Non-Breakable—Non-Inflammable

Colored Song and Announcement Slides

Patent Applied For

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold only by the original inventors. None others genuine.

NORTH AMERICAN SLIDE CO., 143 North 8th Street PHILADELPHIA, PA.

SONG SLIDES

TWO YANKEE FEATURE REELS

MONDAY, MAY 22nd

"THE LITTLE WESTERN ROSE"

A dramatic sensational story of the cattle country

FRIDAY, MAY 26th

"THWARTED BY NELL PIERCE"

A startling marine detective story

YANKEE FILM CO.

344 East 32d St. New York City

The Cincinnati-Buckeye Film Co.

One of America's Biggest Buying Exchanges

TWO OFFICES:

315-317 W. 4th St., CINCINNATI, O. 422 N. High St., COLUMBUS, O.

Buying the Entire Independent Output

For a real up-to-the-minute service, write, wire or call

DON'T LET JUNK DEALERS AND WOULD-BE FILM MEN KID YOU

THE ONE BEST SOUVENIR

S. R. O. EVERY NIGHT

5c. EACH

$5.00 Per Hundred

This beautiful Souvenir Spoon is guaranteed Solid Silver Plated French Gray Finish and the latest design. Write today for sample and 3 plans that will fill your house to capacity.

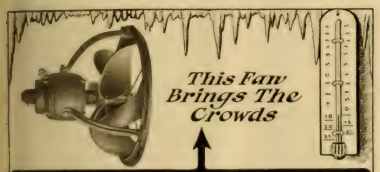
UNITED STATES FACTORIES CO. MANUFACTURERS 40 Dearborn Street, Chicago

BIO DON'T BE MISGUIDED BIO

If you have tried **BIO Carbons** once, and did not get the results "we claim"—remember that it might not be in the carbon. Write again for samples and tell us the results obtained at first. We can PUT YOU RIGHT.

Through all exchanges.

BIO CARBONS 39 Cortlandt St. New York City **Charles L. Kiewert Co.** 19 Sutter St., San Francisco BIO CARBONS



WATSON Ventilating Fans

DRAW OUT THE DEAD AIR
AND BRING IN FRESH AIR

EFFICIENT, RELIABLE, COMPACT; keep your theatre comfortable and attractive in hot weather

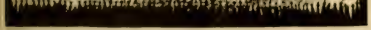
SEND FOR PRICES AND BULLETINS.

Made for direct and alternating current.

MANUFACTURED BY

THE MECHANICAL APPLIANCE CO.

MILWAUKEE, WIS.



WE are the pioneer Song Slide renters of the United States. Our exchange was organized shortly after the inception of the Five Cent Picture Show, hence we have the experience, equipment and an enormous stock, which guarantees our patrons the very latest and best to be had in this important branch of the picture industry. If you are not using this service, you are neglecting your program.

Write for prices and extensive catalog.

The Chicago Song Slide Exchange

6th FLOOR, POWERS BUILDING
N. E. Cor. Wabash Avenue and Munroe Street
CHICAGO, ILL.

Install the Motiograph

Increase Receipts AT ONCE

MADE to meet the requirements of particular users.
OIL BATH for Geneva Star and Cam.
TAKE-UP ARM with quick idler belt adjustment.
INSIDE DOUBLE CONE SHUTTER—25% more illumination.
OUTSIDE, DISC TYPE, SHUTTER can also be had.
GEARS all enclosed—easy to get at—interchangeable.
REWIND incorporated in mechanism. PATENTED. Exclusive.
ARC LAMP THE HEAVIEST—LAMP HOUSE THE LARGEST.
PICTURES of the "PAINTED ON THE WALL SORT"—The Best.
HAS NO EQUAL in material and workmanship and finish.

AGENTS: J. Frank Brockliss, London, Paris and Berlin. J. H. Hallberg, 36 E. 23rd St., New York City, N. Y.
E. H. Kemp, 843 Market St., San Francisco, Calif.

THE ENTERPRISE OPTICAL MANUFACTURING CO., 564-572 West Randolph St., CHICAGO, ILL.

1911 catalogs now ready. Send for one today.

OUR

Musical Electrical Bells

which are played from a Keyboard, the bells being mounted in various parts of the house have been a great success all over the country and no Picture-house is complete without a set of them. We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and Boards, complete ready to install for $75.00.

Mr. Clyde Martin is using a set of our Cathedral Chimes with great success playing the pictures.

J. C. DEAGAN

3800 to 3810 North Clark Street

CHICAGO, U. S. A.

HALLBERG

THE ECONOMIZER

SAVES two-thirds on electric bill and makes BIG CUT on the first cost of your complete equipment.

I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

Free Catalogue No. W-50

J. H. HALLBERG 36 East 23d St. New York City

ERKO Advertising Slides

are of superior quality and artistic design. We supply illustrations for any kind of business.

Our Calcium Gas is absolutely pure. We make freight or express shipment to any place in the U. S.

Write for our catalogue for repair parts

ERKER BROS. OPTICAL CO.

605 Olive Street St. Louis, Mo.

LIGHT EFFECTS

Everything Electrical for Theatres, Parks, Productions and Vaudeville Acts.

UNIVERSAL ELECTRIC STAGE LIGHTING CO.

Kliegl Bros.

1393-5 Broadway, New York City

GUNDLACH

Projection Lenses

Will Improve Your Picture

make it sharper and increase the illumination

TO ORDER, give the height and width of the screen, width of picture wanted and distance from lens to center of screen. State make of machine.

A complete stock is carried by

NICHOLAS POWER COMPANY, New York
ENTERPRISE OPTICAL MFG. CO., Chicago

Every lens is sold subject to approval

Gundlach-Manhattan Optical Company

808 Clinton Ave., So. Rochester, N. Y.

ELECTRIC FANS

25% lower than others

12"	direct current latest type	$8.90
16"	" " "	11.75
12"	alternating current latest type	11.50
16"	" " " "	13.50
4	blade direct current ceiling fans	16.50
4	" alternating current ceiling fans	26.90
	Direct current 18" exhaust fans	35.00

Elsewhere $50.00.

Compare our prices with others. All fans guaranteed for one year. The above prices net cash f. o. b. N. Y.

NATHAN KLEIN & CO.

237 Canal St., Cor. Centre St., New York

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE

57 and 59 Dearborn St., Chicago

FOR SALE—ONE HUNDRED REELS FILM

Extra fine condition $12 a Reel

MAYER SILVERMAN

105 Fourth Avenue Pittsburgh, Pa.

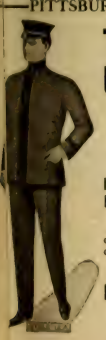
McKENNA

BRASS RAILINGS EASELS GRILLES CUSPIDORS

BRASS KICK PLATES STAIR TREADS, DOOR SILLS

McKenna Bros. Brass Co.

PITTSBURGH, PA.



The Best Uniforms

For the money

Natty Up-to-Date Styles

For Employees of Moving Picture Theatres

Write for illustrated catalog and samples of cloth. Free on application.

D. KLEIN & BRO.

927 Market Street

PHILADELPHIA, PA.

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.

174-176 Wabash Ave., Chicago, Ill. Branches in all leading cities

---

OPERA CHAIRS

GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

THE AUTOMATIC THEATRE CHAIR

It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre Chair.
If you have not seen our latest models, investigate.
Write today for circular A.

THE HARDESTY MFG. CO.
Canal Dover, Ohio, U. S. A.

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2

The Kauffman Manufacturing Co.
ASHLAND, OHIO

SPECIALTY:
Prompt Shipments

Opera Chairs

The Wisconsin Lumber and Veneer Co.

Port Washington, Wis.

Opera and Assembly Chairs

Most popular priced chairs on the market for picture show use.

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave. and 45d St. - New York, N. Y.

WE CAN HURRY

YOUR ORDER OUT.
STAFFORD Chairs excell all others.

HEAVY FIVE PLY
seats and backs.

The last-forever kind, that you are using long after you have forgotten the price.

STEEL CHAIRS TOO

We carry several kinds of good chairs in stock, all guaranteed.

SEND FOR CATALOG NO.

E. H. STAFFORD MFG. CO.
CHICAGO, ILL.

CHEAP

STEEL FRAME THEATRE CHAIRS

ABSOLUTELY NON-BREAKABLE

A chair for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs

Also seating for Churches and use.

Address Dept. W.

STEEL FURNITURE CO., GRAND RAPIDS, MICH.
New York Office: 150 Fifth Avenue

The National Programme

We want every exhibitor to go back to our past two Ads., cut them out and file them for reference; we want you to hold us to our promises and statements; we want you to feel a proprietary interest in the exclusive proposition that you are in fact the *guardian of our franchise*, that your success is founded on our franchise, and that our success is founded on your success.

We want you to force the Exchange to protect you with exclusive rights, and so protect our franchise. *All of us know the temptations of this business.* If we cannot force the Exchange to realize that your success and his success (and likewise our success) lay in closing his eyes to temptation, and serving you with our *distinctive, exclusive* programme, we will fail of our purpose.

The National Film Mfg. & Leasing Company told you they should have a hand and voice in the presentation of their programme, *therefore ourselves.* We mean that this programme shall prevail and that its identity shall be preserved and that the word *NATIONAL* shall symbolize "QUALITY" and "EXCLUSIVENESS" in the Moving Picture Trade.

Correspondence from responsible men on the Exchange proposition is invited.

NATIONAL FILM DISTRIBUTING COMPANY

34 and 36 W. Houston St., N. Y. City, U. S. A.

Exhibitors: Send your names for our mailing list.

Exhibitors, Attention!

Owing to the increase of our business in and about Wilkes-Barre, Pa., we have been compelled to move to that City, where we have equipped one of the finest offices in the State of Pennsylvania.

On and After May 15th Our Address will be

49 S. Pennsylvania Avenue Wilkes-Barre, Pa.

DON'T FORGET!

that we are buying the Cream of the Motion Picture Distributing and Sales Co.'s output and have a feature service for you that can't be beat.

Dealers of Machines and accessories.

Write, wire, phone or call.

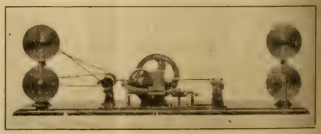
The Exhibitors Film Service Co.

49 S. Pennsylvania Ave., Wilkes-Barre, Pa.

Mr. J. E. MOYER, General Manager. Formerly with the Lubin Film Service Co.

WILLIAMSON'S Factory Supplies

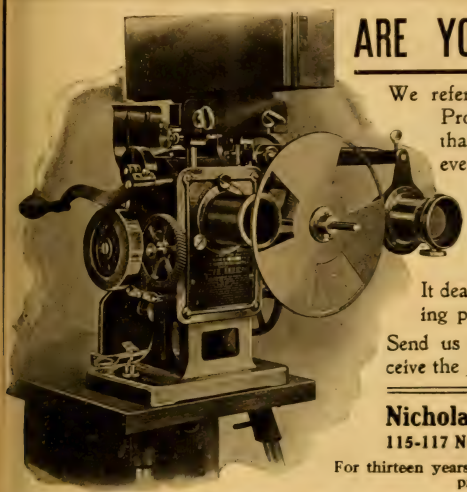
Have Equipped the Leading Independent Factories.



Write for Descriptive Catalogue

A. G. WHYTE, Agent,

36 East 23rd St., New York



ARE YOU GETTING IT?

We refer to "Power's Pointers on Projection"—the little folder that we send out every month to every exhibitor and operator on our mailing list.

Most people think it an artistic production. Many find it interesting.

It deals chiefly with the best moving picture machine in the world.

Send us your address in time to receive the June issue.

Nicholas Power Company
115-117 Nassau Street New York

For thirteen years the leading makers of moving picture machines

WURLITZER

55TH YEAR

urlitzer Piano Orchestra built in the front of the Gaither Theater, Cincinnati

The Leading Picture Theaters are Installing

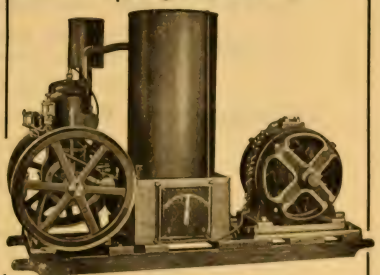
urlitzer Automatic Musical Instruments

They furnish better music than musicians and cut out that great expense. 50 different styles. Call at nearest branch or write for big 84-page catalog

HE RUDOLPH WURLITZER COMPANY

NCINNATI	CHICAGO	NEW YORK	PHILADELPHIA
to 121 E. 4th	266 & 268 Wabash	25 & 27 W. 32nd	1235 Chestnut
LOUIS	CLEVELAND	BUFFALO	COLUMBUS, O.
3 Pine	306 Prospect	701 Main	57 E. Main

Electric Light Plant Complete
$250.00



Larger Plants at Proportionately Low Prices.

Including the celebrated DETROIT KEROSENE ENGINE and DYNAMO OF SUFFICIENT CAPACITY TO FURNISH CURRENT FOR YOUR ARC AND 10-16 c. p. TUNGSTEN LAMPS for illumination.

Total cost of operation from 5 to 25 cents per day. Gives you better light than you can buy. Gives you the same light in the afternoon as at night. Can be operated by a ten-year-old child.

CAN MAKE IMMEDIATE SHIPMENT.

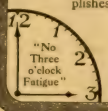
DETROIT ENGINE WORKS, 406 Bellevue Avenue, Detroit, Mich., U.S.A.

The Featherweight touch lessens the work and the cost, per folio

A typewriter which needs *heavy* operating to make impressions uses the operator's strength to make up for its *lack* of mechanical perfection. It is a drag on the operator's energy and time. All this is overcome in

Monarch *Light Touch*

The Monarch requires only a feathery touch to get a clear, legible, regular impression. The exclusive Monarch mechanism *completes* the impulse. Mechanical accuracy accomplishes *faultlessly* in the Monarch what human force does *imperfectly* in others.



Investigate Monarch economy of time, energy and money
—write for Illustrated Descriptive Literature.

THE MONARCH TYPEWRITER COMPANY
Executive Offices: MONARCH TYPEWRITER BUILDING, 300 Broadway, New York
Canadian Offices: Toronto and Montreal. Branches and Dealers throughout the World.

CINES CO. of ROME

CAPITAL { **Preferred Stock, - 2,000,000 Lire**
Ordinary Stock, - 3,750,000 Lire

Fully Paid-up 5,750,000 Lire

Studios and Factories, Rome and Padova

Branches at the Following Cities

LONDON	*18 Charing Cross Road*	*BARCELONA*	*59 Paseo de Gracia*
PARIS	*11 Rue St. Augustin*	*RIO DE JANEIRO*	*A. Sestini*
BERLIN	*238 Fried Richstrasse*	*BUENOS AYRES*	*A. Sestini*
MOSCOW	*3 Glenischewsky Pereul*	*CARACAS*	*Levy & Co.*

And the Following Agencies

Milan	*Venice*	*Oddessa*	*Lille*	*Amsterdam*	*Leipsic*
Turin	*Dresden*	*Keiff*	*Zurich*	*Copenhagen*	*Lisbon*
Genoa	*Tokio*	*Vladivostock*	*Sydney*	*Stockholm*	*Capetown*
Naples	*Johannesburg*	*Marseilles*	*Lima*	*Buda Pesth*	*Havana*
Bologna	*St. Petersburg*	*Brussels*	*Vienna*	*Frankfort*	

Branch for the United States of America

445 Broome St., Broadway, New York City

TELEPHONE, SPRING 9232 *TELEGRAPHS, CINES NEW YORK*

CAREY PRESS, N. Y.

Vol. 8, No. 21 May 27, 1911 Price, 10 Cents

THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

PUBLICATION OFFICE, 125 EAST TWENTY-THIRD STREET, NEW YORK CITY.

VITAGRAPH

"LIFE PORTRAYALS"

"A DEAD MAN'S HONOR" *A Drama* **Tuesday, May 23rd**

A young fellow saves the honor of his dead brother and his blind mother's happiness by presenting himself to the old lady as the missing son; and she passes away contented and satisfied that he has returned to comfort her last moments. It pierces every emotion and stirs up the spirit that is better for its awakening.

"TIM MAHONEY, *The Scab*" *A Drama* **Friday, May 26th**

Tim is a member of a labor union and joins the strike, but stands by his wife and children when it comes to a question of labor union and family union. Those who revile him alive seek to do him honor when he is dead. The most intensely impressive and the most devouringly absorbing picture ever announced.

"FIRES *of* FATE" *A Classic Drama* **Saturday, May 27th**

Magnificently staged, with spectacular effects that reach the paramount pinnacles of dramatic art. The most beautiful of all the beautiful Vestal Virgins loves a Roman youth, both are condemned to be burned to death; they escape the infuriated pursuers through a subterranean tunnel to life and liberty.

Next Week

"Cupid's Chauffeur": A Comedy, Tuesday, May 30th.
"The Ends of the Earth": A Drama, Friday, June 2nd.
"A Clever Fraud": A Society Drama, Saturday, June 3rd.

Photos of Vitagraph Players, 7 x 9 inches ready for framing 20c. each, $2.00 the dozen.

The Vitagraph Company of America

NEW YORK, 116 Nassau St. CHICAGO, 109 Randolph St.
LONDON, 25 Cecil Court PARIS, 15 Rue Sainte-Cecile

THE THANHOUSER WO-A-WEEK

Released Tuesday, May 30

THE DECORATION DAY SPECIAL

A WAR TIME WOOING

is an up-to-date war story—dealing with the late unpleasantness in Cuba and telling of an affair of the heart between a young Yankee Lieutenant and a pretty senorita. The affair demonstrated that love is actually a greater force than patriotism—that if a handsome Spanish maid loves a handsome American soldier AND her country, she is sure to love the first the most, surprising as this may seem.

No. 215. Code Word Rider.

Released Friday, June 2

A Great Tale of the Tanbark

A CIRCUS STOWAWAY

is one gripping, powerful story of circus adventure, with enough thrills and enough human interest to send it straight to the spectators' heart. It deals with a little boy who went to see the circus and was carried away with it—ACTUALLY, not literally. When the lost lad found this to be the fact, he found, too, that it brought him troubles galore, but he was yanked out of them by a circus performer who proved one of Nature's own noblemen.

No. 216. Code Word Stow.

Actual scenes from "Flames and Fortune," out Friday, June 16, but which you must book *now* to make sure of getting. This is "the film they burned down a house for"—the best sensational fire picture ever shown—and live exhibitors everywhere are shooting in their applications for it to their exchanges—Has *your* exchange *your* application?

Thanhouser Company

NEW ROCHELLE NEW YORK

SPECIAL

Right up to the minute---We made last Saturday 1200 ft. of the World's best organized and trained police force. This film has been boiled down to

7 0 0 FEET **THE NEW YORK POLICE** **Regular Price**

Orders filled in turn as received.

It shows Mayor Gaynor decorating for bravery, fine-looking men who risked their lives in the past year for their fellow-men; then the magnificently drilled patrolmen, mounted police, bicycle police, bloodhound squad and platoon after platoon of the tall, handsome, well-built guardians of the peace in the commercial capital of the world, all passing in review before Governor DIX, MAYOR GAYNOR, POLICE COMMISSIONER CROPSEY, GENERAL GRANT and many other city, state, national and foreign notables.

LOOK! HOW SUCCESSFUL EXHIBITORS HAVE MADE MONEY AND HOW UNSUCCESSFUL CAN DO THE SAME. **LISTEN!**

LOOK AT THIS

Unexcelled Program

MONDAY ..... IMP, ECLAIR, YANKEE, AMERICAN, CHAMPION.
TUESDAY ..... THANHOUSER, BISON, POWERS.
WEDNESDAY ..... CHAMPION, SOLAX, RELIANCE, AMBROSIO, NESTOR.
THURSDAY ..... IMP, AMERICAN, ITALA, REX.
FRIDAY ..... BISON, SOLAX, LUX, THANHOUSER.
SATURDAY ..... POWERS, ITALA, GT. NORTHERN, RELIANCE.

COUNT THEM WEEKLY RELEASES **TWENTY-SIX**

Comprising the cream of American and European films. THEY ARE UNFAILING BUSINESS GETTERS.

LISTEN TO THIS — IT IS OUR BUSINESS TO HELP YOUR BUSINESS AND IN THAT WE ARE PAST MASTERS. INSIST ON SHOWING FILMS FROM THE ABOVE PROGRAM IN YOUR THEATER AND YOU WILL PLAY TO PACKED HOUSES.

IF THE EXCHANGE YOU ARE NOW DEALING WITH DOES NOT SUPPLY YOU WITH THESE FILMS, WRITE OR WIRE US AT ONCE AND WE WILL PUT YOU IN TOUCH WITH THE BUYING EXCHANGES NEAREST TO YOU.

ORIGINAL PRINTS — OF THIS UNEXCELLED PROGRAM CAN BE OBTAINED IN THE UNITED STATES AND CANADA ONLY FROM EXCHANGES PURCHASING FILMS THROUGH

Motion Picture Distributing & Sales Co., 111 East 14th Street NEW YORK CITY

Release for Saturday, May 20th

The Voice of Conscience

A powerful and vivid story admirably told

Length 786 Feet

BERN

"The City Beautiful" (Switzerland)

Scenic—Length 204 Feet

Release for Saturday, May 27th

The Love of a Gipsy Girl

FEATURE DRAMA

ALL UP-TO-DATE INDEPENDENT EXCHANGES HANDLE OUR PRODUCT. THE FILMS THAT SATISFY

GREAT NORTHERN FILM CO., 7 E. 14th St., New York

It's a SCREAM!

The "Imp" Release of

Monday, May 29th, will tear your house loose in the biggest laugh it has had for months. "Three of a Kind" is the title. Remember it. Get after it now. For the love of heaven, don't miss it. As a direct contrast, the "Imp" release of Thursday, June 1st, is one of the most touching heart stories we have ever produced. See that you get "The Last Appeal" and "Three of a Kind" if you have to *change your exchange* to do it!

This Lobby Display

is 3½ feet wide by 2½ feet deep. Most strikingly rich thing ever devised for use in front. Exhibitors are wildly enthusiastic about it. We've placed our third order with the manufacturers. If you want one, send your $5 instantly. Descriptive circulars upon request. Frame of oak and ten fine photos, all for.....$5

Independent Moving Pictures Co. of America.
102 W. 101st St., N. Y. Carl Laemmle, Pres.
Get early booking on our Decoration Day reel!
We want your name and address immediately!
$500 Reward for information leading to the conviction of "dupers" of "Imp" films!
The "Imp Book" will tickle you immensely!

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

Perfumed Disinfectants

	Formalde Rose	Paraline No. 1
1 gal. with sprayer - -	$2.50	$2.00
5 gal. " " - -	10.00	7.50
10 gal. " " - -	18.00	13.00

NO CHEAP GOODS, BUT THE BEST

We guarantee that these two disinfectants, which are both formaldehyde products and have the best odor of any disinfectant on the market, are used in more theatres than all other perfumed disinfectants combined. *Manufactured and guaranteed by*

U. S. Theatre Disinfectant Co., 389½ Berry St., Brooklyn, N. Y.

THE ONE BEST SOUVENIR

S. R. O. EVERY NIGHT

5c. EACH

$5.00 Per Hundred

This beautiful Souvenir Spoon is guaranteed Solid Silver Plated French Gray Finish and the latest design. Write today for sample and 3 plans that will fill your house to capacity.

UNITED STATES FACTORIES CO. MANUFACTURERS 40 Dearborn Street, Chicago

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** EVERY FRIDAY

INDEPENDENT EXHIBITORS: Hammer For Lux Films

Histrionically HARMONIOUS
RICH-TONED
HUMOROUS

We want you to get the World's best every week.

LUX FILMS

Released, May 19th, 1911

The Two Cockades — Drama — 698 Feet

Tidying Up Paris — Comedy — 268 Feet

Exhibitors! Place your orders at once for this week's release of LUX. It contains an emotional drama and a scintillating comedy that will make your audiences come to see LUX FILMS every week.

SEE OTHER PAGES FOR SYNOPSES AND PAST RELEASES

GET LUX **The World's Best—Bar None** **GET LUX**

R. PRIEUR

10 East 15th Street 'Phone, 3427 Stuyvesant **New York City**

Sold only through the Motion Picture Distributing and Sales Company

WILLIAMSON'S Factory Supplies

Have Equipped the Leading Independent Factories
with
Cameras, Printers and Perforators

THE WILLIAMSON PERFORATOR

Write for Descriptive Catalogue

A. G. WHYTE, Agent,

36 East 23rd St., New York

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

NOTICE TO EXHIBITORS

We are prepared to take care of any amount of summer business in New England. You don't have to worry about your film service when you are trading with us; we do the worrying for you. The pick of the output of the Sales Co. is at your service. Write, wire or call at

W. E. Greene Film Exchange

INCORPORATED

228 Tremont Street, Boston, Mass.

Telephone 3780 2187 Oxford

THIS FILM
THE PERIL OF DIAZ
A UNIQUE MONDAY CHAMP.
Released May 29th

Firstly—It's appropriate for Decoration Day.
Secondly—It's a photo of the American Army.
Finally—The Mexican border is the setting.

An Instructive, Inspiring Real Reel

Such a reel must not be overlooked. You mus not delay a second. The demand is large. To ge it means satisfaction, but to miss it means regret.
Every foot of it is genuine.
Every inch brimful of life.

NEXT CHAMP. WESTERN
"How He Redeemed Himself"
Wednesday, May 31st

A woman's gentle influence brings about a change for the better in a bad character. He proves a valiant protector in the face of danger and earns his reward with her hand.

JUNE 5th—
In Service Under Johnston and Lee

The Champion Film Company
Mark M. Dintenfass, Gen. Mgr.
12 East 15th Street, New York City

$ummer Dollar$

are every bit as good as winter DOLLAR$ and there's no reason on earth why you shouldn't do a rattling good business right through the hot weather. Hook up with me and you'll get films and service and ideas that will prevent that summer slump. If you are lazy with spring fever, let me help do your thinking and scheming!

Carl Laemmle,
President
The Laemmle Film Service
New number
204 W. Lake St., Chicago, Ill.
Sykes Block. Minneapolis, Minn.
1517 Farnam St. Omaha, Neb.
209 Fifth St. Des Moines, Iowa
1310 Wyandotte St. Kansas City, Mo.
The biggest and best film renter in the world

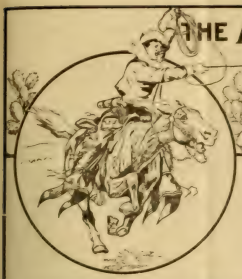
Hennegan's Money Getters

We have special Posters and Heralds for Fall of Troy, Grenadier Roland, Shelling of the San Marcos and all other features, both Independent and Licensed. Send 50 cents for samples of our new one sheet "Showing Today" posters with strips for all releases. Specify Independent or Licenced pictures. Send for free catalogue.

James T. Hennegan
Room 304
167 Washington St., Chicago, Ill.

FILMS
FOR SALE OR TO RENT
1000 REELS. WHAT DO YOU WANT? Theatres, Summer Resorts, Airdomes, Churches, Clubs and Stags Supplied
GLOBE FILM EXCHANGE
105 E. 14th St. New York

THE AMERICAN FILM MFG. CO. CHICAGO



"All Wise Independents BUY and BOOST Flying A Cowboy Pictures"

Release of Monday, May 22nd

"Branding a Bad Man"

"A Western Dream"

Two Dashing, Rearing, Rousing Western Screams. Cowboys cutting-up. Cowboys everywhere, and everywhere a laugh. Two on one reel. Both better than the other one.

Scene from "Branding a Bad Man"

Release of Thursday, May 25th

"A Trooper's Heart"

"A Daughter of Liberty"

"A Trooper's Heart" is a story woven around the American Army on the Mexican Border. Extremely sensational. A regular army cavalry charge that will bring your audience out of their seats.

"A Daughter of Liberty" is reminiscent of Colonial days and is an exceedingly strong, interesting Drama.

Book them both for

DECORATION DAY

Coming

RELEASE OF MONDAY, MAY 29th
Western Comedy—Split Reel
"Rattlesnakes & Gunpowder" "The Ranch Tenor"

RELEASE OF THURSDAY, JUNE 1st
Western Drama—An Episode of the Range
"The Sheepman's Daughter"

ARE YOU GETTING *TWO* FLYING "A" COWBOY FILMS EACH WEEK?

AMERICAN FILM MANUFACTURING CO.

Bank Floor, Ashland Block, Chicago, Ill.

For a machine that will appeal to your better judgment, consider the

"STANDARD"

Here is a machine of more than first-glance satisfaction, the result of Engineer's right mechanical design, and of the workman's and finisher's skill with the best material. If you need a machine, buy a *"STANDARD"* under our guarantee and you are protected.

AMERICAN MOVING PICTURE MACHINE COMPANY

101 BEEKMAN STREET :: :: :: *NEW YORK*

Still Another One!

(My Gawd! Will they never stop?)

May 25 is the Day, Brothers

It Is Called

"Called Back"

and deals with the fire of human hearts, and of how a forest fire ***called back*** a husband and father to wife and child. It depicts the world-old battle of love versus desire, sin versus virtue. In the end love and virtue win, as they always do, and besides all this

A Realistic Forest Fire!

"CALLED BACK"

will be "Called Back" for repeat

REX Knowhow Mfg. Co.

573 and then some Eleventh Ave.,

New York City

REX "Called Back"—Bone of the Independents

It's The FILMS

Of QUALITY—The Films That Please Your Patrons That You Must Demand!

PROTECT THE REPUTATION OF YOUR SHOW, by INSISTING That All Your Programmes Must Include At Least One ECLAIR!

Release of May 29th

A Mother's Distress

940 Feet

An Extremely Interesting Little Comedy —Light, vivacious, and imbued with the charm of love's young dreams ! ! !— One of those most delightful pieces of cinematography, which delight the eye and lend the most welcome refreshment to the tired mind ! ! !

Eclair Film Co.

31 East 27th Street, New York City

Our films are sold only through the Motion Picture Distributing and Sales Co.

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E 23d. Street, NEW YORK
(Beach Building) **Telephone call, 1344 Gramercy**

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $2.50. Foreign Countries, $3.00. Post Paid.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¼ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.
TIME DISCOUNTS: 10% one months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 169 W. Washington Street (Post Building), Chicago, Ill. Telephone, Main 3145. Automatic Phone 32732

Entered at the General Post Office in New York City as Second-Class Matter.

Address all correspondence "Moving Picture World, P. O. Box 226, Madison Square, New York," and not to individuals.

Vol. 8 MAY 27, 1911 No. 21

Larger Programs to Select From.

Our pet hobby of fewer and better films, bringing higher prices to the manufacturer and more money to the renter and the exhibitor, is apparently doomed. It seems that the feature film, which will stand a week's or a month's run in certain localities, will continue to be the exception and not the rule; for the trend is to spread out in *quantity* instead of to concentrate on *quality*. Several manufacturers, both independent and licensed, are making active preparations to double their output. While on the face of it this may appear as a concerted measure to hold the market in the hands of the few who are already in the field, it is, in reality, the first step to an open market. Excess of quantity begets discrimination on the part of the consumer. Quality will then govern the demand, and the "standing order" incubus will be shouldered to one side in the general scramble to obtain the product that best pleases the public.

It is a logical development of any business that the large manufacturer should increase his product. Concentration of manufacturing centers in many lines of business has not only benefited the manufacturer but has been the means of giving the public a better article for the same money. Film production is a branch of industry which is peculiarly amenable to the beneficial effects of consolidation. With years of experience to guide him, a trained organization and facilities for expansion, the established film manufacturer of today is in a position to vastly increase his output and still produce a better article than a newcomer in the field. We could cite examples to prove this statement, but they are no doubt equally well known to our readers. Really, it matters not the technical nor artistic skill nor the amount of capital available to a new entrant into this field, the difficulties against gaining only partial success are almost unsurmountable, and this without taking into consideration the close association of the business interests already established. This may sound heretical to the advocates of the open door; it may sound discouraging to the capitalist who sees in this field a good chance for investment; it may sound pessimistic or even foolish to those who think they could make pictures and better pictures than those seen on the screen today; but it is a fact nevertheless.

Theorists may argue that unlimited competition in the film manufacturing field would bring forth genius and the survival of the fittest would eliminate the unworthy. Historical facts easily discount this theory. We have only to look back over the record of other lines of business where the article dealt in has been more of a luxury than a necessity. Tracing any one of these from the experimental, through the speculative and down to the practical or final stage, we find that neither success nor perfection was reached until there was a consolidation of interests, and in some cases under unit control. So we repeat that the progress of the film-producing industry—or art, as we would prefer to call it—depends upon the efforts of those who have brought it up to its present stage rather than upon those who may now be attracted to it as a money-making opportunity.

The open door to the manufacturer is farther away than ever before, for which a long-suffering public should be grateful; but the open market is almost within reach. The exhibitors want it. Can a few manufacturers thwart the desires of over ten thousand exhibitors? We say a few manufacturers, because there are many among the twenty or more in this country who would welcome a wide-open market. They know that public opinion, if allowed its free course, would increase their sales. Why should not some manufacturers squirm under the present regime? The manufacturer who hires the best talent and provides the most expensive equipment to attain technical perfection cannot sell any more prints under the daily release standing order regime than his neighbor of parsimonious instincts who is in "the game," as he calls it, for all he can get out of it in the shortest possible time. The very absurdity and injustice of such a system presages its downfall.

Our columns have frequently given voice to the protests of the exchange man and the exhibitor against the injustice of being compelled by the exigencies of the situation to buy and exhibit films that are detrimental to their interests. With two factions, working a narrow-gauge policy on a limited program scheme, the possibility of choice of program is of course entirely or almost entirely eliminated. With an increased output from the factories that have been credited with doing good work in the past, there is now some ground for hope that the censor known as Public Opinion will have a look-in. If this business is to survive and prosper and expand, the force of public opinion must be felt at the fountain-head. It must pervade through the exhibitor, who must be allowed to select his own program to suit his audience, and it must reach up to the manufacturer through the exchange operator, who must be free to refuse such subjects as he cannot profitably handle, and that without losing his standing-order privileges.

We therefore welcome the promised increase in the weekly programs as an entering wedge in the open market, to which subject we shall revert again and on which we invite the opinions of our readers.

Temporary Victory for the Independents.

UNITED STATES COURT OF APPEALS REVERSES ORDER OF THE LOWER COURT.

Temporary Injunctions Against Yankee Film Company and William Steiner Vacated.

Judges Coxe, Ward and Noyes, presiding in the United State Court of Appeals, handed down on May 18th an important opinion in the suits brought by the Motion Picture Patents Company against the Yankee Film Company and William Steiner. The court directed that the temporary injunctions granted by the lower court be vacated on the ground that the owners of the Edison patent 12,037 had failed for four years to file a disclaimer to claim four of the patents which had not been sustained. While this does not dismiss the bills of complaint, it places the owners of the patent in the position that unless they can convince the court that there has been no unreasonable delay in filing a disclaimer to claim 4 of the Edison patent No. 12,037, the court will declare the patent invalid. The decision means that all the preliminary injunctions granted against infringers of the Edison patent can be vacated on motion based on this opinion, and that no other motions for preliminary injunction will be granted unless complainant can show that it has good reasons for its delay in filing a disclaimer. Following is the text of the court order:

* * *

UNITED STATES COURT OF APPEALS.
Second Circuit.

Before, Coxe, Ward and Noyes, Circuit Judges. Motion Picture Patents Company, Complainant Appellee, vs. Yankee Film Company, Defendant Appellant. Motion Picture Patents Company, Complainant-Apellee, vs. William Steiner, et al., Defendants-Appellants.

Appeals from orders of the Circuit Court, Southern District of New York.

The patent in suit (Edison reissue patent No. 12,037) has four claims. In March, 1907, it was declared valid by this court as to claim 1, 2 and 3, and invalid as to claim 4. The bill of compaint in this suit was filed in November, 1910, and the complainant has never filed a disclaimer of claim 4.

PER CURIAM:

The question presented upon these appeals is whether the complainant by its failure to enter a dis-claimer of the claim declared invalid by this court has "unnecessarily neglected and delayed" and so lost its right to maintain suits for the infringement of the other claims.

Were we certain that all the facts were before us we should consider it our duty to examine the question upon its merits for the purpose of determining whether the Circuit Court should be directed to dismiss the bills. But the complainant insists that it has not had full opportunity to present the facts and in view of this contention we shall go no further than to say that, in our opinion, the case presented is too doubtful to warrant the issuance of preliminary injunctions.

The orders of the Circuit Court are reversed with costs.

Jury Trial for Picture Men.

The showman becomes used to persecution. After some few attempts at retaliation upon the powers that be, he usually subsides within himself and tries to make the best of a bad bargain. As the showman grows older in the business, he refrains from active controversy, especially with the police. The odds are always against the showman when it comes to a question of rights. The police and lower courts are predisposed to consider him as a person of no moral standing in the community.

The showman in time ceases to be militant in defense of his rights and prefers to settle things in the "easiest way" by "handing up" or paying graft, or any one of the dozen names that are applied to the same thing—political extortion. He becomes dulled in the protection of his rights and, as time goes on, is inclined to forget them altogether, perhaps for the simple reason that he never wins. When he goes before a judge or magistrate he knows in advance that the odds are against him and prepares his defense by getting ready to pay his fine. The word of one ordinary citizen is worth a dozen of his, so he comes out of it in the usual way by paying his fine and departing without complaint.

With all the agitation and unjust prosecution against motion picture men, there are a few of them who seem to realize that they are entitled to a trial by jury. Heretofore moving picture men have been arrested for admitting some boy or girl under sixteen years without a parent or a guardian into their places. The child has seized upon the convenient excuse that it stole money to see the pictures. The exhibitor is fined under the State law for admitting the children, and usually the judge calls down a general excoriation of moving pictures which appears that evening in the newspapers together with a half-tone cut of the judge. On his part the exhibitor makes a feeble protest, pays his fine and departs. He is the goat. As a rule it never occurs to him that he has a perfect right to demand a trial by jury instead of having to bow down to the bull-dozing and self-advertising tactics of some ordinary political magistrate, who takes himself very seriously.

We have been taking note of a case exactly along this line involving an exhibitor in Albany, New York, *vs.* the Humane Society, who went through their usual method of attack by having him arrested and fined $100 by an arbitrary judge and sentenced to one hundred days in jail. So brow-beaten are moving picture men that there are many of them who would have accepted this decision as final and gone humbly to jail. But the Albany exhibitor, through his lawyers made an appeal and settled the case in his favor by jury.

It may seem that we have used up a great many words in arriving at the conclusion that a man is entitled to the right of a trial by jury. But there is something more to a trial by jury than the mere right of it. Under most ordinary circumstances, a jury trial is one of the fairest things in the world. The element of humanity always breaks in favor of the defendant, where magistrates, cankered by long experience, are usually severe and seldom partial to the under dog. That there are fixed juries we do not deny, but they are mostly so in cases involving matters of life and death or for great financial considerations.

Where left to a jury, the child laws and other hypercritical legislation count for little or nothing. The great masses of people from which juries are drafted are not monomaniacs on any one subject in particular; therefore, when an exhibitor is on trial for debauching the infant life of the city it is quite likely that the jury will be composed of men who send their children to moving picture theaters frequently. It is a safe estimate to say that ten out of every twelve on any jury that can be selected are friends of the moving picture; not in the abstract, but actual patrons of the photoplay theater. The majority of them, perhaps would never have known that there were any existing child laws until they were drafted on a jury, for the reason that the most of them attend picture theaters with their children, which places their children curiously out of the jurisdiction of the crime agent.

By facing a jury the exhibitor will always get more than an even break with an agitator. Any man with a strong case or a good argument is sure of his ground before a jury. If the reformers and agitators could get better results out of a jury than they now do from magistrates and police, they would long ago have used the jury. But the jury is not adaptable to their ends. Why? Well, because in a jury there is some semblance of hu-

manity and a reasonable knowledge of child life at home. To exhibitors, we advise them to insist upon their right of trial by jury, if they have any reason to believe that they are getting the "double cross."

The Three-line "Squib."

For some time past we have looked upon our esteemed namesake and contemporary, "The New York World," as a barometer of moving pictures. The least disturbance in the field of moving pictures is recorded in its columns with the celerity of a seismograph, the same as earthquakes are recorded in different parts of the world. Heretofore the "New York World" has been the open and avowed enemy of the moving picture. At the slightest touch upon their seismograph, its editors burst into a roar if it be anything pertaining to the moving picture, and they have roared many times. At times their seismograph is out of order, because it has magnified beyond proportions very small disturbances. Any variation between the real happening and the newspaper record of it may be set down as "journalism." In other words journalism is the difference between fact and fiction; between the time of occurrence and its appearance on the printed page.

It has been interesting to us to watch the slow death grapple that has been going on between the "New York World" and the moving picture. Little by little we note that the moving picture is bringing the mighty "World" to its knees. It is a duel to the death between two great mediums of publicity: the newspaper and the moving picture. The newspaper, of which the "World" is only here cited as one example, has done its best, or rather its worst, to drive the moving picture out. The newspaper has been put to the test; it has been weighed in the balance and found wanting. With all the power of the press throughout this land, united in their utmost efforts to damn the moving pictures, aided and abetted by every crank, reformer, monomaniac and self-advertising gospel sharp, the picture has gone steadily onward, increasing in power and prestige. All its enemies combined have not availed to check its onward march, and the press of the country is beginning to realize that for once it has met its master.

It is amusing to us pygmies, who have watched this process of tying Gulliver, to note his occasional shortness of breath. Every concession that the daily press makes to the moving picture, leaves their argument against it that much weaker. In the body of their long-winded denunciations, the press has in most cases qualified them with a few lines in an obscure corner, setting forth some possible small meed of good to be derived from the moving picture. The press has sown seeds like that from time to time, never supposing that the same would take root in the minds of their readers. The truth is mighty, and it will prevail as it has prevailed. A three-line "squib" with truth in it seems to live longer than a three column scare-head which contains a lie.

It happens, this bright sunny morning in May, that our eye falls upon a three line editorial "squib" in the "New York World," which reads as follows:

> *"Motion pictures to teach geography in the public schools, as Thomas A. Edison suggests, would doubtless REDUCE TRUANCY TO A MINIMUM."*

There also lies before us on the desk, a large bundle of clippings from the "New York World," which we have been saving for many months. We knew that at some time they would come in handy, and we are going to keep them longer yet. But just as a matter of contrast to the three-line editorial "squib" above, which suggests the once despised picture as a cure for truancy, let us read you a few of the scare-heads covering some two and three column write-ups in the "New York World," which might prove interesting by comparison: *"Backs World's Fight on Moving Picture Evil,"* Mar. 27, 1911; *"Crime Is Exalted before Youth in Moving Pictures,"* Sept. 26, 1910; *"Censors Admit They O.K. Picture in Bad Taste,"* Sept. 27, 1910; *"Nations Awake to Evils Found in Moving Pictures,"* Sept. 29, 1910; *"Youth-Corrupting Films Driven Out of Picture Shows,"* Sept. 28, 1911; *"'Guilty,' Is Plea of Boy Made a Thief by Picture Films,"* Sept. 30, 1910; *"Boys See Pictures of Sufferings of Morphine Fiend,"* Oct. 1, 1910; *"Motion Pictures Are Denounced by Jurists,"* Oct. 4, 1910; *"Amateur Bandits Copying Picture Hold-Up, Stab Boy,"* Oct. 11, 1910.

The above are taken from one of the "World's" periodical "crusades," but finally, perhaps growing breathless and weary in their pursuit of an invisible chimera, the "World" shows a sign of weakening in an editorial of last October 28th, directly in the midst of its great "St. George and the Dragon" act, which says: *"Is it not a strange comment upon the slowness of the civilized community to make use of a wonderful invention that all the best possibilities of motion pictures to debauch youth are promptly seized upon, and while we have scarcely begun to realize their potent value for education and for clean amusement?"* Thus do we see that in the midst of their charge the World shows a wee white feather. The weak spot has been exposed at all times and we have always been able to see it.

We have continued to watch the death agony of the New York World in its defeat by the moving picture. We expect before long to see more editorial "squibs" in that mighty journal in praise of the picture. And we shall hope to see these "squibs" enlarged until the day of atonement shall have come, when the New York World along with a few thousand of its kind, shall have written a line of praise for every line in which they have anathematized the moving picture. It is not beyond our wildest dreams to expect, before many months have rolled by, to see two and three-column boosts of the photoplay where once that space was devoted to its destruction.

Free Theater in Red Oak, Iowa.

Something new in the way of moving picture exhibition recently transpired in Red Oak, Iowa, that of a regular moving picture show in a theater seating 800, which is utilized by the young men of the Congregational church for a regular Sunday night exhibition. They have rented the town hall for the purpose, which is well stated in the following extract from their printed circular:

"The young men of the Congregational Church of Red Oak have planned a series of Sunday evening meetings for men, women and children who do not care to attend a formal church service Sunday evening. These meetings are not revival meetings, nor are they intended to draw from other churches. They will be social, informal and interesting."

We have received a letter from the operator, Mr. L. C. Wallace, which gives us an outline of their unique project. They started the first Sunday night with the first reel of the Life of Moses, and on succeeding Sundays will show one of the reels of the Moses series until they have been completed. There will also be a number of reels of educational and travel stories. The music will consist of a male quartette, accompanied by an orchestra composed of the young men of the church. None of the young men who are active in the management of the hall are connected in any way with the moving picture business. Their object is an unselfish desire to do some good work in their city. Their plan does not interfere with any professional moving picture theater, as such entertainments are not permitted there on Sundays. But in all ways it is conducted exactly as a regulation picture house on a week day, and the reasonable admission price will no doubt insure crowded houses from the beginning.

The Actor and the Photo Play.

By Robert Grau

During the past week I took it upon myself to visit three different studios in the vicinity of New York where the photoplay is in the process of creation, and I was wholly amazed, as a result of my observations, at the manner in which these film companies have applied themselves to the art of producing, and confess that they have embraced a distinctly theatrical line of endeavor with an ingenuity, not to say practicability, that is astonishing.

The first conclusion I arrived at was that the photographic phase of the productions evolved is the one by which the greatest results are achieved, and the producer grasps this fact with a resort to stagecraft amounting to positive genius. Imagination plays perhaps the largest part in the constructive side of these photoplays, and we will not want for constant novelties as long as the methods to impress the spectator are on the high plane they were when revealed to me.

Of course, in this country the photoplay has not yet reached the stage where the greatest writers and players combine to enhance the pictorial offering, but we know that this is to come, for if Paris witnesses the spectacle of Rostand, Capus and Hervieu writing plays for the picture theater, we will not wait long before Augustus Thomas, Paul Armstrong ad Charles Klein follow in their footsteps here.

The fundamental principles under which the photoplay is to reach an exalted state, are of a character indicating both stability and perpetuity; only the manner of presentation can be bettered, and this is striven for with an energy and persistency wholly lacking in the conduct of the theater as heretofore observed by the writer hereof.

The spectacle of well-known actors, men and women whose names are known all over the country, parading the streets with "make-up" on their faces and attired in costume, on their way to an outdoor scene, was surely a novel one. Yet the enthusiasm of these people was as great as it must also be contagious.

The producer of "Powers' Picture Plays" happens to be a literal namesake of the president of the company, so that I was greatly surprised to find myself confronted with Francis A. Powers, a playwright and producer of established reputation. Here we have evidence that the best is none too good for the film companies. Mr. Powers is the author of one of the greatest plays produced in the last generation. Charles Frohman brought him to New York to stage his play "The First Born," and Mr. Powers has ever since been in demand both as actor and producer. If such as he are sought for, then the day is not so distant when the calibre of plays and players now available in Paris will be duplicated in this country and perhaps even surpassed.

At another studio I found all of the appointments of a first-class theater visible at every turn. The "stock company" had assembled, and in its entirety represented an organization such as would grace the stage of a Broadway theater for the reading of a play by Mr. Belasco. Moreover, the ladies and gentlemen were provided with many requisites for their necessarily monotonous labors that might well be emulated in the Long Acre district; in fact it is a long time since I have been privileged to witness a more ingratiating assembly with an utter absence of discord.

Undoubtedly a master mind has brought into this new calling methods of procedure which have for their basis the idea that an actor made comfortable will give a better response to what is required of him than one who is wholly ignored in this respect, for certain it is that in a seance lasting two hours, I found more evidence of consideration, more politeness and less ostentation than I have ever seen accorded to a body of players in my forty years' observation under similar conditions. Can we wonder then that the uplift in this field goes on everlastingly, and that each year the idea becomes more general that an *entourage* may be undertaken with grace and dignity by a higher grade of participants than those who have gone before?

Only yesterday a distinguished player, one whose career has been without a blemish, accosted me on upper Broadway. He said to me:

"I want to ask your advice. I have had an offer from the ——— Company for the summer. I need the money badly, but I am afraid it will injure me in the fall when I seek to go back to my regular vocation. What do you advise?"

I asked this venerable actor if he had as yet closed for the coming season with any company, and when informed that he had not, I asked if he would like to go with me to see a rehearsal of a photoplay in order that he might better be enabled to decide for himself, though I had about decided to advise him to accept the splendid offer. He was quick to accept my invitation, and if this article should meet the eyes of the photoplayers whom he saw rehearse, they will not need me to tell them how surprised and delighted he was.

The next day this man, one of the patriarchs of the stage, presented himself at the business offices of one of the larger film corporations. I did not go with him, but here is an extract from his letter to me two days later:

"I have to thank you for your good offices again, for I fear I can never be grateful enough to you for the service you have rendered. I have accepted the engagement, and was somewhat surprised to find that these people actually seemed to have some regard for my comfort. I had no commission to pay to any agent, and this was in itself a revelation; but when I was asked if I needed any advance of salary, really I wanted to pinch myself to make sure that it was not a dream. There is nothing I would like so much as to remain in New York all the year around, and I am wondering if this may not be my lot as a result of your discernment."

I had always had the conviction that the greatest successes in the amusement calling have been made by men who came from other fields, but who brought with them the qualities of humanity and courtesy, both of which seem to be possessed by those who have made fame and fortune in the moving picture field.

FLICKERS.

There seems to be a doubt in the minds of the clergy as to whether they should loudly denounce the moving picture as an agency of the devil, or whether to install an outfit and boom things in the church.

* * *

A lady speaker in Leominster, Mass., drew great applause when she classed "cheap moving picture shows as amongst the worst rubbish of civilization." In other words, cheapness is a crime. We should like to have a moving picture of the lady getting her money's worth on bargain day.

* * *

The ruling in Brockton, Mass., is that a picture theater can have only one singer; no duets will be permitted. Somebody must suffer for this—will it be the manager or the public?

* * *

The Rev. Mr. Bliss, of Montclair, is one of the applicants denied a moving picture license in that comatose town. Bliss tried to relieve their ignorance on picture matters. Where ignorance is folly, is it wise to be Bliss?

Half-Baked Picture Plays.

Successes and Failures of the Week.

C. H. Claudy.

With the rush and roar of the demand for a stated number of releases weekly, it is small wonder that the standard of production often suffers—yet there are producers whose ability, brains, staff and accessories are of so high an order that their failures, when made, are from lack of proper material to work up into a play, and not from lack of attention to detail or of inability to "set" a fine scene in a reasonable story.

"The Railroad Builder," by Thanhouser, is a case in point. The action is hung around one central scene—that of an incendiary fire of piles of ties and material for building a railroad. And that scene is so good, so well planned, executed and finished, that it is a thousand pities the same attention was not devoted to the story and the rest of the details.

The preliminary work necessary to get up this fire scene must have been huge. It includes a real fire—albeit much of it must have been oil—a real fire engine at work, and a most realistic coloring of the finished film in red dye. Rarely, if ever, has a finer representation been made of the terrible majesty of a great conflagration than this, and all the credit which can be accorded the producer must go to him from those who saw this piece of work.

But the rest of the material was very ordinary, the story weak to the point of foolishness, and the action at times so unreal that the audience laughed.

To specify, the story is that of a girl and her father, who are to give up their little home because the railroad is coming across their property. Very true, very sad, but inevitable. That the girl and her friends object is also natural, but that they should be so terrorized at the result of condemnation proceedings, necessary to give a railroad right of way across land, or that the coming of the railroad across the land is such a tragedy as to need a crime to stop it, is not natural, and the audience sees it at once. However, admitting that it is possible that farmer friends of the girl and her father would seek to destroy the preliminary work by fire to prevent the railroad crossing the land, isn't it foolish to show a huge piece of construction work, with a gang of about a dozen men in charge of the **foreman, who is also the construction engineer,** and insist to the audience that these men—this handful—was all that was at work on the railway? For they all go off to lunch together, and no one at all sees the incendiaries at work. And what sort of an incendiary is it that lights a torch before he gets to his pile of lumber?

Perhaps the weakest part of this scene is in the preliminary, in which the handful of track layers are at work, a man in the immediate foreground wielding a pick on the stone roadbed of already laid track so tenderly as not to disturb a single stone! Almost as bad was the gang of farmers, who first attempt to tear up the railroad with pitchforks and spades and after striking two or three obviously ineffectual blows, decide to fire the lumber piles.

We know that those workmen were not working, because —they were not working. They were obviously **playing at working,** and very poorly at that. We know this is real track, because we see it, but we know it was hired for the occasion, because every one is so careful of it, with his tools. We know this isn't a **real gang** of workmen or a **real** construction engineer, because they neither look the part nor act it, because there are not enough of them, and because construction engineers, who accept huge contracts, don't boss a gang of twelve nor eat with them in security half a mile from the work. We know, anyway, that it isn't a real railroad or a real piece of work, because we have seen some smears on a piece of paper which the president of the road showed the "construction engineer" as "the plans," and we have learned from the sub title that this is where the construction engineer is given the work, and we know railroad contracts are not let in that way, or from single sheets of rough plans, in a minute and a half!

Well, to get on with the action: the farmers fire the lumber piles, the railroad builders are warned, the construction engineer is captured and bound to a tree, and the girl, having a change of heart, gallops off for a fire engine. The engine arrives, shortly—fire still burning briskly and in spite of the fact that it is, on the screen, so great a fire as to defy all attempts, one engine puts it out in a short while! And finally, we have a scene labeled "Next Morning," showing **a small fire still burning in a lumber pile**—must have been careless firemen. And when girl and construction engineer agree to get married, of course neither papa nor girl give a rap that the road crosses their land, any more!

Weak story and lack of attention to details so that any one can see the unreality of the action, all to lead up to a magnificent and truly remarkable fire picture, which, set in a more probable story and one with the same care given details as was given the fire itself, and the maker would have made a release which would have been the talk of the town.

And one more rap, right here. I have lived with different kinds of American and foreign workmen. I have trailed it in Alaska, been on surveying parties and traveled considerably. And I have never seen a bunch of American workmen who would abuse, be rude to, and flagrantly insult a woman in distress, as this construction gang does when the daughter impotently orders them from her land. As a nation we are decent to women—while we would, as track layers, pay little heed to a feminine protest, we would not, in real life, jeer, sneer, laugh and conduct ourselves as hoodlums because a girl—and a pretty girl at that—told us this was her land and we couldn't use it. Even the foreman-construction engineer, who later, supposedly, wedded her, laughed. Does it do any good to fail of truth to the extent of maligning even plain working men?

It is with some reluctance that I now mention Selig's "Back to the Primitive" under this title, for in many ways this is a great film, greatly done.

As I saw it, memories of all the cast-away-on-a-desert-island books I had ever read came crowding to the fore, beginning with Charles Reade's "Foul Play." Only "Foul Play" is a logical, well developed story and "Back to the Primitive" is confused with unnecessary plot; and valuable film space, which might so easily have been filled with thrilling incident, filled with all too ordinary drama.

The story of the film from the maker's standpoint is this—A man, in Australia, sends for girl (sister) to come to him. Girl, on boat, meets Lord Somebody-or-other, also an American mining engineer. Both fall in love with her. All cast-away. Lord Something-or-other, not much of a man, gets in trouble with mining engineer, finally eaten by lions. Clear field for mining engineer. After several years on cast-away spot, rescued by party and reunited to brother who sent for her.

Whether Selig did this in Australia or Africa or the wilds of Lake Michigan, I don't know, but the photography was bully, the scenery bullier and the lion scenes bulliest of all and well done, finely done. There wasn't a person in the audience that saw that film when I saw it who wasn't on tip-toe. The lion scene when the man and girl are hunted by them was great and the lion killing scene when they waste a perfectly good lion for the sake of picturing the shooting, was beautifully done. In fact, the whole thing, as far as it went was new, good, well conceived, well executed, and one wants to fire praise wholesale at Selig for doing it. But, with such a tremendous lot of material at hand, why tie up a lot of film with the sickening for the girl, with scenes on the deck of the liner, with the mining engineer slapping the lords face, with the quarrel, etc. Why have the second man a dramatic part at all? His real function is to get eaten. Just think of all that might have been put in that film—of the hunt for water, the making of the first fire, the attempt to signal a passing liner and the horrible, sickening disappointment when the signal fated—ei storm and hunger and thirst would might have been pictured—of the first bow and arrow and learning the use of it, of a rescue of the girl by the man from a poisonous snake (see Charles Reade's story) and the use of the obvious drama tacked on to this film by the producer.

I quarrel, not with the good part of the film, but that there wasn't more of it. As it is, it is a fine thing, but had the interest been sustained, and been wholly about the island home and the mind been distracted with lettuce and birds and spades and it would have been better. As it is, much under this heading as half-baked as any I can recall (which is only that of one week) only from its normal setting, from the rare splash picture details were worked out and from the spectacular magnificent of the flame and the lion hunt, this film deserves—and here gets—more praise than censure.

Some one told me Kalem's "The Carnival" was worth seeing. And it is, but it is more as example of what heart interest and a realistic actor and actress can do to carry a

play, than what scenery and production can do to make it. The story, of a husband who leaves his wife, carrying off the baby, because she is too frivolous, and who is so unhappy in his artist's life as she is in her gay one, is simple enough. Having the two meet at a masked ball through the kindly offices of a mutual friend, is obvious enough. But the play, with a merely average plot, and hardly anything in scenery or costume to be interesting—the "scene of revelry" to which the wife goes from her home looking exactly as if it might be the dining room of a second class boarding house—the play carries over because of the convincing way the woman acts her part, and the man too, for that matter, after he gets over his most hysterical histrionics, in which he is rather too vehement it seems to me, even for a Frenchman. That cunning baby is a hit, of course, and the mother's face and her actions when she finds the baby gone, when she remarks herself to her husband and when she pleads for him to take her back were real and human. Two women seated near me both wiped their eyes as the man took the penitent girl and his baby in his arms. When any pathetically intended scene makes people in an audience wipe their eyes, then there is nothing to do but write "success" after it, even if, as in this case, the story proceeded in a setting but half baked, and if, as is certainly true, it could have been made the stronger and more convincing by a little less strenuosity on the husband's part, a little more reality on the part of the producer in his scenes of gaiety and revelry.

A recent sarcastic article in a magazine spoke of the limitations of the motion picture play, and referred particularly to night scenes. "The characters carry lanterns," the writer said, "to show that it is night."

In that one sentence is an arraignment of all producers in general who commit this sin against common sense and good taste, and the Edison producing management in particular. The "Haunted Tower" had full daylight for midnight, the "Struggle on the Cliff" has a blue dye for moonlight which isn't deep enough, but which at least lets you "pretend." Then the girls, who go to rescue the man over the cliff, climb at top speed, carrying an unlighted lantern which throws no visible light and by the aid of which they are able to see away down the cliff to the clinging man. Whereupon they get excited and cast the lantern away from them in the bushes, but they can still see perfectly well! But when they flee to get to the bottom, whence they have lowered him, the last girl remembers the lantern and picks it up (still burning, presumably) so they can see their way down again. And they bring him home in a moonlight so bright one wonders why there was a lantern anyway! When you intrude the mechanism of production, Mr. Producer, you spoil the illusion. Much, much better, no lantern when you have a moonlight bright enough to see by—but if you must have a lantern, then put a light in it, and juggle the film, even if it is troublesome, so that the lantern appears to give light.

For so, and only so, will such a film escape being called half baked—not only by the present scribe, which would be a small matter—but by the public at large, which is quicker and quicker to see and resent the careless work in production and keener and keener on first class work, where the details are attended to as lovingly as the massed effects.

Illustrated Song Slides.

We hear from time to time considerable about the "personality" of the moving picture actor and actress, and how they affect the audiences, etc. What about the personality of the illustrated-song singers? We think that this is as important as the other, if for no other reason than that the singers are seen in the flesh by the audiences. Not long ago, The World's New England representative visited a moving picture house—to watch the illustrated songs in particular, rather than the pictures, as we usually do. Careful observation on this visit showed that considerably more than one-half of this particular audience was looking at the singer most of the time. They were trying, as we saw it, to do two things at once—watch the singer and the slides simultaneously. The same thing was in evidence at several other houses visited for this purpose. Therefore, it is necessary for managers of moving picture theaters to secure as their singers people of attractive physical appearance. It is also very desirable to obtain singers whose tonal qualities and whose delivery and enunciation is just a little bit out of the ordinary run. The audiences like this, as it interests them. For want of a better word, we call these qualities "personality." We feel justified in stating that, in our experience, at least, singers of attractive physical looks receive better encouragement from the audiences than those not favored so well in appearance. This being the case, the moving picture managers must try to gratify the desire of their audiences in this respect. We also feel that it is a distinct advantage to a moving picture theater to see to it that their singers, if female, dress wholly in white; if male, in blue or black. People seem to enjoy themselves more when the performance is "dressed up" just a little bit. Some M. P. theaters have made it a regular policy to have all their illustrated singers dressed in this way, as it lends a uniform and ship-shape appearance to the whole performance. Attention to these smaller details is of at least as great importance in this business as in any other. The moving picture is far and away the most important part of the show, but the illustrated song and singer must have careful attention. Our observations have been that some houses rather let this end of it slip by in their zeal to give the pictures all their time.

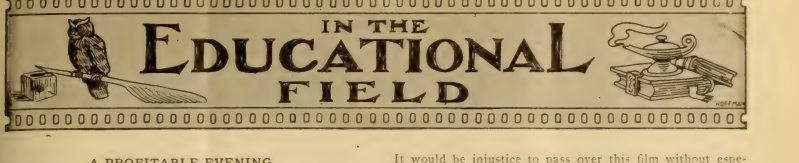
HENRY.

1. "Say, Charlie, what you tryin' to pull?"

2. Laughs like a goat, and says, "Wa al, I'll be gol derned."

3. "When I married my wife, honest, I was afraid to look at her. Oh, that face!—Say, you ought to see my wife eat," etc., etc.

STARS MAY COME AND STARS MAY GO, BUT THESE GO ON FOR EVER.—(From Judge.)



A PROFITABLE EVENING.

Visiting a picture house in Brooklyn recently where the choice of films is always a worthy one, the following were most acceptable and worthy of recognition in this column: "Statues in New York," a descriptive film, interesting and instructive. People who may be acquainted with the original of these views enjoy seeing them in picture, while others appreciate the opportunity of seeing those things with which they are distantly acquainted only, and are glad of the occasion of a "close range" view. In other parts of the country, and especially among school children, this film of New York's statues and monuments cannot but be of acceptable interest.

On the same film, Pathes show "The Chief's Talisman." (Why a whole film cannot be given to the New York scenes is a timely question.) The "Talisman" is an Indian picture in a new and acceptable form, blending a true religious thought with early Indian life, associated with the life of a preacher and his family. An Indian chief, having been befriended by the preacher, comes under his benign influence and plants the "cross" in his camp as a sign of his belief. The old chief dying, his successor destroys the cross and arouses his followers to lawlessness and pillage. One of the places first attacked is the home of the preacher, who takes his family to a place of shelter, where hangs a picture of the old chief. When the attacking Indians invade this room, the preacher meets them with an uplifted cross, while an apparition of the old chief appears as issuing from the picture. As a result, the Indians, cowed and awestricken, make their departure. The cross, "The Chief's Talisman," proves the salvation of the lives of the preacher and his family, even as it had the former chief.

* * *

Another good picture with a strong moral lesson is "The Children of Social Favorites" (Vitagraph). A more explicit title would be "Children of Society Habitues." There is nothing to show that the parents were "social favorites," while there was everything to suggest that they were "society functionists" mad. The mother exhibits an uncontrollable impatience to attend a "function." Her husband's delayed return from business irritates her to the extent that she cannot tarry even long enough to bid her own children "good-night," such is her haste to be going. After being put to bed, the children see from their room into a neighboring house where a sick child is receiving tenderest parental care and sympathy. Comparing their own loveless condition with what they see, these neglected young ones concoct a plan of feigned sickness, hoping thereby to win the wickedly withheld parental care. Their nurse, alarmed by the condition into which these young actors throw themselves in response to the parents, who with strange indifference tell the nurse to "telephone for the doctor," plainly showing that their love for social prestige is of more importance than the care of their children. The doctor is called and sends a peremptory letter to the parents calling them home, which they reluctantly obey. Of course there is an assumed parental interest, but not sufficient to satisfy the hunger of the little people, who continue in their pretended illness, making the calling of a "specialist" necessary. In consultation, the two doctors are not long in discovering the deception. With the parents out of the room, the children confess to the doctors, who readily accept the situation and see the motive of the young people. Upon leaving with the parents, the doctors plainly declare to them that these children are suffering from "lack of parental love," and add such pertinent advice that before long the children are the happy recipients of the parental affection due them, and a different home is theirs. The lesson is an exceedingly profitable one, with an interpretation valuable alike to rich and poor. It is at once a rebuke to careless parental indifference, with a plea for dutiful love to children which lies an educational and refining value.

It would be injustice to pass over this film without especially mentioning the acting of the young children—boy and girl—they are well known to "Vitagraph's" friends, but in no other picture do they appear to such advantage as in this one. An evening with such pictures as these is extremely interesting.

* * *

A contemporary magazine suggests that a motion picture machine should be "as much a part of a church furnishing as an organ," proceeding to suggest that such pictures as "Herod and the New Born King" make acceptable "Sunday school pictures." True! On this page this subject has been often and sufficiently presented, and it is good to see others taking up the same line of thought. The writer of these lines has proved, however, that there is more theory than practice in this ambitious plan at this period of time.

Until there are more pictures like "Herod," with the certainty of their fidelity to the original conception, the time is not as close at hand as the writer could wish. Would that other—many other—magazines might take up the same desires.

NEW AND PROGRESSIVE FILMS.

Pathe Freres have forthcoming another film series of educational value, besides being distinctly interesting and entertaining. The first one, entitled "Bob's Microscope," is made attractive from the fact that science is presented as interesting to a boy. "Bob" is the son of a professor, who supplies him with a microscope and shows him how to use it. The working of yeast in a drop of ale, the insects in pond life in certain cheese, enlarged until they appear like lobsters and crabs, make Bob shudder to think of what he may have eaten; even as others will when they see them on the screen. Of especial interest is the perpetual action going on in growing seaweed; and the flow of blood in a tadpole's tail, an action never before pictured, consequently not exhibited; making these productions of increasing interest. The development of life in decaying vinegar and the action of salt to water are produced in such wise as to make the former look like an eel pond and the latter to appear as mountains in motion.

The series following Pathe's water scenes will prove very acceptable. If exhibitors will only give them just publicity, they will not only be educating the mind of the people who see them but elevating the taste of their patrons, thereby justifying the worthy efforts of makers of these films and creating a demand for more of a similar educational kind.

* * *

Another Pathe film is one of a natural history order and is applied only in illustrate the making of a cocoon, beginning with the picture of the professional naturalist, illustrating the method of catching one of the various varieties of the larger kind of extraordinary insects. A continuous picture shows the entire nature and special peculiarities of scorpion life. Its progress of attack over darkness is followed by a conflict with a worm, in which the scorpion is victor. Such a film as this will probably be more interesting who sees it, by, without doubt, the fine and scientific of the class of insects and animals here presented, may possess in a way new and valuable information to stimulate the interest who see Pathe Freres go to the trouble and expense of producing and introducing a series which must add to receive the highest commendation of those who are truly interested. Communication is even without [illegible] —this encouragement should be of such substantial nature as to warrant a continuance of the production of this class of film.

* * *

The film that amuses may probably be passed on a popular basis; the film that amuses and instructs is sure to be looked for a second time; the film that amuses, instructs and elevates will be a seed for times without number.

The Star Theatre, Boston.

By Henry.

This house is one of the finest throughout New England, built especially for the exploitation of the photoplay. One of the very first to be built in Boston, the Star embodies several features which have not been surpassed in later moving picture houses, and has been copied by several New England houses up to date.

The Star was started August 1, 1907, and was completed and ready for the public by November 1, 1907. It has a frontage of thirty-two feet, and a gross depth of nearly one hundred and twenty feet. The architecture of the house is unique, and calculated to catch and hold the attention of the passer by as can readily be understood from the photographs. The interior arch and dome, which necessitated the removal of the front section of the second story, are points well worth the attention of any intending exhibitor. The fresco work is also distinctly out of the usual run. An attractive shade of green is the general color scheme of the front, with large quantities of gold leaf setting out the especially attractive features. The dome, which is of unusual size, is a mass of electric lights, with all the remaining space between the bulbs dotted with pure gold leaf. The two rows of tiling, which can be easily seen from the photographs, are unusually attractive and form the receptacle for two lines of electric lights. The total number of electric bulbs on the outside of the Star amounts to the imposing total of twenty four hundred and ninety-three (2493), which range from eight (8) to sixty-four (64) candle power.

Artistic signs, etc., are carefully placed here and there, about the lobby. Care, however, is always exercised by the Star that too many signs may not detract from the general beauty of the lobby. These easels, which were copied by many of the photoplay houses in Massachusetts, are of interest, as they add tremendously to the general good appearance of the lobby. They were measured and made of brass expressly for the purpose by an expert sign maker, and give the lobby a uniformity of appearance, often lacking in photoplay lobbies.

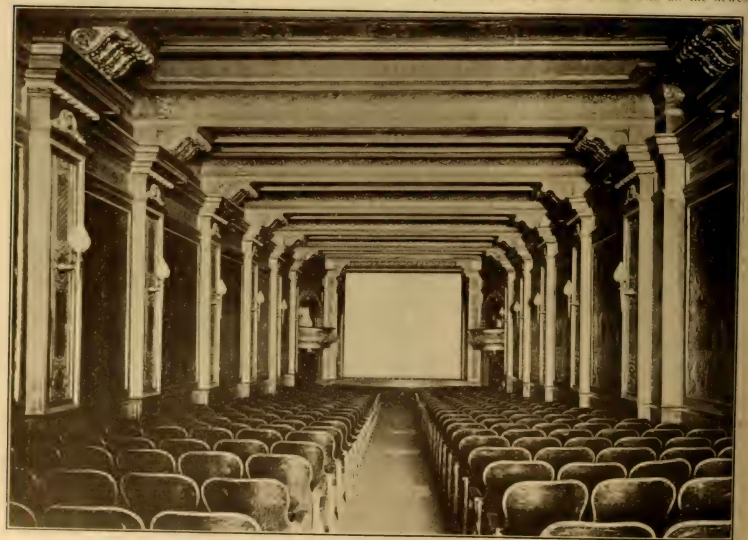
The electric signs of the Star are among the most salient features of the house. The monster arched sign reading "Admission, 10c. All Seats Free," is an electrical achievement. The photograph gives an idea of the immense size of this jumbo sign. The sign was designedly made large, as the Star is directly at the head of Hanover Street, one of the city's main arteries, and can be seen the entire length of the street. The sign reading, "The Star Theater," is also a monster. The symbolic star-shaped sign, high up on the front, is illuminated with sixty-four (64) candle power lights of a dark wine color, giving a relief from the yellow shade of the ordinary lights used on the lobby. Along the sides of the house are two large electric signs projecting outward, which read, "S-T-A-R" running vertically. The huge star, seen in the photograph, was a very clever idea of some one, as it revolves day and night, with electric lights everywhere upon it.

The Star is the best fitted house in New England in electrical display, not barring any legitimate theater. The figures in the lobby were made after designs originated by the president of the Star Amusement Company.

Exits are strongly favorable points for the Star. The three doors shown by the photographs are all wide exits, while the one to the right is also the regular means of entrance. The middle door is also used as an advertising medium, and is a work of art, made of mahogany with gold and inlaid handwork.

The admission fee is a flat rate of 10 cents, at any time of the day, with no "rain-checks" of any sort. Four hundred and fifty-three (453) is the seating capacity, with a single aisle.

The operating room is the best in Boston, according to the city inspectors, having a large ventilating shaft for cool air. The operating booth is filled with all the newest



Interior View—Star Theater, Boston, Mass.

devices, aiming at speed and accuracy of operation, and includes two Powers Cameragraph No. 6 machines, and a stereopticon. The throw from the booth to the stage is one hundred and four (104) feet.

A twelve-foot motor drives an electric fan in the cellar, which pumps the foul, impure air from the auditorium instantly. Another large motor, above the body of the house, in the general executive offices of the corporation, forces pure, cool air into the auditorium. The Star has no use for electric fans, even in the hottest weather, and this statement can hardly be made for any considerable number of New England theaters.

Long before it was thought possible to show a "perfect" picture in a house anything but dark; the Star was exhibiting its reels in an auditorium in which the print of this page could be easily read. The long cornice which flanks the auditorium on the two sides, hides numerous electric bulbs. By this means the house is well lighted; but the glare of the light is hidden by the cornice.

The photograph of the interior speaks for itself; the imported torches, the general paneling, the architecture in toto, can be seen better by the picture than by wordled descriptions. Red, green and gold are the interior colors. The house has twenty-six employees, running from a general manager and a house manager, to porters and ushers. Four reels of absolute first choice of Licensed pictures, and four acts of vaudeville comprise an excellent bill. The house projects what many in the trade consider to be the best pictures in New England.

A neat, clean house, courteous, uniformed ushers, with an excellent show and management make the Star's success. General Manager George J. Appleby is entitled to recognition for his able and efficient handling of the house; aided by his able assistant, Mr. Charles Cherry. As can be seen the Star is certainly a house de luxe; and this, with its unusually high-class methods in selecting pictures and freedom from any objectionable lobby advertisements and its general tendency to uplift the photoplay in the estimation of the public, earn for the Star Theater of Boston, the commendation and approval of all.

Lobby and Entrance—Star Theater, Boston, Mass.

The Civilizing Value of the Photoplay

H. C. Judson.

It was Poe's opinion that, leaving out the making of lyric poetry, poems had a better chance of expressing itself in prose, a short story than in any other form of literary art. Perhaps if he had lived in our days he would have modified that opinion, and included photoplays.

Through long centuries the short story has reached a perfection that is astonishing. The photoplay is very new; it would not be fair to set our best moving picture on equal terms beside our best short story. One has a faculty of psychological analysis at present denied to the other. There still seem to be both mechanical and artistic difficulties in the way of moving pictures due wholly to lack of experience. But the pictures offer a fine chance for artistic expression.

Man uses art as he uses everything else, not excluding religion, for barter and bribe. But, though it was religion that lifted him to walk upright upon the earth, art is a staff in his hand and helps him to maintain his position. Science can prove no man to be a beast to learn, but the same man can hardly escape from art. Art builds up human qualities for its pictures and interprets them to us. When you get down to rock bottom, art belongs to the race just as religion does. Perhaps the differences between them is no more than between the profiles of the same face. It was the spirit breathed into man that makes him different from the beasts. True art expresses the spirit and awakens the spirit in those who hear. It gives a new for human things as different from beastlike things, and this makes for civilization. Yet there are some who, for the sake of civilization blindly deny the people the means of acquiring taste.

People who have taste have a right to demand of artists that, as far as possible, they remain true to their own humanity and give, as well as they can, only what is truly human. Their work must give pleasure; it must reach into the human experience behind its auditors and waken the most joyous memories that are hidden there. Everything we see or hear reaches back into our memory, but art selects the elements—they must be joys—that it desires to awaken. Each memory that awakens is very faint. We cannot separate the thousand past joys that add together to make our pleasure in one beautiful spring morning; for the memories come from the whole man; the lowest kinds of physical pleasures unite with the highest spiritual joys to make its beauty. Still, the quality in life that is most important to us and gives us most delight is our humanity itself, the spirit that makes us different from the beasts. Nothing stirs us like the sight of human victory. Any thing but victory in our art would disgust us. Behind every great tragedy, even the most harrowing, is the light of this human victory.

A recent release, "Aida," (Edison) a photoplay taken from the tragic opera, is a perfect illustration of this. Aida, the Ethiopian princess, a captive and the slave of Amneris, the Egyptian princess Radames, the Egyptian general whom both love, but who loves only Aida, conquers the Ethiopians and captures Aida's father. On account of this victory he is honored with the hand of the Egyptian princess; but he still loves Aida and mournfully reveals to her a secret affecting their people. Amneris and the high priest overhear the conversation, and Radames is condemned to be entombed alive. Aida, when none is looking, slips into the tomb, and he finds her as the great stone is lowered and darkness comes. Amneris, who could have saved him, but didn't, dies hopelessly mourning at the door of the tomb. The observer of this tragedy feels that all three are guilty, but four of them make atonement by death in the midst of a solemn happiness, while Amneris, in great sorrow is relieved by death. None was favored by fate, but all three pass out into the mystery, and the heart feels that each, by his or her humanity, achieved a safe harbor from the struggle. It is a simple expedient, having Aida voluntarily enter the tomb, but it shows a quality in man's spirit that robs tragedy of its sting, not one whit less for Amneris than for Aida, herself, or Radames, and not one whit the less for you and me. This reaches a high peak of human grandeur, though not the highest.

We cannot do without such pictures that show the soul obtaining victory through the mystery of life; but we prefer most pictures to show happiness obtained through victory over such trials as we ourselves meet again and again; we like a happy ending. They are easier to understand. No matter what is striven for, if the struggle is plainly shown and the end a truly human victory, has not been obtained at the expense of our common humanity, the picture will not only please but also uplift. It isn't always admitted, but it is none the less the truth.

Such a picture as "Where the Shamrock Grows," released in March by the Rex Company, is a civilizing force. It is simply a love story, nothing else. It no more teaches anything than a rose does, but it is human. The horse of Nora Shannon, of the Hall, runs away and is caught by the manly young blacksmith. This incident is convenient to introduce the man, with whom Nora happens to fall in love, and also to show that he is worthy. The probable reason for the play is to picture the scene where Nora makes love to him in the blacksmith shop beside the smoky forge and surrounded by the humble implements of his trade. The value of this scene lies in the human way she does it; is largely in the acting (the part is taken by Ann Wilson). Instead of being bowered by her surroundings Nora makes the smithy as fit a place as the withdrawing room of a royal palace, and, in return, the smith (Philip Smalley) in his human dignity forgets his apron and the forge to play the man. In such a picture there is good human company and one will find no corruption of good manners in it.

Another picture that stands out distinctly is the Nestor film, "The Bridal Trail." This, too, is as simply a love story as the last, and it is also one in which the human characterization as shown in the acting of the heroine, Gilda (Alexandra Phillips), and of her father, Ben Darwin (Charles Kline), are of more importance than the excitement of the story of the lovers struggling against difficulties. Such pictures as this have the same humanizing effect as good literature, for the cultivation of which men like Carnegie are willing to spend millions.

Beauty of background is not lacking in many of the pictures, but the background of "The Bridal Trail" is exceptionally fine. Beauty is of great importance in drama, which pictures a human struggle and victory, for it is itself a witness to victory. It is distinctly human and not given to the beasts. Yet, like the climax of a drama, it is the reward of struggle, and it should never be intruded into any scene.

One of the strongest pictures (barring a few unfortunate elements) among recent releases was "The Mother" (Selig) in this picture two human souls might conditions unrelieved by any suggestion of beauty; and in that fact is its strength. We see an innocent man condemned to be hanged, accepting his fate and marching to the gallows. His face shows that he feels it just as we would; but he walks in dignity and is unrushed. We see too much have seen, if the choice of an actress for this part had been more fortunate) the man's mother struggling in her soul against the inevitable. The purpose of this picture was to show these two facts; yet other elements were introduced that seemed somewhat to take the attention from them. Particularly, the presence of the Governor's daughter at the end. What was she to that mother at such a time? Indeed, was it well to have the governor's daughter come to the prison with the pardon? Everything in a drama has definite meaning. What relationship does this trip imply between her and that mother of that man? Her coming was merely an attempt to add interest to the situation, and it failed. Again, the telephone between the governor and the prison should have transmitted the message, or some fierce storm should have been shown as the cause of the breakdown; something that would have seemed like the hand of fate. The incident wasn't necessary. There were other means to accomplish the same thing. The governor might have been ten miles away inspecting a sham battle, and his daughter might have hunted for him in a motor-car, asking here and there fruitlessly. It is all too direct, sure and plain as it is, and it isn't exciting. When she has found the governor there might be only ten minutes left by his watch. The governor would have power to order linemen to cut a telephone wire for him to send a message. As the man gave him the wire there might be only two minutes left. This would have heightened the possibilities of the situation in the warden's outer office. In fact, this drama has stronger possibilities than any photoplay I have seen, but these were not wholly utilized.

London Letter.

By A. E. Taylor.

As showing the great strides that the moving picture has made in this country I may say that there are now some 4,000 electric theaters in the United Kingdom and it is computed that no fewer than 1,200,000 persons attend these places of entertainment every evening. Taking into account the daytime audiences it is safe to say that three millions visit the theaters each day and that the takings may be estimated at £50,000 per day.

The latest phase of objection to the kinematograph is the inconvenience the filming of events causes those who are present at them. At the recent prize fight in France there were loud cries by members of the audience that the glaring arc lights necessary for the exposure of the films caused annoyance and at one time it looked as if there would be trouble. By the aid of some of the English competitors for films the bother was smoothed over for the time being, but there is likely to be a recurrence of the trouble at an early date.

* * *

I learn that the Natural Color Kinematograph Company, Ltd., 80-82 Wardour Street, W., has just entered into important contracts to take advertising-industrial films in Kinemacolor for Government and business purposes. The immense advantages of a complete range of color in films of this kind will be apparent.

To go into details, the National Cash Register Company has commissioned Mr. Urban to secure comprehensive pictures of their large works at Dayton, Ohio, U. S. A., and the size of the undertaking may be judged from the fact that the contract price is almost $30,000. An expert staff is being dispatched to Ohio with complete developing plant, etc. In order to get a general view of the extensive premises of the National Cash Register Company it has been arranged to use a captive balloon, and from the commanding position thus obtained a portion of the film will be exposed.

Other large industrial concerns, recognizing the superiority of records of manufacturing process presented with the degree of actuality that Kinemacolor affords, are negotiating for similar series of films.

* * *

On May 6 Mr. J. Mackenzie and a staff of assistants are leaving London for Canada in fulfillment of an agreement entered into by the Natural Color Company with the Canadian Government and the Canadian Pacific Railway to illustrate the natural and scenic advantages of Canada in the Kinemacolor process. A special car has been built by the C. P. R. Company with dark-room facilities, sleeping and culinary accommodation, etc. In this car the operators will travel from the Atlantic to the Pacific, their moving headquarters being sidetracked at various points while they exploit the scenery and interesting sights in the neighborhood.

* * *

Kinemacolor at the Scala has appealed so to the tastes of its patrons that Mr. Chas. Urban has felt constrained to remove the operetta from the bill and devote the whole performance to pictures. However, he has enlarged the program and some very fine dramatics as well as educationals are now included in the program. At the same time I cannot help inclining to the opinion that the chances of success of the venture at the Scala are somewhat a doubtful matter. This is much to be regretted, as Kinemacolor is really beautiful and there is a great future for it in the picture industry.

* * *

Mr. R. E. Aitken, of the Western Import and Film Company, is on his way to your country. His company has done remarkably well since its advent into film land here, for its product is really good, and what is more important, it is handled by men who would make a success of anything.

New Jersey.—The Colonial, 6th and Market Street, Camden, N. J., is a new theater that will open on May 30th. It is up-to-date in every particular, with a seating capacity of 550. Jay C. Wilson is the manager. He is a new recruit to the 10-cent amusement field, but has a ripe experience in larger ventures back of him, the success of which promises that he will make good in his new vocation.

MADE FORTUNE IN SOUTH AMERICA.

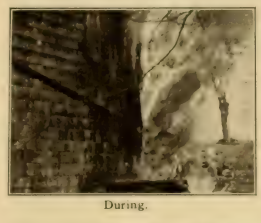
Six years ago, Joseph Behan, of Baldwin, L. I., mortgaged his home in that village and with the proceeds gathered together a large number of second-hand reels of moving pictures and other necessary paraphernalia. With these he made his way to Brazil, where he has since been the leading exhibitor of pictures. He made money from the start, but now that competition has entered into the situation, he feels that he may as well retire with $75,000 to the good than stay there and burn it up fighting ruinous opposition. Mr. Behan returned to the States late in April. He will not return to South America, but will probably look for a site in New York City upon which to build a theater.

ANOTHER FIRE FILM FROM THANHOUSER.

A pretty country house basks peacefully in the golden sunlight—a few minutes elapse and it is a roaring, seething furnace. The one minute you see two lovers talking pleasantly in front of the pretty manor; the next you see of them is in retreat from a mere wooden frame that belches smoke and flame. Such are the sights that are presented to your vision through the ingenuity and enterprise of the twentieth century film producer.

Before.

A short space of years ago, when the filming of an onrushing train or a galloping squad of cavalry was considered most remarkable, the total destruction of a house for a moving picture was a feat never even dreamed of. And so you can consider "Flames and Fortune," which the Independent exhibitors should book now to secure after its release on Friday, June 16, as a real epoch marker and something that will reflect real credit on your show-picking ability.



During.

After.

Film men who have seen the picture call it a masterpiece of realism, something that is easily the best film of a sensational kind the Independent side has yet developed. The Thanhouser people, who produced the film, extend their thanks to the New Rochelle, N. Y., Fire Department, who kindly stood by during the burning of the house to see that the flames did not extend to adjoining property.

New Los Angeles Picture Palace.

The College Theatre, one more of Mr. Hyman's enterprises to minister to the public, opened December 14, matinee to an appreciative audience. The theater is of brick construction and covers the full width and depth of the lot on Broadway, Los. The theatre was designed by Hunt & Burns, local architects. The design is many ways resembles the Renaissance of Paris. The front of the building is decorated with an intricate design of white and to the height of the three sculptural groups the central figures of which hold each a globe composed of a fine globe. Above the sculptured groups and extending to the roof cornice, the front is laid out in marked squares tinted in a light orange color.

The lobby is wainscoted to a height of ten feet with selected white Italian marble. On the sides of the marble wainscoting, at a heighth of five feet, are placed four small

decorative panels of leaded art glass; two on each side of the lobby. Above the marble wainscoting are five pairs of leaded art glass windows with mahogany sashes. These windows are lighted from the inner side by the use of 165 8's. The box office is also wainscoted in marble. Above the plate glass, extends a decorative bronze grill. The ceiling of the lobby is in white plaster from which is suspended two square 12-inch drop-lights with leaded art glass panels, each of the four panels representing a phase of college athletic life in which appear athletes in college athletic costumes. The floor of the lobby is of white tile, with marble door thresholds, and a colored design reading: "COLLEGE THEATER." The entrance doors are of solid mahogany. The exit doors facing the street are of Gothic design.

The auditorium contains many commendable features new to moving picture theater construction. The height of the auditorium is twenty-nine feet. The walls are tinted in a light green, and the plaster decorations in a light orange with gold leaf and white trimmings. The ceiling is arched and paneled in white with stenciled borders in gold and green. The ceiling contains six circular ventilators with bronze grills. The side walls of the auditorium support four eighteen-inch fans on each side, and between them are hung art glass side-lights in miniature of the lobby drop-lights. The railing about the orchestra, the bases, door facings and stairway leading to the operator's room, are of mahogany. The screen is roomy and on each side of it are two singing boothes.

The tapestries of the auditorium are of valour with dark green inside face, and other side plum colored. At the rear of the auditorium are retiring rooms for both men and women, with a maid in attendance in the latter. The seats are upholstered in light green leather, with brass-plated standards, and backs in dark green enamel. The seats are large and roomy and well spaced for the comfort of patrons. The carpets are of green. On the right of the auditorium an exit passage way four feet six inches in width connects with the side auditorium exits and extends down to the stage.

The orchestra consists of six pieces and is under the leadership of Miss Lillian May Lancaster, a noted composer, and known the country over as the newsboys' friend. The orchestra will feature the college music of the different universities.

A notable decorative feature of the auditorium is a series of banners six feet long by four wide containing the seals and pennants in gold and college colors of the following universities: Yale, Harvard, Cornell, Princeton, Pennsylvania, Chicago, Michigan, California, Stanford, Southern California, and other well known universities.

The operating room is thoroughly fire-proofed with asbestos and sheet iron, and contains a roomy ceiling ventilator. The best of electrical fixtures have been installed, and two Edison projectoscopes.

The program consists of five reels of the best of first-run Independent films, and several song specialties.

The admission prices charged are 10 and 15, with five-cent admission for the children. Young men ushers, in uniforms of blue, with white braided trimmings, look after the seating of patrons. The musicians' uniforms are white graduation college gowns and white square college caps to match.

The many lights used in the sign, lobby and front of the building are of white globes.

The Kiski Theater—Vandergrift, Pa.

We reproduce herewith a picture of the Kiski Theater, Vandergrift, Pa., and it is one of the tidiest looking little picture houses that one would care to enter, as may be readily seen by a glance at the illustration herewith.

The interior decorations are comparatively plain when contrasted with some of the ornate interiors which have been shown in these pages. But nevertheless there is something about the simple decoration of this house that appeals to us. Instead of naming it the Kiski Theater, they might have called it the "Sanitary Theater," as the illustration herewith would suggest, for above all else, it looks clean and neat; like some lady's parlor, of which she might well be proud.

The cleanly look about this place makes it inviting, and when it comes to moving pictures, cleanliness really ought to come before godliness. As we write this we have an idea that we could put in a very enjoyable afternoon in such a place as this, with its tidy aisles and its tasty side lamps, and its plain but dignified walls with the neat panels. There is an air of restfulness about it, and we can see at a glance that the picture is high up where all can see it, which is one of the main things after all in every picture house. In this little article, of course, we can only go half way or perhaps not quite that far. If the exterior aspect is as inviting as the interior appears to be, and the projection and music are equally as good, we should say that the Kiski Theater of Vandergrift, Pa., is a veritable little gem and fully entitled to term itself, in every sense of that well worn phrase, "A moving picture parlor."

The seating capacity of this little house is 340, which is more than appearances would indicate. They have a steel operating booth in which are installed two Powers machines. We understand they show a very clear picture upon one of the latest aluminum screens. The house is under the management of Mr. L. Elswick.

Child Welfare Exhibit in Chicago.

The Child Welfare Exhibit of Chicago is the all-absorbing topic of the week. Never before has an exhibit been attempted of such gigantic proportions and of such appealing human interest. The project was made possible through the generosity and untiring propaganda of Mrs. Ira McCormick, who subscribed $30,000. The exhibit was opened Thursday, May 11, at 6 P. M., by Miss Jane Addams, the Hull House leader and civic worker, and carries a special interest, as motion pictures and illustrated lectures are featured as attractions and demonstrating material. The Coliseum, its annex and part of the roof have been utilized for the different displays, occupying a space of 72,000 square feet. For the first time in the history of the city, an exhibit has been planned on which no line has been drawn—of race, color, religion or party—Catholic, Protestant and Jew have worked side by side for the welfare of the children of Chicago. In the matter of attendance, this exhibit will break all records. It is believed that the exhibit will have over one million visitors during the two weeks it is to be opened. In this unique war are for race betterment, the moving pictures take a prominent position, and elaborate arrangements have been provided to make feasible a projection for an audience of five thousand in broad daylight or at night in the glare of a multitude of electric light bulbs. A stage has been erected for a chorus of 1,500 school children, and back of the stage is suspended a daylight curtain furnished by the Sun Light Metallic Cloth Curtain Co. The pictures projected on this curtain were really remarkable in perspective and delicate shades, and fully as bright and plastic as in the darkest auditorium. Among the subjects on the screen were Edison's "Red Cross Seal"—the anti-tuberculosis film—and "Starting the Baby Right"—an Essanay that received many approving exclamations from delighted mothers. Wandering through the different exhibits, our attention was atracted to the following display of statistics, headed:

CONSTRUCTIVE AND DESTRUCTIVE AGENCIES OF CHICAGO.

AFFECTING THE WELFARE OF CHILDREN

July, 1910. Compiled by Amelie Valerio for the

JUVENILE PROTECTION ASSOCIATION OF CHICAGO

The report embraced dance halls, excursion steamers and also five and ten cent theaters, and reads as follows:

Chicago theaters seat 93,000.
32,000 children attend daily.
Conditions in 1909.
405 five and ten cent theaters.
216 violations of the law and ordinances found in two inquests.
Crowds of children fill the entrances of most theaters.
Advertisements and posters, sensational; barkers, vulgar.
Darkness inside a cover for familiarity and immorality.
Ventilation very bad; exhibits inadequate; building and fire ordinances disregarded.
Pictures showing crime, immorality and revenge.
Boys frequently committed burglary, murder and other violent crimes as a result of lessons taught.

RESULTS OF INVESTIGATION.

A censorship bureau for films established.
Dangers to young girls made public.
Police, health and building departments aroused.

CONDITIONS IN 1911.

208 five and ten cent theaters.
Only eight violations of the Child Labor Law.
Only eleven with bad posters.
Only eight with disorderly crowds outside.
No possibility of adequate ventilation in twenty-nine.
Bad ventilation in seventy-two.
Only four theaters without wall lights burning during the performance.
Adequate exits in all buildings.
Twenty-eight exits without lights.
Films show censorship bureau to be efficient.
Majority of films humorous or melodramatic.
Constantly increasing number giving useful instruction in History, Geography and Hygiene.

RECOMMENDATIONS.

Places and not people should be licensed.
Amateur nights should be abolished.
All posters and advertisements should be censored by the censorship bureau.

THE BOARD OF CENSORSHIP.

A National Board of Censorship should not go by set rules, but use some common sense and have a fair knowledge of social and economic questions. Many films have been passed by the National Board of Censorship that should have been rejected, as it they do not show an actual murder, suicide or burglary, they convey bad ideas to the weak-minded. The Reliance comes out with a production called "Locked Out." I am not against unions nor bitter against the trusts, but I ask just and fair play and I condemn all literature, exciting labor against capital or capital against labor. If the members of the Board of Censorship wanted to use a little discretion in their verdicts, they would not allow certain pictures to pass, but it seems that these gentlemen are devoid of good judgment. They should have rejected the Kalem picture against the Japs. It is a matter of record that California objected to the picture.

The Reliance shows us the bitterness of capital against labor. Is it right? Is it fair to excite the masses by showing them innocent women killed in their fight for their daily bread? No, it is not right as we know that if some capitalists are hard on the laboring class, we know also that many strikes are not justified and would have never been ordered, if it had not been to serve the personal interests of some leaders or walking delegates. The mind of the working class has been so enraged against capital, that many, too many, leaders have overstepped their usefulness and have become autocrats themselves and the greatest danger to the workingman of today is not from capital, but from these union leaders.

The Reliance producer for sensational effect showed the murder of innocent women, without considering the evil consequences of such a picture.

The Board of Censorship should wake up and use a little more of the power invested in them, to suppress highly sensational pictures. F. M. S.

CIRCULARIZING BUFFALO JONES PICTURES.

The New Bijou Theater, of Edmonton, Alberta, Canada, sends us a well gotten up four-page advertising folder announcing the coming of the Buffalo Jones pictures. The manager of this house has used as the body of their circular the bulk of the descriptive matter on the Buffalo Jones pictures exactly as printed in the Moving Picture World, issue of February 25, and we are surprised to note how well it adapts itself to a circular of this kind. Those of our readers who are booking the Buffalo Jones pictures, we would advise to follow this example, which will save them considerable time and work, besides making a readable and interesting circular to circulate publicly. The front page of the circular before us is arranged in title fashion, the remaining three pages being solid reading matter from the text of the description published in this paper.

The more popular the theater is and the larger the audiences, the more it becomes necessary for the management to look into the question of ventilation and cleanliness. A valuable adjunct to proper ventilation is the use of a good disinfectant every day, especially when the house is being cleaned.

The odorless or perfumed Atlas disinfectant of the Atlas Supply Company, Manayunk, Philadelphia, Pa., is one of the well-known articles on the market for this purpose and for which they are having a ready sale. As the hot season approaches, the use of a good disinfectant will become more imperative.

The Atlas Company are also distributors of Comes film cement. One might say that it is an evidence of the magnitude of the film business when we learn that nearly fifty thousand bottles of this article have been sold in the past year and a half.

We have received this week a certain amount of literature from the New York headquarters of an institution designated as the National Association of Moving Picture Exhibitors, among which is a set of by-laws and the constitution, as well as matter setting forth the reasons and object of its being. In brief, it seems to be a self-constituted affair in the nature of a moving picture law office. We are not acquainted with any of its officers or directors, therefore can make no authoritative statement as to its worthiness or unworthiness. The literature that has been sent to us is of course too voluminous for publication and the above facts are passed on to our readers for what they are worth. When we are better informed as to this proposition we will comment further.

Los Angeles.

By Richard V. Spencer.

American.—The American Film Manufacturing Company have established a studio at Lakeside, Cal. Lakeside is a picturesque town 22 miles from the city of San Diego. An interview with Mr. A. M. Kennedy, president and general manager of the company, discloses the fact that the Lakeside studio will be the permanent headquarters of the American's Western stock company. The surrounding country is ideal for the production of Western stories on which it is the policy of the company to specialize.

The acting talent of the Western company now numbers 14 people, exclusive of the extra people employed from time to time. Two dramatic directors are in charge of the studio, permitting the release of two reels of Western films per week. Mr. Allan Dwan is the producer in charge. Mr. Dwan is one of the most ambitious and hard-working playrights of the younger school. In the progress of his work for the company he has written and produced many of the American films.

The second division of the Western stock company will be under the management and dramatic direction of Mr. Charles Earle, who has had many years' experience in moving picture work.

During the progress of the interview, Mr. Kennedy said: "The Chicago stock company will henceforth be used as a subsidiary organization to fill in stories on short Western reels. The Western stock company will confine themselves to the production of strictly Western pictures. Mr. Allan Dwan will be producing director. We have also a new leading lady, Miss Bush. She has had many years of dramatic experience, and has been playing leads in legitimate stock. She is an extremely good rider; has a fine stage presence; is young and pretty, and is very strong on emotional parts.

Mr. Warren Kerrigan, leading man in the Western stock company, formerly with Essanay, has been with the American since its inception. I was astonished to learn that Mr. Kerrigan was a fine horseman, he having previously played only society parts with the company. Mr. Hamilton is no longer in charge. Mr. Beal is no longer connected with the American Company.

This Western company (referring to that portion of the stock company under the direction of Mr. Dwan) is going to produce one Western drama each week. We are going to turn out a second reel of split reel comedy Westerns—combining the three elements of popularity, which every exchangeman considers THE thing."

Mr. Kennedy has spent the past three weeks in Los Angeles and vicinity, and has joined the army of boosters for California scenery and climate, which he declares is beyond criticism from the point of view of the film manufacturer. Mr. Kennedy left for Chicago May 6th.

Bison Actors Work for Charity.—Saturday, the 6th, will see the members of the Bison Stock Company on the downtown streets in costume, aiding in the disposal of the 300,000 charity tags which the Associated Charities of Los Angeles hope to sell at 10c each, in order to provide the funds for their yearly work among the city's poor and needy. Prominent in the ranks of the salesmen will be the following members of the Bison Company: Miss Mona Dark Feather, Frank Lawson, Madeline West, Geo. Gebhart, Agnes Stanley, and Mary C. Thornton. The City's legitimate stock companies and the performers appearing at the local vaudeville theaters will also take part and help sell the tags by automobile campaigns in the downtown streets.

Selig Films City Fire Department.—The Selig Company's cameraman this week took several hundred feet of film depicting firemen from the different hose, truck, and engine companies of the city risking their lives performing feats on the newly erected six-story drill tower on the grounds of Engine Company No. 1, in East Los Angeles. During the progress of the drill, the firemen "rescued" 120-pound dummies from the imaginary burning structure, scaled six stories with pompier ladders and made daring leaps into life nets. Other drills consisted of carrying up hose, attaching hose to standpipes on the various stories, taking up ropes and letting down dummies, etc., the most interesting of which were recorded by the moving picture camera. The drill was taken for the benefit of the Selig Polyscope Company, which some time ago presented the city with a certified $1,000 check for the privilege of filming the city firemen in drill manoeuvers and in action at real fires. The ink was hardly dry on the check before a $250,000 fire broke out in the downtown district. The Selig Company were immediately notified, and with their cameraman and several actors were soon on the scene. The film was recently exhibited at the studio to a small audience, who, the writer is informed, pronounced the photography excellent, considering the difficulties under which the cameraman worked. The film has been sent East and will soon appear under the Selig trademark.

Pathe.—William E. Fontaine, road manager of "The Rejuvenation of Aunt Jane" company, playing this week at the Mason Theater, and T. P. Getz, a San Diego man, were visitors at the Pathe studio on the third. While there they watched the work of the Pathe stock company in an interior scene being directed by Mr. Young Deer.

Kalem.—For the past few days the Kalem Company have been at work in the semi-desert country between Fernando and Newhall. The writer recently paid a visit to the studio of the company at Verduga Park, near Glendale. Mr. Kenan Buel, dramatic director and general manager of the Kalem Westren stock company, on being interviewed, said that he came to Southern California with the intention of only staying three months, but so satisfied has he become with the scenic and climatic advantages of the country that he has decided to lengthen his stay to three years, and is making preparations to that end. Extensive improvements are under way at the studio in preparation for a series of big films, the nature of which Mr. Buel is keeping to himself until they are ready for release. Mr. Buel presented the writer with a group picture of the company, which will soon appear in The World. Next week the company will put on, under the direction of Mr. Buel, a big film of early California life in the period of the old Mission days. The story of the film was written around an incident of real life that happened at the time. The scenes will center about the San Luis Rey Mission, one of the most beautiful and least photographed missions of the Southwest.

Biograph to Return East.—The Biograph Company, comprising some seventy-five people, have completed arrangements to return to their Eastern studio for summer work. They will leave Los Angeles May 21, and will work in the East until late in December, when they are expected to return and occupy their Los Angeles studio again. The company this year have put on a series of beautiful films, the marine films being probably the most appreciated—at least, by Western picture fans with whom the writer has talked.

Jack Conway, formerly leading man for the Bison Stock Company, has joined the Selig Western company. **J. B. Sherry** has also left the Bison company and will be seen in future Selig Western productions.

Red Wing (who in private life is the wife of Mr. Young Deer, the Pathe director) returned Friday from a two months' visit to New York City.

Pathe.—The proposed trip of the Pathe Company to Tia Juana, Mexico, has been postponed for the present. Tia Juana at this writing is one of the centers of the Mexican war zone, and permission to cross the line would be hard to get, if not impossible.

James L. Magee, business manager for the Selig Polyscope Company, has just returned from a business trip to Riverside, Cal.

Selig Company Go North.—The Selig second company, under the management and direction of Mr. Hobart Bosworth, will leave in two private cars for the Yosemite Valley on the 20th. They are taking along a stage coach and fifteen head of horses. The second company plans to be gone about three months, most of which will be spent in the Valley and vicinity. Among the members of the Selig company going north are J. B. Sherry, Jack Conway, Mr. Dared and wife, Leo Pierson, Roy Watson and wife, and little girl; Mrs. Charlie Eyton, Miss Barry, Miss Adele Bosworth, Dell Eagles, Harry Paget, Art Acord and B. H. Daniels.

Los Angeles Exhibitors.

New Independent Exchange.—The California Film Exchange of San Francisco have purchased the stock and lease of the Western Film Company, of Los Angeles, and have installed their offices and supply rooms at 514 S. Los Angeles St., formerly occupied by the Western Film Company. They are buying twelve reels of Independent film and will add to their buying orders as the trade warrants.

Legislation Pigeon-Holed.—The Strobridge Bill Amendments that have been awaiting the governor's signature to become a law, and against which a powerful lobby of moving picture men have been fighting, has been pigeon-holed by the Governor. It is said that the bill will be laid over for the next meeting of the legislature some two years hence. The amendments to the original bill were bitterly contested by state exchangemen and exhibitors.

New Aairdome at San Bernardino opened recently with Independent service secured through the Los Angeles exchange of Miles Brothers. Mr. Gillete is the proprietor.

Arthur S. Hyman, president of the Hyman chain of theaters, is about to become a Moose. A jolly bunch of local moving picture cowboys, and other local celebrities, joyously assert that they will be present at his initiation, and promise that the initiation ceremonies will be thoroughly done. Mr. Daniel S. Markowitz, manager of the local branch of the California Film Exchange, and president and general manager of the Co-operative Film Mfg. Co., himself a Moose, also promises to see that Mr. Hyman is thoroughly initiated in the new order.

Majestic, of Redlands, formerly using Licensed pictures, is the latest recruit to the Independent ranks. The lease of the house has changed hands, and will henceforth be under the proprietorship of Messrs. Mather & Nesse. The new lessees will make alterations to the house and run it in a first-class manner. The firm are well known in moving picture circles throughout Southern California.

Incorporation.—Articles of incorporation were filed recently with Secretary of State Jordan by the Arthur S. Hyman Amusement Company; directors: Arthur S. Hyman, P. Bayffeld Gibson, and Bert Gerson; capital stock, $50,000.

Hyman and College Theaters Go Independent.—The Hyman, 8th and Broadway, and The College, 5th and Hill Streets, have both gone Independent. Both houses are strictly high class Hyman enterprizes. Since February 1st they have been using Licensed service. The change goes into effect Monday, the 6th. The two theaters are using four reels each of first run Independent service, and four acts of vaudeville. Previous to the 6th, the College used only pictures, but on and after this date four acts of vaudeville will also be shown.

Petitions Against Sunday Picture Show.—Rival petitions on the question of Sunday closing of Sawtelle, Cal., picture shows were filed recently with the town trustees. The one asking that the picture shows be closed on Sundays carried only 73 signatures, while the one favoring open doors for these houses on Sundays was signed by 380. No action has yet been taken by the town trustees regarding the matter.

Hyman's Venice Theater.—"The Neptune," on which work is progressing rapidly, will not be able to open May 15th as planned. The new theater will be first-class in every particular, comparing favorably with the best in appointments. Mr. Hyman has just signed up for Independent service for the new house. Like the other Hyman enterprises, vaudeville will play an important part. The theater will be opened to the beach public on May 22 and record breaking patronage during the summer months is an assured fact.

Incorporation.—Articles of incorporation were filed recently by the Thomson-Snow Amusement Company; capital stock $55,000; directors in the new corporation are: J. D. Thomson, H. C. Snow, and C. H. Falenbaugh.

More Censorship.—The advisability of asking the appointment of a theatrical censor committee, the discussion of moving picture supervision, in addition to that furnished by the National Board of Censorship of New York, and the indorsement of Deputy City Prosecutor Guy Eddie's efforts to prohibit improper shows, and other things of more or less importance to theatrical interests, were discussed at a recent meeting of local club women, clergymen, educators, and a few moving picture exhibitors at the Federation club rooms. The moving pictures shown in Los Angeles received high praise, and Mr. Nixon, president of Southern California Exhibitors' Association, promised his hearty co-operation with the committee in securing the best of films to be shown under due legal restrictions and in sufficiently lighted rooms.

Butlers'.—408 South Hill Street, have changed their service from Independent to Licensed, and are now using three second runs of the latter.

Beach Business Booming.—Excellent business is reported by the West Coast beach exhibitors in Santa Monica, Venice, Ocean Park, and Redondo. All report a very prosperous season, which has begun unusually early and promises to extend late into California's so-called winter season. Clune's new theater on the Fraser Pier is scheduled to open on Decoration Day. The theater is well under way and will probably open on schedule time. With the completion of this theater the West Coast beaches will have two up to date first class theaters with large seating capacity and first class attractions.

Prosperity Note.—Mr. Fred Dawes, manager of Miles Brothers local exchange, has purchased an automobile. He says that he needs it for banking purposes and to facilitate the rapid delivery of films. Next!

To Stop Lobby Crowding.—Chief of Police Sebastian has ordered police captains to prevent crowding in theater lobbies. Scores of complaints have been filed with the police against the practice of theatergoers crowding the lobbies at vaudeville and motion picture theaters. The police will try to remedy this by compelling the ticket holders to form in line while awaiting admission to the theaters.

Itala Masterpiece Praised.—The recent big Itala release, "The Fall of Troy," received much praise by Western picture patrons, who in talks with the writer, pronounced it the biggest and most spectacular film ever shown in the West. The film was shown here at the Shell, and at the Hyman, and drew crowded houses at both theaters. It will next be shown at the beaches, where exhibitors have been advertising it lavishly.

Arrow Goes Independent.—The Arrow Theater, in the Hamburger Building, 8th, Broadway and Hill, has gone Independent. This theater has been a Licensed house ever since its inception. The theater will use second run Independent service beginning May 15.

Pasadenans Interested in Tournament Pictures.—The Selig Special Release educational film picturing the Pasadena Tournament of Roses, taken January 1 last, is being eagerly awaited by the public of Pasadena. The film pictures the beautiful annual pageant held every New Year's day in the Crown City. The film will be shown first at Clune's Pasadena Theater.

Crown.—The lease of the Crown is reported to have changed hands at a recent date. The house is now using later run Independent pictures. It is said that new improvements and alterations are planned.

Picture.—The Picture Theater, Main Street between 5th and Sixth, are making alterations to their foyer. It has been newly repainted, and big candle-power Tungsten lights in attractive globes have been installed.

Arrowhead.—The new theater being erected at Long Beach for The California Motion Picture Mfg. Co., will be opened Saturday, the 13th, with Independent service. The company will picture their own productions until they succeed in making arrangements to enter the producing field and market their work.

Washington D. C.

Airdomes are increasing in popularity and number. The Crandall, Truxton, Starlight, Staunton, Northeast, Maycroft, and Imp Park are now on the list. Some of these mean the extinguishing of the lights in houses that have displayed pictures during the winter. Imp Park is under the management of Harry Warder, who has closed his Colonial, while the Truxton, under Manager Coblenz, included both the house and park of the same, and the show shifts from one to the other according to the weather and the season.

J. Boyd Dexter, who recently severed his connection with the Washington Film Exchange, is again manager of an exchange of his own, for it must be remembered that Mr. Dexter is the pioneer Independent film man of Washington. In connection with this service, he also has an extensive sign trade for the motion picture theaters.

A matter which has been bothering the exhibitors of motion pictures here at different times is the Sunday Bill, which calls for the closing of all amusements on that day. The large theaters are not open in Washington except for a lecture or concert, but the motion picture houses open at 3 o'clock in the afternoon. There is at present a bill before the House of Representatives which asks for the closing of all amusements on Sunday. In order to meet this matter squarely with unity, and at the proper time, those interested in the bill have formed an organization known as the Washington Exhibitors' Association. Every reliable house is or promises to be represented to protect its interests, and there is every reason to believe that the organization will be a moving factor for unity among the motion picture men here. The officers are: President A. C. Bay, treasurer A. Brylawsky and secretary I. Brylawsky, who succeeded Wm. F. Mack in the same office at the preliminary meeting. Mr. Bay is manager of the Niagara, while both of the Brylawskys are connected with a chain of picture theaters at various parts of the city. This organization thinks then first about to attack the Sunday Bill as the proper measure. It appears that one phase of the matter will be to secure the opinion of the patrons of the motion picture theaters to present to the Committee in Congress. We will hear later what the Washington Exhibitors Association has accomplished.

W. H.

Louisville.

E. S. Dyehouse, well known insurance man of Louisville, who has achieved fame through having assisted in the manufacture of what is said to have been the first moving picture machine to exercise, recently came into the picture limelight again when he applied for patent rights upon a process which promises to revolutionize photography. The Dyehouse process, it is asserted, enables plate photographs or pictures of any kind to be developed and printed in the broad light of day, without any cumbersome apparatus and the wonderful room of abolishing the dark room.

It is reported that a syndicate of local capital is being formed at Maysville, Ky., to establish a moving picture house to compete with the Pastime and the Washington theaters in that city. The new house will be one of the largest and most up-to-date in that section of the State, and will probably be located in the White Building in Maysville.

George E. Bloch, who has for several seasons successfully managed the Airdome in Hopkinsville, Ky., is making preparations to open his old stand for the summer within the next few days on a bigger, better and brighter scale than ever before. As a preliminary advertising feature, Mr. Bloch has donated the house to the Hopkinsville Elks for the first week of its summer career, and the proceeds derived from the series of days will be turned over to that organization to rebuild its lodge rooms in Hopkinsville, which were recently destroyed by fire.

Marcus Loew, of New York City, who owns and operates a chain of vaudeville and picture houses numbering more than 100 all over the country, stopped at the Seelbach several days investigating local conditions and negotiating for a site and other details concerning a $500,000 playhouse which he proposes to erect here. The house, when completed, will be one of the most beautiful of its kind in Dixie, and will carry a bill of vaudeville interspersed with picture exhibitions. Prices will probably rule about the ten, twenty and thirty standard. Mr. Loew stated that he could make no definite statement concerning the location of his local property until he returns to this city a couple of months from now and begins active arrangements for the construction of the house.

Work upon the handsome new theater which will be occupied by M. Switow, of New Albany, on Fourth Avenue, between Green and Walnut Streets, will be begun in a short time. The new house will cost about $30,000 and will be up-to-date in every respect, having the advantage of a fine down-town site to begin with.

Judge Garrett S. Wall, of Maysville, Ky., who is a member of the State Board of Control for lunacy asylums of Kentucky, says that since the introduction of moving picture exhibitions into asylums and homes for the feeble minded throughout the Bluegrass a marked improvement has been noted in the cases of a number of mildly insane inmates, as well as a favorable effect upon the more violent. The less afflicted ones, said Judge Garrett, are inclined toward more rational talk and actions after viewing the periodic shows, while the incurables move about in a less cowed and maniacal manner, placing more faith in the friendly actions of those around them.

The Princess theater opened last week at Jackson, Ky., under the management of H. M. Bloomfield, who took charge of the house this season for the first time. Mr. Bloomfield is making numerous improvements as the shows progress and business gets better, and promises to make the little playhouse in the Bluegrass one of the most modern in the State before long.

Desberger Bros., who are having a handsome moving picture theater erected in Paducah, Ky., at Fifth Street and Broadway, announced the details of the Arcade, as it will be called, last week. The house will be 22 feet wide and 40 feet deep, seating more than 900 people. Not a particle of wood but the opera chairs will be used in construction, every portion being made of either concrete, brick, steel or glass. Eight roomy exits will preclude possibility of a fire horror, and on the opening night Manager Desberger proposes to give an exhibition of emptying the theater as rapidly as possible by sounding an alarm before an average audience. A roof garden on top of the theater will be an additional feature, soft drinks and light refreshments being served at all hours.

The People's Theatrical Company, at Jackson, Ky., filed articles of incorporation last week, placing its capital stock at $8,000. The company is formed with the purpose of building and operating a chain of moving picture theaters through the State. The incorporators of the new concern are as follows: Sewell Williams, Hannibal Hurst, James Back, R. Muir, T. M. Davidson and J. H. Letton.

According to a recent report to the Louisville correspondent of The Moving Picture World, C. Mortimer Thompson, City Building Inspector of Knoxville, Tenn., is preparing an ordinance pertaining to his department which will compel every theater in the Tennessee city to be equipped with smoke vents to clear the auditorium in case of fire. Mr. Thompson, in urging the passage of this ordinance, says that but two theaters in Knoxville are now equipped with vents, while every house of this kind should be provided with this safety appliance. Mr. Thompson also urges that the theater owners be advised to place automatic sprinkler systems on their stages and about the operating rooms, especially in picture houses, but since this precaution concerns property loss particularly, it is probable that the latter feature will not be incorporated into the ordinance.

New England.

Mr. J. F. Adams, manager of the Colonial Theater, Lowell, Mass., has closed his house over the "heated term" after an unusually fine run of business during this season. The Colonial will reopen in August.

Mr. L. M. Boas, general manager of the Marcus Loew enterprises in Fall River, Mass., has severed his connection with the Bijou and Premier theaters. Mr. Boas will very shortly leave this country for Europe, making headquarters in Paris, where he will become the head of a corporation booking foreign vaudeville acts into American theaters. Mr. Charles Benson, who has had the valuable experience of several years' training under Mr. Boas, as assistant to him, has already taken up the active management of the large houses.

Mr. Thomas Hughes has purchased the Star Theater, Solomon Falls, N. H., from Messrs. Berlanger and Plummer, and will continue to operate the theater as a moving picture and vaudeville house.

The Star Airdome, Meriden, Conn., is nearly ready for its opening, which will take place on Decoration Day, May 30.

Lincoln Park Worcester, Mass., has been opened by the Worcester Street Railroad Company. The corporation evidently knows the great drawing power of the picture and is giving free performances of moving pictures at the park.

Mr. Tom Whyte, manager of the Academy of Music, Lowell, Mass., devoted to "pop" vaudeville and pictures, has resigned his managerial position, to take up active charge of Mr. J. J. Flynn's office. Mr. Flynn is running many parks and open-air shows through the summer, as is his usual custom. Mr. Flynn expects to use Licensed service in his theaters this year. Mr. Whyte may be back at the Academy of Music in the fall.

Mr. George Davis, of Salem, Mass., who is interested in the picture game, recently made a trip to New York, looking things over.

Pequot Park, Westfield, Mass., a summer resort, will open May 30. Pequot Park always shows a good share of moving pictures as one of its attractions.

The Pastime Theater, Lowell, Mass., has a new manager in the person of Frederick Miller, who was connected with the Alhambra, also of Lowell. Mr. Miller knows the "ropes," and should make a good executive for the Pastime.

Westfield, Mass., will possess a large and up-to-date theater next fall, devoted to "pop" vaudeville and pictures, as ground has already been broken for the new house. The house, not yet named, has an excellent location, on the corner of Elm and Bartlett Streets, the main thoroughfare of the city. The Gaiety Amusement Company has leased the house, upon its completion, from Mr. John M. O'Donnell. The Gayety company will be without a theater in Westfield for a short while, as its lease on their remaining Westfield theater will expire July 1.

Manager M. C. Blumenberg, of the Casco Theater, Portland, Me., introduced a decided innovation when he offered what he called "Children's Week" for his patrons. Pictures especially suitable for the young folks, a youthful singer of illustrated songs, and other similar features made up an attractive program. Manager Blumenberg is offering worthy programs of pictures, novelties and songs to a pleasing run of trade.

As was stated in these columns previously, the Nickel Theater, of Bangor, Me., which was destroyed by the fire in that city, will rebuild. Union Street has been chosen as the location of the New Nickel by Manager Atkinson.

Manager Moe Mark of the Comique Theater, Lynn, Mass., is doing well with pictures, songs, and Mr. Fred Rea lecturing on the feature reel. Amateur nights, Tuesday and Friday, are in the nature of a success, judging from the crowds which attend this feature. HENRY.

In The Mississippi Valley.

Chief of Police Bergen at Rockford, Ill., has served notice on the moving picture theaters of that city that no more prizes may be given to lucky holders of tickets, as it is a violation of the ordinances of the city and also of the State law.

C. S. L. Bennett, of Charleston, Ill., will operate the airdome in that city again this summer, featuring moving pictures.

C. B. Burkhardt will furnish free moving pictures each Saturday night at an attraction at Homer Park, near Homer, Ill.

Milwaukee school children are to be made the subject of an interesting experiment in the next two months. The Wisconsin Anti-Tuberculosis Association will employ motion pictures in an educational campaign in the schools. The University Extension division is working in co-operation with the association to determine the value of the film as an educator.

The show will be preceded by a lecture to the pupils in the afternoon by Harvey Dee Brown, general lecturer of the Anti-Tuberculosis Association. Dr. Brown also has charge of the pictures.

The first of these lectures and shows was given last month in Madison, and nine schools were visited. The final lecture and exhibition was given in the assembly chamber of the Capitol and was used as an instructive means to further a bill giving counties the right to erect county sanatoria for consumptives.

Plans have been completed for a $30,000 moving picture theater to be erected at Eleventh Avenue and Washington Street, Milwaukee, to be owned by John Brummer and managed by Edward J. Wagner.

Architects' plans for the new Butterfly moving picture theater on Grand Avenue between Second and Third Streets, Milwaukee, have been completed. The building will be 42½ x 150 feet and will seat 1,200 persons. It will be forty feet high inside and will have a balcony. The structure, which is to be fireproof, will cost $50,000.

The Broadway Amusement Company, of St. Louis, has been incorporated with capital stock of $2,000 to do a general amusement business. The incorporators are Thomas J. O'Loughlin, Harry V. Harkins, and William F. Harkins.

The Stone Motion Picture Company, recently incorporated for the purpose of handling the moving pictures of the Morris-Schreck fight, has decided to embark in the moving picture business on a larger scale, with headquarters in Oklahoma City, Okla., it is announced. The company plans a studio, and a stock company, calling for the expenditure of $20,000 to $25,000. The company, which has offices at 817 Colcord Building, Oklahoma City, is composed of president, W. F. Stone, secretary, O. G. Bantley, both of Oklahoma City, and B. B. Burnett, B. C. Burnett and C. W. Willis, all bankers of Sapulpa, Okla.

The Bijou, the vaudeville house at Decatur, Ill., has begun its summer season of moving pictures.

The Daley Theater, home of photoplays, Carlinville, Ill., at its opening invited the public to ask questions in regard to the workings of the machine, believing the patrons were interested in the operation. This proved a good idea. The new theater, which has a capacity of 900, is in charge of Harry Daley, proprietor and manager. Mrs. Georgia Green, pianist and soloist; Miss Fern Hagler, ticket seller, and Richard Dunn, doorkeeper.

Let the newspapers get out the rubber stamp for the head "Blames Picture Shows for Downfall" again. J. Leibsen appeared before the City Council of Des Moines, Iowa, and said his son who was sent to the reform school for stealing, began by taking money in order that he might attend picture shows. Thereupon, with the applause of the gallery already sounding in their ears, and the flash of the press, a councilman drafted an ordinance prohibiting any child under sixteen years of age from attending a moving picture show unaccompanied.

"A friend of mine out on the coast tells me they can see them actors going out every day to pose for a picture. They're regular theatrical people who do the kind of work on the stage. I overheard this recently while watching a production of Selig's "Rod's Conquest" at the Lyric, Springfield, Ill. Few Seligs have gone over like this one in fact, it was given an unusual reception for any film. There were plenty in the theater who were by their emotations and chucklings, agreeing with me that the advent and performance of the "troupers" into the small town were an habitual as any strip of film and reminiscences produced can make them. The tyme alongside me raved at the happy ending but, nevertheless, he had gone back to the barefoot days of adoration before a showbill when the first part of the reel was unwound.

The Star and Majestic theaters of Watseka, Ill., have been sold to young women of Danville, Ill., who will continue to operate them under the name of Hill & Weger. Miss May O. Hill, the senior member of the firm, has been in the moving picture business at Watseka for some time.

Chicago.

Jones, Linick and Schaefer have secured control of the American Music Hall, in partnership with William Morris and Marcus Loew. Negotiations were closed last Monday and a decided change of policy will be adopted. The price of amission will be lowered, but vaudeville still will be the feature. The Orpheum people have sold their interests in Riverview Park—the Royal Gorge, the Scenic Railway and the Derby—to W. F. Merle, of Merle & Heany, for $250,000; also their enterprises in White City.

The Western representative of The Moving Picture World received recently an invitation from the Press Club of Chicago to an exhibition of educational pictures at the Club Rooms. Invitations had been sent broadcast by the entertainment committee to the board of education, to the principals of the schools and to the press. The program was furnished by the courtesy of George Kleine in the endeavor to demonstrate the educational possibilities of the motion pictures. Mr. Kleine deserves great credit in his work in the educational field, and this was another instance of his enterprising propaganda among the class of people that doesn't go to a picture show unless to collect material to evidence the detrimental effects of the motion pictures on the unsophisticated mind of the rising generation.

A great number of people accepted the invitation and the exhibit began with Gaumont's beautiful "Poems in Pictures," followed by "Le Printemps"—a phantasmagoria of spring and life's resemblance to season—a picture of unspeakably artistic effects in scenery and delicate shadings, "In the Pyrenees,"a travel film from Spain; "The Vow, or Jepthah's Daughter," a remarkable Gaumont production from the Biblical History; "Tropical Creatures," a wonderful microcinematograph by Urban-Eclipse; "Alpine Retreat," a stereographical; "Potteries in Thoume," an industrial; "The Death of Admiral Coligny," a drama from the French History; "In Birdland," an excellent telephoto by Urban-Eclipse, and several others.

The audience showed by liberal applause a gratifying interest and appreciation of the exhibition and the beautiful scenic and artistic light effects of the Gaumont pictures brought many an exclamation of admiration.

In an interview with the Western representative of The Moving Picture World, Mr. C. J. Hite, of the H. & H. Film Company, expressed his entire satisfaction of the prevailing business conditions.

The H. & H. said Mr. Hite, is enjoying a better class of business than ever since they entrance into the moving picture field with the Hite & H. Film Service Company owned by the Hutchinson brothers and C. J. Hite. S. S. Hutchinson is the president, C. J. Hite, secretary and treasurer, in charge, G. A. Hutchinson assisting. They are also interested in the American Film Manufacturing Company and have several flourishing exchanges in other parts of the country. The Hite & H. Film Company has recently installed an automobile system of picking up films at night from theaters in the city, carrying them to their inspection rooms and making shipments each night for the out of town customers.

Messrs. Lesserman and Fleckels, of the Lesserman Film Service, have completed arrangements for the construction of an airdome on some property at East Sherman Heights, Ill., and expect to have one of the most up-to-date amusement emporiums in this part of the country. The new airdome will have a seating capacity of 1,200 and will be complete in every detail. Three reels of the Lesserman Service picture will be shown, with two good vaudeville acts and an illustrated song, admission to be ten cents. In connection with the airdome, a dancing pavilion will be opened, and it is expected that with this combination, the manager of East Sheridan will be able to satisfy their summer ardor for amusement.

Mr. Herbert Lett, formerly of the H. & H. Film Exchange has launched forth in his own name to adorn the ranks of industry and will be ready for action in the film arena in the very near future. The reliable Film Exchange in the name under which Mr. Lett will do business at 1508 in the Masonic Building, 190 Dearborn Street.

"What do you play for Cow-boy pictures?" What music is suitable for courtroom scenes?" Should I play Indian music exclusively for Indian pictures, and if so where can I get it? What shall I play for bar-room scenes; for lumber camps, for mining camps?"

These and similar questions are frequently sent to me, nearly always, I am sorry to say, with a request that the letter be not published. Now these requests for privacy are a bit selfish on the part of the writers, if they would only stop to consider it, for whether my suggestions have any value or not, they are asking for personal information which might be interesting to others.

My correspondence has become so large as to make serious inroads upon my time, and as I have treated all such communications confidentially as requested, I have thereby deprived myself of much matter which might be used on this page. For this reason I shall hereafter assume the right to use the substance of any future letter which I think may be of interest to the constituency at large, omitting names and addresses.

Also I shall be compelled to stop answering private communications altogether except in urgent cases where the saving of time is an important factor; such writers will enclose a dollar to insure prompt attention. (At present many of them forget to enclose postage stamps.) Having got this "off my chest," I will go back to the questions which head this article.

"What do you play for Cow-boy pictures?" If you want your music to say "this is a cow-boy," I know of nothing except the cow-boy songs which were popular a few years ago. Many object to these because they are old, but what better can be offered? A few new ones have appeared in the past year or so, but the vogue is passing away and they have achieved but little popularity, and I doubt if they are well enough to have any suggestive value to the average audience. A strain of "Idaho" or "San Antonio" or any other of the well known songs of that kind will suggest to the observer that he is looking at a cow-boy. This, of course, when you want to introduce "local color" in your scene. For the rest of your picture the music must depend upon what the cow-boy or cow-boys are doing. Are they fighting, dancing, making love or lynching somebody? These situations would be described the same as if they were being enacted by any characters other than cow-boys. They are melodramatic and require melodramatic music. I am a great admirer of "local color" in picture music, but it must not be overdone. Because your scene is laid in the West among cowboys is no reason why your music should **all** be suggestive of that character. Work up the picture the same as if it were laid in another locality, and throw in a "cow-boy" tune once in a while so as to keep the atmosphere, and that is about all you can do.

I can appreciate the perplexity of the conscientious player in regard to this particular kind of picture. We have music peculiar to almost every part of the world and the inhabitants thereof, but with the exceptions of the class of tunes I have mentioned, there is absolutely nothing which the average person can associate with the Western States. It is true the ranchmen had their songs, but these were words of their own making set to tunes brought from their homes "back East," and would have no meaning when played to the audience of the present day. With other pictures the case is different. In a Mexican picture, for example, you can work up scenes of greatly varied character, and yet preserve your local atmosphere if you wish to do so. Mexican and Spanish music (they are similar) abounds in sharp contrasts and whether the airs be joyous, sentimental or sorrowful, the racial character is ever present. (N. B.—Please leave the castinets out of the pathetic scenes.)

Indian pictures. Genuine American Indian songs are, with few exceptions of little value as instrumental numbers, especially for the piano. There are characteristic "Indian" numbers, however, written by modern composers which have come to be recognized as Indian music. "The Sun Dance," Herbert's "Indian Dance" (from "It Happened in Nordland"—both published by Witmark & Sons); "Indian War Dance" (published by John Church & Co.); one movement in "Trailing the Trail" (published by Will Rossiter) are among numbers of this kind and as they are effective on the piano are better than real Indian music for picture work. Where Indians predominate in the picture, use as much of this music as you can (for the Indian scenes) and the balance of the picture the same as any melodrama. It depends altogether on the nature of the scenes. These pictures also are usually melodramas. As to courtroom scenes, bar-room scenes, etc., I cannot understand why they should require a particular kind of music. It must depend upon what is taking place in these rooms. There are court room scenes which are pathetic throughout, while others are better described by a half-mysterious accompaniment. A humorous courtroom scene will, of course, be classed with the comedies and treated accordingly, i. e., lively or burlesque music or the ever popular song chorus (when it can be made suggestive of the scene.) As to the other two scenes mentioned, the same answer will apply. It is not practical to find music descriptive of every locality in which your picture may be laid. Important geographical places or those well enough known to your audience for their music to be recognized may often furnish a legitimate excuse for working a bit of "local color" in your scene—usually to its advantage. Also many of the characters (when prominent) can sometimes afford the same opportunity. A Confederate solider would suggest "Dixie," a comedy farmer "Ruben, Ruben," or one of the many "Barn dances." College songs, plantation songs, national songs of Europe and other countries, with the tunes descriptive of Indian, Chinese, Mexican and other characters will furnish much to relieve the monotony of your musical program during the neutral songs, and when anything "is doing" in the dramatic order, work up the scene as you would any other dramatic scene regardless of the character or locality —unless you happen to have something particularly fitted for some particular scene. For example, you might have to describe a pathetic situation which occurs in the Southern States or some one of the European countries; in this case one of the plaintive songs of that locality would be infinitely better than an ordinary "plaintive."

Some time ago I answered an inquiry regarding the use of "patriotic" music. The writer said in substance: "We shall have patriotic pictures on a certain day. Should I play nothing but patriotic music for such? My answer was in line with what I have just said regarding other pictures. Play patriotic music for such scenes only as demand it. In the heavy battle scenes (if there be such) play heavy "hurries." In the death scenes (if any) use pathetic music. Save your "fred-fire" and flag music for the most effective parts and see if you don't get more satisfactory results. I saw a good civil war drama some time ago and the accompanying music was patriotic throughout. The "Star Spangled Banner" waved through all the battle scenes regardless of which side was getting the best of it. "Hail Columbia" served to depict the death of the hero. It was much better than playing waltzes of course, but had the pianist reserved some of her "Star Spangled Banner" for the big climaxes, I believe—from the way the audience was "keyed up," she could have brought them to their feet. And it seemed to me that "The Vacant Chair" would have been more fitting music for the dead soldier. It is equally applicable to the North or South, though we can often use "Massa's in the Cold Ground" for the latter. Others of a plaintive nature are "Just Before the Battle Mother," and "Tenting on the Old Camp Ground," both contemporary with the Civil War. I can see no reason however, why they should not be appropriate to any war picture. Speak of war pictures and patriotic pictures as if they were one and the same. The one so often includes the other that generally speaking the above suggestions will apply. While on this subject, I wonder why so few seem to understand the value—in fact, the necessity— of the sound effect for gunshots. A battle scene is so empty without these effects—or to put it another way—the value of the picture is increased so much by the addition of these sounds, that I cannot understand how any manager will consent to show a picture without them. Most drummers know, or should know how to produce the sound of shots either single or in volleys, on the

small drum. Where no drums are employed the old stage expedient of striking a buggy cushion sharply with a whip will be found effective. Or two small canes or rattans, one held in each hand may, by striking alternately, give a perfect imitation of a volley of musketry. Many other pictures beside war pictures call for a gun or pistol shot. None of them need be loud, but it seems to me that so long as they are seen they might as well be heard and when they are heard they add to the dramatic effect of your picture.

Carl Fischer has issued a set of books for orchestra containing a good selection of national airs of many countries. They are "band-book" size, arranged by Theo. Moses-Tobani, and the piano part can be used alone as it contains all the melody.

Scene from "The King's Favorite"—Coming Thanhouser Release.

Boston.

Mr. Frank Howard, sometime proprietor of the big Licensed film exchange in Boston, but now traveler and pleasure seeker, dropped into Boston after an extended absence of several months spent in travels, accompanied by Mrs. Howard, over most parts of this country.

It is somewhat unusual for moving picture theaters to run "special releases," as they are not everyday happenings; but to see a theater running two specials on the same bill is somewhat in the nature of an event. Manager Appleby, of the Star Theater, Tremont Row, accomplished this when he exhibited "Count Leo Tolstoi," à Pathe, a special release, and the "Bangor, Maine, Fire," also a Pathe special, on the same bill. Manager Appleby says that "they come high, but the warm weather needs a little extra inducement." This is what might be termed "plunging" on the part of the Star, but it is also progressive.

The Realistic Moving Picture Company, Joseph L. Roth, general manager, has given up its Jolliette Theater and is now operating only the Olympic Theater. Due to the fact that there was difficulty in the renewal of the lease, which would have expired October 1, 1911, the company decided to give the house up immediately. The Jolliette is now being operated by the owners of the property. No changes have been made at this writing, and W. E. Greene's Independent service and illustrated songs still prevail. It is not often that a theater changes hands without many drastic changes in policy being made. Therefore, it is a compliment to Manager Roth that the new owners thought his ideas on the running of the Jolliette could not be much improved upon. Mr. Roth is now giving his undivided attention to the Olympic Theater, Bowdoin Square. HENRY.

THE FORGED DISPATCH (IMP).

Of the forthcoming Imp releases none is more notable than the military drama, "The Forged Dispatch," a film intended to add interest to Memorial Day services. It is for release May 22nd, in plenty of time for the early run service in the theaters. "The Forged Dispatch" is one of the very best war stories ever filmed, and in addition to having the spirit of the conflict, a touching love story is incorporated which action opens in the first scene and closes at the finale. It is a story of jealousy, of the revenge of the disappointed suitor by causing the humiliation of the hero. The wrong is righted on Memorial Day when the survivors of the war are marching to the cemetery to pay their annual respects to their departed comrades. The finding of the forged order in the blouse of a soldier brother, who died at the front, the joy of the sweetheart who has awaited many years for the vindication of her soldier-lover, and the reversal of sentiment all combine to make it a touching story which closes with a grievous wrong righted to the satisfaction of any audience. The drama is elaborately staged, with a large cast, and appropriate costuming, and will go down in film history as one of the best efforts of the Imp company.

ESSANAY TO FILM AUTO RACES.

The Essanay Film Manufacturing Co. have arranged for the exclusive motion picture rights of the International Auto Races at Indianapolis on Decoration Day. This meet on the greatest speedway of the world should furnish material for a very exciting reel of pictures which will be released as a special on the day following the event.

NEW FILM RENOVATING COMPANY.

From the American National Film Co., 3 Tremont Row, Boston, Mass., we have received a sample of their renovating work. Part of the film is left in the original condition, showing the scratches and dirt usually seen on a film that has had long use. In the renovated portion the scratches are not visible and a pleasing tint further improves the appearance. At $2 a reel we imagine that the exchanges will keep this concern busy putting their reels in order.

HUDSON MOVING PICTURE COMPANY.

The Hudson Moving Picture Company has recently been established in Hoboken, N. J. Mr. John W. Mitchell, well known in film circles, is general manager and superintendent of the plant. Mr. Mitchell was formerly connected with the Cameraphone and Edison companies in the capacities of director, cameraman and in other ways. It is the intention of the Hudson Moving Picture Company to produce one regular release per week of comedy and drama, which will be supplemented from time to time with a reel of educational or industrial pictures. Their present address is 556 Ferry Street, Hoboken, N. J.

MISLEADING POSTERS.

May 13th, 1911.

Editor Moving Picture World.

Dear Sir: I would like space in your paper to express my opinion about the lithographed posters sent out with the films by both Independent and Licensed manufacturers. The parties who get up these posters surely cannot be furnished with a photograph from any of the scenes, or when they do show a picture from the film, it is certainly with very poor taste, as to what will draw the public. The Imp release, "Second Sight," had one of the worst selected posters I have ever seen, in fact it acted as a knock to the picture. The sooner the manufactures will adopt a plain half sheet poster, or banner, with the name of the film cast of the characters and a half-tone photograph with one of the scenes with a short descraption, the better it will be for all concerned.

Yours very truly,

Sandusky, Ohio. CHARLES KEARK.

OFFICER, THEY'RE OUT AGAIN!

YES, THEY COME OUT WEEKLY ON REXDAY, THURSDAY.

QUESTIONS ON LAST WEEK'S LESSONS.

1. Tell in your own words why an image is produced by a "pin hole" camera.
2. What affects the size of the image?
3. Why does the image appear in natural colors?
4. How does the pinhole camera prove the rectilinear propagation of light?
5. What is the umbra?
6. What is the penumbra?
7. Explain why there is a penumbra to a shadow and under what conditions it is present.
8. Where will the umbra be in the form of a cone?
9. Is the penumbra denser near the umbra than at its outer edge and why?
10. Under what condition is there no penumbra?

In Fig. 8 we see a source of light A, from which rays eminate in every direction. This is precisely what takes place in every source of light unless a portion of the rays are in some manner diverted or a portion are obstructed as by means of reflectors or an opaque object

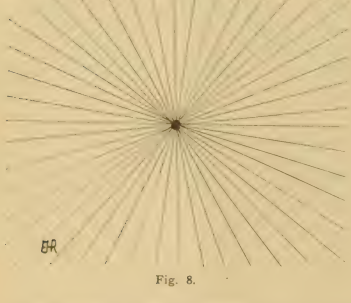


Fig. 8.

By this diagram it is readily seen that as the light rays proceed away from the source in straight lines they diverge or spread apart. This explains why illumination decreases rapidly as one moves away from an open light. The rule is that the illuminating power of an open light decreases in inverse proportion to the square of the distance. This rule is readily susceptible of proof as to its accuracy. Set a candle in a box such as is shown in Fig. 7, except that hole in end of box should be square, one inch each way (any other size would do, but one inch is convenient) and be pierced through some thin substance such as cardboard or tin. For the experiment a larger hole may be cut in the wood and the paper or metal with hole tacked or pasted over it. The experiment will be made much better if a metal square with hole ¼ inch in diameter also be placed between the candle and hole, quite close to the flame, to reduce the light to approximately a point.

Now place the box on a table, place the candle-flame at same height as opening and ten inches from the hole. Next measure off and mark on the table, straight in front of the hole, two distances ten and twenty inches respectively from the hole or twenty and thirty inches from the candle. Set a screen at the first mark and it will be found that the spot of light will measure just twice the size of the hole, or two by two inches. Remove the screen to the second mark, 30 inches from the candle, and the light-spot will measure just three times the size of the hole, or three inches square. This conclusively proves that light rays travel in straight lines; also that, with the source a given distance from the opening, the diameter of the spot will be proportional to its distance from the source. It will be noted that in the first instance the area of the spot was 2 x 2, or 4 square inches. In the second experiment it was 3 x 3, or 9 square inches. Let us next examine into just what effect this will have on illumination. Let us suppose the smaller square opening to be of a given number of square inches in area represented by X. We will again place the screen containing the aperture ten inches from source of light, and beyond it ten inches (twenty inches from source of light) we place a screen to receive the rays passing through opening. The size of the patch of light on the screen will be, as we have already seen, twice the size of the opening or its area will be 4 square inches, or four times the area of the light aperture. Now, while as a matter of fact, there are hundreds of thousands of rays passing through the aperature, let us assume that just one hundred rays pass through and fall on the screen. The square of light is, as we have seen, four square in ches in area. This would allot twenty-five rays to the square inch of screen. In other words, our illumination or curtain brilliancy would be that brilliancy produced by 25 rays falling on one square inch of surface.

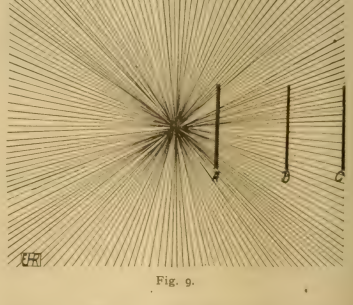


Fig. 9.

To have a symbol let us assume this brilliancy to be represented by 100. Now we will move the screen back 10 inches further from the aperture and, as before shown, we find the patch of light has increased to 3 x 3 inches, or an area of 9 square inches. In the previous experiment the area is 2 x 2, or 4 square inches, whereas we now have nine. In the first experiment we had our 100 rays divided between 4 square inches, or 25 rays to the square inch. We now have the hundred rays divided, or spread over the surface of 9 square inches, which means only 11 1-9 rays to the square inch instead of 25. In other words, we have a little more than doubled the curtain area and a little more than halved the curtain brilliancy, though still using the same total light strength. Let us here note that whereas we get a certain increase in size of the curtain spot when we move the screen back, this increase would vary as the source of light be moved closer to or further away from the aperture. If the source be close to the aperture the angle will be wide and the size of the light spot will increase rapidly as the screen is moved back. If the source be far away from the aperture the opposite will be found to be true. This same is analagous, as will be later shown, to long and short focal length objective lenses.

The same idea may be well expressed as per Fig. 9, in which we see light rays traveling in every direction from a source. If screen A be placed successively at B and C, it will be readily seen that there will be a wide difference in the number of rays striking its surface; hence a dimunition of illumination as it is removed from A to B and from B to C.

The measuring of light is accomplished by several methods, all amounting to the same thing in the end, viz.: a comparison of the light with a standard. These methods are, without exception so far as the writer knows, based on the law of the inverse square.

In photometry two sources of light are made to illuminate adjacent sections of a screen, the distance of the respective sources from the screen being so gauged that the illumination is equal. Suppose we have two sources of light, the strength or illuminating power of which is represented by the symbol X and X'. Now suppose we let the symbol A and A' stand for the distance of the sources from the screen. In this case the screen illumination of the first would be X divided by the square of A and the screen illumination or light intensity of the second would be X' divided by the square of A'. Now if the power of both sources be equal then we would have $\frac{X}{A^2}$ equals $\frac{X'}{A'^2}$ or $\frac{X}{X'}$ equals $\frac{A^2}{A'^2}$. From this it is seen that the illuminating power of two sources of light are proportional to the squares of the distances at which they produce like results on the screen, or produce equal intensity of illumination.

Candle Power.—In light measurement it immediately becomes necessary that there be established some accepted standard of illuminating power and that this standard be in terms in which the power of other sources of light may be expressed. For this purpose the standard candle has been and is now ordinarily in use, though it is not an altogether satisfactory standard.

The Standard Candle is of sperm, weighs six to the pound and burns at the rate of 120 grains of wax per hour. Other sources of light, such as the electric arc, incandescent globes, gas flame, etc., may be and are compared to the standard candle, their power being measured, or expressed in the number of standard candles required to produce an equal illumination.

(Continued next week.)

Oily Film.—Mansfield, Mass., writes: "I received the Handbook purchased a short time ago and am well pleased with it. Every operator should have one running a Motiograph and like it very much, but am having considerable trouble with oil on film. I wipe all the oil off the machine before I start, but it doesn't seem to make any difference. I believe the most of it is on the film when it comes from the exchange, since when I draw the film through my fingers for a few feet they are all covered with oil and dust. Would it do any harm to have a piece of felt or chamois fitted in the magazine where the film comes out, and would it clean any of the oil and dirt off? Or would it do the film harm?"

The Geneva of the Motiograph runs in an oil tight casing and unless you oil the other bearings to excess there is no danger of oil being thrown on the film by the Motiograph mechanism. In this connection, however, you must remember that one drop of oil is ample for any bearing of any moving picture machine, while two drops is just one drop too many and will, as I have before pointed out, merely be thrown off and cause a dirty mess. Not long since one of the correspondents of the department suggested what seems to me a good scheme for oiling, namely, get a coarse darning needle, break the head off at the top of the eye, leaving the two sides of the eye intact. By dipping that sort of an instrument in oil you will pick up just one drop and it may be placed in the bearing exactly where you want it. It struck me as an ideal scheme for oiling a moving picture machine. No, it wouldn't do to put felt in the magazine for traps, since there would always be the danger of bad patches catching and tearing the film in two. The little film cleaning device, advertised in our columns, is, however, excellent; it removes the oil and dust and is a practical machine, low in cost, and really does considerable good in improving the appearance of the picture through removal of dirt, dust and oil from the film.

Jones Pictures Make Good.—Mr. L. E. Hammond under date of May 7th writes from Cincinnati as follows: "We showed Buffalo Jones' pictures and lectures by himself to over 2000 people at 25 and 50 cents admission in this hall, in Dayton, Ohio, last Friday night."

Friend Hammond writes on a post card, the opposite side of which shows an excellent picture of Memorial Hall, Dayton, Ohio. "Two thousand people at 25 and 50 cents in one night sounds like good old times, when 100 feet of film packed an opera house at 25, 50 and 75 cents, and packed it two or three times a night at that. With a record of this kind must certainly the "Buffalo Jones" pictures can be said to have made good.

Shutter Reflection.—Mr. G. T. Howard, Tucson, Ariz., writes: "The Handbook received and contents carefully read. It is my opinion that if operators, manager, exchanges and even manufacturers would follow the rules therein set forth, the moving picture business would be in a much better condition. In a recent issue of the 'World' you invite discussion on the matter of arc reflecting on outside shutter. I am running a Powers No. 6 outside shutter, instant picture; D. C. through mercury arc rectifier. My shutter is ¾ inch from the front rim of the objective lens. When machine is running there is a very good image of the crater formed on the shutter. The spot of light is round and inside the circle there is an outline of the aperture, though not very plain. Within this outline there is an oval spot of light which is an image of the crater. The tip of my lower carbon only shows when I freeze the carbons. It can be seen much plainer with some films than with others. You say there must be something wrong, but I cannot see that I am losing any light. My picture is clear, steady and bright. We claim to lead the Southwest in the matter of projection and many travelers say that we certainly do. I have been in the business five years and have never yet seen projection superior to that we produce here in the Clifton Theater. Have everything supplied that an operator could ask for in the way of equipment. That, together with careful work, is my receipt for good projection. I would like to ask you why it is my back condensing lens turns purple in a week or so. My remedy for condenser breakage is to put the front lens in the place of the back one when it breaks and put the new lens in the front, since it is already tempered. Considerable has been said of late through the department as regards the matter of arc setting. I believe that I have tried every conceivable set that one could possibly get. When I first tried your way of setting I could not hold my light and was inclined to think you were mistaken. I kept at it, however, watching every little thing, and found that it was these little things that counted. I am now satisfied that you are correct and that anybody who tries your way just once or twice and says you are wrong had better stick to it awhile and learn how to use the set. The enclosed program will give you an idea of our show."

So far as the arc reflection on the shutter is concerned, Friend Howard, I believe you have by this time read my further explanation of the matter and need not say anything further on that point. The reason for your condensers turning purple is too much of a certain ingredient contained in the glass. I understand this ingredient to be lead. Such condensers should be returned to the seller as they are of no account. The lead lies with the manufacturers, who should by all means be obliged to make them good. You have struck the nail on the head in the matter of carbon set. The man who tries to set carbons on A. C. the way I set them will have to study the small points and to learn to have everything just exactly right. I have, however, discussed this matter before and beyond saying that you are perfectly right, at this time of the year, I do not care to discuss the matter. Your program shows a very excellent show. Also the make-up of the program shows distinct enterprise on the part of the management. I was amused at the line reading "Airdome opening postponed until warmer nights." The only time I was in Tucson (September, 1902), I think cast iron stoves had been placed in the middle of the aisles in the theaters about fifteen minutes. I really did not think it ever got cloudy enough there to make an open air performance uncomfortable.

Faulty Focus.—Mr. Rae Peacock, Stafford, Kan., writes: "My picture will be in perfect focus except in one corner and when I get that corner in focus the other part is out. It is impossible to get the whole picture in focus at the same time. What can be the trouble?"

Well, Neighbor Peacock, if the thing is exactly as you have stated, the probabilities are that you have a worn aperture plate or an aperture plate on which the tracks are not true, that is, your tension spring is bulging over the track or would suggest that you see to it that your aperture plate tracks are in good shape and that your tension springs set square on the tracks and straight up and down. If that doesn't change it, then take out your projection lens and sprinkle a little powdered chalk on the face of the front lens, put it back in, turn on the light, but keep the carbons frozen, so that you can look in through the lens. You will by reason of the chalk be able to see sharp and distinct images of the aperture plate on the front lens. If it does not appear in the center of the lens, then your lens tube is not adjusted so with the aperture and that is probably about your difficulty, as provided it does not lie in the aperture plate or tension springs. Any of our readers who have had similar difficulty and have further suggestions to offer will kindly communicate with the department. We will be glad to hear from them.

NESTOR

If It's A NES

The Wo

Release of Wednesday, May 24th, 1911

"AT PANTHER CREEK"

Eight hundred and ninety-two (892) feet of *highly interesting*, pleasing, *semi-educational film;* accurately showing the *coal mining* industry and vividly telling a good, live, human story. An *invaluable picture* of the *rare variety* which *delights* and *instructs*. For a genuinely worth while feature, *get*

"At Panther Creek"

The "Nestor Lobby Magnet"

Beautifies the Lobby; Attracts the People and Makes Them See the Show

FREE TO EXHIBITORS!

Nestor Players' Pictures Six (8 x 10) for 15 cents. To non-exhibitors, $1.00

Scene fro

DAVID HORSLEY, German Savings Bank

TOR It's Good

bile Film

NESTOR

TIER CREEK"

Coming !
Wednesday, May 31, 1911
The First New Nestor Western

"THE SAVAGE"

A Stirring Indian-Cowboy Subject

On the Same Reel

"A SURE CURE"

A Breezy, Scintillating Comedy

THE FORERUNNER

of many more worth-while SPLIT REELS

Exhibitors' Comments

"We are pushing Nestor Pictures because they are *there with the goods.*"

Earle L. Holmes, Patchogue, N. Y.

"We use Nestor Films as we find them *very good* and take *O. K.* The photography is *great.*"

Jeffries Bros., Dreamland Theatre, Xenia, Ohio.

"I am running your pictures and they are *fine.* The people here are *crazy over Nestor Films.*"

George Burt, Barron, Wis.

(TO BE CONTINUED)

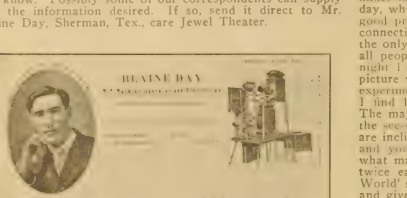
nj, 4th Ave. & 14th St., NEW YORK CITY

A Suggestion.—Mr. John Blohm, Chesley, Ont., writes: "I note in the 'Show World' an article entitled 'Pass It Along,' in which it is suggested that we lend the 'World' to local newspapers, etc., to the end that they publish excerpts for the education of the people. Now, I believe we of the moving picture business are all getting our knocks from narrow-minded people. The lending out scheme is not very feasible, since in many places there are only one or two new papers and in many instances the editor is a Methodist Sunday-school teacher, for instance (that's about as bad as it could be), I would suggest that we ourselves start a war of education and teach the public to see pictures. The 'World' no doubt has on its staff writers capable of getting out small booklets explaining all about moving pictures and everything pertaining thereto. Such booklets printed by the thousands, or even by the millions, would not prove expensive enough, but that every exhibitor in the States and Canada could mail them out, or give them away at the box office. They would be bound to do a lot of good and very likely create considerable new business. I would like very much to hear from other exhibitors on this point, especially those who have been through the mill. I would like also to know what the cost of such booklet would be."

Well, Neighbor Blohm, ideas of this kind are entirely practical always, provided enough exhibitors would agree to take sufficient books from week to week or from month to month to allow of large quantities being printed. No doubt such booklets rightly handled would do a great deal of good. Personally, however, I am not very enthusiastic over such schemes. My way of boo-sting moving pictures is by means of carefully selected programs, the very best service one can afford, the **highest possible grade of projection** and carefully, intelligent management of the house. Mind you, I do not mean to say that those books would not do a lot of good—by no manner of means. On the contrary, they unquestionably would accomplish a very considerable benefit. IF, IF, IF—and that is right where the trouble comes in. If anybody would get them out; if a sufficient number of exhibitors or managers would buy them, so that anyone could get them out; if they were carefully and intelligently distributed by the man who bought them. As a whole, however, I would consider the scheme, under present conditions, as impractical. I would be glad, however, to publish the views of any exhibitors who wish to take the matter up.

Address Wanted.—Mr. Blaine Day, Sherman, Tex., writes: "Will you kindly give me the address of the manufacturer of the OPTO-C condensers? The name OPTO-C is stamped on the lens. And now, just a word of praise for the Handbook. I bought one November 25, 1910, and am more than pleased with it. If there had been a book like that in 1905 and 1906 we would have gotten along much better. I still have one of the little operators' Handbooks you put out in 1907 and intend to keep it as a souvenir of bygone days. What a wonderful improvement there has been in four short years."

No, Neighbor Day, I am sorry to say, I cannot supply you the name of the manufacturers of the OPTO-C lens. I telephoned several lens men here in New York and they did not know. Possibly some of our correspondents can supply you the information desired. If so, send it direct to Mr. Blaine Day, Sherman, Tex., care Jewel Theater.



Above I show the picture of Mr. Day's letterhead for the reason that it is the best of the kind I have seen to date. "Make sure you have the right man at the machine" is quite suggestive and eminently correct. "Absolutely a clear field and a bright picture" is good. "My work guaranteed. Reference next in America, if requested," is a monumental claim, but I have no doubt it is one which Friend Day can make good.

Operators' National Union.—San Diego, Cal., asks: "Can you tell me if there is a National organization of moving picture machine operators? If so, kindly give me the names of the president and secretary. Enclosed find stamp for answer."

Again I must remind you that I do not answer letters personally. The demands of my time are too great. No, there is no national organization of operators. The operators' unions, of which there are many, are affiliated with the National Alliance of Theatrical Stage Employees. I do not at the moment remember the name or the location of the officers of that organization. I would suggest you write to Mr. W. C. Woods, President Moving Picture and Projecting Machine Operators' Union, Auxiliary to Local No. 162, I. A. T. S. E., 68 Haight Street, San Francisco, who will, I believe, furnish you with the desired information.

Boston Wants the "World."—Boston, Mass., writes: "Have you anybody in this city that keeps the 'Moving Picture World' on hand?"

You will find the "World" on sale at any of the Boston news stands that are supplied by the New England News Company. Why not send in a subscription and receive it regularly?

Flickers.—Ft. Worth, Tex., writes: "I have two Type B Edison, 1910 model, machines and a throw of 97 feet. My lenses are special No. 3, star and intermittent, are set perfectly true. The shutter is set as near as possible to both frames. Running the machine 75 to 80, I have a steady picture, but some flicker. Running at 85 helps the flicker some, but this is offset by the jumping of the picture. I use 50 to 55 amperes D. C. Now, the question I would like to ask is: Is it possible to put a perfectly flickerless picture on the curtain with this or any other machine with a white or water background, with a 97-foot throw?"

Yes, it is entirely practical to put an absolutely flickerless picture on any kind of a screen, but, at normal speed, it is neither possible or practical with a two-wing shutter, or at least, I have never seen it done. To get a flickerless picture you must have a tree-wing shutter, or something which produces the same effect. The throw has nothing to do with the flicker, though the flicker reduces, to some extent, as the size of the picture is increased. I have seen a flickerless picture at normal speed with a two-wing shutter, but it was an outside shutter with the two wings exactly the same size. I have never yet seen a flickerless picture with an ordinarily light film and a two-wing shutter running at normal speed. With nine-cenths of the subjects the effect would be practically ruined running at eighty feet a minute. My advice is that you equip your machine with a three-wing outside shutter, following plans which have often been set forth from time to time in this department by the operators who have themselves changed their machines, installing outside shutters.

Daily Program Changes.—Mr. F. L. Andrews, Dickson, Tenn., writes: "I purchased the Handbook a few weeks ago and consider it the best instruction book I have ever seen. You certainly have delivered the goods. It is what I would call the making of an operator or manager, because it explains things in such plain language that one cannot help understanding it. Now as to changing the program every day, which I see (page 166, Handbook) you do not consider good practice. I would like to give my experience in this connection: I used to believe that changing every day was the only way, especially in a small town. My idea was that all people who would patronize the show would come the night I changed pictures and the second night on the same picture would, I believed, be a dead one. Well, I made the experiment of changing three times a week and my business I find has been much better than with the daily change. The majority of my programs draw much larger crowds on the second nights than on the first, and I find the exchanges are inclined to give better service. Also the expense is less, and you know that good service and a good operator is what makes the money drawer fill up. I advertise once or twice each week and there is where the 'Moving Picture World' shines, since I always look for the stories of my reels and give the people a pretty good idea of what I am going to show. I have found this plan to be a very great advantage."

We are glad you like the Handbook. Judging by letters at hand, there are about two thousand others of the same mind. We indeed glad that the book made good, even though it is not all I could have wished it to be. Your ideas and mine are exactly the same in the matter of film service. I do not believe in changing every night, and never did believe in it. I am convinced it is nonsense, notwithstanding the fact that the great majority of managers will, I am well aware, disagree with me. I think, however, if they made the experiment of changing to the three-times-a-week service they would be converted, provided they pay the exchange the same amount of money, thus securing a better

class of service. Even at that, they would save on express charges, have less bother, and would, I believe, do a better business.

Expert Repair Man Wanted.—Portland, Ore., writes: "Do you know of any first class motion picture machine repair man whom we could engage to work for us? He must be an expert man and understand the business thoroughly."

No, Portland, I do not know of such a man whom you could secure. Really expert repair men, who are acquainted with all the different makes of machines, are about as plentiful as the proverbial hen's teeth. Anyone who feels he can fill the bill is at liberty to send in his name and I will forward his letter to the party in Portland immediately on receipt.

Side Throw.—Oklahoma (name of town suppressed) writes: "I am thinking of putting in a gallery. Our building is 26 feet wide. Will it spoil one side of the picture if I should move the operating room to the extreme side? Is there any way to overcome this trouble if it appears? I have hopes of visiting New York City this summer, since the Shriners meet in Rochester, and you know I will never get that close to the 'World' without paying you a visit."

You have left out one very important point, Oklahoma, and that is the length of the throw. If you have a long throw, say 80 feet or more, and are not throwing a picture greater than, say 16 feet, the distortion would probably not be very noticeable, though of course one side would be a little higher from top to bottom than the other. It is very likely that with the ordinary quarter size objective lens you might have some trouble with your focus. However, I believe this can be overcome by the installation of a half size projection lens, which same you can procure of the Gundsch-Manhattan Company, or through the Nicholas Power Company, New York. If your throw is a short one the angle will, of course, be corresponding greater, and if it is such less than 80 feet I do not believe I would try it, though you might get away with it all right. I would suggest you set your machine temporarily over the one side some morning, or some night after a show, project a picture and see what you get out of it. However, if you will send me the length of the throw and the size of the picture, together with the width of the house, I can give you more definite information.

Short Throw. Mansfield, Ohio, writes: "I am building my operating room back of the screen. It will only be 20 feet from the operating room to the curtain. I would like to project a picture 12 feet wide. Kindly tell me where I can get suitable lenses; also what in your opinion would be a good curtain?"

You will find projecting a picture 12 feet wide at 20 feet to be an exceedingly difficult proposition, Mansfield, and one that I think you will be obliged in the end to pass up. The Gundlach Manhattan Company or the Bausch & Lomb people, both of Rochester, N. Y., can supply you with the lenses to anyone can. But lenses for such projection with anything less than 2 inches equivalent focus lenses is hardly practical. The Mirror Screen people, whose advertisement you will find in these columns from time to time, supply a ground glass screen which is par excellence, but of course, comparatively costly. To set behind the curtain is necessary that you have some screen which will diffuse the light, otherwise you will have to set your machine below the curtain and shoot upward or set it up and shoot down at a pretty heavy angle, else the bright spot of light from the lens will be visible to the audience.

Has Trouble.—Alabama (name of city suppressed by request) writes: "Enclosed find check for $1.50 for the Handbook. I am at the present time operating a theater on this city as a moving picture house, with all the attendant difficulties of only fair projection. We have a Powers No. 6 with compensator, throwing 60 feet, with a drop of about 18 feet. The picture is approximately 18 feet wide. We have a white surface curtain; use 24 Electric soft cored carbons, 9 and bottom, 60 amperes A. C. continuously and two 6½ condensing lenses. I am, however, reportedly told that my picture is not so bright as that of a competing house where the throw is practically the same and the size of the picture only a few feet less. The competing house uses an Alabastine curtain. It is admitted, however, that we have less flicker and that our definition is much good. It is necessary that my picture be even brighter than the other before the operation for darkness will leave the house. Quite naturally I do not wish to blindly experiment theirefore any suggestions you may make will be duly appreciated. I find a great deal of valuable information in the department and though I have received quite a good technical education from one of the leading schools of the South, I find myself amazed at its intricate details an operator is obliged to deal with.

I think, Alabama, you named about two tithe of the difficulty when you said the competing house had a picture a few feet less in size. Also it is possible that they are using a machine the shutter of which cuts a little less light. You must remember that you are putting a certain given quantity of light through the aperture of your machine, a certain given percentage of which is cut off, or eliminated by the revolving shutter; what remains is your total available light. However, your picture being 18 feet wide it will cover a space of approximately 234 square feet, over which your available light is diffused or distributed. Now, supposing your competitor's picture to be only 15 feet wide, it would only cover approximately 165 square feet of surface, or 69 feet less than yours. This would mean that, assuming that he is using the same light strength you are, his picture would naturally be almost one-third brighter, since he is confining his light to approximately one-third less space. Do you see the point? On the other hand, however, you are using the silvered curtain, which ought to almost, if not entirely, make up the difference. Study the pages of the Handbook devoted to carbon setting carefully and I think your operator may possibly be able to improve his light by so doing. You may increase the amount of light also by having the Nicholas Power Company send you a two-wing shutter for your machine. You will, however, get considerably more flicker with that shutter than with the three-wing article. As to the curtain matter, I have directed the parties you referred to to send you literature concerning their screen. After studying the Handbook and what I have here said to you regarding the size of your picture, you are still unable to solve your difficulty, I will be glad to take the matter up further with you at a later date. Look carefully at this week's lesson on light.

Light Plant.—Frohma, Mo., writes: "Do you know which of the two electric plants advertised in your columns is the better? I would be glad if you would give me the advantage of your knowledge. One moving picture machine company told me that they made inquiries regarding small electric plants and have been informed that they cannot be depended on to give reliable service. They referred me to one manufacturer, but his outfit is too expensive and heavy to suit me. If you know anything for or against any of the above electric plants I wish you would kindly advise me."

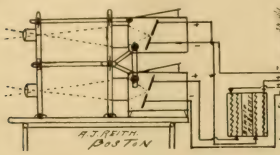
I think, Frohma, you certainly must realize that it is not within the province of this department to draw comparisons between the goods of different manufacturers. Such a course however useful it might be, would be entirely impractical from several points of view. It is however a fact that these small light plants have to be intelligently handled, and they might not be a success in the hands of every one who happened to get hold of them. There is ample evidence, however, that in the hands of men who take intelligent care of them they do, and are delivering the goods. I would suggest in this connection that you write to Mr. C. L. Bagley, 245 Main Street, Buffalo, N. Y., an operator who has had considerable experience with small light plants. There are quite a number of live correspondents who are using small isolated plants who could give valuable information. I would suggest that those subscribers write immediately to the concerns, another, Mr. W. B. Case, Frohma, Mo., who is giving him some information concerning their experience and their plant as they think will be of value and assistance to him.

A Question. Boston, Mass., writes: "A certain operator claims that he can operate a moving picture machine on steam pipes from the top balcony of a theater and get as good clear-cut pictures as if the machine were on a level with the screen. He says the figures in the picture will show every bit as distinctly when thrown from the top balcony as on a level. Is this correct? Is it necessary to use special lens or tools are necessary to do the trick. How do you think it could be done? Will you kindly give me the names of the different manufacturers who are now furnished or non-inflammable films and do they use any of the inflammable stock? Can you tell me where I can get a positive pole finger at a reasonable price?"

The statement of the operator if only correct as it was. When he says he can get as good a clear picture as when the wing on a level with the screen, he is not correct. Of course the picture will be larger in proportion to the width across throwing from a top balcony and having an acute angle to the screen, but the picture also will be wider, the rays will be, to some extent, distorted. Personally, I notice the keystone shape in the picture smeared up, if the pitch is very heavy. The error is done by substituting an aperture plate used so that it is narrower at the top than at the bottom, just enough to get to make up for the spreading of the picture on the screen. Apertures would have to be cut for each individual house. It is reported that there will be an early non-inflammable film used after the first of next month. Any first class electrical supply house can tell you as to the

matter of a pole tinder, I suppose. I would suggest having your local electric supply house give or get you prices, descriptive matter, etc.

Wiring Diagram.—Mr. A. J. Reith, Boston, sends in the following: "I herewith hand you sketch of the manner in which I have connected up my dissolving stereopticon. The wiring has given satisfactory results throughout a year of service. The rheostat is a 12 coil, 25 ampere instrument. I have split it so as to make two circuits. The advantage is the saving of a rheostat. I find there is not enough heat produced to harm the rheostat and in case of trouble it means one less rheostat to examine. I am using 45 amperes 10 c. p. on my pictures, which are 16 feet wide. An operator I know to have been in the business long before I was made a statement to the effect that he could see no sense in using that amount of current when he could take a single rheostat and a Powers No. 5 and get better pictures than I could with two rheostats and a No. 6, any size picture. Is he right?"



I do not exactly understand what you have done, Friend Reith. If you have 25 ampere, 110 volt rheostat and you have split it up, that is to say, hitched half the coils on one stereo lamp and half on the other, then you would have an exceedingly heavy current on your stereo. Moreover, the coil ought to get very red. In fact, I should not think such an arrangement would work at all satisfactorily. If, on the other hand, you are using a 220-volt rheostat on 110, then your scheme would work out OK. Your information concerning the rheostat is not sufficiently comprehensive to allow us to judge of the merits of your scheme. As to the proposition set forth by the old operator, he is, in my judgment, not correct. In the first place, while the Powers No. 5 gives a greater percentage of light than does the No. 6 when equipped with the three-wing shutter, it does not give anywhere near as good a picture, for the very simple reason that with the two-wing inside shutter, except at high speed, you have more or less of the objectionable flicker, which is entirely obviated with the No. 6. Again: when the gentleman says he can produce such results regardless of the size of the picture he is simply making statements which he cannot back up with performance.

Watching Carbons.—Greenville, Pa., writes: "To watch carbon points, place the points together and make a mark on the inside of the lamp house wall exactly opposite to them, then punch a hole the size of a pin in the wall at that point. Through this hole an image of the carbon points will be projected on the wall of the operating booth."

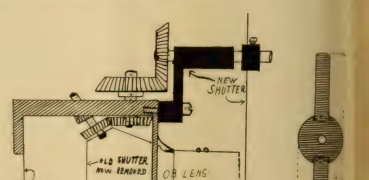
This scheme has already been published several times. It is all right where the machine sets next to the wall, and not far away from it. The image, however, will be improved by inserting in front of the hole, outside of the lamp house, at the right distance away, a piece of condenser lens. Cut out that "booth" please. Operating ROOM is the word. As long as you talk "booth," you are likely to get a "booth."

Notes from Dixieland.—Savannah, Ga., writes: "There was only a fair sized audience at the Folly Theater, Friday evening. Three reels were shown. The first reel started in out of frame and the light was so bad your scribe could not make out the title. The other two reels started off a little better, but the light was very badly handled and the pictures were out of focus on one side. The Pathe Western drama would have shown up beautifully if it had been rightly projected. The sides of the spot light were heavily tinged with brown and the light was almost anything but white. The orchestra was a treat. Two Powers No. 6 machines are in the operating room. The Odeon Theater, opposite the Folly, was crowded. Three reels of film were shown, the first being an Urban Eclipse! 'The Old Mill.' The way this picture was handled was a credit to the operator and all concerned. The light was fine and not one time throughout the length of the film was there a single flaw in the projection. The picture was steady and the speed well gauged. In the second reel, however, an Essanay comedy, the light was good, but poorly handled, a constant jamming of the carbons together seemed to be the operator's long suit, which only served to spoil his picture. The third reel, an old Vitagraph, was very well shown, the light good and well handled. Song slides were dirty, the corners dark, and they were very poorly handled."

The editor of this Department would like to call attention to one thing in connection with the above letter. Evidently at least in one of the houses, there was a competent operator; that is to say, at least, a man who "knew how." Little did he dream when he became careless, and probably tried to knock a tit off of his carbon by jamming them together that someone was watching and the fact was to be published all over the world. The point I wish to make is that the operator should not be careful only sometimes, but all the time, since he never knows who is watching his work. The very time he becomes careless is likely to be the time someone is watching, whom he would least of all like to have see his lapse from the straight and narrow path of good projection. The correspondent sending in this letter is about to take a trip through the South and will send in notes from the various cities along his route.

Motiograph Outside Shutter.—North Tonawanda, N. Y., writes: "I notice you do not altogether credit my statement as regards the needling of carbons (page 1077, May 13th issue), but I can nevertheless prove that I am right. As regards my projection, you may look at my picture for three hours and if you find a shadow or blurred corner in all of that time I will make you a present of a five-dollar bill."

I wish, Neighbor, that more operators could make that kind of an offer and back it up. Tonawanda is using a Motiograph machine on which he has installed an outside shutter. He sent me a drawing of the same and I could not understand it. I requested him to send a better sketch, and he has kindly supplied it as below.



You will notice in the sketch that the blades of the shutter are only 1½ inches wide. Before publishing this sketch, I wrote Tonawanda and asked for a paper pattern of the shutter, which he very kindly sent, and it is just as it is drawn. The round, or hub, part of the shutter is 4 inches in diameter; the blades are 1½ inches in width by 3½ inches in length. They are of aluminum, riveted to the round part. Well, in this matter, I must confess that you are at entire liberty to "search me." I do not know what Tonawanda is driving at. The sketch, you will notice, shows apparently only one blade to the shutter. That is to say, one blade and a flicker blade, both of which are only 1½ inches in width, the diameter of the whole being 11½ inches. On the face of it, the thing seems to be not improbable, but totally and entirely impossible. I, therefore, pass the matter up to our readers for comment. With that diameter of shutter the main blade would have to be, I should say, something like 5½ inches wide in order to cover the lens during the time the picture is in motion. Tonawanda assures me that he is using this shutter and that it is absolutely flickerless. Beyond question, his last statement would be true, but if he can do anything like that—that is to say, use a shutter blade 1½ inches wide, on a total diameter of 11½ inches, then he is cutting only about 10 per cent. of the light, whereas all machines to date cut from 41 to 52 per cent. I should really like to see the performance of Tonawanda's

machine. He also sends a paper pattern of an inside shutter he used, the same being only 1½ inches at its widest point. Tonawanda says: "I find this shutter to be absolutely flickerless even when there is no film in the machine." If Tonawanda has a kodak, or can borrow one, I wish he would take a snap shot of the machine with the shutter on, and send it to me.

New York Operators' Union.—During the past two months there has been a great deal of activity put forth by the Moving Picture Operators' Union Auxiliary to No. 35 I. A. T. S. E., New York City. This activity has been along organization lines and very much has been accomplished, the membership of the Union having mounted to several hundred. It begins to look now, however, as if there were a large possibility of all this work being undone by reason of what seems to be, at least to some extent, internecine jealousies and fighting. Apparently there is, whether intentional or not, a determination on the part of a certain section of the city to control everything. On the other hand, there seems to be some disposition on the part of Local Union No. 35 to be unreasonable in the treatment of the Moving Picture Operators' Auxiliary. A third disturbing element lies in the fact that up to date the meetings have been more or less turbulent—usually more rather than less—due very largely to the fact that the meetings are not governed according to the set forms known as parliamentary law, and the further fact that the chairman of the meetings, however well intentioned, has not proven capable of governing the meetings in the best way. Just what all of this will finally lead to is, of course, an open question. It appears certain, however, that the Union can accomplish no large amount of good for the operators until the deplorable state of affairs described is eliminated. Owing to the turbulent meetings and the petty bickerings and quarrelings going on outside, some of the very best men connected with the organization have expressed an intention to give up their cards. It is most earnestly to be hoped that they will do nothing of the sort. Such an action would be foolish and would not be a credit to their intelligence. The writer himself will frankly admit that he has been disgusted with some of the proceedings. He realizes the fact, however, that if the standard of the New York operator is to be raised there has got to be an effective organization. Mind you, I do not say altogether the condition of the operator, though that, too, is important, but I also refer to the standard of work. There is a crying need for an effective organization from any and every point of view, and such an organization will ultimately be very largely to the benefit of the exhibitor himself as well as to the operator. It can never be, however, until the men take hold, dig in, and run the affairs of the organization in the way they should be run. Petty jealousies, scrapping, back-biting and bickering never in this world accomplished anything and, moreover, they never will. The good men—that is to say, the cool, level headed men—should attend the meetings and stand together until the present storm of foolishness has passed or is crushed out, after which there will be the possibility of accomplishing something really worth while. Later: The last meeting, held Monday evening, showed marked improvement over those which have gone before. The attendance was larger and order was considerably better maintained. About fifty new members were added to the rolls. Financial matters of the union are in excellent shape.

Carbon Set Criticised.—Washington, D. C., orders Handbook and writes: "I note on page 952, April 29th issue, Mr. Charles Lauve's article on A. C. carbon setting. I am unable to see how it will work as he says, unless the lower carbon holder has a forward shift; since when the lower carbon burns off half an inch or more, the crater will swing around to the rear of the top carbon, away from the condensers."

I do not see myself just how Neighbor Lauve's set is going to deliver the goods, though the cut was not made quite right, due to an error on the part of the engraver. The lines representing the lamp should have been slanted at the usual angle, which would throw the top carbon on the usual slope. This, however, would not alter the fact that exactly what you name would occur as the carbons were fed down.

The Finest Film Ever Produced

will disappoint your audience if ruined by a poor showing. If you want the people to come again, give them the clear-cut, brilliant pictures that have made famous the

Bausch and Lomb Projection Lens

because no other lens will give such fine results. Can you afford to be behind other houses in up-to-date equipment? Let us show you why our lenses are the best.

Write us today for our special Projection Lens Booklet. Address, Dept. 00.

Our name, backed by over half a century of experience, is on all our products—lenses, microscopes, field glasses, projection apparatus, engineering and other scientific instruments.

Bausch & Lomb Optical Co.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

Moving Picture Exhibitors and Operators

NOTICE!

Terminals, Lugs and Terminals

The Keystone Terminals are guaranteed to be the best, strongest, simplest and the most durable of all Terminals made. They are made out of wrought brass. Descriptive matter on application.

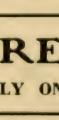
Price 30c. each. For sale by all Film Exchanges or will mail upon receipt of the price in postage.

THE STERN MFG. CO.

109 N. 10th Street. Philadelphia, Pa., U. S. A.

MOTION PICTURE MACHINES

EDISON MOTIOGRAPH POWERS



Stereopticons, Post Card Projectors
Lantern Slides, Repair Parts, Supplies
Carbons, Tickets

Catalog Free on Request

AMUSEMENT SUPPLY COMPANY
105 No. Dearborn St. - - HICAGO

OFFICER, THEY'RE OUT AGAIN!

YES, THEY COME OUT WEEKLY ON REXDAY, THURSDAY.

Licensed.

"The New Dress" (Biograph).—Here we have a picture in which a temporarily unbalanced reason plays a part. A young woman is promised a new dress by her husband, but he, under the influence of wine, gives it to another woman, telling his wife he lost it. When she sees it on the other she loses her mind, but when a little one comes to the house she is fully restored, all memory of the dress having vanished. Comment seems scarcely necessary. The new feature is the cause which restores the woman's mind. The picture is very true to life, temporary insanity under the circumstances being not uncommon.

"The Angel of the Slums" (Lubin).—This well told story has for its heroine a young woman settlement worker. She saves a thief and induces him to become a man. The views of slum life are characteristic and are interesting to audiences unfamiliar with such scenes. In a way, too, the film shows the kind of work the social settlements do. It is not too much to call the picture educational.

"The Accomplice" (Pathe).—Here is a picture which will affect people differently. The acting is satisfactory and it has one novel situation, where the involved clubman is killed by a concealed mechanism when he opens the unlocked safe. The serpentine steps and lithe motions of the dancer whose attempt to warn her lover, while she amuses the baron, fails, is interesting. We have seen much more suggestive exhibitions on the vaudeville stage. The picture exists for the sake of this scene. This picture is more decadent than Oscar Wilde's "Salome," because the story is not strong. It may be called in some quarters salacious.

"Winter Sports at Lucerne, Switzerland" (Pathe).—This picture shows winter life at high altitudes. The sports illustrated are the various amusements in which the hardy mountaineers indulge. The photography deserves special commendation, since to successfully photograph such swiftly moving objects and make them stand out so clear requires skill of the highest order. The film is short, but is so good that the audience wishes for more.

"Discharging the Cook" (Selig).—This is a slapstick comedy in which a bull puts a quantity of dynamite play important parts. The husband, wife, children, bull pup and dynamite each make a demonstration, yet the cook is obdurate and refuses to be discharged. Eventually, however, a truce is patched up and the cook marches out with the honors of war.

"Dear, Kind Hubby" (Selig).—This is a short, snappy comedy, illustrating how a business man goes about cooking a dinner. He gets the women in the audience several hearty laughs, then he telephones for a cook. The astonishing thing is that he didn't send for help before. He did many funny things and some foolish ones. He stepped on one of those long handled floor-brushes and its handle wacked him on the nose. That was a human experience, as this reviewer is aware from experience.

"His Mother" (Vitagraph).—The leading character is played by Mrs. Mary Maurice and the doctor, her son, by Maurice Costello. The doctor's fiancée, by Hazel Neason. The object of the story is to picture a young doctor's fear of having his plain, old mother, whom he loves, meet his stylish fiancee. This brought about an unpleasant situation, but the fear was entirely needless, and all the worry and temporary sorrow it caused was borne without any good reason. This picture is true of life.

"The Samourai's Expiation" (Pathe).—This is a tinted film showing finely colored scenes in Japan. It gives a well-constructed drama which is clear and intelligently acted. Its object seems chiefly to show a remarkable jiu-jitsu fight to the death between a Samourai and a young merchant, the one with a sword, the other with a staff. This contest, though long, is well conducted and very interesting indeed. It takes place under the smiliing face of a stone Buddah.

"The Quarrel on the Cliff" (Edison).—This love story is not made so clear as this company usually makes its stories, though the main outlines of its love and jealousy are quite apparent. This reviewer quite missed the meaning of the last scene. The background is very interesting, being rocky hills and sand wastes under tropic sunlight. The photographer has made beautiful pictures of these scenes, sometimes at the expense of the characters, though, in one interior of the cabin, the picture was perfect, absolutely, faces and background as well. There's a lantern search in it, but the lantern isn't lit.

"The Baby of the Boarding House" (Edison).—The object of this picture is to contrast the characters of two young men, one an idler who probably merely needs to be wakened up, the other an industrious plodder, intelligent but not "smart." It is not highly dramatic, but so true that it might pass as a slice of real life. It is a play that gives half a dozen actors a chance to do creative work in imagining each a character. They are all good, but perhaps the boarding house keeper, mother of the baby, is the best. Her indignation at the situation, as she see it, is natural, and she pictures it well, though her trusting her baby with the idler was a good recommendaton for him. He really looked for a job next morning, though the play didn't show it. It is hard to see how this picture could have been made better in any way, mechanically or artistically.

"The Loyalty of Don Luis Verdugo" (Kalem).—The story given here is of California in the days of 1848 after Southern California had been ceded to the United States. It represents a Spanish Don objecting strenuously to the domination of the new government and refusing to haul down his Mexican flag. A love episode begins between the Don's daughter and an American lieutenant, with corresponding jealousy on the part of the Mexican. The setting is picturesque, much of the action taking place around a house more than 100 years old. The girl's ride for help and the soldiers' ride to the ranch are features which rouse enthusiasm in the audience.

"The Abernathy Kids' Rescue" (Pathe).—This film illustrates a thrilling story in which the now famous Abernathy Kids, Louis and Temple, and their father play the conspicuous parts. The Kids are driven up a tree by wolves and their father, going to their rescue, does the famous wolf catch, bare handed. There is no question about the popularity of this film. It will bring rounds of applause almost anywhere.

"The Ocean Harnessed" (Pathe).—A close view of the wave motor at Atlantic City is given in this film. It makes an interesting picture.

"The Traitor" (Urban).—We have here an Italian story of smugglers and smuggling with marvelous marine scenery in a beautiful tint. There are also scenes showing interesting rocky shores. The story of the smugglers and the treachery of one of their number is rather hackneyed, with its dropped letter, etc. The girl's dive into the water is a new incident, but there could hardly be a tamer chase than that of the officers following the smugglers each in a little sailboat. The selection of the views and the photography deserve especial commendation.

"Rubber Neck Percy" (Urban).—This series of comic pictures introduces us to the inquisitiveness of Percy. His propensity for investigation leads him into all sorts of painful experiences, but his mania is not cured. It is not even modified. And the audience gets much amusement before the short and snappy comic ends.

"The Puncher's New Love" (Essanay).—This strong drama has scenes laid both in the West and the East. It tells the story of a Western cowboy who deserts his Western sweetheart for a girl from the East. This perfidy costs him his life. The play is mostly pathetic, but there are a few bits of comedy that relieve the gloom. The film probably will be popular.

"In the Days of Nero" (Gaumont).—The object of this dramatic picture is to show how human fate sometimes makes a cowardly thrust one way shoot arrow-like at another miss the intended butt and make a victim of the one who sent it forth. In this case, the poison Locustra gives to Nero for Britannicus is stolen by her son and causes his death and her own great sorrow. If the spectators could know, that in the street scene, the reveler who is stealing the wine is Locustra's son and that she loves him, the picture would be far more effective. As it is, they know it only when the messengers come to Locustra with the sad news. It is a very graceful picture! this reviewer thinks it the best Roman picture he has seen. The street revelers with Lo-

custra's son dance gracefully and make a very beautiful scene.

The acting of the whole cast is good; but Locustra's picture of the tragic situation is excellent. The film is colored and the photography is very good.

"Lucia's Broken Romance" (Pathe).—This film pictures the sorrow of an old Italian woman who doesn't know what has happened to her daughter. The girl was a street violinist who had genius, but a famous pianist has helped her to make a position for herself in the world and she has forgotten her old mother and father. She is brought back and plays as the old woman dies content. Paul Panzer takes the part of the father, and Martha Spier, the part of the daughter. If the father had been made to appear older, the picture would have been clearer, for this reviewer first thought that the two were brother and sister, and later saw his mistake but thought them man and wife. The acting is commendable and the photography very good.

"In the Baggage Coach Ahead" (Edison).—This picture illustrates a poem, popular some years ago, representing a young man trying to quiet a crying baby, and when asked why he doesn't take the child to its mother, he replies that she is "in the baggage coach ahead." The picture illustrates the story as he tells it, and closes as a woman takes the child and one by one the passengers steal away, leaving him with his great grief. The picture is highly emotional, is excellent mechanically and fairly impresses the audience with its power.

"When a Man's Married" (Vitagraph).—This comedy is based upon the experience of a married man who by mistake exchanges cameras with a reporter friend. The married man, Jack Howard, is played by James Morrison; Mabel, Jack's wife, by Mabel Nelson, and the reporter by Edward Phillips. The playlet is made the more attractive by the few characters included. When Jack's pictures come home his wife sees pictures of women in interesting poses; they are the press pictures of a theatrical attraction. If the reporter hadn't shown up, there would have been a separation. The parts are well played and the film is sufficinetly amusing to keep the audience in good humor.

"The Bankrupt" (Gaumont).—This romance represents one banker ruining another because the man's daughter refuses to marry him. But the girl's lover turns up at the opportune time with a gold mine worth half a million sterling, metaphorically, in his vest pocket, saves the ruined banker from suicide and marries the girl in quite the old story-book manner. The story is clear, acted quietly and naturally. The photography is clear.

"Prejudice of Pierre Marie" (Vitagraph).—Here is a story of love and jealousy, developing some excellent character drawing in the two men. Jean, played by William Humphreys, is a well drawn, good natured, honest fellow. Pierre, played by Tefft Johnson, is quite the opposite, yet Babette, played by Florence E. Turner, selects Pierre as her husband. He becomes jealous without cause. But later, when Pierre is shot while smuggling, it is Jean who ministers to him, who hides him until the officers pass, and binds up his wounds as his life blood ebbs away. The story is one of those simple heart tales. The audience follows with attention from beginning to end.

Independent.

"Gen. Marion, the Swamp Fox" (Champion).—One of the most romantic characters in the great Revolutionary struggle, General Marion, is successfully reproduced in this photoplay. His exploits in this picture illustrate his character as well as any in his career. His feats at the fall of Fort Watson in 1781 and the victory at Eutaw Springs the same year are woven into a graphic, historically accurate and entertaining picture. The women in the picture show themselves worthy mothers of the nation. The setting is historically accurate. This film would be a valuable adjunct in schools for the illustration of American history. The Champion company has done itself credit by its excellent work in this film.

"Engaged in Spite of Themselves" (Eclair). This is an interesting, well acted comedy. It is not a picture of life, but a pleasing theatrical fantasy. Two young people, engaged by their parents, arrange a little "game" to deceive the old folks. They succeed only to find that they have fallen in love. It causes some laughter and a good deal of smiling.

"The Master and the Man" (Imp).—Here is a somewhat complicated story, dealing with love and disappointment, thievery and unjust suspicion, the death of one man and the assumption of the blame for stealing a necklace by another to save the dead man's name from disgrace. Its purpose seems to be to show a noble spirit awakening in a man who had been a thief. The picture closes with this man's return to prison for a crime of his old pal, now dead, by suicide. Even though the story is complicated, and involves many persons, it is plain enough to be understood, if watched with care, and the audience plainly liked it. The Imp players put a great deal of vigor and sympathy into the acting. The mechanical work is equally well done.

"An Indian Brave's Conversion" (Yankee).—Here is a picture which is based upon elemental human passions. The scenes are laid in a mining camp, peopled by the usual characters. The minister's efforts seem to bear little fruit. The advent of the minister's daughter changes the situation, however, and a love story develops. In a melee a converted Indian commits a crime, for which the lover, Tom, is to be hanged. The girl and the Indian mount and ride furiously, arriving just in time to save Tom's life. The story is well told and many interesting situations develop while the picture is running.

"Across the Mexican Line" (Solax, April 28).—This film is mentioned again to emphasize the assertion heretofore made that it is sometimes difficult to tell how a picture will take with a different audience. For example, this picture was seen first in New York. It made scarcely a ripple. It was seen next in Chicago, in a crowded house in a small town and was greeted with wild applause. Almost every move the lieutenant made when de Castro surprised him was applauded, while the Mexican was hissed. The girl at work on the telegraph pole sending the message to the American headquarters was almost continuously applauded, and the plunging ride of the American troopers brought forth round after round, closing with an outburst of several minutes when they arrive, stop the execution and capture the Mexicans. The American loves a contest, and if his side wins he is all the more enthusiastic. The illustration of that spirit in this picture pleases the audience in the average theater beyond calculation. There is life, action, but above all that illustration of contrast, the running of a fight and the exemplification of fair play. Apparently managers will have no difficulty in pleasing their audiences with this picture.

"Making a Man of His Son" (Champion).—Even though the acting and the mechanical work of this film are good, the writer does not like the story. But any man who knows anything about jails and their influence understands full well that they seldom make men. They are far more likely to develop criminals. When the son comes from prison the father does another mean thing. He sees a secret vow of friendship to treat a man who had once killed under temptation. To treat him such an act as would be looked upon as despicable by a boy is a poor way to make a man.

"After Twenty Years" (Nestor).—This is a story of vast memory lasting twenty years, revived by sight of a picture drawn by a child. The story is made more interesting by the striking photographic effects which the Nestor people know so well how to produce. It is a joy to look at a Nestor picture because of its photographic beauties. The individuality is quite so marked in this one as it has been in those produced previously by the company.

"A Left Hook" (Reliance).—On the face we have a comedy, the feature of which is Algernon's rueful look as he examines his battered countenance in the glass after receiving word from the girl that she doesn't care for kissing anyhow and all the while he has received was her outcry. He doesn't know about the kiss to the one that caused her enthusiasm.

"Tweedledum Is Late" (Auburndale).—It has been some time since this favorite comedian has appeared but his absence has not injured his comedy producing powers. He keeps the audience up to the high mark of laughter throughout.

"Nearly a Hero" (Solax).—The comedy presents a phase of matrimonial affairs that every interested lovers. Jane's lightning change resulted in his acquiring a reputation as a hero, which pleased the girl's father, and all went well afterward.

"The Foreman's Bride" (Lubin).—The realistic comedy of a gang. It is well constructed and acted and has two or three scenes that in themselves will appeal to many. The hungry man coming on to dinner, to find the cook dead drunk and nothing to eat is one of these. There is a human quality about the story that is welcome after the picture is blue plus among other releases of the week.

"The Regimental Ball" (Unbeknown).—The object of this story is to give a picture of romantic love with a realistic background. It succeeds in getting life as an army post. It is remarkably successful. Not only is it true to human nature, or made to seem so by good acting, but it is true to military etiquette and to army life as nearly as possible. In

the first scene for literature is a bit too flighty but he amply makes up by excellent characterization later. The colonel's daughter and Jack show us two sensible human beings. It is a very good film well photographed and interesting.

"Air Bubbles" (American).—We call them soap bubbles in America. They are blown by a very unscientific, spoiled boy but they show him pictures that send him home contrite and very happy indeed that his good mother is still alive and ready to live and forgive him. There is an entirely fine and fresh idea in this picture. It is worked out so well and makes so powerful an impression that there is no question in the spectator's mind as to whether it is a French or an American picture. There's a touch of universality in it that would make it just as well understood in China as here. We heartily recommend it. In fact, it's a master picture.

"As Your Hair Grows White" (Powers).—Thirty years elapse after the lovers were separated, the man comes back from Alaska. The girl is still unmarried, and her blond hair has turned to silver. The man returns, his hair, too, is gray, and, after convincing the butler who he is, there is a touching reconciliation, and the gray hairs are forgotten in the renewal of the youthful love. The picture interests because of its appeal to love deep enough to endure even though hairs are silver with passing years.

"For Her Brother's Sake" (Imp).—The object of this film is to create a romantic impression by letting a young girl ride a beautiful, jet black race horse to victory and so pay off the mortgage with her prize money. The situation that made her action necessary, as it is developed step by step, is handled so well that every bit of it is clear and effective. Two races are shown on the screen before the climax when the heroine rides up to the bars a victor. Neither of the races is exciting; they are both processions, but the excitement of the faces on the stands is shown and that keeps up the interest. The characterizing of every one in the story is good. But the man who takes the part of Mr. Spotwood, who appears only for a moment, is perfection, and the heroine (Little Mary) is the part's true personality to the very breath. It's a good film.

"The Guardsman" (Rex).—Beautiful setting and excellent acting make this an effective picture. Taken alone, the story is commonplace, but the Rex Company has given great charm to every one of its scenes. The tinting is varied in nearly every scene and it is always just right, while the photography has brought out the details so clearly that the actors have had ample chance to show the emotional possibilities of the situation. It is a commendable film, telling how the daughter of an inkeeper saved the king from being poisoned. The acting of the old innkeeper is perhaps worthy special notice.

"The Conflict" (Reliance).—The object of this drama is to picture a struggle between good and evil in the soul of a young girl. This reviewer doesn't feel that as a picture of such a struggle it is wholly convincing. He has persuaded himself that the reason for this is that the talented cast has sacrificed some humanity to the necessity of making the story clear. In one scene a bunch of roses is made to serve as a symbol of a great deal more than one ordinarily sees in them. The effect, to this reviewer, was not at all adequate. The roses didn't explain the girl's sudden change of attitude. Nor does the reviewer think the girl's sudden reaching toward the crucifix held up was a natural motion in such a girl. In plain words, this reviewer didn't think the drama a truthful picture of human life. The story is poor and the action unnecessarily disagreeable, although evil is overcome at the end of the picture. It was also seen in a theater in a small city and the audience was so deeply touched that a sigh of relief was audible when the villain left the monastery and the girl in peace.

"A Matrimonial Surprise" (Powers).—This comedy makes them laugh. Here is 300 pounds of bachelor poking fun at his married friends when irate wives interfere with a poker game. But his fall is hard. He marries a 90 pound woman, and what she does to him makes the audience laugh. He is painfully operating at the wash tub in one scene, while her final humiliation comes when he is shown as nurse for bawling twins.

"Oklahoma" (Powers).—Here is a Western romance. There is a picture of a "home-read battery" in it. The story is clear, but there is nothing very beautiful in it. The bandit who marries the heroine, who seems to be a worthy young woman, although she did give way to a sickly sentimentality when she aided him, a fugitive from justice, to escape. The man who marries them might have been the governor, he seems to be a big official. However, the bandit cleared himself from his crimes, and wasn't fit to marry a good woman, it seems. The picture of the old pioneer is very good.

"Broncho Buster's Rival" (Bison).—This Western story exists chiefly to give pictures of rough riding. It opens with a scene in which the "buster" rides a horse that romps about, bucking, starting, etc. It makes an interesting exhibition, and attracts the heroine. The hero comes; the "buster" turns out bad man, and the usual chase follows. The chief difference is that in this picture the riding is more interesting than in the usual film. The hero, after showing that he is weak and unworthy of a woman's trust, gets married. It was well received both in New York and the suburbs.

"The Colonel and the King" (Thanhouser).—In this picture little Marie Eline takes the leading part. Its charm is her personality. Among other interesting scenes, we see her, as the little outcast king, coming into the Land of the Free through Ellis Island. His little majesty has a good time giving his guardian the slip in Battery Park, New York City, and meets a big policeman, who puts him on the train at the new Pennsylvania R. R. station. The picture pleased.

"Circle C's New Boss" (Champion).—The ranch in this story is left to an Eastern lady, who shows at once that she knows how to boss. The superintendent, whom she has discharged, is a bad man and tries to do her a great wrong. The new boss rescues her with the help of the boys, one of whom is of great assistance. There was no immediate necessity for a marriage, but we are treated to two, and the boys after the ceremony bang away at the ceiling of the parlor. If they used ball cartridges, the plaster must have suffered. The story is clearly told and has some very good scenes. As a whole, it is acceptable. The photography is good.

"His Dumb Wife" (Solax).—This is a sprightly vaudeville and has a good deal of charm, mostly owing to the work of the young lady who plays the wife. When the doctor gives power of speech to her by taking a long piece of tape, or perhaps it's a shaving, from her throat, she begins a sixty mile-a-minute talk. She talks even to the sunfish in the water barrel. This is very good; it makes the film worth while. It might have had a better setting, though, than the rest of the sketch gives it. The photography is excellent.

"The Harvest" (Reliance).—This is a story of a husband's jealousy of an artist, and the jealousy of the artist's wife. Both have cause to be jealous. The woman is more magnanimous than the man and she covers the situation to shield the weaker woman, then she leaves her unworthy artist-husband. The relationship of the people in the story didn't seem clear to this reviewer and so he couldn't follow its thread very closely. The photography is fair.

"The Nun" (Great Northern).—A love story told with considerable dramatic power, which illustrates the intrigue of a monk and his attempt to get a girl into his power. The climax comes when the girl, convicted of blasphemy, is condemned to be buried alive, and the sentence is to be executed just as a prince, to whom she appealed, arrives with a body of men and rescues her. She falls into the arms of her lover, while the villain is hurried away to punishment. The story, as given, has offended the religious sensibilities of very many earnest people of all denominations; and especially Roman Catholics, whether they are especially earnest or not, feel distaste at seeing the crucifix handled without reverence.

A NEAR VIEW OF AMERICAN REGULARS
in Champ Release of Monday, May 29th
THE PERIL OF DIAZ
Write us for Special Advertising Matter
CHAMPION FILM COMPANY
Mark M. Dintenfass, Gen. Mgr. 12 E. 15th STREET, NEW YORK CITY

ANNUAL SUBSCRIPTION
MOVING PICTURE WORLD
DOMESTIC $2.00 CANADA $2.50 FOREIGN $3.00

A GENRE MOTION SLIDE CARRIER and
A GENRE MOTION SLIDE
Advertising space for rent on your curtain will cost you $2.75—It will get you from $25.00 per week up in advertising from your Local Merchant.
OTHERS DO IT—WHY NOT YOU?
Write for our Illustrated Catalogue
Genre Transparency Co., 507 N. Clark St., Chicago

TWO YANKEE FEATURES
MONDAY, MAY 29th
"THE BIRTH MARK"
A powerful dramatic production of the great North West
FRIDAY, JUNE 2nd
"HIS ROMANCE"
A picturesque romance among the fisherfolk
YANKEE FILM CO.
344 East 32d St. New York City

A BARGAIN

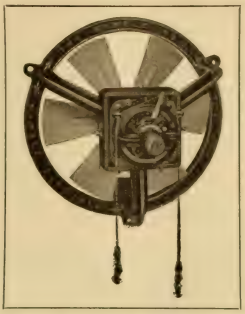
Five Powers No. 5 Machines, *rebuilt* and in perfect condition. Have been taken in trade. Will sell separately, very cheap.

GEORGE FOSTER
827 Washington St., Hoboken, N. J.

DON'T SLEEP

till you've ordered *Von Duprin Self-Releasing Fire Exit Latches.* When they're installed in any building for which you are in any way responsible, you'll sleep more easily. You'll *know*, then, that in case of fire—or other panic—nobody will be killed or injured because of fire-doors that won't open. For just a *touch* on the solid bar across the door releases the Von Duprin lock and latches *instantly and positively.* Order *now*, and be on the *safe* side. Catalog?

Safe Exit is a Universal Demand
MODERN VON DUPRIN DEVICE
Youngcut Hardware Co., Distributers, Indianapolis, Ind.



A Kimble Motor for your moving picture machines can pay for itself in a week

For a steady picture, run at exactly the **right** speed, with operator's hands free to attend to the lights.

For a realistic picture that will give your theater widespread reputation and crowd every seat every performance, put in the special ⅛ H. P.

KIMBLE A. C. MOTOR

One single lever controls speed at will, at any point between 300 and 3,000 R. P. M.

Installation is simple and easy

Either belt direct from pulley on motor to pulley on fly wheel shaft of machine, or replace crank on machine with 6-inch pulley; belt from that to 2-inch pulley on countershaft and from 15-inch pulley or countershaft to motor pulley. For the latter installation, we supply ball-bearing countershaft where desired.

PRICES

⅛ H.P. Kimble A. C. motor with grooved pulley
110 volts $27.00
220 volts 28.50
Ball bearing countershaft 10.00

The superiority of the Kimble A. C. variable speed motors is so great that two large makers of moving picture machines already supply Kimble Motors. Others will follow.

Put one in now. Watch the people "perk" up, listen to their pleased comment. Watch the crowds increase. Watch your profits grow.

Kimble Electric Company
1118 Washington Blvd., Chicago

KIMBLE ELECTRIC COMPANY,
1118 Washington Blvd.,
Chicago.

Please estimate on fan equipment for theater as follows: Width ..... ft., length ..... ft. Seats ..... people. Current furnished by .....
Name .....
Address .....
.....
Moving Picture World

STORIES of the FILMS

PATHE.

SHOOTING THE RAPIDS IN JAPAN.—In this film a party of men and women start in a long seine canoe, and, by means of a current in the bottom of Japan, they shoot the rapids—witness of a spot from the bank would not have the rapids settled. Presently they approach a gorge through which the waters rush furious. A narrow place between rocks is the most exciting navigable. It seems that the canoe must inevitably dashed to pieces, but the passengers quit themselves out of the danger with the utmost nonchalance. Time and time again during the trip the party excels in the most dangerous of complete destruction to the turbulent seething swirling waters which dash over the cruel rocks as some wild animal licking its lips in anticipation of feasting on its prey. After three hours of this perilous boating the party bring themselves point from which they started and again safe on the wide, calm surface of a sort of lake.

THE HEART OF AN INDIAN MAID.—A party of trappers is attacked by Indians and all escape but one, who is badly wounded. The Indians, however, start in pursuit of the fleeing trappers and the wounded man is found by Winonah and taken to camp, where she nurses him back to health, saving his life by pleading with the chief. Upon his recovery he becomes a bosom brother of the chief by the intermingling of blood from his wrist with that of the chief. This ceremony over, Winonah is given to him as his wife. Soon, however, the supposed dead hero makes his reunite and returns to his real wife and child. He is seen and followed, however, by an Indian who was in love with Winonah, and this Indian reports his whereabouts to the chief, who determines to kill Winonah's husband, and, overhearing the conversation, begs the privilege of taking her own revenge and armed with a long knife she starts on the fifteen-day journey to the white man's house. Footsore and weary she finally reaches a house in the clearing and sinks down exhausted. The white woman in the house takes her and cares for her and the little child amuses her. Seeing a photograph on the table Winonah is startled to find it the trapper whom she is supposed to have married. Making inquiries she discovers that he is the father of the little child and that he has come upon her knee. Just then the father returns and Winonah, steals into a corner unobserved by any of the party. The father takes the child on his knee lap with playful caresses. In the background Winonah is steadily approaching to the white man's revenge. She wavers between hatred and love. Finally, love mastering, she quietly slips out and leaves the family in peace. She returns to the camp Winonah slips over a precipice and is killed.

SEMIRAMIS.—This magnificent film is a portrayal of that period when Ninus was king of Babylon. This is the king who, in order to gratify his desire for luxury and elegance, built the "Hanging Gardens." Semiramis, wishing to be queen herself, was a woman of low estate, living in the country, but her beauty so appealed to the king that he made her his wife. Semiramis, filled with lust for power, Semiramis plots the death of her husband, and Ninus is assassinated. The people of Babylon are horror struck at the dastardly deed of the cleaner wildly outside the palace gates for the life of the regicide, but Semiramis, by her audacity and exceeding great beauty quells the clamoring mob when appearing in their midst. Semiramis later wins the esteem of the people by successfully taking the field with her army and repulsing the invasion of the Arabs. Babylon then celebrates with great feasting and merry-making in the Hanging Gardens. Finally, after a glorious reign, Semiramis, according to the legend, ascends to heaven on a cloud and immediately after her death the walls of Babylon fell before the invasion from Arabia.

ALL FOR MONEY.—Mr. Shaw is on his deathbed. By his side kneels Mary, his daughter, and near him bed is Mr. Stafford, and Mary Sherlock, the friend's son. Just before he dies Shaw shows to the group assembled about his bed his will, leaving everything he possesses to his daughter unless she should die before reaching the age of 21, under which circumstances his wealth shall go to Stafford. The executor of his will is Mr. Stafford and Mary Sherlock after Shaw's death Stafford is ruined on the stock market, and the only chance he can see of recovering his fortune is through the marriage of his son with Mary. To this Mary objects strenuously as she has a lover, but Stafford threatens her the love of gold has so eaten into the heart of Stafford that he stops at nothing, and in a rage separates the lovers and persuades Mary that he is going to take her away to a quiet country place where she can forget her unhappy love affair. Instead she is taken to a lunatic asylum and incarcerated there. This, however, does not get him the money, so Stafford plans her death. Fortunately this is overheard by a nurse, who gives the alarm to Mary, who escapes by means of a rope slanting the police, they return entering the room suddenly just in time to see Stafford, his son and the head of the asylum attempting to stab what they believe is the form of Mary asleep in her bed.

URBAN-ECLIPSE.

THE GAUL'S HONOR.—When the Gaelic warriors are hurling a spear at Roman soldiers said dash a shield against the spears.

The Roman commander admires Lavina, the chief's wife.

That night he endeavors her at a magnificent banquet and makes proper love.

Later he asks Lavina for her hand in marriage as befitting her station.

She then retires away to the idyllic cabin. Here she receives her lover, Gaul, and informs him of the attack and pleads them to the Roman's head. Gaul gathers his warriors together, the besieged soldiers and liberate the captive women.

ON THE FRONTIER OF THIBET. ASIA Scenes. 1. Surprising Types and Customs. 2. Native becomes alive men and provokes interest. One man boulder smoking a cigarette. 3. A Wedding Procession. Gaily crowds and curious costumes. 4. A Lama Dance. "Made up" creatures of Eldeem construction. 5. Native politeness. Thibetan types.

THE MUSKETEER.—Camp Scene. Message from outlying commander "Surrounded by enemy, cannot hold out much longer."

3 Tenter. Council of officers at ease. Alarm. Bible. Musketeer approaches and orders refreshments. Gathers return and attack the musketeer, four to one. He is shot, his uniform and dispatches taken and one of his enemies rides on his errand to deliver the dispatches.

The wounded musketeer recovers and with assistance pursues his enemy. Beautiful scenic effects.

A False Report. The traitor arrives at camp. Unfavorable report and is shown the plans. Realistic camp scenes.

The wounded musketeer arrives, but is refused admission to the camp. Finds his way into the general's presence and denounces the traitor. Tears off his hat and exhibits documents hidden beneath the lining.

His Honor Vindicated. The musketeer and his foe fight to the death in front of the general, the traitor is wounded and the Musketeer's honor vindicated.

THE SLEUTH.—Showing the ludicrous adventures which come to a foolish young man who tries to gain the large prize offered for the recovery of a stolen suitcase.

GAUMONT.

ALONE AT NIGHT.—A touching story of a child's pity for the aged. It tells how a little fellow made Christmas happy for an old man.

JIMMIE, THE SPORTSMAN.—He has miraculous luck with a charmed fish pole and finally sells it for a large price to an old time enemy, who finds that in changing hands the rod has lost its power.

SCIENCE vs. QUACKERY.—The story of a millionaire medicine manufacturer who learned to be honest.

Showing a fakir, his methods of selling his worthless concoctions to the unsuspecting public and his reward and punishment when his little son is brought close to death's door by substitution of his father's "remedy" for a scientific formula.

KALEM.

THE CARRIER PIGEON.—Molly, white among her favorite pigeons, is approached by Jack, whose boldness receives a hard rebuke. Two months later Jack, grown to manhood, sends the pigeon on another flight and makes the most of the opportunity. A few days later Molly receives the bird's news, comes across a half-breed Indian, who is unsuccessfully beating his horse. Jack stops the Indian's cruel treatment of the pony and receives the half-breed in revenge the Indian plans to raid the bullion wagon. Jack, getting out on a trip to the mining camps, Molly's pigeon for a long flight. While on his way he is ambuscaded by the Indians. Jack puts up a good, stiff fight, but the odds are against him. As a last resort he scribbles a message on a piece of his handkerchief and attaches it to the pigeon and sends the bird on its way. The message is delivered. Molly quickly organizes a rescue party, which rides to the rescue, arriving just in the nick of time.

TANGLED LINES.—The Samsudos, on the warpath, pursues the Marsh family and takes the young son captive. Hours later, grandmother and Liza are rescued by James Ward, a passing stranger. Young Ward soon after Liza proposes to marry the man who rescued and raised her. James Ward brings to his home a wounded Indian trader. A week later Ward is called away and leaves the stranger to protect the women. A week passes. Liza forgets gratitude and loyalty in her strange fascination for the stranger. Learning of Liza's affection for the stranger Ward decides to efface himself and leaves the home. The man he thinks she loves, but fate takes a hand. Liza learns that the stranger is her own brother. Ward's departure he leaves a note that explains the situation. The woundhood in Liza wins, and she goes in search of Ward and is eventually rewarded.

SELIG.

THE HERDERS.—Pedro loves Wana, the daughter of Buck Henshaw, the square-man. Jim Haley, an American sheep-buyer, is also smitten with the charms of the pretty half-breed, and getting his under the influence of liquor, persuades the squaw-man to compel Wana to marry him.

Pedro is heartbroken as his poor little Indian sweetheart takes away, a sacrifice to her unnatural parents' greed for money. Goaded to desperation by the sight of her misery, the poor Mexican herderess her sheep on foot until the town of Santa Gabriel is reached. Leaving Wana outside a saloon, the sheep-buyer enters to refresh himself after his long ride.

Pedro takes advantage of this opportunity to urge Wana to go with him to the Mission and there be married to him by the good Padre. The poor girl, half in fear, yet blessing her young sweetheart's delivering her from the man whom she looks upon as a human monster, gives her consent, and they are married.

When the half drunken sheep-buyer finds the bird has flown, he returns to the home of the squaw-man and compels him to refund the money he has paid, which is always a preliminary to the old rascal's threats.

The two lovers are now happy and wander afar-hand in hand over the green hills to the little cote Pedro has built for his bride.

STABILITY vs. NOBILITY.—Bradley, a rich New Yorker, comes West to look at his mining properties accompanied by his friend, Count Philip, and his valet. In bringing a large sum of money from the bank bank out to his team, with which to pay off his men, he is observed by a band of desperadoes of two bad frontier men, who at once plan to rob him.

They ambush him at a canyon and tie him as his superintendent, the much frightened count assists his valet (who is a crook) to escape. The cowboys, looking up the canyon for stray cattle, overhear their cries, and come to the rescue as the robbers ready to make off with their booty. After a short pursuit, overtaking the robbers and recovering the money.

Bradley is so gratified that he offers them a trip to New York at his expense, and they accept. The boy soon gets into "Broadway Rose" clothes at the cow-town store, and thinking themselves quite properly dressed for the effects East, they descend upon the metropolis and astonish the natives.

That night at the reception they make a great sensation, attired in rented dress suits, and in an entirely breezy and good natured way they mortify a effend their host. That is a sting for the eldest daughter, and he demands satisfaction—a duel. The girls beg the boys to have a mock duel and make him ridiculous and so get rid of him. This they do with the aid of Bradley and his friends. For they bring the cowboys on grounds in time to see them performing some marvelous feats with their six-shooters, and he realizing that to face a duel of that kind would certainly mean death declines.

After some time in New York the boys wear off much of their Western gaucherie and make good progress in the affections of the two girls.

MELIES.

THE IMMORTAL ALAMO.—About 1722 Spain in her endeavor of Texas manned by the confederation of Indians, who called themselves Tejas, established the Franciscan mission of San Antonio de Valero (The Alamo). About the mission was built the pueblo cottages and prettier characters, which formed the nucleus of the present city of San Antonio.

In 1824 Texas withdrew from Mexico and formed a separate state, which was ruled by Stephen Austin, the self-styled Napoleon of the West, was sent to force her back into allegiance.

At San Antonio in 1836, Col. William B. Travis was in command of the fort. With him was Colonel William Barret Travis (Travis' brother), Bowie and a small force. He received word that Santa Anna, at the head of a Mexican army of seven thousand men, was marching on the city. Travis dispatched a message to Gen. Sam. Houston for aid, sending Lieut. Dickenson, and taking his force of 150 men shut himself in the city, in which also was Dickenson's wife, Lucy; he retired to the Alamo.

On February 23, Santa Anna sent a message to surrender, and upon the brave refusal of Travis he attacked the fort. Travis held his position. March 6, 1836, his little force constantly diminishing.

On that day, when all seemed lost, Travis drew a line with his sword down the centre of the room and asked all who would be with him to come to his side. All crossed save one, Rose, who announced his determination to try to escape. He succeeded in leaving the building but was never heard from again.

A breach was made in the wall by the cannon of Santa Anna, and the Mexicans entered to find all the men dead except Travis and four companions, Bowie, Crockett, Dickenson, Dickenson and the spot: and Lucy Dickenson, with two other women and three children, were all to leave the Alamo alive.

LUBIN.

THE STATE LINE.—Reckless, but big-hearted, was Harry Blake. He would share his last dollar with anybody that asked for it.

One day while he was riding through the mesa

ESSANAY.

THE TEMPTRESS.—At an informal gathering of artists and musicians in the apartment of Vassill, a violinist, Aileen, the musician's sweetheart, is made jealous when Cleo De Belleville, flirts with her lover. At a Halloween party some time later, Cleo again tries to alienate the affections of the musician, and succeeds in turning the foolish young man's head. After the party Cleo tells Vassill that her suede is about to disinherit her and ordains a plan to fix which she sees no way with her guardian. Vassill is at first loath to aid her, but the woman's power over him has weakened his better nature and he accepts. Aileen, who has overheard the plot, finds an opportunity to substitute the poisonous powders intended for Cleo's uncle with a harmless sleeping powder, and at the party given by Cleo a week later the powder results only in bringing the rich man into a deathlike sleep. Knowing that the host has been deliberately poisoned he soon guesses at the party a detective is summoned and an investigation made which leads to the arrest of Cleo, who has been forced to administer the powders owing to Vassill's final rebellion at entering into the plot. Restoratives are administered to the stricken man, who soon regains consciousness and it is then that Aileen secretly explains to Vassill how she had thwarted Cleo's plot. Vassill pleads for forgiveness which is generously granted by his true sweetheart.

THE LUCKY CARD.—George Maxwell a young cowboy rescues a fever stricken Mexican peon named Miguel Sandoval and in the latter's gratitude as a good Samaritan, gives the lumberjack a sum of money to care for the stricken man until he recovers. A few weeks later Maxwell and Sandoval meet again in another small Western town, and after a strange deal in which Sandoval gives the cowboy a lucky card, the two separate. Maxwell, who has become a typical Western amusement promoter, arranges a big exhibition with Mexican bull fights and matches. Innocently he promises a dance with a Mexican beauty and it is then that Sandoval appears and warns her where a bank Mexican stems between you and the girl, and an engagement ring. Maxwell laughs at the warning and the entrance evening arrange the Mexicans refuse two or three of the bulls in a manner to be seen with the American. The Americans are compelled to proceed and Maxwell finds his card in the bull's mouth. Maxwell is then taken to the Mexican headquarters and Sandoval is discovered a prisoner before him. Death is imminent when the American recognizes one of the men as the man he had saved a year before. It is then that the Mexican scores his gratitude in quick-cutting Maxwell's bonds and taking out a revolver, provides for assassination.

BIOGRAPH.

THE WHITE ROSE OF THE WILDS.—An unsuccessful and gold miner is stricken down and dies. Leaving behind a daughter to take care of the mines. They are a boy of seventeen, a girl of seventeen and a girl of eleven. The boy, inheriting his father's determination, insists that there remains for him to give there is gold to be found. Later his efforts are rewarded, and he pushes off to the agent with the gold dust. While he is away a tribe of Indians ride into the cabin, but the pure, innocent girl by impressing one of them that she is a goddess, sends them off. To him she is as a white, unsullied rose, blooming here in the wilderness. Her sweet face and presence awakens his better self and he goes, asking if he may return when he has proven himself worthy.

THE CROOKED ROAD.—The husband, failing to win evil companions, neglects his wife and child and finally leaves them, as he assumes, to the other mercies of public charities. About to indulge in a crime of the worst order, that of burglary, his conscience pricks him, and he resolves to do better. Fate attends him and he gets a job of a humble kind, but he applies to his task, as she has learned from his sad neighborhood. The wife, taking with her the child, resolves her child to the administering with her wedding ring. Her husband supposes he has taken unsatisfactory means, and determines when the child arrives and through this painful episode a reunion is effected.

Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

***The* Decorators Supply Co.**

2549 Archer Avenue :: CHICAGO, ILL.

VITAGRAPH.

A DEAD MAN'S HONOR.—Hugh and Henry Warren, two brothers, are in love with Helen Morrow. She favors Hugh and accepts Henry. Hugh, disappointed, goes West, leaving the two sweethearts telling her the reason for his going away. Hugh is the agent of his mother's estate and she gradually has come to look upon him as the white sheep. Her sight fails her. Helen sees his mother that he will get in control of the estate.

Henry arrives home on the unsatisfactory of Canada, he takes a short cut on his way to the other where he engages in a fight and his body is found by a hunter who is near and when the papers are found on him. Hugh is taken for murder, which he is charged with the murder of Henry. Hugh tells Hugh to get away as quickly as possible. He makes himself up to appear like the dead man and in a short time is arrested as the guilty party.

Hugh gets away on the wounded mustang, telling him to pass on his innocence who shot the dead of the stage holding, and asking the person offered such help to assist him to find the murderer. He will go to prison in his stead. Hugh will not accept for this and says that he will not do it. He says that he is the guilty one and Helen on the same side and should have his reward for the appreciation. Hugh is then given a message to his mother, at the last will be one totally ignorant and to save her the sorrow and grief of a dishonorable son. Hugh tells that he is not Hugh Warren and that he passed away, happy in the thought that Hugh has returned to the old home to appease as one falls into an eternal sleep.

TIM MAHONEY THE SCAB.—The latest thing decide to call a strike, after it has failed to a strong argument from Tim Mahoney as to the inadvisability of favoring the movement. A strike is declared.

A delegation of the strikers meet with the board of directors of the works, as settlement is reached and the men choose advocates whose fine is given to their employers. In many instances the families of the workmen lose the pinch of poverty very keenly. Such was the case with Tim Mahoney's wife and children, who had the pain of penury and suffer pangs of hunger until Mrs. Mahoney can endure them [illegible] no longer. She has one day [illegible] possessions to a second hand shop and [illegible] the sake of the little ones for whom she is responsible.

Tim makes a solemn vow to give up the latter [illegible] cause his little family to suffer. He goes back to the works and secures his old job and starts to again to care for those who are dependent upon him.

It is not long after Tim has gone back to work that the strikers are broken and all the men return to their [illegible] compromise on the terms. Tim is [illegible] when a fire breaks out in the shed and before many of the men can escape they find themselves cut off from the exits by the flames. Tim sees the danger of his fellow laborers, moves into the burning building and [illegible] one after the other from the [illegible] [illegible] [illegible] lifting him to the ground. In such a case [illegible] and [illegible] [illegible] to the [illegible] [illegible] [illegible]

sound the sombrous notes has been imposed upon them.

While sound accessories the leitmotif films are released and the High Priest feels the people go to the pictures to enjoy and the fashionable of the public of the game. The performance having ended upon the end of the exercises to save them escape to. Capping their cap funic one could be the other to getting a sense from the feet of the cell and drug. long tones a subterranean passage which leads to the palace of a king, whence they find a boat in which they escape beyond the reach of the howling superstitious and vengeful sacrificial priesthood.

Long and tuneless attempts at freedom, in transporting to the one and only God.

EDISON.

HEARTS AND FLAGS—At the outbreak of the Civil War Colonel Ingram, a prosperous commander of a regiment of Georgia infantry. He leaves his home and his two daughters, Virginia and Georgina, in charge of his old overseer, Uncle Wash, and starts for the front.

A year later, as school is about to end and his body brought home and buried in the family burying ground. The action of the war sweeps southward and Virginia and her sister Georgina are left entirely deserted by all their slaves and servants except faithful old Wash.

A straggling party of Union soldiers, very much the worse for liquor, appear and demand entrance. Uncle Wash bravely resists them, but they brutally overpower him and make free use of everything that comes in the door. Then comes a scene of looting in which the soldiers appropriate everything of value.

One of them starts to seize Virginia, and poor old Wash in trying to defend his mistress is promptly thrown to the floor, but managing, selzing Virginia's pets squeals down the chimney. This emerges his remarques and very start for the girls, when they are interrupted by the entrance of Captain Percy and a squad of Union soldiers. Percy clears out the house and placing two guards at the door, assures Virginia that she will not be molested further. As he is about to leave he is, the exasperating squeal an old-wound.

Virginia has him put to bed and nurses him during a serious illness. Percy falls desperately in love with his lovely nurse, but she remains true to her colors and will not notice his love.

Virginia and her sister are busily engaged meeting a Confederate flag, which was torn by the foregoing party, when Georgina is discovered by Captain Percy enters the room and seeing them scrutinizing for the lost pedle, offers his assistance, which is hastily declined.

Percy is finally obliged to return to his regiment. Before leaving he declares his love to Virginia. To Uncle Wash, however, he manages to give money to care for her, and also a farewell note in which he promises to return for her after the war.

When the war is over, true to his promise, Captain Percy does return, and finds no difficulty in making her surrender to a "Yank."

THE NIECE AND THE CHORUS LADY.—Jones' wife, mother-in-law and brother-in-law go to the seashore for recuperation, leaving Jones alone in town. After a time he receives a letter from his wife saying she intends staying on, but is sending her brother and her brother home to help him entertain. He is so disgusted at this that he overlooks a letter from his niece out west and she is going to pay him a visit, and rushes from the house with his umbrella.

Turning a windy corner he is run into by Mazie, a chorus girl, whose umbrella has turned inside out. The rain descends in torrents, and he gallantly lends her his umbrella and escorts her to her nearby doorway.

Mazie tells her experience to her associates and finding his name and address on the handle of the umbrella, decides to return it in person.

Jones mother-in-law and wife have just have just returned from the seaside. She finds his niece's letter and at once decides that she would be a splendid match for her son. The niece being an heiress in her own rights, and telegraphs Jones' wife to return and help entertain the niece.

Meantime Mazie calls and returns Jones' umbrella. The mother-in-law finds Jones with a strange young woman and demands an explanation. Jones, panic-stricken, introduces Mazie as his niece from the west. The mother-in-law at once proceeds to make Mazie feel at home and tries to fix up the match for her son.

The real niece arrives upon the scene and as he is warmly welcoming her, he is caught again by mother-in-law and on being cornered, not daring to tell the truth, admits he is still more interested as the niece, he introduces his real niece as the butler's wife.

Mazie, the brother-in-law, proposes to Mazie, who, thinking him a wealthy young man because of his surroundings, promptly accepts him, and they hurry out to get married.

As Jones is trying to straighten matters out with his niece his wife walks in and catches him in the act. Finding himself getting deeper and deeper into the mire, he decides to make a clean breast of everything and tells his wife that the young woman is his real niece from the west. The mother-in-law denies this, but Mazie, returning with her newly wedded husband, soon straightens matters out, and they finally succeed in obtaining forgiveness and a blessing from Auge's mother.

THE INHERITANCE.—It comes with a theist and his wife who have a small shop in an unfrequented part of the city where business is very bad and where customers are few. And thus, just when credit is gone and things look the darkest, news comes that an uncle in Australia has died and that they are left to a part of what he left.

A friendly newspaper man spreads the news abroad and they are soon overwhelmed with offers of credit and help. The landlord in spite of his stubborn refusal at the start before the inheritance, come to them immediately offers to fix up the shop and supply them with everything needful, and also hastens their taking up their abode in a new house which has just been finished. Of course all business begins to pick up.

Their bonds are very much turned by this state of affairs and they forget their old friends and become quite unpleasant patrons. Their social climbing ambitions by the swipping of the house in a ridiculously rapid fashion and by taking away of the two servants by their irate landlord.

IT SERVED HER RIGHT.—Mr. and Mrs. Hilltop live in unruffled serenity until one day they employ a cook, who is entirely too good looking for their domestic. Returning home from business Mr. Hilltop observes that his wife has left the back door ajar, his way into the house through the basement hallway, where he stops to give the cook some order pertaining to his favorite dish. Mrs. Hilltop, hearing her husband and the cook in conversation, determines to keep an eye on him.

The next day she is hurried to see shadows on the glass door leading to the kitchen which tell her that the cook is being embraced by a man whose outlines resemble Mr. Hilltop's.

The following day, at about the usual time for her husband's return, she sends the cook on an errand, quickly dons the cook's cap and apron and patiently awaits hubby. Presently she hears a heavy footstep, the door opens and she turns her back. The next moment she is seized in a fearlike embrace and a familiar voice whispers in her ear lips. Her eyes flashing fire with jealous wrath, she wheels about and is confronted with the face of the grinning iceman!

Independent Film Stories

NESTOR.

AT PANTHER CREEK.—Having graduated from college and being duly admitted to the bar, Jack, and help to his vast mining interests, father and son held a long conference, and, as a result, Jack decided to start at the bottom round, as his parent had done.

Accordingly, armed with a letter of introduction to Superintendent Snell, the young man started for the mines, where he soon found plain but pleasant quarters at Forrester's boarding house.

All went well for a couple of months, until John McDonald discovered that his daughter, Allie, and the boss were becoming interested in each other. Incensed for the best, he commanded young Dawson to leave his house, and the next morning delivered Jack's belongings to the office.

The superintendent, hearing of what he termed, old man McDonald's "impertinence," frightly told the foreman that his services were no longer required.

In the meanwhile, however, Jack had visited the telegraph office, and with such good effect that as soon as Andrew Dawson could get away from town, he was duly reinstated in his old position, but much to the foreman's surprise, congratulated and applauded his son's good taste in selecting a bride.

LUX.

THE TWO COCKADES.—The time is that of the Revolution, and the Marquis d'Auville and his wife have gained the favor of their old overlord, Burgo, hides his real feelings under demeanor stern and menacing of a "son of the people." The Marquis, taking this aside, confides his little boy to his care, ere he and his wife are taken before the tribunal and condemned to death. Trusty to his trust, Gorga determines to save the young Marquis, and the boy is disguised in girl's clothes, and succeeds in escaping. Twenty years elapse, and the Marquis—now a well-grown young fellow—learning that his beloved country is in danger, sails for France, and hastening to Napoleon, offers to fight for him, at the same time throwing the white cockade away. With a grim smile Bonaparte regards the young aristocrat, and then taking the tricolor from his hat, pins it to d'Auville's coat. Subsequently, in a fierce battle, the young man is severely wounded, fighting to retain the flag. Napoleon passes, and has the Marquis carried away. A few weeks later the Marquis rides up to his old home, and dismounting, seeks out the old servant Gorga. With a cry the old man staggers forward, and is greeted by the man he served as well and truly.

TIDYING UP PARIS.—The Commissioner of Works at Paris is greatly annoyed by the reports in the press, in which complaints of the untidiness of the streets are made. Angrily summoning the foreman, the Commissioner gives him instructions that the streets must in any circumstances be kept clean and tidy. Accordingly the foreman issues up his subordinates, and in a brief dozen of them, all armed with brooms, set about cleaning the streets. That performed they hand brooms decently low for stalls, barrows, lamposts, tramways, cycles, and all kinds of pedestrians are cleaned out of the streets of Paris. Satisfied of his work, the foreman dismisses his men, and with a polite bow, disappears.

POWERS.

FIFTY YEARS AGO.—It is the story of two men of today, both grizzled veterans of the fight for the Union, who were boyhood friends until the ad-breaks out. As soon as the same standard, and fathers and sons fought each other on opposing sides in that awful war, so it is not surprising to find the two pals one of whom loves the other's sister, meet in an engagement on the field of battle. But they soon get to grips as we tell it here. It all comes back to the grizzled veterans years after the war is over. They fight the battles over again, and the old friends embrace as angels sleeve and proud he is of the stump, at that!

GUNGA DIN.

"If you shot an' carry one
Till the longest day was done,
An' e didn't seem to know the use o' fear.
If we charged or broke or cut,
You could bet your bloomin' nut,
E'd be waitin' fifty paces right flank rear.
With 'is 'elmet all to one side.
E would skip with our attack,
An' watch the wounded lugies inside 'Retire.'
An' for all 'is dirty 'ide
E was white, clear white, inside
When 'e wiped the fool the wounded under fire!

It was 'Din! Din! Din!'
With the bullets kickin' dust spots on the green.
When the cartridges ran out,
You could 'ear the front-rank shout:
'Hi! ammunition-mules an' Gunga Din!'"

Kipling's world-famous lines on the faithfulness of the Indian native servant are in the mind's eye is inspiration for a picture portrayal that will prove immensely interesting.

ECLAIR.

THE TWO GARDENERS.—Mrs. St. Albans and Mrs. Plume devise a matrimonial plan to unite Yvonne St. Albans and Onesimus Plume to fall in love with each other. Onesimus is to be employed as Mr. St. Alban's gardener, and in this disguise is to try to win the affections of Yvonne by his charming manners. Yvonne is already in love with a young nobleman, Count de Charmettes, and by a strange coincidence she has planned to leave her lover apply for the position of gardener to her mother, in order to be near her lover, and that he may get into the good graces of Mrs. St. Albans by bringing apples, and Mrs. St. Albans employs him, thinking he is the son of her friend, Mrs. Plume. Later young Onesimus calls and Mrs. St. Albans really requiring a gardener, employs him also.

Mrs. Plume pays a visit to her friend to learn how things are progressing, and is pleased to learn that Yvonne has become very intimate with the gardener; in fact, they discover that young Seb enjoying a tete-a-tete with the gardener but imagine Mrs. Plume's disgust when the young man he discovered was her own son. Her own supposed stranger, while her dear Onesimus is working hard in the garden. She leaves the house in anger. And Yvonne accordingly orders the little rascal to get. At last, half angry, and half amused, Mrs. St. Albans consents to the marriage.

IMP.

THE LAST APPEAL.—Mrs. Ellis, the mother of a crippled girl, is reduced to penury. Alice her daughter, essays to support the mother, who is in the last stages of tuberculosis, by selling papers.

The mother has been abandoned by her husband just prior to the birth of the child and in her desperation, she writes him a letter announcing that she has but a few days to live, beseeching him to care for their daughter. The child goes out making her way painfully on her crutches and making the letter.

Ellis receives the message and ignores it, being engrossed in business and social engagements. He meets his daughter on the street and buys a paper, dropping his wallet.

Alice brings the purse home to her mother in childish glee, but the honest woman bids her return it to the owner. Little Alice hobbles to the palatial home of her father and is denied admittance. She finally succeeds in restoring the lost purse and Ellis becomes interested in the unfortunate child whom he accompanies home, to find his wife in

the throes of death. She dies while being supported in his arms and Ellis promises her to cherish and protect the child.

Ellis leaves with her and the succeeding scenes show Alice under the care of a physician, gradually recovering the use of her limbs.

The story closes with Ellis tucking his daughter in bed when a vision of his neglected wife appears, calling attention of his kindness to the child.

THREE OF A KIND.—Howard Kelley, a young husband, is worrying about bills he is unable to meet when his wife suggests a solution to the difficulty. She proposes that he telegraph his rich uncle in the West, reminding him of his promise to send a substantial check on the occasion of the birth of Kelley's first child. The Kelleys are childless but think they can put over the deception.

The telegram is sent but is forwarded to the relative who is East on a business trip and is in New York, the home of the Kelleys. His uncle immediately sends a note to his nephew that he is in the city and will be delighted to call and see the child and leave a substantial remembrance at his visit.

There is consternation in the Kelley household and a hurried consultation. The ingenious wife hits upon a plan to carry out the deception. Kelley is dispatched to find a baby. He secures one from an Italian family and starts for home. The uncle has preceded him and the wife is in the throes of anxiety. She pretends the baby is sleeping and she does not like to awaken it. The uncle is shown his room.

The husband arrives with the baby but the mother shows up and demands its return. The mother is fearful lest an outpouring mom which she extenderes for another baby. The uncle has changed and with his face lathered for a shave, is putting the disposed mixture.

Mrs. Kelley receives a note from her dressmaker saying it is impossible for her to finish her dress as she is the mother of twins. A boy in the institution sent for one of the twins. Mrs. Kelley thinking this a gift of the Italian baby and not one to reserve for the deception. During this upset Kelley has secured a baby from an Irish family and dressed as his twin. The wife discovers the two children and Kelley and his wife are faced by circumstances that they are the parents of twins. The Italian woman has fled of with the baby and has forced an way into the bedroom endeavoring to get her baby. Some explanations put a kidnapper and telephones to the police. The dressmaker's baby arrives and the consideration begins to earnest as the Kelleys have a load of babies on their hands.

The local police arrives on the scene and demands the child. The police were attracted the Italian woman and nurse made her to investigate the case and affairs look bad for the Kelleys when the uncle appears on the scene to ascertain the cause of the disturbance, as he is the father of twins. He grabs the belongings given the promised shower to the newest arrival and makes his escape with the twins, and Mrs. Kelley seizes charge of with the police and orders the babies to their respective parents. When peace and quietude once more reign supreme.

REX.

CALLED BACK.—Paul Thompson and Lee Hilliard have hardly had their new contract with the Rex Co. when from the west City Hall receives a message that he was sorely needed at the home of Mr. Say which is one of the best of the line of living and wants to settle down as a citizen. He and a reporter, and nothing loves to see Mr. Say. Mrs. Thompson and Mrs. Hilliard welcome the suggestion, knowing the secret's pain and pleasure that the husband seeks and that it is best that he should be spared the anxiety of a separation.

The two men leave for the scene of action and are soon on their way. The usual hard luck of the husband begins to reveal his wonderful ability to overcome the obstacles of the city. Upon the train they meet the wife and her friend, who is also in search of the husband. The husband begins to get to the end of the line. Paul learns from the station agent that the husband is in the city. He goes to the city and finds the husband in the act of leaving the city. He tells him that he has been called back to the city. He tells him that he has been called back to the city. He tells him that he has been called back to

BISON.

THE CHEYENNE MEDICINE MAN.—Great Bear tells Silver Tongue his daughter is betrothed to Little Bear, chief of the Sioux tribe, and must. The girl hates Hawk and the two plot to assassinate the Sioux chief. Hawk fails in the attempt for which he is bound to the stake. Silver Tongue frees him and they escape. Hawk is bound to marry Silver Tongue. Little Bear, who is loved by Silver Tongue, is also bound to the stake. His handkerchief is given to Hawk. He returns in the dead of night and rescues Silver Tongue and the pledge is broken. The Sioux braves pursue them, but are outwitted and the lovers find happiness together.

THE BRONCHO BUSTER'S RIVAL.—Art, the cowboy, becomes jealous of his friend, Bess, the plaintiff of a charming novel, regarding Harry, the rancher's handsome young son. Bess is in love with Bob, a cowboy, secretly engaged to her friend, and the two are often with the girls together. Inflamed with jealousy Art paints the character of his rival and also to secure Bess for himself. The foreman goes to the bank and Art poses Bob with liquor. He then leads up the brawny, and unwary Bob, who is innocently holding the lariat, tells him he has played a joke on the boys and they gallop away. After traveling a long distance they disappear, and Bob fails asleep, and Art makes his escape. The pursuing posse find Bob, and he convinces them of his innocence. Art is overtaken, and gets over a chasm hand over hand on a lariat. Bob follows and overpowers Art after a desperate struggle; just as the cowboys, who have made a detour, arrive on the scene.

THANHOUSER.

A WARTIME WOOING.—A Spanish nobleman, who resides on his large estate in Cuba, goes to fight for his country when war with the United States is declared. He is a widower and has only child, a daughter, remains home chafing, because she, too cannot go to the front.

The father is killed in one of the early battles, and his sad news friend brings his last message and his sword to the grief-stricken girl. She declares she will devote her life to vengeance, and as it is impossible for her to fight in the ranks she decides to become a spy.

Disguised as a dancing girl, she visits the public cafés where American officers are found, and picks up much information of value to her country.

On one occasion she meets a young lieutenant and despite her hatred of his cause is much attracted to him. He saves her from the unwelcome attentions of one of his comrades and escorts her home. But the girl knows that the lieutenant has papers that would be of value to her cause, and decides that duty is more important than love. She lures the young officer outside the lines and aids in bringing about his capture. She also aids the lieutenant to escape through a secret passage in her home, but he is seen, pursued and overpowered after a fight. But again the girl saves him, this time by the aid of the flag she once thought she despised.

A CIRCUS STOWAWAY.—Ted, a ting orphan, sees the first circus parade and is much impressed with it. So much so, in fact, that he follows the line of march to the "Big Tent," and manages to get a free ticket by helping to care for the animals. So he became a circus stowaway.

This is something that small boys frequently attempt but seldom "get away with." But Ted despite his youth, was resourceful. He hid in an empty animal wagon, and had a perfectly delightful sleepless, goose-flesh-raising ride to the next town. For he figured that perhaps a Royal Bengal tiger might come home at any moment and object to crowded quarters.

But nothing terrible happened except that the next day he was discovered and dragged from his place of refuge. The man who found him was about to spank him, and would have done so had it not been for a kindly circus rider, who came along, rescued him, beg him to his dressing room, fed him enough delightful circus sandwiches and put him to asleep on a pile of clothes in the corner.

Ted vowed that he would do anything in the world for the man who had been so kind to him, and his chance came shortly. For one of the ring attendants applied to for assistance in locating a missing heir to a large estate, laid a plot to sell, die the regretful heir out of his fortune.

He did not notice Ted, who was lying very quiet in the corner, but Ted did not miss a word, especially when he localized that it was his benefactor who was to be swindled. Ted forts the plot in a decidedly novel way, just when the wicked ring member and confederate was accomplice that victim was in their grasp. And Ted's benefactor never forgot that he owed his life of care and misery to the busy circus stowaway whom he had befriended out of pure good nature.

AMERICAN.

THE RANCH TENOR.—Wm. Steers fell in love with Young Widow Smith, whose ranch adjoined his own and, knowing that she was fond of music, organized a trio composed of his foreman, a Mexican cowboy and himself to serenade her.

The singing of the foreman irritated the widow and she abruptly stopped the vocal efforts of the trio with a bucket of cold water. The next day she wrote the rancheman that if he wanted to serenade her he should leave that "hum" tenor at home.

Although his foreman had been with him for years, he discharged him, employing in his place a young cowboy of remarkable vocal powers and with the new tenor, his next serenade was a musical triumph. The widow was highly pressed and as a mark of favor, gave him a rose and the trio returned home rejoicing. His happiness was short lived for the widow admired the new tenor and sent him a note to call upon her.

When Wm. Steers called to pay his respects to the fickle widow he found her in the arms of his new foreman. Mounting his horse he goes out to seek his old foreman, and comes upon his camp on the prairie. He finds ready sympathy when he tells his troubles to his old friend.

RATTLESNAKES AND GUNPOWDER.—The Sheriff of Kicking Gulch had long been enamored of the beautiful daughter of the hotel keeper and his suit was progressing favorably when an eastern drummer appeared in the Gulch and started paying marked attentions to the hotel-keeper's daughter. She was very favorably impressed and finding it difficult to choose between the two after their rival's tactless proposal decided to give them a test of bravery in order to win her hand.

The test consisted of thrusting an arm in a rattlesnake's hole and the drummer became panic stricken, for he knew that it meant almost certain death to obey the request. The Sheriff, however, knowing that rattlesnakes always avoid tobacco sprinkled the hole with tobacco from his pouch and thrust in his arm with impunity. Of course the lady chose the sheriff and left the crestfallen drummer to think it over.

Left to his own devices he discovers the trick played by the wily sheriff, and determines to even up the score. He effects an entrance to the general store and substitutes iron filings for the stock of giant powder.

Special Feature

All our reels are Features, but this is SPECIAL. Exhibitors and Press have been clamoring for another "Ogalalah." Here is an even better money getter for Tuesday.

May 30th.

"Civilization"

An Indian Play. New. Novel, showing how the Old Indian Chief refused to accept the ways of the Settlers.

Feature This Big,

Powers Picture Plays

Tuesday Saturday

Saturday, June 3rd,

"Eyes That See Not"

No Exhibitor after running "The Atonement" and "Fifty Years Ago." You know that when we state you need the winner, you don't take even a chance. Insist that your exchange furnish

2 Powers Every Week 2

The Powers Co.

241st St. and Richardson Ave.

New York City

The next day he appears at the store and makes a purchase of several pounds of his substituted giant powder. Returning to the hotel he reenters its lobby by sprinkling his powder on a paper and setting beside it with a lighted cigar in his mouth. The frightened spectators send for the sheriff to settle the mad man, and he now appears with his gun in hand, to arrest the dynamiter. The summer oddity lights a match and orders "Drop that gun or I'll drop this match," which he holds in close proximity to his fake powder. The sheriff is panic-stricken and turns in ignominious flight, and his fiancé to her fate. The fate in store for her however, is a complete revulsion of feeling and she decides that assistant will be better than soap bubbles.

CHAMPION.

THE PERIL OF DIAZ.—Arriving at the point of mobilization, we find all branches of the service—infantry and cavalry, machine gun and light artillery—in full campaign uniforms for inspection. Cavalry and Artillery are executing those intricate and thrilling Signal forms, galloping, wheeling and maneuvering, and wheeling in the various delicate formations in which United States troops are so ably drilled.

Then presuming that orders had been issued, we see Major Hughes engaged in building pontoon bridges across the river, bordering the field of action, for the crossing of regiments into the objective point. Then the mounted signal corps is seen as to momentarily deceive the spectator into thinking the motion is actual. The rapid firing of the military drills and the fine appearance of the Army excites respect and admiration.

Then, however, we view how the happy boys, partaking of their rations. Their healthy and hearty participation bear testimony to the solidification of the Government.

HOW HE REDEEMED HIMSELF.—Gerald Rodgers, the outlaw, applied for a job on the ranch of Ted Bovet, a square man and big hearted fellow. After a month's labor, Gerald went off to purchase a new outfit. Gerald fell temporarily from grace, when, having met some of his old companions.

But the old man had not lost faith in him, and at the time on his return, in spite of his daughter's pleadings for mercy and forgiveness for himself, he shot both Hal and Gerald, and would have killed the latter had not Ted's heart, she hid him in the stable.

To the stable came two robbers. They secreted themselves, having first decoyed the ranchman on the house by a fake letter from a confederate.

Upon his departure the strangers entered the house and leveled their guns at the girl. But Gerald was not there! He was in the stable, and the next moment, he had their hands up.

At this juncture the old man came in, and seeing Gerald's noble action raised in behalf of his child, at once seeing the outlaws, he covers him and frees, at the girl is quick, and like a flash throws up her fair arm and saves Gerald's life, thus turning the compliment he had paid her.

GREAT NORTHERN.

THE LOVE OF THE GYPSY GIRL.—A young chief is giving a dinner, and to amuse his guests, takes them to a gypsy encampment, where some of the gypsy girls dance to entertain the young chief. The chief is attracted by one of the gypsies, and falls in love with her. A little later the chief sees the court drive to his wedding with the daughter of a neighboring tribe-chief, and the gypsy girl sorrowfully to her own people. Five years elapse, and some gypsies call on the young chief in state with his wife and little daughter and he is fat alone. He sends them away angrily, and as in revenge, runs and kidnaps the child, who is taken to the gypsy encampment. The gypsy girl recognizes the child by the father's locket that she is wearing, and when the gypsies are asleep, she sneaks out intending to return the child to its parents. The gypsies pursue, but the girl with great courage and safety reaches the chief's estate. She finds the sorrowing parents of the child filled with contrition and assured that the woman he has wronged has returned and for evil.

YANKEE.

HIS ROMANCE.—A young student is visiting the east and while climbing the rocks losing his fishing rod falls from an immense height. He is rescued by wood cutters but is unconscious. A rocks, where he is found by a young fisher and who goes for help and he is carried to her home and nursed for.

Her girl is loved by a young fisherman in a with his young student is able to be about and acquainted of the girl's kind nature and of her with a ring. As the young student comes the girl sadly, how for him has awakened in her true to her young fisherman lover and runs the ring to the student. The young student sees the girl's feelings and with a last look through the window where the girl and her lover seated, he turns away to face the city life.

THE BIRTH MARK.—George Raven, and his fe. Polly, with their infant son, Ned, are living happily in a little town in England. Duke Norman, a friend of theirs often calls, and has lengthy chats. One day, while he is looking at their child's wonderful birth mark Raven, who is peering in at a window, assumes that he is trespassing and fires a shot at him.

So Polly decides to go to America, and takes her baby boy with her. George receiving his fatal wounds is off in search of his native child and the Judge. Arriving in America and after spending many days in a fruitless search, he drifts into the Canadian Northwest, and establishes a fine Royal Mounted Police.

In the meantime Polly secures a divorce and marries the Duke. The infant has grown into manhood, and has formed an attachment for Mattie Hudson.

One day an Indian approaches the Duke, who has been drinking heavily. He is interested when he learns he is the "Red Man" from revengeance. Not so very long after this occurrence he has a chance to shoot the Duke while he dies. Not to be found and obliged to seek refuge in Canada.

The sheriff learns of Ned's flight, and writes his description to the Royal Police. Raven is decided to be the job.

In the course of time Raven captures Ned, but as his second term of enrolment had expired before he was consigned to capturing him he does not bring the victim back to be hanged. So he sends a letter to his commander stating that as his term had expired he refused to be hanged.

The Indian makes a full confession of the shooting and Raven and his wife are brought together again. The Duke having died.

AMONG THE EXHIBITORS.

Milwaukee, Wis.—The Sane Amusement Company, of this city, will open a new theatre at Sixth and Vilas Streets. Racine, Wis.

Baltimore, Md.—Plans have been prepared by F. H. Hopkins for Schmidt & Cook to be erected at Madison, and Gold Streets, to cost $40,000.

Saginaw, Mich.—The Varsity Theater, owned by M. B. Moore, has been sold to J. O. Ellenburgher, of Sturgis.

Milwaukee, Wis.—A new moving picture theater is to be erected at 11th Avenue and Washington Street, by John Hinsenkamp.

Eveleth, Minn.—F. E. Carpenter will establish a new motion picture house in the Feldman Block.

Mt. Vernon, Mo.—The Lyric Theater Company will erect a new theater at 15, 17, 19 and 21 S. Sixth Street.

Santa Barbara, Cal.—Miles & Tegner will erect a new theater on Oregon Avenue.

New York, N. Y.—Thos. McCahill has prepared plans for a new theater to be erected at Rathgate Avenue and 174th Street.

Portland, Ore.—Frank Sharith has sold the Lyric Theater, at 180 Atlantic Avenue, to Beard & Avadon.

Portsmouth, Ohio.—Iverson & Wilson are making plans for the new theater of D. W. Curtis on Chillicothe Street.

Red Lodge, Mont.—Arrangements have been completed by the Elmsish Temperance Society for the erection of a new opera house.

Galesburg, Ill.—A new vaudeville theater will be erected here to cost $75,000.

Marcus, Ia.—The new opera house is to be erected here.

Philadelphia, Pa.—A new vaudeville theater will be erected at Broad and Federal Streets.

Cortland, N. Y.—H. H. Hewitt is preparing plans for a new theater.

St. Louis, Mo.—A new moving picture and vaudeville theater is being planned for Olive Street, west of Grand Avenue, which will be under the management and proprietorship of the Casa Blanca Amusement Company, of which Mr. Gus Eglhoff is manager.

Superior, Wis.—The Bijou Theater here will again change proprietors. Mr. August La Flohic having succeeded H. from Sois Eglhoff.

Chester, Pa.—Mr. William Reid is having the Edmonds Opera House remodeled and enlarged, preparatory to a moving picture theater.

Cincinnati, Ohio.—The Auditorium Theater in the Dalton Building, which was recently leased from Messrs. James S. Meyers and A. Berok by the Empress Theater Company.

Baltimore, Md.—The Bijou Theater is to have another moving picture theater added to it, under the management of Mr. Fred Goldberg, who will replace seats and install a Powers Cameo and Powers Delphin Arcoptic.

Canton, N. Y.—Mr. E. L. Rogers has purchased the Westwood Amusements situated in Dundas & Baker Block.

Norwich, Conn.—Mr. Charles Cusack is planning to erect a new moving picture theater at Water Hill.

Lawrence, Mass.—Harold Cavalli, the local impresario of the Cavalli Theater, Lynn, has taken over the Broadway Vaudeville House of Haverhill, which is owned by Messrs. Mayer and Morris, and plans to remodel it into a moving picture and vaudeville theater.

New Orleans, La.—Sigrid E. M. Carey, manager and principal owner of the Dauphine Grand Theater, is planning to erect a new moving picture theater here which will have accommodations for vaudeville and moving pictures.

Milwaukee, Wis.—A new moving picture theater, which will cost $18,000, is being planned here for Alexander Weil.

New Orleans, La.—A new moving picture and vaudeville theater has been erected on Bourse Street, near Dauphine, Bartaria, which will be known as the Picture Land.

Altoona, Pa.—The property at the corner of Sixth Avenue and Fourth Street is spoken of here picture theatre is being erected, which will be under the management of Thomas Weir.

Bangor, Me.—The Bijou Theater, which has been under course of construction for some time, has the finishing touches.

Hannibal, N. Y.—A moving picture show has been established in Smith's Hall, which will be under the proprietorship of E. Wines.

Norfolk, Conn.—A new photoplay theater has opened in a small hall.

Buffalo, N. Y.—A new moving picture show has been started in East Side Commerce Street, which will be under the management of Mr. Joseph Wilkie, to seat about 350.

Baltimore, Md.—Northwest Baltimore is to have another moving picture theater erected which will be situated on 1725 North Monroe Street, under the ownership of Mr. Harry Mingle.

Russell, Mass.—The Iseo Theater, under the management of Messrs. Ryan Smith and Ernest Margy, is expected to open early in April and is now running one of the best offers.

Boston, Mass.—The St. Mark's Hall on Cooper Street has been converted into a new moving picture theatre.

Waterbury, Conn.—A new syndicate is being created on the vacant lot situated south of the Bank Hotel on Bank Street, which will seat 1,200 patrons.

Catskill, N. Y.—The Hudson Improvement Company Capital $40,000. Directors: James J. Fox, E. Washington Irving, C. Traser, H. Frank Parker, Will Henry Scheffer, Clarence E. Hector, C. V. S. Harder and Theodore Schenck.

Los Angeles, Cal.—The Standard Amusement Company. Capital $20,000. Directors: W. H. Clune, E. A. Wright and J. M. Boland.

New York City.—The Milgut Amusement Company. Directors: Louis Simon, Leitz Feist and Maurice L. Hendelsmer.

New York City.—A. Schilling's Sons, Directors: Otto H. Schilling, Edwin W. Schilling and Henry A. Schilling.

Brooklyn, N. Y.—The Ridgewood Amusement Company. Directors: Frank Bigele, Rudolf Keller and William Bennett.

Cincinnati, Ohio.—The Glick-Mohler Amusement Company. Capital $10,000. Directors: Benjamin W. Glick, Lee Stehn, Irene Nunnessser, A. E. Bernstein and W. L. Dennemoer.

Grand Rapids, Mich.—The Gilligham & Smith Enterprise. Capital $50,000. Directors: A. J. Gilligham, Edward W. Smith, Adolph Saenz and James W. Breen.

Memphis, Tenn.—Application has been made for permits to construct two open-air theaters in Memphis, in which moving picture shows will be operated during the summer months.

La Crosse, Wis.—The Goddard Building, 813 Rose Street has been leased by John Green, who will at once remodel it for the purpose of running a moving picture theater.

Dubuque, Iowa.—Mr. Roy D. Cummings, president of the Cummings Amusement Co., of Madison, Wis., has purchased the two moving picture theaters in Dubuque known as the Majestic and Royal.

East Baltimore, Md.—Louis Klotz is having drawings prepared by an architect for a moving picture theater at Fayette Street and Philadelphia Avenue.

Frostburg, Md.—Dreamland Theater, on East Union Street, has been purchased by Messrs. William Spates, Adolph Fray and Frank Spates who will remodel it and shortly open it as a moving picture house under the name of the Palace Theatre.

Temple, Tex.—The Majestic and Temple Theaters, moving picture shows, have both been purchased by W. F. Jones.

Nahant, Mass.—The Knickerbocker Theater formerly the Bath House, has been leased by an agreement of Messrs. Ashley & Asher of Boston, who will run moving pictures and vaudeville during the coming season.

Bluefield, W. Va.—Moving pictures are now being shown in the Elks' Opera House and will continue indefinitely.

Plainfield, Conn.—The Rathbun Opera House is being remodeled and enlarged. The front has been reconstructed, seats of asbestos and steel have been built.

Baltimore, Md.—The Northern Theater, Canmore has secured a permit for the erection of a moving picture theater on Greenmount Avenue, near Lafayette Street.

New Rochelle, N. Y.—An open air theater for vaudeville and moving pictures is to be built at the corner of Main Avenue and Walnut Street, owned by W. F. Jones.

Dubuque, Ia.—The Royal Theater has secured a new contract, and has been managed by W. S. Quigley for the past two years.

Middletown, Conn.—The Pike and Pastime Theaters are to be remodeled and enlarged by Messrs. Pike & Pastime Theaters, owners of the Middletown Opera House.

Rhinebeck, N. Y.—Mr. Frank Bowne has purchased the moving picture theater, Bowne's Parlor, owned by Mr. Frank Bowne, and will remodel it and enlarge it. Mr. Bowne has been in the moving picture business for a number of years and has made a success of his present enterprise.

Brooklyn, N. Y.—Mr. H. Sommerfeld is planning to erect an additional story to the Arion Hall, now also, which will cost $5,000.

Corning, N. Y.—H. Peters and Samuel Clark have formed a partnership to conduct a moving picture theatre. The same will be located in the building at 9 W. Market Street during the present season. It is planned that the new theatre will be ready for the opening of Fred Zimmerman's course of lectures in October.

Seattle, Wash.—Manager Stewart has installed a new Edison kinetoscope in his North Avenue theatre.

Beverly, Mass.—Mr. Louis Brown is contemplating the erection of a modern moving picture theatre on High Street, to be built next Spring.

Spokane, Wash.—Owens & Amend have let a contract for a moving picture theatre building to Harris & Lewis. The building will be 50x120 feet, and will cost $25,000.

Davenport, Ia.—The contract for the new Empire Theatre on Fourth Avenue, has been let to Wells Bros.

South Pasadena, Cal.—A new theatre, to cost $25,000, will be erected on Fair Oaks Avenue.

Baltimore, Md.—John M. Alexander will erect a one-story moving picture theatre on Gilmor and Bradford Streets, to cost $2,500.

Buffalo, N. Y.—A new $10,000 moving picture theatre is to be erected in Genesee Street and Goodyear Avenue for Frank Nowak.

Council Bluffs, Ia.—A new vaudeville house, to cost $15,000, will be erected.

Knoxville, Iowa.—Mr. Thomas Morish is planning to erect a first-class moving picture theatre here, which will be ready to receive business about July 1. The situation of this new enterprise is on the C. F. Allender on Main Street.

Knoxville, Ia.—Mr. Thomas Morrish has opened a new moving picture theatre here.

Philadelphia, Pa.—A new moving picture theatre is being planned on Ogden and Germantown Avenues. The same will seat a seating capacity of 2,000 and the cost will be approximately $100,000. Architects of the Liberty and Keystone Theatres, Yeats & Lee, are ready to open plans October 1.

Blanchet, Wis.—Manager Stewart has installed a new model Edison kinetoscope in his North Avenue theatre.

Beverly, Mass.—Mr. Louis Brown is contemplating the erection of a modern moving picture theatre on High Street, to be built next Spring.

Spokane, Wash.—Owens & Amend have let a contract for a moving picture theatre building to Harris & Lewis. The building will be 50x120 feet, and will cost $25,000.

Davenport, Ia.—The contract for the new Empire Theatre on Fourth Avenue, has been let to Wells Bros.

South Pasadena, Cal.—A new theatre, to cost $25,000, will be erected on Fair Oaks Avenue.

Baltimore, Md.—John M. Alexander will erect a one-story moving picture theatre on Gilmor and Bradford Streets, to cost $2,500.

Buffalo, N. Y.—A new $10,000 moving picture theatre is to be erected in Genesee Street and Goodyear Avenue for Frank Nowak.

Council Bluffs, Ia.—A new vaudeville house, to cost $15,000, will be erected.

Knoxville, Iowa.—Mr. Thomas Morish is planning to erect a first-class moving picture theatre here, which will be ready to receive business about July 1. The situation of this new enterprise is on the C. F. Allender on Main Street.

FOR SALE

Edengraph Picture Machine

Perfect Condition; used two months only $125

G. E. Mercury Arc Rectifier, $90.

LYRIC AMUSEMENT CO., Dubuque, Iowa

Cleveland, Ohio.—A new theater building is among the plans of the Guenther Building, at 75 Euclid Avenue.

Norfolk, Va.—Messrs L. Hoffheimer will erect a new theater at Granby Street and Charlotte Street.

St. Louis, Mo.—Woods & Nathan will erect a theater at 3926 Olive Street, to cost $75,000.

New York City.—A new moving picture theatre is being erected on the southwest corner of Broadway and 94th Street, which will be under the proprietorship of the Atwood Realty Company, to cost $40,000.

Boston, Mass.—The Columbia Theater, which under the management of the Columbia Amusement Co., of which Marcus Loew is chief stockholder, is being remodeled into an elaborate playhouse and vaudeville theatre. V. J. Morris will be manager.

La Crosse, Wis.—The Goddard Building, at 8 Rose Street, is being converted into a high-class playgoing theatre, to be owned by John Green.

Findlay, Ohio.—The Royal Theater here, which has been closed to the public for some time, has reopened under the same management.

Putnam, Conn.—A new picture house has opened in the Pelegrim Block, known as the Star.

San Antonio, Texas.—Karl Hohlfelder, president of the Interstate Amusement Company, will erect a vaudeville theater here.

Kellog, Idaho.—Plans for Kellog's new $25,000 theater have been completed by architect Wahlstrom, of Spokane Wash.

Clinton, Ia.—Hart Bros. have purchased the Colonial Theater, at 402 Second Street, and will conduct the same.

Youngstown, Ohio.—A new vaudeville theater is to be erected at Boardman and Phelps Streets.

Milwaukee, Wis.—Alfred S. Beh is preparing plans for the erection of a new theater at Grand Avenue and Second Street, to cost $20,000.

Columbus, Ohio.—Architect J. S. Gorsuch is drawing plans for a new moving picture theater on the High Side.

Buffalo, N. Y.—Frank Nowak, 1584 E. Genesee Street, is erecting a one-story theater, to cost $10,000.

Cincinnati, Ohio.—Colonel Edward Hart has purchased the Lyceum Theater at Central and Elm Avenues, and will establish a theater for the colored folks.

Bedford, Ia.—The old Commercial Hotel is being remodeled to make room for a new opera house, cost $25,000.

Philadelphia, Pa.—Gustave Zwaiss will erect a one-story moving picture theater at Wharton and Hollyrood Streets.

Evansville, Ind.—The Columbia Theater Company. Capital $2,000. Directors, Philip Skeets, Phil. Raphael and Tim Skeets.

THE NATIONAL PROGRAMME

Success-Exclusiveness-Success

If there is any individual person or corporation, identified, interested or attracted to the Moving Picture Trade, who is unfamiliar with our plans, purpose, system and films, let *him speak up.* We have a function in this trade, and a most important one. If you are in doubt about it, tell us your doubts. If a NATIONAL Exchange has approached you and made you think, but failed to convince you, tell us your thoughts, we most likely can clear up some trouble you have been grappling with, a trouble which may mean the difference between success and failure for you.

EXHIBITORS. We are seeking out Exchange men of standing and character whose affiliation with the National Programme will be a credit to the cause, men who will be able to assist you in solving your troubles.

NATIONAL FILM DISTRIBUTING COMPANY

34 and 36 W. Houston St., N. Y. City, U. S. A.

Exhibitors: Send your names for our mailing list.

Song Slide Department—Latest Releases

SCOTT & VAN ALTENA.

"Valley Forge." Pub. by Jose Morris.
"The Baseball Guide." Pub. by Harry Von Tilzer.
"You Dear." Pub. by Harry Rossiter.
"Harry Back, Dearie." Pub. by Leo Friedman, Chicago, Ill.
"Soul of My Soul." Pub. by Jos. W. Stern, New York.
"Hurry Up Those Wedding Bells." Pub. by Longtwaite & Edwards, Philadelphia.
"Richland." Pub. by Gus. Edwards, New York.
"I'll Be With You, Honey, to Honeysuckle Time." Pub. by Will Rossiter, Chicago, Ill.
"Hold Me Just a Little Closer." Pub. by York Music Co., New York.
"When the Golden Leaves Are Falling." Pub. by Charles K. Harris.
"Cuddle Up Together and Sing Home Sweet Home." Pub. by Charles K. Harris.
"When the Girl Whose Heart You Long for Has a Heart that Longs for You?" Pub. by F. B. Haviland Pub. Co., New York.
"In the Land of Harmony." Pub. by Ted Snyder Co., New York.
"Eight Little Letters Make Three Little Words." Pub. by Ted Snyder Co., New York.

LEVI & CO.

"Dreaming My Love of You." Pub. by J. D. Shipman Co.
"Did Like You Are, Love, Archie." Pub by J. D. Shipman Co.
I Love My Wife.—Shapiro.
Let's Go Where We Can Have Some Fun.—Shapiro.
I'm Trying My Best to Settle.—Shapiro.
Deep Down in My Heart.—Shapiro.
Mary Went Around and Around.—Shapiro.
I Give You All You Ask.—Shapiro.

A. L. SIMPSON, Inc.

"Wanted: A Harp Like the Angels Play." Pub. by J. Fred Helf Publishing Co.
"The Co. A. E. Pub. by Shapiro.
"Constantine and the Cross." "The Star Spangled Banner." A Dream of a Garden and You." Edison Music Publishing.
"Happy Days from Old World Around for Me." Pub. by the Monumental Publishing Co.
"Sewing at My Own Window Is Sewing Monotony." By Raymond Lyons. Pub. by Raymond Lyons.
"You're not needed in the Kingdom of My Heart." Pub. by the Monumental Publishing Co.
"Don't You Hate It Being away Change It for a Boy." Pub. by F. B. Haviland.
"Just Too Sorry." Pub. by Lowrey & Gordon.
"Take Me Where You Dreams to Come." Pub. by J. Fred Helf Publishing Co.
"Sing Me an Old Fash'd Song of Love." Pub. by F. B. Haviland Publishing Co.
"Just a Line from the Dear Loves You." Pub. by J. Fred Helf Publishing Co.
"Hanging Out Your Window Around for Me." Pub. by Monumental Pub. Co.
"Sewing at My Own Window Is Sewing Marguerite." Pub. by Edmund Lyons. Pub. by E. L.

Competition cannot touch our prices

ADVERTISING SLIDES

We are the originators of this line. Slides of superior quality and attractiveness, that will increase your business. Also

SONG SLIDES

Two releases weekly; if you want to be up-to-date, GET THEM. And

ANNOUNCEMENT SLIDES

Phone, call or write

EXCELSIOR SLIDE CO.

61 West 14th Street
Tel. 4351 Chelsea — New York City

EXCELSIOR SLIDE CO.

"The Withered Rose and the Aching Heart." Pub. by James Brockman Co.
"Down Old Indiana Way." Pub. by Head Publishing Co.
"Rose." Pub. by Jos. W. Stern Co.
"In the Garden of Peaches and Cream." Pub. by Edis & Paley.
"Send Me a Kiss by Wireless." Pub. by Jos. Stern Pub. Co.
"When Tony La Board Played the Barber Shop Chord." Pub. by J. Fred. Helf.
"When the Birds Are Thrilling in the Green Legume." Pub. by Jos. W. Stern.

GET SIMPSON'S SLIDES FOR

"Wanted: A Harp Like The Angels Play"
One of J. Fred. Helf's Hits. 'Nuff ced.

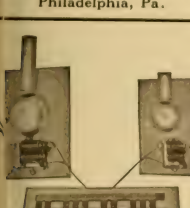
A. L. SIMPSON, Inc., 113 West 132d St., N.Y.C.

AUTO FILM DELIVERY AND PICK-UP SERVICE

We deliver and pick up all films and supplies for all theatres.
Exchanges, daily - - $1.50 per week
Deliveries, daily - - $1.50 per week
General Offices; 3451 S. State St., Chicago, Ill.

PARTNER to buy large Moving Picture and Vaudeville Theatre in large Eastern City. One with experience and $4250 for his half interest.
BOX 76, PALMYRA, PA.

MOTION Picture Machines $35 Lubin 1908 Model Cost $150 only $100 Motiograph $90 Power Generator $25 Postal Card Machines Send for Supplement 44 Bargain List. Motion Picture Machines Wanted.
Harbach & Co., 809 Filbert St., Philadelphia, Pa.



OR PATENT ELECTRIC BELLS create great excitement in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to organs. Twenty-five Bells, two octaves chromatic. Operating resonators, magnets and keyboards, $75.00
J. C. DEAGAN
3810 N. Clark St. CHICAGO, ILL.

Film Perforating Dies

The A. Dewes Co.
249 Center Street
Tel. 2351 Spring — New York

Money Makers for you. Think of the people passing by or out of your place that would drop another nickel or dime. Many styles. Catalog No. 34 tells all.
KINGERY MFG. CO.
CINCINNATI, O.

NEW AND SECOND-HAND EQUIPMENT

FOR ANY CLASS OF
Amusement Houses

APPLY TO
SHOW EQUIPMENT CO.,
P. O. Box 226 Mad. Sq.
NEW YORK CITY

THEATRE SALES CO.

211 Dearborn Street, opposite Post Office
CHICAGO, ILLINOIS
Long Distance Phone, Harrison 341
Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call. Make Known Your Wants

Will Buy Second-hand Film, M. P. Machines and Song Slides

Anything pertaining to the picture business. FOR SALE—Clean films, $5 per reel and up, subject to examination. Send stamp for big bargain list. GENERAL FILM RENEWING SYSTEM, 541 Federal Street, Chicago, Ill.

FEATURES That Get Big Money

We handle the largest line and variety of two and three reel features in America. Not a failure in the lot. Look them over—

Truth About the Pole Certain Territory.
Grenadier Roland. Fall of Troy, Gans-Nelson Fight. Custer's Last Stand. U. S. Military Maneuvers. Wolgast-Nelson Fight. Johnson-Jeffries Reproduction. Frontier Days in Cheyenne, and others.

State date wanted and we'll mail prices and particulars. Special weekly and monthly rates. Address the Pioneers—
CHICAGO FILM EXCHANGE
CHICAGO — OMAHA

Moving Picture Exhibitors
PRESTO EMERGENCY CLAMP
A Quick Relief for Lamp Accidents
A NECESSARY ADJUNCT TO EVERY OUTFIT
AVOIDS DELAYS. ADJUSTED IN ONE MINUTE
Write for Descriptive Circular
PRESTO EMERGENCY CLAMP CO.
Box 264 — SYRACUSE, NEW YORK

Pat. Applied For

Classified Advertisements

[Classified advertisements, three cents per word, cash with order. No cents minimum; postage stamps accepted.]

HELP WANTED.

MALE SINGER.—Must be good singer and play [illegible]. Must be A-1 character [illegible] no parts for amateurs. Object [illegible] and permanent position to right party. Address, stating salary, [illegible] with photograph, which will be returned, to Address, A. F. ARTISTS' SERVICE, Longacre Building, New York City.

SITUATIONS WANTED.

MANAGER.—Have [illegible] Motion Picture Theater [illegible] for the [illegible] season seven years. [illegible] Can furnish [illegible] references. Salary [illegible] Address, MANAGER, 505 [illegible] Ave., New York City.

EXPERIENCED PIANIST desires position in moving picture theatre. Address, 1 [illegible] Street, Brooklyn, New York. Telephone [illegible].

AT LIBERTY.—Moving picture operator desires position in New York or New England States. Motion picture [illegible] address, W. B., care Moving Picture World, New York City.

POSITION WANTED.—A moving picture operator of 3 years' experience, can furnish A-1 references. State salary. Address, W. C. B., care of Moving Picture World, New York City.

MOVING PICTURE OPERATOR with references desires position in New Hampshire for the Summer. Address, A. J. FLINT, Milton, N. H.

EQUIPMENT FOR SALE.

FOR SALE.—American Projectograph, in good condition, complete, ready to run, with Improved Takeup, $40. Cash. Address, M. RATTEE, Lincoln Inn, Lincoln, N. H.

FOR SALE.—Electric fixtures at your own price, for A. C. 110 V. 125 cycle. Write A. L. REEVES, Darrowsville, Conn.

FOR SALE.—Four 110 volt transformers, like new, to reduce current to 55 volts. COSMOS ELEC. TRIC COMPANY, 126 Liberty Street, New York City.

FOR SALE.—Four electric fans, 110 voltage, 125 cycle. Will exchange for 110 voltage 60 cycles. JAY WILSON, 1308 St. Paul Ave., Racine, Wis.

FOR SALE.—Folding chairs, less, for sale cheap, in good condition. Address, Amherst Street, East Orange, N. J.

MISCELLANEOUS.

CARBON HOLDERS—Guaranteed for one year, one dollar ($1.00), and unbreakable condensers, seventy-five cents (75c). NATIONAL SUPPLY COMPANY, 1526 Beechview Avenue (Beechview), Pittsburg, Pa.

FOR SALE.—Film cement formula; superior article; low priced. Big profits. Small outfit costs and save money. W. H. EYLER, Wooster, Ohio.

WILL INVEST $2000 in healthy offering; personal duties [illegible]. Business well worth. Play piano, saxophone [illegible] etc. Experienced in moving picture acts, drugs and soda parlor. E. A. RADLE, Gen. Delivery, Detroit, Mich.

WANTED.—Reward given to anyone who will offer a good location for moving picture show in town of 2,000 to 5,000, anywhere in the U. S. or Canada, to A-1 picture man. Address, H. R., care of Moving Picture World, New York City.

FOR SALE.—Cheap. Four Schneider printers in first class condition. Address, RELIABLE, care of Moving Picture World, New York City.

THEATERS FOR SALE.

FOR SALE.—Complete up-to-date moving picture and vaudeville house [illegible] Theatre. Seating capacity 600. Cash receipts [illegible] Reason for selling, other business. Address, EMPIRE, care of Moving Picture World, Chicago, Ill.

FOR SALE—A moving picture house equipped with all latest improvements to fulfill all requirements of the law. The place is doing a very prosperous business and would certainly be an excellent opportunity for anyone looking for a good investment. The house can be bought on very reasonable terms. It is located on a live corner of town with no competition to speak of within 15 to 20 miles. The location of the house is of the best being right on the main street and floor. It also has a six room cottage adjoining it. The place will be sold subject to a lease of one year. Reason for selling will be owning to interested parties. For further particulars address, RAYMOND J. JOHNSON, Rattle Creek.

FOR SALE.—First class Moving Picture Theater, seating 750 in the heart of city of 60,000; eight miles from New York City. Owner leaving city, will sacrifice. Address, THEATER No. 45, care of Moving Picture World, New York City.

THEATERS FOR RENT.

FOR RENT.—Opera [illegible] seating capacity 1,200 to 1,500. No opposition. Address, HUSMAN, care of Moving Picture World, New York City.

Licensed Release Dates

BIOGRAPH.

May 1—The Two Sides (Dr.).....
May 4—Misplaced Jealousy (Com.).....
May 4—Cupid's Joke (Com.).....
May 4—In the Days of '49 (Dr.).....
May 11—The Country Lovers (Dr.).....
May 11—The New Dress (Dr.).....
May 18—The Mandolin Lady (Com.).....
May 22—The Crooked Road (Dr.).....
May 25—The White Rose of the Wilds (Dr.)..

EDISON.

May 5—Alda (Dr.).....
May 9—Edna's Imprisonment (Dr.).....
May 10—The Baby of the Boarding House (Com.)
May 12—The Quarrel on the Cliff (Dr.).....
May 16—In the Baggage Coach Ahead (Dr.)....
May 17—In and Around Havana, Cuba (Sc.)....
May 19—How the Hungarian Was Fed (Com.)....
May 19—A Case of High Treason (Dr.).....
May 23—Captain Xeil (Dr.).....1000
May 24—Madeleine's Rebellion (Com.).....980
May 26—Hearts and Flags (Dr.).....1000
May 30—The Vase and the Lesson (Com.).....
May 31—The Inheritance (Com.).....925
May 31—If Served Her Right (Com.).....575

ESSANAY.

April 29th—What a Woman Can Do (W. Dr.) 950
May 2—The Snare of the City (Dr.).....1000
May 6—The Bunco Game at Lizardland (W. Com.).....1000
May 9—Holding His Own (Com.).....800
May 9—The Laundry Lady's Luck (Com.)..... 400
May 13—Three Men and a Girl (W. Dr.)..1000
May 16—Wild Animals in Captivity (Edu.)..1000
May 16—Bill Has a Run (Com.).....1000
May 23—The Atonement (Dr.).....1000
May 27—The Lucky Card (W. Dr.).....1000
May 30—The Temptress (Dr.).....1000

GAUMONT.
G. Kleine.

May 2—The Young King of Rome (Dr.)..... 440
May 2—Tunis, Africa—The City of White (Scenic).....560
May 6—The Crusade of the Templars (Dr.)..1000
May 9—Three in a Room (Com.).....990
May 9—Spring-Heeled Jack (Com.)..... 245
May 13—In the Days of Nero (Dr.).....1000
May 16—The Duel (Dr.).....1000
May 20—Jimmie on a Lark (Com.)..... 570
May 20—Shooting the Rapids..... 415
May 23—The Emperor's Return (Dr.)..... 795
May 23—Swans (Edu.)..... 205
May 27—Jimmie at Night..... 480
May 27—Jimmie the Sportsman (Com.)..... 510
May 30—Science vs. Quackery (Dr.)..... 950

KALEM.

April 19—In the Province of Wwang Tung, China (Sc.).....
April 21st—The Insurrecto (Dr.).....1000
April 23rd—The Way of Right (Com.)..... 995
April 28th—Stalsaides (Dr.).....1005
May 3—The Fiddle's Requiem (Dr.).....1000
May 7—When the Dead Return (Dr.)..... 980
May 10—The Loyalty of Don Luis Verdugo (Dr.) 980
May 14—The Carnival (Dr.).....1005
May 17—A Tragedy in Toyland (Dr.)..... 990
May 19—In Blossom Time (Dr.).....1000
May 21—The Cardinal's Pigeon (Dr.)..... 970
May 28—Tangled Lives (Dr.).....1000

LUBIN.

April 24—The Hayden (Dr.).....1000
April 27—The Sheriff and the Man (W. Dr.)..1000
May 1—A Fascinating Bachelor (Com.).....1000
May 4—The Related Bridegroom (Com.).....1000
May 8—That Awful Brother (Com.).....1000
May 11—Drifting (Dr.).....1000
May 15—The Angel of Mercy (Dr.).....1000
May 18—Her Humble Ministry (Dr.).....1000
May 22—A Hero—Almost (Com.)..... 400
May 22—The Gambler's Choice (Com., Dr.)... 600
May 25—A Good Turn (Com.).....1000
May 29—The State Line (Dr.).....1000

MELIES.

April 18—Jack Wilson's Last Deal (W. Dr.)..1000
April 20—An Unwilling Cowboy (Dr.)..... 980
April 27th—The Reformation of Jack Robbins (Dr.).....1000
May 4—Mary's Stratagem (W. Dr.).....
May 11—The Spring Roundup (Dr.).....1000
May 18—The Redemption of Rawhide (Dr.).....1000
May 25—The Immortal Almo (Dr.).....1000

PATHE.

May 6—Short-Lived Happiness (Dr.).....
May 8—My Daughter (Dr.).....
May 8—river Traverse (Switzerland) in An Airship (Scenic) .....
May 10—The Adventure Kids' Rescue (Dr.)..
May 10—The Ocean Harnessed (Scenic).....
May 12—The Samourai's Expiation (Dr.).....
May 12—American Beauties .....
May 13—Linda's Broken Romance (Dr.).....
May 15—The Accomplice (Dr.).....
May 15—Winter Sports at Lucerne (Sc.).....
May 17—Billy in Trouble (Com.).....
May 19—Paul and Francesca (Dr.).....
May 19—The Fastest Man in the World..
May 20—A Close Call (Dr.).....
May 22—Shooting the Rapids in Japan (Sc.).
May 22—Boxing Match—Astier-Quendreux..
May 24—The Heart of an Indian Maid (Dr.)..
May 26—Sauvignola (Dr.).....
May 27—All for Money (Dr.).....

SELIG.

May 4—In Old California. When the Gringoes Came (Dr.).....
May 8—Lost and Won (Dr.).....
May 11—Back to the Primitive (Dr.).....
May 13—Managing the Kids' Crowd (Com.)..
May 15—Dear, Kind Hubby (Com.).....
May 18—The Still Alarm (Dr.).....
May 20—Holders Up (Com.).....
May 20—Stability vs. Nobility (Dr.).....
May 25—Jim and Joe (Dr.).....

URBAN-ECLIPSE.
(G. Kleine.)

May 3—Wiamar, Germany (Scenic).....
May 10—The Traitor (Dr.).....
May 10—Rubber-Neck Percy (Com.).....
May 17—The Sheriff's Vengeance (Dr.).....
May 17—Fishguard Harbor, Wales (Sc.).....
May 24—The Lady's Honor (Dr.).....
May 24—On the Frontier of Thibet, Asia (Sc.).
May 31—The Musketeer (Dr.).....
May 31—The Sleuth (Com.).....

VITAGRAPH.

April 22—The Spirit of the Night (Dr.).....
April 25th—A Klondike Steal (Dr.).....
April 28th—The Peace Offering (Com.-Dr.)....
May 1—The Derelict (Dr.).....
May 2—The Derelict Reporter (Dr.).....
May 5—Soldiers Three (Com.).....
May 6—Hungry Hearts (Com.).....
May 9—His Mother (Dr.).....
May 12—Volume of Vaudeville (Dr.).....
May 13—Prejudice of Pierre Marie (Dr.).....
May 16—When a Man's Married (Com.).....
May 19—The Stone Cliff (Dr.).....
May 20—Sunshine and Shadow (Dr.).....
May 23—Old Maid's House (Dr.).....
May 26—The Mahsney, or the Scab (Dr.).....
May 27—Fires of Fate (Dr.).....

THIS WEEK'S PROGRAM OF LICENSED FILM.

Monday, May 22nd.

Biograph—The Crooked Road (Dr.).....
Lubin—A Hero—Almost (Com.).....
Lubin—The Gambler's Chance (Dr.).....
Pathe—Shooting the Rapids in Japan (Sc.).....
Pathe—Boxing Match—Astier-Quendreux.....
Selig—The Heathers (Dr.).....

Tuesday, May 23rd.

Edison—Captain Xeil (Dr.).....
Essanay—The Atonement (Dr.).....
Gaumont—The Emperor's Return (Dr.).....
Gaumont—Swans (Edu.).....
Vitagraph—A Dead Man's Honor (Dr.).....

Wednesday, May 24th.

Edison—Madeleine's Rebellion (Com.).....
Kalem—The Carrier Pigeon (Dr.).....
Pathe—The Heart of an Indian Maid (Dr.).....
Urban—The Czar's Honor (Dr.).....
Urban—On the Frontier of Thibet, Asia (Sc.).

Thursday, May 25th.

Biograph—The White Rose of the Wilds (Dr.).....
Ludwig—Good Time Coming.....
Melies—The Immortal Almo (Dr.).....
Selig—Jim and Joe (Dr.).....

Friday, May 26th.

Edison—Hearts and Flags (Dr.).....
Pathe—Semiramis (Dr.).....
Kalem—Tangled Lives (Dr.).....
Vitagraph—The Mahsney, the Scab (Dr.).....

Saturday, May 27th.

Essanay—The Lucky Card (W. Dr.).....
Gaumont—Alone at Night (Dr.).....
Gaumont—Jimmie the Sportsman (Com.).....
Pathe—All for Money (Dr.).....
Vitagraph—Fires of Fate (Dr.).....

EAGLE FILM EXCHANGE
Posters free. Prompt service.
143 NORTH EIGHTH STREET,
WE BUY the entire output of the Independent manufacturers. Ask about our Three-locked reel system.
Day and night service
Write, wire or phone
PHILADELPHIA, PA.

COMING SOON!

An Unsurpassed Production

THE
MACCABEES

LICENSED BY
THE MOTION PICTURE PATENTS CO.

WATCH FOR IT!

Independent Release Dates

AMERICAN.

May 1—A Californio's Love Story (Dr.)..... 828
May 1—United States Cavalry Drill (Mil.).. 172
May 4—Crazy Gabe, W. Com.)..... 520
May 6—The Hobo's Reformation (Com.)..... 470
May 8—The Golden Spaniard (Dr.)..... 940
May 11—The Sheriff's Captive (W. Dr.)..... 1000
May 13—The Rustler's Bride (Dr.)..... 1000
May 18—A Cowboy's Sacrifice (Dr.)..... 1000
May 20—Friendship a Bad Man (Com.)..... 1000
May 22—A Western Heroine (Com.)..... 1000
May 25—A Trooper's Honor (Dr.)..... 1000
May 29—A Daughter of Hawaii (Dr.)..... 1000

CHAMPION.

May 1—Making A Man of His Son (Dr.)..... 950
May 15—Gun Marbles, the Swamp Fox (Dr.).. 950
May 15—Cupid On a New Beat (Dr.)..... 950
May 22—Mose Succeeds at Matrimony (Dr.) 950
May 29—In the Grand Big West (Dr.)..... 950
May 29—The Pearl of Peril (Dr.)..... 950
May 30—How He Redeemed Himself (Dr.) 950

ECLAIR.

April 10—His Not Judge Rashly (Dr.)..... 600
April 17—Dog and Man (Dr.)..... 600
April 17—Jerusalem and the Mount of Olives (Sce.)..... 815
April 24—Herodias (Dr.)..... 968
May 1—For Their Mother (Dr.)..... 935
May 1—The Hive (Sce.)..... 290
May 8—A Village Fair (Com.)..... 940
May 15—Engaged in Spite of Themselves (Com) 910
May 22—A Mother's Diaries (Dr.)..... 500
May 22—The Water Cure With Points (Com.) 430
May 29—The Two Gardeners (Com.)..... 940

GREAT NORTHERN.

Apr. 15—Hamlet (Dr.)..... 968
April 22—The Stolen Legacy (Dr.)..... 968
April 29th—The Cossack Duke (Dr.)..... 804
May 6—The Lucky Fountain Pen (Com.)..... 740
May 6—Would-be Sportsman (Com.)..... 1000
May 13—The Nun (Dr.)..... 1000
May 20—The Voice of Conscience (Dr.)..... 788
May 20—Reese (Switzerland) (Sc.)..... 204
May 27—The Love of a Gypsy Girl (Dr.)..... 1000

IMP.

May 4th—The Temptress (Dr.)..... 1000
May 8—Four Lives (Dr.)..... 390
May 8—The Fair Deputy (Com.)..... 740
May 11—For Her Brother's Sake (Dr.)..... 1000
May 15—The Lighthouse Keeper (Dr.)..... 1000
May 18—The Lighthouse Keeper (Dr.)..... 1000
May 22—The Forged Despatch (Dr.)..... 1000
May 25—The Mimic Chord (Dr.)..... 1000
May 28—Three of a Kind (Com.)..... 1000
June 1—The Last Appeal (Dr.)..... 1000

LUX.

April 28th—Naughty Miss Edith (Com.)..... 472
April 28th—Bill's Jubilee (Com.)..... 419
May 5—Bill As a Toreador (Com.)..... 419
May 5—Fashion and Its Consequences (Com.) 476
May 12—The Postmistress (Dr.)..... 700
May 12—A Walk in Tunis (Sc.)..... 252
May 19—Bill at Work (Com.)..... 367
May 19—All Through a Hat (Com.)..... 475
May 26—The Two Cocknies (Dr.)..... 698
May 26—Tidying Up Day (Com.)..... 268

NEW YORK MOTION PICTURE CO.

BISON.

April 25—An Indian's Ambition (Dr.)..... .
April 28—A Red Man's Gratitude (Dr.)..... .
May 2—Sheriff's Child (Dr.)..... .
May 5—The Knight of the Trail (Dr.)..... .
May 9—Crow's Defeat (Dr.)..... .
May 12—The Forecastle Bride (Dr.)..... .
May 16—The Broncho Buster's Rival (Dr.).. .
May 19—The Cheyenne Medicine Man (Dr.).. .
May 23—The Outlaw and the Female Detective (Dr.)..... .
May 26—Brave Swift Eagle's Peril (Dr.)..... .

AMBROSIO.

(By N. Y. M. P. Co.)

Apr. 12—The Necklace Affair (Dr.)..... .
April 19—The Mute of Portici (Dr.)..... .
May 3rd—Grenadier Roland (Dr.)..... .
May 10—Tweedledum is Late (Com.)..... .
May 10—Air Bubbles..... .
May 17—Grenadier Roland..... 950
May 24—The Snow Maiden (Dr.)..... .

ITALA.

(By N. Y. M. P. Co.)

April 20—Foolshead, Wrangler for Love (Com.)
April 27th—Little Lord Fauntleroy..... .
April 28—The Bottle of Milk (Com.)..... .
April 29—Foolshead, Telegraph Boy (Com.).... .
May 4—The Cry of the Native Country (Dr.).. .
May 11—The Marchioness of Asspertl..... .
May 18—Foolshead has Lost a Needle (Com.).. .
May 13—Marriage Advertisement (Com.)..... .
May 18—A Little Mother (Dr.)..... .
May 25—Two Girls Love Foolshead (Com.).... .
May 25—The Little Rider (Dr.)..... .
May 27—Foolshead, Life Insurance Agent (Com.) .

NESTOR.

April 12—A Midnight Adventure (Com.)..... .
April 19—The Rival Artists (Dr.)..... .
April 26—His Wife (Dr.)..... 980
May 3rd—The Other Man (Dr.)..... .
May 10th—After 20 Years (Dr.)..... .
May 17—His Second Choice (Com.)..... .
May 24—At Panther Creek (Dr.)..... .
May 31—The Savage (Dr.)..... .
May 31—A Sure Cure (Com.)..... .

POWERS.

April 25—Melody of Fate (Dr.)..... .
April 29—Hearts Under Ollskins (Dr.)..... .
May 2nd—The Crisis (Dr.)..... .
May 9th—The Spirit of Persecution (Com.).... .
May 6th—The Awakening of Galatea (Dr.).. .
May 9—The Love of Us (Com.)..... .
May 9—Courting Bill Jones (Com.)..... .
May 13—As Your Hair Grows Whiter (Dr.).. .
May 16—Children (Dr.)..... .
May 16—A Matrimonial Surprise (Com.)..... .
May 20—Gunga Din (Dr.)..... .
May 23rd—Paramount (Dr.)..... .
May 27—Fifty Years Ago (Dr.)..... .
May 30—Civilization (Dr.)..... .
June 3—Eyes That See Not (Dr.)..... .

RELIANCE.

April 22—In the Tepee's Light (Dr.)..... .
April 26th—Vengeance Hath Been Had (Dr).. .
April 29—Locked Out (Dr.)..... .
May 2—Such Is the Law (Dr.)..... .
May 6—Over the Sloping Edge (Dr.)..... .
May 10—A Lofty Ideal (Dr.)..... .
May 13—The Conflict (Dr.)..... .
May 17—The Harvest (Dr.)..... .
May 20—The Sonata of Souls (Dr.)..... .
May 24—There's Many a Slip (Dr.)..... .
May 27—O'er Fields Seamed (Dr.)..... .
May 31—Bird's Girl (Dr.)..... .

REX.

Mar. 2—By the Light of the Moon (Com.).... 950
Mar. 9—The Fall of a Knight (Com.)..... 968
Mar. 16—When Shamrock Grows (Dr.)..... 950
Mar. 23—Five Hours (Com.)..... 950
Mar. 30—As Ye Sow (Dr.)..... 950
Apr. 6—The Heiress (Com.)..... 975
Apr. 13—The Little Major (Dr.)..... 940
April 20—A Daughter of the Revolution (Dr.).. .
April 27—The Realization (Dr.)..... .
May 4—The Ultimate Sacrifice..... .
May 11—The Guardsman (Dr.)..... .
May 18—Called to Be Rule (Com.)..... .
May 25—Called Back (Dr.)..... .

SOLAX COMPANY.

April 26th—The Count of No Acount (Com.).. .
April 28th—Across the Mexican Line (Military) .
May 3rd—Susceptible Dad (Com.)..... .
May 3rd—Nearly a Hero (Com.)..... .
May 5th—The Somnambulist (Dr.)..... .
May 10—Nearly a Hero (Com.)..... .
May 17—His Dumb Wife (Com.)..... .
May 19—In the Nick of Time (Dr.)..... .
May 24—House of Peace (Dr.)..... .
May 24—The Devil in the Tin Cup (Com.)..... .
May 26—An Officer and a Gentleman (Dr.)..... .

THANHOUSER.

May 9—The Railroad Builder (Dr.)..... .
May 12—The Regimental Ball (Dr.)..... .
May 16—The Man Behind the King (Dr.)..... .
May 19—Lady Clare (Dr.)..... .
May 23—The Stage Child (Dr.)..... .
May 26—Her Quick (Dr.)..... .
May 30—A Wartime Wooing (Dr.)..... .
June 2—A Circus Stowaway (Dr.)..... .

YANKEE.

Apr. 21—The Minister's Son (Dr.)..... .
April 24—Why the Sheriff Resigned (Dr.)..... .
April 28—The Girl of the Coral Reefs (Dr.)..... .
May 3rd—A Kentucky Girl (Dr.)..... .
May 5th—Zelda, the Gypsy (Dr.)..... .
May 8—In Stony Italy (Dr.)..... .
May 12—The Angelus Bell (Dr.)..... .
May 15—An Indian Brave's Conversion (Dr.).. .
May 19—The Banker Planter's Peril (Dr.)..... .
May 22—The Little Western Rose (Dr.)..... .
May 26—Thwarted by Nell Pierce (Dr.)..... .
May 29—The Bird's Mark (Dr.)..... .
June 2—His Romance (Dr.)..... .

THIS WEEK' PROGRAM OF INDEPENDENT FILMS.

Monday, May 22nd.

American—Branding a Bad Man (Com.)..... .
American—A Western Dream (Com.)..... .
Champion—Wife Sheriban at Murfreesboro (Dr.)
Eclair—The Waiscoat With Points (Com.).... .
Eclair—A Mother's Diaries (Dr.)..... .
Imp—The Forged Despatch (Dr.)..... 1
Yankee—The Little Western Rose (Dr.)..... .

Tuesday, May 23rd.

Bison—The Outlaw and the Female Detective (Dr
Powers—Her Afterend (Dr.)..... .
Thanhouser—The Stage Child (Dr.)..... .

Wednesday, May 24th.

Ambrosio—The Snow Maiden (Dr.)..... .
Champion—In the Great Big West (Dr.)..... .
Nestor—At Panther Creek (Dr.)..... .
Reliance—There's Many a Slip (Dr.)..... .
Solax—House of Peace (Dr.)..... .
Solax—The Devil in the Tin Cup (Com.)..... .

Thursday, May 25th.

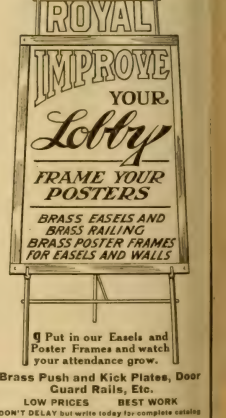
American—A Trooper's Heart (Dr.)..... .
American—A Daughter of Hawaii (Dr.)..... .
Imp—The Mimic Chord (Dr.)..... 10
Itala—The Little Rider (Dr.)..... .
Rex—Called Back (Dr.)..... .

Friday, May 26th.

Bison—Brave Swift Eagle's Peril (Dr.)..... .
Lux—The Two Cocknies (Dr.)..... .
Lux—Tidying Up Days (Dr.)..... .
Solax—An Officer and a Gentleman (Dr.)..... .
Thanhouser—Get Rich Quick (Dr.)..... .
Yankee—Thwarted by Nell Pierce (Dr.)..... .

Saturday, May 27th.

Great Northern—The Love of a Gypsy Girl (Dr.)
Itala—Foolshead, Life Insurance Agent (Com.).
Powers—Fifty Years Ago (Dr.)..... .
Reliance—O'er Fields Seamed (Dr.)..... .



¶ Put in our Easels and Poster Frames and watch your attendance grow.

Brass Push and Kick Plates, Door Guard Rails, Etc.

LOW PRICES BEST WORK

DON'T DELAY but write today for complete catalog

AGENTS WANTED

THE NEWMAN MFG. CO.

717-719 Sycamore St., Cincinnati, O.

SPECIAL ROLL TICKETS

The Big Ticket. Any Printing Any Colors

5,000 . . . . $1.25
10,000 . . . . $2.50
20,000 . . . . $4.50
25,000 . . . . $5.50
50,000 . . . . $7.50
100,000 . . . . $10.00

Get the Samples Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

G. W. Bradenburgh

Cinematograph Films

33 North Eighth Street, Philadelphia, Pa.
Phone, Market 334
able: Brad-Films, Phila.
Code: A. B. C., 5th Edition

Films at 8 cts. per ft.; posters free

Texas Ted's Defense—Bison.
Maid or Man—Imp.
At the Duke's Command—Imp.
Summer Skies—Reliance.
A Red Man's Gratitude—Bison.
An Indian's Ambition—Bison.
Locked Out—Reliance.
Grenadier Roland—Ambroiso.
A Daughter of the Revolution—Rex.
Love of a Gypsy Girl—G. N.
Judas Maccabaeus—Cines.
Woman's Wit—Cines.
Laundress' Son—Itala.
From Factory Girl to Prima Donna
Color Kine. Co.
Revealing Book—Unitas.

Films as new, $40 per reel; posters free

His Father's House—Nestor.
Strategy—American.
Redeeming Angel—Ambrosio.
A Plain Tale—Reliance.
For Washington—Thanhouser.
Corinne in Dollyland—Solax.
A Warrior's Squaw—Bison.
Mexican Centennial—Special.

Films at $30 per reel; posters free

Checkmate—Thanhouser.
For Her Sake.
The Norwood Necklace—Thanhouser.
For My Pal—Powers.
Man in Twenty-Three—Nestor.
Foggy Hollow—Nestor.
At Cedar Ridge—Nestor.
A Brass Button—Reliance.
For Remembrance—Reliance.
A Country Girl—Reliance.
On Kentucky Soil—Reliance.
Her Fatal Charm—Itala.
Foolshead at the Kinematograph—
Ita.
Blue Domino Disguise—Ambrosio.
A Wife's Calvary—Ambroiso.
The Creek Claim—Bison.
Redskin's Secret—Bison.

Idependent Film Service

231 North Eighth Street, Philadelphia

[Get Our Prices

"The Fall of Troy"

And All Big Features

et us quote you our SUMMER
PRICES on regular service. We can
ply you from the best makes of the
Company.

Wnderful Lieutenant Rose Series

you have not shown these big spe-
features, write us at once. Book-
are rapidly closing up on these.
import them direct from Europe,
are the only exchange handling
m.

"Quick Work, Eh!"

That's how the Fourteenth Street Theatre of New York advertised our special this week.

THE POLICE PARADE

The Savoy Theatre, on Thirty-fourth Street, have also billed this film heavy for four days, and report unusual business with it.

Remember, we buy all the specials released by the "Special Event Film Co.," and have them ready for exhibition a few hours after the event has happened.

Book your service with us and show your patrons you are abreast of the times.

We Are the House for Good Service

We can supply any make machine parts and all supplies for the trade.

Fall of Troy, two reels, now booking.

ACME FILM CO. Inc.

12 East 15th St., New York — 133 Bastable Bldg., Syracuse, N. Y.

Exclusive licencees of the National Program for these cities.

"GOING SOME, EH"

Four hours after the Police Parade was finished the 14th Street Theatre and Savoy Theatre, 34th St., New York were exhibiting our Films of the Parade.

KEEP YOUR EYE ON US FOR SPECIALS
IF IT HAPPENS WE WILL GET IT
PLACE A STANDING ORDER FOR OUR SPECIALS

Our staff is now in London preparing to film the coronation of King George

WE'LL HAVE IT FIRST. "WATCH US"

Past releases ready for shipment at .8 cents per foot, including a handsome 16 ft. banner, Suffragette parade, 300 ft. New York Police Pageant, 800 ft.

SPECIAL EVENT FILM CO., 12 East 15th St., N.Y. C.

THE CHAUTAUQUA FILM EXCHANGE

Best and Cleanest Film Service in the World

Complete Programs for High Class Entertainment—Films, Songs, Stories, and Lecturettes—SOMETHING NEW
All Standard Machines—Projection Supplies and Slides

WRITE TODAY

538 S. Dearborn Street - - - - CHICAGO, ILL.

NEW EXCHANGE — NEW FILMS

Western Dramas—Repertory Comedies

Films from 1oc to $1.00 per reel. Write for particulars. We buy and exchange new and second-hand machines. All supplies cheap.

RELIABLE FILM EXCHANGE

ROBERT LETT, Prop. Room 209 Monon Bldg., 110 S. Dearborn St., Chicago, Ill.

ANOTHER ENTERPRISE TRIUMPH

TOGO CALCIUM GAS OUTFIT

Complete with Rubber Tubing and Keyless Jet

SUPERIOR WORKMANSHIP and HIGH GRADE MATERIAL combined with SAFETY and SIMPLICITY place the TOGO far ahead of any other cheap outfit.

PORTABLE and ready for instant use - $25.00.

Anyone can operate it

MANUFACTURED BY

The Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago

FOR SALE BY ALL DEALERS

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
Incorporated
8 West 14th Street, NEW YORK CITY

"La Cinematografia Italiana ed Estera"
IS ITALY'S LEADING PAPER FOR THE ANIMATED PICTURE
PUBLISHED FORTNIGHTLY
32, 36 and 40 large pages, 8 shillings per annum
[illegible]
Prof. GRATTINO & FABRI
[illegible]

Be a Motion Picture Playwright
[illegible] We furnish you [illegible] FREE.
Associated Motion Picture Schools
Chicago Opera House Block, Chicago, Illinois

Operators!

I guarantee quick and satisfactory repair work on all machines. Only genuine parts supplied. Get my prices on *ONE DROP OIL* and *BULL DOG CEMENT* the best articles of their kind on the market

H. A. MACKIE
853 Broadway, Cor. 14th Street New York
'Phone : 2478 Stuyvesant

For Independent Theatres Only!!!

Official Slides of Your **Favorite Players!**

—"*almost given away*"

Drop a card to-day for further information to

INDEPENDENT Photoslide Company
Room 207, 147 4th Ave.,
New York City
(*Operating by Exclusive Permission of the Independent Film Manufacturers*)

Fresh Air is Worth Money!!

Hot Weather is Coming—Prepare for it Now

Ventilate and cool your theatre with a

Garden City Ventilating Fan

INEXPENSIVE NOISELESS
EFFICIENT DURABLE

Furnishes constantly a supply of fresh pure air, exhausts the foul air. Advertise the fact and your Box Office receipts will show it.

Draws the Crowds and keeps them coming

KEEPS THEM COOL

Built in all sizes for any voltage electric current, also for belt drive.

BULLETIN 31 YOURS FOR THE ASKING

GARDEN CITY FAN CO.
ESTABLISHED 1879 Manufacturers McCormick Bldg., Chicago, Ill.

We have moved to new spacious quarters and are ready to offer machines and machine parts, stereopticon lamps, carbon-arms, lenses, condensers, carbons, tickets, cloths, slats, in fact everything pertaining to an up-to-date and complete equipment of a moving-picture theatre.
We also buy all kinds of second-hand machines.

THE GEO. M. HOKE SUPPLY COMPANY
176 N. STATE STREET (between Lake and Randolph) CHICAGO, ILL.

COMPENSARC

This Machine cuts 2/3 from your Light Bills

Mr. Manager

If you are on a 110 or 220 volt circuit and you are using a rheostat to reduce the voltage to 35 at the arc in your lamp, you are paying for =, more "juice" than you are actually using. Can you afford to waste all this energy supplied from the line, over and above what you really need?

The Fort Wayne Compensarc

saves all this waste by reducing the voltage without losing any: makes a clearer, whiter, steadier light, and eliminates all danger of fires caused by overheated rheostats.

We have a little 22 page booklet "Compensarc vs. Rheostat" that we want to send you. It will tell you plainly how you can make a big saving and a better light. Send us your name and address.

FORT WAYNE ELECTRIC WORKS
1402 Broadway
Fort Wayne, Indiana

Send TODAY for our FREE descriptive booklet

Are you desiring a service under 30 days from date of release?

Prompt Service, Right Prices
Wire, Phone or Write.

Reliance Film Service Company
Davenport, Iowa

Dealers in Moving Picture Machines and Supplies.

For Sale, 150 Reels in Good Condition, Cheap

Our Renovating Plant Capacity 150 reels per day. Reels received in morning returned same day. Send trial order.

Moving Picture Machines
Bought, Sold and Exchanged

I Have Several Calls For Second Hand Machines What Have You To Offer?

H. A. MACKIE
853 Broadway New York City
'Phone: 2478 Stuyvesant

loving Picture Pianists

you working up" your pictures? If not, why ? If so, you want some good melodramatic music. d for free sample page of "Orpheum Collection of ving Picture Music." Now being used and praised many of the best houses in the country.
PRICE 75 CENTS
Also latest cue music (series 1910) for 10 parts and ito, $1.00.
1-4 discount on both numbers.
CLARENCE E. SINN
Sedgwick St CHICAGO, ILL

"SILVERLIGHT"
Aluminum Motion Picture Curtain

Extraordinary Features Are: Permanent Brilliancy Economy, Flexibility Non-cracking, Safety, Strength. Send for circular. Dept. M
Ralph J. Gelson upply Co. 84 Wabash Ave., Chicago

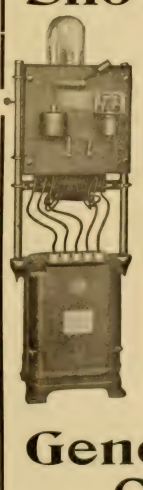
FOR SALE

fine M. P. Theater, doing good business, in E. States. Long lease, or sell building, refined floor, good stage with scenery. License ew, paid to March 1. Opera chairs, 2 ma- ines (Edison), booth, dissolver. No agent. n't write unless you have money and mean oiness. Books open for inspection. This is business for the right party. Address, 340, e Moving Picture World, New York City.

ang's Rewinder No.2
PRICE $5.00 NET
Lang Manufacturing Co.
EAN NEW YORK
Send for latest Catalogue

OUR SPECIAL SLIDES 50c EACH
Everything pertaining to Motion Pictures.
ILLINOIS M. P. SUPPLY CO., 167 W. Washington Street, CHICAGO, ILL.

How Do You Show Pictures?



Do you want your theatre to gain a reputation for the clearest and brightest pictures?

Do you want to lessen your current bills?

Pertinent questions that mean dollars to *you* and solved to your utmost satisfaction by the installation of a

Mercury Arc Rectifier

This device changes alternating current into direct current at a lower cost than by any other method. It gives a strong, white, non-flickering light—consequently a better showing of pictures and therefore increased patronage.

In a nutshell—Big increase in receipts. Big increase in light. Saving in current.

The G. E. Rectifier occupies a floor space of only 18 inches square. It has no moving parts to get out of order and operates without attention.

This is worth looking into. Find out all about this remarkable device. Mail the coupon *today* or 'phone our nearest office for full particulars.

General Electric Company

Principal Office, Schenectady, N. Y.

Sales Offices in the Following Cities

Atlanta, Ga.	Macon, Ga.
Baltimore, Md.	Minneapolis, Minn.
Birmingham, Ala.	Nashville, Tenn.
Boston, Mass.	New Haven, Conn.
Buffalo, N. Y.	New Orleans, La.
Butte, Mont.	New York, N. Y.
Charleston, W. Va.	Philadelphia, Pa.
Charlotte, N. C.	Pittsburg, Pa.
Chicago, Ill.	Portland, Ore.
Cincinnati, O.	Richmond, Va.
Cleveland, O.	Salt Lake City, Utah
Columbus, O.	San Francisco, Cal.
Denver, Colo.	St. Louis, Mo.
Detroit, Mich. (office of sales agt.)	Seattle, Wash.
Indianapolis, Ind.	Spokane, Wash.
Kansas City, Mo.	Syracuse, N. Y.
Los Angeles, Cal.	

COUPON 3035

Without incurring the slightest obligation on my part, please send me your illustrated Booklet, telling all about the use and operation of the G. E. Mercury Arc Rectifier. Must also send an information blank to be filled out and returned to you, so that you can advise me how much money I can save, and how much my light can be improved.

Signed

Theatre

City

Dept. 42 I

IT is a noticeable fact that when we supply our customers in a city, it is only a question of a few weeks until the competitors are writing to us for particulars.

Don't Follow, But Lead

Latest revised catalogue and full details upon receipt of a postal.

Thanks for superior service.

The Chicago Song Slide Exchange

6th floor, Powers Bldg.
N. E. Cor. Wabash Ave. and Monroe Street
CHICAGO, ILL.

Biograph Carbons

"Arco-B"

Ask the man who uses them or write to us.

L. E. FRORUP & CO., Importers
NEW YORK

ELECTRA

Highest Grade
PINK LABEL
CARBONS

ELECTRA
TRADE MARK

Steadiest Light
Brightest Light
Whitest Light

If you want "Electra" quality you must get "Electra"

None better—None so good

HUGO REISINGER
SOLE IMPORTER
11 Broadway
NEW YORK

HAVE GOOD MUSIC

Increase your receipts and destroy your competition. We guarantee our artists. Anything in theatrical musicians furnished on letter or wire. Singers, Pianists and Trap-Drummers a specialty.

AMERICAN THEATRICAL SINGERS AGENCY
59 Dearborn Street CHICAGO, ILL.
Hilliard Campbell, Mgr.

Drummers This high grade Orchestra Drum direct from factory to you for $10.00

Shell-3x14-Solid Maple
Shell-3x15-Rosewood or Walnut

10 Rods, Kangaroo Heads Send U.S. Money or Express order. If you wish C.O.D. send sufficient to guarantee Express charges.

E. P. ZEIDLER DRUM CO. Dept. F. CLEVELAND, OHIO

Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

SOUND EFFECTS

Not toys, but practical, serviceable imitations that will give an exact reproduction of the original.

We also manufacture a complete line of drums and accessories. Chimes, Tympani, Bells, Xylophones, etc.

LEEDY MANUFACTURING CO.
1055 E. PALMER ST. INDIANAPOLIS, IND.

NEW ENGLAND EXHIBITORS

Can furnish nice Independent service of less than twenty-five day and commercial.
Prompt personal attention.

THE PARK FILM COMPANY
1188 Main Street, :: Bridgeport, Conn.
W. M. Leighton, Prop.

BIO

Released as a Special

THE FAMOUS

BIO CARBONS

When you order that new film make doubly sure of a successful run by including a case of **BIO CARBONS**

THROUGH ALL EXCHANGES

CHARLES L. KIEWERT CO.

NEW YORK, 39 Cortlandt Street | PITTSBURGH, PA., 309 Carson Street | SAN FRANCISCO, CAL., 19 Sutter Street

BIO

This Fan Brings The Crowds

WATSON Ventilating Fans

DRAW OUT THE DEAD AIR AND BRING IN FRESH AIR

EFFICIENT, RELIABLE, COMPACT; keep your theatre comfortable and attractive in hot weather

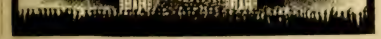
SEND FOR PRICES AND BULLETINS.

Made for direct and alternating current.

MANUFACTURED BY

THE MECHANICAL APPLIANCE CO.

MILWAUKEE, WIS.



YOU CAN RENT

DR. COOK'S

"Truth About the Pole"

Exhibitors are doing a tremendous business with this great production

Special Rates by Week or Month

to experienced special feature workers who can furnish bond.

WRITE FOR TERMS AND PARTICULARS

A FEW STATES FOR SALE

Great Line of Printing

North Pole Picture Company

No. 4 Mossler Building,

CHICAGO, ILL.

A Question to Exhibitors for years, "Film Service," Solved

Consolidated Amusement Company

614 to 619 Rhodes Bldg., Atlanta, Ga. — **Bil-Sol Theatre Bldg., Houston, Texas**

SUCCESSFULLY whipping out subrenters, pikers, cold copy buyers, and would-be film exchanges, building up and demonstrating what INDEPENDENT film service really is, buying the entire output of the Motion Picture Distributing & Sales Co., with duplicates sufficient to successfully cover LOUISIANA, TEXAS, MISSISSIPPI, ALABAMA, TENNESSEE, GEORGIA, FLORIDA, NORTH and SOUTH CAROLINA.

Whatever Your Requirements. You Need Film—We Buy It.

Write, Wire or Phone. Name the situation and we will meet it with A SERVICE.

OUR

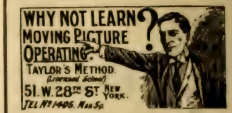
Musical Electrical Bells

which are played from a Keyboard, the bells being mounted in various parts of the house have been a great success all over the country and no Picture-house is complete without a set of them. We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and Boards, complete ready to install for $75.00.

J. C. DEAGAN

3800 to 3810 North Clark Street

CHICAGO, U. S. A.



Correspondence Course. Special rates to the trade. Send for free illustrated catalogue.

School class meets every morning and afternoon. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

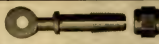
We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00.

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR

49 West 28th Street, New York City

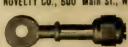
Phone 1405 Madison Square



POSITIVELY the best terminal ever devised for motion picture arc lamps. GUARANTEED to prevent burned off wires.

Price $1.00 per pair postpaid

STERLING NOVELTY CO., 500 Main St., Warren, Ohio



HALLBERG

THE ECONOMIZER

SAVES two-thirds on electric bill and makes BIG CUT on the first cost of your complete equipment.

I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

Free Catalogue No. W-50

J. H. HALLBERG 36 East 23d St. New York City

ELECTRIC FANS

25% lower than others

12"	direct current latest type	$8.90
16"	" " " "	11.75
12"	alternating current latest type	11.50
16"	" " " "	13.50
4	blade direct current ceiling fans	16.50
4	" alternating current ceiling fans	26.90
	Direct current 18" exhaust fans	35.00

Elsewhere $50.00.

Compare our prices with others. All fans guaranteed for one year. The above prices net cash f. o. b. N. Y.

NATHAN KLEIN & CO.

237 Canal St., Cor. Centre St., New York

Changeable ILLUMINATED Program Sign

Easily operated, quickly changed, inexpensive.

Interchangeable letters stencilled in metal, specially arranged for any program. Illumination of each subject controlled individually.

Write for descriptive matter and money making particulars.

Zenith Manufacturing Co.

P. O. Box 252 CINCINNATI, OHIO

FOR SALE—ONE HUNDRED REELS FILM
Extra fine condition $12 a Reel
MAYER SILVERMAN
105 Fourth Avenue Pittsburgh, Pa.

McKENNA
BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS
BRASS
KICK PLATES
STAIR TREADS. DOOR SILLS
McKenna Bros. Brass Co.
PITTSBURGH, PA.

The Best Uniforms
For the money
Natty Up-to-Date Styles
For Employees of Moving Picture Theatres
Write for illustrated catalog and samples of cloth.
Free on application.
D.KLEIN&BRO.
927 Market Street
PHILADELPHIA, PA.

FILMS FOR RENT
New Films High Class Service
The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It
Write To-day for Terms
EUGENE CLINE
57 and 59 Dearborn St., Chicago

OPERA CHAIRS
FOR EVERY PURPOSE
1,000 STYLES
ESTABLISHED 1865
WRITE FOR CAT. No. 31
The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill.
Branches in all leading cities

OPERA CHAIRS
Get Our Prices Before You Buy
Largest Variety
Lowest Prices
The Latest and Best in Seats
GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

THE AUTOMATIC THEATRE CHAIR
It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre Chair.
If you have not seen our latest models, investigate.
Write today for circular A.
THE HARDESTY MFG. CO.
Canal Dover, Ohio, U. S. A.

FOLDING CHAIRS
For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.
Write for Catalog No. 2
The Kauffman Manufacturing Co.
ASHLAND, OHIO

SPECIALTY:
Prompt Shipments
Opera Chairs
The Wisconsin Lumber and Veneer Co.
Port Washington, Wis.

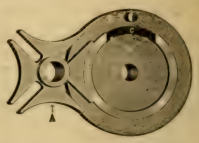
Opera and Assembly Chairs
Most popular priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO. Lexington Ave. and 45d St. - New York, N. Y.

Moving Picture Machines
Stereopticons
Make Big Money
Motion Picture Theatre Supplies
We carry on hand at all times the largest and most complete line of Repairs and Supplies for all Standard Machines, also Tickets, Cartoons, Screens, Chairs, etc. Can ship at once Special Nibles made to order. We also handle Motiograph, Edison and Powers Machines. Write today for THEATRE CATALOGUE.
CHICAGO PROJECTING CO.
219 S. Dearborn St. Dept. A. Chicago, Ill

CHEAP
STEEL FRAME
THEATRE CHAIRS
ABSOLUTELY
NON-BREAKABLE
suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately
Reseat Hard Chairs
Also seating for Opera House use.
Address Dept. W.
STEEL FURNITURE CO., GRAND RAPIDS, MICH.
New York Office: 150 Fifth Avenue

Save $75 to $150

by making your machine head last twice as long. A guarantee certificate is furnished with Lavezzi's latest machine preserving stars, cams and sprockets. Machines for sale. Lavezzi's improved repairs have been advertised for the past year, they are better than ever.



LAVEZZI MACHINE WORKS
2940 Herndon Street, Chicago, Ill.

The Eagle Film Company

Will begin releasing, on or about JUNE 12th the finest examples of acting and photography ever offered to the American Exhibitor.

WE offer special inducements to the exchanges that support us NOW. Our advent means a NEW DEAL in the Film Business based upon

A Square Deal, Courteous Treatment
and
Painstaking Attention to the Business of Every Customer

Write for samples of posters and photography and our proposition.

Eagle Film Company

90 WEST STREET NEW YORK CITY

The Cincinnati-Buckeye Film Co.

One of America's Biggest Buying Exchanges

TWO OFFICES:
315-317 W. 4th St., CINCINNATI, O. 422 N. High St., COLUMBUS, O.

Buying the Entire Independent Output

For a real up-to-the-minute service, write, wire or call
DON'T LET JUNK DEALERS AND WOULD-BE FILM MEN KID YOU

ARE YOU GETTING IT?

We refer to "Power's Pointers on Projection"—the little folder that we send out every month to every exhibitor and operator on our mailing list.

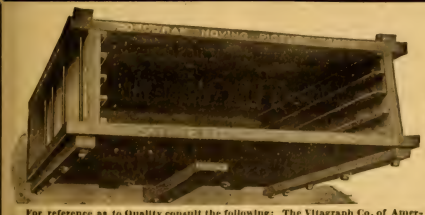
Most people think it an artistic production. Many find it interesting.

It deals chiefly with the best moving picture machine in the world.

Send us your address in time to receive the June issue.

Nicholas Power Company
115-117 Nassau Street New York

For thirteen years the leading makers of moving picture machines



Corcoran Moving Picture Tanks

Develop your films to perfection. Save Time and Reduce Your Expenses by using a "Corcoran Film Development Tank." All up-to-date houses are now installing the "Corcoran System."

SEND FOR PRICE LIST No. 4.

A. J. CORCORAN, Inc.
No. 11 John Street - - - N. Y. City

For reference as to Quality consult the following: The Vitagraph Co. of America, The Independent Moving Pictures Co. of America, The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont.

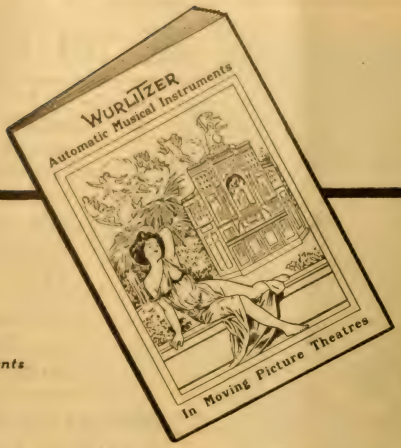
ITS PERFECT PICTURES LEASE PARTICULAR PEOPLE

Its perfect construction pleases particular users.

The superior workmanship of the MOTIOGRAPH long ago placed it far in advance of all others. IT IS THE OPERATORS' FRIEND.

AGENTS: J. H. Hallberg, 36 E. 23rd St., New York City, N. Y. E. H. Kemp, 833 Market St., San Francisco, Calif. J. Frank Brockliss, London, Paris and Berlin.

ENTERPRISE OPTICAL MANUFACTURING CO., 564-572 West Randolph St., CHICAGO, ILL.



We supply the United States Government with Musical Instruments

Established 1856

55th Year

Get This Book

and learn all about your music question from the illustrations showing Wurlitzer Automatic Musical Instruments in leading picture theaters and from the letters of theater managers giving their experience.

Its 32 pages are filled to overflowing with valuable information—things you want to know.

The Wurlitzer Electric Musical Instruments duplicate the work of expert musicians, are ready for work at all times and can be bought on terms the same as musicians' hire. When paid for, your expense for music practically ends. The money saved will pay rent.

The booklet tells everything. Get a copy and look it over. If inconvenient to call, write to the nearest Wurlitzer Branch for a copy.

The Rudolph Wurlitzer Co.

World's Largest Manufacturers of Automatic Musical Instruments

CINCINNATI 117-121 E. Fourth St.
CHICAGO 329-31 S. Wabash
NEW YORK 25-27 West 32d St. (Bet. B'way & 5th Ave.)
PHILADELPHIA 1835 Chestnut Street
ST. LOUIS 912 Pine Street
CLEVELAND 800 Huron Road
BUFFALO 701 Main Street
COLUMBUS, O. 57 East Main Street
LOUISVILLE, KY. 426 West Green Street

DISTRIBUTORS

PACIFIC COAST—KOHLER & CHASE, SAN FRANCISCO, SEATTLE, PORTLAND, SPOKANE
CANADA—THE R. S. WILLIAMS & SONS COMPANY, TORONTO
LONDON, ENGLAND—NEW POLYPHONE SUPPLY COMPANY, 2 NEWMAN ST., OXFORD ST.

Vol. 8, No. 22 June 3, 1911 Price, 10 Cents

THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

PUBLICATION OFFICE, 125 EAST TWENTY-THIRD STREET, NEW YORK CITY.

VITAGRAPH

"LIFE PORTRAYALS"

"CUPID'S CHAUFFEUR"

A Comedy
Tuesday, May 30.

Full of life and laugh. The lovely little rascal shoots some keen shafts of laughter straight into our risibles that start things going and keeps them up to the finish.

"THE ENDS OF THE EARTH"

A Drama
Friday, June 2nd.

From one end to the other it is a great picture. The whole length and breadth of it covers the widest field of scenic splendor. Follow it, from the populated city to the polar regions of Alaska. It is filled with striking episodes.

"A CLEVER FRAUD"

A Clever Comedy
Saturday, June 3rd.

Vivaciously varied and voluminously funny. A captivating picture of a captivating girl who masquerades as a boy and captivates all the girls and gets the laugh on the boys and makes a big hit with everybody else.

Next Week

"For Her Brother's Sake." A Drama, Tuesday, June 6th.
"The Sacrifice." A Drama, Friday, June 9th.
"The Changing of Silas Warner." A Drama, Saturday, June 10th.

Photos of Vitagraph Players, 7 x 9 inches ready for framing: 20c. each, $2.00 the dozen. Order them for lobby display and let your people get better acquainted with their favorites.

Do you get the Vitagraph Posters with the descriptions of the pictures on them? Order them from your exchange.

Descriptions of Vitagraph films published in this paper two weeks in advance.

The Vitagraph Company of America

NEW YORK, 116 Nassau St. CHICAGO, 109 Randolph St.
LONDON, 25 Cecil Court PARIS, 15 Rue Sainte-Cecile

Mr. Insister Says:

When the warm weather comes I meet it by INSISTING harder than ever on

THE THANHOUSER WO-A-WEEK

MR. INSISTER

Released Tuesday, June 6th

The Other Side of the Picture

THE STEPMOTHER

is the story of a GOOD stepmother—and despite the family story papers, there are really a FEW good stepmothers. In this case it was the orphan children who weren't as good as could be desired—they fled the house when they heard a stepmother was coming—didn't even give her half a chance to make good. But she "made good" just the same and the girls came to accept her as the right, true friend that she was

No. 217. Code Word, Step.

Released Friday, June 9th

A Perfect Comedy "2-On-1"

MOTORING

is that ideal brand of comedy that teaches that you can make people laugh without the aid of slapstick. Real wit in a story, and real cleverness in the picture-construction of it, obviate the need of all slapstick. That is made clear here. The picture is merely logical, and that's what will make you like it. The motorist wins a wife in an intensely funny way, but a mighty logical one. **And on the Same Reel**

The Rescue Of Mr. Henpeck

which will entertain all Apron-String-Hubbies and a few others. No. 218. Code Word, Mopeck.

Actual scenes from "Flames and Fortune," out Friday, June 16, but which you must book now to make sure of getting. This in "the film they burned down a house for"—the best sensational fire picture ever shown—and live exhibitors everywhere are shooting in their applications for it to their exchanges—Has YOUR exchange YOUR application?

Thanhouser Company

NEW ROCHELLE NEW YORK

GREAT NORTHERN

Release for Saturday, May 27th

The Love of a Gipsy Girl

FEATURE DRAMA

Release for Saturday, June 3rd

The Bogus Governess

One of the Best Sherlock Holmes Detective Films Ever Produced.

Secure a Booking of this Attraction AT ONCE

ALL UP-TO-DATE INDEPENDENT EXCHANGES HANDLE OUR PRODUCT. THE FILMS THAT SATISFY

GREAT NORTHERN FILM CO., 7 E. 14th St., New York

THE NATIONAL PROGRAM

SUCCESS-EXCLUSIVENESS-SUCCESS

Mr. Exhibitor:—Have we kept faith with you? Have our efforts, as you observe them, convinced you that there has come into the field, an organization imbued with business and the best ethics of the trade? Do you realize, that in forcing the National program and its exclusive rights, we are serving the best interest of the exhibitor?

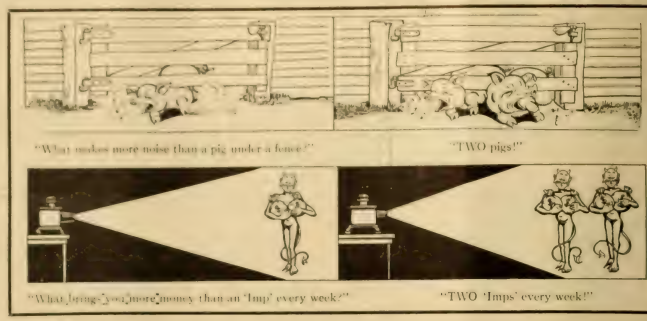
Exclusive American and *European Features* films every week properly put before your public means "SUCCESS".

Able and responsible men interested in the Exchange proposition are invited to correspond with us.

NATIONAL FILM DISTRIBUTING COMPANY

34 & 36 W. HOUSTON STREET
N. Y. CITY, U. S A.

Exhibitors: Send your names for our mailing list.


"What makes more noise than a pig under a fence?"
"TWO pigs!"
"What brings you more money than an 'Imp' every week?"
"TWO 'Imps' every week!"

TELL your exchange you simply must have the Imp release of Monday, June 5. It is a split reel containing a corking good picture of the terrible Chicago Stockyards fire, one of the most spectacular fire pictures ever snapped! It will be intensely interesting to your audiences. On the same reel you will find "The Grind", a dandy comedy showing how college students haze one of their classmates and how he gets a sweet revenge. On Thursday, June 8, we release "Back to the Soil", a comedy drama of city and country life that leaves "a good taste in the mouth and a soft feeling in the heart."

THIS Imp Lobby Display is making a terrific hit with exhibitors everywhere. It is 3½ feet wide by 2¼ feet high; wide oak frame with heavily glassed openings; ten fine photographs. Send for descriptive circular or send $5 and get frame and ten photos complete. Also send us your name and address for our mailing list. Also get your exchange to give you an early booking on the Imp's glorious Decoration Day film, "The Forged Dispatch."

Independent Moving Pictures Co., of America
102 West 101st St., New York. Carl Laemmle, Pres.

50c EACH SLIDES OF QUALITY 50c EACH

ILLINOIS M. P. SUPPLY CO., 167 W. Washington Street, CHICAGO, ILL.

Everything pertaining to Motion Pictures.

THE AMERICAN FILM MFG. CO. CHICAGO

"All Wise Independents buy and boost Flying A Cowboy films."

When you think of WESTERN---think of

"FLYING A COWBOY FILMS"

Scene from "Rattlesnakes and Gunpowder"

Release of Monday, May 29th

"Rattlesnakes & Gunpowder"

and

"THE RANCH TENOR"

Two "Flying A" Cowboy comedies on one reel. A combination of laughable explosions and song. Both real Comedy—both real Cowboy.

Release of Thursday, June 1st

"The Sheepman's Daughter"

An epic of the Range. Dramatic in a vividly dramatic manner, the feud between the Cattlemen and the Sheepmen on our Western plains. A masterpiece in Western production.

Scene from "The Ranch Tenor"

COMING—NEXT WEEK
TWO MORE FLYING A'S

Release of Monday, June 4th
Flying A Cowboy Comedy—
split reel.

"The Sage Brush Phrenologist"

and

"The Elopements on Double L Ranch"

Release of Thursday, June 8th
Flying A Cowboy Comedy Drama.

First scene in "The Sheepman's Daughter."

" $5000 REWARD, DEAD OR ALIVE "

For Heaven's sake get two Cowboy films a week—Flying A's. Ask your exchange for them.

MONDAYS and THURSDAYS

Last scene in "The Sheepman's Daughter."

AMERICAN FILM MANUFACTURING CO.

Bank Floor, Ashland Block, Chicago, Ill.

WATCH THIS SPACE

American Moving Picture Machine Company

101 BEEKMAN STREET :-: :-: :-: NEW YORK CITY

WATCH THE JUNE CALENDAR FOR CHAMPION'S BEST RELEASES

On Monday, June 5th

Service Under Johnston & Lee

A heart-throbbing incident of the Southern Confederacy, showing a child's pathetic efforts in her father's defence.

Hard fighting near Richmond, Va.

Have you asked for

THE PERIL OF DIAZ

Released Monday, May 29th?

Don't delay!

For Wednesday, June 7th

"THE COST OF DRINK"

effectively tells a tale of the 'bottle' and its ultimate grasp on the victim.

On Monday, June 12th

"Longstreet at Seven Pines"

See

"MOLLY PITCHER"

Monday, June 19th

The Champion photo-frame costs $1.00

The Champion Film Company

Mark M. Dintenfass, Gen. Mgr.

12 East 15th Street, New York City

Some More "Laemmle Luck"

When I was the only person not hurt in an auto smashup the other day, everybody said "more Laemmle luck." When they hear of the wonderful success of the Laemmle Film Service *and its customers*, they say "more Laemmle Luck." Very well. If you care for a slice of "Laemmle Luck," hook up with the biggest and best film renter in the world and do it without further jockeying.

Carl Laemmle,

President

The Laemmle Film Service

New number

204 W. Lake St., Chicago, Ill.

Sykes Block. Minneapolis, Minn.
1517 Farnam St. Omaha, Neb.
209 Fifth St. Des Moines, Iowa
1110 Wyandotte St. Kansas City, Mo.

The biggest and best film renter in the world

Opera Chairs

The Strongest Made

Most Attractive Designs

PERMANENTLY NOISELESS

More of our chairs used than all others combined

There Are Reasons

Large stocks constantly on hand, and we can make prompt shipments of rush orders

Write for Catalog V

American Seating Company

215 Wabash Avenue CHICAGO
19 West 18th Street NEW YORK
BOSTON PHILADELPHIA PITTSBURGH

FILMS

FOR SALE OR TO RENT

1000 REELS. WHAT DO YOU WANT? Theatres, Summer Resorts, Airdomes, Churches, Clubs and Stags Supplied

GLOBE FILM EXCHANGE

105 E. 14th St. New York

It's The FILMS

Of QUALITY—The Films That Please Your Patrons

That You Must Demand!

PROTECT THE REPUTATION OF YOUR SHOW, by INSISTING That All Your Programmes Must Include At Least One ECLAIR.

Release of June 5th

2=IN=1

IMPUDENCE PUNISHED—A Smart Comedy, brimful of funny situations, and one which holds an excellent moral withal ! ! !

TOMMY AT THE DENTIST'S—A Rollicking Comic which must really be *SEEN* to be appreciated. The expressions and antics of our friend Tommy, are "excruciatingly" funny!!

Eclair Film Co.

31 East 27th Street, New York City

Our Films sold only through the Motion Picture Distributing and Sales Co.

WHAT WE HAVE DONE WITH YOUR MONEY!

Whose Money? Exhibitors' Money!

We gave you film quality in larger quantity.

We make it possible for you to remain in business.

We save you one hundred and four dollars ($104) per year in royalties alone. On 10,000 Exhibitors, $1,040,000.00 per year.

We make it possible for you to oppose the Patents Company's oppressive tactics.

We give you the ***Finest Weekly Program*** of ***American*** and ***European films*** that ***brains, talent*** and ***money*** can produce.

We release all special films on local, national and foreign topics of the day.

ORDERS FILLED IN TURN AS RECEIVED

GET THE NEW YORK POLICE PARADE FILM

700 FEET **REGULAR PRICE**

NO POSTERS

Coming **CORONATION IN ENGLAND** **Ceremonies**

First shown in this country of the Coronation of KING GEORGE which takes place in London, June 21st.

SEND ORDERS NOW

and same will be *filled* in *turn* as *received*.

You cannot well afford to be without this film of international interest.

This is a Special, but sold at the Regular Price.

Advise how many posters you wish with each print.

WEEKLY PROGRAM:

MONDAY—Imp, Eclair, Yankee, American, Champion.

TUESDAY—Thanhouser, Bison, Powers.

WEDNESDAY—Champion, Solax, Reliance, Ambrosio, Nestor.

THURSDAY—Imp, American, Itala, Rex.

FRIDAY—Yankee, Solax, Lux, Thanhouser, Bison.

SATURDAY—Powers, Itala, Great Northern, Reliance.

Count Them! Twenty-six Weekly Releases!

ORIGINAL PRINTS of this unexcelled program can be obtained in United States and Canada only from exchanges purchasing film through

Motion Picture Distributing and Sales Company

111 East 14th Street **NEW YORK**

K A L E M

Beginning Monday, June 26th

WILL ISSUE THREE REELS EACH WEEK

Here is our schedule:

MONDAY—A Genuine Western Production
WEDNESDAY—A Feature Comedy
FRIDAY—A War Story or a Western Headliner

Insist that your exchange book you

FOR THREE KALEM'S EVERY WEEK

THE KIND YOUR PATRONS WANT

KALEM COMPANY, Inc.

NEW YORK, 235-239 W. 23rd St.
LONDON, 45 Gerrard St. W.
BERLIN, 35 Friedrich Str.

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** EVERY FRIDAY

INDEPENDENT EXHIBITORS: Insist On Lux Films

Incomparably IMAGINATIVE INSTRUCTIVE INTELLIGIBLE

We want you to get the World's best every week.

LUX FILMS

Released, June 2, 1911

Just Bill's Luck — Comedy — 403 Feet

Arnold Has A Good Try — Comedy — 462 Feet

Two of a kind. Two rollicking, rib-cracking, side-splitting, laughter-producing comedies. Just the thing wanted on every program. SEE THAT YOUR EXCHANGE GIVES YOU THIS ONE WITHOUT FAIL.

SEE OTHER PAGES FOR SYNOPSES AND PAST RELEASES

GET LUX **The World's Best—Bar None** **GET LUX**

R. PRIEUR

10 East 15th Street 'Phone, 3427 Stuyvesant New York City

Sold only through the Motion Picture Distributing and Sales Company

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E 23d. Street, NEW YORK
(Beach Building) **Telephone call, 1344 Gramercy**

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $2.50. Foreign Countries, $3.00. Post Paid.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3½ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.
TIME DISCOUNTS: 10% one months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 169 W. Washington Street (Post Building), Chicago, Ill. Telephone, Main 3145. Automatic Phone 32732

Entered at the General Post Office in New York City as Second-Class Matter.

Address all correspondence "Moving Picture World, P. O. Box 226, Madison Square, New York," and not to individuals.

Vol. 8 JUNE 3, 1911 No. 22

Superior Plays.

The Important Elements of Their Construction.

BY LOUIS REEVES HARRISON.

We are told that the public cannot be educated, but this statement is flatly contradicted by abundant evidence that the public *is being* educated, especially in the ten thousand little theaters exhibiting moving pictures. On the fact that good taste in the pictural drama is being elevated by every masterly production shown rests our hope for the future of the photoplay. Those who are catering to limited intelligence in this form of entertainment, with a view to pleasing a small proportion of the audience, are harming the exhibitor more than they can possibly realize. Inferior plays antagonize the regular patrons, the ones who can best afford to go elsewhere to be amused if the performance is of low quality while, on the other hand, poor plays are harder to understand than good ones, and what is satisfactory to a discriminating audience often reaches slow minds through the emotions. Notable illustration of this was the keen appreciation shown by an East Side audience of Maeterlinck's mystical "Blue Bird," whose real purport was not grasped by all the high-class supporters of The New Theater.

Neither the exhibitor nor the general public nor the director nor any one concerned is benefited by playlets of the "good-enough-for-them-they-don't-know-any-better" kind. These are sanctioned by men who are too small for the business they are in, lucky accidents are they, whose heads have become inflated without any corresponding increase of gray matter. They would be swiftly eliminated in open competition, but are safely entrenched behind men of real brains under existing business organization, and we are facing a condition, not a theory. Between these and the leading producers are men who do not think they know it all and are making serious efforts to constantly improve the quality of their plays, or at least to enlist the services of directors who are progressive, but few directors can evolve a creditable presentation from poor raw material, and the best of them find it difficult to get the scenarios they want for two good reasons.

First, the average amount paid is too low.

Second, good judges of plays do not grow on every bush.

The first obstacle will be overcome when business men realize that $50 is not too much for a play costing $500 expenditure to produce.

The second obstacle is being removed by playwrights and scenario editors themselves whenever and wherever their efforts are accorded recognition and encouragment. I was told the other day that Frohman would gladly pay a million dollars for the services of an individual of unerring judgment in the matter of stage productions, but I think this statement is slightly exaggerated. Our need is not so much of critics as of dramatists who understand their business; in fact, I happen to personally know a Frohman agent, a woman, who has picked winner after winner for no other reward than her regular commission. Her method is so effective that I give what I know of it for the benefit of those engaged in the selecting of photoplays, simply in the way of suggestion, to be used or not as they may seem fit. In studying screen productions on my own account, it has seemed to me that the methods of Frohman's agent apply because she does not tie herself to this or that dramatic essential, but arranges them in order of consequence and takes a broad and comprehensive view of the whole.

IDEA

Most important of the essentials is *the idea*. What is the meaning of the story?

A drama is merely a story put into action. If it consists of a series of incidents strung together on the thread of a plot, with some opportunity for the actor and the scene painter, it may be called a drama, but all pleasurable illusion for those who sit in front will be dispelled by the artificiality and obvious straining for effect which sickened people of the stage production before that on the screen became so popular. It is right to use all the scenic resources, ingenious or artistic ,which fit the presentation and enhance its value, but it is a mistake to let them dominate the underlying motive. The audience is interested in the story itself and only appreciates the pains taken to tell it when no exaggeration becomes apparent. While an expert might be interested in the paint used or the method employed in making a picture, only its purpose attracts the attention of the mass. From the time tales were handed down by word of mouth from generation to generation, story telling has risen in quality until it has become a great vehicle of thought transference among enlightened men and women. One of us stimulates the others with ideas that awaken new inspirations or brighten

ordinary days of uneventful lives. I came across a fragment of criticism the other day to the effect that "An Aching Void," released during the winter by the Vitagraph Company, was the best thing they had done in many and many a day, though the plot contained neither novelty of situation, thrill of suspense, nor originality of incident. The statement was accurate; that it was almost without action, yet the play went over while others stayed flat on the screen. There was no plot construction.

CHARACTERIZATION

Next in importance is characterization.

It was suggested in "The Little Major" (Rex Company), that a human soul fluttering on the threshold of death could be called back by the voice of a loved one, but it might have seemed improbable that a child could accomplish this marvel had not the early scenes been devoted to showing that he was a boy of originality and determination whose one grand passion was a fanatical devotion to his mother. These characteristics were delicately, rather than strongly, conveyed by the child's conduct in play and in natural fondness for the idol of his heart. Here was a brave and earnest little character whose thoughtfulness and direct simplicity of purpose was so brought out that, when the crisis was reached, the boy's strenuous effort became a natural one from the point of view of the audience.

In trying to show the splendid fortitude of American women during the bitter Civil War, I selected the southern type because the after-burden of misery fell heavier on our brothers and sisters of the lost cause. "A Dixie Mother" (Vitagraph), to be effective and representative, was a characterization intensified by every incident and situation in the opening scenes of the play. They were all devised for the sole purpose of displaying her mental powers of endurance and patient courage under affliction. The characterization dominated all else in the play. This made her subsequent mental struggle the more effective, and caused the audiences to cry and think, then smile through their tears.

SITUATION

Third in value is the situation.

This is of great consequence in all forms of comedy; still it is best when it makes us laugh and think. "Mother Love" (Imp release) was intended to be a tragi-comedy based on the peculiar situation of a young married couple when the wife, in a condition of lapsed memory caused by affliction, reverted to a girlhood period before she had met her husband and believed herself to be unmarried. It was a trying situation for the husband and for the young clergyman she elected to prefer and an exciting one for the audience because there was no relief in sight. The situation in this case awakened profound sympathy and created a condition of high suspense not broken until the problem of restoring the young wife's mental balance had been solved by desperate measures. The great difficulty of presenting plays which, depending upon situation alone, lies in the rarity of events suited to dramatic high tension. It does not seem wise to let a feverish craving for that sort of composition dominate when there is so much that is comic or tragic in what is going on around us. Human life is a larger thing than the play. Playwright, director and actor must recognize this and lean more to the human than to the theatrical side of the story.

The individual in the audience will tell us that he does not pretend to know anything about dramatic criticism, but he knows what he likes. Why does he buy an advertised article instead of one having the cost of advertising put into quality? Is it because he is *told* what is good? That same individual might better enjoy an article of quality if its merits were pointed out to him by one who knew the difference. There is a great deal in literature, art and the drama that we might not understand and enjoy if our comprehension was narrowed to our own point of view. I do not think any honest critic sets himself up as infallible—none of us are that,—but opera, novel, picture or play is the result of certain forces on which the light of investigation is constantly being thrown; otherwise it would be an eternal case of O = O for all of us. To criticism we owe the advance, if not the variety and charm, of much that we enjoy. Honest and intelligent criticism not only serves to enlarge the mental scope of the onlooker, but acts as a stimulus to finer effort on the part of those who may not relish its bitter, tonic flavor, but need it after over-indulgence in the sweets of fawning flattery.

Of false grounds taken by critics none is more common than that of realism. There are dramatic moments in all lives, but to group and intensify these within the limits of a pictured story is not realism, but its artful semblance. Then what may not seem possible to one individual of minute personal experience may have actually occurred in the lives of thousands. It may be of value to speak of the artistic settings or of the selection of natural scenes in the encouragement of good taste, but the photography is a mechanical question largely solved by the use of suitable materials. The photoplay at this stage of the game is supposed to be mechanically correct to come within the reach of higher criticism. Mention of the personalities behind the pictured story seldom reaches those who see it from in front, and is better suited to special articles; so we find ourselves confined to the quality of the production as a whole in critical revision.

We must consider the audience.

Nearly all of us go to the theater to be taken away from ourselves and the dull routine of our own lives for a glimpse of what may stir us, enliven us or charm us in the lives of others. We want to be tickled, to have our sympathies stirred or to have our souls quickened by some splendid thought.

What is the idea of the story? Are its people so presented as to be interesting? Do its situations appeal to us? The chances are that we will be interested if all these essentials are taken care of in the presentation.

If the idea is purely educational in the way of art, history or travel it may rest on that value alone in some cases, but I should prefer an entertaining historical play, with strong characterization of at least one central figure with stirring or enlivening incidents. The idea may be to rouse new interest in the great human stories of the Bible, or to point the finger of scorn at wrong and injustice, or to indicate the unnamed rewards of labor; it may be patriotic, socialistic, public-spirited, humanitarian; it may be to cheer, enliven or strengthen us, but it seems to me that a play utterly devoid of an idea of some sort is much like a life without a purpose—hardly worth while.

The play worth while, like the man worth while, stands for something. If the play stands for nothing, the effect on the audience is a blank or dumb wonder why time, effort and money should be expended on it. We all know that photoplays are being shown every day in the week which are neither entertaining nor instructive, which have no reason for existence. How, then, are they to be eliminated and better material substituted except through the medium of criticism. Is it better for all concerned that they should be continued? Should they be corrected? Is not the best method of improving the average quality that of *appreciating* generously the superior productions? *What do you think about it?*

Discrediting the Uniform.

Our New England scribe has written us at some length concerning the action of two picture houses in Portsmouth, N. H., in barring from their performances anyone who wears the uniform of the United States Navy. Our views do not exactly coincide with those of our Boston correspondent.

Portsmouth is a United States Naval Station. There are many "Jackies" stationed there; also marines and officers. From what we know of Portsmouth, "Jackies" in that town are the same as they are in other stations. They like to have a good time, and once in a while they are likely to "clean out" some place or other. Sometimes it is a gin-mill that is cleaned out by blue-jackets. Other times it may be a house of ill-fame, or a dance-hall or some sailors' restaurant, and, perhaps in later days, there may have been a few moving picture shows "cleaned out," but not any that we know of. One thing that protects the moving picture theater from the outward manifestations of naval discontentment is the fact that moving pictures level all ranks. They hold the interest, and very little disorder is ever recorded while the photoplay is on.

As a rule, at a moving picture show proper, Sailor Jack is just as quiet and contented as any landsman, even though he be there in numbers. There is no need to subdue him. We have already heard from the Philippines that the savage tribes of head-hunters there have forgotten their time-honored occupation of decapitation, and in its stead have acquired the moving picture craze. Armies have been trying for a hundred years to subdue the head-hunters, and where armies have failed during all those years, the moving picture stepped in and brought them out of savagery over night. The reason is that the moving picture holds the interest all the time. It will also be seen, therefore, that if the moving picture will soothe the savage heart, there is no real reason for considering Sailor Jack a hopeless case.

There is no fear of a "rough-house" where pictures by themselves are shown. Vaudeville is the red flag that starts Jack on his crusade. He is accustomed to the "Honky Tonk," more prevalent in the West than in the East. The kind of vaudeville that he sees at the moving picture show is about on the same level with that which he has been seeing in beer gardens, where faded beauty in threadbare voice first sings to him, then sits and has a drink with him. Sailor Jack knows at once what he likes and what he dislikes. He considers it his duty to express outwardly just exactly how he feels within. If he does not like a female upon the stage he makes it known in no faint or uncertain way. On the other hand, when he is smitten with her talent, he is appreciative in the same manner, as we know, by the pounding of his beer glass upon the table.

One way to keep trouble out of a theatre is not to admit it in the first place. In a town like Portsmouth, when the manager sees on the horizon a squad of blue-jackets bearing down upon his place, the barometer of past experiences is the only thing that can guide him as to the portent of the oncoming sea-dogs. It is not a case of "Who goes there?—Friend or foe?—Give the countersign," etc. The manager has reason to know in advance whether they are friend or foe, and therefore one cannot blame a manager in Portsmouth or any other place for using his discretionary powers, whether it involves the livery of Uncle Sam or Johnny Bull or anybody else.

Our old friend Tom Sharkey is perhaps the greatest living exponent of the "rough house" sailor. It is often told of him and his shipmates how they came ashore to attend a prize fight in San Francisco at which the mighty Tom was to defend the honor of the United States Navy, and it is needless to say that they were with him to a man. On the way back from the fights, which Tom usually won, this mob of sailors would "clean up" everything along the line, and if there were any picture houses in those days, in all probability they got theirs along with the rest. In this case we are only dragging in Tom's past history as an example. Sailors are not always so rough as he was, but the incident will serve to show that the "rough-house" germ is present to a greater or less extent in every squad of sailors.

Sailors are no different from any other body of husky young men in search of amusement. Education or environment play no part in the matter. The same applies to college students as much as it does to the Army or Navy. A while ago there was a picture theatre in New Haven as completely wrecked by college students as any batallion of Marines could ever have done it. The only uniform they wore was a little hat with a half-inch brim and a colored ribbon around it, held in place by slitted straps. Some of them wore baggy trousers, turned up at the bottoms, short coats like bell-boys, and possibly a bull-dog pipe in their mouths.

Now, if the owner of that theatre had seen that squad of college Willies (?) in the uniform of dear old Yale approaching on the horizon, the same as that manager up in Portsmouth saw the squad of Jackies coming, and in the same manner had smelled trouble, he would have followed the same course. He would have said, "I know that I am disparaging the blue flag of Old Eli boys, but you can't come in." Just as the Portsmouth manager probably said, "I may be casting asparagus on Uncle Sam, my hearties, but you can't come in."

The difference is this: The New Haven manager let the bunch in and lost his place; the Portsmouth manager kept them out and is still running.

Moral: Some people are brave in a crowd. The bigger the crowd, the braver they are.

Not Guilty.

The American Federation of Catholic Societies has sent broadcast to the leading theatrical producers throughout the country an open letter deploring plays that have been produced upon the stage which mocked at sacred things and moral principles which the Christian holds in highest respect. Says this document:

"We deplore still more deeply that these plays of *first class* [Note the first class.—Ed.] houses soon find their way into cheaper amusement places, nickelodeons, vaudevilles, moving picture shows, and thus reach out to our American youths and children. Plays as objectionable as 'Miss Innocence,' 'Desperate Chance,' 'The Hypocrites,' 'Kreutzer Sonata' and 'Sapho,'" etc., etc.

The Secretary of the Federation of Catholic Societies has requested us to give publicity to the above mentioned open letter in our columns, which we regret on account of its length, we cannot do. However, by way of comment as per request, we can say Not Guilty, so far as the moving picture is concerned. This circular mentions plays like "Salome," "The Blue Mouse," "The Soul Kiss," "The Girl from Rectors," "The Easiest Way," "The Girl in the Train," "The Girl in the East," "Alma Wo Wohnst Du," "La Samaritaine," etc. In all this indictment of salacious plays that are acted on the stage with impunity anywhere in America, we fail to find the name of a single moving picture. We would like to know why the words "Nickelodeon" and "moving picture show" were dragged into this open letter, when there is nothing definite to show their connection with it.

The open letter, so far as moving pictures are concerned, is nothing but a generality. We do not know of

any of the above plays that have been done in moving picture form, therefore why should the American Federation of Catholic Societies deplore still more deeply that these plays of first class (?) houses soon find their way into cheaper amusement places, nickelodeon, vaudevilles and moving picture shows and thus reach out to our American youths and children?"

The shoe does not fit, so we will hand it back with the request that the American Federation of Catholic Societies look out for a umbrella in the first class theater it speaks of, and not go to the moving picture show.

Our only regret in connection with this open letter of the Catholic Societies is that the moving picture is again dragged into the limelight by force of habit and ignorant prejudice. There is nothing to show that the moving picture is guilty of any of the above misdemeanors, and, in our opinion, the American Federation of Catholic Societies is in the position of a blind man leading another blind man, and thereby have done an injustice to the moving picture which has been done many times before by those who have not seen what they are denouncing.

Cheaper Electricity in New York.

The New York Edison Company is announcing a reduction in its rates for electric illumination and power. It is carrying large half-page advertisements in the daily newspapers announcing that fact. One of the advertisements begins as follows: "The New York Edison Company takes pleasure in announcing to the public, etc., etc." Of course our readers will readily believe that the Edison Company is taking great pleasure in announcing such facts. We can almost see its pleasure by imagination. According to the advertisement, the company are all smiles, but we must not forget the old adage, "There's many a smiling face that hides an aching heart."

For the better understanding of the reader, perhaps it would be well to reprint the new general schedule:

The first	250 K W Hrs. of monthly consumption at	10c
Next	250 " " " " " " "	9c
"	250 " " " " " " "	8c
"	250 " " " " " " "	7c
"	500 " " " " " " "	6c
Excess over	1500 " " " " "	for the excess, at 5c

The reader will notice that it grades from ten cents per K.W. hour down to five cents, at intervals of 250 K.W. hours per jump. By the time we get to 1500 K.W. hours, we find it is cheaper to buy electricity than to make it. That fact is most patent of any as we glance over this sliding scale. For instance: We have in a small store adjoining a large office building, a small Italian hat cleaner. The Italian hat cleaner is obliged to pay twice as much for his current as the office building next door, although they both get it from the same feed wire. There is no given reason for this in the well-worded advertisements of the Edison Company, but the *real* reason is that there is no danger of the small Italian hat cleaner putting in an electric plant of his own. Perhaps he has not the money to do it, or even if he did have, it would not pay him to do so, therefore he has to pay ten cents. But the large office building is another matter. Its owners have money, and no doubt can put in a lighting plant of their own if the Edison Company doesn't do things to suit them; hence the Edison Company advertises this low rate to the large consumer.

The whole gist of the Edison advertisement is to discourage the installation of isolated plants. There can be no other construction put upon it when one glances over the above table, especially as the current comes over the same feed wire from the same power house for all parties along the line. The New York Edison Company is a heavy advertiser. It spends money with a lavish hand to induce the consumer to believe its service is the best and cheapest. As every one knows, the Edison Company is a monopoly, therefore one might ask, "Why should a monopoly advertise?" The answer is simple: In order that the large consumer will not learn how cheap electricity really is, and put in his own plant.

The wording of this latest Edison advertisement, emphasizing its desire to serve the public faithfully, and the pleasure which it seems to take in announcing the reduction in rates, etc., etc., does not read well when placed alongside the facts of the lawsuit of the Brooklyn exhibitor whom we mentioned editorially in these columns in the issue of May 6th. In our other editorial we noted the high-handed arrogance of the Edison Company in dealing with the single individual. Now we observe it, as its advertising cuts show it, a public servant dressed in a butler's uniform bearing an electric light upon a tray, like a lackey serving liquors to his betters. It is this new advertising that brings the matter again to mind. Our readers will no doubt remember that in our recent editorial, we called attention to the fact that the isolated plant was a thorn in the side of all public service corporations, and we now see the truth of that statement borne out in these advertisements announcing big reductions in rates for the large consumer who, in parenthesis, is perhaps becoming more partial to the isolated plant to an extent alarming to the Edison Company. Exhibitors are requested to take note, because the foregoing applies to many cities besides New York, and it is well for all moving picture men to become better posted on what can be done in the way of an isolated plant.

Faust by Pathe

A finely colored and beautifully acted art film, like the newest achievement (Faust) of the Pathe Company, must surely cause some stir among exhibitors. The story of Faust is one of the most popular of those great tales that have been handed down from so far back that to trace out its roots seems well nigh impossible. Its popularity perhaps comes from the fact that it illustrates a very perplexing truth of life—the prosperity of evildoers.

This version of the story closely follows the famous opera. It was shown to a few newspaper men in the Pathe studio this week. It opens with a scene in Faust's study. He is an old man, and shows that he is in despair, for he has searched science in vain for truth. Mephistopheles appears just in time to keep him from drinking the poison he has prepared. The appearance and the disappearance of this Demon, who comes and goes in a wink, always takes place in a flash of fiery smoke. It is cleverly accomplished and gives, as far as possible, an uncanny touch to his work. It explains his evil influence over Marguerite. In the second scene, Mephistopheles, in such a flash, changes himself into a dog, which follows the old philosopher out to the town and seems to be an evil influence presiding over his meeting with Marguerite. In this act, when he returns to his study, the fall of Faust is accomplished. He reddens a quill in his wrist and signs the pact that in the last scene costs him his soul, while the angel Michael saves that of Marguerite.

One of the most notable scenes in the picture is where the Demon takes the old Faust to the witch's cavern. The mysterious caldron is boiling at one side. The old hag adds something to it and the smoke rises up in volume. Then she ladles out a cup of the beverage for the old philosopher and he drinks. The Demon waves his cloak before the graybeard, and when it falls we see a very handsome youth. This new Faust then begins his pursuit of Marguerite, which ends in the death of her brother, her madness and the tragic scene in the prison which ends the story.

A Word to the Producer.

By Robert Grau.

In a previous article in this periodical I ventured to prophesy that the day was not far off when the incongruous "explanations," as amplified in the transcription on the screen of letters and telegrams for the purpose of clarifying in the spectator's mind the plot of the photoplay, would be rendered unnecessary, and that progress and science would combine to offer a more worthy substitute, so that the verity of the portrayals would be emphasized.

Of course this can be achieved to a great extent through an absolutely clear and concrete picture, and whether my suggestion had aught to do with it or not, the fact remains that in the film "Pygmalion and Galatea" the producer, Mr. Francis A. Powers, exacted from the members of the cast a complete and literal utterance of the lines, with a result that left no doubt as to the success of the effort to "put over" the beautiful story of this great work. It is true that plays such as this one are tolerably familiar to the average playgoer, but in the instance of which I write, the whole recital came to the audience much as a novelty, and the impression created was decidedly favorable.

While on this subject of clarity, I would like to pay a little tribute to the master mind whose province it is to stage the photoplays for the Thanhouser Company, particularly the film "Not Guilty," in which the attention to detail raised the production almost to a state of art. Even in so seemingly insignificant a matter as the photographing of a newspaper on the screen to call attention to the confession of the real criminal, the verity of the whole was lifted almost to an actuality by a perfect reproduction of the *New York Tribune*. I was unable to discern in the few seconds the effect was on view, what means were taken to create the illusion, but it is just such perfection in details that has given David Belasco his great fame, and it is indeed consoling to know that the producers of photoplays are aspiring to reach great heights in such matters.

In the film "The Other Man," the effort made by the Nestor Company's producer to achieve the effect of an actuality met with a result so convincing that the sacrificing of a great situation in the finale or climax, when the burglar is permitted to escape, surprised me; perhaps this was due to a desire not to give too much "meat" in one film, for in the last moment of the production, and in a single picture, four distinct surprises were revealed.

It is not in my province to dwell on the comparative merits of the different films, and even if it was, having been brought up in the school which proclaims "comparison is not criticism," would make me reluctant to do so, but there is perhaps no better time or place for me to state that, though it may be just a coincidence or perhaps a temporary accident, nevertheless the productions of photoplays that have impressed me most have been put forth by the coterie operating under the name of "Independents."

Some of the larger companies seem to be wholly lacking in prolific material; a resort to plays and operas familiar to the general public is a procedure, in my humble opinion, that threatens the very structure on which the art of cinematography has had its foundation, for seventy-five per cent. of the success in this field has been due to the almost perfect emulation of actuality; hence, if conditions are such that the public is invited to witness plays and operas, the plots of which are known to them, it is evidence in plenty that the fictional phase of the latter will become a menace to the exhibitors in their contest with the theatre managers on a problem wherein they have heretofore won, and the "Independents" are still winning, by evolving productions replete with realism and apparent truth.

If one may not find material that is new, sufficient for the purposes, then why not a resort to that which is "old enough to be new" plays like "Under the Gaslight," "Griffith Gaunt," "No Thoroughfare," "Led Astray," "Rose Michel, "Daniel Rochat," and a hundred others lend themselves readily to the laws of cinematography. Moreover, they can be purchased for fifteen cents at Brentano's, and as evidence that a public is responsive to such works, one need only go to the Lyric Theatre and see the crowds packing that playhouse night after night to see "The Lights o' London," just as they did a year ago to see "Jim the Penman" at the same house, and also to the Empire Theatre to see Robertson's old comedy, "Caste."

The public does not patronize the picture theatre because it is cheap—this is something I am certain about; the majority go to a picture theatre for the same reasons that I do, because the eye is appealed to, and because pantomime is the most potent of all the arts of entertaining.

Oh, ye producers! It is not for me to offer you advice, but if there be amongst you any that hold my views in respect, I have just one suggestion to make at this time: in your quest for stage material compelling enough for film production, do not overlook the many splendid vehicles available to you in the fifteen-cent books. The public side-tracked inferior melodrama, and turned to the picture theatre for relief. If it is necessary to draw on the theatre for your amunition, you can do so and still preserve the laws of realism and verity, but failure awaits him who endeavors to avail himself of fiction familiar to modern picture theater-goers. Nothing is surer than that the day a resort to this becomes necessary, that day will see the beginning of a decline in the vogue of the picture theatre itself.

An Exquisite Nature Picture.

We reviewers have used the word beautiful so much and desecrated it so much that when the true occasion comes we haven't any word to use, for beautiful has no meaning. In describing his impression of the latest picture from the Ambrosio Company, this reviewer will try not to use that word.

The pcture tells of the perennial struggle of spring and winter; of warm days that are followed by cold; of white snowflakes falling on pink blossoms. Snowdrop, in the first scene of this picture, stands in floating white veils dreaming and scattering big white flakes one by one. Behind her, under a huge Alpine rock, sits Winter with a snowy beard, asleep. Only a glimpse of Snowdrop's dream is given; it is a little heart-shaped picture of shepherds and girls dancing around a flowering tree.

Winter now realizes that Snowdrop is in danger, and he gives her for safe keeping to the King of Woods, whose gnomes bind her around with ivy and imprison her in a rocky cavern. These scenes are all Alpine, with glaciers and deep snowbanks for setting. The gnomes fall asleep and Snowdrop tip-toes past and stands at the mouth of the cave. She waves her hands and a shower of real snow falls, snow that melts. As a picture, it is exquisitely poetical.

Snowdrop wanders down into the valley where it is thawing, and falls in love with a bright-faced youth, Spring-Blossom. He leads her to the shepherd's festival. As she comes it begins to snow and the shepherds are angry, but Spring-Blossom protects Snowdrop and, as they go away together, the sun shines again and the shepherds continue the dance. But, of course though snow proves the buds from the cold winds of early spring, Spring-Blossom finds

Snowdrop a chilly welcome and he goes into the house of warm days and sits at the hearth of summertime. Snowdrop, in love with him, attempts to warm her hands at the same fire. She is stung and quickly draws back, but it is too late. The thaw-warmth has benumbed her and she falls in a heap, melting away. Above her, as though she were the soul of Snowdrop, stands a flower-garbed and blossom-crowned girl whom Spring Blossom takes in his arms.

This is a film worthily ardent commendation. The idea is so fine and it is produced in such an artistic way that one can find no fault with it. The scenes, taken in winter in the Alps or Appenines perhaps, must have tried the patience of pretty Snowdrop, for she was a mortal woman and her arms were bare. No one but a poet could have conceived of these pictures; no one but an artist could have produced them. They will please everyone. There isn't an audience that will take them amiss.

The Unnatural Scene.

C. H. Claudy.

When a kid joins a college fraternity the less friends he has in it the better off he is, so I have heard.

When a man joins the Mystic Shrine the fewer heathen within the Temple can call him by name, the easier he gets by—so I know.

With the same motive which leads us to delight in torturing our friends, I now prepare me to jump hard, and with both feet, upon Vitagraph. It's so seldom one gets a really good chance. They are altogether too clever—these Vitagraph people—get up so many beautiful and heart-touching little plays, so many interesting scenes, have so capable a company, and are altogether so sure-fire—that when they do make a break, it causes their friends—of which I am one, ardent one—to wonder why.

The particular case in point is "The Show Girl," in which the stage manager (or the producer, or whoever bosses the job) fell asleep and permitted the course of events in front of the camera to so shape themselves that several distinctly unbelievable and very unnatural scenes resulted—and this, in a company which usually does everything possible to make her settings of scene, both setting and action—as there—fore the more pronounced. In "The Show Girl" a stage is shown from the wings, with dancers dancing upon it, in front of the audience—a regular performance going on. Now stop and think, you who read, and tell me—have you ever, in a real theater, under any circumstances whatever, seen an actress receive a bunch of flowers, start, turn her shoulder to the audience, pause in startled thought, grab a note from the flowers, turn more shoulder, kick not, start across the stage away from the wings, and be recalled to her proper part by a fellow performer? You have not. I have not. I doubt it has ever been done. There is too much professional pride and stage tradition, not to mention the possibility of a severe row by the manager, to permit such an exhibition except possible at least to permit it being probable.

Next, did you ever go to an eye specialist? Did you ever see an eye specialist's office? Did you ever hear of one, worth his salt, who would permit his wife—or anyone—to come into said office on a household errand, while he was examining a patient? Can you imagine an eye specialist stopping his examination, while talking with his wife, leaving his patient stranded in operating chair? I doubt it. Worse and worse, do the eye specialists you know have their office and their waiting room in one? Are patients usually admitted to the consulting and operating room by a maid, to await the doctor, and permitted to look over the tools of the trade while said doctor is being hunted up? Not usually, you will agree. Nor Vitagraph permits all these things. Wifey comes in while patient is in chair, interrupts Doctor leaves patient. Later, when chorus girl heroine comes to doctor's to see him, maid takes her for patient, leads her to operating room or office, leaves her to hunt up doctor. Finally, while chorus lady is pretending to be patient, to two wives, wifey comes in all aglow with delight on account of goods she thinks Doctor Husband has sent her, and, utterly regardless of supposed patient, does a love match with doctor, who forgets to play his part and permits supposed patient to replace in chair and finally get up and leave, unseen. And to complete their tale of sins, Vitagraph has a closing scene with a horrible lighting of midnight and spot light, for which no one understands the reason, and in which there is nothing told.

* * *

Sally has revived that good old rank drama, the "Still Alarm," and revived it to most-the-extent. It probably isn't my-a fault that the drama (also by a couple of breaks, which these keen faithfully reproduced, also, of course, is the unparalleled theatrical apparatus in the fire engine house, open at all times to point to and smash as fire was sweet will, in the middle of the day. Also the several wires to the apparatus which are carefully run through a box for the express purpose of being easily cut. I remember the same convenient arrangement when I saw the show on the stage, years ago.

No one knows how they get the "still" alarm—they just find the cut wires and haul out the apparatus and find the fire by intuition, as far as anything you see on the screen goes. But what matter? The fire scene is most excellent—it's a real fire department and they make a fine run, and do some fine work with ladders and hose. Of course, the unduly critical, like myself, wonder why there was already a ladder conveniently placed against a shed, and why, if it wasn't good enough for the firemen to go up, it was the most inconvenient for them to come down, bearing unconscious bodies in their arms. One also wonders why it takes four men to one hose to squirt water against a brick wall, and one can criticize the lack of action of many firemen while comrades are struggling, single handed, with rescued and unconscious people—but there! The interior, burning, was most excellently done, the fire engines were real, and the good old hair raiser raised hair as of yore, and I'd much rather see it again (I saw it twice) than some other things I am going to walk upon.

* * *

So I dip these typewriter keys in vitriol for Champion and oil of roses for Imp, and proceed to berate the one and bless the other for having released, at near the same time, two war plays, which I had the good fortune to see one after the other at the same house. Champion's is called "With Sheridan at Murfreesboro," although it might be anywhere else just as well, since all the action is in the studio. The plot is all right—probably could easily have happened, and, handled as Imp handled theirs in "The Forged Dispatch," would have been as good a play as theirs was. But Champion didn't want to go to the expense or trouble to stage a war play in the open, so they had everything interiors and battlefields, camps and bedside scenes, right in the convenient studio, and when you try to put all outdoors before an audience by means of a background painted in smeary imitation of trees and shrubbery, you fail. Champion failed, and the result was an extremely unnatural play, without a line of conviction in it. And when it came to the little skirmish, in which half a dozen Southern and half a dozen Northern soldiers squatted as far away from each other as they could, behind convenient bushes, so that only the muzzles of their rifles showed, and then carefully and all at once fired up in the air (it wouldn't do to scorch each other, you know!) and there was no one hurt, why no one in the audience was either surprised or particularly impressed—certainly not yours truly, who wants, for his nickel, as much naturalness as he can get.

As for Imp and the "Forged Dispatch," the story is also at least probable, and the action is fine, the plot logically worked out, and the battle scene, the bursting shell—in fact, all the outdoor scenes are excellent in both technique, photography, acting and general effect. There was no great bother about the battle scene—it was just a skirmish—just an incident and not the main thing in the play. And the finding of the forged order, years after, the vindication of the disgraced hero on Decoration Day, before his old comrades, and by help of his lost love, was prettily conceived and well done—and there was no ranting in the whole thing, and no interiors painted to look like outdoors. Well done, Imp—do it again!

* * *

Reliance is responsible for an anachronism or so in "Over the Shading Edge," in which, however, they had precedent. I suppose that it is natural that the conditions of the stage should be followed out in the moving picture play. Yet the

stagy idea of a newspaper reporter, a newspaper plant, a newspaper city room, and the way things are conducted in a newspaper has been revised of late years—but Reliance sticks to the old tradition, following Edison when that company produced a garbled and not particularly impressive version of Richard Harding Davis's story of Gallagher.

In Gallagher, you may remember, there are reporters and a white mustached newspaper editor, who gesticulate, grab 'phones as if they were long lost brothers, smite fists into palms at the thought of a "story," tear hair and otherwise comport themselves as if newspaper work was a whirl of excitement. Present Scribe owns having been in the business for a good many years, to have inhabited more than one city room, and been all kinds of a reporter except a good one, but he has never yet seen a newspaper staff get excited before the paper was out, show any emotion over anything except a poker game, and has met but few newspaper men but what made it a point of pride not to be surprised, not to show great interest or excitement, and not to lose control of themselves. In Gallagher we looked at make-believe newspaper men, and make-believe newspaper work. In "Over the Shading Edge," Miss Leonard is much more convincing as a girl reporter than her supporters were convincing as men reporters. Her main assistant in chasing down the grafters, particularly, had the smiting-hand-in-palm habit so bad that he either pounded the skin from it, or clenched and shook his fist every ten minutes to express every kind of emotion from joy to surprise, which is certainly evidence of an attempt to please a critical stage manager, but, let us hope, a failure in that regard as it was a failure of naturalness.

In every set of audiences of a day, for every picture, are sure to be some who know the ropes of any business portrayed. Fidelity to small details will make a hit in spite of large lapses, where good massed effects and untrue details will kill. The sooner every producer learns this, the better for the business. I don't look forward to the next Reliance play with the assurance that it will be truthful—I go in a critical mood. Why? Because they fell down hard, in portraying the genus newspaper man, in newspaper scenery, in the bygone in the newspaper way you suppose I was the only newspaper man to see this play? Why not, Mr. Stage Manager, take a little trip through newspaper offices before producing such a play, and get tips?

Now, the Reliance company is a good company; Miss Leonard is a popular actress, and they have the possibility always present of producing things which will hit the audience squarely between the eyes. But in certain instances, they fall down, just on the little details—the small things which makes the whole unnatural, as sour yeast will make the whole loaf bad. Vitagraph did the same thing with a good story, as mentioned first in this paper—and in the mind of the present critic—and believe me, producers, in the mind of the largely growing class of thinking beings who attend motion picture shows—there is little if any excuse for such lapses. We can, perhaps, the less readily forgive Vitagraph, because they so seldom fail. Perhaps we can the more readily forget it on that account. And High Heaven knows our memories are not long for picture plays—let Reliance come across with something as good all through as "In the Tepee's Light" or "The Railroad Builder" was in spots, and I will be the first to shout "bravo!"

* * *

"Well," you want to know, "what does this very captious critic regard as a wholly satisfactory and natural play, unmarred by unnatural acting or setting?" And doubtless you expect me to pick out some much heralded, much advertised and very well known film for an answer. But of those I have seen within a week, I would pick a little, modest, little-seen film called "A Mother's Anguish," by Eclair, as one of the best, most natural, most smooth, most perfectly acted, of any films I have seen for a long time. The story is very simple—a mother, wife of the keeper of a railroad crossing gate, thinks she sees her child run over. Child is actually not hurt at all. Mother loses reason. Doesn't recognize child. Finally, days later, reason restored by seeing child almost run over by automobile, a carefully arranged scene, designed by the doctor as an experiment to see if, as sudden shock took reason away, sudden shock will not bring it back. The experiment was a success. It is a medical fact that such things have been done.

Now here is a simple story which could have gone wrong very, very easily. But the child, running after her ball, does, seemingly, just barely get out of the way of the train in time, and the mother, on the other side, cannot see that the child is out of the way. The heart-rending grief of the woman is not poked down your throat—you see it in the distance as she runs wildly to the "accident" scene. The quieter but none the less intense grief of the stricken gate-keeper and the little daughter was beautifully done, and the mother's face and her actions when she recovers and strains her child to her heart are excellent. I couldn't pick a flaw—acting scenery, photography, plot, reasonableness, smooth action—all were excellent.

* * *

Not to throw too many flowers across the ocean, Biograph's "Crooked Road" convinced right straight through save for the last scene. The "Crooked Road" is a heart-wringer and the lady who plays the deserted wife is an actress, and my hat is off to her for her faithful and restrained portrayal of a woman facing poverty bravely, but without hope.

Only the last scene is open to criticism—it does not seem natural to me that a couple restored to one another after years of separation, where the one had so much to explain, the other so much to forgive, would show so little of any feeling save smiles and joy, in their final reconciliation. Up to the moment when she forgave her husband, he and she were fine. Then they both grinned like Cheshire cats. I don't like tears on the stage or in the play, but I refuse to be convinced that a deserted wife, in extremes of poverty, ill health, suddenly restored to her husband, who has reformed and who learns that he has reformed through love of her, and has been searching for her all these years, and that now she and her child are safe and protected—I refuse to believe that under such circumstances mere joy would not give place to some tears of relief, and I do contend that this insane desire for "happy endings" can be carried too far. The ending, in itself was happy enough, to be played naturally. It doesn't need to be thrown at the audience.

And—but there! I'm too long winded already. But I am glad to have this plea for more naturalness out of my system, and while I am pretty sure—being inherently a modest and shy individual—that what *I* say will have little effect, I am also pretty sure that what I have said here is what audiences generally are saying—and what they say and what they want, thank goodness, they are pretty sure, eventually, to get. So let us live in hopes!

"CHICAGO STOCKYARDS FIRE" (Imp).

Five hundred families were rendered homeless and millions of dollars in property were destroyed in the holocaust which swept the famous Chicago Stockyards last week—and by pure good luck an "Imp" camera man happened to be on the spot just as the big blaze started. "If I had been an hour later," he said, "I would have missed the best scenes." The Imp will release the stockyards fire picture on a split reel within a couple of weeks.

THE POWERS FOB.

The Nicholas Powers Company, 41[illegible] Nassau Street, New York City, manufacturers of the Powers cameragraph No. 6, are giving away as souvenirs a very neat and attractive watch fob to those of the trade who are interested in this form of ornament, and will forward those name and address.

The fob, which is one of the best souvenirs we have seen, is an oval plate on which is stamped a miniature photo of a No. 6 head, inlaid in blue enamel, and hangs on a black leather strap adorned with a gold inlaid buckle.

If you have neither seen nor come into possession of one of these fobs, it is your own fault, and we would advise you to get after one right away, for according to Mr. Aragon the benevolent distributor, they are going fast, but he still has one left for you.

The wonder of the week in the motion picture world was the announcement that the auditorium of Madison Square Garden would be transformed into a moving picture place. The idea! Madison Square Garden a picture house! Note the coyness of the dignified thespian as he struts along the White Way and declares that before he will take an engagement on either the Loew or Fox circuits he will sell peanuts. Curb your dignity, old fellow, the motion picture has your number. There was a time when it was a joke to the professional, but the joke proved a good one. There are some very clever people (under assumed names, of course) doing turns between the pictures on some of the circuits and they are beginning to realize that it is worth while. With all due respect I would say "There is a reason."

* * *

Madison Square Garden becomes a picture house. The season started on Thursday of this week. There are seats for five thousand persons. During the day a specially constructed daylight screen will show the pictures and at night the ordinary sheet will be used. The show will be augmented by a ladies' orchestra of twenty-five pieces. It will be continuous from one to eleven p. m. At the hour of our going to press the manager, Capt. J. A. Dressel phoned us that there were over 4,000 people in the amphitheatre.

* * *

Before expressing my opinion on the new venture I wish to say that if it proves a success moving pictures will be shown four months in each year at the Garden and the property will be withdrawn from sale. It's up to the pictures to make good. Will they? Well, let us size up the situation.

* * *

The Garden has not been the scene of elaborate displays and shows at all times. I well remember when it was a comic opera house. "Pinafore," "The Pirates of Penzance," "The Chimes of Normandy" and other like musical favorites were produced there during one summer season with some success. The place was transformed into a palm garden, and aside from the stage and auditorium there were walks winding seductively about tempting resting-places where refreshing beverages were served. O, no, the present rising generation has no recollection of this; but take up the stage annals of twenty-five or thirty years ago and you will find records that the Garden was kept open by something besides foot races, horse shows, circuses, etc.

* * *

If properly managed, the Garden can be made a successful summer picture house. The pictures must be the best and they must be produced with perfection. If vaudeville is introduced it must also be of good class. At the start the people may not flock for admission, although I anticipate large attendances prompted by curiosity. When the people are curious the management must make its mark. At no time would I expect to see a walking match, horse show, military display, bicycle race or some like rush past the ticket takers, but I do count on the management deciding that the pictures count up at night.

* * *

Despite the efforts of many unduly zealous people the motion pictures are daily increasing in popularity and steadily advancing from one plane to another. It is a pity that there is not some method by which certain people who are persistently attempting to stigmatize them cannot be held to the mark. Certain churches in Brooklyn have been particularly active in attacking the picture shows and the pastor of one of the churches, who is said to have been one of a party of investigators is credited with this statement: "The moving picture 'cadet' is a growing evil. Many of the little girls who gain admission to these shows have their tickets paid for by these creatures. The number of missing girls is increasing to an alarming extent, and when the detective goes out to look for one where does he search first? In these very places."

* * *

Had the clergyman who made this statement been a party to a full and impartial investigation he would not sanction such a report. He says the moving picture "cadet" is a growing evil and many of the little girls who gain admission to these shows have their tickets paid for by these creatures. This is practically a wilful distortion of facts; it is not based upon existing evidence, nor possible reason. The cadet system is so vile that it is closely shadowed by all who have the minutest element of manhood and no class of people are more active in squelching it than the members of the police force. It is true that many children who come under the law which fixes the age which children must attain before they can enter a picture show without being accompanied by parent or guardian do get into the shows. Managers of the picture houses admit this and have been subjected to censure by the authorities time and again. Passing to the side of the house, which the aforesaid clergyman does not give: A man, or woman, on the way to a picture show is accosted by a child of a neighbor who asks that the party act as guardian in the purchase of a ticket to the show. It is the most natural thing in the world for the good natured adult to assent.

The child gains admission. Sometimes the supposed guardian takes in two or three children. When the adult retires the children are frequently left behind. An inspector visits the place and finds the unaccompanied patrons. The proprietor of the show is called to account. What can he say? He knows every child he admitted was accompanied by an adult, but finds he has been tricked. Personal investigation has shown this practice to be a general one, but at no time aside from one or two instances in Brooklyn has the 'cadet' figured. In Brownsville, a suburb of Brooklyn, two cases were found where employees of a moving picture house led young girls astray and the punishment dealt to the guilty parties was so severe that crime in that direction has been very effectively cut off.

* * *

Most of the self-appointed so-called committees who go about seeking vice are almost wholly unreliable. In the first place their judgment is too biased, their interpretation of morality too narrow, and they lack the ability to discriminate. The investigating committee of which the clergyman to whom I refer was a member, declared that some of the picture shows visited produced pictures that were immoral because they portrayed Western scenes in which games of cards were played. I think Commissioner of Accounts Raymond B. Fosdick very effectively disposed of such arguments in his recent report to the Mayor of New York on motion picture shows, when he said: "Many pictures exhibited today may be classified as silly. Others, in the course of unrolling a dramatic theme, depict the commission of some crime. It is against this latter class that criticism is frequently directed. Pictures of this sort are approved by the Board of Censorship on the theory that the motion picture is a form of dramatic art and, together with the theater, must be allowed a certain liberty in depicting moral problems."

* * *

He is a poor critic who cannot be fair, and he is unjust to the point of criminality when he deals in generalities and makes no exception in behalf of those who are not guilty of what he has in mind. Many consistent church people frequent moving picture shows and they are catered to by the managements, and it is the loss of this patronage which the shows lose when sweeping allegations are made against them by the leading spirits of the churches. Although convinced that the shows are perfectly proper, many of these patrons timidly withdraw their patronage rather than risk the criticism of their more sensitive church people. Many managers have complained of such losses through attacks on the motion picture shows as a whole when in fact their particular places were entirely above reproach.

* * *

Mayor Gaynor gave these so-called investigators a cue for effective work when he stated a few days ago: "I tell you there isn't an indecent moving picture show in the city, no matter what my Commissioner of Accounts may say. The moving picture show is the poor man's theater and the class of people who patronize them wouldn't stand for indecency. You can get that on Broadway, in the 'white light' district and the theaters there, but not in the moving picture shows."

So far as I can see the so-called investigators feel content with newspaper notoriety. They proclaim great discoveries, but fail to verify them. If you go to them for evidence they tell you it has been turned over to some crime squelching society and that is the last you hear of the matter. If such cases as they allege exist why do they falter in placing the evidence they claim to have secured before the authority that has the power to revoke the license of the house violating the law? Condemnation of picture houses, or any other place, where the laws are being violated is perfectly proper, but those who are responsible for the condemnation should not stultify themselves by only performing their duty in part. Any place of that sort should be dealt with as fully as the law requires and those having the means for bringing about this end should be required to make good their charges. I think one of the most important steps for the association of exhibitors to take is to get after some of these so-called investigators when they make their charges through the press and require them to come up with the evidence and substantiate it, or desist from tactics that work hardships upon the innocent.

The Deagan Bells.

For the benefit of Eastern exhibitors who are on the lookout for anything that is novel in the way of sound effects, there has been placed in the New York office of The Moving Picture World a set of the well-known Deagan Bells which have been extensively advertised and used in all parts of the country. We find that these bells are all that they are advertised to be, and are in every sense of the term strictly musical bells. By this is meant the bells are perfectly tuned and are musical when operated by anyone who knows anything about music.

The Deagan bells are the regulation buzzing bells, such as are used commonly for door bells in dwellings. The difference is that they are nicely nickel-plated and altogether bear evidence that they are of a superior quality of material. These bells are arranged in two octaves, chromatic, or, in other words, 25 bells tuned accurately, requiring very little work to install, and operated from a keyboard arranged in piano fashion. Wherever the Deagan bells are installed they are operated by the piano player or the drummer, according to circumstances. It can be said that they have a great power of working up a musical effect or climax. They are especially good, we should think, during intermissions and for the repeating chorus of illustrated songs, which the audience is supposed to sing, and therefore extra stress is permissible in that way.

Those of our readers who are located in New York or vicinity, or those who are visiting this city from other cities, are advised to pay a visit to this office to witness a demonstration of the bells. We think it would be well worth any one's while to investigate this ingenious musical novelty.

Already these bells are very popular throughout the West, there being scarcely a theater of any pretense that has not already installed them. As yet they are not fully introduced in the East and for that reason Mr. James Deagan has sent us this sample set of bells as an evidence of good faith, being quite certain of the merits of his article. All that Mr. Deagan asks is a visit to this office to witness the effect of the bells, after which he is quite sure that he will receive an order.

Mr. Deagan's ad. appears on page 1264 of this issue.

NESTOR WILL AGAIN RELEASE "WESTERNS."

The public seems to want "Westerns," and the exhibitors are constantly demanding them from exchanges and manufacturers alike. The Nestor Film Company, which at one time was supreme in the production of Western films, ceased releasing subjects of the "Wild and Woolly" and turned its attention to better and more presumptious efforts. How well it succeeded is now common history which caused the wise ones to sit up and take notice.

Exhibitors, however, have been loud and persistent in their requests for Nestor Westerns, and David Horsley has finally capitulated. It is well to remark that the distinctly high class work done at the Baltimore studio will continue, and that in the near future the trade will have two Nestors a week.

Twenty actors and as many horses, representing a part of the Nestor Western Stock Company, are now in the Middle West, their ultimate destination being one of the most available sections of the Far West, where they will annex a goodly number of real cowboys, genuine Indians and spirited broncos. "The Savage" will be released May 31, and "The Cowpuncher," will be released June 7, and they are expected to measure up to the appellative "Worth-while."

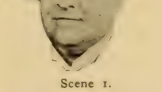
REX INVADES BROADWAY.

Jas. A. Bliss Kidnapped in Broad Daylight While Wm. A. Brady Wasn't Looking.

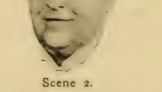
We often hear of film manufacturers' scoops and schemes, but Rex has just put a "beat" over not only its film competitors but has reached out into Broadway and stolen one of the juiciest peaches from Wm. A. Brady's theatrical peachtree. It pilfered a prize right from the big orchard.

Scene 1.

Scene 2.



Scene 3.



Scene 4.

Scene 5.

Scene 6.

Jas. A. Bliss, the Broadway Laugh Trust, Ltd., who has starred in "Baby Mine," "The Traveling Salesman," "The Bachelor's Honeymoon" and a number of others—mind you, no less a personage than he—is now with Rex. Business of wonder, amazement, open-eyed astonishment, etc., etc. Rex is surely becoming the Napoleon of the Film World as well as the Christopher Columbus in discovering the aforementioned star to its already strong company. It's a coup to cap to the climax of film generalship. Every week Rex's individual way of doing things is becoming more marked; it is different. To call Rex the master of the film industry is perhaps too broad a statement, but certain it is that it is one of the masters.

We anticipate seeing Jas. A. Bliss's work in Rex films with considerable expectations. We have seen him on the legitimate stage and we know what's in him, and with Rex's admirable construction and technique, we look forward to something new in film comics.

NOTICE

Next Week Being a Short Week on Account of a Holiday, all Correspondents and Advertisers are Expected to Have Their Copy in This Office By Monday.

An Intimate Picture of Mexican Rural Life.

There is substantial merit in a recent release "The New Sister" of the Biograph Company. It has been posed out how markedly distinctive the motion picture art of the realistic drama which has come. This quality is a valuable asset. It helps break down the barriers of misunderstanding between nations. "The New Dress" shows the atmosphere of Mexican rural life in a peculiarly intimate and instructive way. You may see national customs, like the early hour of conducting home the bride and groom from the church, as well, but Mexican traits and habit of mind are made clear to those who are understand them by almost every motion of the actors in the picture. So far as one who has never been in Mexico can gauge from other Latin-American scenes and people, the representation of the heroine's father is a typical small farmer. The reviewer has seen just such characters in the West Indies, but this farmer doesn't seem more real than the picture's other characters. So it seems not so much a real as lived. Jose's giving away the new dress in drunken generosity is a true picture of a land where common politeness requires an insincere surrender of home and holds to the phrase without. "This house is yours, senor," is a Latin-American formula of courtesy. The woman of the tavern, who wears the pretty finery and accepts it from the drunken man, is faithfully pictured also. She shows by her gestures that she understands the quality of her action.

Besides this tends to national characteristics, the picture has almost possible freedom from improbabilities. It tells a strong, dramatic story with a great deal of skill, and has a sure foundation of psychological truth. Maria, at the time her young husband gives away the new dress, is in a critical condition. She is about to become a mother for the first time. Her heart was girlishly set on having the new dress and since she knew that it was bought it was a great disappointment to learn that her husband "had lost it." When she sees it on the tavern woman, the effect is not surprising. Much less has temporarily unbalanced women in the same situation. Even a country doctor in rural Mexico would understand her case. The weakening of her mind when the baby comes was to be expected, such an ending to the difficulty might almost have been promised if the woman had before been normal and there was no history of insanity in her family. Such pictures interpret life and are instructive.

Kalem Sends Stock Company to Ireland.

The great popularity of the Kalem picture of last year, "An Land from Old Ireland," being largely due to the fact that it was made in the Emerald Isle and introduced many scenes familiar to the Irish American theater-goer, the Kalem Company are this year sending abroad a complete stock company for a protracted stay. They sail on June 3 on the S. S. Baltic and will not return until the end of September. Arrangements have been made with the titled owner of one of the most beautiful estates on the shores of the Lakes of Killarney for the use of the castle and grounds in the pictures, and a temporary studio will be erected for the interior scenes. Among the most important productions that is on the list of scenarios already laid out are the well-known dramas "Colleen Bawn" and "Arrah-Na-Pogue." These will be enacted before the camera in the exact localities with which they are associated.

The company will be in charge of Mr. Sidney Olcott, managing director, who was at the head of the Kalem Stock Company in Florida during the winter. Among the prominent members are Arthur Donaldson, who starred as the original Prince in the "Prince of Pilsen," and who will take the part of Father Tom in "Colleen Bawn." Another notable recruit from the ranks of the legitimate is Frederic Santley, who played prominent parts in the Maude Adams Stock Company. It is only reasonable to suppose that with these extensive preparations and enormous expenditures to produce the best, that the Kalem trade mark will continue to increase in popularity. It shows commendable enterprise.

* * *

Beginning Monday, June 30th, the Kalem Company will issue three reels per week. On that day they will release a splendid scenic film of more than ordinary topical interest, "Forest Mexico After the Battle." With two photographers on the job and ideal climatic conditions, an excellent negative has been obtained and we are told that the pictures are not lacking in interest. Excellent near views are shown of the insurrectos running around armed to the teeth, of the houses and buildings damaged by shot and shell, etc. It is a picture of historical interest and should be appreciated by the American public.

Chicago Child Welfare Exhibit.

Moving pictures of the Child Welfare Exhibit were taken this week by the Essanay Mfg Co. The films are to be sent broadcast over the country for educational purposes. The Boy Scouts, people from the Hull House settlement and and elsewhere peopled the scenes for the cameras. The result, we have been told, was very satisfactory. The pictures — 2,000 feet—were taken for Mrs. Emma Blaine at a cost of $2,000 and will be donated by her to the cause of the children.

State and county officials, municipal judges, aldermen, and members of the press made a private, personal inspection of the exhibit Monday night. An unusual program was offered for the evening and some thirty thousand citizens managed to see the "Circus" presented by the South Park children in approved three-ring style, 'mid blaring bands and shouts of clowns and ringmasters. Little daughters of Erin in shamrock dresses, about 200 on the floor at the time, whirled lustily around in jig and fling, to the delight of every true Irish heart. There were flower dances, gymnastics, and, as a grand finale, a fantastical Yama-Yama dance of the big girls that would have been an attraction in any musical comedy.

As previously mentioned, the motion pictures were projected on a daylight curtain, and there seemed to be a strong feeling among the officials and public workers present in favor of the "daylight auditorium," which took expression in several slides in propaganda for the subject, and of which we reproduce here two as follows:

"Permit your children to attend well-lighted picture theaters only. This entertainment proves that dark theaters are unnecessary."

"Moving picture theaters instruct and entertain the young of both sexes. To guard against vicious and immoral conditions, motion pictures should be shown in well-lighted theaters."

The evening entertainment ended with an informal supper. The moving picture trade was represented by Mr. Day, of the Essanay Co., A. W. Wilde, of Sunlight Metallic Cloth Curtain Co., and C. P. Harleman, of The Moving Picture World.

EDISON ECONOMY TRANSFORMER MAKES GOOD.

Harry A. Mackie, dealer in motion picture supplies at 853 Broadway, New York, informs us that he has beat all records in his sales of the Edison Economy Transformer and has not received a single complaint from any purchaser. On the contrary, he has received some flattering testimonials which we would like to reproduce if space permitted. The Edison Economy Transformer is a compact coil that is guaranteed to save from 60 to 65 per cent. on alternating current. It occupies less space than any other and as the 110 volt only costs $30, and the 220 volt $55, it should soon pay for itself. Mr. Mackie also says that the success of his repair department has necessitated doubling his space and facilities, which speaks well for the work, as he has only been established a few months. This department is managed by Mr. Brautigam, a skilled mechanic, and all repairs are guaranteed. Mr. Wm. F. Smith, an expert electrician, formerly in the employ of the United States Navy, is now in charge of the sales department.

A NEW PERFORATOR.

The Nicholas Power Company has just completed a new film perforator which promises splendid results. The mechanism, while simple, is absolutely accurate. The machine punches two holes at a time. The film is locked in place while at rest, a feature which will eliminate grave faults present in perforators of the past. Movement is had from a double cam and handled intelligently and with ordinary care should produce perforations absolutely accurate in spacing.

NEW INDEPENDENT EXCHANGE IN THE WEST.

The Reliance Film Service Co., 122 West Third Street, Davenport, Iowa, is the name of a new and substantial concern that has been launched to supply independent service to the Middle West. The officers are G. Frellson, president; John F. Scherer, secretary; C. E. Brown, treasurer; H. K. Curtis, secretary. An up-to-date business system has been installed and competent and experienced help secured for all departments. Exhibitors in Iowa and surrounding territory will no doubt be glad to hear that what promises to be a large buying exchange has been established in their midst and encourage them with a liberal share of their patronage.

Jacksonville, Fla.

The Imperial Theater, the new motion picture house for Jacksonville, Fla., is nearing completion, and it is expected the doors will be thrown open to the public on the afternoon of Saturday, May 20th, at 3 o'clock. The arrangement, decorations and complete details of the house are the ideas of the vice-president and general manager, N. W. Remond, and were put into working plans by James R. Walsh, a local architect. George B. Leonard is president of the company.

The house is to be devoted to motion pictures, illustrated songs and other vocal selections. Only licensed films will be exhibited, and Edison machines will be operated. Two small dressing rooms have been installed and completely equipped for the convenience of the singers in cases of necessity.

To the left of the entrance is a ladies' retiring room with maids in attendance; this is a decided innovation in motion picture houses in this locality and the management deserves great credit for its enterprise, and, in this, no doubt followers will be in the field. The ventilation campaign has inaugurated itself here and Jacksonville wishes to be recorded now as one of the sources furnishing early evidence of the effects of the crusade. With this view in mind, Mr. Remond has had installed two fifty-two-inch exhaust fans and many ventilators in all parts of the house. The building is not situated on a corner, but it is so located to permit openings on three sides, and in this manner it is hoped to keep the ventilation perfect and satisfy the most ardent admirers of the fresh air boosters.

In addition to the special ventilators there are a number of windows and five exits. The extra ventilation idea was also carried into the picture booth for the operators and machines. The floor space of the booth is slightly over seventy square feet. At the floor line, in the booth, openings have been made through the wall to the outside of the building; the full floor size of the booth is continued above the operators and machines to the roof of the building, and here an opening of sixteen square feet affords an exceptional draft. All openings of the booth will be self-closing.

The general design of the theater suggests some of the Grecian temples of ancient times. The arched front of the structure has the appearance of the inside of a half dome resting on numerous columns. The dome is divided into eleven segments of wedge shape, containing hunoreds of mirrors each, and each mirror separated by a latticed stucco work of beaded design.

Hundreds of lights will be distributed on this surface and, with the reflecting power of the countless mirrors, the desired effect of radiation will be produced. The name Imperial Theater will appear in red, purple and green lights, of which there will be four hundred and eighty. The orchestra floor has a seating capacity of four hundred and twenty-five, and a spacious balcony extending well to the front will seat two hundred and seventy-five additional patrons. Owing to the rushing of the work and being several weeks behind in the opening, the interior decorations will only be done in a temporary manner, though in a good finish and of pleasing tints of buff, cream and gold. As time permits, the permanent decorations and fresco work will be completed. The house is built on leased ground and cost twenty-three thousand dollars.

* * *

Representative Colson introduced into the Florida legislature, now in session, a freak bill prohibiting motion pictures or any other theatrical or vaudeville entertainment on Sunday, and through the combined efforts of the managers of the Jacksonville playhouses, led by Mr. J. B. Delcher, manager of the Duval Theater, it was defeated after much discussion.

* * *

The Montgomery Amusement Co., operating the Grand in this city, also a motion picture house in Columbia, S. C., is building one of the finest picture houses in the south, in Atlanta, Ga., and expects to throw open its doors within thirty days. The picture business was at low ebb in this locality until this progressive company began its rapid and lasting improvements.

* * *

Rev. W. A. Hobson, pastor of the First Baptist Church, is operating a motion picture machine for the amusement of the members of his congregation and their friends. Only religious subjects are being shown.

* * *

The operators of the picture machines have joined the national union and before each set of reels is begun they flash their trade label on the boards. E. O. UEDEMANN.

In the Mississippi Valley.

"Owing to the great demand for real piano players in the moving picture theaters," says George Fitch, the humorist, "Pearia's third conservatory of music will begin operations."

The Majestic, at Streator, Ill., has gone back to vaudeville and pictures.

William Stephenson is building an airdome on North Main Street, Jerseyville, Ill.

The Kedzie Amusement Company, of Chicago, has increased its capital stock from $50,000 to $75,000.

L. W. Goodell purchased the interest of his partner, M. H. Harris, in the Gem Theater at Beardstown, Ill., and has assumed entire charge of the picture show house.

The Parkway Amusement Company, of Indianapolis, has been incorporated to operate moving picture shows. The directors are P. J. Glenn, William Glenn and Frances Flaherty.

John E. Wager and Miss Gertrude Metcalf have bought out the interest of Miss May O. Hill in the Majestic Theater at Watseka, Ill. Miss Metcalf is experienced in the moving picture business, having been associated with her father for the past four years.

Manager Jack Root, of the Garrek Theater, Burlington, Iowa, was in Quincy, Ill., and arranged with Manager Wiley McConnell, of the Bijou Theater, to unite with him, and with Manager Charles Dodge, of Keokuk's vaudeville house, for the purpose of organizing a moving picture circuit for the summer season. It is the intention of these managers to put on moving pictures through the summer months, and the combination insures the latest and best films on the market. No film out more than two weeks will be used.

If you are looking for something that will typify the attitude and grounds for antagonizing the picture show you can't beat this from the Metz, Mo., Times. "Gabe Hadden ventured down from Bates County Saturday and put in the afternoon 'jawing' any one he came across. It is said that he heard Maltz had a picture show."

Milwaukee will have no censorship of moving picture shows. The licensing ordinance with this clause was voted down and one of two substitute measures is likely to be adopted. The new measure provides for the lighting of photoplay houses as fully as possible and places the regulation of this lighting in the hands of the building inspector. Theater owners are given six months in which to comply with the recommendation, and if they fail to make the desired changes, are subject to a penalty ranging from $1 to $100. Along with the substitute ordinances, the council committee was presented with a copy of the joint agreement between the theater owners and the legislative committee of the Central Council of Philanthropies. The theater owners agree to install lighted auditoriums as soon as possible; to station mature married men at their doors, thus lessening the danger of "mashing," and to join hands in barring pictures of crime and vice.

Alex Weil of Milwaukee, Wis., has secured a permit for $18,000 worth of improvement to a building at Eleventh and Winnebago Streets, that city, to fit it for a moving picture house.

Over fifteen hundred children, as the guests of the Minneapolis Journal, saw Lyman H. Howe moving pictures at the Shubert Theater in Minneapolis.

The remodeled Princess Theater, which will be devoted exclusively to pictures, has been thrown open at Milwaukee. Among the features are boxes on the sides so that ladies need not remove their hats, daylight pictures and a $2,000 pipe organ. The place will accommodate 1,200 persons.

A special election is to decide the fate of the Sunday moving picture. This shows the importance the photoplay has assumed in Fort Worth, Tex., where the City Council passed a resolution calling for a referendum election on Tuesday, May 28. The vote was taken after a petition from the photoplay managers of the city had asked permission to operate after 2 o'clock Sunday afternoons without music at the front doors. The call for the election is as follows:

Whereas, A controversy has arisen among the citizens of Fort Worth over the question of permitting moving picture shows to open on Sundays, and

Whereas, the city commission has been besieged by bodies of citizens on each side of this question; and

Whereas, the fundamental principle of commission government is obedience to the wishes of the citizens en masse, and that the commission itself is responsible directly to the people themselves under the provisions of the city charter; and

Whereas [illegible] whether the commission might take cognizance of the question it would still be hampered for adequate consideration of repeal of any ordinance attempting to regulate said question; and

Whereas, The commission is desirous of doing that which a majority of the citizens of Fort Worth may decide upon; The question of whether or not moving picture shows shall be operated on Sundays in the City of Fort Worth, has been referred to a referendum election to be held in that city on the 18th day of May, 1911, in accordance with the provisions of the new charter pertaining to referendum elections.

J. J. POWELL, Commissioner.

With a heavy heart and [illegible] Ohio, lowered opening picture shows on Sunday by approximately fifty majority.

M. Tuttle of Marysville, Texas, has made applications to open two of the moving picture shows in that city, one on Madison Avenue and the other on Hayward Boulevard.

Los Angeles.

By Richard V. Spencer.

Ten Producers now at work in California.—The month of May sees ten producing film companies at work in Southern California, among them the stars and headliners for the moving pictures assembled in the industry. The companies now at work at Los Angeles and vicinity are: The Biograph Company, Los Angeles; Selig, Los Angeles; Pathe, Los Angeles; Bison, Los Angeles; Cooperative, Los Angeles; Kalem, Glendale; Essanay, Santa Monica; American, Lakeside; Melies, Sulphur Mountain Springs, California, Long Beach. At least three more Independent producing companies are about to enter into the prolific field in California. One of the three have established offices in a northern city. The company whose name is withheld for the present, is said to have almost unlimited capital behind it, and associated with the company are men of prominence in moving picture manufacturing circles. The other two companies are not quite as well equipped, and little is known of the men who projected the companies. Los Angeles will soon lose several of the companies temporarily. The Biograph Company leaves for the Eastern studio of the company on May 21st and will not return to Los Angeles until the first of the year.

The Selig Company has divided its local stock company, and on the 21st Mr. Bosworth and about a dozen members of the company go North to spend the summer in Yosemite Valley. The other half of the company will remain here under the management of Francis Boggs, the general manager and chief director. It is said that the New York Motion Picture Company are about to establish another stock company in Los Angeles. The new stock organization will devote themselves to the production of straight drama, similar to the productions of the Reliance films. Mr. Fred J. Balshofer, general manager and chief dramatic director of the Western studio of the company, is now in New York organizing the new stock company. During his absence the Hines Studio is under the management of Mr. Frank Montgomery.

Several members of the Essanay Company have been in the city for the past few days. The Melies Company have just arrived in Southern California from San Antonio, Tex. They have established the Melies Studio in Ventura County, near the city of Santa Barbara,, so that forthcoming Star releases shall include the genuine California Western scenery, so much in demand in the film world. The Kalem, Bison, Pathe, American, California, Melies and Cooperative companies will remain in their respective localities for the summer, making side trips of brief duration for certain kinds of exotic settings not available near the studios. The California Company of Long Beach will soon be ready to enter the market. The Co-operative Film Manufacturing Company, a local corporation, are now engaged in making their pre-release reels. It is their intention to manufacture twenty reels before entering the market, arrangements for which are now progressing satisfactorily. The coming winter season will see moving picture cameras almost as plentiful as kodaks. Other Eastern companies are said to be making arrangements to establish California studios.

Mr. George K. Spoor, president and general manager of the Essanay Film Manufacturing Company, has been a city visitor for the past few weeks where he has been looking after Essanay interests. While here Mr. Spoor is a guest at the Alexandria Hotel.

Another Biograph Masterpiece Coming.—The last week of the Biograph Company's season in the southland sees them at work on what is destined to be recognized as a Western masterpiece and one of the most remarkable films ever taken. For the past four months the Biograph Company have been completing and gathering data for this forthcoming film. Mr. Griffith, chief dramatic director of the Biograph Company, for weeks has been searching for proper scene locations in which to film the story. He finally selected Topango Wash, a rugged canyon in the heart of the Malibu Mountains, some twenty-five miles from Los Angeles.

In order that exhibitors and the public may have some conception of the vast amount of detail to be arranged, it may be stated that 250 men, women and children, many of them actors and actresses of note, will take part in making this film. The film will be entitled "Crossing the American Prairies in the Early Fifties." Two hundred cowboys, and a hundred horses, have been secured from nearby ranches. Added to these are eleven prairie schooners of the type that rolled across the Western plains in the days of the early West.

Down on the banks of the Topango River an immense camp has been established. Seen from a distance the camp somewhat resembles a circus with two big tents, holding perhaps 500 people, and a score of other tents. Here for a week will be the headquarters of the organization.

The film will tell the usual type of the Western prairie story, but will tell it in the "Biograph" way, with all that the name implies in dramatic direction and acting. The story of the film deals with the rush for the West in the early fifties, just after the big California gold discoveries. The emigrants are moving through the Indian country when they are attacked by Indians. The train forms in a corral, with the wagons in a circle, and the emigrants prepare to pass the night in sleep. Guards have been posted and they relieve each hours. The tired guards fall asleep and the waiting Indians rush the sleeping camp. The emigrants awaken, seize their arms, and desperate battle ensues. The Indians win, taking the survivors captives. Then begins a heart-breaking march, during which the emigrant captives are dragged by their Indian guards to compel haste. The Indians hold a council and determine to burn the men at the stake, and to adopt the women and children into the tribe. The men are bound to torture stakes and fires are lighted at their feet. While the flames leap high between the captives and camera, the camera is stopped, and dummies are substituted at the stakes, and new fuel added to the flames. The women and children captives are eventually rescued by frontiersmen, and virtue triumphs in the end, the survivors later reaching California.

During the present stay in Southern California, the Biograph camera has recorded some of the most beautiful scenery to be found in the West. The scenic settings chosen for this and other companies working here have been praised around the world. The Biograph Company leave for their Eastern studio on May 21st. All Westerners wish them a pleasant journey, and will welcome them back with open arms when they return.

Miss Virginia Chester.—Formerly playing ingenué leads in Pathe Western Stock, and who has been ill for the past month, has left the Pathe Company. She is at liberty at this writinng.

Curiosity Seekers Annoy Local Producers.—Curiosity seekers anxious to see the moving picture camera "wheels go around" are daily journeying out to Edendale, the local Eden of the moving picture man, in order to see the different companies at work on interior scenes being staged at the studios. Every day witnesses from ten to twenty-five callers who offer various kinds of excuses for wanting to watch the stock companies at work. The Selig, Bison, Biograph and Pathe studios are surrounded by high walls. Professional visitors, exhibitors, newspapermen, and others directly connected with the moving picture industry are the only ones admitted to the studio grounds, the companies having been forced to make these rules in order to prevent interference with their work. Local stock actors in the legitimate are frequent visitors to the studios, and an occasional manager of a road attraction pays the studios a visit.

Essanay.—The Essanay Western Company, under the management and dramatic direction of Mr. G. M. Anderson, have established their studio in Santa Monica Canyon, some fifteen miles from Los Angeles. For the past four or five months they have been at work near the city of Redlands. There are now three companies working in what is known as the Malibu country, these being Biograph, Essanay and Bison, the latter of which is there on a temporary visit only.

Mr. James L. Magee, business manager for the Selig Western studio, has gone North with the Selig second company, under Mr. Bosworth, director. He will leave the company at Merced and will return to Los Angeles in a few days. The company will continue on into the Yosemite Valley, where they plan to spend the summer.

Selig.—The local Selig studio has installed a complete telephone switchboard connecting all departments with the central office of the studio.

Los Angeles Exhibitors.

Films Boost Beaches.—With forty of the most skilled and able boosters sojourning in the Southland, a carload of oranges, and several miles of moving picture film showing life at the local beaches, two special cars, a brass band and other necessities, left Los Angeles on a boost campaign through Arizona, New Mexico, Texas, and central California, where they will show the natives of those hot regions the advantages of spending a summer in comfort by the cool Pacific.

The boosters will advance in two divisions, the first going north through California. This aggregation will be accompanied by a brass band, projection machines, operators, and a portion of the films. The second division goes to the south through Arizona, New Mexico, and Texas. E. C. Thomas, who has been arranging for the various stops to be made by the first expedition upon its return from Texas, reports that the people of the various inland cities en route are anxiously awaiting the arrival of the boosters and promise them a big attendance and an enthusiastic reception. He has been assured by the Mayor of El Paso, Texas, that at least fifteen thousand people will welcome them to El Paso.

The South Coast beaches have spent $15,000 in preparing the lecturers with film, advertising matter, transportation, etc. The films are of the kind calculated to attract the attention of the dwellers of the hot inland cities. The films will show surf, bathing beaches, bathing and fishing scenes, glass-bottom boats of Catalina, the Strand at Santa Barbara, orange groves, snow capped peaks of Southern California, scenic railways, roller coasters, and other beach amusements. The lecturers will offer with the films facts and figures to show that most of the people can afford to take a vacation, and that California is the best spot to spend it.

The southern company, after leaving El Paso, will make a wide swing around the circle, and will visit Phœnix, Prescott, Douglas, Tucson, and other inland cities, where stops of a day each will be made. Stops during the afternoons only will be made in some small cities, and in the evenings at others. Both squads will go in special cars, attached to regular trains. Each squad plans to be gone two weeks and expects to be the means of bringing to the southern beach resorts several hundred thousand beach visitors from the cities visited.

Petite.—Broadway, between 5th and 6th Streets, is having the front of the theater remodeled. The theater has been dark for the past few days in order to let the men holding the alteration contract have full sway, that the work may be completed at as early a date as possible. The alteration consists of paneling the foyer, adding new lights, laying a new floor, and decorating the interior. The house will reopen in a few days. They have been using old run Licensed pictures, which they show for a five-cent admission.

"The Fall of Troy," the big Itala film, is said to be making a hit with the out-of-town exhibitors, who are falling over themselves in their haste to book it. This film has played to exceptionally good business at the beaches.

Star Theater Dark.—The Star Theater, East 5th, near Main, has been dark for the past two weeks. The house before it closed used Licensed service. A prominent local physician is contemplating leasing the theater, and if the lease is secured, promises to put in necessary alterations and make a specialty of showing scientific, scenic and educational films.

New Airdome at Riverside.—A new airdome has opened at Riverside, Cal. The new house is under the management of Wiel & Barth, who have signed up with a local Independent exchange for Independent film service.

Exchange Employee Injured.—Charles Chamberlain, shipping clerk for Miles Brothers local Independent exchange, was recently the victim of a peculiar accident. Two automobiles were coming down a down town street, one automobile in tow of the other. The rope connecting them became slack and dragged on the street. Young Chamberlain started to cross the street, failing to notice the slack rope. Just as he arrived over the rope, the front automobile started pulling the rope taut, and throwing Chamberlain into the air. He fell heavily, suffering a compound fracture of the right leg. He was immediately taken to the Good Samaritan Hospital, where he is doing well, considering the seriousness of the injury.

More Censorship.—A peculiar situation has arisen in connection with the regulation of moving picture shows. The ordinance hedges them about with stringent fire restrictions, of which they do not make special complaint, but petitioned show that certain other shows, calling themselves "airdomes," have been able to dodge the restrictions. The proposed forthcoming ordinance relative to the regulation of the city's picture shows will be amended to include the airdomes.

New Theater for Long Beach.—Long Beach is about to have another up-to-date theater in the heart of the business district. Dr. Earnest A. Hall, who arrived in the city recently, accompanied by his architect, Robert B. Ogden, of Riverside, has purchased the lot opposite the Salt Lake Depot and is now engaged in preparing plans for a modern theater.

Automobile Advertising Film.—About one thousand automobile dealers of Los Angeles and Southern California gathered at the Gamut Club Theater recently as guests of the Studebaker Brothers Company, of California, and after enjoying a sumptuous luncheon retired to the auditorium of the club, where they were treated to a moving picture show which has never been equalled in this part of the country. A descriptive lecture was given with the pictures by F. H. Smith. The pictures yesterday showed the various operations incident to the manufacture of the "E-M-F" motor cars. More than six thousand feet of film is used in depicting the various branches of the automobile industry. Practically every important detail entering into the construction and testing of the automobiles are shown in the thousand feet of film, which took more than two hours to run off. A company of E-M-F officials, headed by Mr. Smith, have been traveling all over the United States showing the films and accompanying them with lectures. Recently the pictures were the first ever shown on a moving railroad train, this novelty occurring on their trip down from San Francisco on "The Lark," the crack Pullman train of the West. Current was secured from the train dynamo, and the passengers of the train were treated to the rare spectacle of being entertained by a picture show on wheels. The travelers to see the pictures applauded the novelty and expressed themselves as being very grateful for the free entertainment. The films show the operation of casting the cylinders, drop forging operations, tests of strength of parts, operation of various wonderful automatic machines in the factory, and finally the assembling of parts and testing of cars, and the road test.

Washington, D. C.

The Flea Circus, which gained a popularity at the Metropolitan picture theater, just had a week's engagement at the Lyceum, one of the large theaters here. It took the form of a vaudeville act, with Prof. R. A. Nokes making explanatory remarks, as the reel unfolded. It was pronounced highly enjoyable and interesting.

A new picture house is under construction for W. H. Bradley, which will be opened in the fall, showing Independent films. This is said to be commodious and up-to-date in every way. Mr. Bradley has been connected with the motion picture business for some years, and his new venture has every reason to be a success.

One of the most successful runs of a reel is being experienced at the Virginia with Napoleonic reel, Grenadier Roland. Manager Chick secured this film for four days and every day meant a big house. Music necessary to make this a success was not omitted.

The Washington Film Exchange has gone into larger and more commodious offices and the name Paramount has passed into oblivion. Joe Marentette is always pleasantly on hand when Manager Lucus is on the road, which happens to be most of the time. A little later things in the new quarters will be in better shape.

The Alhambra, under the management of Wm. Avery is finding excellent success with the daylight screen having followed closely the ideas of Mr. Richardson of The World. Mr. Avery is something of a mechanic himself and has introduced many "little inventions of his own" that have assisted in the clearness of the picture, the absence of flickering, depth, etc. He will shortly introduce another improvement of his own. With the ventilation plant now installed, the Alhambra is cool and refreshing.

From May 17 to May 20, The Empress showed Grenadier Roland with the same careful presentation that characterizes this theater. There was always a large crowd and the music was in keeping with the progress of the reel. From a historical and dramatic viewpoint, the Burning of Moscow, in which the great Napoleon met such deep losses, may be classed as one of the finest of the film industry.

Tom Moore, manager of the General Film Exchange, has returned from New York, where he tendered his resignation in that capacity. Mr. Colpin is installed at the head of affairs here and Mr. Moore will become an exhibitor. This has been a long contemplated movement on Mr. Moore's part for some time.

New England

Discriminating against Uncle Sam—Governor Eugene Foss of Massachusetts, on May 18, signed the bill prohibiting the barring of persons wearing the uniform of our Army or Navy from theaters and all other places of amusement. A communication from the Secretary of the Navy called Governor Foss's attention to the fact that, in some places, men in uniform had been discriminated against, and conferred with the Governor relative to this Massachusetts legislation on the matter. There has been considerable agitation regarding this affair of late, as has been noted in these columns. The latest disturbance comes from New Hampshire, it is stated that the Premier Screen Temple and the Empress Theater, both devoted to photoplay exhibitions, have been refusing admittance to the boys in uniform. These two theaters also run dancing pavilions in connection with their moving picture shows, but on separate floors. When the management of the Premier Screen Temple refused to allow several blue jackets to enter their floor, the matter was brought to the attention of the Mayor of Lynn. Why such an absurd and unfair attitude should be held by these houses is difficult to understand. A supreme disregard for the United States Army and Navy, and a similar disregard for the box-office receipts seems to be rampant in Portsmouth. Apropos of this matter, the World's New England representative has in mind something of a similar nature which occurred to a moving picture house last year and which may be of interest at this juncture. A certain moving picture theater held as a portion of its audience a handful of United States sailors in uniform. Among them two were under the influence of liquor and were disturbing the whole house by their behavior, taking the form of petty nuisances, interruptions, etc. These two men were ejected by the management. This action came to the attention of the Navy Yard, Charlestown, Mass. A letter from the Navy Yard, inquiring as to the truth of the assertion, and asking why the men had been forced to leave the theater, if it were true, had been made to leave was the next step in the matter. Upon receiving a reply from the theater stating that the reason of the ejection was the intensity of the two sailors, and when this statement had been verified by the sailors, who had been with the two men at the theater, the Navy Yard again wrote the house stating that they were glad to learn that the uniform of Uncle Sam had not been discriminated against, and were pained to hear of the condition of the men and apologized for them. It is because of this incident, all of which is perfectly well known to the writer, that he condemns the attitude of the Portsmouth houses. If the sailors or soliders commit no nuisance, there can be no reason for discrimination against them just because of their uniform, which, by the way, is most honorable and worthy. By the case just related it can be readily seen that the Navy does not "stand back" of their men when they outrage their uniform. It is to be hoped that such defiant and absurd discrimination against United States soldiers and sailors will cease wherever it may have been in vogue—it is unworthy of mutography.

The Westminster Theater, Providence, R. I., has closed its regular entertainment season, and opened a supplementary summer season devoted to "pop" vaudeville and pictures on May 15th. The house no doubt will play to good business being large and cool.

The Palace Theater, Fall River, Mass., will play stock company attractions over the summer season, but will return to Licensed reels and vaudeville this fall according to Manager George Graham.

Special Note.—Messrs. McCue and Cahill, sometime on the vaudeville stage, but for some years proprietors of extensive moving picture interests in Lowell, Brockton, Haverhill and other New England cities, are about to return to their old sailing, but only for one night. These two men, now owning so many picture and vaudeville houses, are shortly to journey to Rockland, Mass., where they will do their old "turn," and go through all their former stunts for the Knights of Columbus, who are holding a performance there. Messrs. McCue and Cahill stated that they feel rather shaky, but hope to acquit themselves with credit.

Messrs. McAloon and Donovan, proprietors and managers of the Casino Theater, Taunton, Mass., will shortly open a theater in Sandwich, Mass. This house is the only theater on Cape Cod which boasts of a regular theater license. The house seats nearly 1,500 people, and will be devoted to Licensed pictures and vaudeville. As Messrs. McAloon and Donovan have made big successes of their houses in Taunton, New Bedford, Whittenton and Southbridge, Mass., it can be forecasted that this house will also be a winner. The two men are hustlers and know the business expertly.

The Casino Theater, Providence, R. I., is to be managed by Frank L. Browne, of Boston. Mr. Browne formerly managed the Eastlime, Beacon, Old South and Washington Theaters, Boston, and has had considerable experience in this line.

The Bijou Amusement Company, operating the Bijou Theaters in Fitchburg and Springfield, Mass., have made arrangements by which they will acqure the management of the Cummings Theater of Fitchburg, Mass., extending over a period of one year.

Boston

Going Some.—The Globe Theater, Washington Street, playing "pop" vaudeville and pictures over the summer season, has advertised the fact in our local papers that 36,000 was the number of patrons viewing their "big show" on the opening week.

Managers Convene.—On May 16 a large meeting of managers of theaters situated throughout New England took place at 43 Mason Street, Boston. A large majority of those present were moving picture managers, who use vaudeville to fill out their programs. This meeting was held to perfect the organization, which is primarily to protect the theaters within its fold from anything that may arise. It seems that the theaters have at different times been placed at a disadvantage, owing to trouble arising between them and their talent. As many of the vaudeville actors belong to a protective association, it was felt that the managers should also organize; in order that they should not be placed under difficulty by any concerted action on the part of the actors, such as a concerted "strike" on the part of the vaudeville actors on the bill of a theater. The organization also aims to protect the amusement houses against unjust or freak legislation which may come before the Legislature. Among those present at the meeting were: R. G. Larsen, representing Keith's Theater; Charles F. Smith, of the Unique Theater, Boston; G. Barrett, of the Orpheum, Dover, N. H.; H. Abrahams, of the Portland Theater; Portland, Me.; J. Louire, of the Beacon Theater, Boston; and Colonial Theater, Lawrence, Mass.; G. L. Appleby, of the Star Theater, Boston; N. J. Laydon, of the Imperial Theater, Boston; Nat Burgess, of the Old South; and Washington Theaters, Boston; H. E. Jones, of Potter Hall Theater, Boston; W. E. Greene, of the W. E. Greene Film Exchange, Boston; and many others. The picture interests are very active in the association and it is hoped that the association will tend to raise the quality of the acts used in the New England houses. It is stated that there will be very few moving picture houses throughout New England, using vaudeville, that will not affiliate themselves with the organization. Dues will be levied on the houses to pay for the running expenses. This meeting, embracing moving picture managers throughout New England, shows how easy it becomes to bring the picture men to organize, provided the right incentive is not lacking. Apropos, of the vigorous campaign now waged in the Moving Picture World for the organization of the picture men throughout the country, it has now been shown the New England picture interests are not backward in getting together. The World is the initial impetus, and an organization can be easily effected hereabouts.

Pictures Prevent Truancy.—Moving pictures in the schools of Boston to prevent truancy were recommended by Mary Boyle O'Reilly, of the Boston Children's Institutions Commission before the Submasters' Club at the Hotel Vendome, on May 18. She stated, with great good sense, that geography, history and many other subjects could be most interestingly and impressively taught by moving pictures; for the reason that a child best remembers what it sees. Such a plea as this by Mary Boyle O'Reilly cannot help but have a most pleasing and helpful influence on moving pictures in this city. In view of the deplorable fact that moving pictures were recently barred from all local schools, due to the very narrow minded ideas of one of the School Committee, the sentiments just related are particularly pertinent. It is hoped that Miss O'Reilly's opinions on the matter will overbalance those of the single member of the School Committee, and that the manufacturers of moving picture machines will soon be explaining the virtues of their wares to the city of Boston.

Gaiety Theater.—On Monday, May 22, the Gaiety Theater, Washington Street, closed its regular season of burlesque attractions, and opened a summer season devoted to Licensed pictures and vaudeville. This house is a large, cool theater and one of the newest in this city. The Gaiety is situated just opposite the Globe Theater, the only other regular theater now devoting itself to "popular amusement."

The Gaiety tried the "pop" vaudeville and picture game last summer and did not make good. The reason is simple, and the manager of the house himself agreed with the World's New England representative as to the cause. The Gaiety introduced too much and too expensive vaudeville and charged twenty-five cents for its seats. The Globe, just across the way, charging only 10 cents, and offering a pleasing show of pictures and less costly vaudeville, caught the crowds. This year the Gaiety will profit by its lesson. The two houses will make a hard fight for trade, and the chances are will about split the trade this year. Between these two large houses it will be rough sledding for several nearly straight picture houses.

W. E. Greene Film Exchange.—The W. E. Greene Film Exchange has contracted to supply a large number of parks, airdomes, etc., with Independent service during the hot months. This exchange is unusually busy, and offers the "cream of the Sales Co.'s output."

Oriental Theater.—The Oriental Theater, Washington Street, has closed for the summer season. The house will reopen in the early fall with moving pictures and songs.

The Still Alarm.—The World's New England representative has been spoken to by so many moving picture managers regarding Selig's "Still Alarm," that the fact should be noted.

Two managers stated that patrons have told them that the picture was one of the best ever seen; and that the fire scene, in particular, nearly "knocked them off their seats," so realistic and grimly terrible was it. [Our own critics are also enthusiastic.—Ed.]

Operators' Union Revel.—The Moving Picture Operators' Union, of Boston, held its "big time" when a vaudeville and picture show was presented at the Columbia Theater, Sunday, May 21. The show was a huge success from every viewpoint. The general treasury was swelled in good fashion by the receipts. This union is growing, and is one of the best conducted and cared for in the country. Its list of members in good standing is increasing day by day, and has nearly 500 on its roll call at this writing.

HENRY.

Cleveland.

Keith's Hippodrome has closed the vaudeville season and is now showing pictures twice daily, at 10 and 20 cents, to fair business. Six reels, three of which are scenic, with music by a capable pianist, make up the program, changed Sunday and Thursday. Essanay's "Sensational Logging" was a feature of the inaugural shows.

Lyman H. Howe is filling a five weeks' season at the Colonial to excellent business. His staff photographer recently took a number of local scenes, and their production, which he announces for the last week, are awaited with interest. Mr. Howe evidently has pried open the market for his patrons' benefit, as his programs include both Licensed and Independent regular releases. He exhibited the Pathe "Over Lucerne in an Airship" the day before its release, and Itala's "Foolishead in the Lion's Den" was included in the same program.

Mr. Lowden, of the Victor Film Service, has assumed the management of the Isis Theater, Superior Avenue, near E. 89th Street. The Isis opened New Year's Day, and has had a rather varied career, just recently having discontinued stock and vaudeville in favor of pictures. With a capacity of about 600 and a most striking and tasteful front, it will undoubtedly be a big success under Mr. Lowden's management, in spite of the strenuous competition in that locality.

The Mall, on Superior Avenue, near the Square, featured the old Selig "Briton and Boer," preceded by a few slides of the Boer War, with a lecture, and found it a profitable experiment at an increased admission.

The summer weather has begun its annual inroads upon the check books of local managers, some reporting about a third decrease.

Puddlehead's tour of Panama, illustrating the work on the Isthmian Canal by slides and motion pictures, was a good drawing card at the Alhambra the week of May 15. Incidentally, Edison's recent film, "The Panama Canal in 1911," showing many of the same scenes, had been shown there a short time previous.

Marlo Hall is undergoing extensive alterations, and promises when completed to be an exceptionally attractive photoplay theater.

The Lorain Theater has discontinued vaudeville for the summer season, and the admission will be reduced to five cents. It being one of the Lake Shore Film Co.'s houses, Independent pictures are shown, with music by a capable pianist.

The Penn Square Theater and the Doan, situated respectively at E. 55th Street and Euclid, and E. 105th Street and St. Clair, will soon be completed, adding two more fine houses to Cleveland's already extensive list.

B. G. DRUMMOND

Seattle, Wash.

Eugene Levy, owner of the Circuit, Exhibit and Ideal theaters, of this city, is anticipating opening the Grand Opera House, June 1, 1911. The Grand Opera House seats about 2,000 people and will be the largest motion picture theater in the Northwest. The policy of the theater is to run light vaudeville, together with first run Licensed films, at an admission of ten cents. The operating room, which is nearing completion, is finely equipped and fireproof. Two Powers No. 6 Camerographs will be used, together with dissolver and spot light. Mr. Levy will install a ten-piece orchestra to accompany the pictures. This will be the first time anything of this sort has been ventured in the Northwest, so we all look forward to Mr. Levy's success.

F. W. Jewell has purchased the Diadem Theater, which will be known hereafter as the Jewell Theater. Mr. Jewell is figuring on remodeling the theater throughout. The policy, Mr. Jewell would not state, as he says he has something new for Seattle. The admission will be 10 cents.

Mr. Arthur Ewell has been appointed manager for the People's Amusement Co., and will manage the Lyceum, Odeon and Alaska theaters, of this city. Mr. Elwell is well known here, and is expected to be successful in his new position. Mr. T. Smith will remain as treasurer for the company.

The F. M. A. had their Fourth Annual Benefit at the Seattle Theater, Friday, May 19, 1911.

The Pacific Northwest Convention of the I. A. T. S. E. was held at Vancouver, B. C., May 8, 9, and 10, 1911. Mr. A. T. Lambson, of the Class (A) Theater, represented the operators for Seattle.

The National Moving Picture Theater, on Pike Street, has installed a "Radium" daylight screen.

The Old Orpheum Theater, which Sullivan and Considine are transforming into a moving picture house, will be known as the Coliseum Theater. The policy of the house has not been given out as yet, but will appear in a forthcoming issue of The World.

At an initial expenditure of $10,000, the Great Northern Railway has begun obtaining motion picture films of the Pacific Northwest in a plan to cover the country from the Atlantic to the Pacific. Howard A. Noble, of the Advertising Department of the Great Northern, with Ed. F. Sewell, a motion picture expert, arrived in Seattle today. Noble said that the Great Northern will obtain 10,000 feet of film. A special car will be fitted out with a plant for the manufacture of the films. The films will be sent to Northern Europe, together with lecturers who will exploit the whole Northwest country. Every point of manufacturing will be shown.

H. C. Rawlings, formerly manager of the Diadem Theater, of this city, is preparing to tour the country with a number of feature reels.

Motion pictures were the feature of the services of the Queen Anne Congregational Church last Sunday, May 14. The films, three in number, which illustrated "The Deluge" and the "Life of Moses," were shown. The Rev Sydney Strong lectured on the pictures as they appeared on the screen. The pictures were shown twice—the first time at four o'clock for the children and again at eight o'clock for the general public. Mr. E. W. Jones, formerly of the General Film Co., operated the machine with very good results, the projection being excellent.

Mr. P. Gevurtz, formerly manager for the People's Amusement Co., here, has departed for New York City. His address will be the Waldorf-Astoria.

It was stated in last week's World that motors would not be allowed to run picture machines by order of City Electrician Joslyn. The association of managers and operators reports progress. It is rumored that the city electrician will license operators, and if found competent they will be allowed to use a motor. Details will be given later.

The World's representative visited the Jewell Theater, which is being completely renovated. Mr. Jewell has purchased a mammoth pipe organ from Sherman Clay Co., of this city, and states that the house will be remodeled and redecorated throughout. The house seats about 500 people, and it is expected that with a good bill of Independent pictures at a five cent admission Mr. Jewell will be satisfied.

L. L. GOLDSMITH

Chicago Houses in Review.

The Virginia Theater, at Forty-third Street and Indiana Avenue, is a handsome little house, succeeding with pictures and songs after trying vaudeville for a long time. It is a fair type of the better class of moving picture theaters and its patronage reflect the character of the people of the neighborhood. As may be expected, the projection is faultless; the pictures on the screen is brilliant steady, and flickerless, and run at the proper speed. Manager Leroy Templeton is a Moving Picture machine more than two years old, and says that the original one and some are still in service. A pretty lamp is responsible for the durability of the Motiograph. Mr. Templeton has not had it necessary to use less than an ampere in arriving at one to his theater. Instead, he relies on perfect projection and careful selection of his subjects. One the current week must be twenty days or more old. Selections of this kind a thing which cannot always be had when using films of around a third run, and Mr. Templeton evidently knows that it is of more importance than the age of a film. The Virginia is equipped with a pipe organ, which accompanies with some pictures better than tin-panny tones of the two pianos used. Mr. Templeton has no preconceive against the foreign films, and likes the Urban Eclipse and Gaumont which I saw the evening I visited the place.

The Harmony Theater, near Vincennes Avenue on Forty-third, is another theater which changed to pictures after previous struggles with vaudeville. It is a well designed, pretty little theater and well patronized. The pictures are fairly well projected, but they suffered when I saw them by being run a bit too fast. The alternating of the arc and the lamp getting into synchronism with the exposures of the three-wing shutter and causing that unpleasant "flaring" of the light which has been spoken of so many times. The pianist played to the pictures pretty well here, accompanied in some of the pathetic scenes by violin. The floor has a very deep slope, enabling one to see the picture well from any seat, as the picture is raised considerably above the first row of seats. As a whole, the Harmony is a pleasant place to spend an hour.

The Star Theater, near Cottage Grove Avenue, is one of the few store theaters on Forty-third Street. The picture on the screen is fairly good, considering the fact that the throw is at a very bad angle sidewise. Unfortunately, a row of posts in line with the middle of the picture spoils many of the best seats in the house. Independent films are used.

The Washington Theater, on Cottage Grove Avenue, just south of Forty-third, is continuing its success as a picture house. It is a pleasant, inviting theater, and the films are carefully selected. Whichever it was that the house somewhat over a year now, and made it successful with only pictures. But I must say that the picture on the screen is not as good as it ought to be. The screen is entirely unprotected from the side and exit lights, and the brilliancy of the picture is seriously affected. The Vitagraph "Hungry Hearts" was shown here and looked like a piece of very bad photography indeed, on this light-struck screen. Vitagraph pictures have mostly a very heavy deposit of silver in the emulsion, and when this sort of picture is thrown on a light-shot screen it looks very poor indeed. That the people realize that there is something wrong with the picture at the Washington is attested by the fact that many of those in the middle of the house sought the front seats as soon as they were vacated in order to make out the picture more distinctly. This is something I have never seen before, as generally the patrons of a picture house want to get a fair distance from the curtain. If the side-lights of the Washington were properly shaded and a more powerful light obtained on the picture, the projection would be very much improved and brought up to the standard which might be expected of such a house.

The Victor Theater, near Ellis Avenue, is fortunate in possessing a mirror screen, which is a positive necessity on a long throw such as this theater has. The picture is very well projected and may be seen easily from the back row of seats unlike most places where the throw is so long. Manager Grung has installed side lights of correct design, unlike those he found in place when he took the house some six weeks ago, which were merely unshaded red bulbs, hard on the eye and yet not lighting the seats. This is the second house on Forty-third Street to use Independent service, the other being the Star.

The Ellis Theater, across the street from the Victor, is using Universal films, but one's enjoyment of them is seriously marred by the comments of the drummer down front, who "explains" the pictures by such remarks as (when a smear came into the room where a man was lying): "What! Nothing the matter with him? We'll make something the matter with him." This flippant attitude toward the pictures is totally wrong, and ruins the effect. Toward eight o'clock, when the crowd began to gather, the pictures were hurried so that they could hardly be made out for jump and vibration. The film I saw thus ground up was the excellent Biograph "The Spanish Gypsy," but it looks like poor junk at such a high rate of speed.

The Bon Ton Theater, at East Thirty-first Street and Indiana Avenue, has changed hands, the previous owner's lease expiring the first of May. George Nestle and Jack Kerwin, the new owners, have set to work and improved the projection to the high standard of the other houses on the street, and have changed the service to Licensed. This was wise, as there are three other houses on the street using Independent films, and programs were bound to clash. Mr. Kerwin is a good singer, and gives two songs at each show. With the clear pictures projected by the new lens and machine, the outlook for the Bon Ton Theater is better than it was before.

Indianapolis.

The city legal department has recently given an opinion relative to moving picture exhibitions that has attracted no little attention and which will bring about an amendment to the ordinance regulating the construction of buildings used for moving picture exhibitions. Until recently, T. A. Winterrowd, city building inspector, has refused to permit moving picture shows to be given in school and church buildings on the ground that such buildings were not erected for moving picture shows. The city legal department holds that the ordinance can only apply to buildings that have been erected expressly for moving picture exhibitions, and that therefore there is nothing to stop such shows in churches and school buildings.

* * *

On May 15 there were sixty-six moving picture theaters in the city and before June 1 there will be at least ten more. It is interesting to note that of this large number, only fifteen are located in what is known as the downtown business district. This is apparently due to the enormous rents that are demanded downtown. The Orpheum, which is located in Washington Street, near Pennsylvania St., is reported to be paying $12,000 a year rent. This theater charges ten cents admission. The number of places mentioned in the city does not include regular theaters, where moving picture shows and vaudeville are being given during the summer.

* * *

A ruling by building inspector Winterrowd is working considerable hardship on a number of moving picture theaters. This is to the effect that vaudeville must be construed as a theatrical exhibition and that therefore vaudeville can only be given in buildings constructed under the regular theater ordinance. This ordinance requires exits opening on two thoroughfares and provides for certain provisions of construction tending to safeguard the spectators. A majority of moving picture theaters are in store rooms on inside lots and cannot conform to the theater ordinance. The building inspector has decided he will permit only moving pictures and illustrated songs in moving picture theaters.

* * *

Permits have been issued for a large number of moving picture theaters and airdomes, which are under construction. The permits issued are as follows: Saffell Brothers, Sheldon St. and Roosevelt Ave., airdome, seating capacity 500; Fred Sanders, 1104-1106 Prospect St., airdome, seating capacity 500; Princess Amusement Co., 1107 S. Meridian St., airdome, seating capacity 500; W. E. Marlin, Yandes St., near 19th St., airdome, seating capacity 500; L. A. Glazier, Ohio and Blake Street, airdome, seating capacity 600; Wehmeyer and Gentry, Blake and North Streets, airdome, seating capacity 500; Peter Scheib, Brightwood Avenue and Twenty-fifth St., airdome, seating capacity 300; Louis Burkhardt, Wilkins and Meridian Streets, airdome, seating capacity 400.

* * *

J. B. Harrel has begun the erection of a moving picture and vaudeville theater at 1248 E. Washington Street, which will cost $15,000. It will be a one-story brick structure and will have a capacity of 500 persons. The new theater will be completed about August 1.

* * *

Beginning today, Photoplane pictures will be put on exclusively at B. F. Keith's for the summer, the vaudeville season having closed Saturday night. To make the pictures more attractive, palms, potted plants, vines, flowers and two fountains will surround the screen upon which the pictures will be produced.

CLARENCE L. CUMMINS.

Pauline Bush.

The New Leading Lady in the "Flying A" Western Company.

The Manufacturers of "Flying A Cowboy films," the American Company, of Chicago, announce a decided "find" in Miss Pauline Bush, a young lady now playing leads in their Western company. Miss Bush is an extremely versatile actress.

Pauline Bush

young, winsome, graceful, and an extremely good rider. Her theatrical experience has been comprehensive and during the last couple of years she has invariably been cast in leading roles in the theatrical companies she was connected with. Her name is a by-word in informed theatrical circles on the Coast, and the American Company announces that her ability as a moving picture actress is exceptional in one whose experience has been wholly before the footlights.

The first film that Miss Bush appears in, of the "Flying A" productions, is entitled "Rattlesnakes and Gunpowder," a comedy film that is said to be a winner, and which will be released Monday, May 29th.

On Thursday of the same week the exhibitors will have an opportunity of judging as to Miss Bush's worth in a strong dramatic part in film entitled, "The Sheepman's Daughter," released by the American Company Thursday, June 1st. Miss Bush plays the title role and we are informed that she, in that film, will more than make good to the picture fans.

Miss Bush is announced as an added feature to the "Flying A" productions, and it undoubtedly will be well worth the while of the exhibitors to feature the productions in which Miss Bush appears.

THE PERIL OF DIAZ.

Above is the title of the Champion Film Company's release of May 29th and it is a safe guess to predict an immense popularity and large business for this film in every locality. The eye of all the world has been on Mexico for the past few months and especially the watchful eye of the Government at Washington. This reel, showing as it does the mobilization of the U. S. troops on the Mexican border, is another signal demonstration of the enterprise of the Champion Film Company and Independent exchanges and exhibitors throughout the country will appreciate the opportunity of showing their patrons the readiness of our army for such emergencies.

The drilling of Infantry, Cavalry and Artillery in intricate formations and clever tactics, the Engineering Corps constructing pontoon bridges and the Signal Corps keeping up communications and even the "boys" at mess are all realistically portrayed in photographs of actual conditions as seen from day to day among the American troops now in Texas, ready for any emergency in the present chaotic condition in the Mexican Republic.

THE SARDINE INDUSTRY.

Lubin issues on June 4th an extremely interesting and instructive film showing how sardines reach your table from the time they are caught to the time they are shipped, packed in the cans. The film shows the fishermen mending their nets; their departure for the fishing grounds, casting the nets; hauling them in; transferring the fish from the boats to the packing houses; the various operations of canning; sealing the cans and finally loading them on cars for shipment to all parts of the world.

LOST!

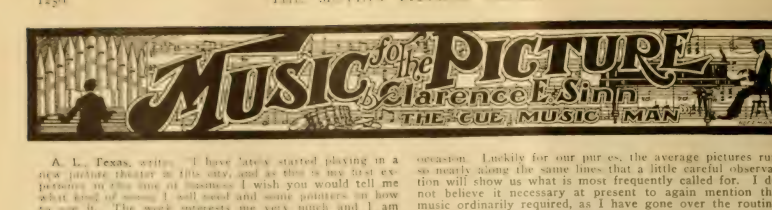
JAMES A. BLISS

The Famous Broadway Star

Known throughout the amusement world as the "Somewhat Stout Comedian."

When last seen, Mr. Bliss was leaving Wm. A. Brady's Theatrical office on Broadway. Age 32, Height 5 ft. 8 in., Dark Hair and Eyes, wore a navy blue suit; for the past year has been starring in "Baby Mine". Reward for information.

The A. B. Agency, 42nd St.
New York



A. L., Texas, writes: "I have lately started playing in a new picture theater in this town and as this is my first experience in this line of business I wish you would tell me what kind of music I will need and some pointers as how to use it. The work interests me very much and I am desirous to do it right so any advice you can offer will be gratefully received."

* * *

These letters are always interesting to me from their simplicity. The writers are in the same boat with myself and many others. They want to know." Now, the best I or any one can do is to offer a personal opinion on the subject. The rest is largely a matter of your own application, experience and individuality. In previous articles on this page I have endeavored to set forth my ideas as to the fundamental principles of the application of music to the pictures, but any suggestions along this line must, from the nature of the work, be general in character. As I have frequently pointed out, there can be no definite rules laid down which will apply to all pictures alike, for the reason that there is no limit to the possibilities of pictorial subjects and their treatment. Each one presents its own peculiar problems of musical definition, and nearly every musician who has any ideas at all, has his own methods of handling these problems. Most of them perhaps all have some good in them, but in the present chaotic state of picture music it is unwise for any one to insist that his is the only correct "system" and all others are wrong.

* * *

Some time ago I visited a picture theater where a pianist held forth who had a reputation for "catching every move" on the screen. They said "he never let anything get by him." The first picture was a comedy. Music: "Oh You Kid," "Some of These Days," "My Wife's Gone to the Country," etc., all through. Sometimes only a few bars, sometimes a whole strain or more. Every thing applied perfectly; so well in fact that it would have been difficult to improve upon it. I said to myself, "This pianist is all right." The next picture was a rural comedy-drama of the present time. Music: "Barn Dance," "Ruben, Ruben," "Silver Moon," "Who Are You With Tonight," etc., etc. Still very good. Everything fitted and the audience was kept in a good humor. The last picture was of the ancient Roman period. Music opened with a modern waltz. Cleopatra goes up to the boat: "So Long, Mary." The boat moves away: "I Don't Know Where I'm Going, But I'm on My Way." Later, she is discovered sleeping surrounded by slaves waving palm branches over her: "Please Go 'Way and Let Me Sleep." And so on *ad libitum*. He certainly "caught every move," and I don't think anything "got by him," but he did not work up the picture as it should have been done.

* * *

Such pictures are serious, and a vein of levity in the musical accompaniment destroys their dramatic value whether the audience realized the fact or not. In this case, everybody appeared to be satisfied, but the picture was not presented in the spirit the producer intended it to be, and for that reason the audience did not get what they were entitled to. There wasn't the suggestion of a laugh in the whole film, nor was it necessary to introduce one. The other two reels had enough comedy to balance up the evening's bill, and the effect as given on this night was the same as when an actor "gags" his part. The piece was spoiled.

* * *

One thing I have always maintained is the necessity of getting the spirit of the picture—the impression you think the producer intended to convey, and then bring that out as well as you can. If the picture is comic, then any laugh you help to get carries out the purpose of the producer. Dramas may have both serious and comic elements; very often these may be introduced where none was intended, without detracting from the general idea, but it must not interfere with a serious scene or one of importance.

* * *

"What kind of music will be needed?" is another very natural question. Every kind of music may possibly be used at some time or other, from grand opera to "rag-time"; from the classic sacred music to the Salvation Army hymns. There is no limit to what you might need or could use on occasion. Luckily for our purposes, the average pictures run so nearly along the same lines that a little careful observation will show us what is most frequently called for. I do not believe it necessary at present to again mention the music ordinarily required, as I have gone over the routine frequently. Those who wish may find plenty of hints along this line by consulting the back numbers of The Moving Picture World.

* * *

The last request: "Give me some pointers on how to use it" (i.e., how to use the music) is the one big question which involves all the others. It is equivalent to asking "how shall I work up pictures." To some it comes natural to apply dramatic music to scenes. Other nimble witted players find the song chorus with its suggestive title or "catch phrase" to be a convenient form of describing pictures. Both are good, but neither should be used to the exclusion of the other. The latter needs no explanation. The principal requirements are a large stock of up-to-date popular stuff stored in your memory and a ready wit. Practice, however, works wonders in this as in everything else. As to applying dramatic music to the scenes, practice is also an important factor—the more you do, the easier it is. Here also exists the necessity of memorizing a number of pieces of this character (dramatic music). In fact one cannot "work up" pictures with any degree of satisfaction unless they have a considerable quantity of ordinary music "in their noddles and at their fingers' ends" as one correspondent put it.

* * *

Some time ago a young lady inquired as to the proper manner of applying dramatic music to pictures. I advised her as a beginner to pick out those scenes which she was sure of—that is, scenes so pronounced that there could be no mistaking their character, and fit them only at first. Later as she got more accustomed to this kind of work, she would be able to go further. She wrote me a short time ago that she had followed my suggestion and was getting along exceedingly well. Said she could see things in the pictures she never could see before. Of course as is to be expected, one develops with practice and learns in a measure to analyze pictures as to their dramatic elements—the application of fitting music follows as a matter of course. Your work will be elaborated by introducing "local color" in the shape of songs peculiar to place, to time or to people; by introducing (wherever appropriate) up-to-date song choruses. National and patriotic songs, of course, have their place and must not be overlooked.

* * *

In the case of the "Cleopatra" picture referred to above, although we have nothing which could be called "Early Roman" or "Ancient Egyptian" music, yet there is much characteristic and descriptive stuff which will answer the purpose. The march from "Aida" (Verdi) and "Antony and Cleopatra" (Grunewald) are both broad and dignified marches and are good for processionals as well as for "fill-in" purposes. Pryors "Egyptian Love Dance, "Lorraine's "Salome," "Zallah" the intermezzo "Iris," Beethoven's "March from the Ruins of Athens" (sometimes called Turkish March); Schubert's "Moments Musical" and many others can be used which by their quaint character will serve as a musical background for this class of picture. Use dramatic music also when necessary, but no popular songs or "up-to-date" stuff whatsoever, as the ancient atmosphere is essential to the picture.

* * *

It ought to be apparent to anybody that no one "system" or method of playing to pictures will apply to all alike. The song chorus idea as played to the comedy and comedy drama above mentioned was admirable; but when applied to the classic picture it was execrable.

NOTICE

Next Week Being a Short Week on Account of a Holiday, all Correspondents and Advertisers are Expected to Have Their Copy in This Office by Monday.

Attention, Scenario Writers.

So much of our time is consumed in furnishing scenario writers with a list of the manufacturers' addresses that we print herewith the complete list, which we suggest that they cut out and save for future reference. For the information of all, we will also add that we do not buy scenarios, neither do we have time to read or pass criticisms upon them.

LICENSED MANUFACTURERS.

The Biograph Company, 11 East 14th Street, New York.
Thomas A. Edison, Inc., Orange, N. J.
The Essanay Film Mfg. Company, 521 First National Bank Bldg., Chicago, Ill.
The Kalem Company, 235 West 23rd Street, New York.
Lubin Mfg. Company, 20th and Indiana Avenues, Philadelphia, Pa.
G. Melies, 204 East 38th Street, New York City.
Pathe Freres, 41 West 25th Street, New York City.
The Selig Mfg. Co., 45 Randolph Street, Chicago, Ill.
The Vitagraph Company, 116 Nassau Street, New York.

LICENSED IMPORTERS.

George Kleine, 52 State Street, Chicago, Ill.

INDEPENDENT MANUFACTURERS.

The American Film Mfg. Company, Bank Floor, Ashland Block, Chicago, Ill.
The Champion Film Mfg. Company, 12 East 15th Street, New York City.
The Independent Moving Pictures Company of America, 102 West 101st Street, New York City.
The Bison Film Mfg. Company, 1 Union Sq., New York.
Nestor Film Company, 147 Fourth Avenue, New York.
The Powers Company, 241st Street and Richardson Avenue, New York City.
The Reliance Film Company, 1 Union Square, New York.
The Rex Mfg. Company, 573 Eleventh Avenue, New York.
The Solax Company, Congress Avenue, Flushing Avenue, Flushing, L. I., N. Y.
The Thanhouser Company, New Rochelle, N. Y.
The Yankee Film Company, 344 East 32nd Street, New York City.

INDEPENDENT IMPORTERS.

The Eclair Film Company, 31 East 27th Street, New York City.
Great Northern Film Company, 7 East 14th Street, New York City.
K. Prieur (Lux), 10 East 15th Street, New York City.
Ambrosio & Itala—Bison Film Co., 1 Union Sq., New York.

A MONSTER MOVING PICTURE HOUSE.

The Madison Square Garden building in New York has for years been a financial problem. The great building has proved too useful to be dispensed with, yet the fact that it was unprofitable made its possible destruction almost an imperative solution of the dilemma. During the fall, winter and early spring, the "Garden" is always fully occupied. The four months of summer have proved the "white elephant" period of the big building. Many proposals tending to secure for the benefit of the people this useful structure have each in turn failed. The moving picture now comes to the rescue! It is proposed to use the large auditorium as a moving picture house, with a women's orchestra and other attractions, and it is expected to solve the problem. The most noticeable part of the announcement is that "every precaution will be taken to keep the high standard of shows and exhibitions for which the Garden is famous." Besides solving the financial problem of the Garden, it is possible that an opportunity now presents itself to give impetus to the value of the moving picture in other directions; from such a source and center an institutional sort of cinematography may develop. From the winter may come the fact that the movement may prove that its originators "builded better than they thought."

THE MOTIOGRAPH WATCH FOB.

We desire to call the attention of our readers this week to the advertisement of the Enterprise Optical Mfg. Co., which appears in this issue, in which they offer free to every manager and operator of a motion picture theater a very attractive watch fob; besides being a souvenir, it makes a splendid gift and a useful one. It is unique in design, attractive and rich in appearance, and it is the wish of the Enterprise Optical Mfg. Co. for the readers of this paper to take advantage of this offer, as they have gone to considerable expense to make this fob one of the best which has ever been offered as a souvenir in this country.

As will be seen by the illustration in their advertisement, this fob illustrates the motiograph motion picture machine, and on the reverse side in neat lettering is only the name of the makers, and no one could have an objection to wearing as handsome and useful a souvenir as this, particularly at this season of the year when the weather necessitates the discarding of heavy clothing.

As the 1911 catalog issued by this company is now ready for distribution, they will be glad to send one to any one interested.

The Yankee Film Company has substituted "The Pretender" in place of its release, "His Romance," as advertised last week.

FOUND

Smiling, JAMES A. BLISS

The Somewhat Stout Comedian

who was reported missing on Broadway last Thursday. Friends found him happy and contented at the Rex Studio; he told them that Rex is in the kidnapping business and that he wished he had been kidnapped sooner. He was very busy manufacturing laughs for his initial appearance which is in a reel to be released June 1st, entitled

"THE MONOGRAM J. O."

A late report on Broadway has it that Wm. A. Brady, Chas. Frohman, Klaw & Erlanger, and the rest of Rex's competitors have hired Pinkertons to watch Rex.

YOU KEEP YOUR EYE ON REX AS WELL!

QUESTIONS ON LAST WEEK'S LSSSON.

1. Why does the intensity of illumination decrease as an open source of light is moved away from the eye?

2. Given a light placed a certain distance from an aperture and a screen on the opposite side of the aperture, the area of the light on a screen increases as the screen is moved away. Why?

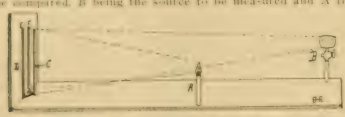
3. What effect on intensity of illumination has moving the screen back and why?

4. What is a light compared to in measuring its intensity?

5. In what proportion does intensity of illumination decrease as the screen is moved away from an open light?

This comparison is made with what is known as a **Photometer**, of which there are several types.

In Fig. 10 is illustrated what is known as Rumford's Photometer, to which A B represents the two sources of light to be compared, B being the source to be measured and A the



standard candle used in measuring. C is a round rod (any other shape is just as good) which casts two shadows on screen, D. E being the shadow caused by B and F that caused by A.

We set B in at any convenient distance from D, placing rod C quite close to screen D, so that the shadows will be side by side. The lights are so placed that the flame of A illuminates the shadow cast by B, and B illuminates the shadow cast by A. We now move A and B to and from D until the shadows appear of equal density. Let us suppose that we find the shadows to be of equal density when light A is ten inches and light B thirty inches from the screen. Remembering that the light, or illuminating power decreases inversely with the distance we must square the distances (10 inches), that A is removed from the screen by multiplying ten by itself, which gives one hundred. Next we square thirty in like manner, result 900. Next we divide 900 by 100, the result being nine, which is number of times B is stronger than A.

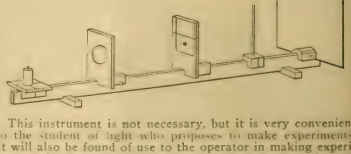
To recapitulate: To find the candle power of light B we proceed as directed in the arrangement of screen and other apparatus. We then arrange the two lights we propose to compare in manner indicated by sketch B and advance A toward the screen, at the same time removing B to greater distance, until the two shadows appear exactly alike in density. Measure distance from the screen and from B to the screen. Square both measurements by multiplying them by themselves and wind up by dividing the square of B distance by the square of A distance. The result will be the one sought, viz. the times stronger light B is than light A and, if light A is a standard candle, the candle power of light B. For example, let us assume that light A is a standard candle. Let us also assume that we find the shadows to be of equal density when light A is ten inches and light B sixty inches from the screen. 10 x 10 equals 100, while 60 x 60 equals 3,600. 3,600 divided by 100 equals 36, the answer. We therefore conclude that, in the example, light B is thirty-six times stronger than light A. Since light A is a standard candle it follows that light B is 36 candle power. In other words, it would require thirty-six candles such as A to produce illumination equal to that given off by light B.

It might be well, at this point to give a somewhat more clear idea of the general meaning of the rule that light intensity diminishes with the square of the distance. If we call the illumination produced at one foot 1, the illumination at two feet will be but one-fourth, if the distance be three feet the illumination will be one-ninth, while if it be ten feet the light intensity will be but one-one-hundredth, and so on. This, to sum up the meaning of the law of inverse squares as applied to light. Let it be understood, however, that the law applies only to an open light such as is shown in Fig. 8. Let it also be understood that, strictly speaking, the law applies only to light emanating from a point; that is to say, it does not hold strictly, or, rather, accurately true, where the light emanates from some source, such, for instance, as a candle flame, large enough to have many points on its surface, each of which is sending out rays in every direction. Practically, however, we treat the law of inverse squares as though it held true for all light sources.

And now to return to our subject. The Rumford photometer has already been described. Bunsen's photometer is also a practical device and one perhaps more easily applied by the operator than Rumford's would be. Make a grease spot on a clean square of white paper, by dropping on its surface a drop of wax from a candle; removing same with a knife when cold.

You will immediately see that this spot is much more translucent than is the surrounding paper, when held between the light and the eye. If, however, the paper be held against something dark the spot will appear darker than the surrounding paper. The spot allows more light to pass than does the surrounding paper, but it diffuses much less. Now if you hold the sheet of paper just half way between two sources of light having equal power you will discover that the spot is no longer visible. The relative transparency and diffusion of the spot and paper have neutralized and the spot cannot be distinguished from its surroundings. For instance, to verify: In a dark room having two sources of light, electric, kerosene, gas or candle, each of equal power, hold the paper with spot nearer one light than the other. Looking at it towards the nearer candle the spot appears brighter than its surroundings. Now as the paper is moved toward its observer the spot gradually fades, finally disappearing altogether, or nearly so. If the movement is continued toward the observer the spot will grow darker after the point of equal illumination has been passed. The application of this test is precisely the same as in the Rumford photometer. Find the neutral point and measure the exact distance from paper to each light. Square the two measurements and divide the greater by the less as before.

For many experiments what is known as an "optical bench" is very convenient. Such a bench is shown in Fig. 11.



This instrument is not necessary, but it is very convenient to the student of light who proposes to make experiments. It will also be found of use to the operator in making experiments with lenses. The horizontal, or base bar may be, and should be, laid off in inches, halves and quarters of an inch; also by feet.

(Continued next week.)

Live Question.—Iowa (name of town suppressed) writes: "I noticed in a recent issue of the 'World' that one of the correspondents intimated in so he his belief that there is little use of a Trouble Department. He seemed to think that if one paid money enough he could get expert service in the operating line. I also noted your reply to the gentleman, which was very good. I now desire to make a few remarks about myself. One year ago I opened a small house in this little city of 1,200 population. By careful management I have 'made it go,' though, as you may imagine, the profit has not been large. It is my opinion, however, that had it not been for the Moving Picture World I could not have kept the house open and most certainly I would not have been able to give the people of this village the excellent show I have given them, and they in the end would have been the sufferers. By running my own machine, my wife acting as ca hier, my daughter playing the piano and our boy

taking tickets, we managed to give this little town a really creditable moving picture show. If I were obliged to hire a first-class operator it simply could not be done and that is all there is to it. In a town of 1,200 there is not enough income to justify the expense of the salary of a first-class operator. If I had to pay the salary of any kind of an operator I would have to take just that much off the film service and my patrons would be the losers, even supposing I could keep my house open. Now, I believe there are thousands of other small exhibitors placed just exactly as I am and to them the World is a God-send. Thousands upon thousands and even hundreds of thousands of people in small towns have absolutely no other form of theatrical amusement except that furnished by the little moving picture show run on about the same basis as my own. Anything that injures the performance in these theaters injures the enjoyment of the vast multitude of citizens in our small towns. It, therefore, seems to me that whatever helps these small shows to put on a better performance, or keep their house open and furnish the people amusement, is distinctly good. Moreover, it indirectly helps the film exchange, manufacturer, and everything connected with the business. As for myself, I consider that I owe my business very largely to the Moving Picture World and the Trouble Department, through the medium of which I have in the past year learned to give what I believe is very good projection, a thing I could not possibly have done without some help of that kind, and so far as I have seen aid of that sort is available nowhere except through the columns of the 'Moving Picture World' and in your Handbook."

I believe the above letter needs very little comment except to say that what the brother says is true.

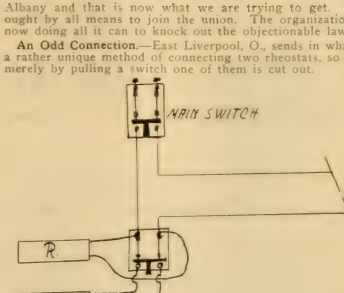
Air Dome Curtain.—Madison, Neb., writes: "I am a constant reader of the 'World' and enjoy every word of it. I am planning to start an air dome for the summer and I want to know what is the most suitable fabric to obtain. Also what preparation should be used to coat same. Some tell me it should be coated with aluminum, while others tell me it should be as white as possible. Please give me your opinion."

An airdome curtain may be made in a number of ways. It may be of bleached muslin and either taken down each night or else built with a hood for the protection from inclement weather. I do not, however, advise this form of curtain for an airdome. My own idea of the proposition is to build a suitable frame with a hood extending out so as to protect the curtain from the moonlight. I would then cover the picture space with lath and plaster, with hard plaster, finishing with a cement coat. I would then paint the inside of the hood black and the cement surface I would cover with a paint as follows: white lead, mixed with half oil and half turpentine for the first two coats, which should be applied tolerably thin; and about one-third oil and two-thirds turpentine for the finishing coat. To this paint I would add a little ultra marine blue, enough so that it has quite a bluish tinge in the bucket. It will then be dead white on the screen. Such a curtain will not be injured by the weather, it will last the whole season without repainting and is not very expensive. The only possible objection is that it would have to be firmly braced to withstand the pressure of wind. The hood should extend out far enough to shade the curtain completely from the moonlight and it should also extend out at the sides of the curtain a little for the same purpose, though not enough to interfere with the view of the audience. You can also get a fairly satisfactory curtain by using sheet metal instead of cement plaster, painting it in the same way, except that the first coat should be yellow ochre to prevent white lead from directly on metal, as it will corrode. The cement could be coated with aluminum instead of paint if desired, of course.

License for Aliens.—New York City writes: "As one of the readers of the 'World,' I wish to express my thanks for the splendid work put forth for the benefit of operators. The Department has been very valuable to me. I am one of those non-citizens whose license expires the 15th of this month. Would you advise me whether or not there is any chance for us non-citizen operators to procure New York licenses? I heard that the case is before the Legislature in Albany. Is that true? Also, is it necessary that we should have a license to operate in New Jersey? Should I join Local 35, N. Y. M. P. M. O. Union; do you think they could help me in this matter?"

There is now before the Legislature in Albany a bill designed to put an end to the depriving a man of the right to work unless he is a citizen. Whether the bill will get through this session of legislature or not and be signed by the Governor, we, of course, cannot say, but we shall know very soon. I believe there is no license necessary to operate in New Jersey. The alien operator law was an outrage from the beginning, as I have before said. It is, however, a waste of space to talk about it. The thing we need to screw up in Albany and that is now what we are trying to get. You ought by all means to join the union. The organization is now doing all it can to knock out the objectionable law.

An Odd Connection.—East Liverpool, O., sends in what is a rather unique method of connecting two rheostats, so that merely by pulling a switch one of them is cut out.



As will be readily seen, when the switch is closed the two rheostats are working in multiple. There is no question but what the connection would work all right. East Liverpool wishes to know if there is an operators' union in New York under the jurisdiction of the I. B. E. W. There is not. New York operators are organized under the I. A. T. S. E.

Position Wanted.—Mr. Wm. Royal, Harrisburg, Pa., desires a position. Mr. Royal refers to Capt. J. G. Ferari, now running the trained wild animal show at Dreamland Park, Coney Island, or to A. L. Roumford & Co. Mr. Royal writes an excellent letter and presumably can deliver the goods. In this connection I wish to say that as summer comes on applications for positions are multiplying. I am obliged, however, to turn down the proposition of securing positions for operators. I tried it and it was not at all satisfactory. Some men, after a lot of trouble was taken on both sides, refused to take positions offered. Other men took positions and could not make good. Of course, I can have no personal knowledge of the work of operators situated, perhaps, hundreds of miles away, or even those quite close, unless I happen to see their work. I would be only too glad to be able to help the boys in every possible way, but I find that securing positions is not a feasible proposition. Sorry, gentlemen, but I have tried it and it doesn't work.

License Law Wanted.—Mobile, Ala., writes: "Would you kindly give me the moving picture casualty record for the United States during the past two or three years. We have the matter of a license law up with the City Fathers. We wish them to pass an ordinance requiring the examination of operators. The bill is opposed by some of our local managers. Is it necessary that operators be examined in New York City? If so, who examines them? What is the charge for the license? The bill is laid over until we hear from you."

I have no authentic figures at hand concerning the casualties in moving picture theaters in the United States during the past two years. I may say, however, that as a matter of fact, the casualties during the past two years have amounted to practically nothing, though there has been heavy loss of life in two or three instances in foreign countries. This occurred, however, not in moving picture theaters, but in temporary shows given in one instance in an immense barn like structure, totally unfit for moving picture theater and not equipped in any way for the purpose it was being used for. The law is very strict here in New York City, also in Chicago and practically all other large cities. The operators must in all cases be examined and licensed. They are usually examined by the electrical department of the city, or by an operators' examining board appointed for the purpose. There is no charge at all for the license in New York City, but in Chicago it is $10 per year. The city of Mobile should by all means examine and license its operators. Notwithstanding the fact that there have been practically no casualties, there is nevertheless an exist ent danger of fire, also it is due to the public that they be, so far as possible, protected from the inexpert work of ignoramuses who pose as operators. I do not know whether you have any of that brand in Mobile or not, but if you have you are indeed fortunate. The manager who suppose the running of operators are doing so, I believe, from a totally mistaken viewpoint. The licensing of operators in New York City, Chicago and other cities has in no instance worked any hard

NESTOR

If It's A NES

The Worth

PROPITIOUS ANNOUNCEMENT!

This is the logical moment! *Begin now* to counteract the business depression that generally comes with the summer season. The *unique* and *worth-while*

NESTOR SPLIT REELS

will *jam your theatre* despite the rising mercury. *Think of it!* A Worth-While Western that *is* Western and a Worth-While Comedy that *is* Comedy, both on one reel!

This Winning Combination Starts
Wednesday, May 31st, 1911

"THE SAVAGE"

Indian-Cowboy Thriller—It's a Western—*And*

"A SURE CURE"

Snappy, Short and Sweet—It's a Comedy—*The First Worth-While Split Reel—Get It!* 986 feet of solid delight.

Another Nestor Split Reel Dose of Business-Reviver Will Be Administered Wednesday, June 7th, 1911.

"THE COWPUNCHER"

A True-Blue Western—And

"THE LITTLE BURGLAR"

A Peculiarly Exquisite Playlet.

Synopses on Another Page—ORDER NOW!

DAVID HORSLEY, German Savings Bank Bu

OR It's Good

ile Film

NESTOR

EXTRAORDINARY ANNOUNCEMENT!

This is to inform the alert exchangeman, the wise exhibitor and the lover of UNDILUTED FUN that the national favorites, acclaimed by children and grown-ups, *Komedy Kings*,

MUTT and JEFF

have entered the film field and will soon make their first appearance in

NESTOR PICTURES

Write to us if you're not getting The NESTOR Lobby MAGNET FREE! FREE!

EXHIBITORS' COMMENTS

"We think there are *no films like Nestor's.*"
H. E. Lerner, Surprise Theatre Co., South Bend, Ind.

"I want to congratulate you on making such *fine films.*" J. P. Masters, Elite Theatre, Memphis, Tenn.

"I am running Nestor's every week, and I am glad to say *they are winners.*"
Geo. B. Spangler, White Palace Theatre, Mount Vernon, Ohio.

(TO BE CONTINUED)

EXHIBITORS! 15 cents in stamps will bring you *Six* 8 x 10 *Pictures* of NESTOR PLAYERS. To non-exhibitors the price is $1.00. Send for them *now!*

g, 4th Ave. & 14th St., NEW YORK CITY

stop on the exhibitor. It merely has operated to eliminate a few of the faults of impatient crank heroes. Managers should support rather than oppose the proposed ordinance.

A General Letter.—A traveling operator writes: "I am one of those who perused your remarks in the World, wherever I am able to secure a copy of same. This does not happen every week, as I am traveling from place to place. There is one statement, page 1056, May 14th issue, signed by Milwaukee, which is a little too strong for me to let pass. While he is entirely correct in saying the picture shows of Milwaukee are good, he is also entirely in error when he says that they are the best in this country. I have been traveling with a road show ever since the A. F. of L. has the privilege of advertising Union Labels in various crafts affiliated and have traversed the country from Galveston to Canada and from Philadelphia to Denver. I believe I may say without fear of successful contradiction that St. Louis picture shows give the public more for their money than Milwaukee does or possibly can do. Another matter I wish to mention is in regard to the letter signed Ohio and your reply to same. You observe the very greatest praise for such an answer. Although the name of the town was withheld, I can safely guess it. For your own special benefit I will say that the I. A. T. S. E. of the city I have in mind makes me ashamed that I myself carry a card in that organization (as well as two others). They have allowed traveling moving picture men to work in one of the theaters there with a non-union operator, property man and musician; a thing entirely contrary to the rules of the organization. In the answer you make however, one statement is incorrect, namely when you say the preachers are organized. The preachers are absolutely unorganized. Result, the average yearly wage is only $300. Also one fact that you did not mention is that the doctors' union and the lawyers' union have a very rigid scale of wages, which provides for overtime and also governs the supreme service by a very high standard. The Funeral Directors' Union (association) is so strenuous in the enforcement of its wage scale that in Cincinnati, O., if a poor man loses a child, for instance, and before he is able to finish paying for the first one a second dies, the second one will not be buried by any undertaker in that city until the first bill is entirely paid—and that is right.

I have published practically all the letter for the very simple reason that there are those who are inclined to strenuously oppose the organization of operators. What the neighbor says is absolutely true. The Funeral Directors' Union (they call it association) is, to my mind, one of the most outrageous combinations in this country, yet one is prone to criticise them very seriously because they are "business men." Yet I myself have known of instances where the Funeral Directors' Union has refused to bury a corpse because the bill for a former funeral was not yet entirely paid, and the city authorities had to step in and compel the interment by threatening to take away the license of a few of the members of the Funeral Directors' Union unless the body received interment. What the neighbor says about the lawyers' and doctors' unions is also true, and I was under the impression that the preachers also had a union, though I may be mistaken. Observe my calling all these organizations unions. I want to impress upon you, Mr. Exhibitor, the fact that all these various organizations of professional and business men, bearing high-sounding titles, are nothing more or less than unions, so why draw the line at the operator?

Interesting Letter.—San Francisco, Cal., contributes the following: "I will endeavor to write you the promised letter to the best of my own limited knowledge, make no jokes and do general stunts on a broad shelf running along on the front of the booth, always keeping the screen in view, with a perfect picture, a good light and a pleased audience. As to the light, I will give you my equipment and its details. I get a fine light, or at least the same results as D. C. from straight A. C., with hardly a particle of noise at the arc. The curtain results are even better than by the use of a rectifier. For my main lead, 110 volts, I use 60 ampere fuses. No. 6 wires to the lamp (all Powers No. 6 equipment). For resistance I use an upright coil 22 inches high, 6 inches in diameter, 4 inch square core, with strap for adjustment. It is giving 33 amperes, being wound with No. 4 magnet wire. The light costs 56 cents for eight hours' run; 56 lbs carbons top and bottom, set at 30 deg.; the carbons to line with each other except that the bottom one is slightly advanced. I remove the hook from the body of the lamp mount to get the 30 degree angle; also dropped the pin in the post 1½ inch, which allows nearly 4 inches of up and down adjustment. I took out of rack bars to get full use of them and can now use 6 inch carbon below and 12-inch in top, with hand never closed down. I can thus run eight or nine reels on one carbon setting. Have a 56-foot house, to by 13 picture, aluminum screen on smooth plastered wall. Use 9 inch condenser in the rear and 6½-inch in front, set 13 inches from the aperture. The spot is round and white. I am using the same two condensers I opened up with six months ago. We run with the house lights on and the picture is bright, perfectly clear to the corners and not a sign of ghost. I have no flicker whatever. In closing I wish to note just one thing, namely the picture in passing from the film to the rear combination of the objective is reduced to 1¼ by 1 inches in a distance of three inches and is shown right side up. What is the answer?"

I believe Fraser's letter requires no comment other than to say that I am always glad to hear from those who are producing the goods on the screen. As to the picture being reduced in size and shown right side up on the back end of the objective, he will see another letter on the same subject this week. I don't just understand about the current. You say you are using 33 amperes at 110 volts. This would be 3630 watts per hour or about 29 kw. in eight hours. Unless you are wrong you are getting current at about 2 cents per kw., which seems utterly impossible.

Commission.—Palenno, N. D., writes, asking that I secure him a position, offering to pay $10 or more for the service out of his salary after the position is secured.

In the first place, I have already made some remarks in another part of this week's Department concerning the matter of securing positions for operators. In the second place, I do not under any circumstances accept any commissions for anything of that kind. If I happen be in a position to place a man and I know the man can deliver the goods, all I ask of him is that he do so.

A New Stunt.—Mr. Harold Martin, New York City, comes in with the following: "In a large West Side school there is an exhibition of moving pictures once each week. This feature was instituted by the principal with the idea of providing a reward to pupils who are perfect in their deportment and studies and to keep them away from the nickelodeons at night. Every child having a certain average in studies and deportment for the week receives a card of admission to the show. Only one card is given to each child and no one is admitted without one of these tickets. One of the teachers graduated from an operators' school in this city and is now a licensed operator. The show is given in the school hall Monday afternoons for the girls and Tuesdays for the boys. Licensed films are used, the range of subjects covering industrial, scenic, trick, history and comic film. Since this plan was adopted the average in deportment and studies has been raised in a very remarkable degree. The child who has not earned an admission card feels disgraced and tries all the harder during the ensuing week. M tion pictures in this instance have become a method of training as well as instruction and amusement."

The plan outlined is unique and, I should presume, would be very valuable from any and every point of view. That it will, to a very appreciable extent, keep children away from the regular moving picture theaters is to be doubted, but it will enable them to see selected historic, industrial and other instructive films, as well as comic and trick pictures, under the very best conditions, accompanied, presumably by a lecture. More than this, making admission contingent upon a certain average in deportment and studies will in itself undoubtedly exercise a decided effect, both in the general deportment and general average of studies. In all probability the average child would work like a Trojan to secure such a card of admission. The child will not stop to consider that its monetary value is slight; the only thing it considers is the fact that unless the card be secured the shows which his companions who have attained the necessary degree in deportment and studies will be admitted must be missed. Such an influence is powerful beyond all proportion to its value as represented by the standards of money. The editor of this department believes that such a scheme could be inaugurated with immense benefit in every public school in our cities and possibly even in our smaller towns. He does not believe that the workings of such a plan would in any way operate to injure the business of the regular moving picture theaters. In smaller cities it might be entirely feasible for the school principal to make some sort of an arrangement with the local moving picture theater. Just how the financial end of it could be worked out would be a matter requiring considerable thought, but no doubt it could be arranged. The theater on the school day would have, of course, to give a strictly educational, historic, industrial and comic show, on which the principal of the school might lecture. It would require considerable working out of detail and careful arranging to make the plan work smoothly, but it is, I believe, entirely practical and would be of unquestionable, and possibly quite large, value to the schools.

Transformer Puzzle.—Wilmington, N. C., writes: "I am turning over to you a puzzle that I have been trying to make

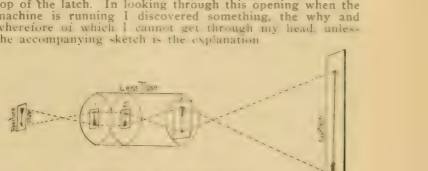
out for the past three months, as has also the Superintendent of the Electrical Department of this city. We have one of the Ft. Wayne compensators, which they say is not as it ought to be. We have tested out its contacts as follows: The first point is supposed to give 30 amperes; second point, 40 amperes; third point, 60 amperes. When we tested it out in operation, the actual readings were: First point, 25 amperes, voltage at arc 35; second point, 36 amperes, 37 volts at arc; third point, 55 amperes, 40 volts at arc, the line voltage at the time of the test being 116. Now, 55 amperes is too much for the lamp, whereas the second point only gives 36 and that is not enough for my 60-foot throw. We have received from the Ft. Wayne Company two of these devices, both giving the same results. If you can tell me any method of remedying this state of affairs I will be very thankful."

In the first place, Wilmington, from what you say, I should suppose you are using a transformer designed to work on 125 volts and are also using the same on a pressure of 115. If you gave the Ft. Wayne Company the proper voltage, namely 115 (you say 116, but presumably the actual pressure is carried at 115), and the transformers do not deliver their rated capacity, as claimed by the manufacturer, then it is up to the Ft. Wayne Company to provide you with transformers which will, and I have no doubt they will do so. The amperage could be raised by adding more turns of wire to the primary coils or by taking some off of the secondary turns. This, however, is a difficult task and you must not undertake any such operation, since even if you could perform it successfully you might run into other difficulties, the core probably being designed for exactly the number of turns it carries. I wish to correct you, however, on a couple of points, namely: Your throw has little to do with the amount of light required, it being the size of the picture which governs the amount of light necessary. If you have a good-sized picture, 55 amperes alternating will be none too much. As for myself, I use that much or more A. C. on anything above a 12-foot picture. I think there is nothing further I can say to you which will be of value. In order to have the compensators changed it must be returned to the factory.

A Few Questions.—Mr. J. H. Snively, Paris, Tex., writes: "Enclosed find $1.50 for the Handbook. I am a student of your department and by close study of its columns have been able to solve many perplexing problems which have stumped me many times in the past eight years. I have been an operator and exhibitor for that length of time. I am putting in a white plaster screen and wish to ask you the following questions: (a) Please advise me what I must use to kill the snow white glare of the plaster? (b) What size field will I get from a No. 2 Edison lense at 60 feet? Also a No. 3? (c) Can I buy a better grade lens that is offered by the Edison people as part of their regular machine equipment? (d) What size screen would be correct for a No. 3 stereo and No. 2 lens? (e) Can I have a stereo lens built that will project a field the exact size and shape of my M. P. field? (f) Is it practical to block out the mats of the slide so as to make a No. 2 stereo lens project a clean field the exact size and shape of the M. P. field? Question (e) you will doubtless think odd, but I wish to paint the outside border of my screen black and, of course, the slides would overlap the black and look bad."

(a) As for myself, Friend Snively, I would not care to kill the white. In fact, the whiter I can get the screen the better I like it. However, you may tone to suit by coating the plaster with white alabastine, to which has been added dry ultramarine blue to suit. Or, you can make the alabastine any color you may desire. (b) The No. 2 lens will project a picture 10½ feet wide at 60 feet and the No. 3 at the same distance will project a 10½ picture. These measurements cannot be depended upon absolutely; they are approximately correct, however. (c) Yes, you can buy a better grade of lens, but I hardly think it will pay you to do it, provided the lens supplied by the Edison people gives good, sharp definition all over the screen. If it does not, send it back and make them furnish one that will. You can, of course, get lenses up as high as $200 or $300, but the effect on the screen will be nowhere commensurate with the added price. (d) The No. 2 stereopticon lens would give you a picture about 10 feet square at 60 feet, and that would of course be the size to make your curtain, since the M. P. would be considerably smaller. (e) No, it is not practical to have a stereopticon lens built that way. The nearest you could come to it in practice would be to get a moving picture lens of long enough focus to project a picture only as big a square as your moving picture is high. (f) You could, of course, put a metal mat in your slide carrier of such size and shape that your stereopticon lens would throw a picture the same size and shape as the moving picture. By so doing, you would, however, block out considerable of the slide, and in many instances you would find the body of a person would be there all right, but their head would be behind the metal mat and the audience would be regaled with the spectacle of a headless man or woman. I would suggest that, provided it is possible, you rig a light rolling screen of bleached muslin, arranging so as to drop in front of your moving picture curtain, upon which to project the stereopticon pictures. This may be done by running the ropes up through the garret, if there is one, or down through the basement and to the operating room. The curtain could then be manipulated by the operator even though he is 70 feet away. I know of one theater in which such an arrangement is in effect, and the operator by means of a windlass in the operating room 110 feet away manipulates a curtain, the wires running from the top of the roller of the curtain down through the stage floor into the basement, through pipes to the front of the theater and up through pipes into the operating room where they pass around a windlass. The thing works perfectly.

That Light Question Again.—Washington, D. C., writes "In nosing around my Edison Type 'B' machine I discovered that by bringing the framing lever half way down, there is a little peep-hole at the top of the gate just to the left of the top of the latch. In looking through this opening when the machine is running I discovered something, the why and wherefore of which I cannot get through my head, unless the accompanying sketch is the explanation



Parts 1 and 2 in the sketch are supposed to be the two glasses composing the back factor of the objective lens, though I have exaggerated the distance between them so as to get the figure on the second part. In looking at the lens through the little peep-hole I can see three clear and distinct pictures as shown in the drawing marked 1, 2 and 3, 1 and 2 are right side up colors miss the right side up and about half an inch long, number 3, however, is upside down and about one inch long. Now, according to that, the picture must be turned over the third time when it reaches the curtain. This phenomenon may be observed with any Edison type 'B' machine, but it is very hard on the eyes. The pictures are there just as I have indicated them, and all sharp and clear. I have been unable to find any data or drawings anywhere offering the slightest explanation of this phenomenon and I should like to know a little more about it. I always had the idea that the picture was just turned half over, but this seems to put that idea in the wrong. The Handbook was received some time since and I have read it through and through. In my judgment, an operator ought to be obliged to study one before being granted a license."

As you no doubt have noted, Washington, I am at present engaged in preparing a series of lessons on light, which are now running in the department each week. In the course of time we shall get to the lens proposition, when a lot of these things will be duly treated in a way to answer. But the images you see are caused by reflection, and same to the light lessons I am now just about to begin on that subject, you may in the course of a few weeks be able to dope out the meaning of their images and their explanation. Meanwhile possess yourself with patience. Washington. Glad to hear from you further at any time on any subject of interest.

A Correction.—Mr. A. Heath, Boston, writes: "I wish to make a correction in the drawing of the screen published last week. I inserted in the sketch 220 reverse instead of 110, which accounts for my mentioning the fact that both positive sides of the line should be on the theatre to prevent short circuit in the case of grounds. The one would work all right, but should a ground occur on a reverse it would very likely put both lamps out. In reply to Heather Morgan, I will say I overlooked your statement that both sides of the switch should be in motion to light both lamps. As it was, I considered that the general wiring was in the basement, the single switch representing the main switch and each lamp having a separate switch and cut-out, which would eliminate all danger of grounds, thinks etc."

Your apology is accepted, Brother Heath, though I find no error in connection to your sketch. I will probably spend Sunday in Boston on the next trip and would be very glad to meet yourself and some of the Boston boys.

Licensed.

"The Still Alarm" (Selig).—This is a fairly well-executed melodrama that improves very effective toward its later scenes. Not all that goes on in the picture is clear, but the main thread is quite apparent. Its feature, the fire with a rescue and a still alarm after the villain has set the house, is a fine piece of work. It probably will make the picture as popular among those as Joseph Arthur's fine melodrama of the same name once was back among plays. The acting of the principals is almost what is commendable. The lover, Jack Manly, is played by Tom Lingham. Eugenie Besserer makes an effective heroine. Frank Richard takes the part of her father, and Bessie Rawlinson is the villain. The last scene is very pretty and effective. It is well photographed.

"Paul and Francesca" (Pathe).—The romance of these famous lovers has been made the subject of many poetical stories. This version turns on the desire for vengeance of Lanciotto's sister for and the play's chief weakness is its failure to show the cause of this so that we also might learn his guilt. It makes a very pretty picture, well-acted and interesting. It takes place in Italy during the Renaissance, about 1500 A. D. The setting shows up the colors of the silken garments remarkably well. The play can not be said to grip the emotions powerfully.

"Her Humble Ministry" (Lubin).—This is one of the most widely sandwiched films with a religious motif that this reviewer has yet seen. It will "take" strongly with audiences. The situation is poignantly true of human experience, and to find any fault seems a pity; few will notice its short-comings. Still, it would have been better to have had the arrests ordered by a Gerry Society man. Then, good as are the scenes in the room of the tough young men, they fail to maintain the emotional impression of the earlier scenes, especially those in the Home with the Sisters of Charity. It is because these scenes are not nearly so true to life. The picture is, nevertheless, one of the most worthy of the week.

"A Case of High Treason" (Edison).—This picture is the poorest Edison film this reviewer has seen. It is a melodrama with scenes laid in San Domingo, and it lacks the art that the Edison Company usually puts into its pictures. The situation is stale and very hard to act, and though there is enough body to please mildly, this reviewer fears that most spectators will find it tiresome. The last scene seemed to lack art altogether. It seemed as flat as the illustration of some newspaper novel.

"The Welcome of the Unwelcome" (Vitagraph).—This pretty drama has a delightful school girl heroine. The unwelcome one is the new step-mother-to-be. Miss Grace Louis makes a very sprightly schoolgirl, who romantically applies for the job of lady's maid to the woman (Julia Swayne takes the part) whom her widower father loves. Van Dyke Brooke plays the father. It is a very pleasant, worthy comedy.

"The Carnival" (Kalem).—This is a drama of artistic life and people in Paris. The background is Bohemian, but a well-to-do Bohemia is pictured, not the Latin Quarter. In this story, it isn't the artist who deserts his family, but it's the mother who is irresolute. The producer was wise enough to use good paintings on the easels and to use good castes—strange, that one feels it necessary to comment upon such a point. The scenes are all interesting; the acting is excellent and the picture is likely to please. Its atmosphere suggests culture, even elegance.

"American Beauties" (Pathe).—This is a picture of a marvelous rose garden. A graceful girl poses under beautiful rose trees, smiles through frames of roses and gathers bouquets with artistic and graceful motions. The scenes are nicely colored.

"How the Hungry Man Was Fed" (Edison).—This is one of E. H. Davis's Van Bibber stories. Van B. makes a "starving" beggar eat. It comes hard, but the beggar puts the food into him. When he has finished, Van B. makes him pay and tip the waiter. The beggar has plenty of money. It's an educational film. There are some laughs and smiles in it; for the "hungry" man is a good actor. We wonder how long he cultivated the appetite to be able to punish those big potatoes.

"Country Lovers" (Biograph).—A very good chance was wasted in this film. It is theatrical and almost wholly unconvincing as it is. The personality of the six who act it is pleasing, but they have little chance to give human characterization to their parts. There is an amateurish tramp in the story. Still, now and then, the actors manage to bring out a ripple of laughter as the reel is being projected.

"Fishguard Harbor" (Urban-Eclipse).—This is a first class travel film, instructive and interesting. It shows one of the great liners from America entering the new harbor in Wales, and shows the disembarking and unloading. Many reporters seen in the crowds seem to indicate that it is the first great ship to land at the harbor.

"The Juggler's Vengeance" (Urban-Eclipse).—This is a dramatic picture, but it was not clear, at first, to this reviewer because he couldn't recognize the characters when dressed up for the show. It is well acted, but it is not a very significant or interesting film. It is a story of circus life.

"In and Around Havana, Cuba" (Edison).—This film shows interesting streets and buildings. It shows the caissons about the wreck of the U. S. S., Maine. It is a worthy educational number. The photography is clear and the photographer seems to have chosen the features that the public is most likely to be interested in.

"A Tragedy in Toyland" (Kalem).—Here is an interesting film, and the actors are a child's toys, except in the opening and closing scenes. It shows a battle with toy soldiers, a love affair which incites a duel, etc. To do this required 123,500 separate movements and separate exposures. A photographer devoted his entire time for three months to the work. The film is a success and will be popular.

"Billy in Trouble" (Pathe).—This is a broad farce in which Billy is represented as holding a girl so close in a dance that his wife, who sees the reflection in a mirror, objects. This causes much unpleasantness for Billy, but in the end all is well.

"In Blossom Time" (Kalem).—This is a very pretty romance and has scenes that are truly poetical—the one, for instance, where the lover tip-toes near and shakes the bough so that a shower of orange blossoms falls on the heroine's head. This heroine is a happy choice for the part. She acts with sympathy and is pretty. The man who takes the part of the Don is not very successful in his portrayal. Such a man would not put on a truculent look so often. Also it will be noticed that this play's romantic hero weeps. Why do they do it so often in such pictures? Aside from this, he plays the part well. If the father of the heroine is present at the wedding ceremony, as he seems to be, why does he go into such a fury later when he finds that his daughter is a mother? What does the priest say to him that calms him? The picture of the little mother and her child is one of the most poetical scenes given in some time. The play is, as a whole, commendable. The pictures are clear and very well selected, and the story worth while. The producer has grouped his characters well; one would think it all happened that way.

"The Show Girl" (Vitagraph).—This play has a very fine situation, but it isn't brought out as powerfully as it might have been. There is so much business in it that gets nowhere that when the climax comes part of its significance is lost. If we had seen Renfrew's wife and family in the very first scene we would more quickly have realized the possibilities of the situation. The scenes in the theater where Dr. Renfrew makes love to Audrey are quite clear. Yet, the friend who tells her that the doctor is a married man appears to compel her to return the pearls. Then, we don't see why Audrey stands peeping around the corner of the house and, later, when Mrs. Renfrew appears, we don't know who she is nor are we sure whose children run into the house. There was no need of this confusion, for the situation is quite simple. After all, "The Show Girl" makes a pretty play. The scene where she dances is good and, though, at the climax, we are not sure whether she leaves the pearls from play gave her little chance to show the state of mind underplay gave her little chance to show the states of mind underlying that act. She showed no wounded pride, no desire for revenge at any time. Just before the climax, while she was talking, Dr. Renfrew stood smiling so vaguely, we couldn't tell what she was saying.

"A Close Call" (Pathe).—In this melodrama only one actor is given a presentation before the curtain and it is hard to understand why he was chosen for this honor among the others. He plays his part of the hero well, but the other parts seem as well played. The feature of the play is a very exciting rescue. The heroine lies stunned on the track, left there by the gang. The engine approaches. It seems about to run over her when the hero, riding on the cowcatcher, bends down and saves her by picking her up. It is, or seems to be, no dummy he rescues. How it is done the spectator may not know, but it gives a "heart in the throat" moment. The play has its minor faults, but it is an exciting story and has several novel features. A fine greyhound is utilized to carry love-letters and in the moment of danger is given the message that brings help. Not to give away trade secrets, a smokeless fuel should be used in engines that play a prominent part in rescue scenes.

"Jimmy on a Lark" (Gaumont).—Jimmy seems to be the same little actor who took the part of the little King of Rome. His acting is, as all know, extremely good. In this play he changes places with a little gypsy and leaves the other boy at his father's chateau, in Prince and Pauper way. He acts humanly and it's good to see him. The other boy is just as good. We commend the play.

"Shooting the Rapids" (Gaumont).—These scenes are tinted and the rocky gorge through which the stream flows very rapidly is or seems to be red limestone. The boat with the passengers looks like a dory. It makes a speedy trip. The pictures are interesting and the film very commendable.

"The Crooked Road" (Biograph).—The apparent object of this drama is to preach a sermon upon the sorrows which accompany wrongdoing. A man lets his family be cared for by public charity. He awakes and begins a better life, but is unable to find them. His child enters a pawnshop, where he is making repairs, to pawn her mother's wedding ring, and through this the family is reunited. It is a story well told and gives a genuine tug at the heart strings.

"The Gambler's Chance" (Lubin).—This lively comedy is acted with the usual Lubin spirit and tells what good came from a boy's game of craps. The game delays the office boy and he is too late to deliver the package at the broker's. Meanwhile coffee goes way down on the market. In a bit of good acting the boy decides to go back and make a clean breast of it. The employer hardly deserved the good luck that saved his money. The picture will please because of the human nature in it.

"A Hero—Almost" (Lubin).—This comedy will keep them laughing. It tells the story of a romantic girl with two lovers. She will only marry a hero. The subject is not very fresh, but is lively and holds the attention from beginning to end.

"Stability vs. Nobility" (Selig).—This comedy doesn't come up to the recent Selig photoplays. It has a chase as the feature of the early scenes and this dimly contrasts the readiness of the two cowboys (the stability men) with the lackadaisical qualities of a count (the noble one). The feature of the second part is the awkwardness of these same two boys at a ball in New York contrasted with the savoir faire of the count, who thinks he has been insulted. Then there is the very stale duel scene with a comic ending. The picture has Selig photography, but Selig art is wanting. One would suppose that a different producer had turned it out.

"The Atonement" (Essanay).—The object of this picture is to create an impression of the moral quality in fate by showing how one man's lack of generosity left a door open through which harm came into his fireside. A cynic will say that the ill came through the wife's generosity. The wife did act with almost criminal foolishness and that is the weakness of the picture. The picture has emotional scenes, as when the rich man's only child lies dead, but it isn't as convincing as it might have been.

"Drifting" (Lubin).—This domestic story begins with a quarrel and a separation, and ends with a happy re-union after a lapse of years. The re-union leaves few dry eyes in the house, so closely does it touch the heart.

"Alkali Ike's Auto" (Essanay).—Here is a comedy that has more fun to the foot than any other release of that firm for a long time. It is the story of how Alkali Ike triumphs for a time in his automobile, then comes to grief. The audience roars with laughter from beginning to end. Perhaps that describes it sufficiently.

"The Redemption of Rawhide" (Melies).—A lively Western story, telling how the presence of a girl redeemed a wild mining town where drinking and gambling had previously reigned supreme.

"Sunshine and Shadow" (Vitagraph).—Here is a story of a little white girl called Sunshine and a little black girl called Shadow, in which the differences of station between the two are indelibly impressed upon the little black girl's mind. The scene where the little black one gets under the sofa while the party is in progress and has a beautiful doll thrust upon her is a fine bit of dramatic work.

"The Herders" (Selig).—The artistic qualities of all recent Selig pictures that this reviewer has seen have been very marked; they have a delightful individual quality. "The Herders" is another of these pictures and does its producer credit. It is not a very exciting story, nor is it romantic. It depends for its interest on pictures of actual life on the sheep range, but as has been said of W. D. Howells's novels, it is good, but nothing happens in it. Yet the first four scenes of it alone would make it worth while, and it is all beautiful. The acting is good. In fact, Wanna's attitude when Pedro first finds her in the saloon is a highly commendable piece of work.

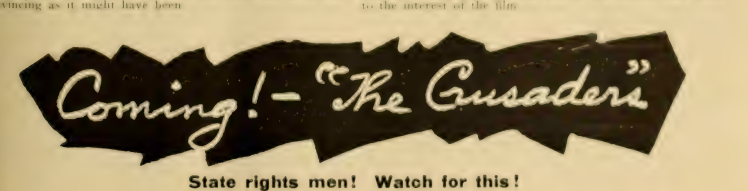
"Shooting the Rapids in Japan" (Pathe).—This tinted picture shows excellent photography of scenes in Japanese mountain country. It shows a boat with a number of passengers shooting the rapids of a beautiful stream. There is no apparent danger in the trip and the pictures are not so thrilling as they would have been had the photographer remained in the boat as at the start.

"Captain Nell" (Edison).—This story tells in an interesting way how a Salvation Army lassie saves a wayward young man, marries him and eventually makes a man of him. The story has much of heart interest and is told in a convincing way. Plainly the audience liked it.

"The Emperor's Return" (Gaumont).—Here is a picture based upon the return of Napoleon from Elba. A love story, with accompanying jealousy and charges of unfaithfulness. The best part of the picture is the scene where the Emperor arrives and is enthusiastically welcomed by his patriotic adherents. The photography is clear and the acting harmonizes well with the subject.

"Swans" (Gaumont).—This educational film shows swans building their nest, the young when they first appear, and the care with which the old birds watch them.

"A Dead Man's Honor" (Vitagraph).—We have here a touching and dramatic picture, showing how one man protected the honor of his brother, whom he finds is a bandit. The scenes where the brothers are insisting that each shall assume the blame for the hold-up are stirring and the emotions are deeply touched when the mother accepts the statement of the returning son that he is the wandering brother, and sinks back peacefully in the enjoyment of his supposed presence. It is a home picture, based upon homely scenes and contains homely characters. It goes direct to the heart and holds the attention of the audience throughout. The contrast between the desperate hold-up of the stage coach and the peaceful look on the face of the mother adds much to the interest of the film.



INDEPENDENT.

"The Snow Maiden" (American).—This is an exceptionally fine picture from a standpoint of photography and has some exquisite scenics. It tells a love story symbolizing the coming of spring from the warmer valleys to the mountains. The love story of Snowdrop and Spring Blossom, the shepherd boy, is pretty. We notice a couple of misspelled words in the titles. We have called attention to this on several occasions.

"There's Many a Slip" (Vitagraph).—While there is very little originality to this comedy sketch, there is enough of it to enjoy it. The action is very good and the story is made clear at all times. Some of the actors and actresses in this reviewer talked to us. We are not pleased to take such pictures as this.

A Cowboy's Sacrifice" (American).—One of those simple Western dramas that will be popular. It tells a good story in a straightforward way and without complications. It tells of a cowboy who assumes blame for another's crime and goes to serve the penalty in his place. He almost reaches the end of his term when the guilty one confesses and the girl arrives with explanations that clear him of the charge. A Western picture of this type would not be complete without a wild ride and the girl performs it here. It is a good Western picture and is appreciated.

"The Angelus Bell" (Yankee).—As impressive picture is one of the most appealing scenes strong to be seen. A girl stands in the city with an artist painting on the step as she hears the Angelus bell, and she will not leave her father alone.

"The Sheriff's Captive" (American).—This is a Western drama which illustrates how the quick wit of a girl secures freedom for her husband, her father and herself. Some of the scenic and picturesque. The entire film is well worth seeing.

"The Postmistress" (Lux).—This is a story of a French postmistress' love for a man new in the village. She learns that he is "wanted" by the police and turns him over to them. The action takes place in the postoffice of a French village and the living room behind it. The background is more interesting than the story.

"Lady Clare" (Thanhouser).—This film reproduces Tennyson's poem in the true spirit of poetry and romance. The young lady who plays Lady Clare was a fortunate choice for the part and she gives more to the picture than any other character in it. Its atmosphere suggests Shakespeare rather than Tennyson, but that is a very small matter. We take pleasure in commending the film.

"Sonata of Souls" (Reliance).—This is a story of the sorrows of a genius who holds a very humble position as a servant. Musical reputation that she well deserves, love, everything for which she longs is kept from her and she dies. But the acting here is very poor, even that of the heroine, except in scenes where she shows despair, and the whole picture disappointing. Wigs are not very effective in a motion picture. Dreams that stand out in the middle of the room are not effective either; such trick-plays are too obvious, but not more so than such trick-plays as the substitution of one actor for another, as is also done in this play.

"In the Nick of Time" (Solax).—This is, truly, all kinds of a picture. Some of it is like a barnstormers melodrama, and one scene, where the men from the army post ride out to rescue the lost lieutenant, is like the end of a Buffalo Bill show, where all ride around the ring with the flag. For all they know, the lieutenant had suffered a sun-stroke, but the men most seemingly rides furiously out and with the flag. The picture isn't dignified, it demands too much of its spectators.

"The Cheyenne Medicine Man" (Bison).—After the Bison company's fine photo drama, "The Foreman's Bride," this play is astonishing. It is another of a series of Indian pictures this company has been releasing in which there are no white men. The setting of the first scene is the same Sioux village as in "The Chief's Defeat." With the titles, as given, this story wasn't clear to this reviewer. It has a charming scene, though not as beautiful a scene as its forerunner in the Lemon Light," by an associated company.

"An exception to the Rule" (Rex).—The Rex Company has some strong players. These worked hard to evoke comedy as they pictured this situation, but the laughing lines didn't come very often. The play has a very good plot, with a framework which is long sparkling and pleasing dialogue. The Rex players made the situation adequately clear, but the spectators laughed only three times. The husband's friend, the commercial traveler, was the only actor who made sense who watched the picture at the 14th Street Theater laugh. They laughed, not when the strong-armed girl knocked him down, but when he got up smiling. The second time was not when the wife's friend slapped him, but when he took it as a joke. The third laugh came in the last act in the house when the husband's friend was afraid that the wife's friend was about to, literally, "hand him another." Yet the picture was made in the Rex style, which is very good. There is a quality in Rex pictures that puts the poorest of them in the distinguished class.

"Two Girls Love Foolshead" (Italia).—Mr. Deed is a very good actor. He is funnier in this play than in any of his other parts that this reviewer has seen. He is very ably assisted by the two ladies who take the part of the lovers.

"With Sheridan at Murfreesboro" (Champion).—This war story deserved better treatment by the director. It is the story of a great spiritual struggle. The son sides with the North, the father with the South. Later the father is a prisoner in the camp of the son, when a letter arrives telling of the probable fatal illness of the mother. The son bids the father go. For it, he is courtmartialed and sentenced to be shot. As in a vision, we see at his wife's bedside the father seen at all and, hastening back, arrives in time to throw himself upon his son as the squad fires. Then the story is told to Gen Sheridan. The son is restored to his rank and the father released on parole. The story is so clear that the audience loses emotions. And at the close there is a burst of applause which betrays the appreciation of the story in spite of the unrealistic settings.

"The Forged Dispatch" (Imp).—A Memorial Day film, de luxe No. 2 of the Imp Co with grim war as an introduction and the tenderness of Memorial Day memories as a close. Love and jealousy influence one man to effect a friend's disgrace as a coward. This is done by forging an order to retreat. The bursting of a shell kills the girls brother, a drummer boy, but before he dies he picks up the forged dispatch and puts it in the pocket of his coat. Twenty years after the girl, still unmarried, gets this coat to wave out of the window as the veterans march by. The dispatch is found and the past is made clear. The disgraced captain is surprised to hear his old comrades calling for him to march at their head. And the picture closes with Jack and Bess decorating the grave of Dave, as the grizzled veterans are grouped in the background. It is a film that will deeply stir emotions and contains scenes that rouse the feeling of patriotism. No manager will make a mistake in booking this for Memorial Day.

"Branding a Bad Man" (American).—Here we have a roaring Western farce, showing cowboys at their play. It is a scream from beginning to end and tells the story of what happens when bad men when the boys get busy. This will make them laugh from beginning to end.

"His Second Choice" (Nestor).—This love story relates how a young man of wealth, infatuated by a belle, is sent by his parents to the country, and is captured by a country girl. The picture is made notable by the usual magical Nestorian photography, which always attracts with its excellence and individuality.

"The Lighthouse Keeper" (Imp).—Here is a film that makes the audience almost rise to its feet. It is a story of love and jealousy. The light has been tampered with and the little fishing smack bearing the hero and his wife is endeavoring to make a landing. The interest centers in the reproduction of the storm, which forms a thrilling spectacle, with the wild waves threatening to overwhelm the smack. The struggle at the foot of the stairs where the old light keeper overcomes the disappointed rival and the latter's fall down the long flight of stairs into the water are scenes which hold the interest of the audience. Then the light flashes out and the boat comes safely home, quite as much to the joy of the audience as the friends waiting on the shore.

"The Outlaw and the Female Detective" (Bison).—This picture has a new character, a lady detective who gets her bad man, is a very original, though far from convincing manner. When she turns him over to the authorities, the sheriff seems anxious to hang him up forthwith, but the lady points to her star. It is a smaller one than the sheriff's, but when she points out that it gives her authority, the sheriff admits it and lets the culprit have his chance before a jury. The detective in a very realistic way takes her prize money and goes about her business.

"The Stage Child" (Thanhouser).—In this picture little Maria Eline takes the part of the stage child. A baby is shown in the first scenes and the "Thanhouser Kid" impersonates this baby three years later. Spectators everywhere take a good deal of interest in Maria Eline and her acting, which is remarkably good. It is safe to say that this picture, which in itself is interesting, will be popular. It is not an important picture.

"Her Atonement" (Powers).—This picture reminds one of Leah Kle chner. It has the same underlying idea. Mrs. Fisk made the motivation of Leah vivid at least, though even she didn't make the drama very convincing. The young lady who plays the heroine in this picture seemed quite unable to represent effectively a woman coming from prison. In the scenes in her home with her father and his pal she does very well.

"The Voice of Conscience" (Great Northern).—Here is a strangely dramatic film presenting the effect of a disturbed conscience in a very convincing way. It is startling to see a man so diabolical that he will give a bomb to a child as a plaything. Following that comes the action of conscience. The idea is so strongly worked out that the audience almost feels with the man the working of that inner monitor which shows itself plainly in his countenance. The apparition of the child haunts him continuously until reason totters. The scene when he convinces himself when the child is brought to his cell that this is not a return of the apparition is intensely dramatic, and the change when he is convinced is very marked. The picture made a strong impression upon the audience. Indeed, the memory of it will remain long with those who see it. It is very well acted.

"Berne, Switzerland" (Great Northern).—This travelog presents a series of good pictures, some of the most attractive points in this beautiful city. The views are good and the photographer has done his work well.

"Bill at Work" (Lux).—A trick film representing Bill at work as a furniture remover, falling asleep and dreaming all sorts of queer things. Some of the performances of the chair upon which he is sitting are funny and all are interesting. A swift kick, properly placed, arouses Bill and he proceeds on his way.

"All Through a Rat" (Lux).—A comedy reproducing the difficulty caused by a tame rat in a cupboard. The panic is becoming dangerous when the children appear and take their pet away.

"The Banana Planter's Peril" (Yankee).—Here is excitement enough for one film. The scene is laid on a banana plantation and the opening is interesting, reproducing a large plantation with the natives at work. An overseer discharged for abusing a girl incites the natives to riot and wreck the planter's house. This scene is very good. The scene where the wounded girl is dragging herself painfully to where the planter lies in his hammock to tell him of the plot, made the audience almost hold its breath. The defense was a good fight, while the closing scene, with the padre blessing the planter and the girl, is a fitting and impressive close for a film which is more than ordinarily exciting.

"The Waistcoat With Points (Eclair).—The waistcoat is made of light pieces of metal and the points are sharp arrow tips that pass through the coat. Anyone who slaps a man wearing such a waistcoat gets into trouble. Casimir is "henpecked" and this is the way he gets even. His progress home with the new waistcoat and a good jag is what keeps the audience giggling continuously.

"A Mother's Distress" (Eclair).—This is an episode with a psychological interest. Its feature is the doctor's method of awakening to her senses a woman driven insane by seeing her child in danger of being run over by a tram. The doctor makes her think that the child is again in danger, and she in her distress knows her child is again and is cured.

"The Little Western Rose" (Yankee).—This picture has one very good scene—the chase of the bad men and the "greaser." There is a little white pony in this scene that is fast and he comes through the picture just right. The other scenes in the picture are lacking in artistic quality, and the reason seems to be largely due to lack of foreground and the nearness of the camera. Quickly moving horses and men under such circumstances are unpleasant.

We have been informed by Mr. Thomas Phillips, proprietor of the Genre Motion Slide Company and one of the pioneer song slide manufacturers of the city, that a convention of song-slide manufacturers will be held at Boston, Mass., during the month of August. The object of the convention will be to discuss and plan for the future of this very valuable adjunct of the moving picture enterprise.

WESTERN FEATURES BY THE AMERICAN FILM MANUFACTURING COMPANY.

The American Film Mfg. Co. are releasing a number of Western subjects for the coming week. We were invited over to the factory to a private exhibition and were gratified to notice the earnest endeavors of this firm to maintain and if possible improve the high quality of the "Flying A."

Among the pictures shown, we were most impressed by "A Sheepman's Daughter" and "The Witch of the Ranch"—two Western productions of strong dramatic action and superb "American" photography.

"The Sheepman's Daughter" is the tale of the feud of old between sheepmen and cattlemen and the romance of a fighting parson and the girl.

"The Witch of the Ranch" is a weird story of a man's superstition and fanatic brutality, and the appealing reward of an old woman in gratitude of a shown kindness.

Two good stories, well told.

ATTRACTIVE INSIDE AND OUT.

The lobby is the show window of the theater and the majority of the public judge the inside of the house and even the program by the appearance of the entrance. Attractive lobby displays of moving picture stock companies and framed illustrations from the program of the week is one of the best ways to make a favorable impression. The booklet issued by the Newman Mfg. Co., of Cincinnati, O., shows a number of illustrations of handsome brass easels and brass poster and photo frames, designed especially for moving picture theaters and in a great variety of styles. They also are large manufacturers of brass rails for ticket entrances, piano and orchestra pits, boxes and balconies and a well kept brass rail is hard to beat for style and appearance in any house.

They have supplied a large number of theaters throughout the country and have received many testimonials as to the drawing power of the neat and excellent lobby displays made possible with their outfits. A few dollars expended in this direction will undoubtedly return with interest in additional patronage.

We learn from the Philadelphia "North American" that Charles A. Caleluff has brought suit against the General Film Company to enforce immediate payment of the purchase price of his exchange.

The Ortho Film Company, of Chicago, has moved its headquarters to 208 Market Street, Pittsburg, Pa. They have reorganized, and increased their capital stock to $50,000 for the purpose of manufacturing high grade educational, advertising, topical, scenic, historical moving pictures and everything pertaining to same.

They have erected laboratories for the purpose of finishing, printing and developing for the trade by their new Hochstetter process.

The Vitagraph Company have under course of construction and production the "Leather Stocking Tales" by Fenimore Cooper, including "The Pathfinder," "The Deer Slayer" and "The Last of the Mohicans." This series of pictures will undoubtedly create as great, if not greater, interest than "A Tale of Two Cities." They will be replete with the most careful portrayal of the scenes, dress and characteristics of the early periods of American history and Indian life, introducing the hair-breadth escapes, encounters and incidents of real adventure, giving a good panoramic resume insight into the character of the aborigines of this country and showing the encroachments of the white man upon their rights of territory and precedence.

An up-to-date Brooklyn exhibitor who ever seeks the comfort of his patrons by special care, has installed "Great Bear" water bottles for free use of the people on especial occasions, comparable to cut-rate ice. This is done without any advertising, and not as an attraction, but simply as a matter of thoughtfulness, which is appreciated by guests who do not abuse such kindnesses.

IF there is a laugh left in you it will come out when you see the funnies in "The Monogram J. O." a film that don't need an X-ray to find the comedy. It's a REX, of course.

STORIES of the FILMS

PATHE

LOVE PROVES STRONGER THAN DUTY—A [illegible] was [illegible] a job, sees [illegible] and [illegible] money with [illegible] [illegible] [illegible]

Eleanor's chum, Edith Denton, shows to Eleanor a magazine containing a portrait of Smith and an account of his tramp adventures.

The happy couple have just been married when the bride's father is the receiver of a message from Arnold telling him that Smith, the bridegroom, is a worthless tramp. Consternation follows which is quelled by Eleanor who produces the portrait as proof of her husband's identity.

ONE OF NATURE'S NOBLEMEN.—A country dance is interrupted by two cowboys who dash in fighting. A girl is the cause, and she rushes between them to break up the hostilities. They are then hurried out by the boys, who endeavor to effect a reconciliation, but they fail and Clay goes away.

A month later the girl and Clay are married. Four years elapse and we are introduced to Clay's little girl. They live in an isolated place, and Clay has gone to the settlement for supplies. The baby watches her father until he is out of sight, then wanders on alone in search of him. Even the four years have not served to gentle Clay and his old-time rival friends, and this meeting as they meet upon the trail, Clay, as usual, refuses to speak.

Riding along, Clay runs into a band of Apaches, and he beats a hasty retreat, followed by the Indians. He overtakes John, and warns him of their danger. A stray shot hits Clay, causing him to fall from his horse unnoticed by John who, when he discovers the riderless horse beside him, rushes back to rescue Clay. And he is not a second too soon, for the Indians are fording the river. They circle around the white men, but the lucky aim of John gets one of them, and they hesitate to tempt fate against such sure aim. Assisting Clay to mount, John leads the horse.

Of course, the mother has missed the baby and is distracted. The little thing has been discovered and carried away by the Indians, and when Clay is brought home badly wounded, it adds to the terror of the mother, who tells them of the lost child. John immediately goes forth in search and sees the Indians with her. He hides his horse behind a rock and creeps nearer to watch the Indians, who have now stopped.

His vigil is rewarded, for leaving but four of their party to guard the child and wounded man, the rest sally forth to make another raid. Feeling perfectly safe, the guards become careless, allowing the child freedom. The opportunity arrives, for the one who goes for the child is shot by the waiting John, and the wonderful aim gets the remaining three. Then grabbing the child he reaches his horse unmolested.

Arriving at the Clay abode he restores the baby to its mother and father, the barrier between the two men breaks and they become friends.

THE ROSE OF OLD ST. AUGUSTINE.—Captain Lafitte receives word that Alicante, a young Spaniard, is to wed Dolores, the Rose of St. Augustine, whom he has not seen since childhood. He objects to the wedding. Lafitte captures Alicante, dresses in his clothes, and with Dalrey, his lieutenant, dressed as his valet, and Black Hawk, a Seminole Indian of his band, go to St. Augustine and pose as Alicante. Dolores falls in love with him as Alicante. Dalrey falls madly in love with her, is refused and betrays Lafitte to her father, a commandant. Lafitte is made prisoner and while Dalrey lauds her father and soldiers to capture the band of the Privateers, Black Hawk and others rescue Lafitte from the dungeon. Black Hawk kills the jailer and they escape. The Privateers are attacked by Dalrey and Spanish soldiers and after a fight the most of them escape by boats to their schooner, which is at anchor off the shore.

Alicante is rescued and news is brought of the escape of Lafitte and Dolores by a soldier sent by the Dandie. The fugitives are followed by the commandant and soldiers, who use a bloodhound to track them. They are fired on as they float down the bay on an improvised raft—are rescued by the Privateers and taken aboard the ship. Lafitte determines to capture Dolores—the attacking party is ambushed on the shell road. All are rounded up except the traitor, and return to the vessel. The shocking incident is of a very sensational nature. Dalrey being forced to walk the plank—the reward of treachery.

MELIES.

IN TIME FOR PRESS.—Edith Gates, whose father owns the X. Y. ranch, has a burning desire to become a newspaper woman, but it is very difficult to accomplish as she imagines. She is turned down by the editor and another and finally succeeds in the office of the "Blade" by Jim Ford, who is the star assignment man. Jack Burton, a rival reporter, comes to Edith's assistance and is discharged for his gallantry.

Edith returns to her home, and Jack secures employment on the "Express," the rival paper of the "Blade," where he "makes good." A month later the "Limited" is held up and the bandits escape. It looks like a good story and Jack is dispatched to the spot, while Ford is sent to the "Blade."

The rival reporters meet at the sheriff's office and join the posse, and the bandits and their booty are finally captured.

Now that the story is in, each reporter hastens to the nearest wire to send the news to his paper, and there is a race between them. When he sees that Jack's house is the better, and he is losing the fastest, Ford does a cowardly trick. He falls from his horse and pretends to be injured. Jack rushes back to the aid of his enemy, only to be knocked down for his pains, and is trampled on by Ford's horse.

Ford drives Jack's horse away and rides for the telegraph office, while Jack staggers to the nearest ranch. He is surprised to meet Edith there, and when the plucky little woman learns the particulars, she is anxious to outwit the man who has insulted her and offers to ride with the story to the nearest wire. In the race that ensues she wins, and gets her story into the office of the "Express" just as that ink-spattered martinet, the pressman, declares finally that the paper is "going to bed" even if all the robbers in Texas are captured.

Needless to say, while Jack recuperates from his injuries, a romance matures which finally finds its way into print via the "Wedding Column."

KALEM.

BERTIE'S REFORMATION.—Bertie is a victim of the White Lights. His father persuades Jessie to join the chorus in order to win Bertie away from Broadway. Jessie gets a job and takes a room in the same boarding house where Bertie is living. Bertie meets Jessie at the stage door and makes an hasten bit. Bertie retires to the stage entrance and makes a date with the new chorus girl, eventually bounding much smitten with her charms. The result is that Bertie and Jessie are entranced and broke. Papa arrives in time to see Bertie's predicament and plans to conquer the job by having his landlady eject him from the house. Bertie calls on Jessie, is coldly received, gets the mitten and decides to go back home. Papa arrives at Bertie's house, he finds a surprise awaiting him and swears he must Broadway for him.

Bertie goes back home to say Ned leaves home to begin life's struggle. One year of the latter proves the boy worthless and he drifts into Cullen Camp. The former arouses even the presence of the boy young leader and make it uncomfortable for him. He, however, writes to his mother. I am making a great success out here. The boys like me so much they propose making me Mayor of the town. Mrs. Bertie, believing his letter true, she decides to visit him. Dick meets Mrs. Bertie on the train when returning to camp from a business trip. In the meantime the tutors decide to rid the camp of Ned. The mother, how ever, arrives in camp just as they are driving him out. Dick, who has learned of Ned's letter to his mother tells the boys about it and they agree to carry out Ned's deception for his mother's sake. That night Ned attempts flight and talks into a deserted tunnel shaft. Respecting the mother's sacred grief the boys decide to continue the deception and she leaves the camp believing her son died at the height of his success and popularity.

LUBIN.

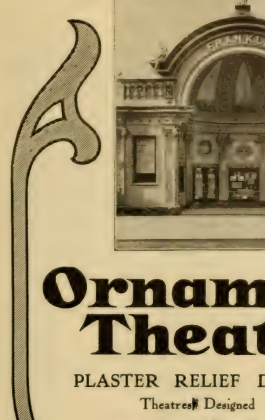
A GAME OF DECEPTION.—John Howe a rich miner's son, was supposed to be studying hard in New York to enter the ministry. In reality he was wasting his life in fashionable resorts. Finding that he might be studying too hard asked him to return home and send him a check for $1,000 to go to Europe. In fulfilling his humorous vision. Thereupon he father denounced him, sending a curse and stopping a check.

John scanned the few letters that he received to be sure a message came instead of a reminder, and when he did not find one he sent a cable to Fanny Lane, a New York chorus girl.

When John found that Fanny Lane, the family hastily put away every trace of dissipation and set out with their daughter staged about the remainder a gala reception. Fanny Lane, who had received a cable, the actress to whom the minister's son was engaged, arrived. She had not been long in the house when a visit. There was a scene of consternation and strange scenes and disturbances in the Lane house after that.

The actress disgusted herself as an adult but John soon thought of deception and after a great deal of fun he and Dudley were happily reunited.

THE FEUD.—Harry Harriel found the photograph of a beautiful girl, and promptly fell in love with the original. Then he learned that she was Edith Green, daughter of Mary Green, he owned Mary Green and Virginia Harriel. Harry's father there was a bitter feud. They owned adjoining ranches and whenever they met their forces met there was a grand melee and considerable shooting. It was also well known that cows



Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.

2549 Archer Avenue : : CHICAGO, ILL.

OUR

Musical Electrical Bells

which are played from a Keyboard, the bells being mounted in various parts of the house have been a great success all over the country and no Picture-house is complete without a set of them. We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and Boards, complete ready to install for $75.00.

J. C. DEAGAN

3800 to 3810 North Clark Street

CHICAGO, U. S. A.

her choice. Hugh being younger and dressier, so he gave his consent. When the young man returned to her with the news, Edith promptly rejected him. Then she ran to the professor, who was decidedly gloomy, and told him that she loved only him.

EDISON.

THE CARDINAL'S EDICT.—Adrian De Maupret, a gallant soldier of fortune, meets and falls desperately in love with the Cardinal's ward, Julie, who in turn shows that his attentions are not unwelcome.

Owing to the numerous duels being fought in Paris, the Cardinal is obliged to issue an edict forbidding dueling and making death the penalty if the edict is disregarded.

De Maupret enters a tavern and engages in a dice game with a stranger and soon learns that the stranger is a sharp and catches him cheating. He throws his wine into the cheat's face and in a moment both rapiers are drawn. In spite of the interference of friends they fight their duel and De Maupret runs his man through. No sooner has this happened than the Cardinal appears with his guard and places De Maupret under arrest.

The Cardinal is pondering whether to enforce the penalty of the edict when his ward, having seen De Maupret under arrest, demands an explanation. When told that his life is forfeited she betrays and finally confesses her love for De Maupret. Richelieu, however, remains firm and sends her away without much encouragement.

His secretary then announces the arrival of his spy, Marion De Lorme, who, upon being admitted through a secret panel, informs him of a conspiracy headed by the King's own brother, which is to be culminated that night at her house and that she needs a brave man to secure a certain dispatch which they will send and which will contain absolute proof of their guilt.

Richelieu is reminded of his prisoner and decides to give him a chance to redeem himself. He is called in and given his choice, death or obtaining the dispatch. He chooses the task of obtaining the dispatch, especially as he catches a glimpse of Julie, who has stolen into the room and who encourages him from her hiding place behind the curtains.

He enters Marion's house as a servant and as the messenger with the dispatch is about to mount, he overpowers him, wrests the dispatch from his grasp, mounts the horse and rides away to the Cardinal's palace, but not, however, before being badly hurt by a bullet which the unfortunate messenger sent flying after him.

Upon receiving the dispatch the Cardinal not only pardons his violation of the edict but gives him the hand of his ward, Julie as a reward.

A LESSON LEARNED.—John Lacey, a night watchman, is slowly succumbing to the drink habit. His wife sees this and tries her best to keep him from it, but without avail. She has already seen one life wrecked through drink; her brother turned drunkard and though innocent of crime, sent to prison for a long term. Her husband is not aware of this brother's existence and she very carefully conceals a letter which she receives from him.

Lacey, having taken a number of drinks, starts to work. He has already left when the convict brother, who has escaped from prison, enters the house and begs his sister to conceal him. While meditating where she can conceal him, she hears her husband returning and has barely time to secrete him behind the curtains when her husband enters. He has returned for his revolver and accidentally, more whiskey. His wife remonstrates with him but to no advantage. He becomes angry at her insistance, and losing his temper, is about to strike her when her brother knocks him down. Seeing the prisoner stripped on his assailant he covers him with his revolver and calls up the police. The wife, recovering, hears this and confesses that the man is her brother and holds him up as a horrible example of the result of drink.

The husband, now thoroughly ashamed, and realizing what a brute drink has made of him, solemnly swears never to drink again. They then plan to get her brother away from the officers. He gives him some clothes and money, but just as he is about to leave they hear the police approaching. Lacey tells his wife to lead him back into the bedroom, then, telling his wife to steam fanning, he wrecks the furniture, chairs, table, lights and curtains are all upset or demolished. As the officers are about to enter he deliberately shoots himself in the arm and hurriedly explains to them that the prisoner attacked him and escaped and they hurry on. When safely out of reach the brother is allowed to make his escape.

FATHER'S DRESS SUIT.—A high school youth is invited by his little sweetheart to go to her party. He accepts the invitation and intends to attend. It is the height of his ambition to dress for the occasion, as he anticipates the calling, the supper and more pleasing to his sweetheart.

Not possessing a dress suit, he borrows his father's but without permission. By chance his mother is let into the secret and joyfully he goes to the party. That evening, his father, wishing to don his dress suit, is unable to find it. By interrogating mother he learns of its whereabouts and immediately starts out to fetch the boy home.

By this time the party is in full swing, our hero having become the idol of the girls and the envy of the boys to such an extent that they play

all sorts of boyish tricks on him; tripping him while dancing, spilling red lemonade on his white shirt front and so forth. At the height of his dilemma, father unexpectedly appears and leads him out by the ear to the gratification of the boys and disappointment of the girls.

VITAGRAPH.

CUPID'S CHAUFFEUR.—Papa Boggs decides to send Caroline back to boarding school, taking her there himself in his automobile. Harry hears of this and with the aid of friends arranges a plot to outdo the old gentleman. They induce his chauffeur to allow Harry to disguise himself in the chauffeur's livery for coal, cap and goggles and run the machine that is to carry Caroline and her father to the boarding school. The friends disguise themselves as bold highwaymen to waylay Mr. Boggs, and hold up his limousine as it passes through a lonely patch of wood, which they have selected as a point of advantage to do the trick. While they are robbing the old gentleman, Harry, as the chauffeur, runs away, leaving the old gentleman and his daughter at the mercy of the thieves, who take him further into the woods to strip him of his valuables. In the meantime Harry throws off the disguise of the chauffeur and picks up his gun and hunting outfit, placed at a convenient point, and saunters towards the spot where old man Boggs is being relieved of his belongings, just in time to get the drop on the three highwaymen and make their flight impossible. He soon make them give back the things that they have stolen and puts them to flight. Mr. Boggs' gratitude is unspeakable, as he grasps the hand of Harry Branscombe. But after he has recovered from his fright and surprise he turns to Caroline, who has followed her father, takes her hand and places it in that of his deliverer and bestows his blessing upon his daughter and his future son-in-law.

THE ENDS OF THE EARTH.—Suffering from indifference, the wife does not appreciate the love bestowed upon her by her husband. Her husband, disconcerted, leaves for the far away North. Six months later he finds himself in the uncivilized regions of the snow-covered mountain trails of the great North country. In the meantime, his wife has had time to repent her indifference and now that she is to become a mother, longs for her husband's society. She decides to search for him.

While she is traveling on dog sleds, bearing the child to her breast, he is plunging deeper and deeper into the wilds of the forests. In making his way down a deep ravine he loses his footing and falls heavily to the bottom, breaking his leg.

Glad in heavy furs, his wife, with her little boy in her carried on the dog sled, reaches the fateful guide "Caribou Bill" arrives at the trappers' hut where word of her husband having passed that way a few hours before. The tough but tender-hearted man induce her to leave her baby with them, if she must go in further search of her husband. She kisses the baby good-bye and continues on her way, encountering the dangers of the approaching night, until she reaches the snow tracks, which inspire her with renewed hope and vigor. The dogs scent the foot prints and it is not long before they reach the injured man. Just in time to carry him safely back to camp, where he is revived and when sufficiently restored to health, is presented with his little son, whom he tenderly clasps to his breast and affectionately embraces his wife, who by her self-sacrifice proves his love would not be worth living and she will continue to follow him even to "The ends of the earth."

A CLEVER FRAUD.—Harry, who is attending college, has fallen in love with a young actress, Nellie. His chum, Jack, warns him that she objects to his paying attention to a stage girl and positively threatens to disinherit him if he insists upon marrying her. In order to accomplish a union, she invites a young lady to visit his sister and then writes Harry to come home at once to meet this young lady as her choice for his future wife.

Upon receipt of the letter, Harry is very much disheartened; he shows it to Nellie; she replies the matter very seriously, which adds to his discomfiture. Nellie, made a great success in impersonating lions on the stage, determines to masquerade as a college chum of Harry's and attend the reception which Aunt Cecile has arranged for her chosen niece.

While Harry is deploring and meditating over the state of affairs Nellie visits him and succeeds in completely made until, surprises Harry by entering into his room and it is some time before he recognizes her. She makes known the object and persuades him to agree to take her with him to his Aunt Cecile's.

Everything works like a charm, up only the young lady whom Harry is to meet fails to keep with Nellie on Aunt Cecile's arrival she finds with her delightful company. The rest of the hours at the reception are very tedious of Harry's college chum and plan to have him after everybody has retired for the night. Nellie overhears the plan, is frightened to death and seeks protection in the girls room, where she issues great excitement. Which is quieted when Nellie makes known her identity, much to the chagrin of the "chums one" and the rest of the girls, all of whom have become

THEATRICAL ARCHITECT

FRANZ-CARL-KOENIG

OFFICE, STUDIO AND SHOPS 4912 TO 20 PARKSIDE AVE. PHILA.

We not only make Plans and build

Theatres and Vaudeville Houses

We also build

MOVING PICTURE THEATRES

We have built over 60 Theatres the last 5 years which are all ORIGINAL in Construction, Design and Decorations

trying to make love to Nellie, whom they thought to be a boy. The girls appreciate the joke to the boys as well as on themselves and help Nellie carry it a little further, taking her boy suit, making a dummy of it and placing it in the bed which Nellie was to occupy.

The boys sneak into Nellie's room, prepared to give the "young beau" a regular "rough house." They attack the dummy and discover the trick which has been played upon them. When Edgar is a still greater surprise to them and to Aunt Cecil when they find out that the young gallant who so completely won the hearts of the girls is no less a person than Harry's across sweetheart. Aunt Cecil not only acknowledges her devotion, but she confesses that she is no less pleasing and attractive as a girl than she was as a boy, quite deserving of Harry's love and her blessing.

Independent Film Stories

SOLAX.

NEVER TOO LATE TO MEND.—Jack Pierce a private in a certain U. S. regiment, is obliged to go West as it has been found he is afflicted with consumption.

Arriving at his destination, he takes a room at an old Mexican inn where he meets the daughter of the proprietor. They fall in love and are subsequently married.

An unexpected call from his superiors requires his services at once so he is obliged to depart leaving his wife behind as he wanted take her with him.

Friends has been chance and the son loses that were taken for days grow dark and desperate, his money is mislaid but has fallen in with a bad set of fellows.

The leader of the gang of outlaws assumes so much over the young's sway that he L. S. army and induces him to join with them in the contemplated hold up of which Jack is now a member.

Arriving at the scene of pillage, they set out to carry out their scheme of robbery. Jack, realizing death and the fatal mistake in the village, recognizes the inn and runs down over all with a view of warning the inn keeper of the danger that is to result. Interested Pierce hands in his ring, finds and plan promises to be an honest man in the future.

THE MARVELOUS COW.—Jones becoming tired of city life decides to move to the country. We find him and his wife getting on the train, both of them now country born something is said on pretty surroundings. Now that they are living in country. Mrs. Jones decides that they must have a cow and she fortunately, induces Mr. Jones to go down to search of one. Peter Rice, the fabric learned of the matter, he succeeded in procuring a cow, on a days time of it. He gladly accepts the offering and hastens to make the change of the best bargains.

Upon arrival Jones and his wife get a pail and set to milk the cow but much to their surprise no milk is forthcoming and Jones, after much experimenting decides the animal is a fraud. Not to be outdone for the sake of milk, gives it up as a hopeless job and advertises for a professional milker. The next one to answer is Mr. Rice and he has claims, invites all his neighbors and friends to take part in the milking. One knowing that the cow would not be milked supply the quantity of cow which seemed to amount of more the cow's supply of milk is kept increasing and rising, the cow sickness is one anxiety to discover where it was getting the full amount of milk and neither Jones, Rice or any of the neighbors or friends were to know. Until the discovery of the cow the milk-carriage was present.

Disturbing about quarters and shows the cow's dairy, Jones' home soon becomes and noisy and annoying to the neighbors. Jones and his wife decide to move. But after the cow's departure the cow's supply of milk has not been discovered. Then has quantity of milk supply the quantity of cow which seemed to amount of more the cow's supply of milk is kept increasing and rising, the cow sickness is one anxiety to discover where it was getting the full amount of milk and neither Jones, Rice or any of the neighbors or friends were to know. Until the discovery of the cow the milk-carriage was present.

Disturbing about quarters and shows the cow's dairy, Jones' home soon becomes and noisy and annoying to the neighbors. Jones and his wife decide to move. But after the cow's departure the cow's supply of milk has not been discovered. Then has quantity of milk supply the quantity of cow which seemed to amount of more the cow's supply of milk is kept increasing and rising, the cow sickness is one anxiety to discover where it was getting the full amount of milk and neither Jones, Rice or any of the neighbors or friends were to know. Until the discovery of the cow the milk-carriage was present.

Disturbing about quarters and shows the cow's dairy, Jones' home soon becomes and noisy and annoying to the neighbors. Jones and his wife decide to move. But after the cow's departure the cow's supply of milk has not been discovered. Then has quantity of milk supply the quantity of cow which seemed to amount of more the cow's supply of milk is kept increasing and rising, the cow sickness is one anxiety to discover where it was getting the full amount of milk and neither Jones, Rice or any of the neighbors or friends were to know. Until the discovery of the cow the milk-carriage was present.

Disturbing about quarters and shows the cow's dairy, Jones' home soon becomes and noisy and annoying to the neighbors. Jones and his wife decide to move. But after the cow's departure the cow's supply of milk has not been discovered. Then has quantity of milk supply the quantity of cow which seemed to amount of more the cow's supply of milk is kept increasing and rising, the cow sickness is one anxiety to discover where it was getting the full amount of milk and neither Jones, Rice or any of the neighbors or friends were to know. Until the discovery of the cow the milk-carriage was present.

BISON

THE OUTLAW AND THE FEMALE DETECTIVE

BRAVE SWIFT EAGLE'S FIRE.—

AMBROSIO.

THE SNOW MAIDEN.—

LUX.

JUST BILL'S LUCK.—

RELIANCE.

DAD'S GIRL.—

Powers Picture Plays

Released TUESDAY and SATURDAY

Last week we took up the "Just good enough" idea as applied to military pictures. We said, among other things, that one good battle scene wouldn't make such a picture good. A scene, after all, is an incident, and no matter how strong, will not carry the entire story unless the other incidents in it have some value. This applies to not only military films but films generally.

Take Indian films. Can a war dance or a chase, done to perfection, make a film of this nature a winner? They can, when the other incidents in the story are worth while. And only then. The film maker who produces a spectacular effect for an Indian picture and lets it go at that, is actually imperiling the standing of his product. He doesn't feel that way about it when he hears the spectacular scene meet with applause at almost any theater he steps into. He feels that the Public is with him in his efforts, and he says, rightly, that the Public is whom Manufacturer, Exhibitor and Exchangeman look to for a living.

BUT THE PUBLIC ISN'T WITH HIM. The loud plaudits of the few who like spectacular scenes and no story, fooled him, just as the comedian who told the vulgar stories at the vaudeville show deceived himself into thinking he was best on the bill because he got the most guffaws. The film maker deceives himself when he takes the reception of a spectacular effect as a criterion.

The fact of the matter is, that the main portion of the public goes to your show to see stories, or stories and spectacular, but never spectacles alone. If you were in this business in its early days you know that everything you ran was some kind of a spectacle. "Passing of the Lightning Express" was a spectacle; "Arrival of French Troops at Brest" was a spectacle. So was "John Rice Kissing May Irwin," "Dead Man's Curve" and the rest of the first crop. But you know from your own experience that the only place you could exhibit pictures at a profit was at a few amusement resorts. Spectacles didn't draw many people.

But the creation of the story solved your problem. Everyone is interested in stories, and picture screens are now telling them daily in almost every hamlet and way station. THAT'S WHY THE STORY IS THE LETTER A OF THE POWERS ALPHABET. We give you spectacular effects as often as the next man, BUT WE GIVE GOOD STORIES ALL THE TIME.

Has your exchange your application for "The King of Kazam," with Nat M. Wills in the leading role?

The Powers Co.

241st Street and Richardson Avenue

NEW YORK CITY

Releasing TUESDAY and SATURDAY

Released Tuesday, June 6th

The Black Heart

A *Good Story* of a good squaw, a good white man and a bad one.

Saturday release opposite

Released Saturday, June 10th

The Stranger's Plate

A *Good Story* of Puritan times, showing that it pays to cast your bread upon the waters.

Tuesday release opposit

led the unfortunate woman, bound her to a tree, and were piling brush around her, when they heard the cowboys coming, and ran for their lives. The cowboys merely found Swift Wind with his knife raised above the unconscious Mary—for the poor Indian was trying to cut the ropes—and at once hustled the dying brave off to be strung up. Fortunately, ere the noose could be tightened, Mary revived sufficiently to explain the situation to them, and Swift Wind's last moments were filled with happiness.

A SURE CURE.—His daughter Dora, so Major Breeze irritably declared, seemed to divide her thoughts between the young doctor, Jack Wells, and the latest novelty, the latter a decided improvement, but the former he had sternly forbidden his house. She felt almost like drinking some of her deadly poisonous solution of chloroform when the girl told him, but disrespectful Dr. Wells suggested that she give it to the major instead.

This flippant remark gave Dora an idea. The solution of chromic acid was about the color of her father's whiskey; they could easily procure acid label on his bottle, trusting to his near-sightedness not to observe it, then after he had taken a good big drink, Dora would come to the rescue and make him think he was poisoned.

Jack's fellow colleagues in the vicinity, were to be let into the secret, and when called, tell the poor major that his case was utterly hopeless; it would then be Dr. Wells's cue to appear seemingly cure the old gentleman, and as a reward receive his happy daughter.

The whole scheme worked like a charm; the young people, however, had no sooner received the major's blessing, than they hurried him off to the Rev. Doctor Brodie, taking no chances, should the old gentleman learn of their deception.

IMP.

THE GRIND.—David Collins enters a university to prepare for the struggle with the world. He is spotted the instant he appears on the campus and the students decide to make life miserable for the new arrival.

He is attacked and subjected to all sorts of insults. David endures the sneers of his room and tries to study, but the din in the room below is terrible and he decides to put a stop to it. Gaining an entrance to the room in which the students are enjoying themselves in a hilarious way he is once more insulted, the scene ending in his being thrown down stairs. He goes to his room again and his life is made miserable.

David concludes to turn the tables on his tormentors, and seeks the services of an instructor in boxing. After the final lesson his tormentors are lying in a heap for him. To their consternation David calls in, and "cleans up the bunch."

THE CHICAGO STOCKYARDS FIRE.—One of the most disastrous fires in the history of Chicago was the recent conflagration in the stockyards district in which over 500 people were rendered homeless and many lost their lives by the seething cauldron of flames, which stubbornly resisted the efforts of the fire department. It occurred in "Whiskey Point," a ramshackle tenement district in the outskirts of the Union Stockyards, the largest in the world.

There is the spectacular work of the firemen, the falling walls, the dames shooting hundreds of feet in the air, illuminating the sky for many miles. There are scenes of horror, depicting the grief of the poor victims, being rendered homeless by the devouring element, the hasty removing of household effects from the tumble down dwellings and the miraculous escapes from danger of those fleeing from the flames in the path of the fire fiend.

BACK TO THE SOIL.—George Dupont, a young farmer, is living with his parents on the farm, while his sweetheart, Sadie Gilbert, resides in the adjoining farm. George finds rural life irksome and is satisfied that he has talent as an artist. He goes to Paris and school in the city, leaving the rest of fabulous sums received for paintings. He resolves to quit the farm for a career, despite the protests of his father, but his mother, wrapped up in her son, gives him money she has saved by years of economy and he goes to the city to gratify his ambition. He departs, bidding adieu to his parents and sweetheart.

He enters a school of art. The professor encourages him, having an eye to the main chance as the student has money, but the pupils laugh at his efforts and he is the butt of their jokes. He writes home, giving glowing accounts of his progress and the mother and sweetheart are happy, but he is skeptical.

A year passes and his money is exhausted, so the instructor tells him he has no talent and dismisses him from the school. George tries to write home of his failure, but his nerve fails him. Meanwhile those at home have been waiting in vain for a letter, so Sadie resolves to go to the city and look him up.

She takes lodgings in the same house with him in an adjoining room and pays the rent of his room without his knowledge. George offers the landlady one of his paintings to satisfy her, but she indignantly refuses it. His sweetheart buys the painting from the landlady, inducing her to take it and thus aiding him without his knowledge, the landlady refusing to divulge the name of the buyer.

George decides to return to the farm, and packs his belongings, his sweetheart listening on the other side of the wall satisfied with her mission. Sad, Sadie returns home without his knowing that she was near him.

Arriving at home, George finds Sadie there and they connect a little joke on his parents. Finding a pair of boots in the barn, he dons them and goes into the field to plow. Sadie calls out the father and mother and points to the field, and the old man gets his dinner bell and rings it, summoning the lady to dinner.

The father and mother and Sadie and the farm hands seat themselves at table. George enters the dining-room without attracting attention and then gives way to his grief, breaking down entirely when there is a general awakening. His plate is heaped with food and the prodigal is welcomed home with warmth, satisfied with the farm and its environments and above all with his faithful sweetheart.

AMERICAN.

THE SHEEPMAN'S DAUGHTER.—Richard Mead was a sheepherder who lived with his daughter in a hut in the mountains. He was opposed by the cattlemen and was ordered to quit the range. Returning to his home he tells his daughter what has happened, and prepares to protect himself. The cattleman orders two men to go to his hut and put him out of the way.

In the battle that follows the sheepman is wounded and one of the cowboys killed. The surviving one returns to town for assistance and the sheepman secrets himself in the mountains. On the arrival of the posse they find the sheepman gone and the daughter alone in the hut. The posse arrives in town to be scorned by the women and jeered by the men.

The posse again bears the insulting remarks and befriends her, offering her a home with his mother. In the meantime a cowboy has discovered the hiding-place of the girl's father and returns to inform the posse and is overheard by the minister, who determines to reach the fugitive first if he can get there before him.

The daughter pleads to be taken along and the boy and girl ride away, the minister arriving at his refuge in the mountains. Shortly after the posse ride in and demand the immediate surrender of the sheepman. The minister knows that he is cornered down and, at the point of the gun he has taken from the prostrated cattleman, preaches his first sermon, the posse soon realizing that they are fooled again.

The posse return guiltless of the sheepman's blood and the minister has settled a desperate feud, filled his church, and gained a wife.

THE SAGE-BRUSH PHRENOLOGIST.—The arrival of Professor Bumpus at the Flubdash ranch, is hailed with delight and the members of the family have their bumps examined by the learned man. He discovers that a bump of punching cows like ranchman should have been a great orator, but as a great orator he is not a great musician, and his daughter a great singer.

Highly elated they all practise in private what they believe to be their destiny and result in some extremely comical situations. When they finally get together each tries to outdo the other to the great amusement of the ranch hands. It finally dawns upon them how extremely ridiculous it is and they start out to find the professor and some "bumps" he will remember. They come upon him on the trail where he is resting by the roadside and have a comical encounter.

The unhappy family, in trying to discover who is to blame for allowing the professor to examine their bumps, are in a state of mutual recrimination in the turmoil the professor escapes and, seeking a secluded spot, he examines his bumps.

THE SPELLBINDER OF DOUBLE L RANCH.—The Widow Walker and her daughter Molly become neighbors of the ranchmen and one day while Molly is riding she is thrown from her horse and she calls the foreman who is passing to assist her. Reluctantly he comes forward to help her and she speedily overcomes his objections to the society of ladies.

He is so smitten her mother has started out to make a friendly call at the "Double L Ranch" and finding Jim Farren at home and gone, matters progress rapidly for Jim and Molly, since he come enamored of mother and daughter respectively, and in order to conceal their intentions from each other plan an elopement with the lady of their choice.

The elopements are planned for the same day and the two ladies, in their excitement, become ultrasonally of course explanations are in order and both men become friendless regardless of their vow.

$5,000 REWARD. DEAD OR ALIVE.—Steve Carter is being compared on the Bar X Ranch, based Mexico, and is wanted at Chief Gap for the sheriff and she was not indifferent to the ranch cowboy.

Meanwhile, they had a pastime in the mountains among the rocks and mines if the codes were exchanged between the bosses and the miners, the miners scattered a pair of loaded dice, which had been fabricated the miners, and the cattlemen after a conference, decided to send a reward for the capture, dead or a live, of the mysterious bandits.

The notices were posted by the sheriff, but the depredations of the bandits continued, and one morning a ranchman, going home with a large amount of money—the payroll for his employees, was held up the outlaw by one of the pair. The bandit escaped into the shelter of the mountain and by a strange coincidence cached the bag of gold in the barrel of the pistol.

Shortly after Steve Frazer rode up to get his accustomed mail and found instead the bag of gold, leaving the note and taking the gold, he hurries to the sheriff's home to report his discovery. A posse is formed and they start immediately for the scene of the robbery.

In the meantime the bandit who committed the daring crime had arrived at confidence with minute instructions, to procure the gold cached in the lover's pistol. He finds the place, but instead of the desired gold he finds a note.

"If you love me as I love you.

"So knife can cut our love in two."

Believing that his partner has played him, he returns to the rendezvous and accuses him of double-crossing him. This is denied emphatically, and together they retire to the rock, but find only the note. Both are now thoroughly angry, and accusations against each other are fast and furious. "When thieves fall out honest men get their dues" and forgetting where they are, start to fight. They are close enough when the posse comes upon them and they are easily captured. The reward offered for their capture goes to Steve Frazer and he in turn is pleased to claim the fair Alamas Madie Howard, and the culmination is a happy one.

ECLAIR.

IMPUDENCE PUNISHED.—A "bachelor" party is a breakfast and the talk turning to ladies one makes a boast that he can capture the affections of a certain married lady, unaware that friend of her husband is among the party. This gentleman goes to the hotel where the lady and her husband are staying and informs them of the affair. The boaster has made a wager to the above effect. When the would-be Don Juan calls, the husband tells the lady to comply with his wife, and the latter appears to accept his approaches, and agrees to meet him in the garden at ten at night. The boaster tells his friends of his exploit planned, unaware that a washerwoman has been induced to take the place of the lady. Meeting her he makes passionate protestations to the veiled figure, and embraces it, to be rudely hugged by the washerwoman, who exclaims that she is glad to at last get some go with all the friends have witnessed his discomfiture.

TOMMY AT THE DENTIST'S.—Tommy wakes with a violent toothache and decides there is only one cure for it—a visit to the dentist's. Directly the door opens and he sees the dentist's wife and Tommy wants to run away, but the latter is said to patients of this sort, and seeing Tommy, drags him into the room and forcibly sits him down in the chair but all his efforts are vain, the tooth will not come out. He is obliged to enlist the assistance of all the servants in the house, but to no purpose, but to no purpose. He goes relief at last suddenly he pretending to faint, and rushes out in the street, who gives him a blow on the jaw which releases the tooth, and to the man's utter astonishment he is warmly thanked by his victim.

YANKEE.

MRS. BIFFINS' DEMISE.—Willie Jones, a prosperous young book agent, calls on Mr. Biffins at his office and endeavors to sell him a set of books. Biffins despises book agents, and drives Willie in a hasty manner. Willie is destined to come into the life of Biffins again, however, as a result of which he is the quiet Quaker homebody.

While making a canvass in the residential district meets a pretty little Quakeress who is none other than Biffins' wife. Willie finds that he is selling subscription on the installment plan. The Quakeress is quite dignified. Quakeress does not object to her husband having the books. One of the reasons becomes collecting the payments Will is a frequent caller.

Biffins is in the dark for a while, but one day he comes upon the pairs kissing and cooing and what Biffins says when he sees it. Will thanks the bereft of such gay badinage but Willie you means business. Quakeress, besides his wrangling was which has been the cause of Biffins' trouble book agents but now a necessity in love.

The outlook for Mrs. Willie besides it is less dangerous a first love and she speaks with Biffins to sanction the union of hearts, but nothing doing in that line for Biffins. No book agent and ever comes his life. Now Biffins is a straightforward man, and he cannot consent to the union of his wife to take of drink of water. Biffins unbeknown to the good wife, Biffins takes a little preparation for the purpose, and he falls dead from his loving arms in places the house. Jones and members his family out to touch it. This is for evidence in the case. Biffins is supposed to expire on a spread-out sheet.

After a decent lapse with his weeping daughter and wife suggests the marriage of the book agent and the girl, he goes to his office. Mrs. Biffins is self alone in sorrow. She realizes that her life is not worth while, and makes up her mind to die. She orders a wreath from the florist dons her old wedding dress and taking Biffins

THANHOUSER.

THE STEPMOTHER.—When the two little daughters of a young widower are told that he is planning to take up to the home to see them, a woman whom he has met at a summer resort, they are at once plunged into the depths of despair. Then feel that their home will be no longer tolerable if they are to have a stepmother, so that can always to go out in the world to earn their own living.

Their future is very much worried as well as contingent at their departure. He sets the police on the watch and finally locates them. He is determined to bring them home, and teach them once for all that he is master in his own house. A young lawyer who has been their friend summer, who is a practical business woman and a diplomat, marks her appearance. She persuades the father to allow her to win the girls over in her own way. This she does by taking a room in the home over lodging house to which the girls have fled. Here she introduces herself to them as the lodger across the hall, and the girls, in a short time, begin to confide their troubles entirely on her judgment. She arranges with them to leave their lodging house, and then reassures them that she knows he would not marry if they did not desire it. The girls go back to their home. Subsequent events tell a story of growing accounts of their charming new friend, from whom they extend a promise that she will come to see them often. Then they decide that they would be much happier is she were there all the time so that they can be assured that their father wants "their lady" unless he wishes to incur the everlasting displeasure of his daughters. Father, daughters, wedding, fiance, consents, and all family discord is at an end.

MOTORING.—A young millionaire, whose hobby is mechanics, takes his newly overhauled car out for a spin. He soon finds he has overlooked somebody told him that it was to be the most powerful car of his life. He finds the speed was no least free, but impressionable, and when he saw a pretty young woman in the road, asking him to help her in a stalled motor car, he was done so even and his time been really important.

The young woman, with her aunt, was taking an early morning spin, and ran out of gasoline with the engine. Her chauffeur was able to stop the car, but he could not start it again. All he could do was to poke the works of the machine with a chisel and remark that something seemed to be radically wrong.

The millionaire rendered first aid to the injured auto by producing a long rope, and towing it to a nearby garage. There he had time to investigate, and not being a professional chauffeur, he was able to get things right in a jiffy.

The regular chauffeur was much grieved, and his sorrow increased when the aunt came out and chatted with him regarding his discomfiture. In a rage the chauffeur quit his job on the spot, leaving his passengers stranded far from home.

When it grew natural then that the aunt should ask the young man to run her car? He looked like a millionaire, and was good for a tip of four. He didn't want the job, of course, but he did want to see more of the pretty girl. And like the fine chap he was he made the choice. He thought the well born, well to do girl, a ladies' maid.

The girl induced her aunt to let her carry on the deception. "Just for a lark," and the maid and the chauffeur enjoyed the trip immensely. She learned how to run an automobile and he learned that the most unfortunate men in the world were the blind ones who could not see the beautiful girl he gazed at so fondly. It was natural that he should ask the privilege of calling upon her, and it was natural that she should refuse, as the joke had gone far enough. But she accidentally forgot to tell him she chauffeur really was, and her heart was filled with gladness. For she found that he was a man worthy of her love.

Later he had her calling on him, she refused to give him some of his own medicine. She allowed him to call, but received him in the kitchen, introduced the cook as her mother and in other ways tested his devotion. To her joy she found that his love for her could overlook and forgive all drawbacks, so in the end she revealed herself to him in her proper guise, and made him happy by agreeing to be his wife, and to motor through life by his side.

THE RESCUE OF MR. HENPECK.—Here are a few hundred feet of funny film that give an accurate depiction of a recent adventure of a certain chap by name of Henpeck, and must genuine entertainment will be afforded Apron String hubbies and some others.

POWERS.

HER ATONEMENT.—A peculiar circumstance brings young Howard Grey to know Nell, the famous female swindler, crook and genius of a little group of criminals of the opposite sex. She does not reveal her identity, nor does she know that one of the members of her band is Howard's own brother, who has fallen by the wayside and into evil ways. The latter plans the robbery of a necklace, a famous Grey heirloom, and Nell goes out on the job, but is unsuccessful, being discovered by Howard, who is charitable and lets her go. But the brother, the next day, brings the necklace into the den. Nell realizes that the man she respects has been robbed, and after a struggle gets out of the place, gives up the necklace and takes the jewel to the rightful owner of the family. And when, a few years later, she steps into the sunlight after her term in prison is over, Howard Grey is waiting for her at the gate.

THE STRANGER'S PLATE.—An Indian, wounded, weak and famished comes to the home of a peasant for help and is cursed back to health. But, his vigor restored, the mother and daughter decline to have him sit at the family table, although the kindly father pleads vigorously against this precedure. So the father gives the red man a generous basket of food and sends him on with his blessings.

Weeks later the older daughter, out picking flowers, is captured by the Indians and carried to their camp. The chief offers her as a squaw to the highest bidder. The red man who was betrothed by her father recognizes the girl as one of them who had refused him a seat at the table. He outbids the others and takes her to her father's home. In the meantime, the parents have discovered the loss of the daughter and are frantic with grief. And when the red man comes to them with the one who was lost and found again, all insist that he occupy a place of honor at the table with them, and they make haste to serve and comfort him.

BLACK HEART.—John Grant, who abhors gambling as thoroughly as he does wife-beating, and who, when he finds Thorne so chastising his wife, trounces him.

But don't think that the gambler relishes this. Rather, it creates in him a deep, abiding hate for Grant that is sure to find expression. Then he

(*Continued on page 1280.*)

CHAMPION.

SERVICE UNDER JOHNSTON AND LEE.—Robt Downey had married Alice Johnston, the general's daughter. Robert was living peacefully with his wife and child, when hostilities broke out.

One after sorrowful tidings came to Robert of his beloved ones. It was a message to say they were to be come and take their darling child to Gettysburg and to safety.

In the short conflict at Yellow Tavern, Robert fell from the hands of the enemy. The wife of his friend Jones and his friend Will Johnston were imprisoned. He decided on a desperate course. Pretending illness, he senters on guard, all unsuspecting, came to his side. In an instant Robert would him by the throat and bore him to the ground. He then donned his coat.

Horse garnered he reached the Confederate lines and was stopped before long to whom he told his story, convincing him the rescue was genuine. The general gave him a passport and attached him on the occasion. Making his way through the lines of the enemy, Robert had at last reached his home when the heartache passed in.

While the men started their search in one direction their officer turned in another, to find its passage blocked by the child. Soon her father was discovered but through the pleadings of his sons child the Union officer told his men that his search had been fruitless so they were permitted to pursue their way to freedom.

THE COST OF DRINK.—Bill Edwards, the foreman of F. Carson ranch, sees Marian Orme, but from the cars far. They become alone. Bob Langford, the proposes and is accepted. But Bob drinks, and in short comes to pass that he loses his fine feelings.

The happy comes no more. He goes to the Carson to the home of his sister for a visit. There he and acquaintance the last night and his sister's husband hang over their backs on him. He now has gone and finds. The next morning

Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN

3800-3810 N. Clark St., Chicago, Ill.

Lang's Rewinder No.2

PRICE $5.00 NET

Lang Manufacturing Co.

OLEAN NEW YORK

Send for latest Catalogue

We have moved in new spacious quarters and are ready to offer machines and machine parts, supplies, lamps, carbon-arms, lenses, condensers, carbons, tickets, chairs, fans, in fact everything pertaining to an up-to-date and complete equipment of a moving-picture theatre. First class repair shop at your service.

We also buy all kinds of second-hand machines.

THE GEO. M. HOKE SUPPLY COMPANY

176 N. STATE STREET (between Lake and Randolph) CHICAGO, ILL.

SONG SLIDES

Non-Breakable—Non-Inflammable

Colored Song and Announcement Slides
Patent Applied For

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold only by the **original inventors.** None others genuine.

NORTH AMERICAN SLIDE CO., 143 North 8th Street PHILADELPHIA, PA.

SONG SLIDES

TWO YANKEE FEATURES

MONDAY, JUNE 5th

"THE SCANDAL MONGER"

A Rural Drama combining pathos and laughter

FRIDAY, JUNE 9th

"MRS. BIFFINS' DEMISE"

A refined mirth provoking comedy

YANKEE FILM CO.

344 East 32d St. New York City

Better Safe Than Sorry

Better to have the prompt opening of fire-exit doors *guaranteed* by the installation of *Von Duprin Self-Releasing Fire Exit Latches*, even though the Von Duprin is never needed, than to need it just once, for a fifty minute, and not have it. The difference in cost is not great. The other difference is one of life and death. Many lives have paid for the "good enough" or "take a chance" idea. Don't leave anything like that on your mind. Buy or specify Von Duprin and be safe. Catalog on request.

ADDRESS VON DUPRIN DEPT

Vonnegut Hardware Co., Distributers, Indianapolis, Ind.

Genre Motion Slides

are used in over 1,400 theatres, advertising the local merchants.

Write for 16-page illustrated catalogue.

GENRE TRANSPARENCY CO.,

509 N. Clark Street CHICAGO, ILL.

MOTION PICTURE MACHINES

EDISON MOTIOGRAPH POWERS

Stereopticons, Post Card Projectors
Lantern Slides, Repair Parts, Supplies
Carbons, Tickets

Catalog Free on Request

AMUSEMENT SUPPLY COMPANY

105 No. Dearborn St. - - CHICAGO

KALEM

ADVERTISING FOR MAMMA

A Child's Plea That Is Rewarded

Released Monday, June 7th. Length 1010 feet

A poor workingman and his wife are estranged. The husband with hard work and long hours becomes in a measure coarse and brutal. The wife in turn finally loses patience and courage and runs away, leaving a note stating that she cannot endure the hard, loveless life. The husband realizes the situation when too late. The family get along as best they can. The little girl keeps house for the father. Finally the man is injured through an accident on the dock where he is employed, and is confined to his bed. The little girl is in deep distress. At length Emmie has an idea. She proposes to advertise for her mamma. She is certain that if her mamma knew of their trouble she would come home. The plan is carried into effect, and with success.

There Are Real Heart Throbs In This Feature Production

THE LOVE OF SUMMER MORN

The Story of An Indian Maiden's Sacrifice

Released Friday, June 9th. Length 990 feet

A threatened Indian uprising sends the 13th Cavalry into camp. While scouting through the country a small party of soldiers drive their horses into a pool, thereby unwittingly profaning a sacred Indian spring. This incident takes place while the beautiful Indian girl Summer Morn is close to the spring. Calling her father, a strong protest is made against the sacrilege by the pale-faced soldiers. Lieutenant Bob, in charge of the scouting party, falls in love at first sight with the beautiful Indian girl. Pressing his suit, he finally gains the consent of her father to their marriage. The regiment, returning to headquarters, Bob's Indian wife is ostracized by the women of the post. Recognizing the unfortunate position Bob is placed in, Summer Morn, although dearly loving her husband, steals away to her own people. Big Bear, her father, hides her and leads Bob to think that she is dead.

Two years later Bob woos and wins Ruth. A camping honeymoon trip brings them into the Indian country. Accidentally meeting Summer Morn, Bob's old love instincts returns. The Indian girl, however, sends him away, and to make her sacrifice complete, throws herself into the sacred spring.

The scenes of this picture were taken in Sabinas Canon, a pass leading from the interior of California down to the Pacific Ocean and much used by the Indians during their occupancy of California.

A beautiful Photogravure, hand colored in France, of Alice Joyce, 40 cts. each, postage prepaid

A set of 10 Photos of the principal Kalem Players, each 7 x 9½ inches in size, for $1.00, postage prepaid

KALEM COMPANY

INCORPORATED

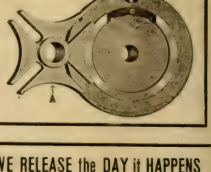
NEW YORK, 235-239 W. 23rd St.
LONDON, - 45 Gerrard St. W.
BERLIN, - - 35 Friedrich Str.

Save $75 to $150

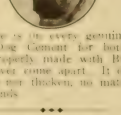
Lavezzi will make your old machinehead *tie* your competitor's *new* one. Improved stars, cams and sprockets.

Send an old, worn out sprocket (any make) to Lavezzi and get a sample of repairing. Testimonials, etc. Work Guaranteed.

LAVEZZI MACHINE WORKS
2940 Herndon Street. Chicago, Ill.



Operators and Exhibitors!



This face is on every genuine bottle of Bull Dog Cement for both films. Patches properly made with Bull Dog Cement never come apart. It does not deteriorate nor thicken, no matter how long it stands.

• • •

Be on the safe side and oil your machine and electric fan with One Drop Oil. It saves repair bills on M. P. Machines and electric fans that are oiled with it, run noiselessly and consume less current.

Ask your film exchange or M. P. Supply House for Bull Dog Cement and One Drop Oil.

One Drop Oil and Bull Dog Film Cement are manufactured only by

THE ONE-DROP OIL CO.
520 Jackson Boulevard, Chicago, Ill.

Library for the Pacific Northwest. The Northwestern Amusement Supply Co. of Spokane, Washington.

One Drop Oil & Bull Dog Cement for sale in New York City by H. A. Mackie, 833 Broadway, N. Y.

"TRANSPLENDENCY"

The Perfect Cloth Mirror Screen or Curtain

The greatest screen or curtain before the public, bar none. Ready to hang. Rollable, won't crack. Brilliancy permanent. Sold by the square yard or can furnish preparation. Four big samples, four cents in stamps. Strictly guaranteed in every respect.

From Coast to Coast, One Verdict—
The Best On Earth

Write or wire. Agents wanted. Remember, we are the only manufacturers who send samples. We show you.

The Benjamin Genter Co., Newburgh, N. Y.

Moving Picture Pianists

Are you working on your pictures? If not, why not? If so, you want some good music. Dramatic music. Send for free sample page of Orpheum Collection of Moving Picture Music. Now being used and praised by many of the best houses in the country.

PRICE 25 CENTS

Also latest one music covers 1910 for 10 parts and piano, 40c.

1/4 discount on both numbers.

CLARENCE E. SINN
1501 Sedgwick St. CHICAGO, ILL.

Motion Picture Theatre

WHITE DUCK SUMMER

UNIFORMS

Coat (white braid), **Pants, Cap, $3.25**

Good Material—Well Made

ILLINOIS M. P. SUPPLY CO.
167 W. Washington Street
CHICAGO, ILL.

WE RELEASE the DAY it HAPPENS

President Taft opening New York's $30,000,000 Library, released Tuesday, May 23rd, 500 feet.

Launching of the Battleship Wyoming at Cramps shipyard, Philadelphia, released Thursday, May 25th, 750 feet

Our specials sold to anybody at 8c. per foot.

PAST RELEASES AVAILABLE

Suffragette Parade, - - - 300 feet
N. Y. Police " - - - 750 "

Special Event Film Co., 12 E. 15th St., N.Y.

HAVE GOOD MUSIC

Increase your receipts and destroy your competition. We guarantee our artists. Anything in theatrical musicians furnished on letter or wire. Singers, Pianists and Trap-Drummers a specialty.

AMERICAN THEATRICAL SINGERS AGENCY
59 Dearborn Street CHICAGO, ILL
Hilliard Campbell, Mgr.

SPECIAL TRIAL OFFER ON AROMA FOAM

The Powerful Perfumed Disinfectant

Immediately upon receipt of your remittance of $1.00 for a four quart order of assorted Geranium, Luxuran, Azuran and Violor, we will ship you FREE a large compressed air sprayer and an artistically colored glass slide.

Sanitary Service Corporation
80 Wall Street, New York City

WHEN in need of real Film Service—the kind that satisfies—write or call on us.

ACME FILM CO. Inc.,

12 East 15th Street, New York
133 Bastable Building, Syracuse

BARGAINS BARGAINS

Moving Picture Machines $35. Power's Cameragraph No 5 with Hall Effect Rheostat $95. Edw. Wayne Compensator $40. 20th Century Marvel, used like new, $60. Get our Bargain List. Machines Supplies, etc., Motion Picture Machines Wanted.

HARBACH & CO.,
809 Filbert Street, Phila., Pa.

Free Plans To Increase Your Attendance

A POSTAL WILL BRING PARTICULARS

TOKITO OGAWA & CO.
156 W— LaKe St. M—. Chicago, Ill.

I will rent my Empire Theatre for $25 per month; capacity 700; machine in house; for moving pictures and vaudeville. Will play stock or vaudeville company on percentage. Nicest theatre in the state; population 10,000. Moving picture theatre at Waukesha for sale, $600—$300 down, $20 month rent; population 10,000. For Sale—Imps, Bison Biographs and other make films, $5 to $15 per reel. Will buy Passion Play, film, machines, tents.

H. DAVIS, - - - - Watertown, Wis.

Perfumed Disinfectants

	Form de Rose	Paraline No. 1
1 gal. with sprayer - -	$7.50	$7.00
5 gal. " " - -	10.00	7.50
10 gal. " " - -	18.00	13.00

NO CHEAP GOODS, BUT THE BEST

We are the largest Perfumed Disinfectant Manufacturers in the world, and have everything you want in our line.

NOTE OUR NEW ADDRESS,

U. S. DISINFECTANT COMPANY
236-238 Skillman Street, Brooklyn, N. Y.

Song Slide Department—Latest Releases

Competition cannot touch our prices

ADVERTISING SLIDES

We are the originators of this line. Slides of superior quality and attractiveness, that will increase your business. Also

SONG SLIDES

Two releases weekly; if you want to be up-to-date, GET THEM. And

ANNOUNCEMENT SLIDES

Phone, call or write

EXCELSIOR SLIDE CO.

51 West 14th Street

Tel. 4351 Chelsea New York City

EXCELSIOR SLIDE CO.

"A Heart and a Rose." Pub. by Holmes Music Co.

"Dixie Daisy Dear." Pub. by M. Whitmark & Sons.

"The Withered Rose and the Aching Heart." Pub. by James Brockman Co.

"Down Old Indiana Way." Pub. by Head Publishing Co.

"June Rose." Pub. by Jos. W. Stern Co.

"In the Garden of Peaches and Cream." Pub. by Kinsley & Farley.

"Send Me a Kiss by Wireless." Pub. by Jos. W. Stern Pub. Co.

"When Tony La Board Played the Barber Shop Chord." Pub. by J. Fred. Helf.

SCOTT & VAN ALTENA.

"Carolina Rag." Pub. by Wm. Rossiter.

"Peggy Gray." Pub. by Haviland.

"Billie." Pub. by Nemetis & Paley.

"Vacation Days." Pub. by Harrod Rossiter.

"Valley Forge." Pub. by Jose Morris.

"The Baseball Guide." Pub. by Harry Von Tilzer.

"You Dear." Pub. by Harry Rossiter.

"Hurry Back, Dearie." Pub. by Leo Friedman, Chicago, Ill.

"Soul of My Soul." Pub. by Jos. W. Stern, New York.

"Hurry Up Those Wedding Bells." Pub. by Longbrake & Edwards, Philadelphia.

"Kidland." Pub. by Gus. Edwards, New York.

"I'll Be With You Honey, in Honeysuckle Time." Pub. by Will Rossiter, Chicago, Ill.

"Hold Me Just a Little Closer." Pub. by York Music Co., New York.

"When the Golden Leaves Are Falling." Pub. by Charles K. Harris.

"Cuddle Up Together and Sing Home Sweet Home." Pub. by Charles K. Harris.

"When the Girl Whose Heart You Long for Has a Heart that Longs for You." Pub. by F. B. Haviland Pub. Co., New York.

"In the Land of Harmony." Pub. by Ted Snyder Co., New York.

"Eight Little Letters Make Three Little Words." Pub. by Ted Snyder Co., New York.

LEVI & CO.

"Dreaming My Love of You." Pub. by J. D. Shipman Co.

"Just Like You Are, Love, Au-day." Pub by J. D. Shipman Co.

I Love My Wife.—Shapiro.

Let's Go Where We Can Have Some Fun.—Shapiro.

I'm Trying My Best to Smile.—Shapiro.

GET SIMPSON'S SLIDES FOR

"Wanted: A Harp Like The Angels Play"

One of J. Fred. Helf's Hits. 'Nuff ced.

A. L. SIMPSON, Inc., 113 West 132d St., N. Y. C.

A. L. SIMPSON

"You're the Queen of the Kingdom of My Heart." Pub. by the Mississippi Publishing Co.

"Honey, You Can Have the World Around for Me." Pub. by the Mississippi Publishing Co.

"Wanted: A Harp Like the Angels Play." J. Fred Helf Publishing Co.

"The Go A B C." Pub. by Shapiro.

"Following the Gang of the Outing." Pub. by Starwood Brothers.

"That Southern Melody." A Descriptive of a Wedding and Ball. Pub. by the Ideal Music Publishers.

"Across the Big Wide World Is Singing Mississippi." Pub. by Leonard Leese.

"Can't You Take It Back and Change It for a Boy?" Pub. by F. B. Haviland Publishing Co.

"Dear Sweetheart, Good Night." Pub. by Lowell & Clarke.

"Now My Sweetheart Is Falling in Love." J. Fred Helf Publishing Co.

"Sing Me an Old Sweet Song of Love." Pub. by F. B. Haviland Publishing Co.

"Dear Old Pals from Dear Tyne Lovers' Days." Pub. by J. Fred Helf Publishing Co.

Film Perforating Dies

The A. Dewes Co.

249 Center Street

Tel. 2351 Spring New York

NEW ENGLAND EXHIBITORS

Can furnish nice Independent service of less than twenty-five stay and commercial. Prompt personal attention.

THE PARK FILM COMPANY

1188 Main Street, :: Bridgeport, Conn.

W. M. Leighton, Prop.

LOOK ONLY $10.00

For a Pipe Tone Folding Organ

Leatherette covered case.

If you must have an organ to stand the wear and tear of hard usage buy nothing but our three-ply oak veneer case, sold always under our guarantee label

OUR REPUTATION IS GOOD.

Bilhorn Bros., 116 W. Lake St. Chicago, Ill.

SOUND EFFECTS

Not toys, but practical, serviceable imitations that will give an exact reproduction of the original.

We also manufacture a complete line of drums and accessories. Chimes, Tympani, Bells, Xylophones, etc.

LEEDY MANUFACTURING CO.

1033 E. PALMER ST. INDIANAPOLIS, IND

Drummers This high grade Orchestra Drum direct from factory to you for $10.00

Shell—3x14—Solid Maple
Shell—3x15—Rosewood or Walnut

10 Rods, Kangaroo Heads Send U.S. Money or Express order. If you wish C.O.D. send sufficient to guarantee Express charges.

E. P. ZEIDLER DRUM CO. Dept. F CLEVELAND, OHIO

Will Buy Second-hand Film, M. P. Machines and Song Slides

Anything pertaining to the picture business. FOR SALE—Clean films, 5c. per reel and up, subject to examination. Send stamp for big bargain list. GENERAL FILM RENEWING SYSTEM, 341 Federal Street, Chicago, Ill.

Money Makers for you. Think of the people passing by or out your window that would drop another nickel or dime. Many styles. Catalog No. 34 tells all

KINGERY MFG. CO.

CINCINNATI, O.

MOVING PICTURE MACHINES

Stereopticons, Slides, Accessories

CH S. M. STEBBINS

1028 Main St.

KANSAS CITY, MO.

Large List of Bargains Goods Established 1896

HAVE GOOD MUSIC

Singers, Pianists, Trap Drummers and Orchestras

Guaranteed Artists Always on the Wire.

American Theatrical Singers Agcy.,

140 N. Dearborn St. CHICAGO, ILL.

Hilliard Campbell, Mgr.

THEATRE SALES CO.

211 Dearborn Street, opposite Post Office

CHICAGO, ILLINOIS

Long Distance Phone, Harrison 341

Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call. Make Known Your Wants

FEATURES

That Get Big Money

We handle the largest line and variety of two and three reel features in America. Not a failure in the lot. Look them over—

Truth About the Pole Certain Territory
Grenadier Roland. Fall of Troy. Gans-Nelson Fight. Custer's Last Stand. U. S. Military Manoeuvers. Wolgast-Nelson Fight. Johnson-Jeffries Reproduction. Frontier Days in Cheyenne, and others.

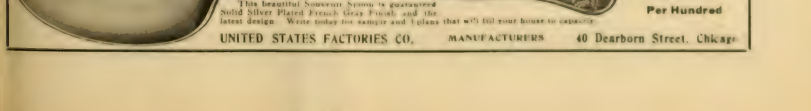
State date wanted and we'll mail prices and particulars. Special weekly and monthly rates. Address the Pioneers.

CHICAGO FILM EXCHANGE

CHICAGO OMAHA

THE ONE BEST SOUVENIR

S. R. O. EVERY NIGHT



5c. EACH

$5.00 Per Hundred

This beautiful Souvenir Spoon is guaranteed Solid Silver Plated French Gray Finish, and the latest design. Write today for sample and terms that will fill your house to capacity.

UNITED STATES FACTORIES CO. MANUFACTURERS 40 Dearborn Street, Chicago

Licensed Release Dates

BIOGRAPH

May 1—The Sea Nymph (Com.) 998
May 4—Mr. Dingle's Mistake (Com.) 998
May 6—Lucky Jim (Com.) 998
May 8—The Two Paths (Dr.) 998
May 11—Fisher Folk (Com.) 998
May 13—The Painter's New Love (W. Dr.) 998
May 15—The Hero of Calle 14 (Edu.) 998
May 18—The Two Brothers (Com.) 998
May 20—The Sorrows of the Wilds (Dr.) 998
May 22—The Mender of Nets (Com.) 998
May 25—The Voice of the Violin (Com.) 998
May 27—The Two Sides (Com.) 998
May 29—The Modern Knight (Com.) 998

EDISON

May 7—Into a Highway (Dr.) 998
May 10—The Rake of the Boarding House (Com.) 998
May 12—The Quarrel and the Cure (Dr.) 998
May 14—In the Baggage Coach Ahead (Dr.) 998
May 17—Sir and Admiral Haveno Cotta (Sc.) 998
May 19—When the Heart Was Young (Com.) 998
May 21—A Case of High Treason (Dr.) 998
May 24—Cousin Joe (Dr.) 998
May 26—Mahomet's Retainer (Com.) 998
May 28—Hearts and Flowers (Dr.) 998
May 31—The Nine and the Famous Lady (Com.) 998
June 2—The Interference (Com.) 998
June 4—Where Love Is (W. Dr.) 998
June 7—The Impostor (Dr.) 998
June 9—Father's Boarders (W. Com.) 998
June 11—The Friend's Wife (Dr.) 998

GAUMONT.
G. Kleine.

May 9—Three of a Kind (Com.) 740
May 9—Spring-Heeled Jack (Com.) 245
May 13—In the Days of Nero (Dr.) 1000
May 16—The Bankrupt (Dr.) 1000
May 20—Jimmie on a Farm—(Com.) 570
May 20—Stealing the Secret (Dr.) 415
May 23—The Emperor's Return (Dr.) 795
May 23—Sewers (Edu.) 205
May 27—Anna of Gold (Dr.) 458
May 27—Jimmie the Sportsman (Com.) 510
May 30—Scenes of Quackery (Dr.) 820
June 3—Mistress of Fate 985
June 6—The Bronco Buster (Dr.) 735
June 6—Circumstantial Evidence 240
June 10—The Lost Sons of a Great Actress (Dr.) 1000

KALEM

April 28th—Slabsides (Dr.) 1005
May 3—The Fiddler's Requiem (Dr.) 1000
May 5—When the Dead Return (Dr.) 990
May 7—The Rivalry of Love and Verdigris (Dr.) 980
May 12—The Carnival (Dr.) 1005
May 17—A Tragedy in England (Dr.) 940
May 19—In Blossom Time (Dr.) 1000
May 24—The Carrier Pigeon (Dr.) 970
May 26—Tangled Lines (Dr.) 1000
May 31—Ruth's Reformation (Dr.) 1005
June 2—The Son (Dr.) 1000
June 7—Unwilling to Marry (Dr.) 1010
June 9—The Love of Summer Morn (Dr.) 960

LUBIN.

May 11—Drifting (Dr.) 1000
May 15—The Angel of the Slums (Dr.) 1000
May 18—Her Humble Ministry (Dr.) 1000
May 22—A Hero—Almost (Com.) 900
May 22—The Gambler's Chance (Com.-Dr.) ... 600
May 25—A Good Turn (Com.) 1000
May 29—The White Line (Dr.) 1000
June 1—A Game of Inspection (Com.) 1000
June 5—The Fatal Fire (Dr.) 1000
June 8—The Professor's Ward (Dr.) 1000
June 12—Village Cupid (Com.) 400
June 12—The Cook 600

MELIES.

April 29—An Unwilling Cowboy (Dr.) 980
April 27th—The Reformation of Jack Robbins (Dr.) 1000
May 4—Mary's Stratagem (W. Dr.) 1000
May 11—The Sewing Remedy (Dr.) 1000
May 18—The Redemption of Rawhide (Dr.) 1000
May 25—The Immigrant Aviator (Dr.) 1000
June 1—The Thief (Dr.) 1000

PATHE

May 12—The Samaritan's Expiation (Dr.) 640
May 12—American Beauties 351
May 13—Linda's Broken Romance (Dr.) 958
May 19—The Accomplice (Dr.) 536
May 15—Winter Sports at Lucerne (Sc.) 150
May 17—First to Trouble (Com.) 950
May 20—Basil and Francesca (Dr.) 859
May 19—The Fastest Motor Boat in the World .. 50
May 20—A Comic Cab (Com.) 990
May 22—Escorting the Empress to Japan (Sc.) .. 150
May 22—Roving Matches Settler Queendreaux ... 823
May 24—The Heart of an Indian Maid (Dr.) 945
May 25—Serenade (Dr.) 1000
May 27—All for Money (Dr.) 1000
May 29—Alice Fricks Stronger than Hate (Dr.) 682
May 29—Lucia's Marriage (Dr.) 940
May 31—Lucia's Lover Rises (Dr.) 950
June 2—Shanty on Max (Com.) 390
June 2—Lucia's Love (Dr.) 994
June 3—Billy's Idol (Dr.) 997

SELIG.

May 15—Back to the Primitive (Dr.) 1000
May 15—Discharging the Debt (Com.) .....
May 16—Shadows of the Past (Com.) .....
May 18—The Still Alarm (Dr.) 1000
May 20—Under Northern Lights (Dr.) 1000
May 22—Stubborn as Nobility (Dr.) 1000
May 25—Thy and Jim (Dr.) 1000
May 27—Wood Nymph (Com.) 1000
May 29—Love of Nature's Noblemen (Dr.) 1000
June 1—For Rose of Old St. Augustine (Dr.) .. 1000

URBAN-ECLIPSE.

May 10—Rubber-Neck Percy (Com.) 370
May 17—The Juggler's Vengeance (Dr.) 396
May 17—Elephant Butcher Wages (Sc.) 990
May 24—The Gaul's Honor (Dr.) 582
May 24—On the Frontier of Thibet, Asia (Sc.) .. 420
May 31—The Musketeer (Dr.) 588
May 31—The Sleuth (Com.) 404
June 7—The Fatal Wedding (Dr.) 750
June 7—Honeymoon an Isle of the North Sea (Scenic) 250

VITAGRAPH.

May 2—The Derelict Reporter (Dr.) 975
May 5—Soldiers of Peace (Com.) 1000
May 6—Hungry Hearts (Dr.) 985
May 9—The Mother (Dr.) 995
May 12—The Welcome of the Unwelcome (Com.) 1000
May 13—Prisoner of Pierre Marie (Dr.) 985
May 16—When a Man's Married (Com.) 1000
May 19—The Swan Girl (Dr.) 990
May 20—Sunshine and Shadow (Dr.) 990
May 23—A Dead Man's Honor (Dr.) 1000
May 26—Sam Makes the Grade (Dr.) 1000
May 27—The Fires of Fate (Dr.) 1000
May 30—Cupid's Chauffeur (Com.) .....
June 2—The Ends of the Earth (Dr.) .....
June 3—A Clever Fraud (Com.) .....
June 6—For Her Brother's Sake (Dr.) .....
June 9—The Cave Dwellers (Dr.) .....
June 10—Changing of Silas Marner (Dr.) .....

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, May 29th.

Biograph—A Romany Tragedy (Dr.) .....
Lubin—The Stain (Dr.) .....
Pathe—Love Proves Stronger Than Duty (Dr.) 680
Pathe—Bob's Microscope (Edu.) 990
Selig—A Novel Experiment (Dr.) 1000

Tuesday, May 30th.

Edison—The Slave and the Chorus Lady (Com.) .....
Essanay—The Temptress (Dr.) 1000
Kalem—Slabsides (Dr.) 950
Vitagraph—Cupid's Chauffeur (Com.) .....

Wednesday, May 31st.

Edison—The Inheritance (Com.) 625
Edison—It Served Her Right (Com.) 375
Kalem—Carter's Retirement (Dr.) 1005
Pathe—The Flag Didn't Rise (Dr.) 990
Urban—The Musketeer (Dr.) 588
Urban—The Sleuth (Com.) 404

Thursday, June 1st.

Biograph—A Dutch Gold Mine (Dr.) .....
Biograph—Curiosity (Com.) .....
Imp—A Gamut of Deception (Com.) 1000
Melies—In Time for Press (Dr.) 1000
Selig—The Rose of Old St. Augustine (Dr.) .. 1000

Friday, June 2nd.

Edison—A Sane Fourth of July (Dr.) .....
Pathe—Shanty on Max (Com.) 390
Pathe—Lucia's Love (Dr.) 994
Kalem—Her Son (Dr.) 1000
Vitagraph—The Ends of the Earth (Dr.) .....

Saturday, June 3rd.

Essanay—To Infect a Smokeville (W. Com.) .. 1000
Leonard Mfg. Co.—Dr. 985
Pathe—The Baby's Doll (Dr.) 997
Vitagraph—A Clever Fraud (Com.) .....

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

MISCELLANEOUS.

CARBON HOLDERS—Guaranteed for one year, one dollar ($1.00), and unbreakable condensers, seventy-five cents (75c). NATIONAL SUPPLY COMPANY, 1536 Beechview Avenue (Beechview), Pittsburg, Pa.

FOR SALE.—Film cement formula; superior article; low priced. Mr. Exhibitor, send fifty cents and save money. W. R. EYLER, Wooster, Ohio.

WANTED.—Reward given to anyone who will offer a good location for moving picture show in town of 2,000 to 5,000, anywhere in the U. S. or Canada, by A-1 picture man. Address, H. R., care of Moving Picture World, New York City.

FOR SALE.—One Mounted Bald Eagle, 7 ft. wing spread, large bird, just mounted, low price. E. MORRIS, Elsberry, Mo.

PREPARE for City, State and Federal examinations for electrician and wireman. One hundred choice questions and answers on practical electrical subjects, including the rules and regulations on municipal work, sent for 25 cents. Address, C. W. MITCHELL, 759 Franklin Ave., Brooklyn, N. Y.

WANTED.—Will buy films, single reels or hundred. Write what you have, with full particulars. Address, 3557 North Warnock St., Philadelphia, Pa.

THEATERS FOR RENT.

LARGE AIRDOME to let within 20 minutes of Times Square, for one or two seasons. Seating capacity 1,500. Largest stage of any airdome in country. Expensive Falls equipped ready for business. Investigate. Address X Y Z care of Moving Picture World, New York City.

FOR RENT.—Open air theater, seating nearly 1,400 to 1,600. No opposition. Address, H. MAY, care of Moving Picture World, New York City.

SITUATION WANTED.

AT LIBERTY.—A-1 moving picture operator and electrician. Address, W. GARRETT, P. O. Box 276, Richmond, Ind.

AT LIBERTY.—A-1 vaudeville pianist and drummer, nine years' experience. Best of references. Complete line of traps and effects. SWIFT & SWIFT, care of Moving Picture World, New York City.

EQUIPMENT FOR SALE.

FOR SALE.—Electric fans, 12 inch and smaller. Direct and alternating current, 110 volts. A few for batteries, 25 volts, all equal to new. $6.00. COSMOS ELECTRIC CO., 156 Liberty St., New York City.

THEATERS FOR SALE.

FOR SALE.—Complete up-to-date moving picture and vaudeville house seating 320. Also the airdome, few doors away, seating 900. Everything new. Must sell within thirty days. Address, CENTRAL KANSAS, care of Moving Picture World, New York City.

FOR SALE.—First class Moving Picture Theater, seating 750 in the heart of city of 60,000; eight miles from New York City. Owner leaving city; will sacrifice. Address, THEATER No. 45, care of Moving Picture World, New York City.

Motion Picture Handbook

FOR

Managers and Operators

Price $1.50
Postage Prepaid

MOVING PICTURE WORLD
125 E. 23rd Street : New York City

EAGLE FILM EXCHANGE
Prompt service. Day and night service
23 NORTH NINTH STREET,

WE BUY the entire output of the Independent manufacturers. Ask about our Three-locked reel system. Write, wire or phone
PHILADELPHIA, PA.

COMING! COMING!

A Production of Unsurpassed Merit.
A Beautiful Story.

THE MACCABEES

LICENSED BY THE
MOTION PICTURE PATENTS CO.
AND MARKETED BY PATHE FRERES

You Will Need This Film. Prepare to Book It Without Fail.

Independent Release Dates

AMERICAN.

May 25—The Superintendent's Vengeance (Dr.) ..... [illegible]
May 28—A Set Back (Dr.) 1000
May 28—Stranded on a Reef Mine (Com.) .....
May 28—A Tenderfoot Bride (Dr.) .....
May 28—A Daughter of Eldorado (Dr.) .....
May 28—The Sheriff's Love (Dr.) .....
May 28—The Sheriff's Children (Dr.) .....
May 28—Mary's Daughter (Dr.) .....
May 28—Lena and the Geese (Dr.) .....
May 28—The Sheriff's Son (Dr.) .....
June 1—[illegible] Actor [illegible] .....

CHAMPION.

May 11—Chief's Daughter's Devotion (Dr.) 959
May 13—When Soldiers Disobey Orders (Dr.) 1000
May 14—[illegible] Boy Went [illegible] 959
May 15—The Duel of Sword and Pistol 959
May 16—The Deputy's Honorable Mistake (Dr.) 959
May 17—The Sheriff's Child and the Lost Child 959
May 18—The Sheriff's Son Returns (Dr.) 959
June 1—[illegible] Actor [illegible] .....

ECLAIR.

April 17—Jerusalem and the Mount of Olives (Sc.) 818
April 24—Herodias (Dr.) 953
May 1—The Theft Another (Dr.) 935
May 1—Through the Ring Nag (Com.) 290
May 8—A Village Police (Com.) 910
May 15—Eloquence in Spite of Themselves (Com.) 910
May 15—Mother's Darling (Dr.) 500
May 22—The Wages Sent With Polyte (Com.) 430
May 29—The Two Governesses (Com.) 940
June 5—[illegible] ..... [illegible]
June 12—[illegible] ..... [illegible]

GREAT NORTHERN.

April 29—The Stolen Legacy (Dr.) .....
April 30—The Criminal Judge (Dr.) 804
May 6—The Lion's Paunch Seller (Com.) .....
May 6—A Wonderful Specimen (Com.) .....
May 13—The Note (Dr.) .....
May 20—The Voice of Conscience (Dr.) 780
May 20—[illegible] Spitfire (Com.) 204
May 27—The Loss of a Pocket Book (Dr.) .....
June 3—[illegible] 945

IMP.

May 8—[illegible] Lion (Dr.) 500
May 8—Sunday Four Dentist (Com.) 500
May 11—The Hat Producer (Com.) 1000
May 15—[illegible] Monsieur and Miss (Dr.) 1000
May 18—[illegible] Light House Keeper (Dr.) 1000
May 22—The Stepped Heavens (Dr.) 1000
May 25—The Mystic Shield (Dr.) 1000
May 29—The Substitute Bride (Dr.) 1000
June 1—[illegible] Natural (Dr.) 1000
June 5—The Grand (Dr.) 500
June 8—The Stolen Secrets (Dr.) 500
June 12—The Stolen Secrets Fire (Sc.) 500
June 15—Back to the Sea (Dr.) 1000

LUX.

May 5—Bill As a Tornado (Com.) 419
May 5—Pauline and the Consequences (Com.) 476
May 12—The Postmistress (Dr.) 700
May 12—A Week in Tupelo (Sc.) 262
May 19—Bill at Work (Com.) 367
May 19—Al Through a Rat (Com.) 475
May 26—The Two Orphans (Dr.) 698
May 26—Trying to Paris (Com.) 268
June 2—[illegible] Dance (Com.) 403
June 2—[illegible] Has Passed On (Com.) 462

NEW YORK MOTION PICTURE CO.
BISON

May 2—Sitting's Claim (Dr.) .....
May 5—The Knight of the Trail (Dr.) .....
May 6—Cowboy Defeat (Dr.) .....
May 12—The Postmaster's Bride (Dr.) .....
May 13—The Broncho Buster's Bird (Dr.) .....
May 19—The Cheyenne Medicine Man (Dr.) .....
May 20—The Outlaw and the Female Detective (Dr.) .....
May 26—Sioux Watt Eagle's Peril (Dr.) .....
May 27—A Redskin's Bravery (Dr.) .....
June 2—A Tenderfoot (Dr.) .....

AMBROSIO
(By N. Y. M. P. Co.)

May 8th—Grenadier Roland (Dr.) .....
May 10—Transatlantic is Late (Com.) .....
May 10—Alt Baddies .....
May 17—Grenadier Roland 950
May 20—The Slave Machine (Dr.) .....
May 24—Transatlantic is Insane (Com.) .....
May 31—Recovery of a Navy Aviator .....

ITALA
(By N. Y. M. P. Co.)

April 29—The Battle of Milk (Com.) .....
April 29—Enchanted Telegraph Key (Com.) .....
May 4—The Cry of the Native Country (Dr.) .....
May 7—The Mountebanks of Anspetti .....
May 10—Enchanted Gas Lamp a Needle (Com.) .....
May 14—Marriage Advertisement (Com.) .....
May 18—A Little Mother (Dr.) .....
May 21—[illegible] Love Enchanted (Com.) .....
May 25—[illegible] Ladies' Man .....
May 27—Enchanted Life Insurance Agent (Com.) .....
June 1—The Conscience's Pardon .....
June 4—Enchanted Ethnographical Doctor .....

NESTOR.

April 28—His Wife (Dr.) 980
May 2nd—The Village Man (Dr.) .....
May 5—Above 20 Years (Dr.) .....
May 7—His Second Choice (Com.) .....
May 9—An Inventor Cupid (Dr.) .....
May 12—The Strength of Gaintes (Dr.) .....
May 14—A Scene Cure (Com.) .....
May 16—The Photographer (Dr.) .....
May 19—The Leather Bargain (Com.) .....

POWERS

April 25—Melody of Fate (Dr.) .....
April 29—Hearts Under Oilskins (Dr.) .....
May 2nd—The Orbits (Dr.) .....
May 2nd—The Days of Persecution (Com.) .....
May 5—The Awakening of Gaintes (Dr.) .....
May 9—The Four of '18 (Com.) .....
May 9—Contagion (Com.) .....
May 13—An Your Hair Grows Whiter (Dr.) .....
May 16—Oklahoman (Dr.) .....
May 16—A Mysterious Surprise (Com.) .....
May 20—Gunga Din (Dr.) .....
May 23—Here Assessment (Dr.) .....
May 23—Mrs. Eyes Agree (Com.) .....
May 27—Inclination (Dr.) .....
June 3—Eyes That See Not (Dr.) .....

RELIANCE.

May 6—Over the Shading Edge (Dr.) .....
May 9—A Left Hook (Dr.) .....
May 13—The Conflict (Dr.) .....
May 17—The Harvest (Dr.) .....
May 20—The Senora of Seville (Dr.) .....
May 24—There's Many a Slip (Dr.) .....
May 27—Over Fields Stained (Dr.) .....
May 31—Dad's Girl (Dr.) .....
May 27—Over Grim Fields Scarred (Dr.) .....
May 31—Dad's Girl (Dr.) .....
June 3—In Flowers Faced (Dr.) .....
June 7—The Minute and the Maid (Dr.) .....

REX.

Mar. 9—The Fall of a Knight (Com.) 968
Mar. 16—Where the Shamrock Grows (Dr.) ... 950
Mar. 23—Five Hours (Com.) 950
Mar. 30—As Ye Sow (Dr.) 950
Apr. 6—The Heiress (Com.) 975
Apr. 13—The Little Major (Dr.) 960
April 20—A Daughter of the Revolution (Dr.) ..
April 27—The Realization (Dr.) .....
May 4—The Ultimate Sacrifice .....
May 11—The Guardsman (Dr.) .....
May 18—An Exception to the Rule (Com.) .....
May 25—Called Back (Dr.) .....
June 1—The Monogram "3 0." (Dr.) .....

SOLAX COMPANY.

May 3rd—Susceptible Dad (Com.) .....
May 3rd—Nearly a Hero (Com.) .....
May 5th—The Somnambulist (Dr.) .....
May 10—Nearly a Hero (Com.) .....
May 12—His Dumb Wife (Com.) .....
May 19—In the Nick of Time (Dr.) .....
May 24—House of Peace (Com.) .....
May 26—The Devil in the Pit Ship (Com.) .....
May 26—An Officer and a Gentleman (Dr.) .....
May 31—The Masquerade (Com.) .....
June 2—Never Too Late to Mend (Dr.) .....

THANHOUSER.

May 19—Lady Clare (Dr.) .....
May 23—The Stage Child (Dr.) .....
May 26—Get Rich Quick (Dr.) .....
May 30—A Wartime Wooing (Dr.) .....
June 2—A Circus Stowaway (Dr.) .....
June 6—The Stenographer (Dr.) .....
June 9—Mousing (Dr.) .....
June 9—The Rescue of Mr. Hemperk (Com.) .....

YANKEE.

April 28—The Girl of the Coral Reefs (Dr.) ...
May 1st—A Kentucky Girl (Dr.) .....
May 5th—Zelda, the Gypsy (Dr.) .....
May 8—In Sunny Italy (Dr.) .....
May 12—The Angelus Bell (Dr.) .....
May 15—An Indian Drawer's Conversion (Dr.) .
May 19—The Banana Planter's Peril (Dr.) ...
May 22—The Little Western Rose (Dr.) .....
May 26—Thwarted by Nell Pierce (Dr.) .....
May 29—The Birth Mark (Dr.) .....
June 1—The Pretender (Dr.) .....
June 5—The Scientific Monger (Dr.) .....
June 8—Miss Bubu's Double (Dr.) .....

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, May 29th.

American—Rattlesnakes and Gunpowder (Com.)
American—The Ranch Tenor (Com.) .....
Champion—The Peril of Diaz (Dr.) 950
Eclair—The Two Gardeners (Com.) 940
Imp—Three of a Kind (Dr.) 1000
Yankee—The Birth Mark (Dr.) .....

Tuesday, May 30th.

Bison—A Redskin's Bravery (Dr.) .....
Powers—Civilization (Dr.) .....
Thanhouser—A Wartime Wooing (Dr.) .....

Wednesday, May 31st.

Ambrosio—Tweedledum's Dream (Com.) .....
Champion—How he Redeemed Himself (Dr.) .. 950
Nestor—The Savage (Dr.) .....
Nestor—A Sure Cure (Com.) .....
Reliance—Dad's Girl .....
Solax—The Marvelous Cow (Com.) .....

Thursday, June 1st.

American—The Sheepman's Daughter (Dr.) ....
Imp—The Last Appeal (Dr.) 1000
Itala—The Collector's Purse .....
Rex—The Monogram "3 0." —(Dr.) .....

Friday, June 2nd.

Bison—A Tale of the Foothills (Dr.) .....
Lux—Just Bill's Luck (Com.) 403
Lux—Arnold Has a Good Try (Com.) 462
Solax—Never Too Late to Mend (Dr.) .....
Thanhouser—A Circus Stowaway (Dr.) .....
Yankee—The Pretender (Dr.) .....

Saturday, June 3rd.

Great Northern—The Bogus Governess 945
Itala—Knowall Anthropological Doctor (Com.)
Powers—Eyes That See Not (Dr.) .....
Reliance—In Flowers Paled (Dr.) .....

¶ Put in our Easels and Poster Frames and watch your attendance grow.

Brass Push and Kick Plates, Door Guard Rails, Etc.

LOW PRICES BEST WORK

DON'T DELAY but write today for complete catalog

AGENTS WANTED

THE NEWMAN MFG. CO.

717-719 Sycamore St., Cincinnati, O.

SPECIAL ROLL TICKETS The Big TicKet. Any Printing Any Colors

5,000	$1.25	20,000	$4.50	50,000	$7.50
10,000	$2.50	25,000	$5.50	100,000	$10.00

Get the Samples Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - ShamoKin, Pa.

G. W. Bradenburgh

Cinematograph Films

233 North Eighth Street, Philadelphia, Pa.
Phone, Market 334
Cable: Brad-Films, Phila.
Code: A, B. C., 5th Edition

Films at 8 cts. per ft.; posters free:

Texas Ted's Defense—Bison.
Maid or Man—Imp.
At the Duke's Command—Imp.
Summer Skies—Reliance.
A Red Man's Gratitude—Bison.
An Indian's Ambition—Bison.
Locked Out—Reliance.
Grenadier Roland—Ambroiso.
A Daughter of the Revolution—Rex.
Love of a Gypsy Girl—G. N.
Judas Maccabaeus—Cines.
Woman's Wit—Cines.
Laundress' Son—Itala.
From Factory Girl to Prima Donna—Color Kine Co.
Revealing Book—Unitas.

Films as new, $40 per reel; posters free

His Father's House—Nestor.
Strategy—American.
Redeeming Angel—Ambrosio.
A Plain Tale—Reliance.
For Washington—Thanhouser.
Corinne in Dollyland—Solax.
A Warrior's Squaw—Bison.
Mexican Centennial—Special.

Films at $30 per reel; posters free

Checkmate—Thanhouser.
For Her Sake.
The Norwood Necklace—Thanhouser.
For My Pal—Powers.
Man in Twenty-Three—Nestor.
Sleepy Hollow—Nestor.
At Cedar Ridge—Nestor.
A Brass Button—Reliance.
For Remembrance—Reliance.
A Country Girl—Reliance.
On Kentucky Soil—Reliance.
Her Fatal Charm—Itala.
Foolshead at the Kinematograph—Itala.
Blue Domino Disguise—Ambrosio.
A Wife's Calvary—Ambroiso.
The Creek Claim—Bison.
Redskin's Secret—Bison.

Independent Film Service

231 North Eighth Street, Philadelphia

Get Our Prices

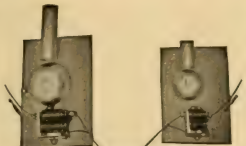
"The Fall of Troy"

And All Big Features

Let us quote you our SUMMER PRICES on regular service. We can supply you from the best makes of the Sales Company.

Wonderful Lieutenant Rose Series

If you have not shown these big special features, write us at once. Bookings are rapidly closing up on these. We import them direct from Europe, and are the only exchange handling them.



OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboards, $75.00.

J. C. DEAGAN

3800 3810 N. Clark St. CHICAGO, ILL.

"La Cinematografia Italiana ed Estera"

IS ITALY'S LEADING PAPER FOR THE ANIMATED PICTURE

PUBLISHED FORTNIGHTLY.

32, 36 and 40 large pages, 8 shillings per annum ($1.60).

Editor-propr': Prof. GUALTIERO I. FABRI.
Via Cumiana, 31 (Barriera S. Paolo) Torino, Italy

For Independent Theatres Only!!!

Official Slides of Your Favorite Players!

—"*almost given away*"

Drop a card to-day for further information to

INDEPENDENT Photoslide Company
Room 207, 147 4th Ave.,
New York City
(*Operating by Exclusive Permission of the Independent Film Manufacturers*)

"SILVERLIGHT"

Aluminum Motion Picture Curtain

Extraordinary Features Are: Permanent Brilliancy, Economy, Fireproofing, Non-cracking, Safety, Strength. Send for circular. Dept. M

Ralph J. Golsen supply Co. 84 Wabash Ave., Chicago

NEW EXCHANGE — NEW FILMS

Western Dramas——Repertory Comedies

Films from 50c. to $1.00 per reel. Write for particulars. 500 new and second-hand chairs; new and second-hand machines. All supplies cheap.

RELIABLE FILM EXCHANGE

ROBERT LETT, Prop. Room 260 Monon Bldg., 440 S. Dearborn St., Chicago, Ill.

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our

Booklet 15018

Fort Wayne Electric Works
1402 Broadway
FORT WAYNE, INDIANA 733

Operators!

I guarantee quick and satisfactory repair work on all machines. Only genuine parts supplied. Get my prices on *ONE DROP OIL* and *BULL DOG CEMENT* the best articles of their kind on the market

H. A. MACKIE

853 Broadway, Cor. 14th Street New York
'Phone: 2478 Stuyvesant

HALLBERG

THE ECONOMIZER

SAVES two-thirds on electric bill and makes BIG CUT on the first cost of your complete equipment.

I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

Free Catalogue No. W-50

J. H. HALLBERG 36 East 23d St. New York City

ERKO Advertising Slides

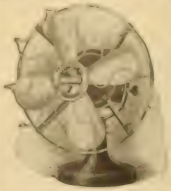
are of superior quality and artistic design. We supply illustrations for any kind of business.

Our Calcium Gas is absolutely pure. We make freight or express shipment to any place in the U. S.

Write for our catalogue for repair parts

ERKER BROS. OPTICAL CO.
808 Olive Street St. Louis, Mo.

Electric Fans From $7.00 up



Write for Catalog and price list of Fans, Carbone Condensers, Exit Lights, Slide Carriers, Reel Cabinets, Etc.

Hudson Electrical Supply Co.

49 BARCLAY STREET
NEW YORK

GUNDLACH

Projection Lenses

Will Improve Your Picture

make it sharper and increase the illumination

TO ORDER, give the height and width of the screen, width of picture wanted and distance from lens to center of screen. State make of machine.

A complete stock is carried by

NICHOLAS POWER COMPANY, New York
ENTERPRISE OPTICAL MFG. CO., Chicago

Every lens is sold subject to approval

Gundlach-Manhattan Optical Company
808 Clinton Ave., So. Rochester, N. Y.

A Novelty For You To Feature

Stirring, Startling, Vivid, Realism
Portraying Prison Life In

THE OHIO PENITENTIARY

Camera Glimpses of the

World's Greatest Penal Institution

50—HAND COLORED SLIDES—50

Perfect in photography, clear and life like in detail, brilliant, artistic and *beautiful in coloring.*

Each One A Feature In Itself

Positively *no expense* has *been spared* to make this the *finest collection of prison pictures ever produced.*

The Greatest Feature of This Great Feature

is the famous *Annex* with its *Death Cage, Old Gallows, Electric Chair, Tycoon Dungeon* and an ACTUAL PICTURE OF AN ELECTROCUTION. *Positively the only one ever made.*

It Will Bear Investigation

and there is *no time to lose. They are selling fast and various Orders filled in turn as received.* GET BUSY.

Owned and Controlled by

E. J. Eichenlaub Attractions 403 Schiller Bldg., Chicago, Ill.

See What They Say About

SILVO KURTAIN KOAT

Pottsville, Pa., Dec. 8, '10

Please ship C. O. D. one can of Kurtain Koat, as I have used the other can and found it to be the greatest thing I ever saw.

Kansas City, Mo., Dec. 17, '10

We have examined Mr. ———'s curtain and have nothing but praise for the results in comparison to other curtains.

$6.00

and following directions will give you the same results as above. One can covers 350 square feet. Order from your exchange or C. O. D.

KURTAIN KOAT CO.

2109 W. Lake Street CHICAGO, ILL.

MANAGERS, ATTENTION !!

Beware of SYDNEY COHEN—who represents himself as our Agent—He is NOT in our Employ

MOTION PICTURE SCREEN CO.
SHELBYVILLE, INDIANA

MANUFACTURERS OF
THE MIRROR TRANSPARENT AND SPLIT MIRROR SCREEN

FRANK MANNING, General Eastern Agent, 355 Bedford Avenue, Brooklyn, N. Y.

At Last

it is possible to secure comfortable, even illumination throughout a theatre without a brilliant light in range of vision.

¶ The **Eye Comfort System** of Indirect Illumination is a notable success in the lighting of Moving Picture Houses.

¶ Theatres in all sections of the country installing this inexpensive and very desirable electric lighting system.

¶ You are undoubtedly interested in this important matter.

¶ Write us for full information. Our engineering department, on receipt of particulars, will furnish, free of expense, report and recommendations.

Sold by Electrical Trade Generally

WRITE TODAY

National X-Ray Reflector Co.

227 Jackson Boulevard
CHICAGO, ILL.

Are you desiring a service under 30 days from date of release?

Prompt Service, Right Prices

Wire, Phone or Write.

Reliance Film Service Company
Davenport, Iowa

Dealers in Moving Picture Machines and Supplies.

For Sale, 150 Reels in Good Condition, Cheap

Our Renovating Plant Capacity 150 reels per day. Reels received in morning returned same day. Send trial order.

Moving Picture Exhibitors

PRESTO EMERGENCY CLAMP

A Quick Relief for Lamp Accidents

A NECESSARY ADJUNCT TO EVERY OUTFIT
AVOIDS DELAYS. ADJUSTED IN ONE MINUTE

Write for Descriptive Circular

PRESTO EMERGENCY CLAMP CO.
Box 264 SYRACUSE, NEW YORK

Pat. Applied For

Annual Subscription to Moving Picture World, $2.00

MOVING PICTURE MACHINES & LANTERNS

NO GASOLINE OR MANTLE MORE RELIABLE THAN ELECTRIC
BRIGHTER THAN CALCIUM

OZO-CARBI-LIGHT

NO ETHER OR SATURATOR — THE BEST LIGHT FOR LANTERNS AND MOVING PICTURES.

SPECIAL SLIDES MADE TO ORDER — OPENS NEW FIELD FOR MOVING PICTURES

Moore Bond & Co.
36-N Franklin St. Chicago Ill. Send for Catalogue L.

ANOTHER ENTERPRISE TRIUMPH

TOGO CALCIUM GAS OUTFIT

Complete with Rubber Tubing and Keyless Jet

SUPERIOR WORKMANSHIP and HIGH GRADE MATERIAL combined with SAFETY and SIMPLICITY place the TOGO far ahead of any other cheap outfit.

PORTABLE and ready for instant use - **$25.00.**

Anyone can operate it

MANUFACTURED BY

The Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago

FOR SALE BY ALL DEALERS

Fresh Air is Worth Money!!

Hot Weather is Coming—
Prepare for it Now

Ventilate and cool your theatre with

Garden City Ventilating Fan

INEXPENSIVE NOISELESS
EFFICIENT DURABLE

Furnishes constantly a supply of fresh pure air, exhausts the foul air. Advertise the fact and your Box Office receipts will show it.

Draws the Crowds and keeps them coming

KEEPS THEM COOL

Built in all sizes for any voltage electric current, also for belt drive.

BULLETIN 31 YOURS FOR THE ASKING

GARDEN CITY FAN CO.

ESTABLISHED 1879 Manufacturers McCormick Bldg., Chicago, Ill.

HAVE NO EQUAL

PINK LABEL "Electra" CARBONS

SUPERIOR TO ALL

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
Incorporated
5 West 14th Street, NEW YORK CITY

THE CHAUTAUQUA FILM EXCHANGE

Best and Cleanest Film Service in the World

Complete Programs for High Class Entertainment—Films, Songs, Stories, and Lecturettes—SOMETHING NEW
All Standard Machines—Projection Supplies and Slides

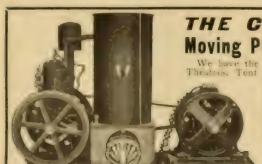
WRITE TODAY

538 S. Dearborn Street - - - - CHICAGO, ILL.

Moving Picture Machines
Bought, Sold and Exchanged

I Have Several Calls For Second Hand Machines What Have You To Offer?

H. A. MACKIE
853 Broadway New York City
'Phone: 2478 Stuyvesant



THE CELEBRATED SCHUG
Moving Picture Electric Light Plants

We have the finest Electric Light Plants for Moving Picture Theatres, Tent Shows, Circuses, Carnivals, etc. Why use the calcium or acetylene gas lights, with all their dangers and unreliability, or pay excessive electric light bills for unsatisfactory service, when for a small sum you can install one of our Electric Light Plants, which can be operated at an expense that amounts to a trifle, and have the finest kind of lighting obtainable.

Write us at once for Bulletin No. 11.

We have a good agency proposition to offer hustlers.

SCHUG ELECTRIC MFG. CO.
315 Jefferson Ave., Detroit, Michigan, U. S. A.

Be a Motion Picture Playwright

Make your ideas work for you. We teach you how to develop them into plots or synopsis for which film manufacturers pay $15 to $100—then ever for more. Previous literary experience unnecessary. Descriptive booklet FREE.

Associated Motion Picture Schools
Chicago Opera House Block, Chicago, Illinois

The Cincinnati-Buckeye Film Co.

One of America's Biggest Buying Exchanges

TWO OFFICES:

315-317 W. 4th St., CINCINNATI, O. 422 N. High St., COLUMBUS, O.

Buying the Entire Independent Output

For a real up-to-the-minute service, write, wire or call

DON'T LET JUNK DEALERS AND WOULD-BE FILM MEN KID YOU

BIO QUALITY

In the Frozen North

THEY DON'T NEED THEM

YOU DO

Fans of All Types for Immediate Delivery

PRICES RIGHT

Wall — Ceiling — Desk — Ventilating

Chas. L. Kiewert Co.

309 Carson St., Pittsburgh, Pa. 39 Cortlandt St., New York City

Ornamental :: Indestructible

Fire Resisting

THEATRE AND STAGE FRONTS

ARTISTIC CEILINGS

Designs Suitable to Any Building. Blue Prints, Suggestions and Estimates Free. Ask for Our Design Book M.

The Kanneberg Roofing and Ceiling Company, CANTON OHIO

BIOGRAPH CARBONS

as the name implies, are made expressly for

Biograph Machines

Each Carbon Stamped

-"ARCO-B"-

"B" stands for Biograph, for quality and the mark of the genuine article.

Order from your exchange and see that you get them or write to us. Samples free.

L. E. Frorup & Co., Sole Importers

222-224 Greenwich St., New York

A Question to Exhibitors for years, "Film Service," Solved

Consolidated Amusement Company

614 to 619 Rhodes Bldg., Atlanta, Ga. Bil-Sol Theatre Bldg., Houston, Texas

SUCCESSFULLY whipping out subrenters, pikers, cold copy buyers, and would-be film exchanges, building up and demonstrating what INDEPENDENT film service really is, buying the entire output of the Motion Picture Distributing & Sales Co., with duplicates sufficient to successfully cover LOUISIANA, TEXAS, MISSISSIPPI, ALABAMA, TENNESSEE, GEORGIA, FLORIDA, NORTH and SOUTH CAROLINA.

Whatever Your Requirements. You Need Film—We Buy It.

Write, Wire or Phone. Name the situation and we will meet it with A SERVICE.

(Continued from page 1279)

Correspondence Course. Special rates to the trade. Send for free illustrated catalogue.

School classmeets every morning and afternoon. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00.

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street — New York City
Phone 1405 Madison Square

MOVING PICTURE PLANT WANTED

I HAVE A CASH BUYER FOR A COMPLETE STUDIO, LABORATORY AND MACHINERY FOR THE MANUFACTURE OF MOTION PICTURES. WOULD ALSO CONSIDER THE PURCHASE OF A PARTIALLY EQUIPPED PLANT. ALL NEGOTIATIONS STRICTLY CONFIDENTIAL.

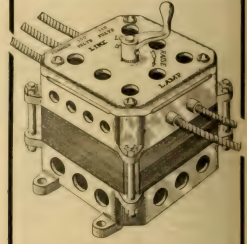
A. V. HARRIS
UPPER MONTCLAIR, :: NEW JERSEY

LIGHT EFFECTS
Everything Electrical for Theatres, Parks, Productions and Vaudeville Acts.
UNIVERSAL ELECTRIC STAGE LIGHTING CO.
Kliegl Bros.
PROPRIETORS
1393-5 Broadway, New York City

SAVE EASIER TO SAVE IT THAN TO EARN IT MONEY

I guarantee to save more than half of your current bill and give you a better and steadier light if you will let me install an

EDISON
Economy Transformer



The neatest and best outfit for the purpose

110 Volt, $50 — 220 Volt, $55

HARRY A. MACKIE
853 Broadway — New York
'Phone 2478 Stuyvesant

REX.

THE MONOGRAM J. O.—When a woman sets out to purchase a shirt for a man, trouble is bound to ensue. Every woman knows. So, when Imbrecht a comic almost vicious taste for men's wear, and that all seems to attain a climax of torture in something more than shirts.

It all starts when Mrs. James Ogden decides to remember her husband's birthday. Being a woman, she decides to buy him a shirt because it's useful and something to wear. She monograms his initials on the shirt and the pattern she selected for both the shirt and the monogram was louder than a suffragette's meeting, and the innocent victim decides to make short order of it. As he goes on the road in a few days and to please Mrs. Ogden, he wears the shirt. In other words, he takes the "drummer" with him.

For shirt amusement Ogden whenever he goes and it decides to leave the shirt in the hotel with a fictitious name. He has succeeded it in the bureau drawers of the room he has occupied, and goes along to a happy thought of relief.

Without knowing, also is traveling salesman, stops at the same hotel a few days later and when saving in turn across the shirt with the monogram J. O. in with it. Immediately. At once dark thoughts enter his mind. His wife had packed his grip, where did she get that shirt from? Who is J. O.? Perhaps a couple of days' infidelity tear his heart and he writes her demanding to know all about the shirt. His wife is puzzled, perplexed, and heartbroken over the accusation, and to vindicate her honor and solve the queer mystery, she hires a detective. He visits the hotel and finds that the man who occupied the room previous to Mr. Smith was James Ogden, J. O., and after discovering this, he gets the forwarding book and finds Ogden's home address and starts out to have Ogden explain. Meanwhile, Ogden returns home and his wife inquires for the whereabouts of the shirt. Ogden replies he has sent it to the laundry. The truth dawns on him when he realizes that he must return and get the shirt and he is much worried to know how to arrange matters when the detective arrives and saves Ogden from a situation that might prove serious. He agrees to face Mr. Smith and tell him all about it. He makes it possible for the Smiths to go on their merital way in peace with doubt and misgivings dispelled. The reel is full of laughable situations and situations worth laughing at.

ANOTHER ENTERPRISE TRIUMPH

A MOTIOGRAPH WATCH FOB FREE!

To every Theatre Manager and Operator, no matter what machine you have. It is yours for the asking—just as High-Class as THE MOTIOGRAPH itself.

YOU WANT IT NOW—WE WANT YOU TO HAVE IT—A HANDSOME GOLD FOB FREE

YOU WONT BE ASHAMED TO WEAR IT — WE ARE NOT ASHAMED TO GIVE IT AWAY
WRITE TODAY

ENTERPRISE OPTICAL MANUFACTURING CO., 564-572 W. Randolph Street, CHICAGO, ILL.
MAKERS OF THE MOTIOGRAPH

FOR SALE—ONE HUNDRED REELS FILM
Extra fine condition $12 a Reel
MAYER SILVERMAN
105 Fourth Avenue Pittsburgh, Pa.

McKENNA
BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS
BRASS
KICK PLATES
STAIR TREADS. DOOR SILLS
McKenna Bros. Brass Co.
PITTSBURGH, PA.

The Best Uniforms
For the money
Natty Up-to-Date Styles
For Employees of Moving Picture Theatres
Write for illustrated catalog and samples of cloth.
Free on application.
D. KLEIN & BRO.
927 Market Street
PHILADELPHIA, PA.

FILMS FOR RENT
New Films High Class Service
The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It
Write To-day for Terms
EUGENE CLINE
57 and 59 Dearborn St., Chicago

OPERA CHAIRS
FOR EVERY PURPOSE
1,000 STYLES
ESTABLISHED 1865
WRITE FOR CAT. No. 31
The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill.
Branches in all leading cities

OPERA CHAIRS
Get Our Prices Before You Buy
Largest Variety
Lowest Prices
The Latest and Best in Seats
GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

THE AUTOMATIC THEATRE CHAIR
It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre Chair.
If you have not seen our latest models, investigate.
Write today for circular A.
THE HARDESTY MFG. CO.
Canal Dover. Ohio, U. S. A.

FOLDING CHAIRS
For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.
Write for Catalog No. 2
The Kauffman Manufacturing Co.
ASHLAND, OHIO

SPECIALTY:
Prompt Shipments
Opera Chairs
The Wisconsin Lumber and Veneer Co.
Port Washington, Wis.

Opera and Assembly Chairs
Most popular priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave. and 43d St. - New York, N. Y.

WE CAN HURRY
YOUR ORDER OUT.
STAFFORD Chairs excell all others.
HEAVY FIVE PLY
seats and backs.
The last-forever kind, that you are using long after you have forgotten the price.
STEEL CHAIRS TOO
We carry several kinds of good chairs in stock, all guaranteed.
ASK FOR CATALOG 103
E. H. STAFFORD MFG. CO.
CHICAGO, ILL.

CHEAP
STEEL FRAME
THEATRE CHAIRS
ABSOLUTELY NON-BREAKABLE
suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.
Second Hand Chairs
Also seating for Opera House use.
Address Dept. W.
STEEL FURNITURE CO., GRAND RAPIDS, MICH.
New York Office: 150 Fifth Avenue

The Eagle Film Company

Will begin releasing, on or about JUNE 12th the finest examples of acting and photography ever offered to the American Exhibitor.

WE offer special inducements to the exchanges that support us NOW. Our advent means a NEW DEAL in the Film Business based upon

A Square Deal, Courteous Treatment

and

Painstaking Attention to the Business of Every Customer

Write for samples of posters and photography and our proposition.

Eagle Film Company

90 WEST STREET **NEW YORK CITY**

WILLIAMSON'S Factory Supplies

Have Equipped the Leading Independent Factories

WITH

Cameras, Printers and Perforators

THE WILLIAMSON PERFORATOR

Write for Descriptive Catalogue

A. G. WHYTE, Agent,

36 East 23rd St., New York

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

NOTICE TO EXHIBITORS

We are prepared to take care of any amount of summer business in New England. You don't have to worry about your film service when you are trading with us; we do the worrying for you. The pick of the output of the Sales Co. is at your service. Write, wire or call at

W. E. Greene Film Exchange

INCORPORATED

228 Tremont Street, Boston, Mass.

Telephone 3790 2187 **Oxford**

Over 1000 Sold Since January First

That is the record of "Power's No. 6" since New Year's Day.

If *you* are going to buy a picture machine, buy the only one of proved merit

And do it now.

Don't delay and be disappointed in delivery.

Any live dealer can supply you.

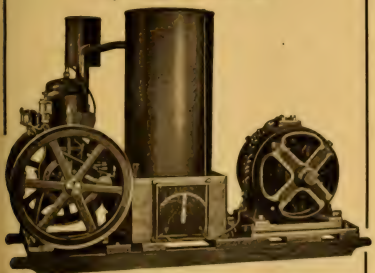
Catalogue G sent postpaid on request.

Nicholas Power Company

115-117 Nassau Street New York

For thirteen years the leading makers of moving picture machines

Electric Light Plant Complete $250.00



Larger Plants at Proportionately Low Prices.

Including the celebrated DETROIT KEROSENE ENGINE and DYNAMO OF SUFFICIENT CAPACITY TO FURNISH CURRENT FOR YOUR ARC AND 10-16 c. p. TUNGSTEN LAMPS for illumination.

Total cost of operation from 5 to 25 cents per day. Gives you better light than you can buy. Gives you the same light in the afternoon as at night. Can be operated by a ten-year-old child.

CAN MAKE IMMEDIATE SHIPMENT.

DETROIT ENGINE WORKS, 406 Bellevue Avenue, Detroit, Mich., U.S.A.

WURLITZER

65TH YEAR 65TH YEAR

Wurlitzer Piano Orchestra built in the front of the Gaither Theater, Cincinnati

The Leading Picture Theaters are Installing

Wurlitzer Automatic Musical Instruments

They furnish better music than musicians and cut out that great expense. 50 different styles. Call at nearest branch or write for big 84-page catalog

THE RUDOLPH WURLITZER COMPANY

CINCINNATI	CHICAGO	NEW YORK	PHILADELPHIA
117 to 121 E. 4th	266 & 268 Wabash	25 & 27 W. 22nd (Just E. of 5th Av.)	1813 Chestnut
ST. LOUIS	CLEVELAND	BUFFALO	COLUMBUS, O.
912 Pine	308 Prospect	701 Main	57 E. Main

A Tip To The Wise

Sell Your Old Machinery

to the Museum of Ancient Industry before they get too many offers! A 10 years advance is found in the celebrated "Motor Wire Fingholes" (Reflex of Lock). Every thing new and improved (not the Film Laboratory and Motor Van Theatre, many all products strictly original—what others offer as Special or Novelty, as old and common with us. *We have a new fast and safe-cut Motion Picture Camera* and we can build a lot more men intriguing ones to order—all perfect. Types all different. We keep in stock the greatest Perforating and Printing Machines Extants, Title Developing Outfits, Chemicals, Laboratory secrets, Film Stock and Film work, Perforating and Printing done, Winders, Rewinders, Measurers, Menders, Cleaners, not cheap, but lasting and practical. If you have condenser or lense trouble come to us with our long, practical knowledge in Optics.

The new Mirror Vitæ, single illuminant, double dissolving Stereopticon, Motion Picture combined; with only one arc—is the coming machine—you want no others if you see this; why don't you come and look at it—it's put up in our showroom—we show it to everybody, makes no difference if it is you or your office boy. Our new Motion Picture head with the correct inside shutter is a great improvement; *we had him outside 15 years ago*, now we have him inside. It looks as if other machine manufacturers are getting childish. *Our machine is not spiderwebbed by the trust* and is protected by eight United States Patents, with good fundamental claims, and you will want one had some day, no matter how they roast them to you—your own common sense will dictate to you. Listen: Half the current, half the paraphernalia, half the weight, half the current, double the light and half the trouble—*no more slide and condenser cracking*—with this machine the operator feels like a man and not like a slave; and the picture is so much more beautiful, life true and eyeresting. In another machine which will be ready in a month for demonstration we project a frame of light around the motion picture in addition to above features, all with but one arc of low amperage. The way of projecting a frame of light around the motion pictures as shown in the Herst method had been discarded by us in 1900 and this new way has been patented as being more valuable; our device also changes colors. We make high class effect slides of never seen beauty. Our new wire terminal should be used by you exclusively—none half as good. *The government is using our products*, why not you? Because you don't know us. We advertise little—our goods advertise themselves.

We had the first machines in operation in New York; we made the first M. P. machine dissolving and plain Stereopticon combined (ask Powers). We had the first Film Framing Device, but did not monopolize it. All machines now in use made good money out of our ideas, and we became so poor that we had to buy this 6-story building to devote it to a home of modern Cinematography in America. We also have a beautiful conservatory here and good drinking water for the thirsty—why not get in touch with me; we will teach you the science of Mirror Vitæ, which is so real different from what you have ever seen; no matter how long you have been in the business—come and find out that the motion picture industry is a science. See our demonstration on 10 years' advanced machinery. We do not belong to the Trust nor to the Independents—we call them Friends—we are Neutral, and every one interested is welcome to us.

If you can't call—write for catalogues on whatever you are interested.

Office, Laboratory, Showroom, Factory, Demonstration and Salesroom

219 Second Ave., New York

Near 14th Street Phone Stuyvesant 1695

EBERHARD SCHNEIDER

Constructor, President and Manager

WE—Means Me and My Mechanics

SUCK fresh air IN, BLOW foul air OUT, with the same fan—the

KIMBLE

Reversible Alternating Current

any speed forward or back, because it is a VARIABLE speed motor. During performances, run it full speed. Then at night or in the morning, or in cool weather slow it down and save electricity. The slower the speed the lower the meter bill. This alone will save its cost in a very few weeks.

noiseless whether running high speed or low speed; and lack of noise also means lack of wear.

lower prices than you can buy any other fans for in proportion to air moved.

SIZES AND PRICES. 60 Cycles 110 or 220 volts A. C.

Size.	H. P.	R. P. M.	Cubic Feet Air Per Minute.	Weight Crated.	Net Price f. o. b. Chicago.
18 in.	1/6	80-800	2,500	115 lbs.	$65.00
24 in.	⅓	80-750	6,000	216 lbs.	$90.00
30 in.	½	80-700	12,800	415 lbs.	150.00
36 in.	1½	80-650	17,300	515 lbs.	210.00
42 in.	2	80-550	22,000	635 lbs.	275.00

Above capacities are for our straight-blade aluminum fans. Blackman type, curved blade fans furnished at the same prices; but they don't do as much work.

motors for moving picture machines—Special A. C. Motors, variable speed, under absolute control. Better results than with hand power.

Fill out the coupon, and let us show you how we can help.

Kimble Electric Company

1118 Washington Blvd., Chicago

KIMBLE ELECTRIC COMPANY,
1118 Washington Blvd., Chicago.

Please estimate on fan equipment for theater as follows: Width: ..... ft., length ..... ft. Seats ..... people. Current furnished by .....

Name .....

Address .....

.....

Moving Picture World.

CAREY PRESS, N. Y.

Vol. 8, No. 23 June 10, 1911 Price, 10 Cents

THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

PUBLICATION OFFICE, 125 EAST TWENTY-THIRD STREET, NEW YORK CITY.

VITAGRAPH

"LIFE PORTRAYALS"

"FOR HER BROTHER'S SAKE" *A Drama* Tuesday, June 6th.

A black sheep finds a loyal friend in his sister, who suffers to shield him, and keeps her husband ignorant of her brother's real character. Fortunate circumstances set things right and her devotion and consideration are rewarded.

"THE SACRIFICE" *A Powerful Drama* Friday, June 9th.

A convicted criminal on his release from prison finds his child adopted by wealthy people, keeps his identity from her and her foster parents, sacrificing his only love for the sake of his daughter, thus making some amends for his transgressions.

"THE CHANGING OF SILAS WARNER"

A Society Drama Saturday, June 10th.

A young man shows the right spirit, asserting his manhood and declaring his independence by exercising his own judgment in opposition to his father's tyrannical will. A complete change comes over the old gentleman's affairs and he realizes his severity, when his boy makes good and shows what kind of stuff he is made of.

Next Week

"The Trapper's Daughter." A "Klondike Drama," Tuesday, June 13th.
"Proving His Love." A Drama, Friday, June 16th.
"Teaching McFadden to Waltz." Comedy, Saturday, June 17th.

Photos of Vitagraph Players, 7 x 9 inches ready for framing; 20c. each, $2.00 a dozen. Order them for lobby display and let your people get better acquainted with all their favorites.

Beginning June 28, Four Vitagraph Life Portrayals per week—one a Western reel.

The Vitagraph Company of America

NEW YORK, 116 Nassau St. CHICAGO, 109 Randolph St.
LONDON, 25 Cecil Court PARIS, 15 Rue Sainte-Cecile

Scenes From "Flames and Fortune," Which You Must Book Now

THE CHILD IS HIDDEN

THE TOT IS CAUGHT

THE SMOKE POURS OUT

MR. INSISTER

Mr. Insister Says:

I shall *Insist*, *INSIST*, and *INSIST* on being booked NOW for the "FLAMES AND FORTUNE" release of

THE THANHOUSER WO-A-WEEK

Released Tuesday, June 13th
With Great Birdseye Views of the Great City

LITTLE OLD NEW YORK

is a story of the pitfalls that await the country boy in the Big City. There are shoals of them, and he shouldn't forget it. This reel will make him remember. But aside from the moral value of the film, it carries an interest-value that will be appreciated by those who aren't country boys. In point of interest of story, many think it the best Thanhouser release of the month. And the city scenes are even better than those in our "City of Her Dreams" of last year. No. 219. Code Word, No.

Released Friday, June 16th
The Most Talked-Of Film of the Year

FLAMES AND FORTUNE

is the famous fire picture that was mentioned in all the leading newspapers of the country when a house in New Rochelle was burned down expressly for it. We took many more hundreds of feet of the fire than we needed, and reserved the most realistic of it for this reel. The picture is even more sensational than our recent "Railroad Builder," and will prove a striking example of what Thanhouser skill, Thanhouser brains and Thanhouser enterprise can do for your box office. You will be amazed at the rescue of the child, the bravery of the bucket brigade and the total destruction of the house. No. 220. Code word, Flame.

THANHOUSER CO.,
NEW ROCHELLE, N. Y.

Coming! LORNA DOONE (from the Great Novel)
THE DECLARATION OF INDEPENDENCE

THE FIRE SWEEPS CLEAN

THE TOT IS RESCUED

AND THE FORTUNE IS FOUND

Scenes From "Flames and Fortune," Which You Must Book Now

The Coronation

of KING GEORGE of ENGLAND
will be released first in

AMERICA

BY THE

Motion Picture Distributing and Sales Co.

Showing the ceremonies and grand processions preceding the CROWNING, a very ancient practice adopted as far back as Solomon, in the year B. C. 1015.

Showing, also, the English nobility and foreign notables, and all the festivities, parades and other functions pertaining to this most widely heralded event.

Almost all Exchanges have their orders in. If yours has not remind them of it before too late

Remember people are spending millions of dollars and going thousands of miles to see the event—so will millions of people pay to see these films.

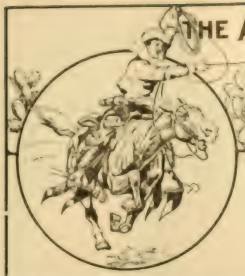
WEEKLY PROGRAM

MONDAY	—IMP YANKEE ECLAIR AMERICAN CHAMPION
TUESDAY	—THANHOUSER BISON POWERS
WEDNESDAY	—CHAMPION SOLAX RELIANCE AMBROSIA NESTOR
THURSDAY	—REX ITALA IMP AMERICAN
FRIDAY	—YANKEE BISON SOLAX LUX THANHOUSER
SATURDAY	—RELIANCE POWERS GREAT NORTHERN ITALA

Original prints of this unexcelled program can be obtained in the United States and Canada only from exchanges purchasing film through

Motion Picture Distributing & Sales Co., 111 EAST 14th ST. NEW YORK

THE AMERICAN FILM MFG. CO. CHICAGO



When you think of WESTERN---think of
"FLYING A COWBOY FILMS"

Release of Monday, June 5th

"A Sage Brush Phrenologist"

"Elopements on Double L Ranch"

Original Western laughmakers. Original in story, theme and treatment. Original in that they will produce more roars than any Western comedies yet produced.

Scene from "Elopements on Double L Ranch."

Release of Thursday, June 8th

"$5000 REWARD, DEAD OR ALIVE"

Some reward, you'll acknowledge. Likewise some thriller. Some comedy. Some entertainment. A distinct Western triumph in Comedy-Drama, and withal a novelty.

Scene from "$5000.00 Reward—Dead or Alive."

COMING

Release of Monday, June 12th

"THE WITCH OF THE RANGE"

The apex of endeavor in Western Dramatic Production.

Release of Thursday, June 15th

"THE COWBOY'S RUSE"

"Law and Order on Bar L Ranch"

Split reel Flying A Cowboy Comedy.

TWO FLYING A COWBOY FILMS ARE RELEASED EACH WEEK TWO

Scene from "$5000.00 Reward—Dead or Alive."

AMERICAN FILM MANUFACTURING CO.

Bank Floor, Ashland Block, Chicago, Ill.

WATCH THIS SPACE

American Moving Picture Machine Company

101 BEEKMAN STREET :-: :-: :-: NEW YORK CITY

KALEM

MONEY IN THE BANK

Showing How Money Does the Work

Released Wednesday, June 14th. Length 960 feet

BERTIE finds a bank book showing a small credit to the owner. The same day his landlady tells him he must pay up or skidoo. He gets an idea. Taking the bank book he writes in deposits amounting to $50,000. That night at dinner he apparently unconsciously drops the bank book in the dining room where it is found by one of the young lady boarders and shown to everyone in the house. This means instantaneous popularity for Bertie. The landlady from that time on cannot do enough for him. She consents to his marriage with her daughter and insists on showering attentions galore upon him, much to the disgust of the other men boarders. The final outcome causes the ladies of the household to bemoan their fate and the men to rejoice.

Real Comedy Containing a Laugh Every Minute.

THE RAILROAD RAIDERS OF '62

A True Incident of the American Civil War.

Released Wednesday, June 16. Length 1000 feet.

The General commanding a Division of the Federal Army calls for volunteers to go on a railroad raiding expedition within the Confederate lines. A number of men quickly respond and under the leadership of Capt. Andrews evade the enemy's patrol, swim a river and arrive safely in the enemy's country. At Big Shanty they capture an engine and flat car from a train crew, run out on the line a few miles and begin tearing up the track. In the meantime, the train crew from whom the raiders stole the engine notify the nearest Confederate officers and another engine and car in charge of Confederate soldiers is sent in pursuit. The race for life and final capture of the fleeing Union men are graphically portrayed in this historically correct motion picture story.

The survivors of the Andrews Raiders, upon whose exploit this story is based, have erected a monument to their fallen comrades, and it stands today in the National Cemetery at Chattanooga. The engine is reproduced in miniature on top of the monument, and on the left hand side is a die containing the names of the "Raiders" who were executed in Atlanta; on the right hand side, a die containing the names of the eight who escaped from prison at Atlanta; and at the rear a die containing the names of those exchanged.

Sustained Action in Every Scene.
A Story That Proves Truth Stranger than Fiction.

A beautiful Photogravure, hand colored in France, of Alice Joyce, 40 cts. each, postage prepaid

A set of 16 Photos of the principal Kalem Players, each 7 × 9¼ inches in size, for $1.20, postage prepaid.

KALEM COMPANY
INCORPORATED
NEW YORK, 235-239 W. 23rd St.
LONDON, - 45 Gerrard St. W.
BERLIN, - - 35 Friedrich Str.

It's The FILMS

Of QUALITY—The Films That Please Your Patrons

That You Must Demand!

PROTECT THE REPUTATION OF YOUR SHOW, by INSISTING That All Your Programmes Must Include At Least One ECLAIR.

ECLAIR FILMS AMERICA

Release of June 12th

CAESAR BIROTTEAU

(from Balzac's famous novel)

A tragic costume play of the eighteenth century delightfully set, and convincingly acted. An interesting film for the classes, and contains 950 feet of unparalleled interest.

Eclair Film Co.

31 East 27th Street, New York City

Our Films sold only through the Motion Picture Distributing and Sales Co.

The Apex of Accurate Historical Reproductions are in Champ Monday Releases

They are looked for by theatre-goers,
THEREFORE—
on **JUNE 12th,** the curtain rises on

"LONGSTREET AT SEVEN PINES"

containing an episode founded on
Longstreet's attack at Seven Pines

Bear in Mind—Champ Wednesday Westerns

Western terse methods of dealing with law-breakers enacted
For Wednesday, June 14th,

"HIS LAST CROOKED DEAL"

Come back to the period of '76
EVERYBODY — EVERYWHERE — KNOWS

"MOLLY PITCHER"

Monday, June 19h — the memorable date.
The patriotism-imbued heroine of the Continental Army on duty at the cannon's side

Write your Exchange for these Features and be sure to get Champ.—Write us for extra display sheets.

The Champion Film Company

Mark M. Dintenfass, Gen. Mgr.

OFFICE:
12 East 15th Street, New York City

JUMP IN!

I buy every good film on the market, including the feature films, in greater quantities than any other exchange. If you hook up with me, you get this stuff weeks, and in most cases months, sooner than you do if you're dealing with a piker and have to wait your long turn. Dive into the pool of "Laemmle Luck." The water's fine.

Carl Laemmle,
President

The Laemmle Film Service
New number
204 W. Lake St., Chicago, Ill.

Sykes Block. Minneapolis, Minn.
1517 Farnam St. Omaha, Neb.
209 Fifth St. Des Moines, Iowa
1110 Wyandotte St. Kansas City, Mo.

The biggest and best film renter in the world

For Sale or Lease

Moving Picture Studio and Laboratories.

Fully equipped and ready for immediate use. Capacity thirty thousand (30,000) feet daily.

Address, HOOPER BROS.
308 E. Baltimore St., Baltimore Md.

Subscribe Now and Keep Posted

The Only Reliable Representative Journal of the Moving Picture Trade

Foreign, $3.00 Per Year
Canada, $2.50 Domestic, $2.00

Moving Picture World

125 East 23rd St. N. Y. City
169 W. Washington St. Chicago, Ill.

GREAT NORTHERN

RELEASE FOR SATURDAY, JUNE 3rd

The Bogus Governess

One of the best Sherlock Holmes detective films ever produced. Don't delay in booking this headliner.

RELEASE FOR SATURDAY, JUNE 10th

True Love Never Dies

An interesting and appealing story realistically portrayed. Perfect photography — Beautifully tinted and toned. Length 549 feet.

Dream in a Waxworks Show

A ludicrous comedy. Length 375 feet.

All Up-to-date Independent Exchanges Handle our Product. The Films that Satisfy.

GREAT NORTHERN FILM CO., 7 E. 14th St., New York

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** EVERY FRIDAY

INDEPENDENT EXHIBITORS: Jump For Lux Films

Judiciously JOCUND JOVIAL JOLLY

We want you to get the World's best every week.

LUX FILMS

Released, June 9, 1911

THE COMPANION GOVERNESS — Drama — 639 Feet

A pretty little romantic drama, well thought out and carefully acted. Will win the attention of every audience.

BILL AT PLAY — Comedy — 331 Feet

Bill learning to be a jockey on a hobby-horse, gets into enough trouble to please every boy lucky enough to see this film.

TELL ME IF YOU CANNOT GET A LUX EVERY TIME YOU WANT ONE

SEE OTHER PAGES FOR SYNOPSES AND PAST RELEASES

GET LUX **The World's Best—Bar None** **GET LUX**

R. PRIEUR

10 East 15th Street Phone, 3427 Stuyvesant **New York City**

Sold only through the Motion Picture Distributing and Sales Company

NEW IN THE ART

"SUNLIGHT"

Metallic Cloth Curtains and Screens

FIXED SCREENS. ROLL CURTAINS. DROP CURTAINS

The battle is won. No more aluminum paints, calcimines, daubs or smears

A Newly Invented Metallic Cloth
Producing the Highest Known Results

FEATURE
PERFECT PICTURES
REDUCED POWER COST
THOROUGHLY LIGHTED THEATRES

Modest In Cost *Permament Results*

"SUNLIGHT" METALLIC CLOTH CURTAIN CO.
1100 FISHER BUILDING, CHICAGO

K A L E M

ALWAYS IN THE LEAD.

MONDAY, JUNE 26th

Juarez After the Battle

Which ended the MEXICAN REVOLUTION
and caused THE DOWNFALL OF DIAZ

THE FIRST MOTION PICTURE
ever made of a BESIEGED CITY
directly after the battle

(Federal soldiers who have joined the insurrectos)

HAVE YOUR EXCHANGE BOOK YOU FOR THIS GREAT FEATURE FILM AT ONCE.

KALEM COMPANY, Inc.

NEW YORK, 235-239 W. 23rd St.
LONDON, 45 Cerrard St. W.
BERLIN, 35 Friedrich Str.

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E 23d. Street, NEW YORK
(Beach Building) **Telephone call, 1344 Gramercy**

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands Canada $2.50. Foreign Countries, $3.00. Post Paid

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¼ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.
TIME DISCOUNTS: 10% one months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 169 W. Washington Street (Post Building), Chicago, Ill. Telephone, Main 3145. Automatic Phone 32732

Entered at the General Post Office in New York City as Second-Class Matter.

Address all correspondence "Moving Picture World, P. O. Box 226, Madison Square, New York," and not to individuals.

Vol. 8 JUNE 10, 1911 No. 23

The Dearth of Comedy.

Reams have been written in this and other papers about the dearth of comedy in moving picture subjects. So far it would seem that words have been wasted. In spite of all that has been written there is as much lack of good comedy today as there was a year ago. Protests from all sources have gone unheeded. The prayer of the exhibitor remains unanswered. Occasionally there is a flash in the pan in the way of bright comedy, but it is soon swamped in the avalanche of tragedy.

In moving pictures the tragedy outnumbers the comedy at a ratio something like 16 to 1. It has been suggested time and again that if some film manufacturing company were to make a specialty of comedy, and comedy only, it would in time establish a reputation as a comedy house to which all exhibitors would turn in their time of need, and there feel sure that relief could be found from the doleful doings of the morbid.

The world is too serious to be made any more so by rubbing it in. The average man one meets is serious. He may have cheerful moments, or even indulge in frivolity at certain times, but these periods are a drop in the bucket to the seriousness of the average business man. Just why people should be so serious as they are is rather hard to explain.

Taking the American public as a whole, they work very hard and they play very hard. Business during the day is an awful thing; awful in its seriousness. But once business is over the American people plunge into their amusements with a vigor that amounts almost to debauchery. They are hungry for a laugh and they are going to get it at any price. They want relief from the seriousness of the day, and it is not to be expected that their feelings are going to be much relieved by putting them through an ordeal of thrills and tears. "Laugh and grow fat," says the proverb. We fail to remember any such approving sentiment bearing upon tragedy.

After having written what seems to us like a large volume on the subject of more comedy and less tragedy, we thought it would be a good idea to ask a film manufacturer why he did not specialize his business, and make it a house of comedy. His reply was, in substance, that a film house cannot build itself a lasting reputation on comedy. His argument was that comedy is quickly forgotten, whereas tragedy sinks deeper into the heart and is remembered. By this he probably meant that if he produced a real good dramatic film that its life would be much longer than the life of an ephemeral comedy. Comedies are all right but they do not last, would sum up his idea of the thing.

Now it happened that a few days after the above interview, we were at a sociable where moving pictures were being exhibited. Among other pictures shown was that old comedy standby, "The Runaway Horse," which is nearly four years old. Also an old Pathe reel known as "Jim Gets a New Job," which verges a little on horseplay, and which is also nearly four years old. As in days gone by, these reels at that select gathering were as much of a "riot" as they were when they came out, and in all probability they will be a riot twenty years from now wherever they are shown. It sounds wrong for a producer to make the remark that one cannot gain a lasting reputation by turning out comedy. Charles A. Hoyt is remembered with pleasure whenever his name is spoken, and his plays are still being played, and hold their own with any dramas of the "Old Homestead" type.

The trouble does not lie in any forebodings about a grand reputation. The trouble is that it takes brains to be funny. Anybody can be serious and anybody can be tragic, but there are few who can command a laugh at will. Comedy is a gift, a talent which in its higher form is very rare. Being rare, it is of course worth money. It is a well-known fact that some of our film producers are parsimonious when it comes to paying for talent. Brains are required in putting together and acting a successful comedy. It requires thought and thought must be paid for.

People go to picture shows not because they want to cry. They have troubles of their own. Manufacturers do not seem to understand this, and continue putting over these "weepers" on the assumption that tragedy is remembered where comedy is forgotten. Some races prefer tragedy. For instance, the Russians, whose lives are more or less each a separate tragedy, or perhaps the Italian, who prefers a little blood-letting in his picture. But are we going to keep on forever pandering to vulgar tastes and morbid instincts? Is the moving picture never going to rise above the level of old world drama or modern dime novel ideas? Yes. And the manufacturer who leads the way will realize not only profit, but lasting fame.

Taxation Without Representation

A couple of weeks ago we were talking about a jury trial for picture men in one of these editorial paragraphs, and we spoke of how the exhibitor likes to give an imitation of a disgusted, and allow every peanut politician and rattle-headed reformer to wipe their feet on him. The exhibitor becomes dulled to his rights, and after a while forgets that he has any rights at all. These things we touched upon in that editorial, therefore we will not go over them again.

One thing we have always noticed, however, in this connection, has been the scarcity or absence of the moving picture man from deliberations of which he is the principal object. There are very few boards or committees that we have heard of, that have as their object an investigation of moving pictures, with which there is a moving picture man identified. As a rule the exhibitor is like the poor fellow on the operating table waiting for the doctors to decide whether they will cut his diaphragm or his frying-pan. If he pulls through, the operation is a success. If he dies, according to foreordination, it was his day to die, and that is all there is to it. In either case the patient has no word in the consultation over his ailments. The doctors decide what the trouble is with him, without consulting him, and operate accordingly.

It is quite a notorious fact that the exhibitor is seldom represented on any committee that is appointed or organized to deal with moving pictures. We have been reading of censorship boards from Maine to California. Likewise of child welfare movements and anti-crime societies, etc., etc., and of all the names that we have gone over in connection with these, the scarcest are those of moving picture men.

In the matter of license, aldermen get together and put the license figure just exactly where they please without consulting the moving picture man in the remotest degree. In nearly every city of the Union the exhibitor is up against a case of taxation without representation in its most flagrant form. Who ever heard of an alderman exhibitor? Very few of us. The nearest an exhibitor ever gets to speaking in a council chamber is to come there as a pleader, begging for them to be easy with him. A moving picture manager has as much opportunity to be a popular man as any other citizen; perhaps more. Why are there not more moving picture aldermen?

In civic societies, we have seldom noted the name of any person who is prominent as an exhibitor, and they are in a woful minority on censorship boards. To our minds this state of affairs denotes a lack of aggressiveness on the part of moving picture men. Exhibitors are notorious for locking the barn door after the horse has been stolen. It seldom occurs to them to use their talent for "butting-in" and getting the upper hand in any of the local movements that make rough traveling for the picture show.

The exhibitors have not been as militant in dignifying the business as they might have been. By this we do not mean that there are not men in the business who are not doing their part, for there are many, but when compared with the vast number of exhibitors in America, they are comparatively few. There are some exhibitors from whom we can never expect anything in the way of uplift, and for these must be predicted something in the way of downfall. These remarks we are addressing particularly to those high class exhibitors who have enough education and refinement and manhood to appreciate the fuller meaning of life and citizenship. It is to these we look in the hope that moving picture men will be aggressive enough to get themselves on as many local committees as possible, especially those which deal with the motion picture question. It is to them we look also for more work toward the good repute and dignity of the moving picture and its establishment as a local institution on a par with the library, the school and the church.

The Will o' the Wisp

One of the hardest things to locate in New York City, and no doubt Chicago, Boston, Philadelphia and every other city, is the successful film that was run yesterday. Nearly every day some friend of ours will come to us in an enthusiastic way and describe the fine points of a moving picture he saw the night before, with the parting reminder that if we do not see it, we will be missing one of the best films that has been turned out in a month.

Sometimes a description of a film will be so vivid and enthusiastic that we are tempted at once to get on the track of it and see it for ourselves. Our first thought, of course, is to call up an exchange, and find out where the picture is booked for today. We usually find it booked out of town for today and perhaps for tomorrow. When we inquire where it will be two days after tomorrow, the exchange itself cannot tell us where it will be. We then call up another exchange, and they tell us that the film is away up in the Bronx or down at Coney Island or some other place, which is too far away for us to spare the time in making the journey to see it.

In this manner have we called up nearly every exchange, but we do not do it any more. To them it is a bother and waste of time, and to us a waste of many nickels trying to locate the wonderful film we have heard of. Only once in a blue moon does the film happen to land on the second day within walking distance of this office where we may scurry out at lunch time and see it and back again. In this way we are disappointed many times. During a month we feel that we are missing many of the things that life holds good. The film that is described in glowing terms is always the one we fail to see. Thus it will be seen that we are the victims of a cruel system, and that system is the change daily idea.

We ourselves know how it feels to miss a fine film and for that reason we imagine that the public at large, being human, must experience the same sensation or feeling of disappointment as we do. When one member of a family comes home from the picture show and dwells gushingly upon a screaming comedy or exquisite scenic, the chances are that the other members of the family would go to see it the next night, but, alas, it is too late. The public is usually twenty-four hours behind the moving picture. It seldom knows what a good thing it has missed until a day after. Hence the many inquiries of the manager, if the much talked of film will be exhibited again tonight. To this the bland manager answers "no" in a mysterious way, supposed to denote great wisdom or something of the kind. The humble patron retires as gracefully as possible after this gentle turn-down and allows to himself that, no doubt, the manager must know what he is about and gives him credit for possessing a supernatural wisdom. There are many ordinary theatergoers who have an idea that it requires a superman to be a theater manager, when the plain facts of the matter are that it requires more common sense to run a theater than it needs mysterious ways.

There is not much more to say on the subject. The change daily idea is the underlying cause of it all. When managers realize that a good film is worth keeping two days or more, it will be possible to see a film that is being talked about. But as things stand at present, what is the good of a film being talked about, when no one can see it a day after it is talked about?

A Worthy Charity

Our Indianapolis correspondent has sent us an interesting bit of news which embodies one of the latest and best ideas we have noticed in some little time. The action of the Indianapolis exhibitors in conducting a charitable institution of their own puts quite a different construction on giving Sunday shows for charity.

A close observer will notice that the charitable institution in most towns or cities is conducted by some leading merchant or other person who has something to sell. Charitable work is good advertising, especially for the dry goods merchant or the banker or any other local establishment of the kind. It is this gentry, which assumes to be ultra charitable, that has given the greatest amount of trouble to showmen in general and moving picture men in particular.

Whenever an earthquake or a great fire takes place, it is usually the self-advertising dry goods merchant who promptly organizes a relief fund for the sufferers, who may be thousands upon thousands of miles away or close to home, as the case may be. A few days afterwards, it usually occurs to a moving picture man to give a Sunday show in his theater for the benefit of the unfortunate victims of said disaster, but he finds that the market is already cornered by the local merchant prince or some other local self-advertiser, it makes no difference what his vocation.

In order to give his performance, therefore, the moving picture man must consult the great charitable man whose name is always in the newspapers for the good things he is doing (with other people's money). By surrendering all his rights to the charity man, the exhibitor is allowed to give a Sunday show, but he is not trusted to take care of the funds. That important function is reserved for the employees of said merchant prince. A Sunday benefit, as one will readily see, is an excellent chance for the charity man, whoever he may be, to swing in a fat day's pay for his salesmen, saleswomen and friends as cashiers and ticket-takers. Thus does he ingratiate himself, not only with the public, but those who work for him as well. His reasons for being charitable are not always a deep secret.

The moving picture man is not to be trusted, it seems, to handle charitable funds. He is supervised by some one whose own honesty is an unknown quantity, so far as he is concerned. Exhibitors in many cities have been insulted far too often in this way by having a shoe clerk step in on Sunday and supervise their shows, and it is pleasing to note the way in which the Indianapolis exhibitors have solved the Sunday charity show proposition. They have organized their own charitable institution. They are directly responsible for it. If there is any incidental advertising that goes with it, they will get the benefit of it and not the other man.

The Indianapolis charity is well organized; it helps the poor in a more sensible way than the majority of organized charities are known to do. Their charity institution is "almost human," which is a great deal more than can be said of the usual local charity. There is no valid law anywhere that we know of which can prevent the exhibitors in any city from getting together and establishing a *bona fide* charitable institution, nor has any pompous town charity man any special right to "butt-in" and demand to know the inside facts. The exhibitor is a citizen, and has as much right to conduct a charitable institution as any other business man.

We would advise exhibitors to try out this excellent plan. It will gain them a world of popularity, if conducted honestly. The idea is only one of the many possibilities of the moving picture that are putting in appearance day after day, and it is not beyond our wildest dreams to have the local picture magnate viewed with respect by his townspeople as a charitable man, in the real sense of the word.

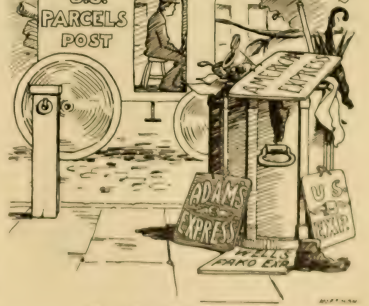
Moving Pictures in Madison Sq. Garden.

There is considerable in our columns this week concerning Madison Square Garden as a moving picture house, but in our opinion the subject will warrant all that has been written, and perhaps more. The installation of moving pictures in Madison Square Garden is one of the most important events that has happened in many months.

We visited the Garden recently to get a line on the situation up to the present time. At this writing the pictures have occupied the Garden for one week. According to Capt. Dressel, manager of the Garden, the patronage has increased steadily on each succeeding day, and the outlook is good. It was our desire to find out principally whether the Garden had been leased by an outside showman or whether the moving picture show was conducted by the Garden management direct. The idea is that of Captain Dressel whose business it is to make the Garden pay. Madison Square Garden has not paid a dollar in the last ten years. Captain Dressel says that during those ten years the Garden has stood idle four months out of every year during the summer.

The moving picture show now running in the Garden came as a ray of hope to the manager of the Garden as a means of making up the summer deficit. Expense goes on at Madison Square Garden during the summer months, for it is a building of various activities. But the amphitheatre itself has lain dormant in the summertime always. Whatever revenue comes in from moving pictures, according to Captain Dressel himself, is "velvet."

Later on, we shall dwell at further length on the picture proposition in Madison Square Garden. Our contributors have discussed in their separate columns the possibilities and probabilities of the same in this week's issue, so we will not encroach upon their space. Suffice it to say that if moving pictures are the means of saving Madison Square Garden, the incident will be the greatest boost that moving pictures ever had, and it will endear them to thousands of people for saving an institution that seems to be tottering.



Parcels Post—When do we get it?

With Accompanying Noises

By Harry Caswell Hall.

And being the person who does things, with a certain project, resolutely, etc., to even the manager of a picture house, being in fact one of the public, it is with considerable trepidation that I emerge from the humble and unpretentious silence and becoming in one of the noted accompanyists' chairs. But I am impelled by a force stronger than my will to have speech!

Why the strange notes that some managers, at some extreme to themselves, inflict upon an absolutely unoffending gathering of persons who have come to see motion pictures? Not those produced by the piano, which, being sentiment, may be ignored by an experienced picture fiend, just as one may become used to and finally fail to hear the roar of elevated trains past the window. I refer to those intermittent jangles, squeaks, bangs, plangs, groans and toots, which are supposed to add realism to the pictures. If there exists anything more absurd and childish than the sound-effect it has never been my misfortune to encounter it. Subdued chimes appropriately suggestive are the only additions to the regular music that seem to me to harmonize with the atmosphere created by the pictures. I, of course, except a pipe organ, classing this, when used, as part of the regular music.

Silence is an absolute prerequisite to a full understanding and appreciation of a photoplay—at least the absence of any noises which specifically and sharply attract the attention, as irrelevant spoken words, for instance. The accompanying music, when the picture is properly played, does not attract the conscious attention. Not one spectator in twenty, at the conclusion of a good film, can tell what air has been played, if the musician has been in harmony with the subject shown. I very much doubt the propriety of playing such familiar airs as "Dixie," "Star Spangled Banner," "Old Folks at Home," and "Old Kentucky Home" unless the demand is most obvious and the dramatic situation such that nothing will be lost to the spectator by a division of attention, such as a scene in a Civil War drama wherein the soldiers simply march away to the front, this marching away constituting the essential action of the scene. In an instance of this kind, "Yankee Doodle" or "Dixie" may be indulged in to the limit of the musician's ability, with excellent results. The practise of some musicians of seizing upon some incidental and non-essential action as a peg whereon to hang a "popular" air, the words of which happen to fit that individual action, but which are entirely out of harmony with the theme of the play is, to a real picture lover, little short of criminal.

However, the question of appropriate music is receiving the attention of persons more competent to speak than I, though the sound-effect vandalism seems to have escaped its proper condemnation.

Does a drummer's vocation impair the brain, or do persons with brains fight shy of this particular line? With a few happy exceptions to prove the rule, it would seem that one of the two propositions is true. For proof drop into any picture show where the management has recklessly put onto the hands of the drummer person a collection of noise toys. He is a single-minded individual, and his reasoning is as simple as adding two and two. Suppose a pastoral play is on the screen. At considerable inconvenience, to give proper color, the property man has introduced several sheep which graze placidly in the background. In the foreground the little country lass is reading the letter which tells her that she is forsaken by the handsome city man to whom she has given her heart. She weeps. Do we hear the sobs that shake her young breast? Hardly. The fool with the toys gets busy on quite another line. He sees a sheep, and has a toy built for just such a contingency. He bursts into a series of baa-baas, and some ass laughs. That is the height of achievement, to get a laugh, even if you have to imitate the squalling of a baby while a heart-broken mother bends over her child's deathbed, on the screen.

Because the effects are sometimes mishandled does not detract from their effectiveness when properly handled, some manager who has invested will retort. Well, no, we will admit that, supposing they can be properly handled. But the sound-artist would have to have as many hands as a centipede has legs, and about a carload of effects to "sound" an average picture. Take a battle scene, for instance. Can anything be more absurd than a futile little popping, when the spectator can see twenty shots fired for every one he hears; when he knows that if he could really hear what he sees, it would be a crashing roar, a thunderous medley of cannon, musketry, shouting, and trampling? The locomotive whistle is a trump card, maybe. We see an express train tearing along, and from down front comes a life-like little toot-toot! Fine. An engine and train of cars slides across the screen with as much noise as a cloud shadow across a meadow, but we get the toot-toot all right. Ever see kids "playin' train," chasing themselves around the block or along park paths, with arms working like an engine's drivers? They also give vent to frequent toot-toots, and sometimes add chew-chew-chew as long as breath holds out. But some of us who go to picture shows are not kids.

The auto-horn even outclasses the locomotive whistle in point of popularity, for the reason that the drummer-person gets five or ten chances to blow that where one locomotive has been provided. Therefore we are treated to a merry honk-honk when an automobile comes down a crowded city street, while cars, trucks and horses flit noiselessly by like visions in a fevered brain. To make this occasional-sound business approach intelligence, it would be necessary to presuppose a condition of hearing somewhat corresponding to color blindness, only infinitely greater in effect; the ability to hear sounds only of a peculiar and determined nature.

The "silent drama" is sufficiently attractive and clear to the intelligence without any audible explanations; when the average patron sees a dog on the screen he knows it is a dog without a succession of "bow-wows." If what is being shown is supposed to be a silent drama, for heaven's sake let it *be* silent. If you can produce every sound, or even every major sound which would be heard in actual life, I beg to congratulate you and will try to give your place a visit if anywhere this side of Mozambique. Even at that I am afraid it would seem a little absurd to hear the crash when father falls down the cellar stairs with a scuttle of coal in each hand, and to remain deaf to what he says—we would just know he was saying a lot. Or to fail to hear the villain's shriek for mercy, and have our ears split by the crack of the hero's trusty pistol as he sends said villain to his final accounting. However, the all-sounds-but-human-speech-reproduced show would not be intolerable—there is too much talking done, anyway—but for the sake of common sense cut out the sound-effect or use it with brains.

Will Moving Pictures Save Madison Sq. Garden?

By Robert Grau.

The pessimists who preach the doctrine of retrogression in connection with the moving picture theatre can hardly regard with equanimity or joy the advent of Madison Square Garden as a factor in the ever-increasing vogue of the camera-man.

Will this tremendous institution, which has for a generation been the pride of the great metropolis, have its problem solved at last? Will the moving picture (which has stood every test to which it has been put, and has solved the problems of a score of New York's theatres after manager after manager had been bankrupted) serve to prevent the superb old edifice from being demolished and the site yielding to the demands of progress? Who can tell? But stranger things can happen than that the immense public of the East Side many find here a vast resort for entertainment, for it is a fact that New York, unlike London, is without what are called "neighborhood theatres."

The vast amphitheatre has been made most inviting for the new régime, yet although its career in the field of cinematography was inaugurated almost without preliminary notice or advertising, the immense auditorium was well filled on the opening night, and the audience seemed to be comfortably seated.

In my humble opinion, in view of the fact that the big Garden has never had any compelling attraction for the summer months, the management might have made the general admission to all parts of the house ten cents, at least at the outset; that extra five cents may prove a regretful mistake. I have never believed in any compromise prices in public catering, and every great financial success that has been achieved in the last forty years has resulted when the concession to the public has been absolute. The proprietors of this truly great enterprise undoubtedly gave much thought to the question of an admission scale, and that they adopted a uniform price of fifteen cents to all parts shows that an effort was made to place the entrance prices at the lowest commensurate with the dignity of the famous institution, but this is where they may find they have made their great mistake. Had they made the admission five and ten cents, the success would have been instantaneous and pronounced, and with a city of five million souls the amount of money that the big Garden could take in from noon to midnight would compare favorably with any of the big records achieved at the Garden in its interesting history.

So much is at stake in this undertaking, for I am certain that we are emerging into the era of expansion of the motion picture, that anything likely to discourage the prime movers in this endeavor is greatly to be deplored. Two or three years ago a few shrewd men like Marcus Loew, William Fox and F. F. Proctor began to convert regular theatres into a usage that had outgrown the store theatre, and at that time I prophesied that these theatre would become larger and more beautiful and elaborate at each stage of progress.

Now we see theatres like the American and the New York taken on because of their capacity, while Mr. Loew is erecting two enormous theatres in the heart of the city and involving an outlay of one million dollars.

It has remained for the moving picture to attract vast capital into the amusement calling. Previous to its advent it was well nigh impossible to entice men of conservatism and commercial rectitude into a business famous for its vicissitudes and uncertainties, but today a fair computation justifies the statement that fifty million dollars is now invested or available for investment in the moving picture and minor vaudeville field, and ninety-five per cent. of this has been provided by men who five years ago would have refused absolutely to make a theatrical investment. Moreover, such men as Felix Isman, George B. Cox, Joseph L. Rhinock, Nixon & Zimmerman and Keith & Proctor would part far quicker with their holdings in the regular theatre line than those they possess in the gold-laden field which has so enriched them.

There are always to be found men who can see a retrograde movement, and the end of the moving picture has been predicted each year by them, only to result in some remarkable new feature, such as the advent of the Madison Square Garden, to greatly enhance the now dignified and exalted calling.

Wherever I turn, I find men who have seen the futility of investing further in theatrical property and are now seeking locations for building theatres for moving pictures and vaudeville, and the very character of these theatres and their costliness is the best evidence of what the projectors think about the longevity of the vogue.

The class of men now interested in cinematography is best illustrated to me in the case of the gentleman who won the prize granted by the Essanay Company of one hundred dollars for suggesting the title of photoplay. This man was Edgar Strakosch, of the family of impresarios, and he himself has always been identified with such attractions as Patti, Bernhardt, Nielson, and was for years the acting manager of the Metropolitan Opera House. A few years ago he decided to locate in California, and he entered the moving picture field; but he is but one of many, and now that the Madison Square Garden is an added asset, too much importance cannot be given to this new phase of the picture situation, for on the outcome of this particular venture will depend the inauguration of a new era of uplift, which will carry the entire industry up to such an exalted state that the pessimists, to whom I referred at the outset of this article, will "come a cropper" for all time.

[Motion pictures will not save the Garden—at least not as they are now being shown there. We have visited the show several times and noticed very poor projection due to defective equipment. If the management will install up-to-date apparatus and enhance the pictures with good orchestra music—in other words, put on the picture as it ought to be and as it is not done anywhere in New York City—they will not only save the Garden, but make money for the company.—Ed. M. P. W.]

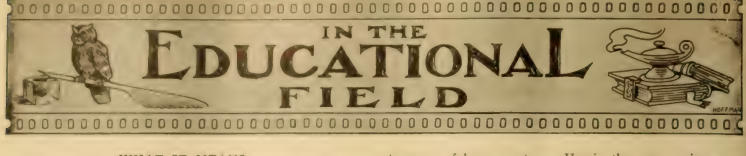
Celluloid Film Stock Again in Use.

After two years experience in the exclusive use of non-inflammable film, the licensed manufacturers have decided to give exchanges the choice of either non-inflammable or the ordinary film.

From this date exchanges may specify in their orders their preference for either the ordinary or the non-inflammable film and manufacturers will, in so far as is possible, supply the kind of film preferred.

After July 1, 1911, all manufacturers will be able to supply the kind of film stock that the exchanges specify.

In supplying motion pictures on the ordinary film to exhibitors who are accustomed to the use of non-inflammable film, every exchange should direct the attention of the exhibitor to the more inflammable nature of the ordinary film.



WHAT IT MEANS.

The extraordinary movement recorded last week, whereby the moving picture fraternity throughout the country were made acquainted with the fact that the world-wide famous Madison Square Garden had become a moving picture place must have aroused singular feelings of wonder and satisfaction. Such a move as this is of too much importance to be passed over with the simple announcement of the fact; this is one of those incidents which may change the entire current of public opinion as to the universal attitude which the pictures demand shall be accorded them.

Pregnant with important issues, it is of value that an analysis of the situation should be made to discover, if possible, what this latest move portends.

In the first place, it must be said that it is one of great moral importance.

* * *

Nowhere have the moving pictures fought—even for their very existence—more than in this metropolis of the United States. All classes of authorities have scanned, searched and criticized every phase of moving picture work; whatever there was of good was always minimized; whatever of bad, magnified, until at one time it was looked upon as a moral scourge. Rising steadily above these criticisms, shaking off the shell of errors and faults in which it was incubated, the moving picture has proved its own character, and with wise direction in proper hands has become a recognized factor in the moral well-being of the people. From the old unrentable store on a back street to the greatest exhibition hall in the city is a wonderful promotion, speaking well for the way in which popular cinematography has impressed itself on the great surface of the public mind.

* * *

In its exalted position, the machine in operation in Madison Square Garden is calling to all its fellows in all parts of the world to appreciate its honors, and to make themselves worthy associates. In the highest places in life, the best is demanded. "Those who know demand the best" was an article written by this pen a few months ago; how singularly this is being fulfilled; what a mightier spirit of enterprise will come upon all interested in the production of anything—artistic or mechanical—in the Moving Picture World. Higher aims and loftier purposes will now inspire them. For has not their favored protégé been recognized, valued and installed in high places? No more catering for the few here, or the class there. No more anxiety about avoiding this criticism or that censure. Moving picture people have found the level upon which they can and must move, the ascent by which they must climb, and the heights to which they may attain.

* * *

In the Hall of Exhibitions, the center of progress, the moving picture now holds sway. To the New Yorker, as to the visitor to New York, it is always profitable to go to Madison Square. It is the exhibition hall of progress; nothing is allowed there but that which is worthy or valuable; whatever emanates from there is established. Thus, the moving picture has its greatest possibilities opened before it; if, at the end of the summer the verdict of an authoritative approval is pronounced in accord with the reputation of the place, it will not be long before Madison Square will show upon its well known tower the brilliant words, "Exhibition of Cinematography," while within shall be gathered together the **World's First Exhibition** of moving pictures, as applied to the amusements, arts and sciences of the times.

* * *

The moving pictures have been installed in Madison Square to "make it pay." What a twofold compliment, first to the picture as a drawing power; then to the fact that the people are drawn by it to an extent that financial profits accrue. Financiers are not only good business men but keen observers of human nature. Herein they are paying—perhaps unwittingly—a strange and valuable compliment to the great power which cinematography is wielding in the world. It is said that $75,000,000 has been paid in moving picture developments. Such a vast sum commands a response in the market of the world; and, now that the word "millions," whether applied to people or dollars, is coupled in common parlance with moving pictures, there is every reason to feel that it is rapidly passing from its "infancy stage" so often referred to, into one of the established stability.

* * *

In looking over the world of attractions, the officials of Madison Square Garden found nothing responsive to their requirements, or that could meet the objects of their search for a profitable solution of the financial dilemma in which they were placed. An exhibition is not feasible or profitable in summer; a theater is not especially attractive, and, as actors come high, is too costly. What shall it be? No longer is the answer "The Play," "The play's the thing"—but a newer one, the picture! The picture's the thing! And so the picture occupies the unique position distinctively of filling a vacancy, supplying a need, and securing a profit which nothing else could procure. In this review, enough has been said to gladden the hearts of lovers of "the pictures" to satisfy the ambition of cinematographists, in making them all ambitious to show to the world that the attainment of this position of supremacy, while the top of one ascent, is but the first step in another, placing it on the threshold of a newer and greater future.

THE MOST DANGEROUS ANIMAL IN THE WORLD.

"The Ladies Home Journal," in a very instructive article says: "If the question were asked, 'What is the most dangerous animal in the world?' the answer would probably be 'the lion' or 'the rattlesnake.' But it would be far from the truth. The lion always gives a warning growl before springing, while the snake sounds its rattles before striking. The really 'most dangerous animal' comes upon its prey in a rambling, genial way, flying the flag of sociability. It is the housefly." What has revealed this strange truth and brought to light this dangerous "animal?" and wherein is it so dangerous? To these questions the only answer is: Educational Cinematography. The "Journal" illustrates its article with a short series of pictures entitled "The Actual Travels of a Fly as Caught by a Moving Picture Machine." The pictures show the danger of the "animal" by illustrating "how flies carry contagion," which compels people to give attention to and show an interest in this subject hitherto deemed unnecessary. "A fly crawls over a piece of decaying fish, then over a lump of sugar, next into a cuspidor, then it finds its way to the nipple of a baby's feeding-bottle, or into a dish of food on the table." Thus, thousands of people who see this film in all parts of the country are given to understand in what way this "animal" wages his death-dealing war against humanity.

This cinematographic discovery will lead to one of the most health-giving remedies with which the human family can be blest, as everyone after learning the lesson this picture teaches, will become an uncompromising enemy of the common housefly.

When it is computed that there are twenty deaths a day in New York as a result of the germ-carrying fly, it is easy to see that it will not be long before a new era of cleanliness as a result of the exterpiation of this pest is at hand. Again it is a pleasure to record another combined scientific discovery and household benefit, which the moving picture brings to us for the common good of all. The ever-increasing facilities brought to domestic uses by the enlargement upon the screen of subjects hitherto only written, the range of the scientist with his microscope, is making the moving picture the most popular instructor possible to imagine; its field of usefulness is as unlimited as are its beneficient purposes—the health and happiness of everybody.

In spite of the fact that moving picture theaters and halls form the larger percentage of amusement places at Coney Island, but very few of them suffered by reason of the five million dollar fire at that place last week. There was really only one large picture place on the area covered by the conflagration. Dreamland Park and large scenic and other railway attractions covered most of the place affected. In almost any other part of the island the loss to moving picture house owners would have been enormous.

* * *

There is not a burlesque show on Coney Island this season, all have been wiped out by the municipal authorities and nearly the whole of them have been transformed into moving picture places. This has created an unusual demand for operators and picture supply.

* * *

During a tour of the places recently I found much dissatisfaction existing on the part of managements, both as to the pictures and operators. As to the former the complaint is that there never was a season when film renters received such poor service as is furnished by film exchanges at the present time. Several managers complained that it seems almost impossible to secure suitable programs, or rather a suitable selection of pictures. The people in charge of the exchange distributing rooms seem to be either incapable of making proper selections for an exhibitor, or wholly indifferent as to what they hand out. It is a common thing for an exhibitor to be handed day after day a full program of dramatic productions. Appeals for comedies seem to fall upon deaf ears.

* * *

One manager who has had an experience of several years in the business stated that he knew for a fact that an employe of an exchange who makes selections for the customers is almost absolutely ignorant of the character of the subjects. His operator failed to secure satisfaction, so the manager went to the exchange himself. He called upon the manager, who disclaimed any responsibility, adding that the people in direct charge of the film room took care of the distribution of reels and had full discretion in the selection of them. When handed his reels by the party in charge, who happened this time to be a young woman, the exhibitor did not look at his list, or the titles of the films, but asked which of them were comedies, scenics or dramatics. The young woman replied she did not know, as she seldom saw any of the subjects projected and in making the selections she was guided only by the titles. Whatever struck her fancy she gave to the exhibitors.

* * *

There is something radically wrong in connection with this part of the picture business, and if some remedy is not provided very soon the interests of all concerned must suffer materially. The complaints are quite general and emphatic. Some of the exhibitors declare that with the pictures they are getting it is difficult to hold an audience. Consecutive production of either dramas or comedies become so monotonous that the patrons walk out on the flashing of titles. It is claimed that there are enough subjects produced to give exhibitors a better deal than they are getting.

* * *

Another exhibitor stated that at times he becomes so disgusted he is tempted to shut out the pictures and substitute an orchestra, or some other musical attraction. "Why," said he, "I could put in an organ and stand as good chance for holding the people as I have with most of the pictures I am getting. I do not complain so much of the subjects. I am willing to take my chance with the rest of the fellows who are paying the price I pay, but I insist that common sense be exercised and that all of us get a variety. It is surprising to me that the manufacturers of the films are not alive to the situation. If distributors in any other line of business were as indifferent to the wants of the public as so many film exchanges seem to be I am sure they would hear something from the people who want to get their goods before the public. I think this matter should be thoroughly investigated and some relief afforded to the exhibitors. If it is not the business will suffer."

Still another exhibitor voiced the same sentiments and even more severely criticized the management of some exchanges. He bitterly denounced the position taken under the system which leaves the exhibitor completely at the mercy of the man in the film room who hands out the films and declared that when it can be conclusively shown that such people are evidently incompetent or indifferent the head of the exchange should do something towards securing satisfaction for the man who pays his money, but does not get his choice.

* * *

In one of the exchanges I visited I told the people in charge of the complaints made. "Oh," said one of the parties, "you have been connected with the business long enough to know that such yarns are as old as the hills. Like the poor, such people are always with us. The exhibitor is the hardest man in the world to satisfy. He expects the latest stuff at the cheapest price and expects us to be mind readers, so that we can keep posted sufficiently to counteract his opposition. We receive certain subjects from manufacturers and have to deal them out to the best advantage in proportion to the different rates the several exhibitors pay. If we do not get enough comedies we cannot supply them. Anyone who knows anything about the business will tell you that the big cry for years has been for more comedy and the manufacturers will tell you that they are constantly offering inducements to scenario writers for them. I believe that more of such pictures are being produced to-day than during any other period in the history of the business, but it seems to be difficult to get within reach of the demand.

Most people like pictures wherein a good story is well told, whether it be dramatic or tragic, but all of them like a good comedy. The exchanges and exhibitors can get more money out of a rattling good comedy than they can out of the best serious subject that can be written. I can name several comic subjects of this character, yet they are by no means plentiful in proportion to other subjects, and no matter how good they are the line is drawn on repetition. It is here the public comes in with their "I saw that before." I tell you this picture game is one of the greatest brain exerts that ever struck the amusement field. We continually keep unfurled the banner bearing the old trade motto: "We strive to please," but everybody tells us it's a joke, no matter how hard we try. I'll admit that every exchange should have a film room man who will look after the interests of the exhibitor in the selection of films and there should be no arbitrary or indifferent exercise of authority in that connection, but I also contend that sometimes the distributors are misunderstood. They are criticized for not allowing every exhibitor to make his selection of films. That is impossible in the present day. If you will restrict this privilege to old subjects it may be possible but the exchanges don't want the live ones. There was a time when exhibitors could ask for and generally get what they wanted, but they were not as numerous nor as particular as they are now. We do not dispute them of that privilege because we wish to give them what we think they should have, or have any desire to be arbitrary. The withdrawal of the privilege has benefitted a great deal of dissatisfaction and saved the exchange much unnecessary worry and vexation.

* * *

The complaints on the part of exhibitors regarding operators in the main was directed against a spirit of independence displayed by many of them. I am glad to say that I got into the business I was in good a union man as any that have worked for me and if I was still at the same work my sentiments would be the same, but I do not sanction anyone taking advantage of his employer in any way because of the backing he may be in through his union membership. So far as attention to duty and responsibility to his employer is concerned the union operator's position is in no way altered and the best men by even show his limits for such membership to be the good, be sober and the respect he shows those employing him. There are too many young men who feel they are above the rules because of recent events in the union and regulations and the greatness of business in operators and some of my exhibitors have had some trying experiences with them. While I know that the changes have been productive of good results in many re-

[illegible] ever seen. [illegible] the new regulations that made better [illegible] and, as a matter of fact, are in all [illegible] those who are [illegible] ting about with swelled heads. I know exhibitors who have recently addressed a proposition to bring this matter before the union and have the unreasonable fellows given a lecture upon their duties as well as their rights.

The Educational Photo Play

By C. H. Claudy.

[illegible] recently which are truly universal in [illegible] and which have come [illegible] long to [illegible] duty of [illegible] and which leave [illegible] the [illegible] and one minor eye of the audience something [illegible] than a century of a love scene, a death scene, a dramatic moment. It seems to me I can see in these plays and others like them the search of the many nature manifestations [illegible] the coming picture which will have a widely generic appeal. It is because that audiences like of plays built on one [illegible] and [illegible] dress, others we have had "chase scenes" [illegible] and "magic" ones for amusement, and "Western dramas" for thrills; only we are all quite ready to turn to [illegible] drama and "heart-talk" scenes for relief. We will tire of them, too, and demand new things, and still more new things, and it seems to me that the play which has a genuine educational value will fill some of the demand in the future, even to a greater extent than today. Let us hope, also, that in the future, such educational plays will have less about them to call forth carping criticism than some done (to death) today.

* * *

To particularize, there is the play laid in a foreign country in a little known locality. In Biograph's "The New Dress" there is a delightful picture of a Mexican market scene, and the little story adds, to its normal natural prettiness, the delight of first-class photography of a locality little known, in pictures, to the public. One hardly calls the picture educational, but I am sure that I am not the **least** well informed man who saw that film, and I am quite ready and willing to say that I have a better and clearer conception of peasant life in Mexico after seeing this play than before. And by the way, the whole thing is most excellently done, the only criticism which can justly be made is a medical one. One is bound to say that Biograph handles a delicate matter delicately, but it seems perhaps germane to say that as a general rule, the less a motion picture audience is given opportunity to talk about "before and after" pictures, when the subject is a mother-to-be and has been, the better taste the play can be considered to be in.

* * *

Gaumont's "Christian Martyrs" gave a convincing and realistic picture of household life in a patrician household of ancient Rome. The film was well colored, the acting good, and the setting really beautiful. That the identical same plot has been worked over several times before is a pity, for it detracts from the interest of this presentation of it. That Roman, either man or girl, who loves another, who happens to be a Christian, and who with the Christian love of his or her heart suffers martyrdom in the arena, after betrayal, is not a novelty on the screen. But seldom has it been done with such fidelity to detail. One questions the reality of the scene only when the producer crowds a dancer into her audience in space in which no dancer could or would dance, for the sake of a large picture, and when a title informs us that the martyrs are to be sent to the lions, and we later see the hero nailed to a cross instead.

* * *

It is very pleasant for the present scribe, who has at times roasted Pathe for this or that, to be able to say all the good things he can think of about those "Paul and Francesca." As I look at my notes, made at the time, for this article, I find "**well** done" as the marginal comment. There must be hundreds—thousands—who will see this play who never before heard of Francesca da Rimini. Now, the mere knowing of this story won't help us very much in raising the standard of culture of those who see it. But put enough stories from famous legends, poems, books, upon the screen [illegible] set enough plays in foreign scenes—go back often enough to other ages and put a play in faithful and historic costume and scenery, and the result cannot help but be educational and instructive to audiences, who are pleased and amused at the same time. Of course, we know that Francesca and her lover were not run through with a sword while sitting on a divan looking at each other—but we forgive the inaccuracy because we know the reality would not have been tolerated by boards of censorship or Police either. But the rest of the story—the coloring of the film, the really exquisite scenery and the clearness of the whole tale and its freedom from any obscurities, make a result which Pathe should be proud to have produced.

* * *

While talking of ancient history, Gaumont's "In Time of Nero" should be mentioned as another fine exposition of ancient Rome—the story, one of poison, intrigue, the sending of a slave with poisoned wine to an enemy, and the stealing of the slave and wine and drinking of the latter by the son of the woman who supplied the poison, the son's death and the woman's grief, give opportunity for some excellent work, not only on the part of the very capable staff which portrays the various characters, but on the part of the producer who staged the whole, and whose success in producing a faithful picture is much to be commended.

Ambrosio has produced a film, the title of which seems somewhat in doubt. One theater had it the "Grenadier Roland"—another called it the burning of Moscow. But whatever its true title, it is certainly a bright and shining mark for other producers to shoot at and hit if they can. They say it cost thirty thousand dollars to produce and employed three thousand men as characters, and it looks the assertion in both cases. I believe they have the best battle scene, bar none, I ever saw on the screen—I found it far too short. As far as the eye could reach into the distance that battle line went—not merely a few cannon and men in front and smoke in the distance, but real men, real cannon, way way off into the horizon.

The retreat was excellently done—that straggling line, winding its way across the snow-covered plain, was very impressive, and the Ambrosio producer—more power to his arm and much credit to his taste and artistic good sense—instead of bumping the audience right up on this letter and letting it take the form of a procession, showed it through the opening in a tent or little shed. The retreat was a background to a scene close to, and fifty times as true and impressive this way as if it had been the main thing placed before your eyes.

There is little to say for this but praise—yet one cannot forbear asking why, oh **why** that magnificent battlefield, after the battle, with its dead, its silent guns, its moonlight, was made unreal with an unlit lantern which gave no light, used to search for one particular man? That and the snow storm are the two most jarring notes—the snow was a wee bit too big and didn't fall quickly enough to seem like real snow, nor did the snow storm, of big flakes, hide the distance as one expected it would—it was a little too evidently a local storm!

* * *

But there is another side to the photoplay, bearing on education, which has nothing to do with locality or history or the portraying of legends of poems or historic events.

The art of acting is one which is dear to us all. The matinée girl's idolatry for the Leading Man and the Bald-Headed Row's passion for the Leading Lady are but symbols of our national love for good drama, for fine acting, for faithful, truthful presentation of emotion on the stage.

There can be little question that the five cent motion picture theater reaches thousands who never go to the "legitimate" theater at all, and millions more whose theatrical taste reaches its height in love for "The Old Homestead," "Two Orphans," or the "White Slave."

No man can listen day after day to good music and not learn to love it, in preference to poor music. And no man can go constantly to a moving picture show and see first-class acting and not learn to appreciate it, and to object to anything less good. Take the veriest dyed-in-the-wool lover of tank melodrama, who never saw a real play in his life—make him attend a motion picture theater daily and see only capable companies doing faithful, honest work, and it would be a good safe bet that the next time he saw a heroine rant or a hero clutch at his vitals and roll his eyes, he would laugh instead of applaud.

The standards of acting on the motion picture stage are still in a formative process. Producers are not agreed even upon the essentials. Thus we have Miss Leonard, of Rebiance, compelled or allowed—I don't know which—to do a lot of talking to the audience—looking directly at the cam-

era and taking the audience into her confidence. I imagine a Vitagraph girl who did it would be fined! The legitimate stage has practically given up the "aside" as an aid to understanding the action, but the motion picture manager still finds it necessary to have some of his actors and actresses do and say things which the audience can see, but which the other actors and actresses before the camera are compelled to remain in ignorance of. Take Pathé's "The Accomplice" as an example. This is a disagreeable, almost nasty story, in which the extremely capable leading lady does some very, very creditable work and gives a thoroughly convincing portrayal of a dancer who undergoes a painful experience. Her lover is in debt. She is to sup with a rival, a wealthy nobleman. He implores her to leave a window open that, apparently, he may rob the nobleman's house. In getting her a present, the nobleman shows her how his safe has a trick lock—trying to open it in the usual way fires a hidden gun and kills the thief—the real way to open it is by pressing a corner. Then he opens a window and leads the way back to the dining room!

The agony of mind of the dancer who must conceal from the nobleman her anxiety, her endeavors to warn her lover without letting the count know what she is doing, her final effort in a really beautiful dance, to distract the count's attention, and her final grief when her lover is shot, were magnificently done.

Now, mark this. The nobleman, who has brought this woman, about whom he is half crazy, to his house, sits in his chair at the supper table and never turns his head to watch her, as she dances, when she dances beyond the angle of his vision! No, sir! He couldn't. The stage manager wouldn't let him! How in thunder could the dancer get time to put her head through the curtains and try to warn her lover if he did turn his head and watch her? But you can be very sure that you and I and anyone else, let alone a man half mad with love for this rather lightly clad girl, would turn heads to watch her dance down the room and back again, unless, as here—there was a stage manager bellowing at us not to do so!

* * *

Lubin put out two little dramas recently, both of which had very little to hang criticism upon, and both of which showed that capable acting can hold interest just as well as varied scenery and lots of action. The first one I saw—I think "The Hoyden," in which an actress saves the name and reputation of a society woman of somewhat lax morals, by substituting herself for the society woman at her lover's studio, just in time to confront the angry husband, was so well done all through, by every one of the four principals concerned as to deserve special notice. Prominence made a charming and unconventional actress-cousin, and her byplay of facial expression when the artist laughed, and offered her a glass of wine, and she smiled sweetly at him, took it and flung it so deftly and so gently, full in his face, was very, very well thought out. Miss Elder as the wife used her faculty of restraint in her actions and movements to good effect in all her scenes. It is in "Drifting," however, that Miss Elder gets a part which she fills as if she was poured into it—and if several other leading ladies who have had to play parts of divorced or separated wives, would give this film a glance or two, and learn what real dignity and ease of manner can do with a hard part—and how a woman can show an inward turmoil and unhappiness while keeping a perfectly conventional countenance without crushing to death a perfectly good gown or handkerchief, their future work might show an improvement.

The special mention of these two actresses here must not be taken as any indication that the present scribe has seen no others or liked no others he has seen. Quite the contrary—there is not a large or important producer to-day who has not only one, but several very capable leading men and women—these two were mentioned here because their work seemed so excellent in parts in which they had neither much action nor any special setting to aid them in "getting it across."

AMERICAN BEAUTIES.

This colored film is very pretty, intended to display in colors the varied beauties of a rose garden, it is rapidly approaching perfection. While there are weak features in the film, this page is rather to chronicle advances than otherwise, and this picture must be classed as one in which there is much growth in the art of beautifying the moving picture. The idea is somewhat of a playful nature, depicting several young ladies flitting butterfly-like from one place to another, admiring and plucking the beautiful roses. The whole forms a splendid introduction to another, which we trust will soon appear on a larger and more thorough scale; for its purpose, this present one is very pleasing.

A Moving Picture Charity.

Indianapolis Exhibitors Conducting Their Own Relief Bureau.

A charitable work that is attracting much favorable comment has been conducted by the moving picture theater proprietors of Indianapolis for several months. The funds are derived from the Sunday exhibitions in moving picture theaters and airdomes. Under a State law, only entertainments that are given for the benefit of charity are permitted on Sunday, and the moving picture shows are allowed to run on that day by reason of the fact they are contributing to charity.

The work is carried on under the auspices of the Citizen's Charity Association, organized and incorporated by moving picture theater and airdome proprietors. Officers of the association are: President, John Trulock; vice-president, Joseph H. Gavin; secretary, John A. Victor, and treasurer, Dr. J. M. Rhodes.

Aggregate weekly contributions to the charity association range from $150 to $200 a week, varying according to the weather. Down town houses pay a larger per cent. of their Sunday gross receipts than do the smaller outside houses. About fifty moving picture theaters and airdomes are now contributing to the fund.

It is the association's purpose to conduct charitable work in a field not now covered by other charitable associations. As a part of the work, an emergency home for unfortunates was opened at 717 North New Jersey Street several months ago. This is a house of eight rooms, modern in every detail, where persons who are temporarily in unfortunate circumstances are given relief.

For instance, among the occupants of this emergency home have been a man and wife who have four children. The husband has been seriously ill for several months and his wife has tried to keep the family together by doing family washings. At last, exhausted, she was unable to do anything more. The children were placed in an orphan's home until the mother might recover her strength, and husband and wife have been in the emergency home several weeks.

An aged couple, who are without a home and who are rapidly losing their eye-sight, have been in the home several weeks. They have a horror of the county asylum and have been permitted to remain in the home. A mother who has nine children has been in the home eleven months, some of the children being cared for by friends.

Recently a woman with four children was given shelter in the home until she could be sent to Connersville, where she had obtained a good position and has found a home for herself and children with relatives. The husband and father, a railroad man, ran away, leaving his family penniless. There is one room that is kept strictly for emergency cases. This has two beds and a cot, and is ready for occupancy at any hour of the day or night. The home, however, is only a small part of the work that is being conducted by the association. Through Mrs. Gertrude Oakes, the organization is disbursing thousands of dollars annually. Mrs. Oakes has devoted most of her life to charity, and is matron of the Indianapolis City Dispensary. Mrs. Oakes has full charge of the home and of all relief work.

Mrs. Oakes has kindly furnished The Moving Picture World representative with a statement of the expediture of the organization from June 15, 1910, to May 15, 1911. These expenditures have been as follows: Provisions, $1,649.43; coal, $222.22; rent, $273.45; cash given out, $638.75; clothing, $246.40; medical fares, $84.20; miscellaneous, $94.15.

Very frequently persons are stranded in the city, without money for car fare to be used in reaching friends. In such instances, railroad tickets are furnished free, a work not conducted by any other charitable organization of the city.

It is also sometimes found that a mother may know what her family needs better than the organization, and in such instances she is given money instead of provisions, coal or clothing. Under the head of miscellaneous, meals have been bought for unfortunates. Under this head, fifteen pairs of spectacles have also been purchased, as well as elastic hose and braces for crippled or injured persons who have thus been enabled to undertake some form of work immediately.

Numerous instances have also been found where dying mothers would be able to keep their children together, provided they had some means of paying rent. The organization is paying the rent of several such women. In other cases, widows are being given from $2 to $3 a week for the support of themselves and children.

One of the aims of the organization is to help those who are willing to help themselves. The purpose of the charity given is not to give temporary aid, but to give and assist the recipients are able to get on their feet again and do for them-

Princess Theater—Vancouver, B. C.

One of the finest, if not the finest, moving picture houses on the Pacific Coast has recently been opened in Vancouver, B. C., by Mr. W. F. Dawson, formerly at the Lyric Theater, Baker City, Oregon. Mr. Dawson named the Princess at 50 Hastings Street, East. Since its opening it has been doing a tremendous business. It is situated in the heart of the business district. The front of the building follows in its general design the Renaissance style of architecture. Inside, it is modern in every respect. The auditorium is lighted by hundreds of soffit concealed incandescent bulbs, so arranged that there is no glare, the light being thrown against the ceiling and reflected downward. The picture screen is wide set and placed back of the proscenium arch. The arch is trimmed on the west side by a beautiful decoration in art glass, through which the lights shine softly.

PRINCESS THEATER.

The seating capacity is 450. The seats are divided into three sections by two aisles. The side sections contain four rows to the rear, the center section seven. It is thus possible for a late comer to find a comfortable seat in any part of the house without climbing over more than three people. In arranging the slope of the floor, the architects have kept in mind the line of sight, which is very important to every spectator. The slope of the floor is so arranged that every person in the audience can see over a person in front.

In the operating room, everything is of the latest pattern. Every modern electrical appliance known in the moving picture world is to be found therein. The picture machine is the latest approved Edison pattern.

The comfort of the women and children who attend the theater has been kept in mind. On the right side of the auditorium, at the side of the stage, is a comfortable retiring room, with all modern accessories. Here the tired woman with her children, wearied after an arduous shopping tour, may find rest and relaxation.

The programmes of the Princess are always up-to-date. Mr. Dawson secures the first releases of "Lux" and "Eisson" films, and runs also an assortment of the other independent manufactured pictures. The Princess runs a thousand more feet of films per performance than any other theater in Vancouver.

The orchestra is in charge of Miss Emma Dubie, a violinist who is well known all over Western Canada, and the press work is in charge of E. M. Latimer, a local newspaper man.

Western Producing Companies

By Richard V. Spencer, Los Angeles, Cal.

To Film Grand Canyon.—Three Arizona men are about to undertake a hazardous journey with a moving picture camera. E. C. Kolb, of Bright Angel Trail, Grand Canyon, Arizona, arrived in Los Angeles recently to make preparations for the trip, which will be begun Sept. 1st. Accompanying Kolb will be his brother, E. C. Kolb, and Reese Trimble. The three plan to traverse the Colorado river from its source to its mouth. The gorges of the Colorado are among the deepest and most treacherous of any river in the world. The party will leave the headwaters of the Greene River, Wyoming, a branch of the Colorado, on Sept. 1st, fully equipped with special canoes, moving picture camera, film, and food supplies. Their trip will cover more than 1,400 miles, most of it through the most magnificent scenery in America. In order to realize the desperate nature of the contemplated trip, it may be mentioned that scores of persons have tried to make the trip, only three or four succeeding in emerging alive from the Grand Canyon of the Colorado, where for 217 miles they will traverse a canyon 2,000 feet in depth, 90 miles of which will be through the granite gorge where the walls are perpendicular, and the river made perilous by reason of the more than five hundred rapids through the canyon. The three men in the past have had many battles with the river, and they expect to make the trip in safety in spite of the many treacherous rapids, the falls, and other dangers disputing their passage.

Red Wing (in private life the wife of Mr. Young Deer, the Pathe director), since her return from New York recently, has been engaged in creating a new leading Indian role in a big Indian production that the Pathe director is putting on this week. Mr. Young Deer is playing opposite to her in the other.

James L. Magee, business manager for the Selig Western Company, who accompanied the second company to Merced last week and made arrangements for their transportation into the Yosemite Valley, has returned to Los Angeles.

Joseph A. Oliver, well known on the legitimate stage throughout the country for the past forty years, has left the legitimate to act before the moving picture camera. Mr. Oliver has joined the Pathe West Coast Stock Company to play character leads.

Biograph Leaves.—The Biograph Company has left for the Eastern studio in New York, after completing a very successful season in California, where they have filmed so many of their notable successes. The best of this season's work, in the writer's opinion, were their films: "Fisher Folk," "The Spanish Gypsy," and "The Days of Forty-nine," each of which brought the company world-wide praise and commendation, the "Spanish Gypsy" leading the race for popularity. The company, however, have some of their biggest films taken this season yet to be released.

EDUCATIONAL.

Without waiting for the ponderous deliberations of the school board, the children of the Outhwaite Public School, Cleveland, Ohio, have been giving a series of entertainments for the purpose of raising money enough to purchase a moving picture machine, which they wish to use principally to supplement their studies in geography. This incident again points out the fact that sometimes the savants will spend weeks speculating on the benefits of something or other, which even a child can see at a glance.

* * *

At East Orange, N. J., recently there was given an afternoon entertainment of pure food talks, illustrated by moving pictures. The meeting was given under the auspices of the New Jersey State Food Committee and the Consumers' League at the Woman's Club of Orange. The program was as follows:

"Milk" ..... J. Scott McNutt
Health Officer, City of Orange.
Film—"The Man Who Learned"
"Child Labor" .....
Mrs. G. W. B. Cushing, Pres. Consumers' League of N. J.
Film—"The Wedding Bells"
"Transfer of Tuberculosis to Man by Milk" .....
Dr. H. L. Colt, of Newark
Film—"The Story of the Red Cross"
"What the Moving Picture Show Can Do" .....
..... Mrs. L. G. Peloubet
Film ..... Selected
Special Music ..... By Request

Balancing the Program

By Henry.

The World's New England representative has witnessed so many moving picture shows which were greatly marred because of the lack of judgment displayed in the placing of the reels on the program that he had jotted down this failing on a sheet of paper, as being a common fault, intending to write on the subject. It was the Solax Company's advertisement in the World, dated April 11, that brought this matter to his mind again.

The advertisement in question spoke of a comedy reel about to be released. And, beside the announcement, these magic words were written: "PUT THEM between your DRAMAS." How much better would the majority of moving picture shows be, if the managers had paid attention to that phrase, instead of forcing the advertising department of the Solax Company to hammer the fact home. A program of pictures can be made—and, by the same token, unmade,—by the proper placing of the reels on the program. The World's New England representative has visited certain moving picture theaters with more or less regularity for nearly four years. In all those visits, it has never once been his pleasure to witness a split reel placed in such a position on the program that it would balance the quantity of drama and comedy to the best advantage. For in-tance, a moving picture theater has a program of four reels of pictures, three of which are dramatic, and the remaining one a split reel, containing two comedies. (This ratio of drama to comedy reels is very common, by the way.) The chances are about one hundred to one that the theater will run the three dramatic reels together, tagging both comedies on either the beginning or the end of the show. It is easily evident that the show would be more enjoyable if the split reel had been "split" by the operator or the manager; and if the two comedies had been exhibited, one at the starting and one at the ending of the program, the audience, having had its laugh, is more ready to settle down to the drama which would follow. Vice versa, after the serious drama, the house would appreciate the comedy to a greater extent. In the end, we would be more likely to find the audience feeling that somehow or other—the show was good. They would be more apt to like it so than they would had they first been satiated with drama and then given to comedies, in quick succession.

I agree that it is easier for the manager to hand his operator the titles of the reels to be exhibited, just as they happen to come in, and to direct him to run the reels in order in which he has written them down. We also agree that the same is a poor policy. There is many a moving picture program that is run on the hill in the order that the film exchange happens to jot down the subjects to be given the theater.

Imagine it, Exhibitors, the balancing of the picture program left to chance by whom the exchange man happens to hand the exhibitor the titles of his program. The World's New England representative has often seen the list as handed the exhibitor by his exchange placed in operating booths as the schedule by which to run the picture program. The audience at the moving picture theater knows when the show is "right," and also when it is "wrong." They do not attempt to analyze the why—that's the manager's business—they simply are aware of the facts themselves and do not trouble to arrive at their causes, immediate or remote. If they did, however, many, many times the immediate cause wherefore the show did not altogether arrive, would be found to be merely poor balancing of the program; that the bill had been slung together, as we may be pardoned that phrase, without head or tail. The time consumed by the manager in "doping" out the best position to place his reels, in order to present a well-balanced show, would be amply repaid by the results. One wonders why these split reels are not "split" in half by the theater, and the two subjects placed to the best possible advantage on the bill. Only two reasons can be found for the omission, and, frankly speaking, they are carelessness on the part of the manager, or stupidity on the part of the same gentleman. Take your choice, as no other reasons will properly fill the bill. Witness a moving picture show presenting two or three reels of drama in succession, followed by a split reel, consisting either of two comedies or one comedy and one educational or scenic reel (as the majority of manufacturers make them), and then view the bill same show with the reels well balanced, and notice the difference in the two performances. The difference is considerable, the means of transforming the poor presentation into the better offering requires only a few minutes of study by the manager, and a moment or two for the operator to cut off the split reel in two parts. And presto, things are more "as they should be!" The World's New England representative begs to bring this matter before the attention of all exhibitors reading the World; and urges them to consider the matter and to place the idea into operation, as the results are very well worth the small amount of trouble involved.

Good Entertainment.

By Speck Tater.

There were two men sitting behind me at the 14th Street Theater and they discussed with each other the play moving on the screen. It was one of the best plays of the week, but the two made it even better. The play—it was "For Her Brother's Sake" (Imp)—had been preceded by a picture which neither I nor they had understood. This picture was clear at every step, yet not trite, for it gave a chance for several arguments, as you will see. The shadow-being of Mr. Spotwood was thrown on the screen. If I had met this man in New York City, I should have said he was from Kentucky and that he owned a stock farm. He seemed troubled and had a letter in his hand which showed that a mortgage was due.

"The place is mortgaged," said the man behind me. "Yep," said his friend.

Here was something different, viz: a strong situation, at once clear as day. Presently Spotwood's wife came in the picture and the two discussed ways and means. Then the son and the daughter came in. Money was got out and the young scion of the Spotwoods was sent to pay the holder of the mortgage. Then we saw young Spotwood and another man at a table in a pleasure pavilion.

"That man's a runner for a gambling house," said one of the men behind me. Spotwood showed the money, but put it back in his pocket and shook his head.

"He isn't going to fall for it," said the other.

I wasn't so sure, for the youth seemed attracted by his companion's invitation. The next scene was around a roulette table.

"He's going to loose it all," said one. "No he ain't he's going to double it," said the other.

He played once and failed.

"Now he's in a fix," was the remark behind me.

"He's going to try it again," said the other.

"He's a fool," was the next remark.

"No he won't, he'll double it this time, sure." was the reply. He lost again and wrote his I. O. U.

"Gosh, he owes $2,000," was the comment.

The young man had to own up to his father. It wasn't a pleasant job, but he got through with it. Then we saw him beside the stable. A very beautiful horse looked out of a window.

"They're going to lose that horse," remarked the man behind me breathlessly and with a connoisseur's regret. The sister came and without condoning her brother's fault tried to comfort him. A man, passing, tacked up a poster advertising $20,000 in prizes in a coming series of races. When this was seen by the girl and the audience, the satisfaction behind me said, "The horse is going to pay off the mortgage in a race." Then the villain appeared and made love to the girl who repulsed him.

The next scene is in the home. With wonderful acting that made a very human picture, the girl persuaded the holder of the mortgage to wait for a few days. Then she and her brother went to engage a jockey. The men behind me approved of their choice of a jockey. The speed of the horse was then taken by a stop-watch, and it proved satisfactory.

"He's a winner," said the enthusiastic one behind me. Just then the dark villain came tip-toeing up behind the boy and girl.

"Here comes that feller again" They can't fool him. Hiss 'em," said the other man. It was true and plain that the villain was up to evil tricks.

"He's going to drug the horse" said one as the man in the other watched, but made no reply. It was now the house that the villain dropped, but the jockey, and it was too late to get another. The brother and sister were in despair; then the sister seemed to see some way out.

Quick as a wink the enthusiastic spectator exclaimed joyfully. "She's going to ride him herself!" She did, and came in an easy winner and had her hands full of big denomination bank notes which she joyfully put into large smell. The brother promised never to gamble again. The play was fully told and it ended at the right point. The men behind me were delighted and so was the whole house.

JUAREZ MEXICO, AFTER THE SIEGE.

Brief mention was made in these pages last week of a topographic zone to be issued by the Mutual Company on June 20th, depicting the principal scenes of the war of the latest Mexican revolution. As it is, by the accident of the time that a city has been photographed while a moving picture camera immediately after a siege, the edition should be of considerable historical value. It presents views showing that the

film is of excellent photographic quality and the photographers have selected such scenes as give a very clear idea of the damage done to the buildings by the bombardment. Some interesting side lights on Mexican customs also serve to make the film instructive as well as interesting. An excellent close up view is given of Red Lopez, an insurrecto leader, who has since been sentenced to eight years imprisonment.

BEHIND THE SCREEN PROJECTION IN LIGHTED THEATERS.

In another part of this issue of the Moving Picture World is an advertisement of the Light Motion Picture Company, of Monessen, Pa., inviting moving picture show proprietors to correspond with them for the purpose of learning all about the "Light" system, as it has been patented by this company. A theater is operated at 6014 Pennsylvania Avenue, Pittsburg, Pa. where many prominent people interested in the moving picture business have called to see the invention demonstrated. Thomas McWatters, the inventor, is president of the company.

The writer visited this theater recently and was surprised at the remarkable difference in details of pictures as shown in a lighted room and in the usual darkened theater. One of the pictures was Selig's "Thelma," and there were some beautiful pieces of acting in this piece which I am sure would have been lost by the dark process. The ideals of film manufactures and artistic stage-folks are certainly to be reached by the use of the "Light" system. Here is every change of expression, every glance, every picture of emotion clearly portrayed. I also saw a Biograph, entitled "The Chief's Daughter," and "In and Around Cuba," all of them entrancingly produced on the glass screen which is part of this system of light motion pictures.

The screen used in the theater where the invention is being demonstrated is 11 x 13 feet. It is solid plate glass and is covered with a composition wherein lies the clearness of details in the pictures. The projecting machine is in the rear about twenty feet from the screen. It is thus seen that by this process the audience does not share in the odors and noises common to many theaters, and that the prejudices of a few timid people regarding a possible disturbance in the machine booth with a resultant fire blocking the entrance are at once removed. It has always been my belief that the greater the mystery and strangeness thrown about moving pictures, the more attractive they will continue to be to the public, and I remember the first time I saw a machine in operation I was considerably disenchanted. The Light Motion Picture Company has its system protected by patents. The company will not sell the system to any theater outright, but will install the same on the terms of a lease. An unlimited field is also opened up to advertisers and demonstrators of various kinds, owing to the fact that by the "Light" process, pictures can be projected out-doors, in the full light of day, without in the least affecting the details of the pictures, but, on the contrary heightening them.

J. B. R.

COWBOY PICTURES.

The romantic West of the early days lives mainly in story and song. The big ranches of the West are now being cut up into small farms. The farmer has come, and come to stay. Gone are the buffalo, the Indian warwhoop, the free grass of the open plain. Save in some of the secluded valleys of southern New Mexico and California, the maverick steer and the regal longhorn have been supplanted by their more profitable Durham and Herford cousins from across the seas.

In the secluded valleys of Southern California the last of the fast vanishing type of American cowboy sits his horse easily, riding through the wide valley enclosed by mountains, with his face turned steadily down the long, long, road —"The road that the sun goes down." That the cowboy was brave has come to be axiomatic. If his life of seclusion made him taciturn, it, at the same time created a spirit of hospitality, primitive and hearty. To the cowboy, more than to gold seekers and more than to Uncle Sam's soldiers, is due the conquest of the West. Along his winding cattle trails the forty-niners found their way to California. The American Film Manufacturing Company, with their producers and expert camera men are still doing excellent work recording into film classics the romantic stories of the West amid the original scenery and backgrounds of the Range Country.

The work of Mr. George E. Periolat, the character man of the "Flying A" Western Company, in the film entitled "The Hermit's Gold," which will be released June 22nd, is worthy of note. His characterization of the morose and taciturn "Hermit of the Hills" at the start of the film, and of the hermit's insanity near its close, is a remarkable piece of work in every way. Mr. Periolat is allowed to use a great deal of his own discretion in his make-up; the producer simply informing him as to his requirements for the particular picture to be produced. Mr. Periolat's ability in this connection is well evidenced by his striking appearance in the aforementioned film. "The Hermit's Gold," by the way, undoubtedly will prove to be extremely popular with the exhibitors, as it has been declared to be one of the most thrilling dramas ever produced in the West.

The Vitagraph Company will release four reels of pictures per week, beginning June 28th. This will be no extra tax upon their facilities as the company has been turning out four reels per week for some time and have about six months' negatives ahead. The first picture of the new release will be a splendid allegorical picture which in its conception and execution is said to transcend anything yet done in motion pictures. We have just been advised that the negative has been completed to their satisfaction and we will promise our exhibiting friends a description of the picture in next week's issue.

One of the four Vitagraph releases, beginning with July, will be a Western reel, made in the most picturesque section of the West—the vicinity of the Grand Canyon. It is intended to make this series a portrayal of actual Western life and conditions and not imaginary episodes of the dime-novel order.

The General Film Company offices have been removed from No. 10 Fifth Avenue to the Fifth Avenue Building, at the corner of 23d Street and Fifth Avenue.

An interesting competition is being waged in a certain place in Greater New York between two places where **"giving the people what they want"** for **five** cents is the motto of one exhibitor, against giving the people **"what they ought to have,"** and charging them **ten** cents besides, is the motto of the other exhibitor. This latter, according to the ways of the world, is at a great disadvantage, but the writer believes that at the end of a trial of one month he will win out.

A Reply From Manila.

Manila, Philippine Islands, April 28, 1911.

Editor Moving Picture World.

Dear Sir: If not asking too much I would request space in your esteemed columns as an answer to the letter signed by Mr. E. J. C. in your issue of March 18, 1911. I sincerely deplore a construction which would divert the tenor of my letter, as published in your issue of February 4th, to such an extent as to class it as a mere complaint, still worse do I deplore the fact that it should have been taken advantage of by Mr. E. J. C. to vent his spleen against some person or persons in Manila with whom he has had apparently very unsatisfactory business relations. I do not wish to be considered controversial, but I cannot, you permitting, allow his letter to go unanswered.

In the first place his business relations with Manila exhibitors had nothing to do whatever with the stand I took in my article, but I will take it upon myself, aside from the personal intimations in his letter, to answer him in detail.

If he has been renting films as low as $12.50 or $15 per reel, he was certainly letting them go very cheaply. His giving trust was upon his own responsibility and showed business methods equally as cheap. The exhibitor to whom he refers must have been exceedingly well favored. There are three others here who rent films from the United States and I am absolutely certain that two of them rent films from firms who receive payment for these films upon presentation of shipping papers to their brokers or bankers. A representative of one of the latter two made a contract with an exchange which promised him films not later than six months released and agreed to pay the price asked. The films received were as stated in my former letter of the most "veritable junk." Let me quote part of the contract for the information of Mr. E. J. C.: "Said films shall average about 500 feet in length and at least 80 per cent. of the films shall be of American origin; the remaining 20 per cent. of the films made up of European or other origin at the option of the said first party, **but all films shall be known as fresh releases**—that is, **up to date.**" Now Mr. E. J. C., there are two sides to every story. I had no idea that a representative of an exchange in the United States would care to go into the details of such matters, but the question is opened, I will take to state that the shipment to which I referred in my letter as being "the worst junk that was ever handed to anybody," came from the firm in Chicago which drew up and signed this contract. The price paid to this firm was exactly what they asked, with the understanding that the exhibitor would get "late releases—that is, up to date" films, something from what I actually know. The junk that this firm passed out to the exhibitor to whom I refer was such as I referred to in my former letter, in spite of the fact that they set their own terms and got paid immediately upon presentation of the shipping papers to the brokers of the exhibitor.

Your correspondent states: "I wonder what they would do if they paid the price that is paid in the United States." I would like your correspondent to know that we have paid as high as 18 cents, United States currency, per foot for special European releases purchased because they could not be rented. They are paying a higher price, a good deal, than United States exchanges and some of the renters are paying 50 per cent. more than Chicago exchanges. Mr. E. J. C., these are facts; you must have gotten off wrong, and your article not written from your knowledge of the question, but from the result of a personal grievance.

Mr. E. J. C. states that an exhibitor here gets seven times the amount of his rental by sub renting. Listen! There are at present in the Philippine Islands not more than 60 cinematographs, 30 of which are now in the city of Manila. We have now in the city of Manila dealing in films an agent for the Pathe Freres, an agent for other European makes from the head office in Barcelona; a sub-agent, or rather, purchaser for the Gaumont product; we have a sub agency for miscellaneous makes from Hong Kong; we have a sub agency for Independent goods from Vancouver, B. C.; we have a firm here handling stuff purchased by a man who is traveling back and forth between the United States and Europe; we have four firms here renting films from the United States. The first six control, by ownership or otherwise, 45 theaters; the other 15 theaters are controlled by the four renters. To make myself a little clearer, I want to state that the purchasers in the class of the first six named are doing most of the business, so I don't very well see where any of those renters or even the purchasers can soon be manufacturers.

In the last paragraph of his letter, your correspondent has advanced an argument which kills whatever he has stated before and is a staunch supporter to what I maintained in my letter published in your issue of February 4th. I don't have to read the Moving Picture World to know that Manila is not the "only place" receiving junk. I realize most fully that the stuff we have received here must long ago have been shown in a "junk" form before it reached this city. As stated in the beginning of this letter, I deplore the fact that your correspondent should have used my letter as a lever to present to the public a personal grievance against some exhibitor in this city. I have been forced to show these facts in a personal way in order to substantiate my previous statements, but I would have preferred that Mr. E. J. C. had looked upon my letter not as a complaint against either the exchanges or the manufacturers, but as a plain statement of facts which would sooner or later have to be remedied or the United States lose the Oriental trade.

Yours faithfully,

J. J. ROBINSON.

Sensational Pictures

May 15, 1911

Editor Moving Picture World.

Dear Sir: When are the manufacturers going to listen to reason and stop exciting the press, the clergy and the public by producing highly sensational pictures? Certain manufacturers are growing so bold that they stop at nothing to please their own morbid instincts or a few of the rabble, while they disgust the better element and drive away from the shows that section of the public who have any religious sentiment left.

For a long time, I have wanted to protest against the highly sensational productions of the Reliance Company and warn the exchanges that while such pictures as it turns out may satisfy the gallery, yet they offend the general public. The climax came when the Reliance film, "The Conflict," was run in my house on Sunday, May 14th. So many people protested and left in disgust that I have told my exchange not to send me any more of that make.

The story of the film, if it can be called a story, is this: We are shown a dance in progress in a private hall or a disorderly house. The settings would give the impression that is it at a private residence, while the short ballet skirts and music hall manners would suggest that it was a can-can in the café of a concert hall. A woman is offended when she finds her lover making love to another girl and in despair she runs to a convent. The man runs after her and changes the woman's mind by offering her some roses, so she returns to worldly pleasures. The priest wishes to save the woman and interferes. There is a quarrel. The villain slaps the face of the woman. What American audience will stand for such an outrage? But the worst is yet to come. The man insults the priest and hits him, then he takes a crucifix from the priest's hand and smashes it on the floor. At this, a cry of indignation went up from the audience, and many left their seats and protested at being expected to pay money to look upon such disgraceful scenes.

Have we a National Board of Censorship? If so, who are they who pass upon such offensive orgies? Are they pious Methodists who, while they condemn other pictures, pass this one that will get a slap at their Catholic brethren? We live in a free country, where the constitution bars no religion, and a National Board of Censorship should consider it a part of their duty to see that the religious sentiment of any part of the community is duly respected.

I hope you will print this letter, but without my name, for business reasons. I admire The World for its consistent fight it is making for better pictures, and trust that you will keep up the good work.

Yours respectfully,

[M S. Manager

* * *

[This is one of three written protests we have received against this film. It is very evident that the exhibitors do not want pictures which drive any part of their audiences away, and it is not the first time that we have received letters of complaint against the method or suggestive pictures of this and other companies. Only this week an Essanay picture, "The Temptress," was ordered off the screen in the New York police. We learn that the Board of Censorship had disapproved certain scenes, but their suggestions were unheeded. This is no doubt the case with all pictures that receive public censure. We have an efficient and experienced Board of Censorship. While their word is not law it would be well for inexperienced and aspiring producers to conform to their ideals, else why such a board at all?—Ed. M P W.]

Mutt and Jeff in Moving Pictures

First Appearance of the Conversational Reel.

"What is the use" to go out of doors by this time, but we are obliged to ask it all the same by way of greeting for Mutt and Jeff who in the merry month of June are enter Moving Pictureville and that of comic means a holiday in the land of the movies.

It looks as though the Nestor Film Company has the one best bet of the season in the forthcoming series of Mutt and Jeff. We have had the privilege of seeing this week the first of the Mutt and Jeff series, the account of which is hereinafter set forth. David Horsely has landed a big fish this time, as there are few cartoon characters more popular than these two bizarre creatures of the brain of "Bud" Fisher.

The Nestor Company has not only secured the exclusive rights for the production of Mutt and Jeff in pictures, but have also secured the services of "Bud" Fisher himself to personally direct the staging of this series, and anyone who has any inkling of what Mr. Fisher's services are worth will readily realize that the Nestor people are not stopping at expense in getting out this series. The picture we saw was the first one of the series, and while very well put together and acted, we have no doubt that succeeding efforts will be great improvements over the first few releases. To render grotesque, fictitious characters into human life is by no means an easy task, especially such characters as Mutt and Jeff.

It took a long time to find the proper men to play these two parts as they should be played. These having been found, one of the greatest obstacles in the way of the Mutt and Jeff idea was removed. It remained then to stage the first of the series, which has been done extremely well, considering the enormous difficulties of a first release. It will take time, perhaps, for all the characters working in this series to become thoroughly at home in their parts, and the series cannot help but improve as time goes on and more subjects are added. It is the intention of the Nestor Company to give to the trade a Mutt and Jeff reel every Saturday, for a strong comedy feature. We can see the time not far distant when Mutt and Jeff will be the craze at the picture house on Saturday night.

Considered with the production of Mutt and Jeff, the Nestor Company has put over a new idea in the way of a conversational reel. Those of our readers who follow the Mutt and Jeff series in the New York American and other papers are accustomed to reading conversations between Mutt and Jeff, which is in box form with the drawings, and many are no doubt wondering how it is possible to reproduce the conversation which goes on between Mutt and Jeff. This phase of the situation is taken care of in a way that will be astonishing to the entire film trade. Mr. Horsely has been at work for some time upon a new invention which will record conversation between characters in a moving picture film. This has been perfected in time to use with this latest series.

and patents have already been applied for. It is a unique and practical idea, which we are not at present free to divulge. But we can say with certainty that before the year is out the idea will be adapted by all film makers as a necessity, and Mr. Horsely should derive a wonderful revenue in the way of royalty on his idea.

The first Mutt and Jeff reel has been completed. The reader should not expect as much from the first one, however, as from the second and third. In our opinion, the characters other than Mutt and Jeff in the first reel are rather too serious for the matter in hand, being plain everyday folks, as it were, instead of being a trifle grotesque in the same manner as Mutt and Jeff. With succeeding numbers of the series, the other characters in the pictures will be along the line of the grotesque, and thus conserve the general idea of cartoon comedy. The settings and background may be a little more on the fantastic order to carry out the general idea of "dippiness" which pervades the work of "Bud" Fisher.

We do not know the names of the principal characters, but they played their parts perfectly; in fact, so well that in the first picture they leave all other characters very far behind, a little too far, we should say. But that is an easy matter to fix. The first reel is funny enough for the start of what will no doubt prove to be the greatest series of comedy pictures that has ever been attempted.

Extract from a Brooklyn letter: "Would you kindly give me a list of names of the most commonly used songs of other countries, patriotic and otherwise, and tell me where I can procure the same."

Now, this question has been put to me a great many times, and I have always responded with a list compiled from various collections. I do not know of any one work which contains them all, however. Last week I mentioned a little book of Carl Fischer's which is as good as any and has the added attraction of being inexpensive. For the benefit of future enquirers, I shall give a list of desirable National Airs of this and other countries:

AMERICA.—"Star Spangled Banner," "Red, White and Blue," "Yankee Doodle," "America" (identical with the British "God Save the King").

SOUTHERN SONGS.—"Old Kentucky Home," "Carry Me Back to Ole Virginny," "Massa's in the Cold, Cold Ground," "Suanee River," "Dixie," and "Bonnie Blue Flag" (the last being contemporary with the Civil War. "Marching Through Georgia" being a Northern tune of that period).

CANADA.—"The Maple Leaf Forever," "Vive la Canadienne."

ENGLAND.—"Rule Brittania," "God Save the King," "Roast Beef of Old England," "Tommy Atkins."

IRELAND.—"The Harp That Once," "Kathleen Mavourneen," "Come Back to Erin," "The Minstrel Boy," "Rory O'Moore," "Patricks Day."

"Boyne Waters," "Croppy, Lie Down," "White Cockade" are party tunes, of the time of William of Orange; anti-Catholic or "Orange tunes."

SCOTLAND.—"Bonnie Dundee," "Within a Mile of Edinburgh Town," "Blue Bells of Scotland," "Auld Robin Grey," "Kinloch of Kinloch."

WALES.—"Men of Harlech."

NORWAY.—"Ja Vi Elsker Detta Landet," "Astri, Mi Astri," "The Challet Girls' Sunday" (by Ole Bull).

SWEDEN.—"Ur Svenska Hjertans," "Jenta O Ja," "Djupt i Halvet," "I Rosens Doft."

FINLAND.—"Bjorneborg's March," "Suomi Song."

DENMARK.—"King Christian," "Denmark by Whose Verdant Strand," "A Soldier Brave" (German-Danish War).

RUSSIA.—"God Save the Czar," "Say'st Thou" (old ballad), "The Cossack Dance" (by Bendix), "Russian Suite" (by Gruenwald).

GERMANY.—"Die Wacht am Rhein," "How Can I Leave Thee," "Was Ist des Deutscher Vaterland?" (Emil Ascher publishes a very complete list of German popular and folk-songs.)

HOLLAND.—"Wien Nierlansch," "Flanders," "The Merry Maidens."

POLAND.—"Poland's Not Yet Dead in Slavery," "Mazeruk," "Polish National Anthem."

LITHUANIA.—"To the Lark."

AUSTRIA.—"God Preserve Our Noble Emperor," "Oh! Thou, My Austria."

HUNGARY.—"Swear Hungarian by Thy Country" (Hungarian Fantasies and Czardas as found in all catalogs will also apply).

ITALY.—"Garibaldi's Hymn," "The Tri-colored Banner," "The Volunteers Farewell" (Many popular songs of the present day have been written around the Italian character, and often these can be used to advantage.)

GREECE.—"Sons of Greece, Come Arise," "National Air."

SPAIN.—"Hymn de Riego," "Quien Quisiera la Libre" (also Spanish waltzes such as "Santiago," "Espana," etc. Selections can frequently be made from "Carmen" for some pictures. The "Habanera" figure will apply to Spanish as well as to Cuban and Mexican pictures).

PORTUGAL.—"Hymn de Acclamation." (A new one is composed with the coronation of each king.)

FRANCE.—"Marsellaise," "Partant pour la Syrie," "Mourir pour la Patrie."

MEXICO.—National air, "Mexicanos, al Grito de Guerra," "La Paloma," "Manzanello," "On the Mesa Grande," "Panquita."

EGYPT.—"Egyptian Love Dance," "Zallah," "Aida March" (from the opera), "Egyptian March" (Puerner).

ORIENTAL.—"In a Pagoda," "The Prince of India," "Oriental Dance," "Vision of Salome" (Lampe), "Hindoo Priest's Incantation" (Bendix), "Pasha's Dream," "In the Soudan."

CHINA.—"Chinese Serenade" (Puerner), "Ping-ling," "China-town March."

I have so frequently given titles of numbers suitable for American Indian scenes that it is unnecessary to repeat them here. The numbers mentioned above are composed largely of genuine national airs, with the exception of the last three, which are characteristic numbers of the three countries named. The real music of China, Egypt and the Orient in general is not as a rule practical for this work. I have omitted the South American states and many of the smaller countries, as the music of these is rarely called for. In fact, it is only on occasion that many of them are needed at all—but, like the fellow with the gun, "when you do want it, you want it bad." I have selected these titles from six or seven different books and catalogs. It must not be understood that they comprise everything in that line, or even the best of their kind. They are merely intended to be representative, are all good and will give an idea to those who "want to know" what to get as a starter. Many good collections are on the market and your music dealer can undoubtedly procure them for you. I especially recommend that the reader supply himself with the Oriental, Chinese and Egyptian numbers, as they are constanly in demand.

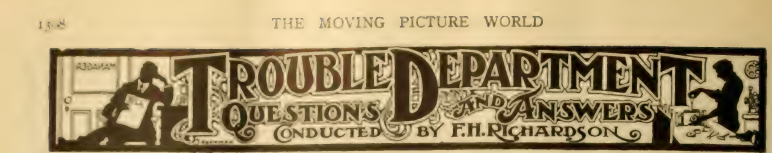
Another thing I have been questioned about recently is "popular songs." The inquiry has come from illustrated singers in picture theaters and has been in the shape of a request for new music. Now, I have never regarded this department as including this kind of work, though it might legitimately be made to do so. In the cases referred to I have sent addresses of music publishers to the inquiring parties and let it go at that. I may possibly add a "song department" to this page, though I am not making any rash promises. If I find it will be of sufficient interest to my readers, as well as feasible for myself, I will develop something in that line also.

THE NEW KINEMACOLOR COMPANY.

We enjoyed a visit this week to the new offices of the Kinemacolor Company of America, situated in the newly erected office building at 145 West 45th St., and were shown through the entire plant by Mr. A. H. Sawyer, corresponding secretary for the new company. Within the next month or so the set space leased by this company have been laid out as a general office, executive offices, demonstrating and exhibiting room with a specially prepared concrete floor to serve as a substantial foundation for the projecting machine to be installed shortly for the exhibition of Kinemacolor. The entire rear end of the floor is to be devoted to the setting up and repairing of machines that will in the future project pictures in their natural colors.

Not wishing to be unduly urgent but at the same time very desirable of obtaining what information we could regarding the policy to be followed by this company, in order to keep our readers posted, we were informed that it was the intention of the directors to start their regular releases some time in September comprising recently received American and European subjects of Kinemacolor and black and white prints, and, being favored with unlimited capital, are going to open and operate Independent exchanges and theaters, in the event of their not being able to market their pictures through the existing channels.

With such men as Mr. John L. Murdock as general manager, and Mr. Arthur H. Sawyer, secretary at the head of the new company we can perceive no reason for anything but success for this enterprise. Later and full details of the above company will appear in the columns of this paper.



QUESTIONS ON LAST WEEK'S LESSON.

1—Describe Bouguer's Photometer.

2—Describe Bunsen's Photometer.

3—What principle do all photometers depend?

4—Describe, in your own language, the action of a photometer.

5—How would you proceed to measure the C P of your projection arc lamp?

6—In your judgment, would a standard candle or a standardized incandescent globe be the best standard by which to measure projection light, and why?

The Velocity of Light is computed at about 186,000 miles per second, though figures by various authorities vary slightly. The speed of light has been measured in several ways. Up to a comparatively short time ago (the year 1656) light was not considered as having "speed." It was supposed to move throughout the universe instantaneously. The speed of light is so enormous (about 8¼ minutes from sun to earth) that it may only be measured by extraordinary methods, some of which I shall describe.

In the year 1656, Roemer discovered the fact that light travels with a definite, measurable speed. This discovery was first made in the following manner: Jupiter has satellites or moons which move around that planet in definite orbits just exactly as does our own moon. As these moons, or, taking one as an example, as one of these moons moves around the planet Jupiter it is eclipsed, disappearing from the view of an observer on the earth, at regular, stated intervals. The exact time required for the satellite to complete the circle of its orbit is known, therefore the period of eclipse has been accurately determined, being 48 hours, 28 minutes and 35 seconds.

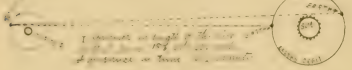


Fig. 12.

In Fig. 12 is seen the earth in two positions of its orbit. It will readily be seen from the drawing that as the planets follow their orbits the earth will not remain at all times the same distance from Jupiter but will be closer to that planet at a certain time of the year by a difference of the diameter of the earth's orbit. Roemer's discovery was that at different periods of the year there was a difference of the time of eclipse of the Jupiterian satellites amounting to a maximum of [illegible] minutes. In other words, he found that, taking the time of the satellite's eclipse when the earth was closest to Jupiter as the standard, as the earth receded the eclipse came gradually a little later each time until the earth was farthest removed from Jupiter, when it amounted to a total of [illegible] minutes. As the earth again advanced on its orbit, the time of eclipse of the satellite gradually became nearer normal, until at the closest point it again reached the standard of a year previous.

The diameter of the earth's orbit is about 184,000,000 miles, and by reasoning Roemer concluded the difference in eclipse time was due the period required by light to travel the increased distance. The simple problem thus became 184,000,000 divided by [illegible], which gave the velocity of light as [illegible] miles per second. Naturally, however, this method was subject to error to some extent, since measuring interplanetary spaces so enormous cannot be done with conclusive accuracy. Since that time, the results obtained by Roemer have been checked up by other methods and corrected.

One method of correction, or calculation, used depended on what is known as the aberration of the stars, or the aberration of light.

It may be on a swiftly moving railway train on a perfectly still day when rain is falling absolutely vertical, the drops will not appear to fall thus, but obliquely toward the rear.

In the sketch, at X and X' represent the path of a drop of water falling vertically, and Y and Y' the eye of an observer seated at the window of a swiftly moving railway coach. When X is at position shown Y is considerably behind it, the arrow showing direction Y is moving. As Y moves forward to position of Y', X falls to position of X', the two movements producing to the eye the impression of the angle shown by dotted line, acuteness of the angle being dependent upon relative speed of X and Y. This corresponds to aberration of light. To further illustrate: Suppose in B, Fig. 13, the ball 1 to be falling vertically, its path

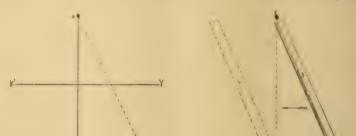


Fig. 13.

represented by dotted line 1, 2. It enters the slanting tube 3, which is moving rapidly in the horizontal direction indicated by arrow. Now if the tube moves from 3 to 4 exactly in the time required by the ball to fall from 1 to 2, it is evident that the descent of the ball will be in no manner affected. It is evident, however, that were the tube held vertical and be moving, the ball could not pass through it and still move straight down. In other words, if the tube is moved it must be inclined just enough to counterbalance the movement of the ball, else the ball will be interfered with.

This principle has been applied to the telescope. It is found that in order that light travel down a long telescope tube, the tube must be pointed not at the star, but at a slight angle to its true position. Knowing the orbit speed of the earth and the angle of the tube to the true star position the light velocity may be and has been calculated. But this method, like that of Roemer, depends upon precise knowledge of the earth's orbit dimension and the earth's speed, which are not known with very great accuracy, hence these methods are unsatisfactory in some degree.

They have, however, been checked up and corrected by mechanical methods, one of which, Fizeau's method, is as follows:

A toothed wheel was constructed containing 720 teeth and, of course, 720 spaces between; 8,663 meters away was a mirror accurately reflecting a ray of light, so that it practically doubled back on its own path. A ray of light was passed through the space between two of the teeth on the periphery of the wheel, caught on the mirror and reflected back to the eye of an observer stationed at and looking through one of the spaces in the wheel. Now if the wheel be rotated at a given uniform speed certain definite results will be attained. It takes the light a certain, given time to travel from the wheel to the mirror and back, in this experiment, a distance of 17,326 meters. In 1/720 of a revolution of the wheel each of the 720 teeth of the wheel will occupy relatively the space just filled by the tooth immediately ahead of it. It therefore follows that in half that time each tooth will be moved ahead into the position previously occupied by a space between the teeth.

Now the observer will see the reflected ray as a bright speck in the mirror. It is therefore possible to so adjust the wheel speed that a tooth will move into the place just occupied by a space in precisely the time taken for the light to travel the 17,326 meters, in which case the bright speck will disappear. This Fizeau found to occur when the wheel speed was 12.6 revolutions per minute, each turn thus occupied 1 divided by 12.6 seconds and the teeth and spaces changed positions as often as 1 divided by 12.6 x 2 x 270, which figures out as 1 divided by 18,144 of a second. In other words, the result showed the light speed to be 17,326 x

18,144 meters per second, or, reduced to miles, it would be 17,326 x 18,144 x 39,368 divided by 12 divided by 5,280 per second. Later experiments (Cornu, 1876), with better appliance (of the same sort) reduced this to 300,400,000 meters per second, or about 186,000 miles, as shown by astronomical measurements. If the wheel were turned at a certain increased speed the light ray again appeared, but this time through the second space and when the speed of the wheel was trebled above the first test the light was again eclipsed, being caught on the second tooth and so on, thus proving the correctness of its operation.

Summing up results of different measurements we find that light appears to travel 187,500 miles per second. But, I think I hear you say, "what has all this to do with operating?" Directly, nothing whatever. The operator has to do with, and very much to do with, radiant energy (light), however, and the more he knows about it and its action the better. In fact, for the best results it is imperative that the operator have a comprehensive knowledge of light action, and it is to supply just that knowledge that these articles have been undertaken. The operator who patiently follows these lessons through and **studies them well,** arriving at a comprehensive knowledge of the meaning of the various phenomena set forth and described as we proceed, will be the gainer from any and every point of view. I might add that the lessons have but barely commenced. That is to say, taking 100 as the whole, they have progressed to about 12.

(Continued next week.)

A Bundle of Questions.—New York City propounds the following:

"(1) Won't a 104-volt incandescent lamp burn brighter on 110 than on 104 volts. Is there any likelihood of the lamp burning out?

"(2) When pulling 45 amperes on No. 8 lead, the wire will get hot and of course there is a loss of current. Will a No. 4 wire cause a greater flow of current than the standard rheostat is calculated to supply?

"(3) Does the Board of Underwriters allow rheostats to be used in multiple in the city of New York, provided the wiring be heavy enough? I wish to pull about 50 amperes.

"(4) When a rheostat is stamped 25 amperes, does it deliver that current after it is hot, or is there a drop of a couple of amperes due to carbon, resistance, bad contacts, etc.?

"(5) Is it allowable in New York City for one night stand shows to use stage cable from mains, or must one have BX?

"(6) Do they allow the use of rheostats in series on 220 volts in New York?

"(7) When called upon to give a show in a church supplied with A. C. current and my 25 amperes rheostat does not supply sufficient current to give good curtain illumination, am I allowed to cut out some coils, or what can I do?

"(8) Do they allow the use of choke coils or rheostats on A. C.?

"(9) I project a 16¾ foot picture, and sometimes the screen is gray instead of white, due to the manager attempting to make a daylight curtain of it. Am using A. C. Miles Bros. rheostat, 50 amperes, 110 volts, 125 cycle, and the light through it is pretty fair, though it should be better. Can I raise the amperage by cutting out some of the wire winding and grid plates? Do you think it is safe to try this, or could I hook up a Powers 15 ampere rheostat in multiple with the other rheostat? If you will give me good, clear answers to these questions, I will promise not to trouble you again for a very long time."

Answering questions is part of the work of this department, and you are entitled to ask just as many questions as you wish, no matter if it be every week. As to your questions:

(1) Certainly, a 104-volt lamp will burn brighter on 110 volts, but will not last very long on that pressure. It probably would not burn out immediately, but its life would be very greatly shortened by using it on 110 volts.

(2) The rheostat you name is calculated to deliver a certain rated amperage with only a normal line resistance. If you use a No. 8 wire, pulling 45 amperes, and the wire gets hot, adding the high wire resistance due to heat to that of the rheostat, the effort is to reduce the current below the normal amperage of the rheostat. The No. 4 would have very slight resistance when carrying but 45 amperes and your rheostat would therefore deliver its normal capacity, whatever that may be.

(3) The Board of Underwriters have, so far as I know, no rules against using rheostats in multiple in New York or anywhere else, always providing the wiring and connections are properly made, according to their rules governing such matters. The Department of Water Supply, Gas and Electricity of the City of New York is the body which forbids the use of rheostats in multiple, and the prohibition of the Department is absolute.

(4) Twenty-five ampere rheostats are calculated to deliver their normal capacity when hot. After they have been in use a few days or weeks, however, it will be found that their actual delivery has decreased to anywhere between 18 to 22 amperes, instead of 25.

(5) I believe stage cable is permissible under the conditions you name. I would advise you, however, to call up the chief inspector of the borough in which you are located, and get his approval.

(6) Yes.

(7) Cutting out of coils is absolutely forbidden in New York City. You may, however, first securing the Department's approval, use a rheostat up to 45 amperes capacity.

(8) Yes.

(9) Not in New York City.

Travel Ghost.—Galva, Ill., writes: "Can you tell me what is the cause of the grinding noise in my Powers No. 6? I also wish to know how I can take the travel ghost out of my picture. I am certain it is a travel ghost, because there are light streaks on all titles. My throw is 70 feet. I also wish to know which carbons are best—½ and ⅝, or both ⅝? How may I tell the size of my condensers when the numbers are not on the box? I do not know whether those I have are 7½ or 6½."

Your information is too indefinite, Galva, as regards the grinding in your machine. I would suggest, however, that you make sure that the sliding way holding the small toggle gear, which is just behind the flywheel, is tight enough so that the gear does not wobble; also that the upright sliding way which holds the gear is not loose on the small cross bar at the bottom. Sometimes a grinding noise will develop in the gears of a machine and it is rather difficult to determine the exact cause even with the machine in front of one. The toggle gear being loose is the most likely source of the annoying gear grumble. The travel ghost is caused by the shutter being a trifle out of time. It is evidenced by the streaks up and down from the letters in the titles, or by the white flashes up and down from any white object in the picture. Be sure that the screw in the inner hub which fits into the groove in the shutter spindle is set down tight in the groove, so that the shutter has no play. Be sure also that the two collars on either side of the shutter spindle boxes set up tight against the housing, just so there is no play when them without causing the shaft to bind. If the trouble is still present, loosen one of the screws which holds the outer shutter hub to the inner. Then loosen the other just enough so that the shutter may be revolved, when the flywheel is held stationary, by the use of a little pressure. Put a film in the machine and, holding the flywheel stationary, slip the shutter a little one way or the other and try it. If the travel ghost has disappeared, tighten up the screws and the job is done. If, on the other hand, it is worse, then you should move the shutter in the other direction and keep slipping it until you get it exactly right, that is to say, until the travel ghost has disappeared. If the flashes are down at top of the shutter should be pulled towards you. If the flashes are up from the letters of the title then shove toward the top of the shutter away from you. If you are using direct current you will find that a 13 cored carbon above and ⅝ inch solid below will give the best general results. Do not, however, try to use hard carbons such as are used in the street lamps. I have given this advice in several instances and had the neighbor write back that he could not get good light at all with the ⅝ inch carbon below. Investigation, however, showed that he had borrowed some ½ inch carbons from the local light company for a trial. Such carbons are very hard and not at all the proper thing. A somewhat lower ⅝ inch solid carbon must be a projection carbon and not too hard. If you have the Handbook you will find directions for measuring condenser lenses on page 87. Briefly, it is as follows: Put a white sheet of paper against the wall opposite a window away from the window some 8 or 10 feet at least, or a sheet of paper pinned on a wall 6 or 8 feet from an incandescent globe will do. Hold the lens up, flat side towards the sheet, and move it back and forth until the picture of the window or the incandescent light is sharply focused on the sheet of paper. Measure the distance from the wall to the flat side of the condenser, then add about half the thickness of the lens and you will have a pretty close approximation of the focal length of the lens. This is a trifle different from the handbook rule, and those having handbooks should note the correction on margin of page 60. One thing I forgot to mention, and that is that with the Powers No. 6 your shutter should be set just as close to the lens as you can get it. Setting it away from the lens any distance will tend to produce travel ghost. Also

be sure that you get under the wide [illegible] swing and not one of the narrow ones at either side.

Remodeling Lamp and Lamp House.—Mr. J. C. Kilburn, Eureka, Cal., writes: "You asked for illustration of lamp and lamp house. I therefore enclose [illegible]

A tinner will make the lamp and lamp house complete for about $10, cost to an operator is any work on it he can do himself. The worst job is lengthening the [illegible] To lengthen the new arm, braze in the piece in metal. I cut new gear rods for mine, and it is not [illegible] if you can get the use of a shaper. Of course, it was how to file the teeth, then that is something else

again." The remodeled lamp is certainly an improvement. With the old style I could only run three or four reels with one setting of the carbons, but this one is good for 10 reels at the very least. I changed my shutter from the inside to the outside, as I said, and find the outside shutter to be much the best. I simply lengthened the shutter shaft and put a bearing out on the end. If any brother operators are having trouble installing outside shutter, just let them write to me direct and I will explain the matter. Mine has been running for three or four months and I have never had a bit of trouble."

The neighbor's address is Mr. J. C. Kilburn, Star Theater, Eureka, Cal., should any of the readers desire to correspond with him. There is no doubt but what any practical arrangement allowing the use of longer carbons is a distinct improvement—one that I have long advocated. A lamp house ought to be built in such a way that a 14-inch carbon could be used above and at least a 6-inch below. Aside from the item of expense, there is no reason why this cannot be done, and it certainly ought to be. The saving of carbon would, in course of a year, be very large (see page 83, Handbook).

An Interesting Letter.—Mr. John Cooper, Manager Sterling Economizer Company, Warren, Ohio, who recently returned from an extended visit to England, writes: "As agreed with you personally, I will now try to set down on paper some of the impressions I received as regards moving picture theaters of England. In England they have no store shows such as we have here. That is to say, there may be some, but, if so, I neither saw nor heard of them. All photoplays are either installed in regular theaters or buildings specially put up for the purpose. They call them picture palaces. The smallest one I saw would seat 600 people. They all have graded prices for seats. In the smaller towns the prices run from threepence (6 cents) for about the first ten or twelve rows; sixpence (12 cents) for the next ten or twelve rows back, and the remainder of the seats from sevenpence (14 cents) up to a shilling (24 cents). The peculiarity in this arrangement is that the farther you get away from the curtain the higher price of the seat. In London the prices run all the way from sixpence up to four shillings. In some places they have vaudeville and pictures, and others nothing but pictures. Every show has what they call 'early doors,' which means that if they advertise that the doors will open at 7 p. m., they will in reality open them at 6:30 p. m., charging an extra price up to 7 p. m. For the sixpence seats they will charge ninepence and in the same proportion for all other seats, or about half as much again as the regular price for the 'early doors' and most of them get filled up at 'early door' prices. It is very wonderful how patiently the English people will wait for an hour or more for the doors to open. They do not crowd around the doors as we do here in America, but get off the edge of the sidewalk in single file. I have seen more than 200 people thus ranged in a long line waiting for the 'early doors,' and woe to the man or woman having the nerve to try to get ahead of his or her turn.

"The English seem to enjoy the pictures more than we do here in America. At least they show their appreciation or disapproval of them very openly. If a picture pleases they will applaud just as we do in the regular theaters when we see our favorite actor or actress. I think this is as it should be. It makes the operator and the manager feel good when they hear the audience applauding. They know that their patrons are pleased. Conversely, when they do not applaud they know that they are not pleased. It also furnishes an excellent guide in making up programs. In America the only way one can find out whether or not the audience like a given picture is by asking the patrons the question directly as they are leaving the house, or at some other time. In England they like the American pictures very much. I have known them to applaud as soon as the title has been thrown on the screen, both for the Biograph and the Vitagraph pictures. In all the places I visited I did not see any picture shows open all day as we have them here. Invariably the rule is to give two shows each evening and a matinee on Saturday. Most places are not allowed to open on Sunday. In London, however, they nearly all open that day, but in order to be allowed to do so they are obliged to give all they make over their expenses to some hospital or free institution. You can always tell who they are giving the surplus to by the large placard in front. I saw some very good projection, but none better than we have right here in our own little town of Warren, Ohio. (By the way, if you should ever get over our way, I want you to stop in and see our picture shows. I think we can produce something very fair in the way of projection.) In England they are great for high voltage and high amperage. They use as high as 80 and 90 amperes, with 70 volts at the arc, but I have gotten just as good light with 50 amperes, 35 volts at the arc A. C. In one house I visited they were using 80 amperes, 70 volts at the arc D. C., and the light was no better than in our own picture shows in Warren, which latter are using 60 cycle A. C., 45 to 50 amperes, 35 volts at the arc. This man was using 11/16ths inch carbon below and ⅝ above. He had a lamp just like the one you described a few months ago and it certainly was a monster. It must have weighed at least 30 pounds (I mean the lamp alone, not including the lamp house). The prospect for the future of moving pictures in England appears to be excellent. In the county of Durham, where I visited, is the town of Shotten, a colliery village of 2,000 population, which supports a picture palace seating 600 people, fills full the first show and half full the last show (only two shows a night being given). On Saturday nights they turn people away. There were other places of equal population from which I had report, and they all seemed to offer about the same support to picture plays as did Shotten. However, I visited quite a number of cities such as London, Manchester, Liverpool, Sunderland and New Castle on Tyne, and everywhere I went the photoplay business was good. As I before remarked, I did not, however, see any store shows and I believe if some enterprising individual who understands the business well were to open a good store show in any of the large towns of England he would make money."

On behalf of the readers of the department, Friend Cooper, I thank you for your very interesting letter. Comments on my part would be useless, as I know very little about the things of which you write. One thing, however, I wish to call particular attention to and that is the fact that Friend Cooper says the higher priced seats are those farthest from the stage. That is common sense. In the photoplay theater the farther you get from the screen the better the show is—not sometimes, but always. I might add that with some it at its best when you are clear out on the sidewalk.

Another from Boston.—Boston, Mass., writes: "I see you are in doubt as to whether my scheme is practical or not. Or, at least, you question its working satisfactorily. Well, all I can say is that it has given entire satisfaction and that I have had no trouble whatever with it in the past year. The rheostat was sold to me for a 25 ampere, 110 volt instrument, to gauge Krupp resistance. It was very plain to me after getting out seven coils and using 20 amperes I had just seven coils I would never use, so I separated them from the remaining five and put the other five in another series with the other lamp, leaving me just two coils to spare. In testing with the ammeter, the reading shows 20 amperes for each lamp, or 40 amperes together on the dissolver. I know this is rather heavy current to use on a dissolver, but the size of the picture warrants it, so there you are."

The proposition you put up, Boston, is an electrical impossibility, provided the rheostat is a 25 ampere, 110 volt instrument. If you divide the coils of that kind of a rheostat, cutting one-half of them in series with each lamp, you would halve your resistance, and instead of getting 20 amperes, you would get nearer 40 until the coils burned up. It, therefore, follows that while the rheostat in question may have been sold you for 110 volt, 25 ampere instrument, it was not one by any manner of means, probably being a

220 volt rheostat. I assume, of course, you are working on 110 volts pressure.

Shutter Troubles.—Sheldon, Iowa, writes: "Enclosed find $1.50 for the Handbook. I have just installed a Powers six machine and am having some trouble adjusting the shutter. I am not satisfied with a fairly good picture. I want the best. Am using A. C., 110 volt, 60 cycle current and have an excellent light. I have a three-wing and a two-wing shutter. Although I have only run the machine two nights, I have tried both shutters, and as near as I can judge from the operating room, there is less flicker and not quite so much light with the three-wing shutter. I find, however, that on the titles and sub-titles there is more travel ghost than with the two-wing. I presume the Handbook gives instructions for shutter setting on all machines. Will you kindly give me your opinion as to which shutter to use and how to set it?"

You are absolutely correct in saying that the three-wing shutter gives less light and less flicker than does the two-wing. My own preference is the three-wing shutter, however. On page 129 of the Handbook you will find directions for setting the No. 6 shutter. It sometimes occurs, however, that a lens of such exceedingly wide angle is used where one throws a large picture on a very short throw, that a special shutter is necessary; that is to say, a shutter having a wider blade than the regular article. If your lens is of less than 2½ inches back focus it may be necessary to have one of these special shutters sent you. If your lens is 2½ inches or more back focus, then there is no such necessity. See also answer to "travel ghost" in another place.

Curtain Coating.—California (name of town suppressed by request) writes: "I have noticed a number of formulas in the 'World' for coating curtains and will submit the one I have used, and which, for a cloth curtain, I do not think can be beaten. A gentleman who claimed to have owned and operated a picture theater in Chicago using a mirror screen said that it was the closest thing to a mirror screen he had ever seen and that his first impression was that it was one. In fact, his first words when he came in the house were a query as to when we put in a mirror screen. We used a heavy grade of sheeting and treated it to a coat of glue size, first stretching it over a frame made of 2 x 6 studding. After it was thoroughly stretched we gave it a coat of white lead mixed as per your instruction in the Handbook and followed that with a coat of shellac. After this had thoroughly set we repeated the process, but this time before applying the shellac we pounced the entire surface with cotton, thereby removing all brush marks and producing a surface which is not perfectly smooth. The last coat of shellac keeps the surface from being scratched by particles of dust and the curtain can be easily kept in A-1 shape. I submit this formula for what it is worth and believe that anyone using it will have an aluminum curtain backed off the boards. I am getting a great deal of good out of the 'World' and also out of the Handbook. I do not claim to be a first-class operator, but so far have been able to show an absolutely clear picture. Any number of people have said we have the clearest and best pictures in town. I have my troubles the same as the rest, but so far have managed to pull through. I am not throwing any bouquets at myself, but I credit The World for what success I have had."

We are obliged to you for the curtain coating formula. No doubt it will be tried out by some of our readers. Glad to know that the "World" and Handbook have been of benefit to you and trust that they may be of yet greater service in the future.

Sacramento Letter.—From Sacramento, Cal., comes the following: "Find enclosed $1.50 for the Motion Picture Handbook. If I receive as much benefit from the book as I have from the 'World' I shall certainly be well satisfied with the investment. Sacramento's population is 44,969. In 1905 the census gave us 29,864, which shows a gain of 14,832 in five years, or an average of 3,000 a year. Sacramento has eight motion picture houses and four theaters, all employing union help. 'The Truth about the North Pole' is being shown in the Lyric, one of our moving picture houses, this week. A special lecturer has been employed for the occasion. The only way of thinking, the pictures at the Lyric are the best in this city. For a long time I could not understand how their operator gave such good projection, but I have discovered the secret. I was passing their house and looking up into the operator's window I saw about ten 'Moving Picture Worlds' lying on the table. The excellence of projection at the Lyric ceased to be a mystery right then and there."

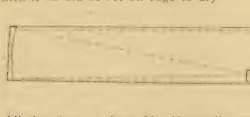
The Handbook has been forwarded you, Sacramento, and no doubt by now is in your possession. There is no question but what the operator who studies projection and all matters pertaining thereto, other things being equal, produces the best work. While the mere fact of "Moving Picture Worlds" being in the operating room would not necessarily signify much, still if the Lyric operator is studying and has studied it, he cannot help but have learned a great deal, since during the past year the ideas, views, opinions and schemes of operators and managers all over the world have been given publicity. While, as I said, the presence of "Worlds" in the Lyric operating room would not necessarily prove the operator to be a student, still it is an indication that he is, and the fact that he is giving the best projection in Sacramento still further indicates the Lyric operator to be a man who has acquired a comprehensive knowledge of his business.

Concave Lens.—From Chicago during the past week has come a request for instructions as to how to make a concave lens 5 inches in diameter. I am not a lens manufacturer and do not know much about the process of making concave or any other kind of lenses. However, for your benefit, after considerable hunting, I have dug up the following by Mr. Alfred R. J. F. Hassard, published in the Scientific American. The direction is for a 4½-inch reflector of 4 feet focus. However, you can proportionately increase the measurements given. Whether you could by this method grind a lens of very short focal length is, I believe, doubtful.

First secure a piece of plate glass 4½ inches by 9 inches. Cut this in two, so as to make two 4½-inch squares. With a glass cutter draw a 4½-inch circle on each square with a few scorings of the cutter into the glass in various places outside of the circle. With a pair of suitable pliers, the surplus glass can be broken off without much trouble, leaving two circles of glass 4½ inches in diameter. The edges can then be smoothed up on a coarse grindstone. Next, cement one of the circles of glass to the corner of a workbench and to the other circle cement a large cotton spool or similar piece of wood; a three-inch section of an ordinary 1½-inch curtain pole will do. The cement used is common black, hard pitch. On the surface of the disc of glass cemented to the bench lay half a teaspoon of sand, emery or carborundum, if either of the latter two use grade one. Wet slightly and rub one glass on the other by keeping the motion crosswise across the lower glass, so that the upper glass crosses the circumference of the lower glass about 3 inches back and forth. Keep moving around the bench and keep revolving the upper glass by the handle, so that never twice will the two glasses cross each other in the same direction. Through the irregular movement comes the regular figure. In a minute or two fresh grit will be needed and by half an hour it will be found that the upper glass is slightly concave while the lower one has become convex, and this process may be continued until the desired degree of convexity or concavity is attained. The focus of the lens may be tested at any time during the process in the usual way that any lens is tested. When the desired convexity or concavity is reached, procure finer sand, carborundum or emery and grind with it, only using shorter strokes. Continue using the finer sand, emery or carborundum until all the small holes in the glass have disappeared and the surface becomes quite smooth. Next pour 1 pound of "flour" of emery into about two quarts of water, stirring it thoroughly for a few minutes after which let it set for 20 seconds. Carefully and quickly pour off all the water and it will be found that only the coarser or heavier emery will be left. Keep this by itself in a small jar or bottle and label it No. 1. Stir up the water which was poured off for a minute or two and allow the mixture to stand one minute. Pour off the liquid quickly and carefully as above and mark the emery left in the bottom No. 2. Continue this process, only allowing the liquid to rest after the second time as follows: three minutes, seven minutes, 30 minutes, and one hour. In this way the last emery will be of the finest possible character and the liquid will be of a pale color. The last emery will be labeled "No. 6." Grind the glasses about 10 minutes with each grade, beginning with No. 1, and by the time No. 6 is used the surface of the glass should be very fine and without hole or scratch, and should not be the case return to the coarser grade of emery until the holes are removed. When No. 6 is reached the glass will be almost transparent. Now on top of the glass cemented to the bench pour some melted black pitch, wet the upper glass and press it on the pitch, so that the surface of the pitch will take an impression of the face of the upper glass or, if it is the convex lens you wish to finish, just reverse this, cementing the other one to the bench instead. Trim away the pitch where it is larger than the glass. Procure one ounce of jeweler's rouge (also known as red oxide of iron), lay a small quantity of it on the pitch, wet it and revolve the upper glass on it diligently. An hour of this will bring the

surface of the upper glass to a polished condition and a further treatment will smooth the glass completely.

It might also be suggested, that having made such a lens as this you are well on the road towards the construction of what is known as a reflecting telescope. For to support your lens a mount must be devised as above described from a tin can. Having finished its polishing, it must be washed in a bath of acetone and will make it chemically clean; sixty grains of ammonia and potash, four ounces of water, five drops of sulphuric acid will do the trick. Having cleaned your lens in this bath, you may then silver its surface as follows. Take 40 grains of nitrate of silver dissolved in two ounces of water. Pour this into ammonia until at first thickens and then becomes almost, but not quite, clear again. If it becomes entirely clear again, add a few grains more of nitrate of silver. Next dissolve 25 grains of Rochelle's pure salts, potash in stock form in two ounces of water. Mix this with the nitrate of silver, water and ammonia. All will turn black. Next add slowly drop by drop ammonia and the solution will begin to clear. All the while stir it with a piece of wood or glass rod. Next add a small solution of nitrate of silver and water, 10 grains nitrate and one tablespoonful of water, until the liquid, which was nearly clear, begins to get a little darker or ruddy, when it should be laid aside and labeled Solution A. Mix "Solution B" as follows: Six ounces pure water distilled, one teaspoonful of white sugar, one teaspoonful pure alcohol and three or four drops of nitric acid. This solution becomes better as it grows older. Label this "Solution B." Next to "Solution A" add three teaspoonfuls of "Solution B," putting it in a saucer and stirring rapidly for half a minute. Then immerse the glass lens, concave side down, so that that side of the glass is fully immersed in the liquid. In a few minutes the silver will be seen rising and adhering to the glass, and in about ten minutes the glass will be fully covered, when it may be withdrawn. Cold water should then be allowed to run on the smooth face of the glass for a few minutes, after which it should be set on edge to dry.



All the above is from Mr. Hassard's article, though considerably reduced in length. If while silvering your lens you also silver on one side a small piece of flat plate glass, say a piece two by two inches, you then have all the lenses necessary for a reflecting telescope. By using five-inch stove pipe, two or more joints riveted together so as to make the proper length, your silvered concave lens filling one end and the two lenses supported in such manner as to produce the effect seen in the cut, the small square lens being set at an angle of 45 degrees with the other, so as to throw the light out through a hole in the pipe, you then have a complete reflecting telescope, which will give you, if the lens is truly made, surprisingly good results. The small square lens, however, must of course be set at exactly the focal point of the concave lens, which ought to be about 4 feet away. Also the large lens must be so set as to focus on the small one, which will be set quite close to one side of the pipe.

Good Management.—Recently the writer journeyed, via Hudson Tubes, to the wilds of Hoboken and Jersey City, intent on a visit to Keith & Proctor's Jersey City House, of which Mr. W. C. Hughes is manager. Mr. Hughes asked me to criticise the projection, by operator James F. Cripps, but for once he was stumped. There was nothing to criticise. The illumination was brilliant, even and well handled, while the scene of speed showed care and good judgment on Mr. Cripps's part. Mr. Hughes then showed me over the house, and truly it was a surprise. Indeed, it was wonderful when one considers the audience, a good'y portion of which is anything but high class, the necessary low expense account and the 10c and twenty cent admission and heavy film and number bills. The house has a main floor, balcony and gallery, and from basement to the highest seat it is clean as the proverbial new pin; moreover, it is one of the most charmingly decorated theatres we have viewed in a long time, the scheme being a soft, warm red to match the mahogany finish woodwork. The cleanliness is not of the offensive kind and while unobtrusive, it is there and it is everywhere. A vacuum cleaning plant is installed and Mr. Hughes is enthusiastic in its praise. Men's and women's toilet rooms, lounging and smoking rooms (the latter not existing in houses of rumor) are on each floor. Even the stage hands have their lounging and smoking room. The stage is absolutely a model of order. Below it are lockers and rooms for ushers, scrub women, etc, as well as storerooms, sign-painter's room, etc. Just how Manager Hughes has accomplished the wonders displayed, under the conditions, is to me a mystery. He most certainly is entitled to much credit. Much more might be said concerning this house, but space forbids.

Exhibitors' League of Milwaukee

Under date of April 21st, Milwaukee Exhibitors called a special meeting of all local theater managers and discussed the advisability of forming a Welfare League to improve conditions and promote the general welfare of picture shows. The first regular meeting was held at Plankinton Hotel and every theater was represented. The following officers were elected for the term of one year:

OFFICERS.

John R. Freuler, president.
Henry N. Klein, vice-president.
Benj. N. Judell, secretary.
Thomas Saxe, treasurer.
Nic. Heyer, sergeant-at-arms.
Charles H. Phillips, counsel.

Among the matters of vital importance, the advisability of lighting up theaters during performances was discussed and recommended; also to place older men at theater doors, as ticket takers.

Another important measure that was brought up and unanimously accepted was the abuse of passing children in free when accompanied by parents or otherwise. A neat uniform printed sign to be placed in the box office window of each theater was decided upon, reading as follows:

"Only Children in Arms Not Occupying Seats
Will Be Admitted Free
By Order of
Exhibitors' League of Milwaukee"

Wonderful results have so far been accomplished, and a feeling of harmony, heretofore unknown, now exists among the local exhibitors. "WATCH MILWAUKEE."

Chicago Exhibitors' Association Meeting

Moving Pictures Exhibitors Association (or Chicago Exhibitors consolidated) of Chicago and Cook County had their fourth meeting at the Great Northern Hotel, Monday, May 22. Officers elected: George Henry, Grand Theater, president; C. A. Anderson, Hermosa Theater, vice-president; William J. Sweeney, Standard Theater, treasurer; S. Katz, Illinois Theater, financial secretary; J. Bell, Bell Theater, recording sec.

Executive committee: J. A. Alcock, Edna Theater; G. F. Hesch, Principal Theater; F. O. Nielsen, Kimble Theater; A. Natkin, Ideal Theater; George Otman, Lincoln Theater; H. L. Wallack, Ellis Theater; R. C. Valentine, Magnolia Theater.

Auditive committee: C. C. Wheelen, Washington Theater; H. A. Hill, Arrow Theater; A. Carey, Myrtle Theater.

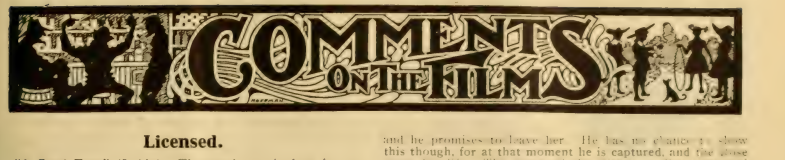
This organization is for the benefit of exhibitors in general—Licensed or Independent. With the officers elected, the organization feels confident of having a successful representative body to guard and protect their mutual interests.

A special committee has been appointed to investigate the sentiment of the City Counsel in regard to the building ordinance passed and about to be enforced June 1, with the purpose of trying to modify this ordinance and secure an extension of time for its enforcement.

The next regular meeting will be Monday, June 5, at the Great Northern Hotel for the benefit of those exhibitors that have not yet joined the organization. The initiation fee is only $1.00, but after this meeting, charter will be closed and the (initiation) fee raised to $5.00.

CHECKING ROOM IN MOVING PICTURE HOUSES.

The checking of babies at five-cent theaters is the latest sensation in Chicago. This checking system has been established so that the weary mother may be able to sit quietly in a moving picture parlor and observe the pictures without being bothered by her child, also that the spectators will not have to tolerate its vocal gymnastics. Many proprietors on the north side have tried this scheme and proved it a great success, to both manager and mother. Perhaps a checking room for women's hats would be also an excellent plan.



Licensed.

"A Good Turn" (Lubin).—The good turn is done by two burglars to a despondent man who is about to commit suicide. If he kills himself, they will be accused of murder, and two policemen are sitting on the steps of the house smoking, so they bind him and call up his sweetheart, getting her name from the man's "last" letter. If told in good English prose, this story wouldn't be out of place in several of the monthly magazines; but such an incident is not of a very virile quality. It is perfectly clear and will be acceptable, for the acting of Mr. Johnson as the despondent man and Miss Lawrence as the heroine, is good. Such stories can hardly be counted as important.

"Joe and Jim" (Selig).—There is no extended dramatic action in this picture; it is merely a narrative of a close friendship between two fishermen, and illustrates the poem, "Joe and Jim," by Hal Reid, something as slides illustrate a song. Of course, after the Selig Company has released such films as "The Herders," with its pictorial beauty and its sincere acting, and "The Still Alarm," with its virile action and other qualities, this film cannot be said to come up to Selig standard. It doesn't come up to it in any department.

"The Carrier Pigeon" (Kalem).—We are given in this film a novelty in Western pictures: A carrier pigeon is used to inform friends that a man is in danger from a band of Indians. Then follows a furious ride, and both these features pleased the audience. Applause followed the pigeon's flight and applause followed Molley's organization of a posse to succor the endangered man.

"The Heart of an Indian Maid" (Pathe).—Here is told the story of a trapper adopted into an Indian tribe by the ceremony of the intermingling of blood, and is given the chief's daughter, Winonah, for a wife. Later he escapes and goes back to his own wife and child. Winonah follows to get revenge, but is befriended by the wife of the man she sought to kill, and when she sees him playing with his daughter, love triumphs and she leaves them in peace. The feature of the picture is the conflict between jealousy and hatred and love in the Indian woman's mind. The ceremony of adoption is accurately reproduced and gives an interesting glimpse of Indian customs.

"The Immortal Alamo" (Melies).—Here is given a historical drama which will take rank immediately with the important educational films. While it possesses all the movement and interest of a war picture, it tells the story of the defense and fall of the Alamo in such a realistic manner that whoever sees it will be impressed with that heroic defense. To see an entire garrison annihilated, only three children and two women being taken, emphasizes a historical event as nothing else outside of the original contest could do. It is the story of Gen. Santa Ana's attack upon the Alamo on Feb. 23, 1836, and shows how the defenders with 140 men held out until the cannon made a breach in the walls and the few remaining were overwhelmed. The negatives were made on the spot, and the Melies players were assisted by students of the Peacock Military College. Such famous characters as Col. William Bowie, Col. William B. Travis, the commander of the American forces, David Crockett, and others whose names live in Texas history, are introduced. It is a very thrilling and altogether satisfactory reproduction of an important historical episode. The company deserves the highest commendation for the picture and the way it is produced.

"The White Rose of the Wilds" (Biograph).—There's a white rose growing near the window of this story's mountain cabin, but the heroine who lives there with her brother and sister is "The White Rose of the Wild." This Rose (the Biograph Company does not publish the names of its players) makes a very good heroine for such a story. Up to a certain point the climax reaches that of Moody's "The Great Divide." It was changed to fit this different heroine, who doesn't barter herself for protection to the strangest of three men who attack her, but by her innocence after he has disposed of the other two roughs, she vanquishes him, and he promises to leave her. He has no chance to show this though, for at that moment he is captured, and the rose saves his life. The story of the film is well constructed and the producer has used a great deal of art in making its tense moments effective. The acting of "The Rose" in particular is natural and very pleasing. The chief rough seemed to be very much a gentleman, but the story wouldn't stand realism in his acting. The other parts were fairly well acted. Among films of the week, this will find an honorable place.

"Hearts and Flags" (Edison).—This is a war story in part like "Shenandoah." There are some fine scenes in it. The one where the Union soldiers first appear and crowd on the porch is very good. The drinking scene in the hall immediately after and the attack on the girls when the heroine shoots two of them and the captain enters with his men and saves the girls is theatrical. The captain's acting, except in the fainting scene, is convincing, that of the girls is even better; and the darkies are fine. It is good to see again that letter that the captain's mother put in the "housewife" she gave him, which said "the needle is mightier than the sword." This story is not so important as some that the Edison Company has put out, but it will be acceptable.

"Semiramis" (Pathe).—This is another gorgeous Pathe production, with stately scenes before temple gates, in the sumptuous palace rooms and hanging gardens of Babylon. We see processions of graceful youths and maidens in silk and gold, a royal marriage, the death agony of a monarch, and the triumphal reception of a victorious queen. Its last scene pictures the destruction of Babylon. The picture will excite enthusiasm by its rich coloring, its magnificent settings, and its stirring scenes with horses and helmets and the waving of plucked palm branches. The producers evidently spared neither pains nor expense in making this picture.

"Tim Mahoney, the Scab" (Vitagraph).—In such pictures as this is the best hope of the photoplay business. It is very distinctively an important picture. The story is of today; is truthfully produced; and is of an interest so wide and deep that it is bound to make a great impression. The acting is sincere. In the scenes in Tim Mahoney's kitchen there is no discordant note. Tim perfectly pictures his peculiar difficulty, while his wife shows as clearly how the situation gnaws her. The children also are distinctly Tim's children. Good as these scenes are, the others adequately support them, particularly the scene at the gates when after the strike the men are going back to work. Tim's position is very poignantly pictured in that scene. It's the sincerity of the picture that this reviewer most commends. It may cause discussion, for it shows what made Tim become a scab. After he dies they put his name back on the books of the union.

"Tangled Lives" (Kalem).—This is another of the Kalem Company's Florida pictures in which the Seminole Indians raid a white settler's cabin. The fight at the cabin is tense. The grandmother saves the baby by jumping with her into the well, and is rescued by a chance taker by another Indian. The picture seems to show what the baby girl's brother is killed, so it is a surprise to the audience to discover that the young man who appears later and makes love to the girl is the same. It might have made a better picture if we had known and expected this climax—less suspense. It certainly would have been more dramatic. The girl leaves the cabin in the swamp to seek her true lover, the man who rescued her from the well. It's a romantic story, not a picture of life, and as such is not important, but it is well acted and interesting.

"Alone at Night" (Cummings).—This is a picture that has much beauty. The autumn of the field with its snow takes part on the old and neglected servant are natural. But he is not an American boy and it is hard to realize whether his "getting" is good or not. The story is long enough while and the slow pace is pleasing. It will touch the kindest feelings in men for it pictures the petty wrongs that worthy people often suffer in this world.

NESTOR

If It's A NES

DAVID HORSLEY

"The W

THE PEOPLE

are sure to patronize your house even when the mercury flirts with the thermometer's top register, if

You Show

Nestor Westerns

One released every Wednesday, and exchanges worthy of the name can and will furnish you with it regularly. Ask for and *get our*

Release of Wednesday, June 7, 1911

"The Cowpuncher"

A True-Blue Western of the Worth-While Variety—On the same Reel

"The Little Burglar"

A Playlet of Exquisite Charm
Length of both, 970 feet

Wednesday, June 14, 1911

"The Sheriff's Mistake"

and

"The Plan That Failed"

Western and Comedy Split Reel.

Book It Now!

EXHIBITORS' COMMENTS---

"The Nestors are *great feature pictures.*"—Frank M. Bedard, Joy Theatre, Danielson, Conn.

TOR

hile Film"

It's Good

147 Fourth Ave., New York

NESTOR

MUTT and JEFF

The National *Komedy Kings* are assiduously training for their forthcoming debut in

NESTOR PICTURES

Watch for the First Release of Full Reel Comedies of Real American Humor

MUTT and JEFF

supported by an efficient company of fun-makers, will break loose every SATURDAY and, in their inimitable way, dispense cheer and laughter with a lavish hand, a generous foot and a witty tongue—YES, *tongue!* These are real

TALKING PICTURES

Wait and ***See!***

Did you get the set of six 8 x 10 pictures of

NESTOR PLAYERS?

Each set, 15 cents in stamps.

To non-exhibitors, $1.00.

FREE TO EXHIBITORS!

A two-color, 14 x 22, lobby display, issued with every Nestor Release and known as "NESTOR LOBBY MAGNET" sent FREE to Exhibitors everywhere.

Write for it now!

"We show Nestor Films regularly and they *always make a hit.*"—P. & L. May, Lyric Theatre, Charleston, S. C.

"The people here are *wild over Nestor Pictures.*"—W. C. Blackstone, Waurika, Okla.

"Jimsey, the Peacemaker" (Gaumont).—This is a pleasant comedy-drama of a boy and girl and a cat and dog who enjoy [illegible] immensely [illegible] they are fortunate in the possession of a mother who is the best thing for all the world like a peacemaker to restore the lost earth child.

"All for Money" (Pathe).—The story of this film is very trite. [illegible] as the letter forged to deceive a lover who [illegible] scenes are in the same category as an interesting [illegible] story, and a commonplace production. There's a scene in the picture where three men are planning to kill their fortune and the sharp knife is held upon these men are the girl's guardian, his son, and the head of an [illegible] scenes these actors were intelligent enough to see this scene a smile produced. It is to be wondered that an intelligent company as the foreign Pathe could put out such scenes as this. One would think that such pieces would [illegible] everybody, but such is not the fact. This kind of play excites a good many people.

"The Lucky Card" (Essanay).—Here is a Western picture filled with thrills and showing in a realistic way scenes which were common enough years ago. The story turns upon the fact that an American saves the life of a Mexican prospector. A year later, when the American has mortally offended a Mexican in a low saloon hall, he is kidnapped and about to be assassinated, when one of the murderers recognizes his rescuer and frees him. The interest is not so much in the story as in the typical background. In this respect, at least, it is one of the best films of this type the Essanay people have released.

"A Novel Experiment" (Selig).—A story such as this should be convincing, for, aside from the main idea, it presents nothing [illegible] very exciting. A successful novelist might very well woo and marry a girl and keep her in ignorance that he was famous till after the ceremony, particularly the kind of man who impersonates tramps to get realism. Perhaps the reason why this story doesn't, in its early scenes, convince us that, except the novelist, its characters and then place in the story are very obscure. The novelist's tramp's costume is good enough; but it is not until Arnold proposes to Smith, the novelist, whom he thinks is a tramp, that he woo and marry Eleanor, do we pick him out from all the others as having a special part in the story. Even then this reviewer wasn't sure just why he wanted to be revenged on her. From that point on the story is clear enough. Yet, girls like Eleanor don't marry men they know so little about. If the climax doesn't wholly convince us, it is well worked out. The idea behind this picture is novel to this reviewer though many plays, old and new, have approached it.

"Love Proves Stronger Than Duty" (Pathe).—An American film of some six months ago told a story very like this in general outline. That is no great drawback for the story is a good one; and, while the former was more exciting, this is much more convincing. The right and wrong of the case is one much discussed and within a year the action of a Southern sheriff who arrested one whom he loved occasioned more than one editorial. In this story a French policeman lets a man who is "pulled" for theft go because he has rescued his only son from drowning. The drowning episode was [illegible] very skilfully. We remember that in the American story the sheriff pushed the duty before the man go on his way. In this case the man restores the money, and the policeman bids him "God speed."

"Bob's Microscope" (Pathe).—This is an educational film full of good instruction, though not a good advertisement for [illegible] but yet too strenuous. The first is full of creatures [illegible] and the second is full of snakes. The film shows a good many interesting things.

"A Romany Tragedy" (Biograph).—Here is a film, the scene of which is laid among the Eastern Gypsies. It deals with the question of honor among those people and the vendetta which last until the dishonor is avenged. The features of the [illegible] horror of the girl when she discovers the man she must kill to avenge her brother's death is her savior. She lulls the poisoned cup, hoping to die herself, but her sister mixes them back and the lover pays the penalty.

"The State Line" (Lubin).—Here is a Western picture acted with all the spirit and vim which the Lubin players seem to put into their acting. Harry Blake, the principal character, is drawn true to life. There were, and are yet, men like him in that region. When he saves the Sheriff's daughter he acted upon his impulses. When he shoots his man he is [illegible] upon impulse. How could the sheriff do otherwise than allow him to get over the State line? Next comes the washing of the impending flood. Even though it took him back over the border he risked it, as any man of his type would have done. And the end is wedding bells, of course.

"The Niece and the Chorus Lady" (Edison).—Here is a lively and diverting light comedy. Marie Tener acts the part of the niece, Nancy Avril is the chorus lady, and the married man, about whom the difficulty centers, is Guy Coombs. The mother-in-law is somewhat disconcerted when she discovers that her precious son has married a chorus lady, but after [illegible] makes a clean breast of the thing everybody seems satisfied.

"The Temptress" (Essanay).—The theme of this film is the power of a designing woman over a weak man. She obtains his consent to commit murder, but his deserted sweetheart prevents it, and ultimately there is a complete untangling of the snarl. Aside from this one thing, the film possesses no great strength and in the opinion of this reviewer falls much below the standard of the average Essanay picture. It is not often that this house releases a poor film, but it has come dangerously near it this time), or one that offends the public taste as this one does. It has been taken off the screen in some places.

"Science vs. Quackery" (Gaumont).—Here is a sermon that should please the editor of the Ladies' Home Journal in his war against quack medicines. The view we get of the interior of the factory is interesting, and the turning of the plot upon the illness of the manufacturer's son gives it a touch that emphasizes the manufacturer's moral responsibility. Possibly many will get a new impression of a portion of the patent medicine industry.

"One of Nature's Noblemen" (Selig).—This is a Western ranch picture which is different. The feature is the estrangement of two friends and their reconciliation long years later, after one has performed a service for the other which could not be repaid. The audience becomes silent as it sees the story unfold, and there is involuntary applause when the reconciliation is at last effected. John Henley, nature's nobleman, is acceptably interpreted by Hobart Bosworth; Clay Brown, the man with a bad temper, but who married the girl, is W. T. Santschi; the baby, Baby Lillian, and she is an attractive little one, too.

"Cupid's Chauffeur" (Vitagraph).—Here is an interesting light-comedy in which a lover plays chauffeur for the girl and for objecting father, running them in among his friends, who act the parts of bold highwaymen. Then he plays hero and rescuer. The old man relents, and the couple get his blessing on the spot. Comedies of this type are enjoyed by the audience and there was no lack of appreciation in this instance.

"Musketeer" (Urban).—This dramatic sketch is of the slightest. It depicts the difficulties a musketeer had in carrying a message from an outpost to the commander. It is like one page of Dumas' great story; but it is well acted and interesting. It shows the costumes of Henry IV Musketeers.

"The Sleuth" (Urban).—This is a trick film. It's hero is a fool who plays sleuth to find the trunk thieves. He shuts himself in a big bag and gets stolen; of course he is thrown into the river and has other adventures before he gets his man. It is amusing.

"It Served Her Right" (Edison).—The iceman's face is the best thing in this comedy. It, like the other picture on this reel, is also very anecdote-like and very slight. The wife plays a much overdrawn jealousy fairly well; the husband, cook and iceman are puppets. The climax is mirth awakening.

Theatrical Posters

100 Assorted Dramatic One Sheets Full of Life and Action $7.50

WILL GET THE MONEY FOR YOU

"FAUST" MORGEN-WECK

¼ Sheets
1 Sheets
3 Sheets

131 East 13th St. N. Y.
Tel. 3699 Stuyvesant

Independent.

"At Panther Creek" (Nestor).—This love story has a mining camp for its background. The hero is the owner's son working his way up, and the heroine is the daughter of the foreman. It is the foreman who objects to the love match. Difficulties follow, but the end is happy. The owner applauds his son's choice of a wife. The acting is good and the charm of the Nestorian photography is over all, each succeeding scene making an indelible impression upon those who see it.

"Fifty Years Ago" (Powers).—The military scenes in this picture are rich in burlesque quality; they are ridiculous. The war separated the two lovers in this story, and fifty years later they are brought together again. Yet there are very good scenes, too, for an old negro is very well pictured, and the breakfast table scene in which he waits on his old master is delightful. It was no small artist who directed those scenes; but the other scenes show a woful ignorance of military possibilities.

"Brave Swift Eagle's Peril" (Bison).—Swift Eagle is a Sioux of that village of tepees we have become acquainted with of late in Bison stories and in the first scene Bright Feather, a Cheyenne maiden, helps him to escape from the Cheyenne village. He, acording to this story, is romantic (Parkman said that no Indian ever was) and to protect Bright Feather from the unwelcome attentions of one of her own tribe he puts himself again in peril. It is Bright Feather who then rides to the Sioux village and brings help and she and Swift Eagle are married. The battle scene between the men of the two tribes is so plainly laid out, so as to show all the smoke, that it is lacking in interest even.

"A Trooper's Heart" (American).—Here is a film showing something of the spirit which animates men on the Mexican border. It is all interesting, but its feature is a cavalry charge that brings out a vigorous response. Those plunging horses please the audience immensely, and there is no question about its being exciting.

"Fountains of Rome" (Itala).—This short film gives pictures of the fountains of Rome. There are no titles, so we do not know the name of any one of these fountains. It has slight educational value.

"Dad's Girl" (Reliance).—This is not so sensational a story as some that this company has been producing of late. It is not a probably story, but since it awakens interest, not by its climax and denouement so much as by humor, one doesn't notice this weakness, save in one scene where the girl plainly foresees that the "lunco" man will soon come in and that she will get another good chance to put the fake package of bills in her dad's pocketbook. Such a picture doesn't allow much good acting, nor do we find it in this case.

"The Two Cockades" (Lux).—This is a tale of the times of the French Revolution. It presents the adventures of an aristocratic child spirited away to save his life and who returns twenty years later to offer his services to Napoleon. He is wounded, and later returns to his old home where the servant who spirited him away when a child recognizes and greets him.

"Tidying Up Paris" (Lux).—Because of complaints about the untidy condition of the streets the Paris commissioner orders them cleaned. And the men do it so effectively that everything, even the people, goes. The streets are clean enough to suit the most fastidious.

"Thwarted by Nell Pierce" (Yankee).—After a somewhat prolonged absence this melo-dramatic detective appears in a race with some jewel thieves. Overhauled by the motor boat in which is the detective, they throw the jewels into the sea. The feature of the film lies in the woman's donning the diver's armor and searching for the jewels on the bottom of the sea. There are numerous thrills in this picture and the audience was not backward in expressing its appreciation.

"The Love of a Gypsy Girl" (Great Northern).—This film does not measure up to those released recently by this company. The idea of the count falling in love with the Gypsy maiden is commonplace. There is a thrill when years afterward the Gypsies steal the count's child and the woman whom he once had wronged takes her home. The chase is not particularly convincing. The scene where the Gypsy takes the child across the stream is the best of the picture. The mechanical department did its part well.

"Three of a Kind" (Imp).—The Kellys needed the loan of a baby to get that $10,000 from Uncle Tom, who, it seems, wanted a namesake. Between Kelly and his wife they manage to borrow three, and a houseful of trouble. There are many comic situations following one after the other all through the reel and the audience laughed with delight as long as it was on the screen. It is a jolly, rollicking farce.

"The Two Gardeners" (Eclair).—When a story is set in pretty backgrounds, it would hardly be amiss to show the name of the places on the screen; novelists tell where their stories are set. "The Two Gardeners" is a romantic comedy, not of the uproarious kind, but one that gives much quiet enjoyment of the situations that often are very humorous. It is acted well, though parts of it would have been funny even with the poorest acting. The heroine, daughter of the owner is very pretty, and perfect in her part. The count-gardener, whom the heroine's mother thinks is Onesimus, is a good love-maker. Onesimus has to work hard, because he isn't known and that is all he gets for playing gardener. No wonder he and his mother are formal when they take their departure.

Scene from "The Sheepman's Daughter"—(American).

"The Birth Mark" (Yankee).—There is a strong story told in this picture and told without the overdoing of tragic scenes and emotions and the overacting that spoils so many good films. Another sub-title or two would have helped out the story some, but it is well constructed and clear. The acting is all so good that it is hard to pick out any one or two players as better than the rest. The first scene is very well done; the scene where the Indian tells Raven that it was he who shot the duke (why was a title necessary?) and shows why he did it is even better, and the scene where Raven meets again his wife is made powerful by remarkable restraint. More than one producer of photoplays could learn a lesson from that scene. The pictures of the office of N. W. R. Mounted Police are, one must feel, perfect.

"In the Great Big West" (Champion).—Here we have the story of a doctor who failed to keep an appointment with his sweetheart because duty called. Later they meet over the bedside of a patient in the West. Reconciliation follows, since the girl has learned the worth of a man who attends to his duty.

"The Minor Chord" (Imp).—Imp pictures seldom lack human interest, and this one is no exception. Gretchen, the young girl who falls in love with the susceptible violinist who rooms across the alley, gives, through the characterization of a talented actress, the chief interest to it. She is a simple-minded girl, not bashful, nor yet bold. She loves and she shows her love truthfully, but not wealthy minded. The picture is a good one. The Imp director has produced the story with skill, and though it is not very dramatic, the spectators will not fail to sympathize with Gretchen and become interested.

"Called Back" (Lux).—This story is a domestic tragedy with a reconciliation and its setting is a forest cabin. It gives a good chance, well utilized by the Lux players, for characterization. The father of the family is not convincing as a woodman, but his acting is very human. The mother and her flashy, loud-skirted sister who tries to break up the family are both excellent. The reviewer was especially delighted with the acting of the little girl, who realizes something of the situation as such a child was sure to, and shows a remarkable little burst of temper at the trouble made. The picture is a trouble to look back on, however. One suspects that the Lux Company kept the fire burning or long before it is actually its lack of reality wouldn't have been so apparent to the spectator eye

FREE EXHIBITION TO EXHIBITORS!

Necessary arrangements have been made to show in your locality advance copies of the latest and most successful

TALKING PICTURES

Wherein America's Komedy Kings

MUTT and JEFF

BY "BUD" FISHER

Act and **Talk** in the cleverest and funniest manner imaginable. To see this absolutely new and revolutionizing idea in **Moving Talking Pictures** read carefully the appended schedules and present this Coupon to the theatre nearest to you:

Admit One or More Exhibitors to See Mutt and Jeff

DAVID HORSLEY

David Horsley will personally show "MUTT and JEFF" and two select full reel "WESTERNS" as follows:

June	5, 11 A.M.,	"The Gratiot," 720 Gratiot Ave., Detroit, Mich.
"	6, 11 "	Crown Theatre, Summit St., Toledo, Ohio
"	7, 11 "	Boston Theatre, 79 Madison St., Chicago, Ill.
"	8, 11 "	Vaudette Theatre, 183 3rd St., Milwaukee, Wis.
"	9, 11 "	Madza Theatre, 250 Hennepin Ave., Minneapolis, Minn.
"	9, 10 "	Gaiety Theatre, St. Paul, Minn.
"	10, 10 "	1517 Farnam St., Laemmle Film Ser., Omaha, Neb.
"	11-12, 10 A.M.	J. W. Morgan & Western Film Exch., Kansas City, Mo.
"	13, 11 A.M.	Yale Theatre, 1st St. & Broadway, Oklahoma City, Okla.
"	14, 11 "	Dixie Theatre, 1315 Elm St., Dallas, Tex.
"	15, 11 "	Alamo Theatre, 1027 Canal St., New Orleans, La.
"	16, 10 "	Odeon Theatre, 1907 2nd Ave., Birmingham, Ala.
"	16, 11 "	Lyric Theatre, 406 N. 20th St., " "
"	17-18, 11 A.M.	Forsythe Theatre, Atlanta, Ga.
"	19, 9.30 "	Gem Theatre, 16 S. 6th St., St. Louis, Mo.
"	20, 11 "	Lyric Theatre, 133 N. Illinois St., Indianapolis, Ind.

James L. McIntire will show the same program at the following theatres:—

		New York City
June	6-7-8	
"	9, 10 A.M.,	Bijou Dream, 1205 Market St., Philadelphia, Penna.
"	12, "	W. E. Green Film Exchange, 228 Tremont St., Boston Mass.
"	13, "	Albany Film Exchange, 418 Broadway, Albany, New York
"	14, "	Gaumont Co., 154 St. Catherine St., Montreal, Canada
"	15, "	Crystal Palace,—L. J. Applegath & Sons, Toronto, Canada
"	16, "	Victor Film Service, 39 Church St., Buffalo, New York
"	17, "	Isis Theatre, 89th and Superior Sts., Cleveland, Ohio
"	19, "	Cincinnati-Buckeye Film Co., 422 N. High St., Columbus, Ohio
"	20, "	Orpheum Theatre, Cincinnati, Ohio
"	21, "	Rex Theatre, 6017 Penn Ave., Pittsburg, Penna.
"	22, "	Washington Film Exchange, 428 9th St., N. W. Washington, D. C.
"	23, "	Philadelphia Film Exchange, 610 E. Baltimore St., Baltimore, Md.

FREE! *A 3-reel program, combining a money-making novelty in motion pictures, a peerless American Comedy and the Czar of "Westerns" with the best 6-round fight ever seen in or out of films, will be shown to you ahead of release date to further strengthen your conviction that*

IF IT'S A NESTOR IT'S GOOD!

DAVID HORSLEY **147 Fourth Avenue** **NEW YORK CITY**

it only for a moment. A red forest fire is a feature, surely, but the Rex Company came near spoiling a very good picture. The picture is strong enough, though, to stand these "feature scenes." The beauty of the last two scenes with the pool and the rescue of the child, not from the house, but from the forest, by carrying her into the water, are remarkably beautiful.

"Foolshead as a Life Insurance Agent" (Itala).—Mr. Deed is funny; he's the only funny thing about these trick pictures. The better we know him, the funnier he seems to grow. He is good in this film.

"An Officer and a Gentleman" (Solax).—There have been many military pictures this week and, while some of them have been very good, this picture is not with those. The story seems quite impossible and it gave little chance for sincere acting. It was received in silence. This reviewer asked one person how he liked it and he expressed disapproval. It is a story with an army post for its setting.

"Get Rich Quick" (Thanhouser).—This film pictures a young married couple, poor and discontented, then rich with ill-gotten gains, which they give back, become poor again and in poverty find the happiness they sought for. It teaches a healthy lesson, but it is like some old-style Sunday school story books—it is far from convincing. The Thanhouser Company has skilful players and they did remarkably well with this story. The poor widow was pictured very well indeed, except in the scene where the hero dreams he sees her out in the cold. It was meant to be a piteous picture, but, perhaps, because the actress was thinking of "The Two Orphans," she looked as though she wanted to smile. It was affecting to the hero though, for he pulled open the drawer of the table and there was the pistol. His wife keeps him from killing himself for shame of his deeds and he decides to give the money back to the poor people whom he has legally robbed. Skilful acting makes this play, just as it is, acceptable, but it might have been a great deal better.

"O'er Grim Fields Scarred" (Reliance).—This pictures war scenes, and its heroine (Miss Leonard) is a Southern woman who volunteers to retake important papers which Southern soldiers have lost. She seems unconvincingly confident as she takes up her mission. She gets past Union sentries in good old five-cent-novel style, which doesn't appeal to intelligence. When she gets the papers and comes back with them to save the planter's life, her holding-off of a Union colonel, captain, sergeant and some other armed men at the point of an 1860 pistol, while the papers are burning, is one of the most probable of her exploits. Apropos of this play, we might add that lieutenants don't salute sergeants first; soldiers don't "carry arms" in a dwelling under ordinary circumstances, they "trail arms"; corporals are never saluted by private soldiers, and military men walk about a room very much like human beings; the "right face," "left face" business is reserved for "parade," and formal moments.

"A Wartime Wooing" (Thanhouser).—Here is a Spanish-American war picture, with scenes laid in Cuba. A Spanish spy, the heroine of the story, falls in love with a young American lieutenant and the complications which come of it make the story interesting. It is very well acted; the soldiers and officers are perfect, though the lieutenant striking his superior, a captain, even under the provocation shown in this case, would probably have been shot, for this was in wartime.

"Civilization" (Powers). Here is a film, the theme of which is the refusal of an Indian chief to accept the ways of the white settlers. It is a story in types which interests. He had a hard alternative and the audience is in sympathy with the chief in his adherence to his own. The play is well acted and much of the dignity of the chief is brought out.

"The Peril of Diaz" (Champion).—Here we have a United States Army picture well worth seeing. All the branches of the service are shown in camp. Then the picture changes and the pontoon corps is shown constructing a bridge across the river. Last the men are shown at work. Included in the picture are views of the work of the signal corps. No manager will regret including this film in his program.

Hold Your Profits!

Making money in the moving picture business depends on your giving the public good pictures.

You'll be sure to get the crowds—time and again—and so to *hold your profits* if you use the

Bausch and Lomb Projection Lens

This lens insures clear, brilliant, sharp pictures. It brings out the *best* in the film. You can always be sure that a Bausch & Lomb lens is as represented—our fifty years' reputation for lens-making guarantees that.

Write for our interesting Booklet oo on Projection Lenses. It contains a host of useful information about moving picture work.

(our name, backed by over half a century of experience, is on all our products—lenses, microscopes, field glasses, projection apparatus, engineering and other scientific instruments.

Bausch & Lomb Optical Co.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

"Rattlesnakes and Gunpowder" (American).—This is a cowboy comedy that kept the audience laughing from beginning to end. The amusing stunts follow each other in such rapid succession that the laughs are without intermission.

"The Ranch Tenor," (American).—On the same reel with the above is another laugh maker. What happens to the singer and what happens when he sings are alike mirth makers.

"Exploits of a Napoleon Admirer" (Ambrosio).—This picture kept the audience chuckling, giggling or roaring from soon after it began till the end. The Napoleon admirer sees visions of the great general, and takes his cue from his dreams. In the most approved manner he does all the Napoleon "stunts," from taking snuff to decorating a tailor's dummy with a baggage clock. It is very funny, indeed.

"Tweedledum's Dream" (Ambrosio).—It was certainly a terrible nightmare of Tweedledum's when he dreamed he was a great detective. The stunts are of course tricks but the unexpected quality in them make them very funny. Plenty of ingenuity was utilized in thinking up all these "stunts," which usually are fresh enough even to be amusing.

"A Marvelous Cow" (Solax).—This film is a mean vaudeville. The country characters and the incident are all of the vaudeville kind. To pump a cow full to get milk is as old as Adam, precisely. Every time we see the natural way thinks he is the originator of the idea; but it surely made the New York audience roar with laughter. That a young business man and his wife shivered think cow now would furnish milk and butter ad libitum seems ridiculous, but perhaps one could find a good many in this big city with like ideas about a cow. There is much fun in the film.

COME TO LIFE! On June 8th and get "From Death to Life"

IT WILL AWAKEN YOU TO THE FACT THAT YOU NEED REX TO INSTILL LIFE INTO YOUR PROGRAM.

CORRESPONDENCE

Louisville.

[illegible] Amusement Company, [illegible]

[illegible] Mr. [illegible] Mr. [illegible] Mr. [

The Electric Amusement Park, of Tulsa, Okla., has been granted a charter, with a capital stock of $1,000. The directors are Mark McCoy, C. C. Browning and H. C. Vandevanter, all of Tulsa.

Now comes Prof. J. C. Cone, head of the English classes of the Elgin, Ill., high school with another crime to lay at the door of the pinochle. His classes are stealing the plots of the moving pictures to use in writing "original stories." If this be true and the plagiarists should have seen some films that I have endured I can readily believe the statement that they "have had a serious effect on the originality of the student as well as lowering the standard of high school work in literary writing."

Among the new amusement concerns in the Superior Amusement Company, of Chicago, which has been granted a charter to do a general amusement business with capital stock of $30,000. The incorporators are Harry M. Rose, Samuel Spitzer and Elias Mayer. The same men received a charter to do business under the name of the Fort Wilmont Orpheum Company, of Chicago, with capital stock of $22,500.

All moving picture houses as well as other theaters in Pekin, Ill., are to be fumigated at least once a week by order of the board of health of that city. (Must be a dirty town).

F. H. M.

New England.

The Optimus Theater, of Mystic, Conn., is nearly completed, and this house opens with a ten-cent policy. Pictures and vaudeville will make up the program.

The Colonial Theater, Onset, Mass., opened its summer season of pictures and vaudeville on May 27. W. F. Fiynn has contracted to supply the house with his best grade of independent service. Vaudeville acts will also be introduced at the Colonial.

Mr. J. J. Flynn has announced that he has contracted with the Boston office of the General Film Company to supply all its parks, similar to theaters, with licensed service, beginning Sunday, July 2. General Manager Lowrie Appleby, of the Star Theater, Boston, will represent Mr. Flynn at the General Film Company, and will select the pictures to be used in the various parks, etc. Mr. Flynn evidently places much confidence in Mr. Appleby's ability and judgment as a "film dopester." This commission is a splendid one for an honest, as Mr. Flynn is a veteran amusement man in New England. He has interested in a score of theaters throughout this section.

A new theater is soon to be erected at Revere Beach, Mass., which will devote itself to pictures and vaudeville. The plans for this house are now in the architects' hands. When completed the house will seat approximately 750, and will include a balcony. The theater is to be on Revere Street, and has an excellent location. A first class, up-to-date moving picture theater is expected with admission at 10 cents.

Benedict J. Fitzgerald was the guest of the St. Croix Council, Knights of Columbus, recently, and delivered an address on the "Monuments of Paris." The lecture was illustrated by slides and moving pictures taken during a recent trip to Europe.

The Airdome, New Bedford, Mass., will be opened by Mr. William Hinkley, who will manage the theater. The house will seat about 1,200, and will play moving pictures and vaudeville. The house will open about June 15.

These columns have told previously of the troubles arising from the alleged discrimination of Portsmouth, N. H. moving picture theaters, against soldiers and sailors in uniform. The matter came to a focus on Saturday, May 28, when the city council of Portsmouth at an adjourned meeting rescinded the license of Messrs. Mahoney & Mahoney, the proprietors of the Premier Seventh Avenue, for alleged discrimination against soldiers and sailors in uniform. Immediately after this, however, a license was granted Messrs. Gray & Mahoney for the city for ensuing year, and the matter came to an end. The council then passed an order prohibiting the operation of a moving picture theater and dance hall in Portsmouth. This ruling is made to apply to all theaters or amusement resorts of any sort in the city of Portsmouth. The trouble has been brewing for some time, and it was thought that the ruling of the management would permit the sailors in uniform to enter any part of their respective establishments to the offer. By the present ruling this is prohibited, and no further trouble of this sort is contemplated in Portsmouth. Large numbers of sailors make a favorite point for a picture, and this ruling is an excellent one in every way.

Messrs. Selbick & Hill, of New York City, have been notified by the City Council of Gardner, Mass., that their application to operate an open air performance of moving pictures and vaudeville has been turned down. The reason assigned for the action is that the airdome would be an means of drawing an undesirable element into the city. Messrs. Selbick and Hill may attempt the erection of their airdome in another Massachusetts city.

Manager Harold F. Jackson, of the Hilton Theater, Fitchburg, Mass., remarked that the heat was is rolling out in fine fashion, and that the weather must become warmer if he is to close his house over the summer.

HENRY

Boston.

At a meeting held in Boston, Friday, May 26, for the election of officers of the New England Managers' Association, the following were chosen: President, R. G. Lassee, of Keith's Theater, Boston; vice-presidents, Harry Katzes, of the Auditorium Theater, Lynn, Mass.; D. J. Adams, of White's Open House, Concord, N. H., and Hiram Abrams, of the Portland Theater, Portland, Me.; treasurer, H. E. Jones, of Potter Hall, Boston; secretary, Charles F. A. Smith, of the Unique Theater, Boston. Lowrie Burgess, general manager of the old South and Washington theaters, Boston, and vice-president of the Revere Beach, Boston, and Colonial Theater, Nashua, N. H., were named as the board of directors. Nearly every theatrical manager in the moving picture theaters, and both Mr. Burgess and Mr. Lowrie are operating picture and vaudeville houses. This association is a protective one, and is allied with the Managers' Association in vogue throughout the country. It is a sort of counter organization to the White Rats, the organization of the union. The organization will also busy itself with a general civic ownership, guarding its interests from any unjust legislation, and generally watch the best interests of its theaters.

Mr. Joseph Mack, resident manager of the Hub Theater, Washington Street, playing "pop" vaudeville and pictures, will have his annual benefit performance tendered to him June 4. This is a yearly event as a tribute to Mr. Mack's efficient handling of the Hub.

Plans are now ready for a large moving picture and vaudeville theater, to be erected in Beacon Halls, Washington Street. The blue prints of the theater are already completed, and the first work will soon be started. The two first floors, now occupied by a furniture store, will be removed, in order to make room for a large lobby. The house will hold a balcony seating about 340, while the orchestra will seat 1,000. Mr. Mayer, who is backing the venture, states that he expects to have a first-class house, up-to-date in every particular. Admission will be 10 cents and vaudeville will be used in connection with an extensive program of moving pictures.

The Apollo Theater, Washington Street, is now nearing completion and will soon have its first opening. The house is said will be the most modern in roof. Mr. Carl Murtin, formerly of the Paradise Theater, Boston, is to manage the house. Manager Martin has a goodly share of experience in this line, and should make a success of the Apollo. Chances are favoring a 5 cent admission rate for the house, with no vaudeville on the program.

Manager Appleby, of the Star Theater, Boston, is continuing to add to the attractions of the look over the ground. Mr. Appleby states that it has been so long since he struck the "big town," that he is afraid he will not be able to operate. "I'm looking things over," was the reply, when asked concerning his visit.

At a meeting of the Moving Picture Operators' Union, 182 held in Homestead Hall, 724 Washington Street, it was reported that every theater in Boston is now unionized. It was also announced that all theaters in cities and towns between Brockton on the south side of Boston and Maynard on the other, had been unionized. Two new members were admitted, and the union took cognizance of the International convention, to be held at Buffalo, by electing as delegates to attend that convention Messrs. Lawrence Tempest and Bernard Corbett. It is understood that $20 00 were realized from the sale of tickets for the concert, held at Paine Memorial Hall, Roxbury, May 25. This organization is in a most flourishing and prosperous condition, with harmony always prevailing at all meetings.

HENRY

Cleveland.

The Lake Shore Film Co. a branch in Columbus, and that of the Buckeye Film Co. have consolidated, under the corporate name of the Buckeye Lake Shore Film Co. These two found to be too small an amount of positive business to divide profitably between two companies. Nothing else in changes in that territory especially at this season of the year.

The General Film Co. has opened its Toledo branch office, and the Detroit office is now saving for the needs of the deposed exhibitors of that city.

The Faber Theater, on Broadway, has solved the summer problem by closing up and opening an airdome a short distance away.

The success in the motion picture field is and chances achieved by those who were responsible for vaudeville and the "legit." is again illustrated in Cleveland by the resignation of Mr. Vincent Woodward, who was recently placed in charge of the fate of the Lake Shore Film Co.'s theaters. The position was advertised in the World and of the dozens of applicants Mr. Woodward, as master of his work and successful experience, a good man was chosen. His encouraging endeavors and results in the line required, and thereby was proved to a finish to the inevitable axiom of "no losing a Picture Man" and to recovering his resignation, submit his first unsatisfactory failure to house good.

The present plans have changed under the charge of Mr. Max Stromberg, the genial treasurer of the Lake Shore Film Co.

Lowrie Appleby, manager of the popular picture theater, 12 & 14 N. Clark street, has resigned his position with the Orpheum, on June 15, to assume the new exclusive picture house, which is now being erected on the same site. As the present management has been unable to secure the new theater now occupied by Appleby, the latter will open a rival house on the opposite side of the street.

A parade to herald a new theater opening Sunday, at the corner of E. 55th street and Euclid avenue, has been supplied for by Mr. S. Bedusek. The theater itself is now in the hands of the painters and will be finished and furnished in every manner. Moving pictures will form the program.

Seven members now look forward to the venerable position of Dad Vail. Mr. Vincent Woodward, "The waiter and thinker of motion picture managers gave up to wonders in the magical power of water transformed and electrified, and now waves for the municipal management, and Mr. Moving picture machines are to "take the road" with entertainments which seem to promise long life and many contingencies. This being the first films are not as known to the public as they deserve. Managers have attempted to take advantage of the interest of the public in motion pictures, but since the average appreciation of the public is not educated to the appreciation of the cleverness of arrange and defense of the motion picture service, announced that he would not be a candidate for the Woodward proposes of being chosen by those who were instrumental in his election.

Cleveland was renowned to be the busiest city in the United States during a part of the recent hot weeks, all records for that being broken, during "rest at the time when the summer parks were opened for the season, exhibitors who had cut of the motion-crowds. Manager Appleby, of the Star Theater, one manager gave five nets of vaudeville and three reels of pictures to the people who contributed $4.65 to his bank account. Who can beat that?

When a manager transforms his other into a good imitation of a store guide by making rosters of all sorts and sizes, and every available space inch he is making showing we appreciate is getting him much notice. That is reason what the manager of the Alhambra Theater has turned on us now what color your lobby is painted, brother.

H. G. HAMMOND

Los Angeles.

NATIONAL TO GO INDEPENDENT.—The National Theater is changing its policy to attract, which for years has been using Licensed service. It is to go independent beginning the week of May 29th.

STAR GOES INDEPENDENT.—The Star Theater (just 5th Street between Los Angeles and Main Streets, which has been using Licensed service, but will in the near future go independent. The house has been remodeled and redecorated.

LEASE CHANGES HANDS.—The lease of the Randall Theater, Fifth and Main streets, has recently been transferred to Messrs. Sawyer, Los Angeles, and Mat Dennis, Pasadena.

FISHER'S PASADENA THEATER.—When Fisher's present theater, on Fair Oaks avenue, Pasadena, was built some years ago for $6.5, to seat seating 700 people, it was thought a good and was almost the only place of its stage elevation in the town. Since increasing the house to seat 1,000 people, and the stage to meet the ordinance did not accommodate some of the companies that played there, so the house has been enlarged by adding 250 more seats that can be thrown to practically seat 1,250 people, with the installation of new scenery.

BEACH AIRDOME.—Hermosa Beach, a small beach town, near Los Angeles, is to have its first summer resort. Work has been started on the airdome, which is to be 100 by 150 feet in size, to seat 1,000 people.

KAISER WITHDRAWS FROM LIBERTY.—Mr. Kaiser, of the firm of Kaiser & Virgo, Spring Arcade, has withdrawn from the firm, and has entered in the same business. His stand will be on Spring street in the Merchants and Wholesale theaters.

BUTLER'S CLOSES.—Butler's Theater and Film Street has recently had its present a burning street, located some time ago. The theater is now in a smoldering condition, and will be torn down.

In a quietly but very effective manner the Orpheum Theater, Main street, has changed its policy. It opened its doors as an exclusive vaudeville house, and has now added moving pictures to its bill.

HYMAN'S VENICE THEATER OPENS.—Hyman's Venice Theater in Venice, Cal., was opened on May 27. The theater is a handsome structure, and is said to be one of the finest in the state. The house will have a seating capacity of 1,000 people, and will be devoted to moving pictures and vaudeville. The opening was a success in every way. Wells Fargo & Co. have the booking of the house.

WONDERLAND.—The Wonderland, on Main street, has been remodeled, and is now one of the most handsome of the moving picture houses in the city. The opening of the house took place on May 27, and was a success in every way. Wells Fargo & Co. have the booking of the house.

Licensed Film Stories.

KALEM.

ADVERTISING FOR MAMMA.—A poor man's business and his home are managed by two children who have learned the value of advertising. The little girl runs a newspaper and the little boy runs a delivery wagon. The little girl runs a newspaper and the little boy runs a delivery wagon. The little girl runs a newspaper and the little boy runs a delivery wagon

A SMILE OF A CHILD.—An ill-tempered Prince is met by a little child who is wandering through his grounds, and his entire nature is changed into one of excessive good nature. Later, while out on a lark he meets for the first time a very pretty peasant woman, to whom he, by virtue of his rank, makes unasked advances. It happens that she is the mother of the same child and it enters in time to amuse the Prince to his better self till the sweet smile and sassy wink, which wink is really infectious of good nature.

MELIES.

HER SPOILED BOY.—Robert Burton was an only son and his indulgent mother had spoiled him. Bob was not all bad, but he was wayward and could not stick long at any one task. Also he paid more attention to rolling cigarettes than to and to his work. One day he was discharged by the foreman of the crockery store where he worked and appeared at home disgusted and sullen. His mother tried to comfort him, but the boy was anxious to have his way and announced his intention of going West, where he thought there would be better opportunities for him.

Poor Mrs. Burton, who was a widow, was horror-struck at the idea of letting her only child away from her; but habit was too strong and so she gave in to Bobby in this as in other things.

She supplied him with money from their meager store, and he arrived in the West and was fortunate enough to secure work on a ranch. His idea of his own business did not appeal the cow-boys, however, and they hazed him in a pretty rough manner. Bob left that job and a number of others, and since he was unpopular he took to drink.

One day, when all his money was gone and he was desperate, as he had received no reply to the letter he had written his mother for aid, he held up the mail carrier and escaped with the mail-bag. The sheriff was soon on his trail, but Bob eluded him and sought refuge in a dilapidated cabin, where he had a chance to open the letters he had stolen.

From one there fell a ten dollar bill, and the boy's aroused eyes caught his own name and his mother's familiar handwriting. He suddenly realized how unmanly he was, and how little he deserved the mother he had. Seized with a sudden determination, he gave himself up and served his term in prison, after which he returned to his aged mother, who had never failed to ask each day for "the letter that never came."

PATHE.

A ROUGH DIAMOND.—Fritz Meister sits in his cottage bemoaning his poverty. His child is sick and querulous, refusing to take her medicine, and he finds that the mother's fearful pleadings irritate him still further. He presently leaves, takes up his gun and goes out. He is a poacher and has always been one, altogether he is a bad character and one whose reform is regarded as hopeless. That day, whilst in the act of shooting a rabbit, Fritz is caught by the owner of the estate himself, who, however, dismisses him with a kindly warning. Fritz returns home to find that the sick child's wife and young son have stopped the other kindly act to the distressed mother. The boy has coaxed the child to take her medicine and already she seems less ailing. But the incident is soon forgotten by him, and a few days later he is back in the woods again, creeping stealthily up towards the forbidden game. Before he has time to make a shot, however, a couple of rough looking men spring upon him, and in spite of his struggles thrust him up to the big house, where he sees them attempt to force an entrance. They quickly are driven off, and Fritz goes to the cottage, but until help is at hand. The good service thus rendered to him is not forgotten by the rich owner, who offers him a position in his establishment, and the poacher, in whom a new self-respect has been aroused by the events of the last few days, accepts the offer with ready thankfulness.

THE INSUBORDINATE SOLDIER.—The story opens with a village street, when Young Weathe'by, a private in the army, offers a drink to one of the Indians from the nearby reservation. Lieutenant Mason interferes and proceeds to arrest The Indian's daughter, Mojilway, appeals to Mason's assistance and in later days watches over her mother. Weatherby is court-martialled and dishonorably discharged from the army, and finding disgrace and an enemy in all around him, finds a party of bandits shouting from a telegram which he has picked up and which Mason, also disgraced, unknowingly a shipment of money for the Army just which Weather by knows Mason will go for. On Mason's return from the Express office he is attacked by the bandits and receives a beating up, but Mojilway rides past the scene of the encounter at a gallop, snatches the money bag from Mason's saddle and delivers it to the commanding officer and tells of Mason's bravery. In a thrilling fight Mason is finally rescued and Weatherby gets the just punishment for his crime.

KHMARA.—Khmara, the daughter of Hawaiian peasants, falls in love with Rodiweg, a tall and muscular young peasant, and Rodiweg sees for the first time at the St. John's Festival. Rodiweg loses his heart at the first sight of her. Khmara, wishing to know what the Fates may have in store for her, steals away from the throng and casts her wreath of flowers and leaves into the river; suddenly sinks and, according to the superstition of the peasants, the handiest presages ill luck. Khmara weeps bitterly but Rodiweg, who has followed her, laughs the superstition to scorn and declares his love. Khmara's father, finding Rodiweg has neither money nor possessions, refuses his consent driving the young man out with unduly hard names. Rodiweg thereupon goes to ask for help of a powerful priest versed in the occult skills of his village. He listens to Rodiweg's tale, gives him a couple of new coral necklaces and an abducting Khmara. So Rodiweg steals Khmara away. He carries her to the camp, but whilst a few hasty preparations are being made for their union, Khmara's father appears to contest for the return of his daughter. The parties between sides, the latter succeeds in capturing Rodiweg, and after uniting Khmara and Rodiweg himself he entails the latter in his service.

A BROKEN LIFE.—The cowboys on the ranch are wildly excited over the report of another gold strike on the Yukon and Fitz, one of the best of the cowboys, fits he make, takes an affectionate leave of his little sweetheart Mary. Later on Fitz arrives at the gold fields and finds Dan. Then we see them striking pay dirt and finally we see Fitz and his partner Dan on their way back to Mary's father has died and he decides to return to her as she is now an orphan. All the boys ride up to give him a rousing send off. On the trail however, Jim is attacked by a bandit robbed of his gold and left for dead. The bandit meeting his enemy, Death, goes past Mary's home to woo Jim. One day a stranger enters the house and we find Mary, after a short struggle, dead. Fitz's soul is in mourning. Fitz goes to the gold mines to make them pay happy. One evening they accidentally explode a charge and we see Mary and her child and she reappears Jim, he is no more a husband and a father, and to him Fate brings these the bandit who robbed him of his gold, but rather than ruin the happiness of the girl he loves Jim goes away and leaves them in peace.

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The **Decorators Supply Co.**

2549 Archer Avenue :: CHICAGO, ILL.

EDISON.

THE WAGER AND THE WAGE EARNERS.—A fitter foreman who is in danger of being forced to lay off men sees a page boy who has served him and rank, decides to take his own son for own friends, and answering an advertisement for a young woman in an office she serves them some to accepts the position and engages board at a little downtown boarding house under assumed name. About the same time a young man, one of a group in the club one evening, bets the old fellow say that the profits of banks are favorable of any real accomplishment even of opening their own living upon the time. He takes up the challenge and makes a wager that no one can get his own paying for a concert without the use of assistance from anybody, and the wager was accepted. Of course two wages lose to the same office where the young lads has found employment and they become good friends. Each one of them is in love to be a poor wage earner. The same office someone is in need for help of some kind and the boys come up the conflict and finally and the two drawer together. The young lawyer is interested for and with the assistance of the boys and the young man promotes his daughter next to a quite sum that have to put one over in the board for him, and about the time the young wage earner sees success that he is married a family of friends and a home of their own. Then the lawyer young wage earner is the end of the story the second he has performed to be won over young or young wife and the boys are ready to pay for it. And so they agree to settle the matter once and for all. They agree to the proposition that he has first taken the young wage earner and takes them one by one by a series of new positions, each one of which is more responsible and has better engagements with a number of men are ready to pay of the employer himself offered for to become the young wage earner. The boys agree that the longer is all to the end of the story.

HER BROTHER'S PHOTOGRAPH.—Mary Watson and Jack Lewis are seen in love with Helen Mackay and Jack's brother Ted. Ted is a married woman. Dennis promises to be the one to marry Helen and Jack is to marry Mary. Ted is a young man of means and is a great favorite with the ladies

OUR

Musical Electrical Bells

which are played from a Keyboard, the bells being mounted in various parts of the house have been a great success all over the country and no Picture-house is complete without a set of them. We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and Boards, complete ready to install for $75.00.

J. C. DEAGAN

3800 to 3810 North Clark Street

CHICAGO, U. S. A.

Meanwhile the unnatural condition, tries to pick a quarrel with Walton on account of the latter's complaints on his condition. Young Morton finally tries to silence Walton, but young Jim nobly defends his comrade, striking his head and remains unconscious.

Inside, under the guise of friendship, induces Walton to remain over in their room overnight. Walton, however, tells young Morton who is to be sent for the doctor should he not be released in time, so young Morton is started for the town. He then writes a note to Walton, saying that Marion died somewhat immediately of a fractured skull and advising him to flee the country. Walton, believing that he had killed his companion's husband and knowing that he could never get back to Marion, hastens to obey the note, after sending Harold a note of farewell, packs a few belongings and departs.

Weeks and months pass on and on the Panama Canal, where he has secured employment under an assumed name. One day he suddenly receives news from the states that his innocence is proven, which fact gives the happy engagement of his friend Harold and Marion. Walton, being an intended victim of the latter's treachery, decides to see his old friends once more and soon gives himself up to the authorities.

He arrives at Helen's house and while nervously awaiting her appearance he comes upon a photo of her brother in cowboy garb and dated less than a month previous. The sudden release from the strain under which he has been for many months, is too much for him and he becomes hysterical from joy at learning that the man whom he thought he had killed was still alive.

Helen enters the room and is clasped in the arms of an apparent madman and it is with considerable effort that she can wring from him the true cause of his long absence. Death is announced and upon entering is confronted by the victim of his treachery. Helen takes the situation in hand, and ordering him from the house, rushes once more to her lover's arms.

HEROES THREE.—The Heroes Three are young society men whose heroism consists in the fact that they are members and organizers of an amateur fire department in the small suburb where they live, of course their uniforms, brass buttons and so forth, prove a potent factor with the girls of the community and give them a decided advantage over all the other young fellows, even over those who happen to own an automobile. But their newfound glory comes to grief when the first alarm is turned in. Their desire to look well before the girls makes them tarry over their firemen's toilets while the house burns. And when they arrive at the fire engine house they discover that this same toilet-making has made them all forget their keys and they have to send a small boy after them. Meanwhile the house burns merrily on. They, when they get the hose reel out and start for the fire in a gallant run, they are followed by their admiring admirers, who are taken by the three rival young men in their automobiles. On the way our heroes throw are seen to get into an altercation with the their helpers and are left to drag the heavy hose reel along while the other young folks in the auto dash by them and urge them on to deeds of valor. When they do reach the fire the house is burned to the ground and is a heap of smoldering ruins. Then the three tired young heroes shower their three rivals holding their three particular affinities in their arms in the automobile. This be too much for them and having the hose in their hands they can hardly be blamed if they take advantage of the situation and literally put something over the other fellows and the girls.

MISTAKES WILL HAPPEN.—A fussy old maid, who has a constant fear of burglars, is about to look up her home for out-of-town visit. On her way to the railway depot she stops at the nearest police station with a request that her premises be closely watched during her absence. The sergeant calls the policeman of that particular post, who enters her name and address in his notebook. She then hurries to the depot, arriving just as the train is pulling out. In her anxiety to catch it, she stumbles and falls. Disappointed and bruised she returns home. That night the policeman, while on duty, pays special attention to her house, and seeing a light, also the shadow of a moving body on the window shade of an upper room, jumps to the conclusion that it is a burglar, and sets about to capture him. The old maid, who is about to retire for the night, hears the policeman trying the door and window and becomes greatly alarmed, under the impression that a burglar is prowling about the house. Half dead with fright she hides in the wardrobe, where she nearly suffocates. By this time the policeman has gained an entrance and is cautiously looking about the room when mysterious sounds coming from the wardrobe startle him. Revolver in hand, he opens the wardrobe door to capture his man when, to his utter disgust and dismay, the old maid falls into his arms

VITAGRAPH.

FOR HER BROTHER'S SAKE.—Albert Black leaves his home town to accept a position in a bank in the city, becomes entangled in the allurements of the fast set and is detected embezzling from his employers. His father is notified of his dishonesty and refuses to assist him.

The family has given the young man up as an exile or dead. Bessie is married to a physician, Dr. James Paton. One night while the doctor is away from home answering a call, Albert Black, now a dishonest fellow, breaks into his sister's home to rob it and unexpectedly to both, he and his sister meet face to face. She takes some money from her husband's desk, gives it to him and lovingly embraces him and kisses him good-bye.

A busy-body happens to see the shadow of the doctor's wife and her brother in loving embrace and tells the doctor when he reaches home. The doctor disbelieves his wife and, leaving her at once, goes to another city to establish a trade.

The doctor, while ministering to the sick at one of the hospitals, is surprised to learn that one of his patients is his wife's brother. The sick man tells him everything, which causes him to pass into the realms of eternity.

Doctor Paton returns to his wife, explains everything, and is made happy when his wife presents him with a baby boy, who was born during his absence.

THE SACRIFICE.—During Nick Austin's imprisonment his wife passes away. Before she dies, she writes a note to her husband, asking him to put her little girl in the care of an orphan asylum. Mrs. Downes, while bringing some of her dead daughter's clothes to the asylum, takes a fancy to Nick Austin, and adopts her.

One year later, Mrs. Downes visits State's Prison, with her adopted daughter and husband. As they pass the cell where Nick Austin is confined, Nick lands him a dower. Eventually Nick Austin is released and in search of his daughter, overshadowing. Arriving at the Downes' home, he clasps his daughter to his breast, but, realizing his inability to provide for her, withdraws without letting her know their relationship.

THE CHANGING OF SILAS WARNER.—Silas Warner dictates a letter recommending his son, Harry, to the college of once and enter his office as an employee. Furthermore, Mr. Warner has in mind the marriage of his son to his partner's daughter.

When Harry receives his father's letter, he returns home and takes a decided stand in opposition to his father's ideas. Furthermore, Harry is about to be married to Rose Blend.

Warner's partner, Martin, turns out to be a defaulter, and almost ruins the firm. Harry reads a newspaper account of his father's ills and trouble, so he and his wife go to see and assist him. As Mr. Warner is convalescent, he extends to his son and wife his parental blessings.

THE TRAPPER'S DAUGHTER.—Norma, is often left alone when her father is in quest of

game. One day, an Indian, attracted by the girl's good looks, attempts to make love to her, but is felled with a blow of Dick's fist, her lover. The Indian departs, but swears vengeance.

Dick, who has started out on a hunting trip, discovers Norma's father, caught in one of his own traps. He assists him home, only to find that the Indian, during their absence, has kidnapped the girl. Dick at once starts in search of his sweetheart.

Dick is now making his way over mountains until he comes upon the Indian's camp. He approaches cautiously, knocks the red man down, cuts the ropes that bind the girl and rushes home.

Dick soon reaches the cottage, where he finds the old man in despair, which soon turns to joy when he embraces his daughter, and grasps Dick's hand in gratitude.

PROVING HIS LOVE.—Lloyd Stanwood, a young reporter, is assigned by the managing editor to interview a famous actress, by the name of Alice Gordon. He lands the interview, secures her photograph and finds himself in love at the close of the session.

When a telephone announcement is sent in to the paper that Miss Gordon is engaged to Mr. Archie Stanwood is disconcerted, especially when the rest of the boys join in a hearty laugh at the expense of his discomfiture. Miss Gordon denies this rumor to Stanwood when he asks her for its confirmation.

Two weeks later, Alice Gordon is injured in an automobile accident. Stanwood goes to the hospital, interrogates the nurse, is very much relieved when he learns that she is not fatally hurt. Some weeks after this interview, Miss Gordon leaves the hospital and goes to her home. She is a woman of ideas and to test the love of her many admirers, she disfigures her face with an ugly scar that would test the depth or superficiality of any man's protestations of affection.

Her adorers begin to arrive, she discloses the horrible blemish to her countenance. Shortly after the other shows his insincerity, Lloyd Stanwood is announced, he greets and congratulates Miss Gordon on her recovery and declares anew his love, she shows the scar and tells him that he would not want to marry a woman with such a repulsive mark. He repudiates the reflection upon his truthfulness and honor. She cannot longer keep in suspense a man who has so fully proven his love and won hers. Dipping her handkerchief in a glass of water, she removes the painted scar from her face. Alice holds out both her hands, he understands and readily clasping them in his, draws her closely to him and she rests her head upon his breast.

TEACHING McFADDEN TO WALTZ.—McFadden's wife is obliged to stay home because Mack cannot trip the light fantastic. However, he decides to learn, and his teacher advises him to practice at home. So he dances with Carrie, the maid in the cook, and with himself in the cellar. One day his wife catches him dancing with the maid, and reprimands him for his familiarity.

He is invited to attend a masquerade ball which he gladly accepts. He asks his wife to go, but she refuses. Even though he is disappointed, he takes his wife to the opera and tries to Romeo suit. His wife also decides to attend the ball, and dresses as Juliet.

At the ball Romeo is much attracted to Juliet and Juliet to Romeo. They dance all evening together and, much to their surprise, when they remove their masks.

ESSANAY.

FORGIVEN IN DEATH.—Ned and Jack, two Western boys, are both in love with the pretty daughter of their employer, Katy, who is unsettled as to which of them she will accept. She finally decides upon Jack and not desiring to hurt Ned's feelings, proposes to him that she and Jack be married secretly. The marriage is performed and the following day Ned and Jack set out on a prolonged prospecting trip by the mountains. While Ned has not learned of the marriage of Jack and Katy he suspects that the pretty boys pal the best and alone in their cabin in the hills he decides to find out if there are any grounds for his suspicions. When Ned finds that Jack alone is receiving letters from Katy, his intense jealousy is aroused and each day he inlakes on going for the mail, Ned suspecting that his pal is otherwise than false. Jack submits each time and allows Ned to visit the post office where the latter, when receiving a letter from Katy for Jack, hides it in his shirt bosom to later be secreted by a little locket under them books. One day on his way to the village he is halted by the sight of an Indian squaw and a moment later Ned and Squaw Medicine appear in sight. Turning his horse, Ned rides desperately back toward his cabin, the Indians in hot pursuit. Arriving within a quarter of a mile of the shack, he dismounts and runs on foot to the cabin, into which he bursts and cries to Jack that the Indians are upon them. A fierce battle follows between the two men in the cabin and the Indians outside takes place in which Jack is mortally wounded. Ned, then commences firing and seeing that his pal cannot live much longer, brings out the hidden letters and lights the Indians off, while Jack propped against a table reads each one. Ned is finally shot down and when the savages break down the door of the shack and enter, they find the two men stretched on the cabin floor, with their hands clasped together, dead.

WORLD'S MOST DARING DRIVERS. Forty six cars were lined up at the start of this famous race driven by the world's most famous drivers, including Theodore Dawson, Aitken, Belsimar Strang, Hearne, Burman, Disbrow and Fox.

The film shown in this theater today pictures every important event in this great race and is replete with thrills and exciting scenes. All the most famous drivers are shown in close up views.

THE TRIBE'S PENALTY.—Dorothy Stone, the daughter of a white settler in the West, goes to a house one day for a ride on horseback to the village but on the way is intercepted by a party of Indians who, after a brief chase, capture her and taking her to the village, bring her before the chief. Admiring the girl's beauty, the chief declares he will make her his bride and orders Gray Dog to take her to a lodge and guard her. At the lodge the girl finally pleads with Gray Dog to go back to her people and is finally forced into the tent, while Gray Dog stands at guard outside. At night Gray Dog, peeping under the tent, is awakened suddenly by a rustling in the grass. A moment later a dusky half-breed scouts leaps into tent and rescuing over his body, creeps out on the other side. With a cut of knife Gray Dog manages to set his feet and hands free and then runs to join the Indians in the exciting chase. Instantly nearly the entire tribe is supposed to be in pursuit of the drawing out of blood and yelling. Finally the girl and man's wounded arm thus winning his admiration and gratitude. The chief then presents him of the girl's hand and and hops that she be sent home to her people. But the chief reforges and no longer trusting Gray Dog sends him and his young men to search the mother. Gray Dog has faith enough to liberate the girl and after a fight with the men guard takes the girl away. At the white man's home Gray Dog is rewarded to remain and fare sumptuously on time with the white girl. His hopelessness is made apparent to him, however, when he finds the girl to a white man's arms and in despair Gray Dog resolves to return to his people and receive his punishment for his treachery to the tribe. The other redmen are incensed and humiliate by the squaws of the tribe and is then dragged off to the stake where he hesitantly swallows his life.

THEATRICAL ARCHITECT

FRANZ-CARL-KOENIG

OFFICE, STUDIO, AND SHOPS 4912 TO 20 PARKSIDE AVE., PHILA.

We not only make Plans and build

Theatres and Vaudeville Houses

We also build

MOVING PICTURE THEATRES

We have built over 60 Theatres the last 5 years which are all ORIGINAL in Construction, Design and Decorations

Independent Film Stories

ECLAIR.

CAESAR BIROTTEAU.—In the performance shop of Cesaar Birotteau Du Tillet, the clerk is discovered in the act of taking money from the till, and dismissed. Du Tillet, by cunning, gains the Rogron solution to Birotteau and with this plans to ruin the latter, who is persuaded to sign a bond giving Rogron control of the business. The day comes when the latter becomes bankrupt and as is discovered by the creditors, he is thrown into jail and finance from the former partner. His wife and grown son is under surveillance by the authority in the interest of the creditors. Birotteau is finally called on for interest, borrows all he can and to his fulfill account, and demand payment. He is unable to meet the obligation and is thrown into collective action, meeting his old friend Rogron who has forgiven him and who is now a prosperous banker. Birotteau is delighted to receive the favor of a friend's own's daughter's permission to come from forgiven the meeting. The unexpected appearance of Du Tillet, the latter's former also to refuse the favors and friendship of Birotteau's son, who has now established and has succeeded in the same business the success of a great success. He is the owner of the Boulevard and he has achieved a fortune since then in the same line and is now happiness.

IMP.

BEHIND THE STOCKADE.—M. [illegible] is engaged in [illegible] and [illegible] [illegible] [illegible]

goes to the bar and announces that he has found his property. Anton is there among the crowd and he is overpowered in the rebel hunt he has been vindicated by the finding of the wallet. He becomes upstanding in his goodness, calling upon all present to proclaim him innocent. His joy is short-lived, however, for the evil blacksmith, in his jealousy, accuses Anton of finding the money and hiding it in the forest, where it was discovered by the dog. All present agree with the smith and the revulsion of sentiment is too much and Anton is driven to raving madness and he drops dead, to the consternation of the villagers, who believe him innocent after he has expired.

LUX.

THE COMPANION GOVERNESS.—Mrs. Gordon is desirous of securing a companion-governess for her daughter Edith, and when a mutual friend recommends Dorothy Cavendish, the latter is immediately engaged. She is surrounded by a host of gay friends, among them George Gordon, Edith's brother. Unknown to Edith and Dorothy, George makes a bet with his friends that within six months Dorothy will be engaged to him, and the bet is duly entered in one of the party's note-books betting book. Six months elapse, and though Dorothy and George are friendly, he has not ventured to risk asking her consent. Egged on by his friends, and bitterly regretting his task, George approaches Dorothy and endeavors to plead his suit, but she refuses to listen. Later Dorothy picks up the betting book, and reads the fateful bet. Her bitter pride attract Edith's attention, and the girl, taking the book from her, reads what has caused her friend such distress. Impulsively Edith seeks out her brother, and tells him what has happened. He admits the truth, but eagerly says he truly loves Dorothy, and his sister promises to help. Meantime, Mrs. Gordon has received a letter from Dorothy, in which she says she must go away. Mrs. Gordon confronts her son

Powers Picture Plays

Released TUESDAY and SATURDAY

RELEASED TUESDAY, JUNE 13

Smith's Marmalade

A Burlesque—With Turkish Atmosphere

The "wise ones" in the exhibiting business who look to Powers for REAL novelties will not be disappointed in this one. It's neither a drama nor a comedy nor, a scenic nor an educational—IT'S A "BURLESQUE"! Something new in the film way, eh? And it's a RICH burlesque, too; about a hundred people in the cast, all costumed and garbed in the sumptuous fashion of the Turk. And the SETTINGS! Oh, that we could justly describe 'em! But we'd rather have you wait for the picture itself, which is easily a credit to

The Power Trade-Mark

RELEASED SATURDAY, JUNE 17

The Haunted Island

A Mystery—With Island Settings

This is one of the most gripping and pleasing enigma stories we have turned loose in a long while. We call it an "enigma story" because from the start to finish it keeps you guessing what the solution will be to the wonderful puzzle the plot presents. You are carried along with the shipwrecked couple in their unique adventures, and so realistic and lifelike do their experiences seem that you feel they are real people, cast away on an actual barren island, and you a rescuing sea captain viewing all through a sharp spy-glass. The picture will be recognized for many moons to come as one of the very best mystery-dramas that ever carried

The Power Trade-Mark

Has your exchange your application for "The King of Kazam", A GOOD STORY, with Nat N. Wills in the leading role?

The Powers Co.

241st Street and Richardson Avenue

NEW YORK CITY

Releasing TUESDAY and SATURDAY

"POWERS"

ON A PICTURE MEANS

PERFECTION

The Man Who Books 2 Powers Pictures a Week Is Running His Show Perfectly, For He's Trying to Give the Public Exactly What It Wants.

THE PIECE OF STRING.—Anton Paxton, a young man of saving habits, agrees against the good will of some and wishes to the villages. On his way he stops for dust with his sweetheart, Lucille Anderson, at his gate of the house and is surprised to find her talking with the younger brick smith, much to the chagrin of the girl. Anton, in consternation, but the girl shows her preference for him and the blacksmith goes away in a rage.

The blacksmith goes to his forge where he is followed by a basket of assistants, whose duties run to humor. Among these the blacksmith lightens. In the evening, the hunting dress his prince and his dog appears to up and he evening through the forest, where you wallet among the rocks. The hunted business one noise, searches to his dog, and rides to the village inn.

Anton passes the sweetheart and goes on to the village and to passing the store of the smith, he sees a piece of string, picks it up, and as he absentmindedly passes it his pocket, and passes on. The blacksmith and the assistant note his action, but no one sees what he picks up.

The rumor circulates his loss and creates a notion of suspicion between the people of the village and the well of one has had starts out. The blacksmith tells him of Anton picking up an article near the pavement. Anton is found in the inn and accused of stealing the wallet. He is confronted by the smith and assistant and he denies the charge. He is called before a magistrate, where he is questioned, but there is not found on his person. He protests his innocence, his sweetheart standing by his corner. His corner is overcome by it, a thief and has acted as patient.

At supper the prosecutor proposes a powerful ser- ence to the jury of quilling and the congregation all of some present, and Anton and he leaves the court in disgrace.

In passing through the wood the prisoner dog finds the purse and returns it to his master who goes to the inn and announces that he has found his property. Anton is there among the crowd and he is overpowered in the rebel hunt he has been vindicated by the finding of the wallet. He becomes upstream in his goodness, calling upon all present to proclaim him innocent. His joy is short-lived, however, for the evil blacksmith, in his jealousy, accuses Anton of finding the money and hiding it in the forest, where it was discovered by the dog. All present agree with the smith and the revulsion of sentiment is too much and Anton is driven to raving madness and he drops dead, to the consternation of the villagers, who believe him innocent after he has expired.

"POWERS"

ON A PICTURE MEANS

PERFECTION

The Man Who Books 2 Powers Pictures a Week Is Running His Show Perfectly, For He's Trying to Give the Public Exactly What It Wants.

AMERICAN.

THE WITCH OF THE RANGE.—In the mountains these lived an old woman who claimed the gift of the sight. She was generally called her "The Witch of the Range."

One morning the witch comes to the Bar 40 ranch and induces Jim Garner, the foreman, to have his fortune told. Looking into his palm, and making her mysterious passes, she predicts a dire future for him. She continues on her way and Jim, approaching the ranch house, encounters Anna Taylor, the daughter of the ranch owner. Jim had long ago determined to make her his wife, and finding her alone, attempts to force his welcome attentions upon her. She is struggling to escape, when Ed. Warren, a neighboring ranch-

with the nets, but Edith, interposing, drags the young man to Dorothy's room, where after only humbly apologizes, but eventually wins the girl's heart.

BILL AT PLAY.—Bill and his wife attend a race meeting, and the little comedian is so struck with the performance of the jockeys that he determines to learn to ride. Imparting this information to Mrs. Bill, which she—she—indicates—receives with an ominous shake of the head. Bill sets off and purchases a large hobby-horse. He brings his new acquisition along to a cafe, where he proceeds to give it some straw. A lady's bag gives him a new idea, and stuffing the straw in it, he makes a respectable sausage. The lady is naturally irate, so Bill dashes off with his steed, causing innumerable people to fall suddenly into various positions. At last a policeman comes in sight, and Bill, his horse, and the officer have a lively wrestle, during which our "horseman" takes his seat. Finally we see him at home his face wreathed in bandages, but still with a cheerful "Bill" smile.

"POWERS"

ON A PICTURE MEANS

PERFECTION

The Man Who Books 2 Powers Pictures a Week Is Running His Show Perfectly, For He's Trying to Give the Public Exactly What It Wants.

man, comes up and, taking in the situation at a glance, knocks her senseless down.

A few days later it is found that cattle are disappearing from the Bar 13 range and are mysteriously sent to Jim Ferrier as the owner. The cowboys accuse him point blank but he succeeds them by attaching the loss to witchcraft, and proposes watching the watch. The cowpunchers cowboys agree and they go to the witch's hut and drag her, screaming and struggling, to the nearest tree.

Anna Taylor is picking flowers by the roadside as the lynching party approaches and, realizing a crime is about to be committed, conceals herself until they pass and then hastens to notify the old of Bill Warren. They arrive in time to stop the tragedy and the witch is overcome with gratitude. She promises to her life by placing curses upon her friends and curses upon her would-be murderers.

Jim Carter, realizing that the discovery of his depredations is close at hand, resolves to be avenged upon Anna for giving the witch and determines to kidnap her and compel her to marry him. He carries out his intentions with very little trouble for Ben Taylor is out of the way for some time. The witch witnesses the danger. Ed. Lacey sends one of his men to notify the ranchers and hurries away himself to see the witch. He overtakes Carter in the mountains, and in the fight that follows Carter receives the cowboys carry the desperado back to meet out justice in the stern court of Judge Lynch. Ed. Warren and Anna Taylor remain behind in the stricken woman, the first human sympathy she had ever known.

LAW AND ORDER ON THE BAR L RANCH—The cowboys on the "Bar L" outfit are disposed to disregard the orders of the boss and the very mouth of they please. Moreover, they take a hand at dominating over him and between the boss and their natures and his wife's peppery tongue, his life is not an unbroken calm.

One day he comes upon the boys playing and wrestling in the sand and, seeing them are not attending to their cattle, and he starts to remonstrate with them. They quickly rope him and prevent him from interfering. His wife hails him in his predicament and, after cutting him down, proceeds to abuse him and give him a sound thrashing.

Smarting under the sense of his wrongs, he determines to be avenged and employs a gun-fighter to subdue the rebellious cowboys. Upon his ally in the bath, he goes among the boys and is immediately attacked by the gun-slinging stranger. He wildfires for his assistant who now appears, and loses the cowboys up at the point of his gun. Worn out of the battle-ground by the exhaustion the gun-fighter as his own bravery. The tables are turned and the cowboys, emboldened by the assistance of their new employer, resort to the use of the watering trough and give him a thorough soaking.

They engage in heaving objects at each other. When his wife finds him later and, prying him out, she assumes her reckless spouse and then leaves him to ponder on "What's the use?"

THE COWBOY'S RUSE—John Norris, a wealthy Chicago banker, is spending the summer in the West, accompanied by his daughter Nellie. He meets Mrs. Thompson, a young widow, and the two spend many happy hours together.

One day on the golf links Mrs. Norris insinuates Mrs. Thompson in the mysteries of her favorite pastime and she becomes so interested she mistakes him for her ball. Nellie's ball has sent under a fence and she is vainly trying to recover it when Warner Pierce, a young cowboy, rides up and dismounting, retrieves the ball. The pompadour is attracted and the cowboy is made happy by an invitation to call.

The following day he presents himself at the hotel and meets Jimmy Morris, who intimates that Carl Jones, a wealthy widower, is paying Miss Pierce determines to see more of Nellie regardless of her father's objections and plans a time. He calls the tune of the "Circus Heavy" together and plans to hold up the limousine and kidnap his daughter and then send them to the mountains.

Accordingly Mr. Norris is held up by the cowwhile bandits, his daughter kidnapped, and he is left to the tender sympathies of the old and saddling widow.

The outlaws deliver Nellie to Warner and he "rescues" her from the bandits. Arrived at the scene of the holdup he returns the daughter to the distressed father, who is overcome with gratitude and invites the young man to call whenever he wishes.

Matters have progressed most favorably for him with the widow and he fears that several his daughter's acquaintance may be sooner than him love. The widow, as the sentimental compensate for the loss of his daughter.

NESTOR.

THE COWPUNCHER.—Several times Joe had attempted into Jack was paying his sister too much attention, and now, he had actually caught the young man proposing to her. And he had sent him the house, and the quarrel which ensued between her so aroused was he at the latter, that it took to a fist words, when he later met Jack at the saloon to keep on a quarrel. This has stopped between them, however, when guns were drawn, and resulted in they fight with their fists.

Hot blooded they were that neither might have been dropped, but to be gotten the best of by one or his fellow's fists when he interfered, acting so at the son's suggestion. Jack was sold by the old man that as might go. Thus, the elder Summers ordered his son to leave, when, behind Jack telling his daughter good-bye, while Joe, his pride still wounded, mounted his horse and rode after the cowboy, determined to have their fight out with guns.

Upon the road, Ann beheld her brother's action, and shrewdly guessing the cause, ran for her horse and started after the pair. However, she was delayed a few minutes until Joe had succeeded in downing Jack to a draw, by striking the cowboy in the face with his hat, and the men were on the point of firing at each other, as Ann was heard from behind, and as the men turned in surprise, they beheld a band of Apache Indians, who had stolen upon them unawares.

Seeing that the others' exit was cut off Ann quickly dismounted and ran to the side of Jack, lying in one of the Indians gave chase, she returned to the ranch to safety. Then with her father and the cowboys she started on a wild race to the rescue of her brother and sweetheart, who meanwhile were also hotly pursued by the savages. Seeing the Indians somewhat at bay, and on the redskins could close in upon them, the rescue party opened upon the fall, scattering the Indians and not only bringing about a reconciliation between Joe and the Summers, but also to complete the happiness of Jack and Ann, who thus the family as a prospective brother and son-in-law.

THE LITTLE BURGLAR.—Irving Howard desired to wed his cousin and heir, Dora Judson and foreseeing such, therefore, insisted that his daughter should make her home with him after her marriage. Irving was coldly told by Dora plead for her husband. Judson remained firm, so after offering Irving enough money to take him West, which he refused with scorn, the young man departed determined to return and claim his wife and child.

Seizing the first train left, however than in going to claim the safe, the old gentleman discovered that several packages of money were missing. This then was the reason that his son-in-law had so grandly refused his aid. Quickly calling up the police station and Irving's description was sent out on the wire, and having a hack. His debtor was soon overtaken and, being arrested, Irving came in front of the prisoner and Judson was much surprised until Dora came running in behind the police station. Little Edgar had run her mother gave Irving some bills as an act of her grandfather's love was turned the child had helped himself to the money and was once more with her mother. Irving, Judson, Dora and Edgar were all happy.

So badly did Judson feel at the injustice he had done Irving that he insisted upon his remaining for the week and Irving accepted just to spend a little of his own time with his son-in-law in the evening.

GREAT NORTHERN.

TRUE LOVE NEVER DIES—The love affair of two young people is roughly interrupted by the father of the young woman, who, entering the suitor, the girl in her rebuke, but in the parlance. And the father's instructions he effective upon the young man, who, after the girl, is seen at the wedding morning and the reunited lovers the ceremony. It is not long before parents of the young couple and bridge themself at once. The husband of the woman on board, takes after the two lovers, and, by regaining his self-control, leaves them the husband is about to re-engage, and not long after wards the young ladies are to a grand wedding, minus from the father-in-law, never die.

AMBROSIO.

TWEEDLEDUM'S DREAM.—After a night of [illegible] exceptional in [illegible] to complete [illegible] he becomes [illegible] and [illegible] [illegible] [illegible]

YANKEE.

CHAMPION.

POWERS.

REX.

THANHOUSER.

WHEN in need of real Film Service—the kind that satisfies—write or call on us.

ACME FILM CO. Inc., 12 East 15th Street, New York
133 Bastable Building, Syracuse

"What Does The National Program Mean?"

Mr. Exhibitor:—

Do you thoroughly understand the advantage of being a National Exhibitor? Can you realize what it means to be able to advertise extensively your programmes in advance without fear that your nearest competitor will take advantage of your advertising efforts and run your advertised show in advance of you?

"The National Programme is Absolutely Exclusive."

Theatres using our programme are insured against the many evils now besetting exhibitors by reason of repeating on your neighbor's programme.

"Our National Exclusive Programme Eliminates this Evil."

NATIONAL FILM DISTRIBUTING COMPANY

34 & 36 W. HOUSTON STREET
N. Y. CITY, U. S. A.

"Watch for our adv. next week. Something Important."

LOUISE M. MARION'S
Great Novelty of
ILLUSTRATED POEMS
Patriotic and otherwise
Also her attractive comedy play

MONEY! MONEY!! MONEY!!!
is a great drawing card for
THEATERS, CLUBS, ETC.
Terms reasonable
Operator furnished when desired
Attractive painted posters and slides made from life models supplied free of charge

LOUISE M. MARION
321 West 23d St. New York City

TWO YANKEE FEATURE REELS
MONDAY, JUNE 12th
"THOU SHALT PAY"
A High-Class Dramatic Production

FRIDAY, JUNE 16th
"THE NEW CONGRESSMAN"
A refined, humorous political production

YANKEE FILM CO.
344 East 32d St. New York City

More Specials

Harvard-Cornell Boat Race, released May 27, 700 feet
International Polo Match at Belmont Park, released June 1st, 800 feet

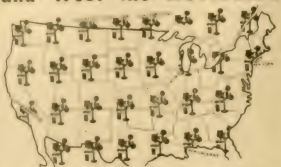
Past releases which have made money for exhibitors—Suffragette Parade—N. Y. Police Parade—Launching of Wyoming—Opening N. Y. Library

all our specials sold at 8c per foot

SPECIAL EVENT FILM COMPANY, A. J. Clapham, Gen. Mgr., 12 EAST 15TH ST. NEW YORK

North—South—East and West the MOTIOGRAPH is Conceded Best

IN PICTURES
IN CONSTRUCTION
IN WORKMANSHIP
IN ACCESSIBILITY
IN EVERYWAY—



AS POPULAR IN EUROPE
AS IT IS IN AMERICA

WRITE ANYONE ANYWHERE
THEY ALL SAY THE SAME

Mr. J. C. McCaules, of Lawrence, Kansas, said May 21st, 1911, "They can talk all they want to about machines but the MOTIOGRAPH has them all skinned."

HAVE YOU A MOTIOGRAPH WATCH FOB?

ENTERPRISE OPTICAL MANUFACTURING CO. - - - 564-572 West Randolph St., CHICAGO, ILL.

Electric Fans From $7.00 up

Write for Catalog and price list of Fans, Carbon Condensors, Exit Lights, Slide Carriers, Reel Cabinets, Etc.

Hudson Electrical Supply Co.

49 BARCLAY STREET
NEW YORK

Ortho Film Company, Inc.

TRADE MARK TRADE MARK

We have reorganized and increased our capital stock and are now prepared to manufacture FILMS for special features, such as Educational and Advertising purposes, by our "Hochstetter Exclusive Process."

Interest motion pictures, printing and developing is our specialty. We redevelop and clean FILMS, by our "Hochstetter Exclusive Process," making them as good as new.

Demonstration free of charge in any part of the United States.

Main Office, 208 Market St., Pittsburgh, Pa.
Branch Office, New York, 40 ast 12th St.

F. W. HOCHSTETTER, Pres. & Manager.
A. J. De ROY, Secy. & Treas.

Canadian & American Exhibitors

We don't care what it is, if it pertains to MOTION PICTURES, you can get it from us. We ship anywhere. American Shipments our specialty. We have good news for you. WRITE TO DAY. Catalogues Free.

P. F. Brown, P. O. Box 1837, Calgary, Can.

MOTION PICTURE MACHINES

EDISON MOTIOGRAPH POWERS

Stereopticons, Post Card Projectors
Lantern Slides, Repair Parts, Supplies
Carbons, Tickets

Catalog Free on Request

AMUSEMENT SUPPLY COMPANY
105 No. Dearborn St. - - CHICAGO

Changeable ILLUMINATED Program Sign

Easily operated, quickly changed, inexpensive. : :

Interchangeable letters stenciled in metal, specially arranged for any program. Illumination of each subject controlled individually.

Write for descriptive matter and money making particulars.

Zenith Manufacturing Co.

P. O. Box 252 CINCINNATI, OHIO

A Question to Exhibitors for years, "Film Service," Solved

Consolidated Amusement Company

614 to 619 Rhodes Bldg., Atlanta, Ga. Bil-Sol Theatre Bldg., Houston, Texas

SUCCESSFULLY whipping out subrenters, pikers, cold copy buyers, and would-be film exchanges, building up and demonstrating what INDEPENDENT film service really is, buying the entire output of the Motion Picture Distributing & Sales Co., with duplicates sufficient to successfully cover LOUISIANA, TEXAS, MISSISSIPPI, ALABAMA, TENNESSEE, GEORGIA, FLORIDA, NORTH and SOUTH CAROLINA.

Whatever Your Requirements. You Need Film—We Buy It.

Write, Wire or Phone. Name the situation and we will meet it with A SERVICE.

Song Slide Department—Latest Releases

Competition cannot touch our prices

ADVERTISING SLIDES

We are the originators of this line. Slides of superior quality and attractiveness, that will increase your business. Also

SONG SLIDES

Two releases weekly; if you want to be up-to-date, GET THEM. And

ANNOUNCEMENT SLIDES

'Phone, call or write

EXCELSIOR SLIDE CO.

61 West 14th Street

Tel. 4351 Chelsea New York City

EXCELSIOR SLIDE CO.

"A Heart and a Rose." Pub. by Holmes Music Co.
"Dixie Daisy Dear." Pub. by M. Whitmark & Sons.
"The Withered Rose and the Aching Heart." Pub. by James Brockman Co.
"Down Old Indiana Way." Pub. by Head Publishing Co.
"June Rose." Pub. by Jos. W. Stern Co.
"In the Garden of Peaches and Cream." Pub. by Keeslis & Paley.
"The Entertaining Man." Pub. by M. Whitmark & Sons.
"The More I Live the More I Love." Pub. by Jos. W. Stern & Co.

SCOTT & VAN ALTENA.

"Carolina Rag." Pub. by Wm. Rossiter.
"Peggy Gray." Pub. by Haviland.
"Billie." Pub. by Keeslis & Paley.
"Vacation Days." Pub. by Harrold Rossiter.
"Valley Forge." Pub. by Jose Morris.
"The Baseball Guide." Pub. by Harry Von Tilzer.
"You Dear." Pub. by Harry Rossiter.
"Hurry Back, Dearie." Pub. by Leo Friedman, Chicago, Ill.
"Soul of My Soul." Pub. by Jos. W. Stern, New York.
"Hurry Up Those Wedding Bells." Pub. by Longbrake & Edwards, Philadelphia.
"Kidland." Pub. by Gus. Edwards, New York.
"I'll Be With You, Honey, in Honeysuckle Time." Pub. by Will Rossiter, Chicago, Ill.
"Hold Me Just a Little Closer." Pub. by York Music Co., New York.
"When the Golden Leaves Are Falling." Pub. by Charles K. Harris.
"Cuddle Up Together and Sing Home Sweet Home." Pub. by Charles K. Harris.
"When the Girl Whose Heart You Long for Has a Heart that Longs for You." Pub. by F. B. Haviland Pub. Co., New York.
"In the Land of Harmony." Pub. by Ted Snyder Co., New York.
"Eight Little Letters Make Three Little Words." Pub. by Ted Snyder Co., New York.

LEVI & CO.

"Dreaming My Love of You." Pub. by J. D. Shipman Co.
"Just Like You Are, Love, Ao-day." Pub by J. D. Shipman Co.
I Love My Wife.—Shapiro.
Let's Go Where We Can Have Some Fun.—Shapiro.
I'm Trying My Best to Smile.—Shapiro.

GET SIMPSON'S SLIDES FOR

"Wanted: A Harp Like The Angels Play"
One of J. Fred. Helf's Hits. 'Nuff ced.

A. L. SIMPSON, Inc., 113 West 132d St., N.Y.C.

A. L. SIMPSON.

"You're the Queen in the Kingdom of My Heart." Pub. by the Musicians' Publishing Co.
"Honey, You Can Turn the World Around for Me." Pub. by the Musicians' Publishing Co.
"Wanted: A Harp Like the Angels Play." J. Fred Helf Publishing Co.
"The G. A. R." Pub. by Shapiro.
"Columbia, the Gem of the Ocean." "The Star Spangled Banner." The National Anthem. "A Dream of a Garden and You." Pub. by the Ideal Music Publishers.
"Seems to Me the World Is Singing Marguerite." Pub. by Edmund Lyons.
"Can't You Take It Back and Change It for a Boy?" Pub. by F. B. Haviland Publishing Co.
"Dear Old Sally." By Billy Gaston and John B. Lowitz. Pub. by Lowitz & Gaston.
"Give Me a Shore, I'm Falling In Love." J. Fred Helf Publishing Co.
"Sing Me an Old Sweet Song of Love." Pub. by F. B. Haviland Publishing Co.
"Just a Twig from the True Lovers' Tree." Pub. by J. Fred Helf Publishing Co.

Perfumed Disinfectants

	Form de Rose	Paraline No. 1
1 gal. with sprayer - -	$2.50	$2.00
5 gal. " " - -	10.00	7.50
10 gal. " " - -	18.00	13.00

NO CHEAP GOODS, BUT THE BEST

We are the largest Perfumed Disinfectant Manufacturers in the world, and have everything you want in our line.

NOTE OUR NEW ADDRESS,

U. S. DISINFECTANT COMPANY

236-238 Skillman Street, Brooklyn, N. Y.

Will Buy Second-hand Film, M. P. Machines and Song Slides

Anything pertaining to the picture business. FOR SALE—Clean films, $5 per reel and up, subject to examination. Send stamp for big bargain list. GENERAL FILM RENEWING SYSTEM, 541 Federal Street, Chicago, Ill.

Money Makers for you. Think of the people passing by or out of your place that would drop another nickel or dime. Many styles. Catalog No. 34 tells all.

KINGERY MFG. CO.
CINCINNATI, O.

"SILVERLIGHT"

Aluminum Motion Picture Curtain

Extraordinary Features Are: Permanent Brilliancy Fireproof, Flexibility Non-cracking, Safety, Strength. Send for circular. Dept. M

Ralph J. Gelson upply Co. 64 Wabash Ave., Chicago

Exhibitors, Attention!

Owing to the increase of our business in and about Wilkes-Barre, Pa.

OUR ADDRESS NOW IS
49 S. PENNSYLVANIA AVENUE
WILKES-BARRE, PA.

DON'T FORGET!

that we are buying the Cream of the Motion Picture Distributing and Sales Co.'s output and have a feature service for you that can't be beat.

Dealers of Machines and accessories.

Write wire, phone or call.

The Exhibitors Film Service Company

49 S. PENNSYLVANIA AVENUE
WILKES-BARRE, PA.

Mr. J. E. MOYER - - General Manager
Formerly with the Lubin Film Service Co.

Moving Picture Exhibitors

PRESTO EMERGENCY CLAMP

A Quick Relief for Lamp Accidents

A NECESSARY ADJUNCT TO EVERY OUTFIT
AVOIDS DELAYS. ADJUSTED IN ONE MINUTE

Cut shows clamps attached to lamp.

Write for Descriptive Circular

PRESTO EMERGENCY CLAMP CO.
Box 264 SYRACUSE, NEW YORK

"EXHIBITORS OF MOVING PICTURES, NOTICE"

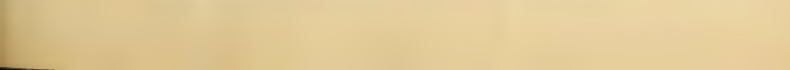
WE make and sell parts for all makes of moving picture machine supplies. We have a full line of Carbons, Condensers and tickets at reasonable prices. Ask your film exchange to show you our new Keystone Lugg. It is the best you ever had, at 30c. each, or will mail you one upon receipt of price.

We handle moving picture machines, new and second hand, of all kinds. Descriptive matter on application. Correspondence solicited.

STERN MFG. CO.
109 N. 10th Street Philadelphia, Pa., U. S. A.

THE ONE BEST SOUVENIR

S. R. O. EVERY NIGHT



5c. EACH

$5.00 Per Hundred

This beautiful Souvenir Spoon is guaranteed Solid Silver Plated French Gray Finish and the latest design. Write today for sample and 3 plans that will fill your house to capacity.

UNITED STATES FACTORIES CO. MANUFACTURERS 40 Dearborn Street, Chicago

Licensed Release Dates

BIOGRAPH

LUBIN

SELIG

ESSANAY

May 2—The Lonesome Trail—Look (Com.) 1000
May 13—The Picture of Her Love (W. Dr.) 1000
May 16—Wild Animals in Captivity (Edu.) 1000
May 20—Will Logan Loves a Girl (Com.) 1000
May 23—Mexican Border (Dr.) 1000
May 27—The Cameo Kirby (W. Dr.) 1000
May 30—Lucky Jim (Com.) 1000
June 3—The Coward (W. Com.) 1000
June 6—Wanted a Wife (Com.) 1000
June 10—Lucky Dog (Com.) 1000
June 13—Tyke's Elopement (Com.) 1000

GAUMONT
G. Kleine.

May 9—Three of a Kind (Com.) 740
May 9—Spring-Heeled Jack (Com.) 245
May 16—In the Days of Nero (Dr.) 1000
May 16—The Backfruit (Dr.) 1000
May 23—Jumble on a Lark—(Com.) 1000
May 23—Shooting the Rapids (Sc.) 415
May 23—The Composer's Return (Dr.) 795
May 30—Scenes (Edu.) 200
May 30—Alone at Night (Dr.) 480
May 30—Jumble the Sportsman (Com.) 510
May 30—Science vs. Quackery (Dr.) 950
June 6—Mistaken (Dr.) 985
June 6—The Dress Fitter (Dr.) 735
June 6—Extraordinaries (Scenic) 240
June 13—The Love Story of a Great Actress (Dr.) 1000

KALEM

May 8—When the Dead Return (Dr.) 990
May 10—The Loyalty of Don Luis Verdugo (Dr.) 980
May 12—The Carnival (Dr.) 1005
May 17—A Tragedy in Tagland (Dr.) 940
May 19—Ida Blossom's Time (Dr.) 1000
May 24—The Carrier Pigeon (Dr.) 970
May 26—Tangled Lives (Dr.) 1000
May 31—Business Reformation (Dr.) 1005
June 2—His Son (Dr.) 1000
June 7—Advertising for Mamma (Dr.) 1000
June 9—The Loss of Summer Morn (Dr.) 980
June 14—Mamma at the Beach (Com.) 960
June 16—The Railroad Builders of '62 (Dr.) 1000

LUBIN

May 18—Her Humble Ministry (Dr.) 1000
May 20—A Hero—Almost (Com.) 1000
May 22—The Gambler's Chance (Com., Dr.) .. 600
May 25—A Good Time (Com.) 1000
May 27—The Sixth Edge (Com.) 1000
June 1—A Game of Innocence (Com.) 1000
June 3—The Point (Dr.) 1000
June 5—The Professor's Ward (Dr.) 1000
June 12—Uncle's Decision (Com.) 400
June 12—The Cook (Com.) 600
June 15—Dorie by Degrees (Com.) 1000
June 17—The Tell-Tale Step (Dr.) 1000

MELIES

May 13—The Spring Beauties (Dr.) 1000
May 18—The Redemption of Rochilde (Dr.) .. 1000
May 27—The Immortal Song (Dr.) 1000
June 3—Sunshine and Shadow (Dr.) 1000
June 7—Something Good (Com.) 1000
June 10—Fooling Father (Com.) 1000
June 14—Tyke's Elopement (Dr.) 1000
June 21—The Voice of Nature (Dr.) 1000
June 28—The Hopes of Mankind (Dr.) 1000

PATHE

May 16—Wild Animals and Reptiles (Dr.) 850
May 16—Pathe's Weekly Movie Review of the World 50
May 16—Pathe's Weekly 500
May 23—Shooting the Rapids by Canoe (Sc.) .. 150
May 23—Fishing Made Artificial Quadrifecta 853
May 23—The Heart of Indian Moll (Dr.) 990
May 23—Pathe's Weekly 945
May 25—All the Moves (Dr.) 1000
May 30—Pathe's Weekly (100 Feet) 680
May 30—M 100
May 30—M 980
May 30—The Long Road (Dr.) 290
May 30—The Mail (Com.) 994
May 30—Pathe's Weekly 997
June 1—Pathe's Weekly 745
June 1—Pathe's Weekly 230
June 1—The Chief (Dr.) 1000
June 1—The Sacrifice (Dr.) 1000
June 1—The 816
June 1—The 174
June 1—The 987
June 1—The 100

SELIG

May 1—Bubbles (Edu.) 1000
May 2—The Hidden (Dr.) 1000
May 3—Mountaineers on Sunday (Dr.) 1000
May 4—Pathe's Weekly 1000
May 5—Nature's Carpenters (Edu.) 1000
May 6—The Professor's Window (Dr.) 1000
May 7—Colonial Days and Ye Antiquities (Edu.) 1000
May 8—The Three Wild Hunters (Dr.) 1000
May 9—Pathe's Weekly 1000
May 10—Animals I Have Met (Edu.) 1000
May 11—A Vagabond Nation (Sc.) 1000

URBAN-ECLIPSE.
(G. Kleine.)

May 1—Rubber Neck Perez (Com.) 370
May 12—The Magician's Vengeance (Dr.) 296
May 17—Underground Harbor Wales (Sc.) 600
May 20—Pathe's Weekly 582
May 24—The Gaudy Helper (Dr.) 990
May 24—The Professional Model Aids (Sc.) .. 420
May 31—The Musketeer (Dr.) 588
May 31—The Sleuth (Com.) 404
June 7—The Young Interne (Dr.) 750
June 7—Hedgehound an Isle of the North Sea (Scenic) 250

VITAGRAPH.

May 8—His Mother (Dr.) 995
May 12—The Wickedness of the Unwelcome (Com.) 1000
May 15—Promises of Pierre Marie (Dr.) 985
May 16—Mamma's Mania Married (Com.) 990
May 19—The Silent Girl (Dr.) 990
May 22—Sunshine and Shadow (Dr.) 990
May 25—The Dead Man's Hour (Dr.) 1000
May 26—The Mutineer, the Scab (Dr.) 1000
May 27—The Price of Hate (Dr.) 1000
May 30—Quirt's Chauffeur (Com.) 1000
June 2—The Ends of the Earth (Dr.) .....
June 2—The Clever Detective (Com.) .....
June 6—For Her Brother's Sake (Dr.) .....
June 9—The Sacrifice (Dr.) .....
June 12—Singing of Miss Marmer (Dr.) .....
June 13—The Trapper's Daughter (Dr.) .....
June 16—Pershing's Indians (Dr.) .....
June 17—Teaching McFadden to Waltz (Com.) .....

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, June 5th.

Biograph—A Smile out of a Child (Dr.) .....
Lubin—The Feud (Dr.) 1000
Pathe—A Rough Diamond (Dr.) 734
Pathe—The Scorpion (Sol.) 240
Selig—Where There's a Will There's a Way (Dr.) 1000

Tuesday, June 6th.

Edison—The Cardinal's Edict (Dr.) 1000
Essanay—The Friends's Wife (Dr.) 1000
Gaumont—The Dancing Chrysanthemum (Dr.) .. 735
Gaumont—Chrysanthemums (Sc.) 240
Selig—Mexican Aces (Dr.) 1000
Vitagraph—For Her Brother's Sake (Dr.) .....

Wednesday, June 7th.

Edison—A Lesson Learned (Dr.) 500
Edison—Father Lives Again (Com.) 500
Kalem—Advertising for Mamma (Dr.) 1010
Kleine—Insubordinate Soldier (Dr.) 1000
Lubin—The Young Interne (Dr.) 750
Urban-Eclipse—Hedgehound an Isle of the North Sea (Sc.) 250

Thursday, June 8th.

Biograph—Dorcas Love Affair (Dr.) .....
Kleine—Dorothy Dix's "Sealed" (Com.) .....
Lubin—The Professor's Ward (Dr.) 1000
Melies—Her Spoiled Box (Dr.) 1000
Selig—For Lesser Sums (Dr.) 1000

Friday, June 9th.

Edison—The Weaker and the Wage Earners (Dr.) 1000
Pathe—Rosanna (Dr.) 810
Urban-Eclipse—Mamma (Com.) 174
Lubin—The Call of Summer Morn (Dr.) 980
Vitagraph—The Sacrifice (Dr.) .....

Saturday, June 10th.

Essanay—Lucky Jim (W. Dr.) 1000
Gaumont—The Love Story of a Great Actress (Dr.) 990
Pathe—A Business Life (Dr.) 987
Vitagraph—The Call of Summer (Dr.) .....

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

THEATERS FOR SALE.

FOR SALE—Complete up-to-date moving picture and vaudeville house seating 320. Also fine airdome, two doors apart, seating 900. Everything new. Must sell within thirty days. Address, CENTRAL KANSAS, care of Moving Picture World, New York City.

FOR SALE—First class Moving Picture Theater, seating 700 in the heart of city of 60,000, eight miles from New York City. Owner leaving city, will sacrifice. Address, THEATER No. 45, care of Moving Picture World, New York City.

FOR SALE—Moving Picture Theater, up-to-date throughout, 375 opera chairs, best green in the city, in A-1 condition, rent and equipment. A splendid chance for one who has proper time for it. Price, $2,000 cash down; balance, easy terms. Address, GRAND OPERA HOUSE, Longmont, Colorado.

FOR SALE—Small moving picture theater in town of 10,000. Cost $1,500 to build last December, and has made money every week since it opened. Owner loses in charges and is retiring from the business. $1,500.00 buys it. Big bargain for some one. Address, H., Care of Moving Picture World, Chicago.

FOR SALE—Cheap, on account of ill health. An up-to-date outfit consisting of a fine lenticulum, nearly new, cost $2,000. Address, M. B., 742 West Big Street, Newark, O.

FOR SALE—Profitable and picture house, seating 320; clears $100 weekly year round. 18,000 population. One competitor. Terms or cash for quick deal. Address, W. J. HAWK, Harper, N. D.

THEATERS FOR RENT.

FOR RENT.—Open air theater, seating capacity 1,400. Location A-1. No opposition. Address, HERMAN, care of Moving Picture World, New York City.

SITUATION WANTED.

AT LIBERTY.—A-1 moving picture operator and electrician. Address, W. GARRETT, P. O. Box 576, Reading, Ark.

AT LIBERTY.—Moving picture operator desires position in New York or the New England States, Massachusetts preferred. Address, O. B., care Moving Picture World, New York City.

MISCELLANEOUS.

FOR SALE.—Moving Picture Camera. New Gaumont make, equipped with film boxes, 1,000 feet each, a 51 mm Voigtlander lens. $225.00. Address, M. MALINAUD, 1,295 Summit Ave., Jersey City Heights, N. J.

CARBON HOLDERS—Guaranteed for one year, one dollar ($1.00), and unbreakable condensers, seventy-five cents (.75c). NATIONAL SUPPLY COMPANY, 1536 Beechview Avenue (Beechview), Pittsburg, Pa.

FOR SALE.—Film cement formula; superior article; low priced. Mr. Exhibitor, send fifty cents and save money. W. H. EYLER, Wooster, Ohio.

WANTED.—Reward given to anyone who will offer a good location for moving picture show in town of 2,000 to 5,000, anywhere in the U. S. or Canada, by A-1 picture man. Address, H. R., care of Moving Picture World, New York City.

PREPARE for City, State and Federal examinations for electrician and wireman. One hundred choice questions and answers on practical electrical subjects, including the rules and regulations on moving picture machines, sent for 50 cents. Address, C. W. MITCHELL, 759 Franklin Ave., Brooklyn, N. Y.

TO RENT.—For film Manufacturing. Nepera Park N. Northern part of Yonkers, is especially adapted for the moving picture business, on account of good scenery and natural beauty of scenery. We have two buildings, real, $900 and $420 each, per annum. Particulars on application. Telephone, Yonkers 2725. Address, MARCUS, Nepera Park, N. Y.

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you need some good music of dramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE 25 CENTS

Also latest rag music series 1910 for 10 parts and piano, $1.00

5% Discount on both numbers.

CLARENCE E. SINN

1301 Sedgwick St. CHICAGO, ILL.

EAGLE FILM EXCHANGE

Prompt service. Day and night service

23 NORTH NINTH STREET,

WE BUY the entire output of the Independent manufacturers. Ask about our Three-locked reel system.

Write, wire or phone

PHILADELPHIA, PA.

COMING! COMING!

Another Bunch of Corking Good Headliners!

FAUST Released June 16th in 2 Reels. 1650 feet. Colored.

Don't Forget to Order Your Music. 38 Pages for 75c.

DAD'S BOY Coming soon! A great big hit in every way. The best story of wholesome American Youth.

COMING SOON

CRAZY DOPE A comedy that would scare a laugh out of a brass monkey. The best farce in years.

COMING SOON

LICENSED BY THE

MOTION PICTURE PATENTS CO.

AND MARKETED BY PATHE FRERES

GET 'EM EVERY ONE!

You'll Thank Us for Calling Attention to Their Merits

Independent Release Dates

AMERICAN

May 2—A Lesson in Love (Dr.)
May 5—Rosemary and Daffodil (Com.)
May 9—The Hand of Peril (Dr.)
June 2—The Tell-Tale Light (Dr.)
June 5—The Two Brands (Transcontinental Events (Com.)
June 6—Sweetie Under Suspicion and Lee (Dr.)
June 9—Love Is Blind (And Other Follies (Com.)
June 12—The Code of Duty (Dr.)
June 13—Lonesome as Seven Pines (Dr.)
June 16—His Last Crooked Deal (Dr.)

ECLAIR

May 1st—The Blue Nile (Sc.)
May 8—A Village Flirt (Com.)
May 15—Rugged in Spite of Themselves (Com)
May 22—A Mother's Distress (Dr.)
May 22—The Waist Coat That Pounds (Com.)
May 29—The Two Gardeners (Com.)
June 5—Impedence Punished (Com.)
June 7—Tommy at the Ranch (Dr.)
June 12—Caesar Blackbird (Dr.)
June 19—Pompey Gets a Trumpet (Com.)
June 26—The Ingenious Accident (Com.)
June 26—The Death of Don Juan (Dr.)

GREAT NORTHERN.

April 29th—The Canuck Duke (Dr.)
May 6—The Lucky Banana Seller (Com.)
May 6—A Would-be Sportsman (Com.)
May 13—The Nun (Dr.)
May 20—The Voice of Conscience (Dr.)
May 20—Herne (Switzerland) (Sc.)
May 27—The Love of a Penny Girl (Dr.)
June 3—The Bogus Governess
June 10—True Love Never Dies (Dr.)

IMP.

May 11—For Her Brother's Sake (Dr.)
May 15—The Master and the Man (Dr.)
May 18—The Light House Keeper (Dr.)
May 22—The Forged Despatch (Dr.)
May 25—The Minor (Dr.)
May 29—Three of a Kind (Dr.)
June 1—The Last Appeal (Dr.)
June 5—The Grind (Dr.)
June 5—The Chicago Stockyards Fire (Sc.)
June 8—Back to the Soil (Dr.)
June 12—Behind the Scenes (Dr.)
June 15—The Piece of String (Dr.)

LUX.

May 12—The Postmistress (Dr.)
May 12—A Walk in Tunis (Sc.)
May 19—Bill at Work (Com.)
May 19—All Through a Key (Com.)
May 26—The Two Cockades (Dr.)
May 26—Tidying Up Paris (Com.)
June 2—Just Bill's Luck (Com.)
June 2—Arnold Has a Good Trr (Com.)
June 9—The Companion Governess (Dr.)
June 9—Bill at Play (Com.)

NEW YORK MOTION PICTURE CO.

BISON.

May 9—Crow's Defeat (Dr.)
May 12—The Foreman's Bride (Dr.)
May 16—The Broncho Buster's Rival (Dr.)
May 19—The Cheyenne Medicine Man (Dr.)
May 23—The Outlaw and the Pinkerton Detective (Dr.)
May 26—Brave Swift Eagle's Peril (Dr.)
May 30—A Redskin's Bravery (Dr.)
June 2—A Tale of the Foothills (Dr.)
June 6—His Lordship's Honeymoon Trip (Dr.)
June 9—A Child of the Ranch (Dr.)

AMBROSIO.

(By N. Y. M. P. Co.)

May 1th—Air Bubbles
May 13—Scamadier Relead
May 24—The Snow Maiden (Dr.)
May 27—Tweedledum a Dream (Com.)
May 31—Exploits of a Napoleon Admirer
June 7—The Human Tiger
June 7—Two Good Friends

ITALA.

(By N. Y. M. P. Co.)

May 2d—Two Girls Love Foodstead (Com.)
May 25—The Little Rider (Dr.)
May 27—Foodstead, Life Insurance Agent (Com.)
June 1—The Inventor's Purse
June 3—Criminal Anthropologist Doctor
June 6—International Exhibition at Turin the Day Before the Inauguration (Sc.)
June 8—Up for the Cup (Dr.)
June 10—An Odd Adventure of Foolshead (Com.)

NESTOR.

May 1st—After 20 Years (Dr.)
May 12—His Second Choice (Com.)
May 14—At Panther Butte (Dr.)
May 21—The Savage (Dr.)
May 24—A Sure Cure (Com.)
June 7—The Cowpuncher (Dr.)
June 7—The Little Burglar (Com.)
June 14—The Sheriff's Mistake (Dr.)
June 14—The Plan that Failed (Com.)

POWERS.

May 2nd—The Crisis (Dr.)
May 2nd—The Joys of Persecution (Com.)
May 6th—The Awakening of Galatea (Dr.)
May 9—The Four of Us (Com.)
May 9—Contagion (Com.)
May 13—As Your Hair Grows Whiter (Dr.)
May 16—Oklahoma (Dr.)
May 16—A Matrimonial Surprise (Com.)
May 20—Gunga Din (Dr.)
May 23—Her Atonement (Dr.)
May 27—Fifty Years Ago (Dr.)
May 30—Civilization (Dr.)
June 3—Wins That See Not (Dr.)
June 6—Civilization (Dr.)
June 3—Eyes That Se Not (Dr.)
June 9—The Black Heart (Dr.)
June 13—The Stranger's Plate (Dr.)
June 13—Smith's Mamma (Com.)
June 17—The Haunted Island (Dr.)

RELIANCE.

May 10—A Left Hook (Dr.)
May 13—The Conflict (Dr.)
May 17—The Harvest (Dr.)
May 20—The Sonata of Souls (Dr.)
May 24—The Sheriff's Kid (Dr.)
May 27—O'er Fields Scanned (Dr.)
May 31—Dad's Girl (Dr.)
May 27—O'er Grim Fields Scarred (Dr.)
May 31—Dad's Girl (Dr.)
June 3—In Eleventh Paied (Dr.)
June 7—The Minute and the Maid (Dr.)
June 10—The Broken Coin (Dr.)

REX.

Mar. 16—Where the Shamrock Grows (Dr.)
Mar. 23—Five Hours (Com.)
Mar. 30—As Ye Sow (Dr.)
Apr. 6—The Heiress (Com.)
Apr. 13—The Little Major (Dr.)
April 20—A Daughter of the Revolution (Dr.)
April 27—The Realization (Dr.)
May 4—The Ultimate Sacrifice
May 11—Rosedeman (Dr.)
May 18—An Exception to the Rule (Com.)
May 25—Called Back (Dr.)
June 1—The Monogram "J. O." (Dr.)
June 8—From Death to Life (Dr.)

SOLAX COMPANY.

June 7—Bridget, the Flirt (Com.)
June 9—A Mexican Girl's Love (Dr.)
May 5th—The Somnambulist (Dr.)
May 10—Nearly a Hero (Com.)
May 17—His Dumb Wife (Com.)
May 19—In the Nick of Time (Dr.)
May 24—House of Peace (Com.)
May 24—The Devil In the Tin Cup (Com.)
May 26—An Officer and a Gentleman (Dr.)
May 31—The Green Cow (Com.)
June 2—Never Too Late to Mend (Dr.)

THANHOUSER.

May 26—Get Rich Quick (Dr.)
May 30—A Wartime Wooing (Dr.)
June 2—A Circus Runaway (Dr.)
June 6—The Stepmother (Dr.)
June 9—Mooring (Dr.)
June 9—The Rescue of Mr. Henpeck (Com.)
June 13—Little Old New York (Dr.)
June 16—Flames and Fortune (Dr.)

YANKEE.

May 5th—Zelda, the Gypsy (Dr.)
May 8—In Sunny Italy (Dr.)
May 12—The Angelus Bell (Dr.)
May 15—An Indian Brave's Conversion (Dr.)
May 19—The Banana Planter's Peril (Dr.)
May 22—The Little Western Rose (Dr.)
May 26—Thwarted by Nell Pierce (Dr.)
May 29—The Birth Mark (Dr.)
June 2—The Pretender (Dr.)
June 5—The Scandal Monger (Dr.)
June 9—Mrs. Bibbin's Demise (Dr.)
June 12—Thou Shalt Pay (Dr.)
June 16—The New Congressman (Dr.)

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, June 5th.

American—The Sage Bush Phenomenon! (Com.)
American—The Elopement of Double L. Ranch (Com.)
Champion—Service Under Johnson and Lee (Dr.) 950
Eclair—Impudence Punished (Com.)
Eclair—Tommy at the Dentist's (Com.)
Imp—The Grind (Dr.) 700
Imp—The Chicago Stockyards Fire (Sc.) 500
Yankee—The Scandal Monger (Dr.)

Tuesday, June 6th.

Bison—His Lordship's Hunting Trip (Dr.)
Powers—The Black Heart (Dr.)
Thanhouser—The Stepmother (Dr.)

Wednesday, June 7th.

Ambrosio—The Human Tiger
Ambrosio—Two Good Friends
Champion—The Cost of Drink (Dr.) 960
Nestor—The Cowpuncher (Dr.)
Nestor—The Little Burglar (Com.)
Reliance—The Minute and the Maid (Dr.)
Solax—Bridget, the Flirt (Com.)

Thursday, June 8th.

American—$5,000 Reward—Dead or Alive (Dr.)
Imp—Back to the Soil (Dr.)
Itala—The Life for the Czar (Dr.)
Rex—From Death to Life (Dr.)

Friday, June 9th.

Bison—A Child of the Ranch (Dr.)
Lux—The Companion Governess (Dr.) 639
Lux—Bill at Play (Com.) 321
Solax—A Mexican Girl's Love (Dr.)
Thanhouser Motoring (Dr.)
Thanhouser—The Rescue of Mr. Hespeck (Com.)
Yankee—Mrs. Bibbin's Demise (Dr.)

Saturday, June 10th.

Great Northern—True Love Never Dies (Dr.)
Itala—An Odd Adventure of Foolshead (Com.)
Powers—The Stranger's Plate (Dr.)
Reliance—The Broken Chain (Dr.)

¶ Put in our Easels and Poster Frames and watch your attendance grow.

Brass Push and Kick Plates, Door Guard Rails, Etc.

LOW PRICES BEST WORK

DON'T DELAY but write today for complete catalog

AGENTS WANTED

THE NEWMAN MFG. CO.

717-719 Sycamore St., Cincinnati, O.

SPECIAL ROLL TICKETS The Big TicKet. Any Printing 'Any Colors

5,000	. . .	$1.25	20,000	. . .	$4.80	50,000	. . .	$7.50
10,000	. . .	$2.50	25,000	. . .	$5.50	100,000	. . .	$10.00

Get the Samples Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

G. W. Bradenburgh

Cinematograph Films

233 North Eighth Street, Philadelphia, Pa.
Phone, Market 334
Cable: Brad-Films, Phila.
Code: A. B. C., 5th Edition

Films at 8 cts. per ft.; posters free

Texas Ted's Defense—Bison.
Maid or Man—Imp.
At the Duke's Command—Imp.
Summer Skies—Reliance.
A Red Man's Gratitude—Bison.
An Indian's Ambition—Bison.
Locked Out—Reliance.
Grenadier Roland—Ambroiso.
A Daughter of the Revolution—Rex.
Love of a Gypsy Girl—G. N.
Judas Maccabaeus—Cines.
Woman's Wit—Cines.
Laundress' Son—Itala.
From Factory Girl to Prima Donna—Color Kine. Co.
Revealing Book—Unitas.

Films as new, $40 per reel; posters free

His Father's House—Nestor.
Strategy—American.
Redeeming Angel—Ambrosio.
A Plain Tale—Reliance.
For Washington—Thanhouser.
Corinne in Dollyland—Solax.
A Warrior's Squaw—Bison.
Mexican Centennial—Special.

Films at $30 per reel; posters free

Checkmate—Thanhouser.
For Her Sake.
The Norwood Necklace—Thanhouser.
For My Pal—Powers.
Man in Twenty-Three—Nestor.
Sleepy Hollow—Nestor.
At Cedar Ridge—Nestor.
A Brass Button—Reliance.
For Remembrance—Reliance.
A Country Girl—Reliance.
On Kentucky Soil—Reliance.
Her Fatal Charm—Itala.
Foolshead at the Kinematograph—Itala.
Blue Domino Disguise—Ambrosio.
A Wife's Calvary—Ambroiso.
The Creek Claim—Bison.
Redskin's Secret—Bison.

Independent Film Service

231 North Eighth Street, Philadelphia

Get Our Prices

"The Fall of Troy"

And All Big Features

Let us quote you our SUMMER PRICES on regular service. We can supply you from the best makes of the Sales Company.

Wonderful Lieutenant Rose Series

If you have not shown these big special features, write us at once. Bookings are rapidly closing up on these. We import them direct from Europe, and are the only exchange handling them.

OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic. Including resonators, magnets and keyboards, $75.00.

J. C. DEAGAN

3800 3810 N. Clark St. CHICAGO, ILL.

Moving Picture Machines

Bought, Sold and Exchanged

I Have Several Calls For Second Hand Machines What Have You To Offer?

H. A. MACKIE

853 Broadway New York City
'Phone: 2478 Stuyvesant

Drummers

This high grade Orchestra Drum direct from factory to you for $10.00

Shell-3x14-Solid Maple
Shell-3x15-Rosewood or Walnut

to Rods, Kangaroo Heads Send U.S. Money or Express order. If you wish C.O.D. send sufficient to guaranteeExpress charges.

E. P. ZEIDLER DRUM CO. Dept. F CLEVELAND, OHIO

SPECIAL TRIAL OFFER ON AROMA FOAM

The Powerful Perfumed Disinfectant

Immediately upon receipt of your remittance of $1.06 for a four quart order of assorted Geranium, Luxurian, Austian and Violor, we will ship you FREE a large compressed air sprayer and an artistically colored glass slide.

Sanitary Service Corporation

80 Wall Street, New York City

Lang's Rewinder No. 2

PRICE $5.00 NET

Lang Manufacturing Co.

OLEAN NEW YORK

Send for latest Catalogue

Moving Picture Machines Stereopticons Make Big Money

Motion Picture Theatre Supplies

We carry on hand at all times the largest and most complete line of Repairs and Supplies for all Standard Machines, also Tickets, Carbons, Screens, Chairs, etc. Can ship at once. Special Slides made to order. We also handle Motiograph, Edison and Powers Machines. Write today for THEATRE CATALOGUE.

CHICAGO PROJECTING CO.

219 S. Dearborn St. Dept. A. Chicago, Il

FEATURES

That Get Big Money

We handle the largest line and variety of two and three reel features in America. Not a failure in the lot. Look them over:—

Truth About the Pole (Certain Territory). *Grenadier Roland. Fall of Troy. Gans-Nelson Fight. Custer's Last Stand. U. S. Military Manoeuvers. Wolgast-Nelson Fight. Johnson-Jeffries Reproduction. Frontier Days in Cheyenne, and others.*

State date wanted and we'll mail prices and particulars. Special weekly and monthly rates. Address the Pioneers,

CHICAGO FILM EXCHANGE

CHICAGO OMAHA

BARGAINS BARGAINS

Motion Picture Machines $35 up; Power's Cameragraph No. 6, only $75; Stereopticon and Model B Gas Outfit, $15; Carbons $2.50 per 100; Tickets, $1 per thousand; Film Washer Compensator, $25; Lubin, 1908 Marvel, cost $150, only $100; Edison Model B, Power's No. 6 and Standard Iris.

Dissolving Stereopticon Lanterns and Optiscopes, $25. Get Supplement 33, Bargain List, Motion Picture Machines Wanted.

HARBACH & CO.

809 Filbert Street Philadelphia, Pa.

Film Perforating Dies

The A. Dewes Co.

249 Center Street
Tel. 2351 Spring New York

HAVE GOOD MUSIC

Singers, Pianists, Trap Drummers and Orchestras. Guaranteed Artists Always on the Wire.

American Theatrical Singers Agcy.

140 N. Dearborn St. CHICAGO, ILL.
Hilliard Campbell, Mgr.

THEATRE SALES CO.

811 Dearborn Street, opposite Post Office
CHICAGO, ILLINOIS
Long Distance Phone, Harrison 241

Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call. Make Known Your Wants.

For Independent Theatres Only!!!

Official Slides of Your **Favorite Players!**

—"*almost given away*"

Drop a card to-day for further information to

INDEPENDENT Photoslide Company
Room 207, 147 4th Ave.,
New York City
(*Operating by Exclusive Permission of the Independent Film Manufacturers*)

FROM $12 TO $25

After June, 1911, Lavezzi's Improved Star, Cam, Arbor and Sprocket will cost $25.00 per set. They will make your old machine tie your competitor's new one.
Catalogue, Testimonials, etc. All Work Guaranteed.

LAVEZZI MACHINE WORKS, 2940 Herndon Avenue, CHICAGO, ILL.

We have moved in new spacious quarters and are ready to offer machines and machine parts, supplies, lamps, carbon-arms, lenses, condensers, carbons, tickets, chairs, fans, in fact everything pertaining to an up-to-date and complete equipment of a moving-picture theatre. First class repair shop at your service.
We also buy all kinds of second-hand machines.

THE GEO. M. HOKE SUPPLY COMPANY
176 N. STATE STREET (between Lake and Randolph) CHICAGO, ILL.

FILMS

FOR SALE OR TO RENT

1000 REELS. WHAT DO YOU WANT?
Theatres, Summer Resorts, Airdomes, Churches, Clubs and Stags Supplied

GLOBE FILM EXCHANGE
105 E. 14th St. New York

ANOTHER ENTERPRISE TRIUMPH

TOGO CALCIUM GAS OUTFIT

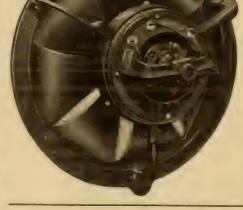
Complete with Rubber Tubing and Keyless Jet

SUPERIOR WORKMANSHIP and HIGH GRADE MATERIAL combined with SAFETY and SIMPLICITY place the TOGO far ahead of any other cheap outfit.
PORTABLE and ready for instant use - **$25.00.**
Anyone can operate it

MANUFACTURED BY
The Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago
FOR SALE BY ALL DEALERS

Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.
J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

Fresh Air is Worth Money!!



Hot Weather is Coming—Prepare for it Now

Ventilate and cool your theatre with

Garden City Ventilating Fan

INEXPENSIVE NOISELESS
EFFICIENT DURABLE

Furnishes constantly a supply of fresh pure air, exhausts the foul air. Advertise the fact and your Box Office receipts will show it.

Draws the Crowds and keeps them coming
KEEPS THEM COOL

Built in all sizes for any voltage electric current, also for belt drive.

BULLETIN 31 YOURS FOR THE ASKING

GARDEN CITY FAN CO.
ESTABLISHED 1879 Manufacturers McCormick Bldg., Chicago, Ill.

SOUND EFFECTS

Not toys, but practical, serviceable imitations that will give an exact reproduction of the original.

We also manufacture a complete line of drums and accessories. Chimes, Tympani, Bells, Xylophones, etc.

LEEDY MANUFACTURING CO.
1055 E. PALMER ST. INDIANAPOLIS, IND

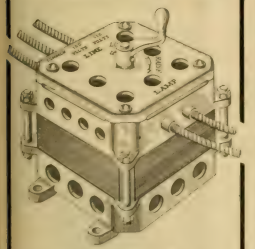
A SURPRISE! On June 8th **"From Death to Life"**

SCENIC CHARMS, BEAUTIFUL SETTINGS AND AN INTERESTING STORY COMBINED INTO A MASTERPIECE. IT'S A GREAT DRAMA—IT'S A **REX**

SAVE EASIER TO SAVE IT THAN TO EARN IT **MONEY**

I guarantee to save more than half of your current bill and give you a better and steadier light if you will let me install an

EDISON
Economy Transformer



The neatest and best outfit for the purpose

110 Volt, $50 220 Volt, $55

HARRY A. MACKIE
853 Broadway New York
'Phone 2478 Stuyvesant

Wanted 500 reels for Orient
300 reels for Alaska
with posters
Prices according to the film

WE RENT, BUY, AND SELL FILMS

World Film Exchange
605-609 Burke Building
SEATTLE, :: :: WASH.

MOTION PICTURE THEATRE
WHITE DUCK SUMMER
UNIFORMS
Coat (white braid), Pants, Cap, $3.50
GOOD MATERIAL—WELL MADE
Illinois M. P. Supply Co.
167 Washington St., CHICAGO, ILL.

Keep harping on your exchange for

two Imps every week. If you don't, you won't get 'em. If you don't get 'em, you're not buying with both sides of your dollars! Don't pay a stiff rental price to anyone unless he gives you two Imps every blessed week. And don't forget to send us your name and address for important mailing matter. Next releases:

"Behind the Stockade"

A thriller! Love, jealously, hatred, fight, revenge, danger and rescue follow each other in rapid succession. Released Monday, June 12th. Scrap for it.

"The Piece of String"

Adapted from a short story by one of the world's greatest writers. One of the most dramatic productions you ever saw. Shows the deadly effects of circumstantial evidence. Released Thursday, June 15th. Scrap for it.

Independent Moving Pictures Co. of America
102 W. 101st St., New York. Carl Laemmle, Pres.

IMP LOBBBY DISPLAYS

are selling like hot cakes. Get yours quick. Handsome wide oak frame and two hearth glassed openings containing as many fine photographs. The whole combination for a five-dollar bill. Send for circular.

THE CHAUTAUQUA FILM EXCHANGE

Best and Cleanest Film Service in the World

Complete Programs for High Class Entertainment—Films, Songs, Stories, and Lecturettes—SOMETHING NEW
All Standard Machines—Projection Supplies and Slides

WRITE TODAY

538 S. Dearborn Street - - - - CHICAGO, ILL.

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
Incorporated
5 West 14th Street, NEW YORK CITY

"La Cinematografia Italiana ed Estera"
IS ITALY'S LEADING PAPER FOR THE ANIMATED PICTURE
PUBLISHED FORTNIGHTLY.
32, 36 and 40 large pages, 8 shillings per annum ($2.00).
Editor-prop'r: Prof. GUALTIERO I. FABRI,
Via Cuneana, 33 (Barriera S. Paolo) Torino, Italy

Are you desiring a service under 30 days from date of release?

Prompt Service, Right Prices
Wire, Phone or Write.

Reliance Film Service Company
Davenport, Iowa

Dealers in Moving Picture Machines and Supplies.

For Sale, 150 Reels in Good Condition, Cheap

Our Renovating Plant Capacity 150 reels per day. Reels received in morning returned same day. Send trial order.

From the Patrons View Point

What Causes People

to continually patronize one Picture Theatre in preference to another? Of course, location, appearances, films, etc. have a great deal to do with it, but quality of the picture is what builds up a steady patronage that makes the business profitable.

This depends largely on your light and if you are using any other device than a

FORT WAYNE COMPENSARC

to step down your current you are not getting best results.

With our machine you can produce a clear, white, steady light that won't worry your "house" by continuous flickering and will surprise you with the difference it makes with the films.

It is the only device that can be changed instantly to any of the three intensities without breaking the circuit between adjustments.

But this is not all. We will guarantee that our Compensarc

Will Cut 65% from Your Light Bill

and we'll send you one on 30 days' free trial to prove it.

We have a little 22 page booklet that explains all the reasons why If you want a better light at ¼ your present cost, send for it today. It's free.

FT WAYNE ELECTRIC WORKS
1102 Broadway, Fort Wayne, Ind.

NEW EXCHANGE – NEW FILMS
Western Dramas—Repertory Comedies
Films from 50c. to $1.00 per reel. Write for particulars. 500 new and second-hand chairs; new and second-hand machines. All supplies cheap.

RELIABLE FILM EXCHANGE
ROBERT LETT, Prop. Room 260 Monon Bldg., 440 S. Dearborn St., Chicago, Ill

The Cincinnati-Buckeye Film Co.

One of America's Biggest Buying Exchanges

TWO OFFICES:

315-317 W. 4th St., CINCINNATI, O. 422 N. High St., COLUMBUS, O.

Buying the Entire Independent Output

For a real up-to-the-minute service, write, wire or call

DON'T LET JUNK DEALERS AND WOULD-BE FILM MEN KID YOU

BIO QUALITY

In the Frozen North

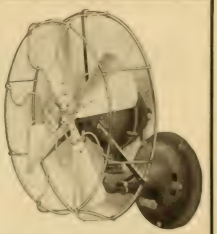
THEY DON'T NEED THEM

YOU DO

Fans of All Types for Immediate Delivery

PRICES RIGHT

Wall — Ceiling — Desk — Ventilating



Chas. L. Kiewert Co.

309 Carson St., Pittsburgh, Pa. 39 Cortlandt St., New York City

DAY LIGHT
Condensing Lens

will give you a clear, bright picture with house illuminated and doors open. A powerful light, more detail and better perspective. Heat will not break it. Fully guaranteed, will fit any machine.

Price **$2.00** each. Patent applied for.

GEORGE BOTHWELL & CO.

418 South Broad St., Philadelphia, Pa.

WANTED—Reliable moving picture man to represent us in every large city.

Notice! Moving Picture Show
Managers, Operators

Have you tried BARNES' PERFECT CEMENT? If not, the next time you need cement for a break, it can be used by using any kind of film, moisten again and DOES NOT warp the patch, nor dissolve it enough to weaken it thus causing it to break at the edge of the patch after a little wear, has never ceased them. We will sell the receipt to make BARNES' PERFECT CEMENT for $1.00, those who are timid and guarantee it to give perfect satisfaction or your money back. This receipt can be filled at any drug store or you can purchase the ingredients and mix it yourself. If you would like to try the cement, I will send one ounce of BARNES' PERFECT CEMENT, post-paid, for 50c. We feel justified to give it a trial. If you are interested I will be glad to answer any communication.

Address all communications, money orders and drafts to

C. C. Barnes Film Cement Co.

125 W. Bigger St., Hutchinson, Kansas

BIOGRAPH CARBONS

as the name implies, are made expressly for

Biograph Machines

Each Carbon Stamped

-"ARCO-B"-

"B" stands for Biograph, for quality and the mark of the genuine article.

Order from your exchange and see that you get them or write to us. Samples free.

L. E. Frorup & Co., Sole Importers

222-224 Greenwich St., New York

Corcoran Moving Picture Tanks

Develop your films to perfection. Save Time and Reduce Your Expenses by using a "Corcoran Film Development Tank." All up-to-date houses are now installing the "Corcoran System."

SEND FOR PRICE LIST No. 4.

A. J. CORCORAN, Inc.

No. 11 John Street - - - N. Y. City

For reference as to Quality consult the following: The Vitagraph Co. of America, The Independent Moving Pictures Co. of America, The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont.

Waterproof Facts

Nothing can be kept clean unless it is occasionally washed. A moving picture film is so easily injured by dirt, that instead of being an exception to this rule, it really needs washing more than most other things.

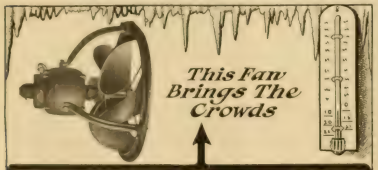
A clean film has so much more exhibiting value than a soiled and rainy one that it is a source of wonder that dirty films can be rented at any price.

Waterproofing puts a film in condition to be washed with soap and water, and if it is so washed once a week or every ten days, it will not alone keep clean and rainless, but soft and pliable as long as the sprocket holes will last.

Waterproofing intelligently cared for is the salvation of the photoplay entertainment.

We build a machine which will wash, dry, and polish a waterproof film in eight minutes.

National Waterproof Film Co.
4200-4202 W. Adams St. - CHICAGO



WATSON
Ventilating Fans

DRAW OUT THE DEAD AIR
AND BRING IN FRESH AIR

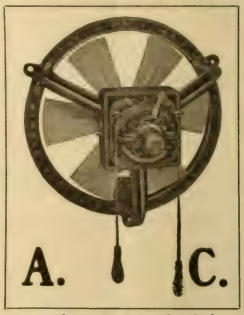
EFFICIENT, RELIABLE, COMPACT; keep your theatre comfortable and attractive in hot weather

SEND FOR PRICES AND BULLETINS.

Made for direct and alternating current.

MANUFACTURED BY
THE MECHANICAL APPLIANCE CO.
MILWAUKEE, WIS.

THE WONDERFUL
KIMBLE
A. C. MOTOR



makes a wonderful
Kimble FAN

¶ It's the motor that does it. The fan is a mere incident, though a pleasant one.

IT DOES THE "IMPOSSIBLE"—

¶ Reverses instantly, from full speed forward to full speed back, by the pull of a chain.
This means you can push out foul air or suck in fresh air at will.

¶ VARIABLE SPEED—Runs fast or slow. The same chains do it.
This means that you lower your meter bill every minute you run at reduced speed, and when you run at full speed your bill is lower, in proportion to air moved, than with any other fan.

¶ Single phase; but can be run interchangeably on two-phase, or three-phase alternating current.

¶ LOWER PRICES—Less cost to buy, and less cost to run, in proportion to work done.

SIZES AND PRICES. 60 Cycles 110 or 220 volts A. C.

Size.	H. P.	R. P. M.	Cubic Feet Air Per Minute.	Weight Crated.	Net Price f. o. b. Chicago.
18 in.	1/6	80-800	2,500	115 lbs.	$65.00
24 in.	¼	80-750	6,000	216 lbs.	$90.00
30 in.	1	80-700	12,800	415 lbs.	150.00
36 in.	1½	80-650	17,300	515 lbs.	210.00
42 in.	2	80-550	22,000	635 lbs.	275.00

M. P. MACHINE MOTORS

¶ We build a special line of A. C. variable speed, reversible motors for moving picture machines. They do what no other motors will do, and are the only motors adapted to M. P. machines.

It will pay you to know us better. Use the coupon.

Kimble Electric Company
1118 Washington Blvd., Chicago

Kimble Electric Company,
1118 Washington Blvd., Chicago.
Please estimate on fan equipment for theater as follows: Width: ..... ft., length ..... ft. Seats ..... people. Current furnished by .....
Name .....
Address .....
.....
Moving Picture World.

FOR SALE—ONE HUNDRED REELS FILM
Extra fine condition $12 a Reel
MAYER SILVERMAN
105 Fourth Avenue Pittsburgh, Pa.

McKENNA
BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS
BRASS
KICK PLATES
STAIR TREADS, DOOR SILLS
McKenna Bros. Brass Co.
PITTSBURGH, PA.

OPERA CHAIRS
FOR EVERY PURPOSE
1,000 STYLES
ESTABLISHED 1865
WRITE FOR CAT. No. 31
The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill.
Branches in all leading cities

OPERA CHAIRS
Get Our Prices Before You Buy
Largest Variety
Lowest Prices
The Latest and Best in Seats
GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

Opera and Assembly Chairs
Most popular priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave. and 45d St. - New York, N. Y.

WHY NOT LEARN MOVING PICTURE OPERATING?
TAYLOR'S METHOD
(Universal System)
51 W. 28th St. NEW YORK.
TEL. 971-1405 Mad. Sq.
Correspondence Course. Special rates to the trade. Send for free illustrated catalogue.
School class meets every morning and afternoon. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.
We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00.
We carry a large line of electrical supplies and furnish everything for the theatre.
F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

THE AUTOMATIC THEATRE CHAIR
It is a friend to the public. It advertises your theatre and makes your business grow. It folds automatically and can be revolving, stationary or self righting. It is the only sanitary chair. It is a space-saver, life-saver and money-saver. It is the world's greatest theatre Chair. If you have not seen our latest models, investigate. Write today for circular A.
THE HARDESTY MFG. CO.
Canal Dover, Ohio, U. S. A.

HALLBERG
THE ECONOMIZER
SAVES two-thirds on electric bill and makes BIG CUT on the first cost of your complete equipment.
I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.
Free Catalogue No. W-30
J. H. HALLBERG 36 East 23d St. New York City

FILMS FOR RENT
New Films High Class Service
The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It
Write To-day for Terms
EUGENE CLINE
219 S. Dearborn St., Chicago

FOLDING CHAIRS
For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.
Write for Catalog No. 2
The Kauffman Manufacturing Co.
ASHLAND, OHIO

Operators!
I guarantee quick and satisfactory repair work on all machines. Only genuine parts supplied. Get my prices on ONE DROP OIL and BULL DOG CEMENT the best articles of their kind on the market.
H. A. MACKIE
853 Broadway, Cor. 14th Street New York
'Phone: 2478 Stuyvesant

CHEAP
STEEL FRAME THEATRE CHAIRS
ABSOLUTELY NON-BREAKABLE
Second Hand Chairs
STEEL FURNITURE CO., GRAND RAPIDS, MICH.
New York Office: 150 Fifth Avenue

The Eagle Film Company

Will begin releasing, on or about JUNE 12th the finest examples of acting and photography ever offered to the American Exhibitor.

WE offer special inducements to the exchanges that support us NOW. Our advent means a NEW DEAL in the Film Business based upon

A Square Deal, Courteous Treatment
and
Painstaking Attention to the Business of Every Customer

Write for samples of posters and photography and our proposition.

Eagle Film Company

90 WEST STREET **NEW YORK CITY**

WILLIAMSON'S Factory Supplies

Have Equipped the Leading Independent Factories
with
Cameras, Printers and Perforators

THE WILLIAMSON PERFORATOR

Write for Descriptive Catalogue

A. G. WHYTE, Agent,
36 East 23rd St., New York

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

NOTICE TO EXHIBITORS

We are prepared to take care of any amount of summer business in New England. You don't have to worry about your film service when you are trading with us; we do the worrying for you. The pick of the output of the Sales Co. is at your service. Write, wire or call at

W. E. Greene Film Exchange
INCORPORATED
228 Tremont Street, Boston, Mass.
Telephone 3790 2187 Oxford

LEST YOU FORGET

For more than thirteen years the name "POWER'S" on moving picture apparatus has stood for excellence. The buyer of POWER'S goods has known that he was getting the latest and best the market afforded.

This is truer to day than ever before. The moving picture exhibitor who wants the best will buy that which has been tried and NOT found wanting.

Power's products make good.

Power's Inductor will accomplish surprising results on alternating current. Used in connection with Power's Cameragraph No. 6 equipped with a two wing exterior revolving shutter, it gives a bright, clear picture which is hard to beat with direct current. It keeps your electric light bills down to the lowest possible point and pays for itself in a short time.

Write for catalogue G, giving full details.

Nicholas Power Company
115 Nassau Street New York

For thirteen years the leading manufacturers of motion picture machines.

Is It Possible?

Yes, it is now possible to show Life Motion Pictures in a *Brilliantly Lighted Theatre,* or *Out-Doors,* with a distinctness and effect not possible in a darkened theatre.

The McWatters System of Showing Pictures by Daylight or Artificial Light Has Been Perfected and Is Now in Practical Use.

With this marvelous invention, the darkened theatre will soon belong to the past history of moving pictures. The McWatters system requires no change in apparatus, can be installed in any theatre at a reasonable price, and is a POSITIVE SUCCESS. The Lighted Theatre means:

More respect for the moving picture show as an institution.
More receipts for the owner.
Absolute freedom from fumes and odors.
Clearer and better pictures.
More pleasure for the audience.
Absolute protection from fire.
And a hundred and one other advantages.

Send for descriptive booklet

The Light Motion Picture Co.
Savings and Trust Co. Bldg., **Monessen, Pa.**

WURLITZER

55TH YEAR 55TH YEAR

Wurlitzer Piano Orchestra built in the front of the Grather Theater, Cincinnati

The Leading Picture Theaters are Installing

Wurlitzer Automatic Musical Instruments

They furnish better music than musicians and cut out that great expense. 50 different styles. Call at nearest branch or write for big 84-page catalog

THE RUDOLPH WURLITZER COMPANY

CINCINNATI	CHICAGO	NEW YORK	PHILADELPHIA
117 to 121 E. 4th	266 & 268 Wabash	25 & 27 W. 32nd	1835 Chestnut

ST. LOUIS	CLEVELAND	BUFFALO	COLUMBUS, O.
913 Pine	306 Prospect	701 Main	87 E. Main

AIRDOMES

Daylight, Twilight, and Moonlight do not affect pictures shown on our "MIRROR SCREEN" and our "TRANSPARENT SCREEN."

MOVING PICTURE THEATRES

Let in the light and air. You can keep your house lights on when you use the "MIRROR SCREEN" or "THE TRANSPARENT SCREEN." You can let in all the light you wish, without affecting the pictures, when you project them on the "MIRROR SCREEN" or "TRANSPARENT SCREEN."

Write today for our new plan for projection, and let us tell you of our New Satin Finish. Can be washed like a piece of china, and lasts forever.

Address all communications to

THE MOTION PICTURE SCREEN CO., Shelbyville, Ind.

Manufacturers of GLASS CURTAINS FOR PROJECTION.

You have no picture until you show it on our screens. We can send you hundreds of unsolicited testimonials from our many customers.

CAREY PRESS, N. Y.

Vol. 8, No. 24 June 17, 1911 Price, 10 Cents

THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS
NEW YORK

PUBLICATION OFFICE, 125 EAST TWENTY-THIRD STREET, NEW YORK CITY.

LUBIN FILMS

3—A—WEEK

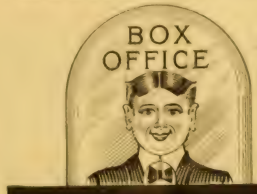
MONDAY THURSDAY SATURDAY

Beginning Saturday, July 1st

High Class DRAMA Genuine WESTERN Snappy COMEDY

LUBIN MANUFACTURING CO.
MODEL NEW STUDIOS, 20th Street and Indiana Avenue, PHILADELPHIA, PA.
CHICAGO: 22 Fifth Avenue LONDON: 45 Gerrard Street, W. BERLIN: 35 Friedrich Str.

"LORNA DOONE" Out Friday, June 30—Apply to your exchange now



MR. INSISTER

Mr. Insister Says:

I know what a stack of advance applications my exchange gets for "Good Things," so I'll be wise enough to INSIST on being booked TO-DAY for "Lorna Doone" and "The Declaration of Independence."

THE THANHOUSER WO-A-WEEK

RELEASED TUESDAY, JUNE 20

A Tale of the Sea

The Coffin Ship

is one of the most skillful sea stories that has ever been devised, and it plays up that "heart interest" element that has been such a feature of the best Thanhouser efforts. You MUST appeal to the heart and the sympathies to get a picture "over" best. Here the spectator's heart is drawn instantly to the bonnie bold skipper, his beauteous bride, and, lastly, to the father in his grief. Incidentally, let us tell you that the seascapes are nothing less than cinematographic gems. And the sinking ship—BUT wait till you SEE it sink!

No. 221 Code Word, Cof.

BOOK NOW LORNA DOONE, From Blackmore's Greatest Novel, Released Friday, June 30 The DECLARATION of INDEPENDENCE, Patriotic Masterpiece, Rel'd Tues., July 4 **BOOK NOW**

RELEASED FRIDAY, JUNE 23

She Was a Bit Old But—!

Foxy Grandma

is surely one of the fowest propositions that ever figured in a moving picture yarn, and you'll laugh WITH HER at the right smart way she did business with a "business man." But the "business man" was at the bunco brand and a game he tried to play on grandma's granddaughter was a "con" one. Grandma, however, spoiled it for him. She pitted her own wits against the "business man's," and won by a mile.

No. 222 Code Word, Foxy.

Thanhouser Company

NEW ROCHELLE NEW YORK

"DECLARATION of INDEPENDENCE" Out Tuesday, July 4—Apply to your exchange now

Another "Imp" Triumph!

Our Fourth of July feature film, to be released Thursday

June 22d is another glorious link in the powerful chain of attractions produced by the incomparable Imp. It is entitled "The Fortunes of War." It shows Lincoln and his cabinet in their war council, astonishingly good battle scenes in the Civil War, a beautiful love story and finally, years later, a Fourth-of July celebration and a happy climax to the whole affair. If you don't get "The Fortunes of War" it is your own fault, Mr. Exhibitor. We have told you for weeks and weeks to hammer away at your exchange and get what you're paying for—TWO IMP'S EVERY WEEK. Wake up! Go to it! Turn over! Demand!

SAY! HERE'S A FOOL FILM!

If you have a laugh concealed about your system, prepare to work it overtime when you see "All for a Big Order," the Imp release of Monday, June 19th. It is certainly one dermed good film, with a laugh in every picture and a giggle in every sprocket hole. A fat man gets into trouble, his wife helps him out and in the meanwhile your audiences will rock with laughter. Get this film or CHANGE YOUR EXCHANGE!

A BIG MONEY-MAKER FOR $5

Send us $5 and get one of these new Imp Lobby Displays QUICK. It will [illegible] [illegible] [illegible]

Important!

DID YOU EVER COMPARE ONE BRAND OF FILMS BY ANOTHER FROM THE EXPERT CRITIC'S VIEWPOINT?

A GLANCE THROUGH THE WEEKLY REVIEWS AND CRITICISMS APPEARING IN AMUSEMENT AND TRADE PUBLICATIONS WILL EASILY SHOW

ECLAIR FILMS

ALWAYS ACCORDED THE HIGHEST PRAISE BY THE WORLD'S BEST WRITERS.

Superb Photographic Quality
Dramatic Artists of Renown
Carefully Conceived, Forceful Plots
Technical Details Fully Mastered
Tints and Tone of Rare Beauty

All combine to make the name ECLAIR one by which the world's best films are known

Two Real Comedies Coming Monday June 19

Tommy Gets a Trumpet
A Veritable Riot

The Ingenious Accident
A Romantic Comedy

Both on one Reel. Dandy Posters. Great Film

Send in your newest address for news of vast importance to every exhibitor

Eclair Film Co.

31 East 27th Street, New York City

Our Films sold only through the Motion Picture Distributing and Sales Co.

NOW IS THE TIME

TO BOOK WITH YOUR EXCHANGE

The Coronation Film

If you can not book it there *wire us at once* and we will put you in touch with Exchanges that can supply you with it.

Don't make the mistake and fail to show this great event, this money drawer. Be among the first.

BOOK THIS FILM NOW
AND GET YOUR POSTERS IN ADVANCE

The Moving Picture Cream of America and Europe is in this

WEEKLY PROGRAM

		Monday		
Imp	Eclair	Yankee	American	Champion
		Tuesday		
Thanhouser		Bison		Powers
		Wednesday		
Champion	Solax	Reliance	Ambrosio	Nestor
		Thursday		
Imp		American	Itala	Rex
		Friday		
Yankee	Solax	Lux	Thanhouser	Bison
		Saturday		
Powers	Itala		Gr. Northern	Reliance

Original prints of this unexcelled program can be obtained in the United States and Canada only from exchanges purchasing films through

MOTION PICTURE DISTRIBUTING & SALES CO.

111 East 14th Street NEW YORK

NESTOR

"The Worth-While Film"

EXCHANGES!

We sincerely thank you for your spontaneous and unanimous co-operation in aiding us show to the Exhibitors advance copies of the best and greatest innovation in

TALKING PICTURES

MUTT and JEFF

The Peoples Favorites

DAVID HORSLEY : : : 147 Fourth Ave.. N. Y.

The cartoons of these *mirth-provoking* and singular characters are making everybody *laugh*. The pictures and the *novel talking* device will make you bubble over with *joy* and *merriment*.

First Release
Saturday, July 1st, 1911

MUTT and JEFF
"ON THE JOB"

GREAT NORTHERN

RELEASE FOR SATURDAY, JUNE 10th

True Love Never Dies

A DRAMA OF REALISTIC PORTRAYAL, AND SPLENDID PHOTOGRAPHY

Dream in a Waxworks Show

A LUDICROUS COMEDY WITH MANY NOVEL SCENES

RELEASE FOR SATURDAY, JUNE 17th

Hotel Thieves

This is another of our feature detective stories in which exciting incidents of sensational and thrilling character follow one another in rapid succession. The kind that will fascinate your audience. *Don't delay in booking.*

WATCH FOR OUR NEW PHOTO-LITHO POSTERS

A new edition of our Time Table will be shortly forthcoming

GREAT NORTHERN FILM CO., 7 E. 14th St., New York

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** EVERY FRIDAY

INDEPENDENT EXHIBITORS: Kick For Lux Films

Kaleidoscopic Keystones

We want you to get the World's best every week.

LUX FILMS

Released, June 16, 1911

Bill Loses His Mother-in-Law — Comedy — 409 Feet

He Went for a Rest — Comedy — 442 Feet

A pair of comical hits on one reel that will provide the laughter producing part of your program. Clean, clever comedy, the kind YOU WANT AND SHOULD INSIST ON GETTING.

SEE OTHER PAGES FOR SYNOPSES AND PAST RELEASES

GET LUX **The World's Best—Bar None** **GET LUX**

R. PRIEUR

10 East 15th Street Phone, 3427 Stuyvesant **New York City**

Sold only through the Motion Picture Distributing and Sales Company

EVERY REEL IS A HEAVY CHAMP

HEAVY IN SPLENDID SETTINGS—MILITARY CHARACTER—NOVELTY

You Make a Positive Mistake if You Don't See It

Released MONDAY, JUNE 19, 1911

MOLLY PITCHER

A Really Fine Portrayal of Historic Events of National Interest

A Magnificent, Realistic and Soul-Stirring Production

Read This Letter and Order Now

The Champion Film Company Inc.

12 EAST 15th STREET

MARK M. DINTENFASS, Manager — STUDIO AND FACTORY COYTESVILLE, N. J.

NEW YORK June 10th, 1911

Mr. Exhibitor,
Dear Sir:-

Most of you have read my personal letters and you have seen the CROWN Western and Military pictures that I have featured. You will agree that each time that I have personally informed you of a special film that we were going to release, we furnished you with THE goods, and produced a real real, and it came up to every assertion and to all the expectations of both the exhibitor and the exchange. Therefore, I take great pleasure in inserting this letter in the trade journal in the shape of an advertisement, so that it may be before every eye that looks with interest for progress in the moving picture industry and for films of quality.

We beg to draw your special attention to our release of June 19th, "MOLLY PITCHER." I personally assure you it is the finest and largest military production that has ever been produced by THE CHAMPION FILM CO., although we are pioneers of absolutely correct military historic pictures. "MOLLY PITCHER" is not only wonderfully staged and stupendous production and the best picture that was shown on a curtain, but it is also educational.

I would consider it a personal favor if you ask to see this film and I feel sure that you will agree with me that it is the kind of productions that you want for your exchanges and theatres.

Let me hear from you regarding special advertising matter.

Yours very truly,

THE CHAMPION FILM CO.

by Mark M. Dintenfass

Gen. Mgr.

Read This Letter and Order Now

Release for Wednesday, June 21st

FOR HER SIN

A highly dramatic, intensely emotional and clearly presented story with a very unusual ending.

Will reach the heart. Will touch the emotions.

Will please ALL.

Release for Monday, June 26th

WAR AND THE WIDOW

This is a treat of a picture. A widow living between the Union and Confederate forces falls in love with a young officer on each side, who meet at her home and try to capture each other. You can picture the complications.

ACTUALLY DRAWN FROM ONE OF THE MOST PROMINENT PAGES OF HISTORY

PHOTOGRAPHED PERFORMANCE BY SPECIAL ARRANGEMENT

THE BOY SCOUTS OF AMERICA TO THE RESCUE

Extraordinary Topical Release Wednesday, June 28th

Every phase of Outdoor Life and Scout Sports and duties pictorially presented. A brave repulse of prowling Indians, and a forceful rescue of captured comrades by scouts will be a source of delight and admiration.

Inquire for Champ 3-color synopsis 14" x 21"

UPON SEEING THIS ANNOUNCEMENT SHOOT IN YOUR ORDER

CHAMPION FILM CO.

MARK M. DINTENFASS, Gen. Mgr. Offices, 12 E. 15th St., New York City

Studios: Coytesville-on-the-Hudson, N. J.

VITAGRAPH

"The Trapper's Daughter"

A Klondike Drama

TUESDAY, JUNE 13th

An unconventional portrayal of pioneer life, intent with thrill and throb, among the snow clad mountains, on skis and dog sleds amid the Northern forests, the haunt of furry game and the treacherous Chilcott Indian.

"Proving His Love"

A Drama

FRIDAY, JUNE 16th

A clever actress tests the love of her many suitors by disfiguring her face with make up paint and tells them it is the result of an automobile accident. They get cold feet and beat a hot retreat, one remains true to his avowals and he wins.

"Teaching McFadden to Waltz"

A Comedy

SATURDAY, JUNE 17th

Watch this picture and you will grow dizzy with laughter. McFadden learns to waltz to please his wife. It's funny how he does it, but he does and everybody enjoys the fun while he wrestles with the "light fantastic."

NEXT WEEK

"The Stumbling Block." A Comedy Drama; Tuesday, June 20th.
"The Sleep Walker." A Drama; Friday, June 23rd.
"Two Overcoats." Comedy. } Same reel. Sat., June 24th.
"Barriers Burned Away." Drama. }

Beginning June 28, Four Vitagraph Life Portrayals per week—one a Western reel

Photos of Vitagraph Players, 7x9 inches ready for framing, 20c. each, $2.00 the dozen. Order them for lobby display and let your people get better acquainted with all their favorites.

Do you get the Vitagraph Posters with the descriptions of the pictures on them. Order them from your exchange.
Descriptions of Vitagraph films published in this paper two weeks in advance.

The Vitagraph Company of America NEW YORK, 116 Nassau St. CHICAGO, 109 Randolph St. LONDON, 25 Cecil Court PARIS, 15 Rue Sainte-Cecile

KALEM

A Mexican Rose Garden

The Story of a Peon's Romance

Released Wednesday June 21st **Length 1010 feet**

Senorita Inez, a great heiress, engages Jacinto as gardener. The poor gardener loves the heiress, but does not dare to make his passion known. Inez, realizing her love for the gardener, refuses a flattering offer of marriage. Jacinto, believing his love for Inez hopeless, decides to withdraw from the world. Inez, in bitter despair, seeks in vain for her lost love, and learns that Jacinto has become a monk. Fifty years elapse. Francisco Toledo applies for work and the old lady sees her own romance repeated. Senorita Inez makes a will which she hopes will bring happiness to Bonita. Bonita from a sense of duty refuses to leave the Senorita. On the old lady's death her will is read. In it all Senorita Inez's property is bequeathed to Bonita, providing she does not marry and that she maintains the flower garden in the same good condition in which it is. Francisco, hearing the contents of the will, believes there is no chance for him. Bonita disregards the will, however, and through pique destroys the garden and is advised by the old Notary that she loses the property. In the meantime, the monk Jacinto visits the rose garden, the grave-yard of his youth. Meeting Francisco, who is about to give up the struggle as did his predecessor and become a monk, the old monk dissuades him and tells him his love is not hopeless. The old Senorita's plan succeeds and the fond lovers are wedded. In a codicil to her will, Senorita Inez provides that "All that property forfeited by my niece Bonita, I give to Francisco Toledo." The happy young pair replant the garden while old father Jacinto, striving to forget his dead youth, prays for the Peace he has never known.

LEAN WOLF'S END

Showing the True Nature of the American Indian

Released Friday June 23rd **Length 980 feet**

At the Cheyenne agency, Lieut. French and Chaplain Scott are rivals for Alice Thorne's love. Alice, however, rejects the Chaplain and accepts the Lieutenant. Chaplain Scott in many ways shows his love for the Redman. Lean Wolf, prominent in his tribe, does not appreciate the horse play of the soldiers and commits an assault on one of the men. Chaplain Scott promises to help Lean Wolf if he will submit to arrest. Unrest among the Indians convinces Alice and the Chaplain that Lean Wolf must be set free or there will be an uprising. Lieutenant French demands that the unruly Indian, Lean Wolf, be hanged. The pleadings of Alice and the Chaplain are in vain. Chaplain Scott tells Lean Wolf of his doom and discovers that the Cheyennes are preparing to go on the war path. Lean Wolf is released at the Chaplain's request, but swears, "First white man I see, I kill."

Genuine Soldiers and Indians in this Thrilling Production

A beautiful Photogravure, hand colored in France, of Alice Joyce, 40 cts. each, postage prepaid.
A set of 10 Photos of the principal Kalem Players, each 7 x 9½ inches in size, for $1.20, postage prepaid.
A handsome 4 colored print 15 x 20 inches in size, of Gene Gauntier, 40 cts. each, postage prepaid.

COMING—June 26th

Juarez After the Battle

Which Ended the Mexican Revolution and Caused the Downfall of Diaz

KALEM COMPANY
INCORPORATED
NEW YORK, 235-239 W. 23rd St.
LONDON, 45 Cerrard St. W.
BERLIN, 35 Friedrich Str.

TRADE MARK

"SUNLIGHT"

"COPYRIGHT"

Metallic Cloth Curtains and Screens

THE SUCCESSFUL THEATRE TAKES ADVANTAGE
OF THE IMPROVEMENTS IN THE ART

The use of our Screens secures to you permanently three important features

PERFECT PICTURES **ECONOMY OF POWER COST**

THOROUGHLY LIGHTED THEATRES

AND

We Can Prove It

Contracts are executed on order only. Twenty days are *required* for manufacture. Fixed Screens and Drop Curtains are installed on our patent "Standard" frame with tightening device attachment. Perfect *installation without wrinkles* guaranteed. We also manufacture a special roll suitable *for best results on roll curtains.*

WRITE FOR PRICES and FURTHER INFORMATION

"Sunlight Metallic Cloth Curtain Co., 1100 FISHER BUILDING **CHICAGO, ILL.**

"Like Experienced Mariners"

We have been carefully preparing for the successful voyage of the Good Ship the "National" Program. We have our course carefully mapped out, our ship is completely stocked with the necessary provisions, and is manned by a competent crew.

Unlike our predecessors who set sail without a compass and drifted from one position to another, we realized that the success of the National Program lay in not leaving port until every detail had been carefully attended to. There have been countless things (each one of which will contribute to the success of the National) that required thought. Time was required to remove obstacles. *This has been the cause* of delay in placing our program in the hands of the exhibitors. We will sail on a hitherto uncharted sea, "Exclusiveness." We have been charting our course, taking soundings, stocking our ship and attending to all the details necessary to a successful voyage.

Sailing date of the Good Ship "National" will be announced in the course of the next few weeks. Exchange Men make early reservation, as the booking is limited.

NATIONAL FILM DISTRIBUTING CO.

NATIONAL FILM DISTRIBUTING COMPANY

34 & 36 WEST HOUSTON STREET
N. Y. CITY, U. S. A.

Phone, SPRING 4904 Cable Address, "NAFIDISCO"

NATIONAL FILM DISTRIBUTING CO.

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E 23d. Street, NEW YORK
(Beach Building) **Telephone call, 1344 Gramercy**

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada $2.50. Foreign Countries, $3.00. Post Paid.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¼ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.
TIME DISCOUNTS: 10% one months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 169 W. Washington Street (Post Building), Chicago, Ill. Telephone, Main 3145. Automatic Phone 32732

Entered at the General Post Office in New York City as Second-Class Matter.

Address all correspondence "Moving Picture World, P. O. Box 226, Madison Square, New York," and not to individuals.

Vol. 8 JUNE 17, 1911 No. 24

Higher Ideals

The present upward trend of the moving picture could not be shown more strikingly than by grouping together the titles of the following films, released recently or about to be released in the near future: "The Fall of Troy," "A Tale of Two Cities," "Enoch Arden," "The Battle Hymn of the Republic," "The Maccabees," and "Faust."

* * *

Classic lore, the noblest fiction, history, poetry, and the drama are the very best sources from which the film-makers could possibly draw. The merit and praise due to a proper choice of subject, however, in themselves amount to but little. More than once have we seen a film-maker aim high in laudable ambition and select an admirable subject, only to tear it into tatters. The spirit in which the subject is approached and treated is the decisive element. Success can ultimately only spring from the brain of the film-maker. He must study his subject by day and sleep with it by night, and using all his experience and all his natural gifts and all means of preparation at his command he will far oftener succeed than fail. "Enoch Arden" will illustrate best what we mean. The film-maker here penetrated into the very heart of the subject, caught and absorbed the spirit of the poet and of the story and finally reproduced in pictures, more eloquent even than Tennyson's words, the simple pathos, the subtle characterization and the homely heroism of the tale, which has charmed and moved, and will, while the English language will last, again charm and move countless thousands. In some degree these observations apply to the makers of the other films as well.

* * *

It is further characteristic of the present higher ideals that of the subjects above mentioned, one consists of three reels and two consist of two reels each. The two and three-reel subject is indeed a necessary product of the higher ideal. It is bound to come and, in two or three years it will be the rule rather than the exception in all dramas and important scenic and educational subjects. We cannot do justice to the subjects especially worth while in a thousand feet of film. The play, even with the aid of the spoken word, takes from two to three hours to present, and cannot be condensed into a pantomime, which must be rushed through in generally less than thirty minutes.

The exhibitor who is intelligent enough to fall in with the new order of things will, by the rising tide, be borne on to success. It is, however, absolutely essential that two and three-reel subjects be shown together. To show one on Monday and the other on Thursday would be as sensible as exhibiting the acts of a play on different nights of the week. The public would never tolerate such foolishness, and the sooner the film-maker and the exchanges get together and recognize the paramount rights of the public and the exhibitor in this matter, the better.

* * *

Another factor that will have to be faced in connection with the two and three reel subject is the indispensable need of the human voice. The French, whose lead in the interpretation of mimic art none will be disposed to deny, have long ago given their judgment that the human voice is essential to the permanent success of the moving picture. There are two reasons for this. In the first place the strain on eye and brain becomes too severe when they are asked to look at and grasp as they look for the space of an hour or more; and in the second place the two or three reel subject needs, even for an audience above the average in point of education and intelligence, some explanation, and this explanation can be satisfactorily supplied by the human voice alone. The Moving Picture World will carry in its columns suggestions and complete lectures with every subject demanding it, and especially with two and three-reel subjects. The exhibitor must approach the putting on of these reels with understanding and thought, for much depends on the manner in which these films are presented to the public.

This is the form of entertainment that will draw valuable and permanent patronage to the moving picture houses, and while the farce comedy and the cheaper picture will always be with us, they must not be allowed to stand in the way, as the moving picture rises to fulfill its highest destiny.

The Exhibitor as a Teacher.

One of our fondest dreams is to some day see the exhibitor regarded as a teacher. We hope to see the time when he will be looked upon, as he passes by on the street, as some small light as the school-teacher or principal. We want him to attain a position of respect in which he will be looked up to by all who know him, especially the children. This very desirable state of affairs is not to be brought about by antagonistic methods—there must be co-operation between the school management and the exhibitor. Many exhibitors are inclined to believe that the school teacher is their worst enemy. In this they are partly right, for the school-teacher has much to lay at the door of the moving picture. The moving picture business has only itself to blame for the odium that has been cast upon it.

In some cities laws are being passed prohibiting the building of moving picture theatres within a certain distance of any school or church, which fact in itself clearly shows that there is no relation between them and the exhibitor. Instead of that, there is a line over which neither of them will cross. In most cases it is war to the knife between the school and the moving picture, which may be purely a matter of pride on one side or the other, or both. Wise exhibitors are beginning to realize that such a small thing as pride should not stand in the way of such a great and good thing as the moving picture, and in a good many cases, instead of waiting for the school authorities to come to them or meet them half way, they on their part have gone all the way, by way of compromise. There was once a man and his wife who disagreed as to the name of their first-born child. The mother wanted the child christened "Ethelbert," while the father stuck out for plain "Bill." After quarrelling awhile, they compromised on Ethelbert. That is the way in which some exhibitors are compromising with the school authorities.

There are a few isolated cases here and there throughout the United States where the exhibitors are cooperating with the school authorities with very good results. The unselfish way in which they have devoted their theaters at different times to public work has gained them a respect that has been very helpful to them. As time goes on, we hear of more and more exhibitors who are following out this very wise course, and as the number increases there appears to be some hope that our desire to see the exhibitor as a respected man in his community will come true. We believe that before very long this will be brought about by exhibitors of the better class. By the better class, we mean those exhibitors who are capable of writing a grammatical letter containing such sentiments as the following:

Malone, N. Y., May 10, 1911.

Editor Moving Picture World:

The following may interest you and your readers. A few weeks ago, on a Sunday afternoon and evening, I gave a free exhibition of educational pictures, showing Edison's "Red Cross Seal," "The Man Who Learned," and the "Wedding Veil." My theater was packed all day and evening, and many were unable to gain admittance on account of the crowds. I had previously arranged with the local physicians here, and one of them was present at each performance and introduced short talks and suggestions both during and between the pictures.

Previous to the exhibition, none of the local physicians, the Anti-Tuberculosis Committee, or even the visiting nurse knew that there were in existence any pictures treating the subject of tuberculosis. The very following day, a lady, as a result of seeing the pictures, had an examination of her child and discovered that she already had a bad case of tuberculosis, and she attributes the discovery to the impression which the pictures made upon her.

The entire exhibition had the hearty indorsement of all the clergymen, physicians and authorities. Although I voluntarily stood the entire expense of the exhibition and charged no admission whatever, I feel that, aside from the certain benefits that it brought to the community, I was well repaid because of the favorable impression it made on a vast number of people, many of whom were never before very interested or favorably impressed with motion pictures. I have always endeavored to cater to the better class of patronage, and I believe that this exhibition has assisted a lot towards this end.

Yours very truly,

P. E. HAYES.

It is letters like this that give us encouragement, especially sometimes when we are downhearted and it seems to us that the business is going to the bow-wows. We are quite sure after reading his letter that Mr. Hayes is a man we would like to meet. We can tell from his letter that he is a gentleman of education, and we have no doubt that he is a credit to the business. It is easy to see also that he should be a more successful exhibitor than the one who antagonizes the school people, and who has an idea that ministers and school-teachers were put on earth for the sole purpose of giving him trouble.

The most encouraging sign of good understanding between the picture man and the school has emanated from a source which is the last one from which we would expect it. The letter following makes it plain that the exhibitor may not always have to knock at the school door for recognition, but that sometimes the school may come knocking at his door. It is a pleasure to reproduce this letter, written by the pupils of Public School No. 62, of 39 Suffolk Street, New York City, the largest school in the world, located directly in the heart of the lower East Side, whence one would least expect an educational movement of this kind to emanate. Before going further let us have the letter:

New York City, May 8th, 1911.
39 Suffolk Street

Manager of the Clinton Court Theater,
Clinton and Grand Streets.

Dear Sir—During this term we, the pupils of the Public School No. 62, take up "Julius Caesar." We hereby request you to put up these pictures.

We guarantee you that 90 per cent. of the pupils will be present at the performance. Kindly let the committee know when it is possible for you to have these pictures.

Thanking you in advance, we remain, yours respectfully,

THE COMMITTEE.

The people of the East Side do not look askance at the moving picture theatre; it is the one bright spot in their lives of tenement congestion and poverty. With them there is no matter of pride, and they openly come to the theatre manager, instead of waiting for him to come to them. This letter was written by the children themselves, but at the same time it is worthy of thanks that the teacher has allowed the letter to be written and sent.

More pleasing than this, however, is the attitude of Messrs. Markowitz & Brandt, managers of the Clinton Court Theatre, who forwarded the above letter to this office with a very nice letter, well written by apparently educated men, in which they state their interest in the matter and their intention of giving the school children exactly what they ask for in their unsolicited letter. The letter of the Clinton Court Theatre managers is fully appreciative of the necessity of being on good terms with the schools, and we quote in part from their letter: "It is our ambition to put the school-teachers and principals in such a position that they will cease their continuous dunning against moving picture theatres in general, and under this arrangement we think that the obligations we place upon them will cause them to be a little more lenient."

The above two letters are from widely separated parts. One is from what is supposed to be the most hopeless

neighborhood in America, the lower East Side of New York City, where children play upon fire-escapes and in the streets, surrounded by poverty, sickness, drunkenness and crime. The other is from a pretty village up New York State where children play in the green fields and healthy air. Their lives are not defiled by poverty and want, and they have plenty of moral safeguard. In this connection, then, it is odd that it should remain for the school children of the lower East Side of New York City to be among the first to call for educational moving pictures, while it is necessary for an exhibitor in a clean home town like Malone, where everybody is supposed to be good, to carry his educational contribution to the door of the school and church.

Wanted: A Ruskin for the Moving Picture

The moving picture has had its Edison; what it needs now is its Ruskin. Had Ruskin lived to see the vogue and the possibilities of the moving picture, we would have had from him a moving picture gospel, not inferior in artistic and educational value to "Modern Painters" or "The Stones of Venice." We think there is much hope as well as inspiration for the moving picture journalist in the work of Ruskin. No man ever undertook a more arduous task and no man ever had a more hostile audience. Where the audience was not hostile, it was worse—indifferent. You have always a chance to convert the heretic, but the cynic is almost beyond hope. If in Ruskin's day a new Hercules had appeared and asked for new deeds worthy of his old classic achievement we should have told him, "Educate the British masses in matters of art," and feel sorry for the new Hercules. Ruskin accomplished the task and his methods and manners must be a guide to us, who seek to elevate the grade and character of moving pictures and to have the public help us in this work. Ruskin had a passionate, aggressive and uncompromising love for the light, for that light which is truth and beauty and goodness in one and whatever lived and throve in that light he loved and preached and taught, and whatever could not bear that light he cast into "endless shade."

He was the most patient and the most unselfish of teachers. Devoting his extraordinary talents, his great wealth and all the years of his life to the task of making his unreceptive countrymen appreciate the blessings which the Creator has stored away in art as well as in Nature, he neither asked nor expected any reward in the sense in which most of us use the word. At the end he was completely victorious and today his message is understood and welcomed in the depths of every soul not alone in England but wherever men and women realize the spiritual part of our being.

Mark well that it was to the workingman that Ruskin loved to address his message. Though his marvelous scholarship rendered him the peer of the best in all ages, though Oxford and other seats of learning made their demands to him irresistible, he loved best to talk to the plain people. That is why we believe he would have been a mighty warrior on behalf of the moving picture.

He should be an exemplar to us of the moving picture journalism in the enemies he made. Poor old England has not now and did not have in Ruskin's day our grand and glorious press with all its latest yellow improvements. With the certainty of a chemical reaction, however, all that was shallow and vulgar in the British Isles at once took alarm at Ruskin. The cheerless crowd of owls that hoots down any attempt to spread the light set up its dismal chorus and insisted that art was utterly beyond the masses and that a British workingman was having his constitutional rights violated by being drawn away from his tipple to such an unpractical thing as art. Then came the moralizing owls, who on the whole thought that art was a sort of subtle violation of every-day respectability and who could not possibly see any good in meddling with it. Ruskin took aim at these sombre birds of evil omen and with shafts of sarcasm that even the arsenal of Voltaire and Carlyle could not have furnished, not only brought them down, but stuffed them and took them around with him as horrible examples.

The journalistic representatives of the moving picture are to-day on the firing line. They must contend against the brutal lie, the wilful and unintentional ignorance, against the covert sneer and the base insinuation, of which the yellow press is full to overflowing. We must combat the narrow prejudice and open injustice of bench and pulpit. In this and in a hundred duties which the moving picture journal owes to the great art, which it seeks to vindicate, the example of the great John Ruskin will ever be a source of compelling inspiration.

Refinements Worth While

We Americans have often been accused of being, as a people, careless in our behavior and even lax in ordinary courtesy to one another. There is some ground for the accusation; but most of our bad conduct in this respect is on the surface and not in the heart. We are hurried and our shortcoming is due less to rudeness of disposition than to haste.

Are the manners shown in our best pictures worthy models, and do they truthfully reflect the usual conduct and manners of Americans? We believe they do; and should even venture to say that the players who make the best American pictures—oftentimes the least stagy ones—show more than ordinary culture. This is important, not so much because these pictures are sent abroad and represent us to other peoples, as because thousands and thousands of young people here at home see them constantly, and, consciously and unconsciously, take lessons in deportment from them. Yet even the producers of the best and most representative companies now and then, and some weeks pretty often, let some bit of truly bad manners creep into a good picture. Sometimes it happens in a love story, where it does the most harm. The writer recalls one particularly unfortunate occurrence; it happened a few weeks back in a romantic comedy of one of the most careful companies in the field. The scene was the sidewalk of a fashionable district of a city. The hero, who is smoking, meets the heroine and kisses her. As they meet he takes the cigarette from his mouth, and as he bends down he seems to blow the white smoke in her face. It was bad art also, for it was out of character and the writer claims that the cigarette was wholly out of place in such a scene. He would like to enquire how young ladies feel when their escorts are even walking with them on the street and smoking a cigarette. It isn't in the best form anyway. The story in which the incident took place was not of "swell" society, whose manners are notoriously bad, but of supposedly good society.

This morning the writer saw a scene pictured as taking place in a beautifully furnished room. There were ladies in the scene and a gentleman stood there with his hat on. Truly to point out such a thing as this is being critical. If all the pictures were up to the best there would be no need of doing it. Bad manners happen once in a while in a picture; they happen more than once in a while in life. But the pictures should be ideal in this matter; unintentional bad manners in a picture are very legitimate game for the critic. "It is the refinement of criticism," some one may say. "Very true," we can reply, "but remember good manners also are a refinement."

"Enoch Arden."

A Fine Two-Reel Visualization of Tennyson's Beautiful Poem.

Rivals for the love of one sweetheart, Enoch Arden triumps. As his fortune increases he seeks to better his fortunes, and sails for a foreign land.

"So these fell for two and parted as life's ascending sun
Higher and higher rose on their one girl."

Shipwrecked, and the last of three survivors cast up on a lonely island, he is discovered after many years by sailors in search of water.

"An island rich, but the loneliest in a lonely sea."

In the MOVING PICTURE WORLD of June 3 will be found an analysis of the structure of the "Superior Play." More fitting illustrations to that article could not have been prepared than a selection from this masterly visualization of Tennyson's poem by the Biograph Company. The idea, the characterization and the situation are indeed very succinctly portrayed in the five scenes, which we are privileged to show herewith.

How many stories are there, either in prose or rhyme, to which allusion can be made before the average audience with the assurance of being understood? You may probably count them on the fingers of one hand. A popular classic is a precious possession, and in the treasury of English literature there is none more sure of immortality than "Enoch Arden." There are many reasons for this. One is the work of the poet. Tennyson was in love with his subject. The showy splendor of his style, his usual sweeping stateliness, the rhythmic and graceful cadence have given way to a simple, homely, yet most eloquent and sublime manner that approaches the epic of beauty of Homer. The highest charm, however, lies in the story itself. While we are all selfish in the concrete, we love without exception unselfishness in others. Therein we find the subtle and compelling spell of the poem. Most widely known and most deeply touching, it was small wonder that the subject early attracted the film-maker's attention. The Kalem Company four years ago treated the subject not altogether without success. Now the Biograph Company have turned to this rich mine and in two reels have done ample justice to the subject. The pictures were taken on the Pacific Coast, and in point of scenery and photography closely approach absolute perfection. The unfolding of the early part of the story, upon which after all everything depends, is accomplished with no mean degree of skill, and in less than five minutes the eyes of the spectator are riveted upon the screen, and

Homeward bound, his fancy pictures a faithful wife and loved children still waiting and watching for his return.

"Smiled the voyage home, his fancy running on before the lazy wind."

She, faithful but hopeless after the years, yields to the entreaties of her former lover that her children need a father's care.

"Philip was the children's all in all;
They called him Father Philip."

Enoch Arden returns to find his wife and children happy with another and himself apparently forgotten. The surging emotions depicted in the face of the man that peers through the casement at the happy family and finally decides to hide himself away and never tell, is a marvel of facial expression—an apotheosis of the silent drama.

"He saw another, possessor of all this peace and warmth and happiness
A cold, bare, but not his .....
Oh, this is hard to bear.
Almighty God, blessed Savior, who didst uphold me on the rocky isle
Uphold me a while longer still!
Help, and me, never, never to tell, never to break in upon her happiness

before half the reel is over the interest has grown to fascination. The contrast between the three principal characters, so finely developed in the poem, is with equal power brought out in the film, the early happiness of Enoch in wife and children, "the years of mutual love and honorable toil" are brought home to the audience in a most satisfying manner. The shipwreck of Arden and his companions, their fearful battle with the angry waves, their final landing in the agonies of mental and physical distress upon the shores of the isle, "rich, but the lonliest in a lonely sea," are genuinely realistic, and have probably never been equalled in moving pictures. Up to here the film follows the poem with marked fidelity, but just as the absorption of the audience is complete, the first reel comes to an end. It is to be greatly regretted that upon the first run the second reel cannot be seen by the audience until June 15th, three days after the release of the first reel, but this is a disadvantage which can, of course, be overcome later. The second reel skillfully picks up the thread and carries the story to its end. In the second reel, more so than in the first, the film-maker somewhat arbitrarily and with no apparent advantage departs from the story of Tennyson, but the great dramatic and heart rending moment of the tale is very happily seized by the Biograph artists, and no part of that soul-harrowing scene, which rarely fails to bring the drops of pity to the eye, is lost in the film. The Moving Picture World earnestly advises exhibitors to show both reels at the same performance, and to use in connection with them the lecture, which will be published for the use of exhibitors most probably in the next issue of this paper.

LECTURES FOR SUPERIOR PLAYS.

Another notable two-reel subject, "The Maccabees," is due for early release and for this we have also prepared a short lecture. Also for the single reel allegorical conception of "The Battle Hymn of the Republic." Viewing an advance copy of the latter we were impressed with its great possibilities if run slowly and accompanied by the soft tones of an organ, the effect, of course, would be heightened by a lecturer reciting the poem and explaining the symbolic scenes.

We urge upon the exhibitor to demand all two and three reel subjects together and to put them on with brief explanatory lectures. It is utter prodigacy for the exhibitor to treat many of the photoplays now being issued as daily changes. To get the full benefit of the advertising which a superior play gives a theater the play should be repeated if it cannot be run on successive nights. Many of these photoplays can be made doubly effective with a lecture. To help the exhibitor in obtaining the full benefit of the superior play, the Moving Picture World has engaged the services of W. Stephen Bush, a well-known lecturer and traveler, to prepare brief descriptive lectures on such subjects as warrant it, and these lectures will be published simultaneously in these pages with the release date of the films.

Settings

By Louis Reeves Harrison

There is art in setting a frame and the charm of a picture is enhanced by an appropriate frame, and one enjoyable part of a photoplay, contributing greatly to its whole value, is the environment in which characters play their parts. It can rise superior to that on the actual stage because things are seen in their true perspective and all nature contributes. The landscapes of Gaumont and of the Urgaiga company are delightful contributions to the effectiveness of their productions, many of them selected with such an expenditure of pains and good taste as to constitute rich additions to the world's store of art objects. Few directors have grand views at their immediate command, but, whenever and wherever they are obtainable, they are effective in certain scenes as backgrounds with an added worth of appealing loveliness in themselves. They glorify the pictorial drama, but should not be allowed to dominate the action or prevent the bold silhouetting of the characters at important moments. Exteriors and interiors alike must harmonize or contrast with the characters, as the case may be, for the sake of the story, but I am a great believer in the power of beauty of surroundings, and those who employ it successfully deserve to be called artists.

The environment of characters is called "atmosphere."

Where they live, move and have their being is a matter of importance as contributing to the general effect. Each nice little detail in its place adds, though it may not be noticed, and the *tout ensemble* is FELT by the audience. The play is thus *toned* by the atmosphere of joy or gloom as are the films by mechanical process. The photographic lights and shadows perform roles of their own, breathing the spirit of the pictured story.

One day while co-operating with an intelligent director in producing a photoplay, I was pleased to see him give his leading lady a chance to add a finishing touch to a scenic boudoir. Very politely he asked her to study the setting and make any suggestions she saw fit, at the same time intimating that the property room was at her disposal. The boudoir was attractive as it stood, but the leading lady's beauty-loving eyes found a bare spot. She came out of the prop room with a slender vase and a single rose. These so arranged with such instinctive good taste that the picture was complete, illustrating what has occurred to many in the audience—that women should be consulted in the matter of decorative principles as applied to the home. The director mentioned was broad enough in spirit to ask for discerning criticism and showed good sense in putting that offered to effective use. The main idea is to get results that count.

I have always thought it a great pity that present conditions make it difficult for author and director to work together, for the opening scenes are often part of the necessary preparation for what is to follow. They may even be prophetic, forecasting the action of the play; then, unless the playwright is something of an artist, he can give the director but faint idea of his imagined background within the brutal limitations of a scenario. Without interfering in the director's general scheme, the author of originality and imagination might often suggest a deft and well-considered touch that would aid in bringing out the fine points of the production.

The director has many problems to solve in the matter of proper scenic effect. In historical plays the period has to be studied; the season often imposes delay on prompt action; questions of light and shade must be considered; the duration of intervening time offers many pitfalls; on every hand there are opportunities for him to be guilty of inconsistency. Local color seems easy, but one has only to notice the amusing attempts of Frenchmen to catch the American spirit in order to realize how important is the part it plays in giving naturalness to the picture.

The French houses offend the better class of our people by making a continual and unnecessary display of the American flag. In New York there is a large foreign-born population, largely made up of people who left their native countries because of persecution, and from them the flag pictures elicit applause. The small boy occasionally thinks it his duty to applaud the flag but its misuse is not relished by intelligent Americans and is an obvious attempt to carry the play on sympathetic patriotism. Patriotism is rife among little fellows who have been crushed by big ones, but we are not in the business of destroying our neighbors and have proven over and over again that we can keep what we get by fighting for it. Having licked the noble red man or washed and educated him, having cleared the land of foreign armies of more than one nationality, and having settled our *own* disputes by the most terrible war the world has ever seen, we stand on reasonably sure ground, or think we do, and do not need any flag-flaunting to make us realize where we are at. Using the national emblem to force interest in a picture play is on a par with its employment to sell merchandise, a practise which has been suppressed by the United States Government. The use of the flag should be confined to occasions when it is or was in actual service.

There is a nice balance in the question of setting. It is too often inadequate, belittling the characters and movement, but it may err on the other side and overshadow interest in the picture story. It is as fatal to bury the drama under ponderous setting as to fall into the common error of giving attention to the situation at the expense of characterization.

It would be delightful to see some of the American home interiors made thoroughly representative of our national life. A professor in the Ecole de Beaux Arts, Paris, was one day shown some magnificent photographs of American residence interiors and after studying them for several days admitted that they surpassed anything he had ever seen in the palaces of Europe. While these might not be regarded as representatives of our democratic form of government, many of them being designed by French artists, it would be of live interest to foreign audiences if some examples of genuine American home interiors, very largely the creation of our cultivated women, could be reproduced or carefully imitated in our social dramas of modern times. It is a racial characteristic to promptly utilize information of value and we have more magazines devoted to questions of interior decoration than the rest of the world besides. Good taste is not confined to the homes of those whose wealth enables them to purchase sure examples of fine art, but is exhibited in all sections of the country and forms a part of the national character. Those who have travelled extensively abroad and at home realize that our women, more than those of any other nation, know how to blend comfort with correct decorative principles. It would be an object lesson to the people of other countries and a great pleasure to our own people if home interiors on the studio stage closely followed the best example of those in actual existence.

The thriller of the past week in the local animated picture field was the destruction by fire of the Powers Motion Picture Company's plant. Much sympathy is expressed for Mr. Powers and his associates, for while the loss is large and the plant was reduced to total ruin, neither element weighs upon the sufferers as heavily as the getting and pulling together again to achieve the smoothness and perfection that years of labor has brought about. The last big fire in the moving picture field in this city preceding that which destroyed the Powers plant was that which almost completely wiped out the American Vitagraph film renting exchange. The loss by reason of the latter fire was not twenty-five per cent of that claimed by the Powers people, but, believe me, it was some fire. It was more continued, and therefore more of a roaster. Hundreds of reels of films were destroyed, but they had earned their cost. In the Powers case, the film destroyed represented either newly completed pictures that had not been released, or stock that had not been passed through the camera. The Powers Company feels its loss keenly, but judging from the manner in which they have taken hold of the situation, I look for an early appearance of the "Phœnix-like we rise" ads.

* * *

Since the publication of my last letter, a number of communications have found their way to my desk asking why I did not furnish the names of the film exchanges and the operators complained of. I have but one answer to make. No good purpose could be gained by it. The complaints I referred to have been so general that no one could question their justification. If it had been intended to place certain exchanges or operators at a disadvantage, the publication of the names of the places and individuals would have been in order; but such was not the purpose. I gave full space to the charges for the sole purpose of warning those to whom they properly applied, and if they did not heed they must abide the consequences, for, like the worm, the exhibitors will turn at some time. Since the charges have been made public several exhibitors have told me that the people I interviewed had not made their stories strong enough. One man has told me that he has gone to his exchange several times and got this in response to his protestations. "Wattell yer kicking about. Dere's yer program. If yer don't like it leave it alone and gettell out of here."

This version may be a little far fetched, but some exhibitors tell very astounding stories about the apparent disregard of some exchanges for what is called business policy.

* * *

But what gets my goat is a letter from some person who declares that in my statements regarding certain operators, last week I attempted to discredit the operators' union. Only an ignoramus could so construe any of the statements made. The complaints I mentioned were bona fide, and I know every loyal union man would be only too willing to squelch operators of the kind I have referred to.

* * *

The open air places in New York and the vicinity have certainly been up against it the past week. Rain and cool weather have curtailed the box office receipts to a very unpleasant degree. As I stood near an entrance to one of the open air places one night I overheard this:

Manager—"Gee! If the weather doesn't change soon I'd have to vacate this lot."

Bystander—"What's the matter?"

Manager—"Matter! Why, this rain and bunch of chills."

Bystander—"My dear man, don't you know the farmers have been praying for rain for many weeks? Don't you know that farmers need rain for good crops, and when crops are good money is plentiful?"

Manager—"I an that! I can that! There isn't a farm within twelve miles of this place, and even if there were, I couldn't afford to wait until the crops are harvested, because by that time people are beginning to think of getting into winter quarters again."

A writer commenting upon the introduction of moving pictures in Madison Square Garden says millions of dollars are being coupled, in common parlance, with moving pictures, and there is every reason to feel that pictures are rapidly passing from the infancy stage to one of established stability. Well, I should say they are. There is a picture house in Brooklyn that is the first of a circuit of houses to be established by a syndicate of Wall Street people. Pictures and a vaudeville constitute the program, and it is some house. Think of it! Wall Street going into the moving picture business! Truly, financiers are not only good business men but keen observers of human nature.

* * *

I heard a man say yesterday that had moving pictures been advertised through the daily press on the same scale as other amusements years ago the popularity they now enjoy would have come to them in less than one-half the time. I do not entirely agree with this argument. I believe that well-placed advertising pays, and brings results quickly, but the pictures are an exception to the rule. Ten years ago we did not have the pictures we have today, nor was there a one-hundredth part of the money invested in them that there is at the present time. They were principally used at that time to wind up vaudeville programs and were given scant, if any, mention in the press notices. Features were scarce, photography somewhat ragged, and the characters in stories portrayed mainly by amateurs. The newspapers were the first to see the future for pictures, but declined to confess it because the picture men were not inclined to come toward with advertisements. Then the newspapers commenced to knock and ridicule, but the perfection of the pictures went steadily on until the public was forced to give them attention by reason of their merits. The pictures achieved their wonderful success without the assistance of the newspapers, and I am inclined to believe that had that success been brought in earlier by means of newspaper advertising and booming it would not have been of the substantial character attached to the existing success, but would have soon taken a reverse movement. My reason for this is that while has been spoke the improvement and perfection of the pictures could not have equaled the permanent popularity now attained in exception to newspaper advertisements.

* * *

The dearth of comedy is again, or rather, still, the cry. There is a reason. Scenario writers are overlooking, but they are of the assertive temperament. People who are capable of contributing comedy are but few in proportion. It is said the world is full of funny people, but those who can be real funny are scarce. Why do none of the rib-tickling writers jump into the field? There is no money awaiting them. Good comedies can command good prices. Only genuinely funny situations are wanted—the brain need not be racked for laugh-provoking dialogue and actions. If looks simple enough, why don't some comedy to do so look? Where are you, Mayer, Fawcett?

* * *

Present indications point to the keeping open of some indoor picture shows during the coming summer, as are other summer in the history of moving pictures. The more modern houses have been built to the buttons all the way and the owners of the older places appear to have resolved to make a fight, although they have not any unusually valuable air draws. A few genuine ice-boxes are in almost general showing as each places arise among the fifteenth of June. The change has been brought about in some extent by the increase of suits required by the municipal departments, which have materially improved the facilities for ventilation.

* * *

Two more picture theaters in Chicago have inaugurated a system for charging tables so that the patrons may personally enjoy the pictures. It may work all right in Chicago, but never in Brooklyn. Where could all the baby carriages be stored? Build a garage in the basement. Bah!

The Passing Show.

C. H. Claudy.

Recently in these columns was borne pertinent comment on the misuse of comedy and straightaway I rose into all kinds of ambitious criticisms. There are many varieties, and those I have more mainly on the latter kind.

Why is it anyone that a really good comedy is as rare as a comedian? Why is it that those the gods know real comedy into farce and from farce to slap-stick, and from slap-stick to absolute nonsense the comedy gets more and more common until when you get as low as Mas or Emils-land you can find all you want and more.

But while one can point the finger of ridicule at several alleged comic efforts which have bored moving picture audiences during the past ten days, one can also find ground for hope for Vitagraph has come to the rescue with a genuinely funny comedy, which does not depend upon the usual farce situations for its humor. No, it isn't a new plot—a girl misrepresenting as a man is an idea as old as drama itself—but Vitagraph has provided a fresh setting and done the work daintily and Miss Turner has merited a gold medal and a pension for her old age, by the extremely clever work she does as the boy in "A Clever Friend."

It is simple enough. Aunt Celia's nephew, in love with young actress. Aunt Celia says "No"—must marry girl who picks out, it want to inherit money. Consternation. Nephew invited, with friends to house party—dance. Actress decides to go, as a boy. Newsy takes her. She makes a handsome boy, and all the girls are crazy about "him," to the exclusion of all the rest of the boys.

Now, just a minute, please. Right here is where the whole thing ought to have failed and fallen as flat as a pancake. In nine cases out of ten when this stunt is pulled off, the girl, dressed in boys' clothes looks about as much like a boy as she would if she wore tights on the stage and carried a spear and was labeled "Fierce Warrior."

In other words, she usually looks like a girl, moves like a girl, has a waist like a girl, walks like a girl and wouldn't deceive any one but a brother or sister moving picture actor or actress. But Miss Turner turns herself into a very respectable imitation of a young man—she manages to look natural as a young man and act naturally, into the bargain, so there is no reason to wonder why all the rest of the people on the stage fail to see in the good looking lad the femininity the audience knows is there.

Naturally, the boys at the dance resent this beardless youth's success with all the girls. So they plan to haze "him" a bit, and "he" terrified, takes refuge in the girl's room. They are in turn, terrified, but one, braver than the rest, upbraids "him" for "his" daring in coming to their room, whereupon "he" confesses his sex with a swift doffing of "his" wig. The expressions of these four girls, who have been so taken with the "lad," when they find him a girl, would make a graven image laugh—and the audience is not composed of graven images. The playlet works out naturally, with some fun which the girls have with the boys by stealing the guardian boy's clothes with pillows and putting the made-up man to bed for them to haze, and Aunt Celia capitulates in the end.

The joy of this comedy is not the plot, which is nothing remarkable, but the careful, painstaking and elaborate way it was carried out and the unusually good imitation of a boy given by Miss Turner, and the play of expression on the faces of the girls.

* * *

Much more on the order of farce, is "The Infant at Shakeville" in which Essanay portrays the tribulations of a lot of cowboys left with an infant on their hands, and their desire to please it, sing to it, feed it, put it to sleep, etc. One states with reluctance after seeing how hard every one works to be funny, that the moments of real humor here are few and far between. Of course, the spectacle of a fat woman running six or ten miles after her baby is highly funny—especially when some dirt on her clothes shows how she fell down. But—I can hardly stop laughing—not! Her six men, even cowboys, would think one baby wanted a couple of gallons of milk, seems, to put it mildly, somewhat overdrawn and that the six should so fight over the feeding as to upset most of it all on the baby is even less probable. However, one must not criticise a broad farce too much for being unnatural, only, when a farce isn't funny enough to make people laugh, why make the farce at all? I heard several women commenting on the film, and the burden of their comment was "Oh, that poor little baby—look at it cry! I think it's a shame to make it so unhappy just for the old picture—etc." And I confess to regret for the tears and joy that it wasn't my little one who was being so badly treated. Of course, he wasn't being hurt. But he was too little to understand, and his plaintive little face all screwed up into a "good cry" was not so hewingly funny that I had to stuff my handkerchief in my mouth to keep the noise drown, and when he turned his little head and wailed out "Mamma!"—which you could "read" very easily—I was not the only one in the audience who had had enough.

Now, "Alkali Ike's Auto," while slap-sticky enough, was a great success, and Essanay is respectfully advised to give us an other as good. The same fat lady who ran miles here, and the same very clever comedian cowboy were principals in this little laugh, and while we may have felt sorry for Her Fatness in her troubles with the auto which ran away, the audience didn't get so teary it forgot to laugh right straight through—which is, after all, the ultimate test of whether anything is funny or not.

* * *

"Bertie's Reformation" (Kalem) is one of those pitiful comedies in which you keep wondering where the laugh comes in. It isn't funny, because it simply isn't true—or possible—or even probable. We who go to motion picture theaters want to see people we know, or understand, or believe in, as characters. Girls who are so crazy as to marry young men who don't even know them, that they willingly accede to papa's suggestion that they join the chorus of a Broadway show to make Bertie fall in love with them and so give up their "White Lights" career don't appeal as being the kind of girls we know—or want to know. Of course, Bertie promptly falls in love with the new chorus girl—so the play can proceed. No, we don't blame Bertie, for she is a very pretty chorus girl. But we wonder whether it would have worked out so well in real life, and we also wonder where the girl's father and mother were and what they had to say about her going in the chorus to win Bertie, and why she was permitted to go and live alone in the boarding house where Bertie called—Oh, we wonder a lot of things. Maybe that's why we didn't shriek with laughter—because we wondered so much.

* * *

Now, chorus girls can be part of a comedy and not make us think it's a serious drama, as Edison's "Nice" and the "Chorus Lady" proved. Of course, this is only refined farce—in which mother-in-law and an awkward visitor are made to fall upon one another's necks by introducing Awkward Visitor as Niece. This isn't new, either, but it worked out very well on the screen, and we didn't have to keep wondering where the laugh was coming in—it came in rather frequently and very heartily, which is more than can be said for Kalem's Bertie.

* * *

Biograph's "Dutch Gold Mine" disappointed me. It could have been so much funnier with a little effort. The plot, in which a Dutch bar keeper in a mining camp gets even with his tormentors by first buying their horses, by proxy, then making them wild to buy them back again by making them think he has received news of a gold mine some distance off, was plenty good enough to raise a laugh or so. But Dutchy didn't come up to the mark at all—he was too evidently a "made-to-order Dutchman" and he wrote his signs in broken Dutch English, but he forged the letter to himself in good English, and made a few other little slips like that which told us all, too plainly, that he wasn't really a clever, cowardly, anxious German, but a too vehement actor who hadn't studied his part enough!

But if the lack of good comedy has born out the plaint in these columns mentioned, there have been some bright spots in drama as well as some rather sensational films (good to write about if not to see) within the same time.

Pathe's "His Baby's Doll" strikes me as one of the best things the American Pathe Company has done for Lo, these many moons. Spite of some small faults, more of interpretation than construction, this effort seems to me to rank high. It concerns a father, whose little girl is killed, and who goes insane, becoming a passionate lover of her doll, and, in fact all the dolls he can find.

His wife gets the idea (and this is an unnecessary unnaturalness, for the idea might more logically and just as easily been that of the neurologist) that if he is introduced to several dolls, all dressed alike, and each one larger

than the other, and the last big one is taken away and a girl, who looks something like his dead daughter, and dressed like the dolls, be presented to him, he may, in the surprise of having her speak to him and touch him, recover his reason. This is done—and the several dolls, all dressed alike, and the little girl, also dressed like the dolls, play their appointed parts with a good deal of naturalness, especially the girl. The film grips and holds the attention. It's not specially agreeable to see a child killed and watch her death struggle, nor to see wild grief on the mimic stage, nor to see a man go crazy. But it was all so well done that it convinced—for ever' even if we shuddered, at it. Had the insane asylum scene been less overdrawn, and the doctor supplied with the first rudiments of his profession, the production film would have been almost impossible to criticise. No doctor of any sense at all would permit a crazy man to make an exhibition of himself in front of his grief stricken wife before his child's body was even cold—that going crazy scene reminded one a little too much of a stage, an actor, and a lot of audience grouped round to watch him, to be wholly natural.

Gaumont furnishes "Mistrust," a drama built on an anonymous letter sent in revenge by a poacher, to a game warden. The game warden is warned to look after his wife, as she needs it, and the seeds of suspicion grow speedily in his mind and nearly result in a tragedy when he shoots through the walls of a little hut, thinking his wife and a paramour are there, when it is only his own children. The little ones are not hurt, the wife returns from a neighbor's, whither she had gone to assist in nursing, and the reunited family are happy once more.

The convincing pictures of a worried husband, and that of a loving and mystified wife, given by the two principals of this little play, were most excellent. The photography was, as is usually the case with Gaumont, beautiful. One questions the interiors of the houses, and their exteriors, too, for that matter, as being somewhat elaborate for game keepers, their wives and friends, but I cannot make any very definite accusation of infidelity to detail, never having seen the exterior of a French game warden's home, or its interior, either.

But the play, the actors, and the children were all good, any way!

* * *

Selig, it seems to me, got a little over-ambitious in the "Rose of Old St. Augustine." The photography was hardly Selig quality, and one looks first for fine technic in Selig films—at least I do. There was a little touch of modernity in the ships and fittings, which fitted ill with the idea of pirate ships of olden time, and the plank walking scene at the last, which might have made a strong and not easily forgotten picture was so hurried over and so blurred with cordage and crowded shipping as to spell "wasted opportunity" in capital letters. But I was crazy about the Rose, herself, and her acting.

* * *

Thanhouser's "War Time Wooing" was distinctively good. It was probably more the stars and stripes than the plot, but the audience cheered several times through this Cuban war play, in which unusually excellent photography set off a plot which had some novel angles. But these war plays present so many places for going wrong, it's a wonder producers will fool with them—or that, if they will fool with them, that they won't study them. Edison's "Hearts and Flags" was a very pretty play—but, Great Caesar's Ghost! Who ever heard of any officer, let alone one in love with a young woman, and one who had been nursed by her, striding all round her house with his hat on? The scene in the hall of the old mansion when the drunken soldiers break in, was very unnatural—the girls clung wildly to the banisters, but made no effort to get out of the way, and a general air of "poseduress" pervaded it. When you add to all this a horse which has been so tearfully lathered with a shaving brush that the marks are still there—it is to laugh! Yet the play, as a whole, was good.

Pathe's "Flag Didn't Raise" is so bad it ought not to be mentioned at all—principally because the plot isn't clear. We don't know anything about any of it until it's over—and then we don't know!

Two officers love one girl. She loves one. Villain plans revenge on successful rival. Steals a paper from dispatch box, secrets in rival's coat. Rival accused, condemned to be shot. Villain gets hurt in battle. Girl nurses him. Villain confesses. Girl rides to save man she loves.

Now, we don't know why the villain confesses. We don't know how the girl knows her lover is to be shot. We refuse to believe that any officer in charge of an execution would refuse to stay it if a handsome girl came and threw herself on his neck and waived a confession of guilt by the real criminal in front of his nose. But there just had to be a flag in this play to fit the title, so she wraps her lover in the flag and hard-hearted officer tears it off, and not until General Somebody arrives with another flag is the execution definitely postponed—and where the flag was to rise, and why it couldn't raise and what it's all about anyway is more than most people know.

Oh, well, the lot of a critic is a thankless one—he is hard to please and dissatisfied with everything anyway, so Pathe needn't lose any sleep over my fulminations. Yet I would that someone would give us some more really fine war plays—as fine as Kalem used to give us a year ago, than which no better have ever been produced on this side of the ocean that I have ever seen.

And now—did I hear some one say "Praise be?"—no more until next time!

A Moving Picture Catechism

For the use and benefit of enlightened and progressive exhibitors the Moving Picture World prints this present catechism. It will be found an effective weapon in the campaign of illumination, which must still be carried on against wilful misrepresentation and persistent ignorance. Every intelligent exhibitor will be glad to bear his share in this campaign of publicity on behalf of the great and noble art. The distribution of such a catechism among the patrons is bound to result in immediate and lasting good. Do not let the other side, "the devil's advocate," use all the printers' ink.

CATECHISM.

Q. What is a moving picture?

A. A modern invention enabling the public to see at small cost a true and perfect representation of man and his world in all possible moods and aspects.

Q. What is the object of the moving picture?

A. To amuse, to entertain, to instruct, to teach the mind and touch the heart, to hold the mirror up to nature and to man.

Q. What is the influence of the moving picture?

A. As it affects daily, more human beings than church, library, school and theater combined, its influence is one of the greatest in modern life.

Q. Is this influence exerted for good or evil?

A. Wholly for good, subject only to the imperfections and limitations of human nature. The quality of the pictures is steadily improving, educational features are on the increase, the tone and general atmosphere of moving picture theaters are clean and healthy.

Q. Who controls the morals of the moving picture?

A. The greatest court in the world, from which there is no appeal—THE PUBLIC.

Q. Does the moving picture depict crime?

A. The moving picture does not depict crime. A complete and true portrayal of life without showing its grosser follies and weaknesses is impossible, but the moving picture only takes notice of the darker side of life as an incident and devotes far less space to it than the daily press, the Bible or Shakespeare.

Q. What will be the future of the moving picture?

A. Its friends believe it is destined to become the people's university, as it has long since become the people's theater. It will have the best and largest theaters for its homes, it will attract the greatest artists of the world's stage, plays will be supplied by the highest type of playwrights, it will be an unequalled aid to the children in their studies, knowledge in all departments of learning, especially in natural history, chemistry, medicine and surgery.

Q. What should be your attitude toward the moving picture?

A. One of friendly criticism. The moving picture invites popular comment and criticism, it depends for its existence and prosperity on the people; it asks you to come to entertain and to express your opinion as an interested one, which the management will ever be grateful.

Eldorado, Ill.—Mr. T. O. Thomas, of Mt. Carmel, Ill., has purchased of Mr. S. M. Farrer the Casino Theatre and Vaudeville House, having sold his former theatre at Mt. Carmel, Ill., to Mr. A. Pagels, of that city. The Casino will show three reels of independent pictures and one act of vaudeville for an admission of ten cents. The house seats 800 and is playing to good business, with future prospects very bright. The acts are booked by the Webber Agency, of St. Louis, Mo.

Powers Plant DestrOyed By Fire.

For one week prior to the opening of the present season, there was but a few days in which there was not a fire, explosion or accident of some kind reported in the daily papers. With all the talk about the extreme inflammability of celluloid, it has remained until this late day for anything of the nature of a serious fire to occur. The cause in the case in point other than has been the cause of fires before in other cases of the same, namely, an electric light being placed upon something that was combustible.

On the afternoon of June 26th, the plant of the Powers' Company, makers of the Powers' Picture Plays, located at 127-131 West 21st Street and Fifteenth Avenue, New York city, was

Powers Studio Before the Fire.

totally destroyed by fire. Very little was saved and much of value was lost. The fire occurred, very oddly, on the heels of a favorable court decision for Mr. Powers, and came rather ironically while Mr Powers was in the midst of congratulations and celebration over his victory in the courts, which of course, were at once changed to words and messages of sympathy.

It is unfortunate that this fire should have happened just as the insurance autocrats were beginning to quiet down and behave themselves. It is very probable that from now on rates will again be made prohibitive and will thus effect all those engaged in the making of moving pictures. This may be expected in spite of the fact that there was no insurance carried on the Powers' plant.

The Powers studio and laboratory, as the accompanying cut will show, were located in a highly inflammable building. When the fire started it proved to be nothing but a tinder box. Thirty minutes from the time the fire started everything was burned down to the ground. All of the hundred employees escaped in plenty of time. Some of them rendered heroic aid in what they could in the way of saving property, but the fire increased so rapidly that scarcely anything was saved.

The fire began in the polishing room, and was started by a hanging electric light bulb, which was allowed to rest directly against a reel of fresh celluloid film. The day was rainy and dark, and one of the polishing girls in order to see her work better lowered the light on the drop cord in such a way that it hung against this reel of film, which was on one of shelves containing many other new prints. The moment goes to show that if managers of film factories were to make a strict rule that all incandescent bulbs, that are carried anywhere around a film room, should be surrounded by a wire basket. Any sane person should know that an electric light bulb that is capable of blistering one's hand in a few moments, has enough heat in it to set fire to a film to no great length of time.

Three engines were turned in, but the plant was practically destroyed by the time the third battalion of fire apparatus arrived. The reason the fire spread so quickly was due to the extremely large quantity of raw film stock in storage at the time. At the time the fire broke out there was a large production on entitled "The Embassy Ball," in which the entire cast was engaged in a large ballroom scene calling for many national costumes. The costumes were saved, but the actors were obliged to leave their street clothes and parasols to the mercy of the flames.

It must be true that photographers are born and not made. The test of a genuine photographer is the way he conducts himself during crucial moments. If the camera man loses his wits, he is not a photographer. If he keeps a cool head on his shoulders in the midst of a panic and comes out with a good negative, then by all precedent he is entitled to recognition as a worthy member of the photographic guild. The conduct of Mr. A. H. Leach, chief camera man of the Powers Company, is worthy of note in commenting upon the fire. Unlike most of the employees, who became rattled and ran helter-skelter about, Mr. Leach perceived at all the element a "big moment," which in film and stage parlance means the highest tension of human emotion, sometimes known as a climax. Immediately when the fire broke out, instead of running away, he took his camera away from the deserted stage and focused it upon the burning building, using his best judgment in selecting what, to his mind, could be used best as a thrilling fire scene in a well-written drama which will no doubt appear in the near future bearing the label of "Powers' Picture Plays." Needless to say, that the trade will await this reel with much interest.

P. A. Powers.

It is due to the presence of mind and quick action of Mr. Thomas Evans, manager of the Powers plant, that most of the negatives were saved. Under his direction the large omnibus automobile was backed out of the building by hand power and at once filled with all but a few of the negatives. The only lost negatives of any great importance were the Buffalo Bill and Pawnee Bill Moving Picture Company, and a splendid negative of the Panama Canal. The loss of the latter negative is particularly lamentable, as no more photographs can be taken of the Panama Canal, owing to the fact that President Taft has recently issued an order forbidding all photographers making negatives there. The negatives of all the regular releases of the Powers Picture Plays were saved except the one that was in the printing room at the time the fire broke out. By reason of good business management, it happens that all the printed Powers

releases for the coming three weeks had already been delivered to the Sales Company, therefore there will be absolutely no delay or hitch in the Powers end of the regular weekly Independent programme, except for the possible substitution of another release for one of those which has been advertised.

There had just been delivered to the Powers Company a shipment of fine special posters from the Courier Lithograph Company, of Buffalo. These posters of Nat Wills in "The King of Kazam" were from drawings by the famous artist "Pal" and were worth 25 cents each at cost. Five

View of Ruined Plant from Richardson Avenue.

thousand of them were destroyed. However, the negatives of Nat Wills in the comedy picture "The King of Kazam" were saved, with the exception of one scene, which will be retaken.

While Tommy Evans was making a hero of himself in the factory, Miss Rose Wells was playing the "she-ro" in the office department. The boy that stood on the burning deck was backed off the boards by the presence of mind of this young woman, who stood at her post of duty until the flames were at her back before she jumped from the window with a typewriter in one hand and an open umbrella in the other. After all the other girls in the offices had fled, she held off the approaching fire by closing the office door and began putting things into the safe. The more valuable books she hurled out of the window into the hands of some of the office force. While she was doing this the mother of one of the office girls arrived on the scene and thinking that Miss Wells was her daughter, wrung her hands and sank to her knees crying, "Fireman, save my child!" In the illustration Miss Wells may be seen in the window of the office.

There will be absolutely no delay in the Powers' product. Were it not for newspaper notices, the exhibitor would not be aware that any fire had taken place, so far as deliveries will be concerned. The company at the Richardson Avenue plant which was burned Monday afternoon was ordered

Ruins of Electric Lighting Plant.

to report to the Powers' studio at Whitestone, L. I., on Tuesday morning, where under the direction of producers Rhymus and Beal work had been going on ever since as though nothing had happened.

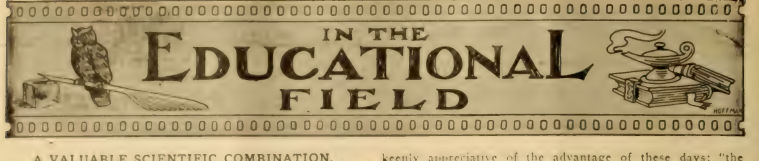
In order to show the good will that exists among the members of the Sales Company it is well to say at this point that every one of the Independent producers located in New York City immediately offered Mr. Powers the use of their studios and volunteered him any assistance possible that they could render to get him running again. Many messages of sympathy were received by Mr. Powers from every part of the United States, as well as from Canada and Europe. Mr. Powers is very grateful for these kind sentiments, but being too busy at the present time to make personal response, he has requested the World to express to its readers in these columns his deep appreciation of such kind sentiments, which he will never be able to forget. It was not necessary for Mr. Powers to avail himself of the spontaneous generosity of the New York manufacturers, but their kind offer of assistance carries none the less weight with him on that account.

Messrs. Powers & Beal have seen two of the busiest men in New York City most since the fire, actually stopping to eat or sleep. Telegrams by the hundreds have gone forth to reassure all those dependent upon Powers' product, and temporary arangements of many kinds are conserving their time. For a brief interval, we managed to secure an interview with Mr. Powers. He is one of the best losers we ever saw. He takes the matter philosophically. His explanation why he carried no insurance is a characteristic argument. He never could see the use in paying insurance people 10 per cent of the value of his plant, when the building would have burned just as quickly had it been used as a training stable, as it previously had been, and was filled with inflammable hay. However, it is time for the Phoenix hard to get on the job again. Out of the ashes of the old Powers' outfit will rise a fine new modern studio equipped with every facility that money can buy and the equal of any moving picture plant now in existence. Plans are already being drawn for the new establishment, which Mr. Powers assured us will be built of concrete and fireproof material and will represent an investment of at least $100,000.

The Moving Picture World takes this opportunity of extending to Mr. P. A. Powers its sincerest sympathy in his misfortune.

For The Squaw (Pathe).

In one respect this film differs to great advantage from many Indian stories in moving pictures. It depends for its success on the conveying to the spectator of an idea and a moral. A white man, his fourth pleaded to a white woman, goes West to seek his fortune. He succeeds in his mining venture, but before returning East, feeling the need of a female companion, bargains with an Indian for the hand of his daughter. After the fashion of her people, she is sold to the white man and becomes in everything to him but name the white man's wife. Two years elapse, a child has been born to the couple. In her own way and in her own heart, the Indian girl has been a loyal helpmate. The white man, however, has tired of her and of life in the wilderness and his thoughts go back to the white sweethearts in the East. A letter comes to the cabin where they live telling of the death of the white girl's parents and her resolution to come West and join the husband to be. The letter gets into the hands of the Indian girl. Her father learns of the contents and decides to intercept the white woman. He succeeds and explains all to her, appealing to her to leave. The white man, not knowing that his intended bride has passed the trail, rushes to the rescued section and hurriedly procures a minister to perform the marriage ceremony while the Indian girl with her child and father and mother appears on the scene. The white woman is thrilled at the perfidiousness of the white man; she recognizes the rights of her real sister and sometimes the white man of her own race is reason loyal to his family in the wilderness. A compromise train carries her away and leaves the white man and the Indian girl reunited to the situation. The dramatic interest is great, the players capable, especially the one representing the Indian girl. Here and there the film shows unfortunate marks of haste and there is a noticeable inconsistency in the matter of length of scenes. The may seem hypercritical, but in Pathe films one expects a very close approximation to absolute correctness. The photography is beyond all praise.



A VALUABLE SCIENTIFIC COMBINATION.

The Pathe picture "Over Lucerne in an Airship," is a picture of extraordinary importance.

The blending of the two great achievements of modern science, the airship and the cinematograph, seems to suggest the timely coming together of these wonders, for the purpose of proving the necessity each would otherwise have felt for the other.

The aircraft, whether the dirigible balloon or the aeroplane, without the cinematograph, would be like the eye without the memory. The cinematograph without the aircraft would be as useless for aerial purposes as the eagle eye without wings. Together, they combine nature, science and art in producing the most beneficial, yet beautifying, and to an educated civilization.

The scope and grandeur made possible by this combination will open a new range of subjects of most absorbing interest. The voyage over Lucerne is so wonderful and inspiring that before long we shall have a series of pictures entitled:

The Earth from the Skies.

As this is not a scientific paper, it is not proper to dwell upon the many valuable features with which the world is going to be favored by these new advantages. From the standpoint of the educating and beautifying pictures, such reproductions as the voyage over Lucerne will prove of great value, also of most intensely pleasing interest. The pictures in this series are taken both of the airship and from the airship. Those of the airship show the majectic rise, progress and descent of this monster voyager among the clouds. Those from the airship display the marvelous panorama of the city and lake of Lucerne, with the beautiful surrounding country in a most thrilling series of pictures. The frequenter of the moving picture is familiar with the sensations and views experienced when sitting before the picture taken from a railroad train, or other moving conveyance. In like manner, while looking over Lucerne, one feels as if already borne aloft above the clouds; the very swaying of the balloon being so noticeable that the usual remarkable reality is experienced. The vista is beyond description; a new and entrancing beauty holds the beholder; former views of a piece of beautiful landscape fade into insignificance before this vast and almost boundless picture of a portion of the earth's garden. For knowledge and beauty, cinematography has produced nothing superior to the inspiring views taken, and possible, from above the surface of the earth.

FIVE YEARS IN ONE.

A magazine editor suggests: "It would be an interesting experiment if a dozen children could be taught by means of moving pictures all the school branches of geography, history, botany, astronomy and the classics; and, at the end of about one year, to compare these children's education with that of a dozen similar children, who had been five years learning all this in the schools."

Of course, we do not know if the editor referred to above reads this page. If so, he is really presenting some of our suggested possibilities in a new light; if he does not read these notes, he is a profitable example of the fact (not that great minds think alike) that kindred minds, having kindred aspirations express themselves in kindred hopes.

Less than half a century ago, thirty years was considered the "generation of a change." In these days of progress and accumulation, ten years suffice for such a "change" or "generation." Under these circumstances, it is no carelessness of speech or calculation to suggest that cinematography may be instrumental in reducing, by combined concentrations, the power of five years' school study, along lines within its scope, to the short perid of one year. May we venture the hope that the magazine referred to may help us in our endeavor to stimulate public taste to that point where it shall appreciate and demand this great benefit for the rising generation? It appears only too true that "the world is slow to recognize the possibilities of moving pictures." We doubt, however, whether people of former times would have been more keenly appreciative of the advantage of these days; "the world," so-called, moves slowly; the leaders must necessarily be in advance, and, as a result of a test recently made by the writer, he trusts soon to be able to show that the most ambitious desires will be given an opportunity to test the possibility of their fulfilment.

THE PICTURES AND A CRIME.

While this page is set apart for educational purposes it will be conceded that truth (even upon sociological questions in the abstract) is in place here when it has to do with the interest of moving pictures and is also of educational value. The peculiar and lamentable circumstances surrounding the strange case of juvenile criminality as revealed in the murder of a boy of tender years by one of his four companions (all under 15 years old) in New York City this week has caused widespread wonder and discussion.

The apology for considering this crime in this place, is found in the fact that the coroner, displaying more zeal than wisdom, and trying to outrank the police or even society in fixing a cause for so terrible an effect, blames the "moving picture."

A few weeks ago there appeared in the Moving Picture World a sociological article entitled "The Moving Picture Revealing Social Conditions." Sad though it may be, this juvenile murder has proved in every detail the truth of the statements therein made; it is possible to go still further and state that the true conditions are actually worse than stated at that time.

The only connection between the tragedy and the moving pictures is that the boys had several times been to the "moving picture show." Further than this there is nothing to show that they had become subject to any evil influences there; the confession of the most guilty of the quintet does not include any prejudicial reference to the "show." Let us now look at the "social conditions revealed." The murdered boy stole $20 from his mother and joined the other boys for a "good time." Although away from his home for several days, his mother made no serious attempt to find him. When, however, she missed her money she made such a hue and cry that it led to the discovery of the missing boy. The boy guilty of the crime (accidental or otherwise) had been left at home with a younger brother to live alone, while his mother went West on a necessary errand.

What more natural than finding one of their associates with twenty dollars, several of them should live together with the two boys so wickedly left alone and have a New York street-boy's good time.

Criminal negligence is a small name for the parental neglect; the parents actually pushed these boys in the way of evil living; indeed it would have been a surprise and a wonder if no evil results had not followed such incompetent parentage and such vile surroundings.

Again, the ease with which minors can purchase deadly weapons is disgraceful, for it is a well known fact that boys and youths of this class covet the possession of a revolver more than almost any other article. The whole unsavory circumstances are a true revelation of social conditions common where these boys lived. It is therefore a slander upon the moving pictures to lay even one iota of blame upon them, because these particular boys did as all boys do, good and bad, i. e., go to the moving picture show.

If the parents of these boys had gone with them to the moving pictures results might have been very different, because, taken as a whole, the moving pictures are intended to elevate and not degrade.

The sad and blameable conditions which caused this deplorable tragedy are easily found in parental neglect, vicious surroundings and permitted juvenile delinquency. The ambition of educational moving pictures is intended as much as anything to combat social evils, such as those shown in existence here, and as a coroner's duty is to place the blame where it belongs, it is to be hoped that a premature reference to an improbable cause will not again be made.

Temptations of a Great City.

A Special Release That Has Been Successful in Europe.

We were favored with an advance view this week of a three-reel subject, produced by the Great Northern Company, of Denmark, entitled "The Temptations of a Great City." The American rights for this excellent picture have been secured by Mr. P. P. Craft, of the Buffalo Bill and Pawnee Bill Film Company. The picture is one of the best-acted films that it has ever been our pleasure to witness.

To those of our readers who remember that excellent Pathe picture, "The Hand," we would say that this Danish picture is on a par with that sterling little drama of some three years ago, which was acted by three persons in a way that has probably never been surpassed. The entire three reels of "The Temptations of a Great City" are acted by four strong characters, with no other characters, except an occasional lackey or policeman. The part of the waiter, who is also a money-lender to the gilded youth whom he serves, is really a masterpiece of character work.

"The Temptations of a Great City" is melodrama, pure and simple. It does not claim to be anything else. It can be called high-class melodrama. In it there are no shooting scrapes, or sensational situations of the stereotyped kind. It is a simple drama of cause and effect, well told, with surprisingly few sub-titles. The four principal characters are the money-lending waiter and his simple daughter, playing at cross purposes with a society matron and her prodigal son.

The film tells, in a way, the old story about a fool and his money, or, in this case, other people's money; particularly his mother's money and the money-lender's money. The young man gets his spending money from the money-lending waiter, and pays it back by wedding the waiter's mother. This keeps up until financial matters between the families are so hopelessly snarled up that it leads to a crisis, or climax, which nothing on earth can settle except an elopement between the prodigal son and the waiter's daughter.

There are many strong situations throughout the piece. The staging and photography, therefore, we need not dwell on that subject. In one scene there is an ingenious mirror effect, and later on, in the same scene, a wonderful moonlight effect. The picture is entirely a studio product, but the scenes are so interesting that the time and the place are forgotten by the spectator, whose interest is held every moment of the time.

We noticed one thing very particularly in this European picture, and that is the fact that the Europeans are "stealing our stuff." Ordinarily in a Danish picture one would expect the foreign style of acting, such as the shrug of the shoulders and the drag of one foot after the other, and all the rest of the stereotyped styles of the European school. The Europeans are getting wise to facial expression. If it were not for a telephone that looked like a wedding cake and a policeman with a brass kettle on his head, no one would know that it is a foreign film. Not only that, if the Americans do not watch closely, the European actors are going to beat them at their own game of facial expression, because the four scenes in this Danish film were certainly going some in the gentle art of suppressed emotion. It reminded the writer of the palmy days of the Biograph Company, when tense situations were worked up entirely with the eyes and slight movement. This film came as near to being one of the old Biograph masterpieces as anything that ever came from Europe, and it is good to observe that the Europeans are beginning to see some merit in the American school of acting. America is heartily sick of the shoulder-shakers, and it is quite possible that Europeans are getting sick of it themselves.

We have not said a great deal about the story, because in our opinion it is not the strongest plot that has ever been written, but it is ordinarily good. It holds the interest like a vise all the way through, which in itself is a very strong recommendation for any film. It is not an immoral film, and yet it preaches no great moral sermon, except the old standbys such as the moth and the flame, the prodigal son, wine, women and song, and all that sort of thing. But withal it is good every good, and it should never grow old, as it is necessary, from time to time, to have good, fresh material touching on and appertaining to.

The story is about a young man whose spending ability is as large as his earning ability is small. He spends every cent he can get on gay dinner parties with the weariness that stays awake for hire. All this takes money, and he finds that it is easier to borrow money than to earn it; therefore his close connection with the fawning waiter, whose part is so very well played.

In the cold, gray dawn of the morning after, the fawning waiter of the night before is an independent arrogant Shylock. He assumes the airs of a banker, and to him it is the young man's turn to cringe and beg for time. Were it not for the fact that the money-lender has a daughter, whom he houses like a bird in a cage, the spendthrift youth would probably have gone to jail. The picture shows how the miser made his great mistake by being miserly even with his daughter. He locked the door and the bird flew out of the window. When the young man came to beg for time he found opportunity to make a conquest of the money-lender's simple-hearted daughter, which later ended in marriage.

The reader will perceive in the four contrasting characters a wealth of dramatic possibilities. A plebeian, domineering waiter contrasted against an aristocratic widow; her college-bred son eloping with a bourgeois' daughter. The contempt of the aristocratic widow for her son's plebeian wife, which is further complicated by the riches being on the plebeian side and the poverty on the patrician side, and all these conditions stirred up nicely together make "The Temptations of a Great City" one of the strongest melodrama reels that has "come across" in a long time. The interest is so strong that one actually becomes impatient while the reels are being changed. We would advise exhibitors to use two machines, if possible, when showing this film.

The Auto Picture Show

By combining products of the two greatest industries of the age, namely that of automobile and of moving picture manufacture, Mr. Pool, proprietor of the Chicago Stage Light Company, has devised one of the most novel and ingenious of methods for the exhibition of motion pictures and one which tends to become particularly effective for the display of the so-called industrial pictures which are winning favor throughout the country as a productive advertising medium.

Mr. Pool's idea, which has been patented, is to obtain auto trucks such as are used by the large department stores and for moving vans, these trucks to be fitted up with a projecting machine placed behind the driver's seat and pointing toward the rear, where a screen will be arranged upon a frame projecting some eight or ten feet from the end of the truck, thus giving a throw of twenty feet or more. This frame is collapsible and manipulated by a crank.

The sides of the truck will be some five feet in height and will be formed by the advertising curtains which will run on rollers connected with the running gear of the truck by a sprocket device. Thus winding and unwinding from one roller to another at intervals as the wheels revolve. These curtains will be long enough to allow eight or ten advertisements to be run on each side.

It is Mr. Pool's idea to make the advertising on the side curtains pay for the use and maintenance of the "Auto Picture Show," while the exhibiting of the industrial film will net a comfortable profit.

Twenty-eight more machines, it is expected, will be sent out from Chicago this summer, each covering a circuit of the smaller towns and farming communities. Free exhibitions of motion pictures will be given and the music will be furnished by automatic pianos.

The object of the enterprise is purely of an advertising nature and while the programs will be spiced with some comedy, etc., the main feature will be the industrial film. Such concerns as the International Harvester Company and other manufacturers of farming implements, together with the manufacturers of breakfast foods and staple articles will no doubt take advantage of this very effective proposition of real advertising and the possibilities for the venture seem unlimited.

* * *

In an address before the State Senate Judiciary Committee opposing the proposed amendment to the Child Labor Law, Miss Jane Addams, Chicago Hull House, leader and sociworker, strongly protested the severity of the bill which would authorize circuit court judges to issue permits for the appearance of children under 16 years of age upon the theatrical stage.

Miss Addams in defending the present Child Labor Law, insists that it is very satisfactory and states that out of 300 "Nickel Shows" in Chicago only four violations were discovered by her assistants. As example of how perfect the present law is working.

It is a pleasure to note that the search for crime subjects among the moving picture theatres was unsuccessful and we trust that the charitable public will soon awaken to the fact that moving picture theatres are anything but breeds of corruption.

THE INDUSTRIAL MOVING PICTURE COMPANY OF CHICAGO SCORES GREAT SUCCESS.

"The 41st Reunion of Confederate Veterans" is the title of the greatest masterpiece ever produced in the so called "industrial" department of the Moving Picture Industry, and well may credit be awarded to the Industrial Moving Picture Company of Chicago for their splendid treatment of the subject.

Realizing that this reunion of the veteran army of the South would be the last great muster of the boys in gray, a number of the public spirited citizens of Little Rock, Arkansas, the scene of this memorable occasion, decided to make it a matter of enduring record by moving pictures, and to this end President Gregg, of the Little Rock Chamber of Commerce, W. G. Hutton, treasurer of Pulaski County, and Judge Kavanaugh conferred with Mr. Waterson R. Rothaker, general manager of the Industrial Moving Picture Company, with the result that the expert camera crews of the company were on the ground throughout the entire reunion and captured the city scene by scene in its gala attire.

The picture made 2,200 feet of photographic excellence, is a complete panoramic vision of the stirring pageants and festivities, and every sentimental and interesting side light of the great event is splendidly depicted. The city, clothed in Nature's most beautiful raiment of southern flowers and foliage, the long shaded avenues, the majestic old southern residences hung with flags and bunting, is a picture of unsurpassed beauty, while the parade of the boys in gray, the remains of that loyal army of the South who strove so hard for what they deemed was right, and now mustered in for the last time, is a spectacle which can but find its way into every heart, arousing sympathy and admiration for that little band who, though defeated in that cause which meant so much to them, still retain that indestructible loyalty to the land of their nativity.

The great welcome extended to the veterans by the elite of southern society, governors and others prominent south of the Mason and Dixon line, Forrest's famous cavalry troop on review, the official reception, the quaint old characters such as the cook and body servant of President Jefferson Davis and Stonewall Jackson, and numberless battle-scarred old heroes who at this time are made young again by associations and the stirring war tunes—all these form a picture of the greatest interest to all. It is a drama, a comedy, a scenic, all in one, produced from a scenario provided by the Great Master, and with the seal of approval placed upon it by the Southern patriots, foremost among whom is Nathan Bedford Forrest, Adjutant General of the United Sons of Confederate Veterans, its excellence will create for it a just demand.

This is the first picture of its kind that has ever been produced in this country, and with it as a criterion, the Industrial Moving Picture Company, pioneers and originators of the idea, are assured of constant success.

Messrs. Hutton and Gregg, of Little Rock, will superintend the distribution of the films and will supply themselves with a sufficient number of copies to care for not only the southern territory but the West and North of the United States where an extraordinary interest is displayed.

"FALSTAFF"—URBAN-ECLIPSE.

The Urban Company's coming release, "Falstaff," from Shakespeare's "Merry Wives," promises to be a true achievement. M. Degeorge, of the Theatre National de l'Odeon, than whom we can imagine no better choice for the role, is to be the Falstaff. He will be assisted by Madame Barjac, of the Odeon, and Madame Louise Willey, of the Theatre Palais Royal; also Mr. M. Coste, M. Bacque and M. Dennis d'Ines. It is also stated that the photography of this film has seldom been equaled.

Sir John Falstaff at a wedding scene full of life and activity perceives that Mistress Ford and Mistress Page enjoy a certain freedom. He thereupon pays court to both and falls head over heels in love with both. He also writes to both of his affection. The two ladies together concoct a plot to ridicule their lover. Master Ford has meanwhile been informed that Sir John has an appointment with his wife and leaves home. Sir John hears him coming, begs to be concealed in the basket of linen ready for the laundress, and is carried out to be tumbled into a stream. Then Mistress Page tells her suitor Sir John dresses as the witch of Brentford, is put upon and severely trounced with a stick, until his identity is discovered, and is ignominiously dismissed.

MOTION FOR PRELIMINARY INJUNCTION DISSOLVED.

Application for the Motion Picture Patents Company against the Powers Company for preliminary injunction restraining them from using the Pathe or the Warwick type of camera has been dismissed with cost to the complainant, the Patents Company. This litigation has extended since last December before a referee, to whom it was referred by Judge Lacombe on a question of fact. Upwards of fifty hearings have been held before the Master, Arthur Berry.

All previous injunctions which have been granted by the United States Courts have been dissolved. These include the injunctions issued against the Champion Company, The Independent Moving Pictures Company of America, the Yankee and Atlas Companies. All other injunctions against any Independent manufacturer will be dissolved as soon as it is possible to make application to the judge.

ATLAS THEATER, MILWAUKEE, WIS.

The Atlas Theater is one of the most unique and handsome playhouses in Milwaukee. The theater is located at 832 Third Street and operated by the Atlas Amusement Company. J. C. Mergener is the manager.

The house will accommodate about 1,000 persons and is provided with a balcony. The Atlas Theater was opened last fall at a cost of $35,000.

One of the features of the house is the construction of the front, which consists of beautiful marble slabs and mirrors. The balcony can be entered from the outside.

POWERS CAMERAGRAPH AT CONEY ISLAND.

The fact that Coney Island, N. Y., is fast becoming one of the central points for the exhibition of moving pictures, and even now is assuming the name of "Flicker Alley," is strongly evidenced by the number of sales recorded by manufacturers and dealers in moving picture apparatus and supplies. The latest arrivals in the exhibiting field at this popular summer resort, are Morris Goldberg, operating the Prospect Hotel, Mr. E. F. McGann, of McGann's Hotel, and Dickers Hotel, all of which have installed a Powers Cameragraph Number 6, and equipment.

FREE PICTURE SHOWS FOR CLEVELAND.

Free animated picture shows in Cleveland, Ohio, are being planned by the city officials, which will consist of educational films, including travel lectures and historical productions, and in addition a few comedy pictures will be shown to amuse the children. These exhibitions will be operated in the children's playgrounds located in the congested sections of the city. Two performances will take place each night, one at 7 o'clock and the other an hour later. Public Service Director Lee is working hard to carry out this plan.

Mr. R. L. Edmundson, of London, arrived this week for a short stay in the States, and expects to be back in dear old "Lunnon" in time for the Coronation. Mr. Edmundson is handling the Johnson-Jeffries fight pictures in England for the General Film Company, and his success so far has exceeded his expectations.

To the Victor Belongs the Spoils.

THE HAPPIEST MAN IN NEW YORK.

If you do not believe it, ask Mark Dintenfass himself. But then, you have not had eighteen months of constant worry; eighteen months of dread and apprehension every morning as you commenced the day's work; eighteen months of anxiety all through the day in regard to the next move of clever and well-paid lawyers who were hounding your every step; eighteen months, any day of which you might be haled to court and have these same prosecuting attorneys succeed in having you sent to jail. If you had undergone some such "third degree" for the past year and a half and then found out one afternoon last week that it was all over and that all injunctions and contempt proceedings against you were quashed, then you might feel, as does Dintenfass, that at least there were none happier than you.

The dismissing of all M. P. Patents Company injunctions against the Champion Film Company has cleared the atmosphere like a thunder shower. For over a year these companies have had to be content to get their negatives wherever they could; nevertheless, they have succeeded in turning out some excellent productions. Now that they can work unhampered with the best of every equipment that they desire, we may look for a still greater advance in excellence of their product. "I could not use a broom handle before and had to get out pictures; what ought I to do now when I can use a camera?" was the question asked of the writer, the answer to which will be looked forward to with interest during the coming months. No more law suits and the strain of litigation, and more time and opportunity for concentrated effort in turning out better Champion films are two reasons sufficient to make Mark Dintenfass happiest of the happy for many days to come.

"THE FORTUNES OF WAR."

"The Fortunes of War," the Imp release of Thursday, June 22, is expected to be one of the most successful war stories ever filmed. It is intended for a Fourth of July release, and the spirit of war predominates in every scene. The story is one of patriotism, love, self-denial, sectional strife and manly deeds. The battle scenes are faithful portrayals, staged with close attention to all details to make them real. The love of the brothers, the remorse of the Confederate and his subsequent devotion to the man he has shot, presents a rare type of the men who made history during the days of the bloody conflict. The love of the Union girl for the rebel soldier, who had shot her brother, is an incident in the story that lends a romantic tinge and makes the conclusion all that can be desired.

The Mortimer Film Cleaning Company have just installed an electric machine for cutting their pads for the Mortimer film cleaner, with 342 machines already installed they could not meet the demand by cutting them by hand. The larger exchanges are now ordering them by the thousands, which goes to show that the Mortimer Film Cleaner is doing good work.

ESSANAY MOTOR RACE FILM.

On June 13th the Essanay Company will release their film of the five hundred miles auto race, held at Indianapolis. The reel is full of incident and accident and gives a thrilling portrayal of this hitherto unattempted tour de force in auto racing. It is as lifelike a representation of an epoch making sporting event as could possibly be desired. The most sensational accident, which occurred, was caught from beginning to end by the Essanay camera. The accident took place in front of the grand stand and resulted in more or less serious injuries to five men and great damage to three of the machines. The great race, officially known as the International Five Hundred Mile Motor Race, was won by Ray Harroun, in the Marmon "Wasp." He crossed the line alone at the end of the 200th lap, thereby winning the rich purse, consisting of $10,000. The reel is an extraordinary feature and will no doubt have a long and successful run.

TOM MOORE RESIGNS MANAGEMENT.

Mr. Tom Moore, manager of the General Film Company, of Washington, D. C., recently resigned his position with that company. He will hereafter be identified with the Moore Amusement Company, Plaza Theater Building, 434 Ninth Street, N. W., Washington, D. C.

As many of his friends have been telephoning and writing him to the old address, he wishes it to be known that any correspondence should be addressed to his new place of business.

ENTERPRISE WATCH FOBS.

Ten thousand of these fobs were ordered, but so greatly in excess of expectations has been the demand that a second order is going through. They are exceedingly handsome and superior to anything else of the kind the Enterprise Optical Company have ever had and are being greatly appreciated by all who are sending for them as per advertisement on another page.

Mr. L. B. Stone, proprietor of the Canadian Film Exchange, Calgary, Alberta, Canada, is spending a few days on business in New York. He is looking over all the recent special film hits, and will no doubt return to the coast with a trunk full of them. Mr. Stone is also transacting some private business in New York, which is not so important that he cannot get around and see his friends in the trade. Mr. Stone is very well known in New York, and is greeted in many places.

With the weekly output of film increased, there is a greater demand for scenarios than before, and several schools and printed instruction books are helping to qualify writers to meet the demand. A book entitled, "The Photo Play," written by Ralph P. Stoddard, purchasers' report, gives a clear idea regarding what the scenario should be, and is aiding many beginners in the field. It is sold by the Photo Play Syndicate, 1836 E. 79th Street, Cleveland, O., and with each copy of the book is sent a typewritten copy of an actual scenario, to aid beginners in the preparation of manuscript.

Scene from "Molly Pitcher," Coming Champion Release.

Kansas City, Mo., M. P. World—In the M. P. World for 15th some lady from Pittsburg asks what to play for French pictures. To this question was a short answer. Now I would like to give you as well as I can in my broken English some information about it. I am a Slavonian musician of 25 years (violin and piano). I have Austrian Mittleschule and play from my twelfth year. I played in different symphony orchestras in Europe before coming to America, so you will understand I play high class music, too. I have been in America three years.

"For French pictures (dramas, etc.) there are good waltzes from Waldteufel. There exists a good Waldteufel Waltz album published by White, Smith & Co., Boston. Nice short things are melodies, minuets, gavottes, etc., by different composers (like the 'Melody in F' from Rubenstein), Paderewski, Heller, Moszkowski, Massinet, Scharwenka and Mozart (10 cents a number, McKinley, Eclipse and other editions). I play many times (for French 'salon-life') Chopin's waltzes and mazurkas, some are very pretty for 'salon' pictures. Pieces from Grieg (his 'Berceuse') are good too. Easier are waltzes from Durand (in E flat and F). Schirmer edition publishes nice volumes of French popular music. We mustn't forget Moszkowski's beautiful serenade (Eclipse, Century, etc), or Paul Lincke's 'Lina' and 'Wedding Waltz,' or 'Glow Worm' and 'Amina,' etc. Also Francois Thome's 'Simple Aveu' (Century). That's the music which can always be on the program.

"For shows like 'Hamlet' selections are good; also fantasies and transcriptions from operas like 'Thanhauser,' 'Aida,' 'Traviata,' 'Martha,' etc. (Century, Schirmer and other catalogs.)

"For French-Oriental pictures are good pieces like Schubert's 'Turkish March,' or Mozart's 'Rondo—Alla Turca' (from Sonata XIII). I myself play many times (but by heart, as I know these compositions), some French national songs, and dances like 'Les des Patineurs' (the dance is like a gavotte—see 'Stephanie Gavotte,' Century Ed.), or for Spanish life, 'Pas des Espagnes' (a la Senora, Amo, etc.), and one of the best French is 'Excuse me; I do not know the composer.) 'Rendezvous' (Reqeuse Gavotte). If I can learn the composer and edition of this, and anybody wants to know this, I will be glad to tell him, but I am now unable.

"And who does not know the American popular waltzes and intermezzos, which are very good (some of those like 'Marguerita' and the different 'Roses'-pieces) for French pictures? As for the so-called 'Foolish-head' pictures, I can't find anything better than the Amrican 'rag-time' pieces (rhapsodies).

"I know much about Slavic pieces by heart (Russian, Polish, Bohemian, Slovenian, Crotian, Servian and others) but next time if some one would like it, I am very glad to help with this list if it is of any value."

Your list is a good one and would be a credit to any library of moving-picture music (or any other for that matter). Don't let your fear of "broken English" detain you so long as you have anything as interesting as this letter. Come again. Readers will please take note that "E. M. T." has a few kind things to say about American popular music, even though a trained European musician, experienced in symphony work and only three years in America. Open-minded—what? a bit of a humorist, too; notice that "rhapsodies after 'rag-time'"?

It just goes to show how one can become obsessed by an idea. When correspondents have mentioned "French" pictures you mind always reverted to the military, historical or classic features produced by the various French manufacturers. I never thought the "salon" picture needed special comment; yet it is now evident to me that, to many, the difference between the French and American production of this kind of play is sufficient to call for special musical setting (the "salon" motive is similar to our "society drama" and drawing-room play; usually modern and distinguished from pathe drama by its quieter atmosphere and lack of highly sensational situations). The music suggested in our friend's letter is intended, I presume, for "fill-in" purposes the dramatic episodes, of course will be worked out as usual.

Those who are fortunate enough to see and play for Pathe's beautiful picture of "Il Trovatore" a short time ago will be delighted to learn that their coming release, "Faust," is produced on a scale even more elaborate if possible than their previous effort and what will more interest my readers is the knowledge that a splendid musical setting has been arranged for this picture by a musician who certainly understands his business. There are 38 (thirty-eight) pages of music, which covers the two reels of film. It sells for 75 cents—a trifle less than two cents a page, and all selected from Gounod's immortal masterpiece. I feel that I cannot urge too strongly the advisability of ordering this music early so as to avoid the risk of disappointment, for you really cannot afford to be disappointed in this.

There are two full reels (1650 feet) and 38 pages of piano music. It will interest managers to know that electrotypes have been made for newspaper and other advertising work. There are three of these cuts selected from as many scenes of the play, and may be ordered through your exchange or from the New York office. Price, seventy-five cents per set of three.

And once more, don't delay about that music. The picture is released June 16th, 1911.

* * *

It has been regarded practically impossible to keep a drum in good playing condition in damp weather. The very nature of drum heads causes them to absorb moisture readily, and when the heads become damp it is an absolute certainty that the drum will lose its brilliancy.

The problem of how to overcome this difficulty has always been a source of much trouble to the drummer, and while many devices have been tried they have proven either unsatisfactory or impracticable.

The electric drum heater is an efficient, practical device recently put in the market by the Leedy Mfg. Co., of Indianapolis—see their advertisement in another part of the paper—that can be attached to any drum in a few minutes without removing the heads or marring the shell in any manner; in fact, the small metal plate that is fastened to the shell only adds to the general appearance of the drum.

The electric drum heater has many advantages over the electric light globe, which is commonly used, as the heat generated is evenly distributed—not concentrated on one spot—and is so regulated that it never becomes hot enough to bake or dry out the heads. Should the electric light globe happen to break or burn out, it has been necessary to take the drum apart, put in a new bulb, and reassemble the drum—this requires considerable time. The electric drum heater is practically indestructible, will never burn out and can be entirely removed in a few seconds without disturbing any other part of the drum.

Another good feature of the electric drum heater is that it is light, compact, and durable. It can easily be carried in a drum case, and the entire outfit, including the heater, six feet of cord, and the two connecting plugs, weighs but eight ounces—the heater alone but two.

The regular model is so constructed that the proper degree of heat is generated when connected with a 110-volt incandescent lamp socket, but we are prepared to make them to suit any other voltage desired.

This article is an excellent investment, for besides the pleasure derived from having the drum in fine playing condition regardless of the weather, it will save time, worry, and the expense of replacing broken heads.

Readers will note from our advertising columns that the United States Disinfectant Company, of Brooklyn, N. Y., have moved to new quarters. They have also opened a European office in Sollingen, Germany, and within a week or two will open a New York office on Union Square. As the hot season approaches, an absolute necessity in every well-patronized theater is a good disinfectant. The U. S. Company is one of the leading manufacturers of disinfectants and supplies a large number of theaters as well as institutions of various kinds throughout the country. We understand a large number of the exchanges handle their product.

QUESTIONS ON LAST WEEK'S LESSON.

1. What is the speed of light?
2. Describe Römer's method of measuring light speed.
3. What is meant by aberration of light?
4. How apply it to light speed measurement?
5. Describe Fizeau's method of measuring the speed of light.

Physical Optics teaches that light is a radiant energy and that it travels, or is transmitted, by a vibrative motion of the ether. Science teaches that it travels in straight lines, as has been shown, and explains what is meant by the term "ray." In our experiments we consider only the ray, or rays of light. This is necessary in order that we may employ mathematical reasoning and make intelligent drawings. We conceive the ray, but, as a matter of fact, as has already been shown, it has no real existence in fact. We imagine the ray as a line of light and as such we use it for demonstration. The isolation of a line is, however, a physical impossibility,

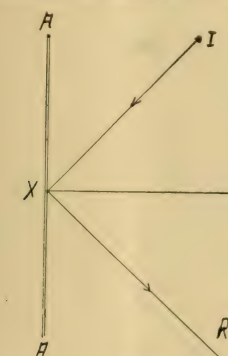


Fig. 14.

hence the ray is impossible in actuality. By the use of lines, called rays, however, we are enabled to explain the causes of reflection, refraction etc., and deduce the principles governing certain things in connection with light, discovered by experiment. We therefore, with this explanation proceed to demonstrate the known, or deduced fact that light travels in straight lines and is refracted and reflected according to certain set laws.

Reflection of Light.

When a ray of light falls upon a polished surface a portion of the incident light is reflected according to certain laws, the proportion reflected being dependent on the nature of the surface and on its situation.

A Normal.—A line drawn from any point of a reflecting surface in such manner that it is perpendicular to the surface (at right angles to it) at that point, is called a "Normal to the Surface."

Laws of Reflection. (a) If the incident ray be a normal to the surface, the incident ray, the normal and the reflected ray will occupy the same plane, or path, or line.

(b). The angle between the incident ray and the normal and the angle between the reflected ray and the normal will always be found to be equal, as shown in Fig. 14.

In Fig. 14 A N is the normal, I the source of light, I X the incident ray, R X the reflected ray and N the normal. The scale shows angles R X N and I X N to be exactly equal.

The angle between the incident ray and the normal (I X N) is called the "angle of incidence." The angle between the normal and the reflected ray (R X N) is called the "angle of reflection." When the incident ray is normal to the surface the incidence is denoted as "direct."

A simple instrument may be made with which these laws may be shown, as shown in Fig. 15, to which M is a strip

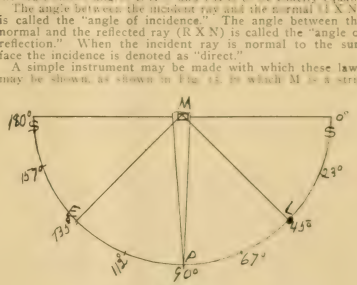


Fig. 15.

of mirror (not the cheap kind, but a strip of high-class mirror which has a flat and true reflecting surface) about one-quarter of an inch wide, S is a scale laid off on a large sheet of paper, and L a candle, lamp or other source of light, and P a pointer, upon one end of which M is affixed in upright position. The scale may be laid off by laying a small draughtsman's scale on the paper and extending its scale with a rule, being **very** careful to be accurate since a slight error on the small scale will be magnified on the large one. The glass must be set **exactly** square with pointer P. Now if we set the light opposite 45 degrees, the pointer at 90 we shall find that we will only be able to see the flame in the glass strip when the eye is opposite 135. In Fig. 15 L M P is the angle of incidence, while L M P is the angle of reflection. If these two angles do not show exactly equal by the scale there is something wrong with your apparatus. When the incident is at any point the reflective angle will always be found to read exactly double the normal by the scale. It will thus be seen that the angle of reflection travels twice as fast as the normal, thus: If the incident be 45 degrees, the normal 90 degrees, the reflective angle will be 90 degrees. Move normal to 112 degrees and angle of reflection jumps to 180 degrees, incident remaining at 45 degrees. Study this and reason out its explanation.

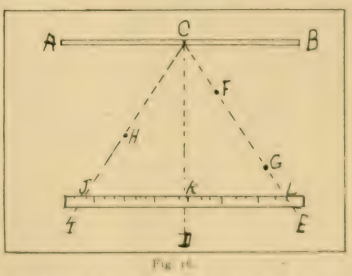


Fig. 16.

Another simple method of showing that the angle of incidence is the equal to the angle of reflection is shown in Fig. 16

In Fig. 10 we are supposed to be looking down from above on a table covered with a large sheet of clean paper, upon which is set a mirror A B held upright on the table in some suitable manner. With a sharp pencil draw the line C D at right angles to the mirror, its center coming to its surface. We then draw the line C E at any convenient angle to A B and at E fix the stick two ordinary pins into the paper so that they stand straight up, or perpendicular to the paper. Now looking at the mirror from the opposite side of line C D we set both eyes so that by closing the eye, held close to the paper, each in turn, first one pin is hidden behind the other, provided both are exactly perpendicular to the paper, otherwise one or both will be partially hidden. We now stick another pin, F, so that it appears to exactly line with pins E and G. Now if we draw a line from C to I, passing through F and G, a ruler serves as shown we shall find I K and E K to be equal, thus establishing the fact that the angle of reflection and the angle of incidence are equal. In making this as well as all other experiments it is important that a surface with absolutely true, flat surface be used, as a screen for experiment must be very thin, else there will be material error due to refraction of the thick glass.

San Francisco Ordinance.—Mr. Albert C. Cohn, Inspector of Nickelodeons and Places of Amusement and Assemblies, Department of Electricity, City and County of San Francisco, Cal., writes: "I have been for some time past an ardent reader of the Moving Picture World and take the liberty in writing these lines with the idea of giving to the readers of your valuable journal a brief synopsis of the method of inspection of moving picture theaters in San Francisco, also find enclosed copy of the Ordinance regulating operating of moving pictures in our theaters. I would state at this point that were it not for the fact that in the May 20th issue of the Trouble Department I read a considerably letter from Salt Lake, I would possibly not have taken the liberty of attempting to enlighten your readers. I believe, however, after thoroughly digesting the Ordinance I submit the same will be appreciated and many of your readers may desire an Ordinance of the same kind be passed in their localities. Since I have been inspector of moving picture theaters and other places of amusement where moving pictures are displayed, I have attempted at all times to cooperate with both the operator and the owner, and I believe that the results brought about by the Department of Electricity of this city are probably better than those in any other part of the country. I took charge of the inspection of these places about fifteen months ago and since that time have made the condition of the operating room such that the operator can at least live therein, for all operating rooms not of sufficient size were ordered enlarged sufficiently so that the operator could conveniently get around the apparatus in the room. At that time a great number of owners were operating their machines (or ordering the operator to operate their machines) by electric motors, which was in violation of the 'National Electric Code' and as the said National Electric Code was adopted as a whole by the Board of Supervisors, this was therefore in violation of the Law of the City and County of San Francisco. Naturally I had a great deal of trouble enforcing the operation of the machines by hand. Being an inspector I was well known and at my approach the doorkeeper or the ticket seller would press the signal buzzer to the operating room, announcing my arrival. By the time I got up the ladder and in the operating room the motor was removed and Mr. Operator was laughing up his sleeve, figuring how nicely he fooled the inspector, not realizing that he was not fooling me, but himself. I studied the question very seriously and came to a realization of the fact that a motor-driven machine, if properly and permanently installed, would not only reduce the fire risk, but also the danger to life and property, by reason of the fact that the operator would at all times have two hands to work with and in case the film broke just below the aperture plate it would not be really necessary for him to stop the show, since, as the motor was running the machine, he would be amply able to take the broken end of the film and attach the same to the take-up reel. Furthermore, it would benefit the owner and patron by giving a more steady, therefore a more satisfactory picture. **The result was that the owners and the representatives of the Operators' Union (Local Union No. 162, I. A. T. S. E.) got together with the representatives of the Department of Electricity** and after several meetings before the Electricity Committee of the Board of Supervisors of the City and County of San Francisco, recommended the accompanying ordinance to the Board of Supervisors and the same was adopted, signed by the Honorable Mayor P. H. McCarthy, and is now law. In reading over the same I believe that you will agree that none of the precautionary measures are excessive or radical and that the entire ordinance is both conservative and fair, not only to the owner and operator, but to the public at large. On all of the rooms built since I have had the responsibility of their inspection I have **refused to approve of the** TRAP DOOR EXIT from the operating room and forced construction to be such that the direct entrance and exit to and from the operating room be by means of a regular door, allowing the owner to install the trap door some distance from (outside, I presume, Ed.) the regular door, as in most cases it would work a hardship both architecturally and financially to force him to put in a regular staircase instead of the ladder that is usually used.

"Another matter I have attempted to rigidly enforce was the condition of the room as to cleanliness. I found there could be no greater danger than an accumulation of waste paper, rags, waste, etc.; especially the accumulation of short pieces of scrap film, whether the same be inflammable or non-inflammable. This fault has been largely overcome by enforcement of paragraphs 'C' and 'D' of Section 3 of the ordinance. You will also note that we did not include **"NO SMOKING" in the operating room,** as we believed that to be a matter for each individual owner to handle if he sees fit.

"There are approximately 100 places of amusement in San Francisco wherein moving pictures are displayed, and the operators in all but a very few of them are thoroughly competent, **due in most part to the fact that they are members of the Union and required to pass an examination before getting their card as a journeyman operator.** From my own observation I do not believe that there are any better operators in the country than are the members of Local Union No. 162 of the International Alliance of Theatrical Stage Employees.

"Now, as regards our friend from Salt Lake and his comment as to the 'National Electrical Code,' I would just like to say a few words: if the owners who are about to build a moving picture theater would take the time to look up the requirements of the Code and build in conformity therewith, they would have no trouble after completion of their house. I have found that the whole trouble is not the changes made from time to time by the National Board of Fire Underwriters, but the fact that the average owner does not take the time to investigate, or does not know that nearly all municipalities have some ordinance or law governing both the construction and operation of these places.

"I believe the enclosed ordinance will cover all that will be of further interest to your readers and assure you that I will be more than pleased from time to time to impart any further information desired. I trust that before any further censure is laid at the door of the National Electrical Code, those who desire to criticise will first pause to investigate.

"This letter has been approved by the Chief of the Department of Electricity, Mr. Wm. H. Urmy."

The ordinance mentioned reads as follows:

BILL NO. 1688. ORDINANCE NO. 1510.

Be it ordained by the People of the City and County of San Francisco as follows:

Section 1. All electrical appliances and apparatus used in connection with or operated by or for the operation of moving picture exhibitions, shall, with the exception of the provision relating to and restricting the use of motors for the purpose of operating moving picture machines, be in conformity with the rules and regulations set forth in what is known as the "National Electrical Code," said code being rules and requirements for the installation of electrical wiring and apparatus for electric light, heat and power, as the same are now established, and the said rules and regulations, together with amendments and changes made therein from time to time, and which rules and regulations and amendments or changes may be made from time to time by the Department of Electricity of the City and County of San Francisco, are hereby adopted and approved.

Section 2. It shall be unlawful for any person, firm, corporation or association to install, cause or permit to be installed, or operate any motor or other device to operate a moving picture machine until a permit in writing therefor shall have first been procured from the Department of Electricity, said permit to be posted in a conspicuous place in the operating room where such motor is being used, but said permit shall be granted in all cases where the installation of the motor and the wiring thereof shall conform to all the ordinances of the City and County of San Francisco.

Section 3. Permits to operate a moving picture machine with the aid of a motor shall be issued in the name of the owner or owners, shall not be transferable and may be revoked by the Chief of the Department of Electricity for any of the following reasons:

A. Failure of the person, firm, corporation or association to whom the permit is issued to maintain the electrical appliances and apparatus at a standard as required by the National Code and the Department of Electricity.

B. Failure of the person, firm, corporation or association to remedy within five days any complaint on the electrical appliances and apparatus within or about the premises in which the moving picture exhibition is given.

C. Violation of the rules of the Department of Electricity of the City and County of San Francisco.

Section 4. It shall be unlawful for any person, firm, corporation or association to keep locked during the hours in which a moving picture exhibition is open to the public the door or entrance to the booth or room within which the moving picture machine is operated.

Section 5. A—The operator must familiarize himself with the use of all the devices installed for the operation of the electric current in the operating room and the closing of all openings from the operating room into the main auditorium, and must see that all of these devices are kept in perfect working order.

B—No waste paper, newspapers, oil cloths, rags or anything of an inflammable character will be permitted in the operating room, provided, however, that this section shall not be interpreted to govern inflammable film when same are in course of operation or exposed in an approved metal box.

C—The walls and floor of the operating room must at all times be kept clean and no dust, dirt or other rubbish should be allowed to accumulate.

D—Waste or wiping rags will not be permitted in the operating room unless kept in an approved metal box.

E—An approved metal can or metal bucket, partially filled with water, must be placed in each operating room for the extinguishing of waste carbon.

F—The operating room must not be used as a storeroom and no material whatsoever other than that required for the immediate operation shall be kept therein.

G—Under no circumstances shall the operator leave the operating room while a picture, slide or transparency is being exhibited, nor leave the operating room during an intermission without first having disconnected the current from the arc lamp of the moving picture machine.

H—Fuses must not be relied on and no other fuses than Standard Fuses, approved by the National Electrical Code shall be used.

I—Approved protective devices, known as rheostats, to protect open film against burning upon improper adjustment of the current, from coming into the receiving magazine, as well as automatic drop shutter to cover the aperture plate on the gate of all moving picture machines must be provided.

J—It shall be unlawful for any person who is not at least twenty-one (21) years of age to operate a moving picture machine by motor in any place of public assemblage.

K—It shall be unlawful for any person, firm, corporation or association to employ for the purpose of operating a moving picture machine by motor in a place of public assemblage any person who is not at least twenty-one (21) years of age.

L—It shall be incumbent upon the owner of any place of public assemblage in which moving pictures are shown, and upon the person responsible, to visit the operating room at least once a week to see that the requirements of this ordinance relative to the condition of the room are carried out, failure to do so placing the responsibility upon the employer or his or its representatives.

Section 6. Any person or persons, firm, corporation or association who shall violate any of the provisions of this ordinance shall, upon conviction thereof, be subject to a fine of not less than five (5) dollars or more than one hundred (100) dollars, or to imprisonment in the city jail for not more than ninety (90) days, or by both such fine and imprisonment.

Sections 7 and 8 merely repeal conflicting ordinances and set the date when the ordinance took effect.

* * *

Much space has been given Inspector Cohn's communication and the accompanying ordinance, for two reasons, viz: The San Francisco Department has taken the proper course in giving publicity to its laws governing moving picture theaters through the moving picture trade journal, the Moving Picture World. The editor of this department has several times been requested, quite recently by Mobile, Ala., to help in the matter of securing suitable ordinances governing matters pertaining to operating rooms and the examination of operators. The publication of San Francisco's ordinance will no doubt serve as a guide and aid to other cities seeking to pass legislation governing moving picture theaters and, more particularly, matters pertaining to projection. After carefully reading, I find in the ordinance but one error in the ordinance submitted, viz: the National Code requires that arc lamps used on a theater stage, amid flimsy and highly inflammable scenery, be wholly enclosed. This, on a stage, is eminently proper. The writer, however, insists and maintains that a complete enclosure of the arc is neither necessary nor desirable in an operating room. That the lamp house should be tightly closed, front, top and sides is reasonable and right, but there is no good and valid reason why its back cannot be left open—absolutely none whatever. Tight closing of the lamp house increases rapid deterioration of the cables inside of the lamp house and superinduces excessive condenser breakage. I have said and now repeat there is precisely as much danger of setting fire to anything in an operating room through the open back of the lamp house as there is of setting New York Bay aflame with a match. My second criticism is the lack of a no-smoking clause. It may be all right to allow smoking in an operating room in San Francisco, if the manager approves, but in many cities it positively would not do at all. The "deadly cigarette" would indeed be deadly in its effects. Aside from these two things the ordinance is most excellent in every way. Personally, the editor of this Department is not an advocate of the motor, since with its use the operator has many temptations to neglect careful supervision of his projection. I realize, however, that with the class of men operating in San Francisco the use of motors may be permitted without serious danger of the falling off in results on the curtain. In connection with this matter it may be mentioned that the editor of this Department has just secured from the Department of Water Supply, Gas and Electricity of New York City a promise that immediate arrangements will be made to in future furnish the various trade papers all official promulgations of the Department relating to moving picture theaters, such as any changes in rules of the Department laws, etc. We trust that Mr. Cohn will pardon our comments and criticisms, accepting them in the spirit in which they are given, and we assure him that communications from him will be welcomed at any time. His work as set forth in the letter is altogether good. The National Code errs in making one set of rules apply both to regular stage arcs and arcs located in an operating room. It also errs in not demanding an ample open vent flue from operating room ceiling to the open air, same to be not less than 250 sq. ins.

Words of Commendation.—Mr. H. F. Walls, Manager Maywood Opera House, Corning, Cal., writes: "I have been a reader of your most valuable paper, The World, for a number of years and since you started the Trouble Department I have always looked forward to receiving the first issue. Enclosed please find check for $1.50 for which kindly send me your Handbook. I should like to express my appreciation to you for your efforts through The World for the benefit of the business in general. In closing, I can only repeat what everyone interested must admit: The World is simply great!"

Many thanks for your words of appreciation, Friend Walls. We have tried hard to do the greatest possible amount of good and it is pleasant to know there are those who appreciate our efforts.

High Class Operators Wanted.—Oklahoma (name of town and writer suppressed by request) writes: "Can you put me in touch with five operators who are willing to locate this part of the country? I want men who can do the work and will do it. The company for which I am final operator and electrician is opening five houses and I will have complete charge of all operators, operating rooms and equipment, which latter consists of the following in each house: two motographs, motor driven; 1 double dissolver (dissolver); 1 rectifier; 2 compensators. Everything new and first class. There will be no strutting in the operating room. Hours 7 p. m. to 11:30 p. m.; Saturday, 7:30 p. m. to 11:30 p. m.; no Sundays. Eighteen-year-old boy to re-wind and act as general helper, but must not touch machine except to thread; three reels one song salary $25 which will be increased upon service warrant such action. Must be Union men, belonging to I. A. T. S. E., of which I am a charter member. I am writing you, as you are the only one to whom I can look for first class men. Should you publish this request, please impress upon your readers the fact that I do not care to hear from beginners. Nothing but A No. 1 men, able and willing to deliver the goods will be considered, but to such we offer a good opening. Allow me to congratulate you on your success with the Department. I am an old-timer myself and it seems to me that I met you in Chicago in the old days. By the way, we had some pretty classy projection in those days with the old Speed-lamp, when one seems to consider the equipment an unfair lack of equipment. I have an old machine, a relic of 1901 which I am going to photograph and send to you."

Those brothers who feel able to deliver the goods should write me immediately and presumably the better references you are able to give the more chance you will stand of securing one of these positions. I would like to impress upon my readers, however, the fact that this is evidently a proposition calling for high class men only. That is to say, men who thoroughly understand their business, and it would be sheer foolishness for any one else to apply. All letters and references will be forwarded immediately to the party. We shall be glad, indeed, to have the use of the old time machine, and we trust that through the Department the Brother will be able to secure the kind of men he desires.

Film Jumps.—Napoleon, Ohio, writes: "What makes the film jump off the lower sprocket of my Powers 6A? It seems to climb and jump at every little patch. I have done everything I can think of, but cannot overcome the trouble, and it is a very great annoyance, I assure you."

The trouble may lie in any one of two or three things, but in all probability it is due to too tight a take-up tension. Your take-up tension should be barely tight enough to rewind the whole film. More than that is unnecessary and has a tendency to cause the film to climb the lower sprocket as patches pass over it. It is possible, however, that the lower sprocket teeth are badly worn and it is also possible that the stopper plate (the small plate at the bottom of the apron, held in place by two screws which you can see by looking up through the bottom of the machine when it is off the table) being out of square, which has the effect of throwing your lower loop out of square so that it does not come squarely up on the lower sprocket—it doesn't hang straight.

It may be your lower sprocket idler is set too close or too far away from the sprocket. It should be set practically

the machine at two films away from the sprocket and kept that way. It is also possible that your lower sprocket is out of line with the aperture plate tracks, thus producing the same condition that an out of square stripper plate would produce. Attend to these things or any of them that need attending to and then if necessary file out the idler bracket sufficient to admit two more thin washers about 1/4 inch in diameter, one at either end of the lower sprocket idler and you should have no further trouble.

Trouble with Focus.—Montana (name of town suppressed) writes: "We have been secret readers of the Moving Picture World for some time, we have one of the Handbooks and could not get along without it. Have a little trouble in keeping our pictures in focus. At times have perfectly sharp and clear and then suddenly there will be a spot in the center of the screen that is out. Or, sometimes, this occurs on the sides, usually one place at a time. Machine is 1909 Motiograph, one 6 and one 7 inch condenser, the latter next the arc, 2½ inch projecting lens; 44 ft. throw, 11 ft. picture; 110 volts A. C. current, transformer is self cored below and 1½ inch hard above. Machine lines up perfectly, aperture plate slightly worn."

I think you must certainly have misstated the carbon matter and have meant ⅝ above and ½ below instead of vice versa. You would not be able to get good light with the ⅝ inch hard above. I am inclined to think the trouble lies in the worn aperture plate since the fault you describe is very frequently caused by worn aperture plate tracks. As the film passes down through the little hollow worn by the springs, it frequently buckles, that is to say moves in and out as it passes over the aperture plate, and the difference of even so much as the sixty-fourth of an inch in distance of film from the lens will cause a decided blur on the screen. It may also be caused by the tension springs not bearing squarely on the tracks, or being loose, so that they move from side to side. In one of these things, or a combination of all three of them, you will probably find your difficulty. It sometimes happens that aperture plate tracks will wear very badly without producing much effect, then again a plate with only comparatively slight wear will produce all kinds of trouble. It seems to depend a great deal on just how the wear occurs. I might add that very dry, shrunken film has a tendency to buckle sometimes, even with a good plate.

Dynamo Capacity.—Remsen, Ia., writes: "Is a direct current dynamo 1.5 K. W. 60 to 70 volts, strong enough to give good arc light for moving pictures? My electrician guaranteed it to be, but I have had much trouble probably on account of a 3 to 4 h.p. engine which slows down too much when the load is on. The light is bright at the start. I am getting a 6 h.p. engine and hope it will do much better; but I wish to hear from you very early as to whether the above dynamo is capable of doing the work, as I am in haste to get another one, if necessary."

In the first place, Remsen, this is the first communication I have received from you. In the second place, you have written so much on a postal card that it is impossible to make it all out. In stating the K. W. of your dynamo you have written it 1.5. I can only guess at what you mean by that. A 1½ K. W. dynamo would be rather small for your work. On the other hand a 15 K. W. dynamo would be altogether too large. A 60 volt machine is not good for such work; it should be 70 volts at least. You could manage the 60 volt current all right, but the resistance required would be so slight that the arc regulation would be very difficult. In one corner of the card you say something about your lower carbon, but the writing is so fine I cannot make it out. I would suggest, my dear sir, that in future you set forth matters a little more at length, remembering that we are about 1200 miles away and cannot give intelligent advice unless full and complete details are clearly set forth. For moving picture projection I would not consider anything smaller than a 3 K. W. generator of not less than 70 volts, and an engine of capacity to easily handle it without working up to its capacity. A 5 or 6 h.p. engine will do the work nicely, however. Personal replies are not, as I have from time to time stated, made to correspondents unless a fee of at least $1.00 be enclosed to pay for same. Answers through the Department are entirely free and you are at liberty to make as much use of the Department as you may desire.

Light Trouble.—Mr. C. L. Hoover, owner Gem Theater, Audubon, Ia., writes: "Recently the condenser nearest the arc broke after being in use over two years. Since replacing it my light has been a brownish color all around the edges. My throw is 52 ft.; 12 ft. picture; one 6½ and one 7 in condenser, the 6½ nearest the arc. Powers No. 5 machine, 110 volt, 60 cycle current through a compensarc; 25 coiled carbons; No. 6 wire all the way from transformer to arc. Have tried two 6½ and two 7½ lenses and moved the lamp house back and forth, but it does not do any good. Can get a big spot, but the light is brown just the same. The new condenser seems to be a good clear one, has no greenish look edgewise, and have another just like it, but it doesn't seem to make any difference. Have tried all the different ways of setting carbons, but the light is still brown. Had a very pretty white light before the condenser broke. Here is another one that has stumped me: There is a movement of the film of about one inch on the curtain and I am unable to stop it. It also moves sideways about that much. I just put on a new intermittent sprocket, star and cam and bearings, and have intermittent adjusted as close as possible. It has no end movement. I am using a flat steel shoe riveted to the regular tension spring and have a little device which makes it impossible for the tension springs to move down even the thousandth part of an inch. The movement doesn't blur the picture and the shutter is set according to directions in Handbook, though I have tried different settings with no better results. I am using Laemmie service, and while the films are old they are in good running order and seem to be in pretty good shape as to sprocket holes, etc. I enclose sample for your inspection. The Booklet Department is fine and I read it with interest every week. The Handbook is certainly a good one. If any one has trouble with film jumping off the lower sprocket on the Powers No. 5, they may remedy same by putting a thin washer on each side of the idler roller. Have had them on my own machine for four months and haven't had a film jump since their installation."

You seem to have done everything that one could suggest doing. The only additional thing I can think of is that for some reason there has been a drop in your current supply at the arc, which occurred at about the same time as your condenser broke. A lowering of the amperage would be likely to produce a brown light. I do not say this is the case, but it is the only suggestion I can make. I have given your name and address in order that any of our readers who have had similar experience, or can suggest a remedy, can write to you directly. As to the movement of the film, as I understand it, this has occurred since the installation of your new intermittent sprocket. It is quite possible that the new sprocket is not true. If the trouble occurred after the installation of the sprocket, I would immediately request that the Powers Company to send another, you, of course, returning the old one later for their inspection. If there is no side motion in your intermittent sprocket and still there is a rhythmatical regular sidewise motion to the film, the fault must lie in the sprocket. But in this case it ought to occur once every time the sprocket went around, or four times each turn of the crank. If the up and down and sidewise motion both occur in this manner the fault is in the sprocket, or in the sprocket and intermittent shaft combined, there being a possibility that the shaft is a trifle out of true. It is also possible that the whole fault lies in the teeth of the intermittent sprocket, which may have been in some way unevenly milled, or milled a trifle large. Be sure also that your projection lens is not tetering; that is to say, that the tube is not tetering inside the socket. Think in one of these things or a combination of them you will certainly find your difficulty. The sprocket holes in the film submitted are in excellent condition.

Ghost Trouble.—Oklahoma (name of town suppressed) writes: "Many thanks for your reply on page 1138, May 20th issue. I am sorry that I was not more definite in my letter. The ghost is a dark spot in the center of the screen and I am still unable to remove it, though by loosening up my machine and lamp, as per Friend Kirk's plan, page 421, February 25th issue, I have been able to make it some smaller. I am sure the cause lies in the lamp, since the spot is visible at the aperture. Have had my lines tested and they show 110 volts line pressure before entering compensarc. Amperage behind compensarc, as follows: The 14 ampere notch gives 6 amperes; the 40 ampere notch gives 20 and the 60 ampere notch gives 34. So, of course, the compensarc is not delivering the current it is supposed to. We have written the manufacturer, but could not get relief further than instructions to send it back for repairs. This we are not able to do at present, not having anything to use in the meantime. Many thanks for referring my lamp trouble to the Standard people; obtained immediate relief by their sending a lug to go on the tilting screw. Will have a photo of my operating room taken before long and will send you one for publication."

I think, Oklahoma, your ghost must be due to a shadow caused by tip of the lower carbon. This very frequently happens when the lamp is set on a slant and the lower carbon advanced just a little bit too much so that it burns up

slightly in front of the lower part of the upper crater. As everything else seems to be all right I am of the opinion that this must be the trouble. Of course, the Ft. Wayne people cannot repair the compensarc unless you send it to them. If they sold it to you for a 110 volt machine and it delivered amperage as above set forth at the start, then they should by all means send you another compensarc at once. However, I would suggest that you go to your local hardware dealer and get some ordinary galvanized wire, about No. 8 gauge. At some convenient place in your operating room attach several porcelain insulating knobs such as are shown on page 12 of the Handbook—the large one on the right hand side marked "Brunt," in two rows, one row above the other and the rows about two feet apart. Coil up, by wrapping it tightly around a broom handle or any other convenient small cylinder, plenty of the iron wire and then stretch the coils on the insulators and use it as a rheostat while you send your compensarc in for repairs. You must put asbestos on the wall behind the coils, of course. If there are laws in your city governing operating room installation, it would be well to secure the consent of the proper department to the use of this arrangement temporarily. On pages 36 and 37 of the Handbook you will, I believe, get an idea of how to construct a rheostat of this kind. The main thing is put in plenty of wire, say not less than 50 feet, and then cut out sufficient of it until you get the desired current. I know of no other suggestion I can offer at this time, unless it be to try pulling your lamp house further back.

Three Wing Shutter.—Chehalis, Wash., writes: "I see you have, on a number of occasions recently, made the statement that a person can use the three-wing Powers No. 6 outside shutter on 60 cycle A. C. and get results. Personally I know of six houses around here that have discarded the three-wing shutter for the two-wing. Take my case, for instance: the supply is 60 cycle, 110 volt, supposed to be. I had a volt meter on the feed wires of my compensarc and the voltage ranged from 70 to 128 in exactly one minute by the watch, and it is that way all the time here. If you can put a three-wing shutter on that and get results, or tell me how to, I would like to see you do it."

I said, Chehalis, and I repeat, that the three-wing shutter can be used successfully on 60 cycle current with the one exception, that it limits the speed to less than 80. When you reach the speed of about 80 the blades get in synchronism with one side of the alternations, producing a flashing, or wavering of the light. The three-wing shutter would have nothing whatever to do with the change in the voltage, unless the speed of the machine changed, in which case, of course, the cycles would change and then the shutter blade would get in synchronism at a lower speed. I should say that a voltage that ranged from 70 to 128 in one minute, or in a hundred, for that matter, would not be fit for projection light, incandescent light, power, or anything else. You couldn't get good results from that kind of voltage with a three-wing shutter, or any other kind of a shutter, since the transforming device (inductor, compensarc, etc.) that would deliver say 50 amperes at 110 volt primary pressure would not deliver light practical for projection on 70 volts primary. The two-wing shutter has this advantage. It cuts a considerable less percentage of the light than does the three-wing. On the other hand, the three-wing eliminates the flicker. Personally, I prefer to use more amperage to secure the requisite curtain brilliancy to having the exceedingly objectionable flicker. The two-wing shutter can be used with all around good results where one is projecting a very large picture, since the flicker on a large picture does not show nearly so much as on a small one.

Carbon Needling.—LaHarpe, Ill., writes: "Am sending sample of carbon butts used on 60 volt A. C. 60 ft. throw, 13 ft. 4 in. picture. Would like to know if excessive needling is caused by poor binder, poor contact or what? 40 amperes used. How long should an aperture plate last? How bad can the holes be before effecting them? How long will sprockets last—how many reels I mean? What causes film to move up and down on screen an inch or two?"

I had the American agent for the carbons examine the butts and write you direct. There was no evidence of poor contact. Indication is excessive current, but that would mean more than 60 amperes. Other reason is poor binder. Try other carbons, same make, and report. The life of an aperture plate will depend on (a) kind of springs used, (b) how tightly they bear on the film. No rule can be given. Have tension springs set just tight enough so that picture is steady and does not crawl up on the screen at highest speed used. Anything in excess of this is too much and wears both film, plate and intermittent unduly. A flat, stiff shoe will not wear a plate so rapidly as will the limber springs, since the pressure is distributed better. Your query concerning life of sprockets cannot be answered at all. To some extent life of intermittent sprocket depends on speed and tension used. To some extent life of lower sprocket depends on tightness of take-up tension. For answer to last question see reply to "Light Trouble," in another place.

A Puzzler.—New York City writes: "Have been working on A C in one place for the past two and one-half years and in all that time have never failed to get good light on my 9 x 12 picture at 50 feet; current 60 cycle, 220 volt A C. Have a compensarc with 14-40-60 ampere contacts. We recently opened an airdome in which the same electrical service is installed, viz: 60 cycle, 220 volt A. C. Am using same compensarc, but I am unable to get a good spot and the light is simply awful. There are two spots on the gate, or two rings of light (overlapping each other, of course), and it is the same no matter how I set my carbons or where lamp house sets. I have changed condenser lenses as follows: two 6½, one 6¾ and one 7, one 8 and one 7¾ and one 8 and one 6½, but the two-ring spot still remains the same. Have taken the same outfit to the other place (theater) and got an excellent spot. Both the light company and the compensarc people have been here and tested things out, reporting everything in perfect condition. Therefore the hands of Yours Truly are up in the air and he is calling for help, constable and police."

After writing the foregoing, the Brother called on the Editor of this Department and secured a promise that he personally inspect the matter complained of, which was done. A dark ghost was removed by pulling back the lamphouse. The lamp was very light in construction and decidedly wabbly, but the double spot seems a corker, all right. There apparently was plenty of amperage at the arc, but no matter what contact the compensarc was set on the double spot remained practically unchanged. My visit was made Saturday A. M. and time was limited, but I propose going out again. The condenser lenses were tilted at varying angles to each other without materially affecting the double spot. As they now are, they set with the bulge of the convex nearly an inch apart. I moved them up close together and the double spot was far worse. At first glance the problem seems certainly to be purely optical, and one the current could not affect. Mature consideration has caused me to question this, however. The latter is inclined to be inclined to believe a line trouble exists—loose connection or something of that sort. Possibly it might be in the pole transformer. The fact that the same identical outfit gives excellent results on the same service elsewhere, would seem to indicate that, impossible as it seems on the face of it, the cause lies with the guilty wires. I shall report the final solution of this matter and meanwhile would be glad to hear from those who feel like offering help. I might add that I could find no reflecting surface, either in lamphouse or lens-casing, capable of producing the trouble.

Transparent Screen.—Mr. F. E. Stetler, proprietor Empire Theater, Reading, Pa., writes: "I note that Mansfield, Ohio, asks information concerning the matter of projection through the curtain. I can aid him in his difficulty, as I have been doing the same thing, at the same distance and agree with you that he will eventually pass it up, the same as did I. He can, however, throw a picture with machine level with screen, without the audience seeing the spot from the lens, by coating a thin sheet with liquid glass, diluted one half with water. The screen should be thin and be thoroughly coated with the glass which closes all pores of the cloth, diffuses the light perfectly, and is transparent. The picture shows as well on one side as the other. He can, however, to have a longer throw to get a perfect picture all over. I have thrown from behind the screen at practically the same distance and with same size picture for the past four months and know it much better than front projection. I eventually changed to front projection, however, to get a longer throw, therefore a better picture—better definition (focus). If Mansfield wants to try out the method I have given in an article I have sent to Moving Picture World, I will sell him for $50 and agree to match, which I will sell for $50. Both lenses are in good condition and will do the work all right, giving the same picture he wants at the distance stated. I will say that he can only use two makes of machines for the purpose, viz: the Lubin and the Motiograph. The lack combination of any projecting machine is the inability to get a long throw plate and with other machines this cannot necessitate removal of the inside shutter. All other machines except maybe the Powers, fix with outside shutter, have intermitting gears of wrong size and movement. Earl Shuster, Mansfield boy, my guess his picture won't be any too good, but as good as any boy in getting out of that angle will get. The back projection is certainly a great stunt as an advertisement. You have your patrons guessing where the picture comes from. With me I packed my theater night after night.

The house could not hold all the curious people intent on seeing the scenery in which was the picture come from?"

The above letter is dated May 24, but just reached me. I would suggest that letters meant for the Department should be directed to "Trouble Department, Moving Picture World." We are obliged to you, on behalf of our readers, Negative Setter, for the information contained in your letter. It probably is a little late to help Mansfield, but it will undoubtedly aid others. With good diffusing surface, such as frosted Smoke, save the liquid glass coating makes, and a throw accommodating, say, a lens of not less than 4 inch F. 8, back projection is the ideal condition. Such a throw is seldom available, however, behind the curtain. You are wrong about matinees. The Edengraph shutter (1005 No. 2 Model, the only one I have available for measurement) is 1/25 inches open from the aperture plate. The Edengraph is an excellent machine for such an extreme proposition as this, for several reasons. The outside shutter machines are not at their best on such an extreme case, since the shutter cannot be gotten close enough to the lens. They can, however, handle it by having a special shutter, with extra wide blade, installed. Good results, however, are specially impractical with such extremely short throws, no matter what machine is used.

Excellent Projection.—At the Park Row Theater, Park Row, opposite the main postoffice, New York City, one sees very good projection indeed, Mr. Herman Rinsler being Chief Operator in charge of projection. The light is brilliant, white and well handled. Mr. Rinsler and his assistants are to be congratulated on the excellence of their work. The theater is equipped with a screen coated by a preparation, the invention of its manager, giving remarkably good results in perspective. We tried to induce him to publish the receipt, which is not for sale, but without avail. This is, we believe, no error. If everyone took that stand, the progress of the picture and its projection toward perfection would be slow indeed.

Hendersonville, N. C.—Jno. Bradford is opening a new motion picture theater, to be known as the Pastime, under the Hotel Oates and will seat 500. $2,500 is being expended in fitting up the place. Licensed films will be run in connection with full orchestra and high-class singers.

Moving Picture Exhibitors
PRESTO EMERGENCY CLAMP
A Quick Relief for Lamp Accidents
A NECESSARY ADJUNCT TO EVERY OUTFIT
AVOIDS DELAYS. ADJUSTED IN ONE MINUTE
Cut shows clamps attached to lamp.
Pat. Applied for. *Write for Descriptive Circular*
PRESTO EMERGENCY CLAMP CO.
Box 264 SYRACUSE, NEW YORK

MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and any one can make them. They are handy also for announcing vaudeville acts. In fact they may be readily used for anything you may wish to say to your audience.

For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, the following:

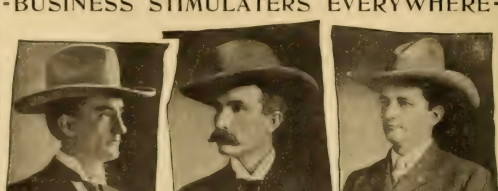
24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address

UTILITY TRANSPARENCY CO.
No. 6 Bradhurst Avenue New York City

1000 ft. each - BUSINESS STIMULATERS EVERYWHERE - 1000 ft. each

Bucking Bronchos
showing wild horse round-up of 2,000 mustangs roping and branding scenes, cowboys riding
55
real bucking broncos in rapid succession, each one a star performer. Concluding with a high-school exhibition by "Ben Hur," ridden by Col. Zack Miller.

101 Ranch Industrial Scenes
showing every department of this great ranch. Harvesting vast fields of wheat, corn and alfalfa; feeding thousands of hogs, sheep and cattle. Many other interesting sights.



FALL ROUND UP
showing the West as it really is. 10,000 cattle, branding, roping and riding long-horned steers by the cowboys, bucking horses, bear and bull fight. Pickett, the dusky demon, throwing a wild steer with his teeth. Many other thrilling and amusing cowboy pastimes.

MILLER BROS.
101 RANCH
Feature Western Films
IN A CLASS BY THEMSELVES
Few Choice State Rights for Sale at Attractive Prices
Responsible Managers Can Secure Service Direct
From the Ranch or We Will Have Our Agents Call

INDIAN BUFFALO HUNT
Killing two wild buffalo with bow and arrow. Indian camp dances and ceremonies. Squaws skinning the buffalo, erecting teepees and preparing a feast for the warriors.

The most costly Western picture ever produced.

MILLER BROS., 101 Ranch, Bliss, Okla.

Coming! Dante's "Inferno"

EXCLUSIVE TERRITORY

AT REASONABLE RATES

For the most sensational film ever produced, entitled

"TEMPTATIONS OF A GREAT CITY"

Passed by the National Board of Censorship

(length 2,500 feet—three reels)

CAN BE OBTAINED FROM

P. P. CRAFT

111 East 14th Street NEW YORK

W A R N I N G

"Temptations of a Great City" is fully protected by the new copyright law, a violation of which is a criminal offence. The law also provides for heavy damages and seizure of piratical film.

$500.00 REWARD

for information which may lead to the arrest and conviction of anyone infringing our copyrights.

Hell, Purgatory & Paradise

WHILE THE

THIS "AD" WAS

¶ The fact that our plant was burned June 5th, didn't interfere with POWE

¶ We even made a picture of our pl

¶ Inside of twenty minutes, the direct with Nature's stage and scenery w

¶ The next day we were in a temporar our business is going on the same as u

¶ Within a few months time, we will be home---the most modern fire proof pi in the world.

NOW THE SAME AS ALWAYS
POWERS PICTURE PLAYS
RELEASED ON TUESDAYS

POWERS PICTURE PLAYS TEMPORARY OFFICE ADDRE

FIRE RAGED

EING WRITTEN

npletely to the ground on Monday,
ENTERPRISE.

Burning Down.

nad performers out in the park and
making a NEW PICTURE!

hnt, and

our new
e studio

NOW

Saved from the Fire

June 13th

Smith's Marmalade
A Comedy — Something different. Elaborate Oriental production.

June 17th

A Concert Hall Romance

NAT M. WILLS
in the
King of Kazam

How Women Win

A Spring Tragedy

Oh, Say, Jim

The Question

The Mistake

Memories

The Tyrant

and others of equal and better strength

The above list assures you of a continuation of the best in Picturedom
BE SURE AND DON'T MISS ONE

111 East 14th Street, New York City

Coming! Dante's "Inferno"

On account of parties who had options not being able to furnish surety bonds to guarantee contracts we still have for sale the EXCLUSIVE RIGHTS for the film of the

Buffalo Bill Wild West and Pawnee Bill Far East

FOR THE FOLLOWING STATES

Nebraska, Utah, Idaho, Montana

Also Cuba, Porto Rico, Mexico and South American Territory

This film which is 3000 feet in length has never been exhibited in above territory which is more valuable now than ever.

The rights for the above territory will be sold at once for cash to responsible parties who can furnish surety bond.

Elegant assortment of lithos, photos and cuts.

Write or wire quick

P. P. CRAFT

Buffalo Bill & Pawnee Bill Film Company

111 EAST 14th STREET NEW YORK

Hell, Purgatory & Paradise

Chicago.

The Halsted Theater, at Sixty-second and Halsted Streets, a picture of which is given herewith, is another of the very pretty houses to be found in the residence sections of the city. It is owned by Frank and Timpson, who also have some houses in Cincinnati. The front is in delicate green and white, and the interior is very pretty, the predominating color being green, with handsome landscape panels. Pro-

HALSTED THEATER, CHICAGO, ILL.

jection in this theater is very good, the picture being of moderate size, but steady and well illuminated. The screen is one of those rare ones which is really a pure white. Manager Timpson expressed himself as being in favor of this sort of screen, as giving a much smoother picture than those painted with aluminum compounds. Films used are Independent, generally first run for the first reel, though the others are mostly old enough to be rainy. The patronage of the Halsted is in keeping with the character of the house, as may be expected, and business at this house seems to be good.

* * *

The Standard Theater, on Sixty-third, just west of Halsted Street, is about the oldest picture show in the neighborhood. Two reels of Licensed films are shown, but they are shown badly. About eight unshaded red lamps cast their full light upon the screen, with serious effects on the picture. The light on the picture is fairly good, so that the reason for the bad pictures is not in the operating room, but in the unshaded side lights. The pianist played very well to the Edison subject, "In the Baggage Coach Ahead," but her work was marred by the hoarse tones of the barker outside shouting, "Coming on now! Step right in! No waiting!" Which last was quite true, for the house was only half filled.

* * *

The Glamour Theater, on Sixty-third Street, near Wentworth Avenue, is another pretty house which has succeeded with pictures. It is an attractive place, built originally for a vaudeville-and-pictures program, but discarded the vaudeville to run straight pictures. The floor is cement, heavily sloped, so that a good view of the screen is had from all seats. Projection is above criticism, the picture on the screen is very bright, steady and free from flicker. A motiograph machine and a mercury arc rectifier account for the quality of the picture. The screen, too, is excellent, giving as brilliant a picture as the aluminum screens, without any of their shadows. The picture is of good size, about fifteen feet wide, with great depth and perfect definition. Licensed films are used, and a very noticeable thing about the service is its newness, the first reel being second or third run, the second and third reels, ten and twenty days, respectively. As the reels are shown, a slide is thrown on the screen announcing, "Our Show Consists of Three Parts. First [illegible] or part 2 or 3, as it may be, serving to clear the house of those that have seen the show without giving offense like the usual "chaser" slides. Also, the program of films for the coming week is shown announcing the change several days in advance. These slides were evidently made on the operating room, but were clean and neat, showing care on the part of the operator.

HARLEMAN.

Indianapolis.

Organization Needed.

There has been introduced in the Indianapolis City Council an ordinance forbidding establishing theaters, shows or other entertainments, including moving picture theaters and kaleidoscope exhibitions, within 500 feet of any building used for educational purposes, such as public, private and parochial schools. The ordinance provides a penalty of $50 fine, each day's violation to constitute a separate offense.

It is the general opinion that the ordinance is invalid and it was introduced only upon the very urgent request of the Indianapolis Federation of Public School Teachers, composed of 680 teachers of the public schools. The federation at first demanded moving picture theaters should be kept 1,000 feet away from school buildings, and the ordinance introduced is a compromise between the federation and individual members of the council.

A public hearing on the question of moving picture theaters was recently held by the committee on ordinances of the council and the whole question of regulating moving picture theaters was gone into thoroughly. The school teachers could present no satisfactory reason for wishing moving picture theaters kept away from school buildings, in view of the fact that such places in the vicinity of schools do not open until 7 p. m.

The teachers presented a report purporting to show that constant attendance at moving picture theaters has a tendency to excite school children and make them inattentive to their studies. It was also charged that some of the theaters present pictures of a "clap-trap, sensational variety."

A large number of moving picture theater proprietors were present, and they admitted that some regulation of their places should be made, but are inclined to see how an ordinance keeping the places away from school buildings would solve the question. There was some favor expressed for an ordinance forbidding school children under sixteen years of age attending moving picture theaters unless attended by a parent or other adult.

* * *

Within a few days, what will be the largest airdome in the city will be completed. This is being erected by the Atlas Amusement Company and will cover an entire city lot at 2145 E. Washington Street, in a railroad district. There will be a seating capacity for 3,000 persons. The walls of the airdome are of corrugated iron, while a fancy wood front is being erected. Seats will be wood benches.

* * *

M. E. and C. E. Enoch are erecting an airdome at Tenth and Oxford Streets, which will have a seating capacity for 500 persons. It will be open about June 1.

* * *

Albert B. Coppock, William A. Coppock and Frederick H. G. Hoffstadt have organized the Great Western Amusement Company, which will furnish moving picture films and vaudeville attractions. The company has just been incorporated with an authorized capitalization of $5,000.

CLARENCE CUMMINGS.

Temple, Texas.—Carr & Woodhall opened a new moving picture theater on First Street, May 22. They will show Independent Films. The new place is exceedingly neat and unique, being equipped with Colonial furniture paintings, from whence it derives its name—"The Colonial."

Scene from "The Witch of the Range"—(American)

With the Western Producers

By Richard V. Spencer, Los Angeles.

The Kalem Western stock company are about to go to the northern part of the State for a months visit. For the past month or so they have been at work in the Santa Monica Canyon, some twenty miles from Los Angeles. In the near future Jeannie Dixon and General Manager Anderson, and the members of the stock company, will leave for Los Gatos, near San Francisco, where they plan to take a number of Western pictures.

* * *

Mr. Dennis Boggs, general manager and chief dramatic director of the Selig Polyscope Company's coast branch, reports that the other half of the company under the direction of Mr. Bosworth have reached the Yosemite and settled down to camp life for the next three months to come. The test made by the company spent in the North proved a hazardous one for the actors. The writer recalls an incident that occurred during the making of the Selig film "The Long Trail." The picture was taken in the high Sierras among the snow during the month of June. Mr. Bosworth, who this year is one of the Selig dramatic directors, played the leading role. Those who saw the film will recall his hazardous feat of swimming the torrential Truckee river rapids for a quarter of a mile. Yosemite is conceded by travelers to be one of the eight wonders of the world. Last year the Selig camera recorded some wonderful views of the waterfalls and other scenic attractions of the park, and this year's films of the valley should be even more beautiful by reason of the big improvement in Selig photography.

* * *

The Bison Company, under the direction of Mr. Frank Montgomery, is still at work in Santa Monica Canyon. The players have been at work in the canyon for the past two weeks and will probably remain for a week longer. This canyon is beginning to rival Griffith Park as a headquarters for the different film companies. Last week the Biograph, Essanay and Bison companies were all at work within a few miles of each other. The Pathe company has also taken a number of films in the big canyon.

* * *

Miss Virginia Chester, who formerly played ingenué leads with the Pathe West Coast stock company, and who had just recovered from a dangerous operation, was again stricken with serious illness, forcing her to again return to the hospital for another operation, is, at this writing, lying at the point of death in the Clara Barton Hospital. It is understood that the Pathe Company are holding back several unfinished pictures in which she appeared, pending her recovery, when it is hoped to finish the films.

* * *

Mr. Fred Siegert, a local moving picture manufacturer, recently put out of business by the Federal Court, because of the court's ruling that he had used an infringing camera to produce his films, has been cited for contempt of court, and is being searched for by Federal marshals and secret agents. It is reported that Siegert has left the State. The writer is also informed that the Motion Picture Patents Company have secured an injunction against the American Film Manufacturing Company, enjoining them against the use of an alleged infringing camera. The same authority also states that the case is to come to trial before the local Federal courts at an early date.

* * *

The Co-Operative Film Manufacturing Company, a new local corporation about to enter the producing field, starts to work next week making films. Active work has been delayed owing to the failure to arrive of a specially ordered Bausch & Lomb camera lens. The lens has arrived, and as a consequence work at the studio will hum. The company have a number of the local moving picture colony actors under contract. A recent fire at the company's studio, 749-51 South Broadway, Los Angeles, damaged the company's stock and equipment to the extent of $5,000. This has also helped to delay active work, but now that repairs have been made and new apparatus installed, the company will get busy on their projected reels. The company will use a new strictly non-infringing camera, the inventor and manufacturer of which is about to establish a factory in Los Angeles. The writer recently witnessed a demonstration of the new camera, and examined the work turned out by it on Eastman stock, and as a result of the investigation predicts a wonderful future for the camera and its inventor. A future issue of the World will contain an interview with the inventor, when it will be possible to go into more details and to illustrate the invention.

* * *

The Selig Company have recently entered into a remarkable contract with the Franciscan Fathers, and other church authorities, whereby they secure the exclusive right to photograph the following Missions controlled by the above authorities, namely: San Gabriel, San Fernando, Santa Barbara, San Juan Capistrano, and several others. Other film manufacturers are warned to "keep off the grass" under penalty of the law, and litigation unendable—even other members of the Patents Company. The Biograph Company recently went to one of the Missions to take a film, but learning of the contract, found themselves barred and retreated without accomplishing their purpose. The contract with the Franciscan Fathers, who manage the different church properties, dates for one year, during which the Selig Company are the only motion picture company allowed to photograph the Missions, or surrounding property in the Mission estate. In addition to the year contract, the Selig Company hold an option to continue the contract for five years, if they are so disposed at the expiration of the first contract. Sometime ago the American Film Manufacturing Company's Western company, after having been warned by the Selig Company of the contract, by a ruse, succeeded in photographing portions of the San Juan Capistrano Mission. The Selig Company local officials claim that the priest in charge of the Mission was lured on an automobile ride, and that during his absence the American camera was used to good advantage. The Selig Company have threatened to bring suit against the American Company unless the matter is settled out of court. California has long been noted for the beauty and variety of the scenery, but this is the first time ever recorded where photographers were enjoined from photographing outside scenery.

* * *

The Selig Company are at work upon another film of the series of fire pictures that they are making with the aid of the city fire department, which has already figured in several of the recent Selig releases. The film now in the making will deal with the Los Angeles harbor fire-fighting equipment. Members of the company recently went to San Pedro, the harbor suburb, where they kindled a smoke smudge in the "Alden Besse," an old bark, then summoned the fireboat tugs and San Pedro fire engines to help put out the imaginary blaze. Los Angeles firemen are evincing a big interest in these fire pictures, and are often seen at local moving picture theaters watching their work in the pictures. They are eagerly awaiting the release of the Selig film showing the destruction of the Byrne Building, a local $250,000 fire that was photographed by the Selig camera.

Members of the Kalem Western Stock Company. Left to right: 1, F. T. Brady; 2, Ray Myers; 3, Louis Moissetti; 4, Brisco; 5, Howard Oswald; 6, Texas; 7, Miss Alice Joyce; 8, Miss Ruth Blackwell; 9, Knute Rahn; 10, Carlyle Blackwell; 11, Miss Jane Wolfe; 12, Mr. Kenan Buel, dramatic director and general manager; 13, Frank Lanning; 14, Louise Melford; 15, George Melford; 16, Miss Daisy Smith; 17, (boy) Judson Melford.

CORRESPONDENCE

Los Angeles.

Incorporation.—The Southern California Amusement Co., have recently filed articles of incorporation with the Secretary of State. Capital stock $50,000. Directors: G. Lackey, John Burton, Wynn Meredith. The company are said to be planning the immediate erection of a moving picture theater in Los Angeles.

Hyman's Venice Theater.—"The Neptune" opened Monday, the 22nd, to a packed house, which was generous in its praise of the new seaside picture palace, and showed its appreciation of the exclusive first run Independent pictures and vaudeville. The Neptune is featuring the leading Independent films, and is booking the Hert Levey circuit of Independent Vaudeville Theaters. This year is a wonderful season for Venice, and, unlike other concessions, the season having begun two months earlier than usual, and as a result, traffic in the beach resorts is unusually heavy for so early in the season. The theater has the best location to be found on the beach resort and should play to big business until late in the fall.

Southern Cal. M. P. Men's Association.—Has been incorporated under the law of California, May 12th, 1911. An attractive membership certificate, neatly framed in glass and wood, and bearing the signatures of H. W. Nixon, Pres., and Arthur S. Hyman, Secretary of the Association, has been presented to each member of the Association. Needed reforms are now under consideration. One of these is, that the members of the Association will inform their employees that upon leaving the service of the members connected with the Association, will be issued certificates of merit, provided that they have done their work satisfactorily. Employees of work holding these certificates, if presented at the headquarters of this Association, or similar associations, will be offered every courtesy, and employment, if a position is open. The writer is informed that this idea has for some time been in use by other exhibitors' associations throughout the U. S. The Los Angeles end of the Association is now in a flourishing condition, due to the hard work of Mr. Nixon in lining up indifferent exhibitors. The Association now numbers more than 75 per cent of Southern California exhibitors on its membership rolls, and is doing a great deal of good work for the exhibitor from various evils. It was largely through the efforts of this Association that the recent obnoxious amended Strobridge bill was defeated at Sacramento, and for this, if for no other reason, it has earned the loyal support and approval of all Southern California exhibitors. The defeat of this one bill alone saved Southern California exhibitors thousands of dollars. The writer is informed that the Association entertains a deep serious interest in matters pertaining to the Open Market and National Convention ideas, so long and ably advocated by The Moving Picture World.

National to go Independent.—The National Theater, Main Street, near 5th, is the latest recruit to join the landslide into the ranks of the Independents. The theater has for some time been a Mutual house, but has now signed up for Independent service, with the California Film Exchange, beginning Monday, 29th.

Plaza Theater Goes Independent.—The Plaza Theater, North Main Street, near the Post Office, under the management of Stern & Gore, is to go Independent Sept. 1st. The Plaza will receive its service from the new exchange, the California Film Exchange. Three months ago, of the four theaters on N. Main Street, three were Licensed and only one Independent. Today, the situation is about reversed.

J. L. Oden, formerly road man of the Los Angeles branch of The California Film Exchange, of Portland, Ore., and Seattle, Wash., of late years, has been transferred and given full charge of the Phoenix office of the company. The Phoenix branch, recently established, is located at Adams & Center streets, Phoenix, Ariz.

New San Bernardino Airdome.—What is declared to be the finest airdome ever erected in Southern California, the Colony Airdome, San Bernardino, Cal., opened June 1st, with Independent service. The new airdome is under the management of Leonard & Mesteyer.

Film Pirates Abroad in Los Angeles.—Film pirates are abroad in Los Angeles and vicinity, looking pinch of the Stone Age, or before, as masterpieces. Aided by lurid feature banners and other obnoxious advertising, they are misrepresenting, in every way possible, the moving picture industry, to the detriment of honest exhibitors in particular, and the moving picture business in general. Picture patrons upon being "stung" by these faked pictures will not, as a rule, discriminate between the real and the bogus article of the business, or distinguish him from his law-abiding rival, in venting their disgust at such flimsy fabrications. These pirates are not to be deterred by such advertising, and paying their money into the box office, have nothing to say, but the box office later tears the result. Worthy feature pictures are made, such, for instance, as "Buffalo Bill's Wild West" and "The Fall of Troy," "The Tale of Two Cities," and similar masterpieces, cannot be praised too highly, for the picture patron gives his money gladly to see them and considers it well spent. It is the mercenary few who are willing to boost it into the class of the above mentioned films by questionable advertising deserves the severest censure. The writer is informed that enough pride in his house and in the business to refuse the ofly advances of the 5c per cent pirate, who, if not promptly suppressed, is bound to seriously hurt the business.

Building Permit.—The City Building Department has issued a permit to Arthur S. Hyman, owner of the Hyman Theater, for a $500 addition to the Hyman Theater, 8th & Broadway. The local theater will have the contract to do the work.

Theater Co. Sued.—The Bell Theaters Co., proprietors of the Bell Theater, a moving picture and vaudeville theater on East Fifth Street, have been sued in a local Justice's Court, by Lindsay Lucas, a vaudeville actress, who has built up and claims to be the originator of the somewhat risqué branch of contract. Miss Lee claims that she had a right to perform under a contract entered into with the vaudeville company wherein she claims she was to get $10 a week for three weeks. She claims after working only three days, the defendant company closed her engagement without the customary two weeks' notice. She does not fix the amount of damages in the complaint, but leaves that to be determined by the court.

Incorporation.—The International Moving Picture Co. have filed articles of incorporation with Secretary of State. Capital stock $15,000. Directors in the new corporation are: Louis Asel, E. M. Dennegan, L. P. Clausen. Attention is called to the fact that one of the directors is a Japanese. The little known city of the local colony control three moving picture theaters in Los Angeles.

Arthur S. Hyman as Host.—Sunday, the 28th, Mr. Hyman will play host to a local newsboys' band. He has chartered a special car, and will take some thirty or more newsboys to Venice early in the day for a day's outing at the beach. In the afternoon the boys will attend the performance at the new Neptune Theater, one of the most luxurious moving picture theaters in the world, recently completed at Venice. The idea originated in the Los Angeles newsboys many times at the various Los Angeles theaters, and every newsboy in the city knows him at sight.

RICHARD V. SPENCER.

New England

The Motion Picture Palace of Savin Rock, near West Haven, Conn., is soon to be entirely remodeled by Manager Mitchell. It is planned to increase the seating capacity of the Palace, and to redecorate thoroughly both inside and outside.

A New Theater, despite itself overpowered by the exhibition of moving pictures and vaudeville, will be opened in New Bedford, Mass., on or about June 15. This house will have a total seating capacity of somewhere more than 2,000 people, and is the old Elm Rink, completely remodeled and renovated from cellar to roof. Mr. J. A. Burke will manage the management of the new house. Manager Burke is well known in the local and around the town business men, as he has been in the business for years.

The Central Square Theater, of Lynn, Mass., has made a number of changes of policy, with a view to accommodating the big seating demand. Changed bills are now being presented in place of the former stock company. The Central Square has also lopped off the vaudeville from its bills, and has placed illustrated songs on the program to take its place. Three reels of feature pictures are also to be shown, and the house now has two daily and illustrated songs. It is a busy strong bill.

The Portsmouth Theater, of Portsmouth, N. H., has closed its regular dramatic season, but has decided to remain open this summer on the scene of "pop" vaudeville and pictures. This is an experiment for the Portsmouth.

Providence Notes.—The big event now just over-night, and immediately, the Managers Protective Association of Rhode Island, has again caused its mettle showing that the praise accorded this Association in these columns, was well deserved. The prohibition of moving picture theaters in and around Providence have been moving considerable trouble with their operators, as it is alleged. At a meeting of the Central Labor Union, it was decided that operators suspended as unfair, must be given a proper authority, and to adjust matters. According to reports made at the meeting of the Labor Union, the suspensions were made by the organization of a "Moving Picture Operators' Union. The statement was made at the meeting that this fact has come to the notice of the managers of the moving picture theaters in Providence, and that the latter have declined to be compelled from by immediately discharging their operators on 24-hour notice their notice to quit on a certain date. Mr. Charles Lowenberg, speaking on this question as President of the Managers' Protective Association, emphatically denied that there was any authority existing between managers and operators. Information to the effect that the Union had been in existence for a number of years, and that it had been the custom to discharge all operators. The Westbrook New England picture theaters has used the words "enlarged" and "claimed" because he also has not been able to locate any information, affirming or otherwise, regarding the new Rhode Island operators. Some one has evidently tried to make some trouble along the "Union" as the news and are failed.

The Cummings Theater, Fitchburg, Mass., has opened a supplementary season devoted to moving pictures and songs, with Mr. Ed Rosenbaum installed as general manager. The idea of "nightmare" theaters originated in New England using moving pictures as a means of remaining open and of making money, and the summer is showing that the idea is true. This is also worthwhile to the regular theaters.

The Dreamland Theater, Lynn, Mass., has just given June 3, was present one of the largest and best shows ever put together in Lynn. This is the only admission charged. Thursday, June 1st, the house was closed for extensive renovation and enlargement. Proprietor Rosenbaum decided to place the bills booked for the following week in advance of the regular time. On Wednesday, June 7th, the house will open with a new policy. When presented for the season it proposes to present Mr. Rosenbaum in the light of a manager of one of the most successful and also in regard to the most successful seasons and plans to engage in the early fall will be one of the largest and best equipped theaters devoted to the vaudeville and picture industry.

Woonsocket, R. I. is in possession of a new but opening the price to be paid for licenses for theaters. The new law provides that the fee shall be $200 for theaters having a seating capacity of 500 or less. The fee for moving picture houses has not as yet been announced.

The Hartford Theater, Hartford, Conn., has given up the vaudeville attractions over the summer and now has about a moving picture vaudeville and a few vaudeville acts. The house opened under this regime May 29, and had a very successful week's run.

The Gordon Bros.' Family Theater, Chelsea, Mass., has cut the vaudeville from its bills, and has reduced the admission price to the house during the hot months.

The Broadway Theater, Everett, Mass., has cut out its vaudeville features, and is now showing W. F. George's high grade moving picture programs.

Houses everywhere throughout New England are cutting vaudeville down the summer by inserting all moving pictures, and it looks as though the season will decline a considerable amount during the hot months.

Bridgeport is going to have another theater this season. Wilbur Wilmot is planning one on Lafayette Square to seat 1,000 persons. Sneaden runs one on Fair Street. Charles Isham has started a new theater on Main Street, and Fred Bennett has a new one on Fairfield Ave. Work will soon be started on the Lyric, Lafayette Square theater. It is expected that the house will be ready for occupancy by the first of September. Mr. Wilmot is one of the best known showmen in the state. He is at present conducting the Wilmot Theater on Main Street, and is also interested in the Strand Theater, Stamford, Conn. He is a member of the Masonic order and is well liked by all. It is expected that the new theater will be a fine place to sit and see pictures.

A new airdome has been started in Branford. Conn., called Pleasant Beach Park.

The Marrimac Square Theater [illegible] Mass., on the evening of June 2. It seems as though [illegible] selling the same kind of pictures that are shown in the [illegible] Mass. The [illegible] a big [illegible] entertainment in Marrimac Square [illegible] Mass. [illegible] taking charge when [illegible]

Rocky Neck [illegible] Conn., [illegible] Sunday [illegible] Sunday [illegible] Sunday

In the Mississippi Valley.

By Matty

Seattle, Wash.

Chicago.

Indianapolis

Louisville

The Hopkins and Gayety theaters, which are being run with picture bills during the summer and touted as "the coolest spots in town" by the Empress Amusement Company, besides, are cleaning in fine shape, owing to the attractiveness of bills and coolness of interiors, according to Manager Irvin C. Simon. The other Empress houses, the Orpheum, Casino and Superba, are also making money, said Mr. Simon.

Another amusement company was formed last week by Irvin C. Simon, of the Empress enterprises, together with W. A. Kinney and others. The new company is called the Empress Amusement Company, to operate in picture shows and other amusement devices. It is capitalized at $50,000, divided among the following incorporators, with shares of $100 par value: W. A. Kinney, fifty-eight shares; Irvin C. Simon, fifty-eight shares; William B. Thomas, four shares.

The Walnut, now running a motion picture bill for the summer, is reported to be making good with a vengeance. The Walnut features is a straight five-cent admission rate, which has proved to be very attractive during the short run of the new theater.

John Ward, manager of the Avenue, says that he is paying especial attention to the cooling devices of his establishment, having recently completed the installation of some new fans, so that the interior of the popular Fourth Avenue store-house is of almost arctic temperature. The comfortable and picture programme is winning the Avenue a lot of business these days.

The policy of advertising in moving picture theaters through the medium of screen displays is well-known to the average merchant, manufacturer or professional man, but a big advertiser in Louisville used three prominent moving picture houses with much success a short time ago, but pictorial is worthy of comment.

Charlie "White-Moon" Bunce, a renowned herbalist and nature physician of the Falls city, who attracted much attention to himself through his cowboy dress, wild Western methods and subsequent trial and acquittal before the State Board of Health, on a charge of practicing medicine illegally in Kentucky, decided to give a big motion picture party to his hundreds of supporters in the city, prior to his departure, in a big Stearns automobile for a tour of the "bad lands," which were once his habitat. The versatile herbalist accordingly rented three picture establishments, the Savoy Theater and the Ideal and Baxter airdomes, to their patrons, for one evening, to accommodate his clientele on the points occasion. The herbalist then procured a two-column page-length space in each of the local dailies, publishing a farewell to his friends, and at the same time a coupon by which they could secure admittance to any of the theaters mentioned. The night of the festival was marked by tremendous attendance, all true but through the courtesy of Mr. Bunce, to be sure, but nevertheless of considerable advertising value to the theaters included, as well as to the Westerner.

A report to the Louisville correspondent of The Moving Picture World, says that the Avenue Theater, in New Decatur, Ala., which has been closed for several months past, opened up again last week for a summer run of vaudeville and motion pictures.

The news also comes from Paris, Tenn., to the effect that a $25,000 moving picture theater, to be known as The New Dixie, will be opened in that city within the next few months, plans for its erection being now in the hands of contractors Richards & Frazier. T. B. Weaker, vice-president of the First National Bank of Paris, is the owner of the new theater, which will be under the managership of O. C. Jackson. The New Dixie will seat nearly 1,000 people. It will be of the latest design, being equipped with ladies' retiring rooms, boxes and all the accessories of the up-to-date picture house.

G. D. CRAIN, JR.

Meyersdale, Pa.—The Auditorium has closed as a roller skating rink and opened as a summer garden, showing two reels of high-class Independent motion pictures and using a five-piece orchestra, with no singer. Refreshments are served while the pictures are being shown, tables are placed around on different places on the floor under big palm trees and laurel arbors lit with colored lights, making a very inviting garden effect. On account of its size, it is very cool during the hot summer months.

Mr. Philip Reech, the manager, writes as follows: "We opened with the Saroon Italia production, The Fall of Troy, and it certainly is a great piece of work, and the Itala Company deserves great credit for putting on such a masterpiece. The people who saw the picture are talking about it yet. The 6th of May, last year, we went Independent, and the Independents are certainly putting out the pictures. Every release is getting better. We have the daylight pictures, which are a great convenience."

FROM DEATH TO LIFE.

An Ambitious Mythological Tale By the Rex Company.

This film pressing and cleverly develops a new and striking plot. The wife of an ancient savant is through a tragic accident turned into stone, but returns most unexpectedly back to life. No violence is done to the dramatic possibilities and the acting is good. The story is laid in classic Rome, an anachronism, for no such modern laboratory as is shown in this film was known in ancient days. This is a defect, however, which will pass unnoticed by most spectators and in no wise detracts from the interest of the action. The reel is an ambitious effort in the right direction.

FOREIGN FILM AGENCY.

Advertiser with excellent connection among Film buyers in England is open to form a company to run one first class Film agency. Address in first instance to L. H. F., care of The Moving Picture World.

FOR SALE.

20 Reels of TALKING PICTURE FILM with Records. Low price for quick sale. Address LANDSMAN, care of Moving Picture World.

LUBIN FILMS

Released Monday, June 19 Length about 1,000 ft.

The Indian's Sacrifice

How the hungry heart of the "civilized" Red Man found peace. How he gave up his life for a girl whom he loved secretly. Faithfully portrayed. Full of human interest.

Lubin Films—Clear as a Bell

Released Thursday, June 15 Length about 1,000 ft.

Duke de Ribbon Counter

A roaring comedy of Harold's attempt to butt into matrimony and wealth. Cleverly acted. Don't fail to get it.

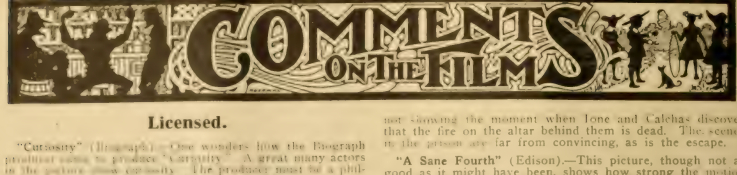
Three Reels a Week

Beginning with Saturday, July 1, the Lubin Manufacturing Company will produce three complete reels each week, instead of two reels as heretofore. Release days will be Monday, Thursday and Saturday. Releases will be a drama, a comedy and a Western each week.

Lubin Manufacturing Company

Model New Studios, 20th & Indiana Avenue
Philadelphia, Pa.

Chicago: 22 Fifth Avenue.
London: 45 Gerrard St. W. Berlin: 35 Friedrich Str.



Licensed.

"Curiosity" (Biograph).—One wonders how the Biograph proposes going to produce "Curiosity." A great many actors in the picture show curiosity. The producer must be a philosopher and must have wanted to show how curious the human mind is, and how curious is just in using a moving picture camera to do it. He used a grown man to send to the mill.

"A Dutch Gold Mine" (Biograph).—This story is an amusing anecdote. It is an old chestnut also, taken, this reviewer guesses, from The Youth's Companion. The scenery is fine. Both Dutch and the horse-dealer are vaudeville characters. It's exciting, and as most of its spectators will not have read it, it may be very successful.

"Bertie's Reformation" (Kalem).—Here is a lively comedy played with spirit and appreciation. It tells the story of a young man who is addicted to the cigarette habit, and how he is outwitted by his father. It is a good comedy, well played, and the story is so clear there can be no misunderstanding it. The company deserves praise for the excellence of this film.

"The Flag Didn't Rise" (Pathe).—This war time story has a freshness and realness of a private soldier for its theme. As a consequence of this, the private is wrongly accused and condemned to be shot, but the heroine arrives at the place of execution in time to save his life. The picture is well photographed and well acted, but the story is not strong, nor is it novel. The actors have made as much as possible of it, however.

"The Ends of the Earth" (Vitagraph).—This is a story of civilization, in the early scenes, where the backgrounds are a corner of a drawing-room, a bit of a boudoir, and a fireplace, and of the Northwest, in later scenes, where the backgrounds are snowy hills and fields, a dog-sled and Canadian cabin. Some of these pictures, particularly that in which the "huskies," about fourteen of them hitched together, draw a sled along a frozen river with a pine tree background, are very interesting. The husband of the story, though much in love with his wife, abandons her because she seems to dislike him, and goes to the Northwest. Later, the wife, who has become a mother, comes to seek him, and, pushing heroically on over snowy deserts, rescues him from dire peril. It's an interesting story, well acted. There are some impossible things in it, but on the whole it is effective.

"The Fires of Fate" (Vitagraph).—The theme of this solemnly acted and, considering it only scene by scene, unusually beautiful, drama is not a very high one. It is this: A Vestal Virgin, for love of a man, neglects the sacred fire in which she believes, and then calls upon the God of Christians to save her and the man from the difficulty. They escape. It is beautiful because scholarly intelligence was used in producing it, and it pictures the rites of the Vestals and their solemn adoration of the mystery of the fire with fidelity to the spirit of the scenes. Perhaps a chance was missed by not showing the moment when Ione and Calchas discover that the fire on the altar behind them is dead. The scenes in the prison are far from convincing, as is the escape.

"A Sane Fourth" (Edison).—This picture, though not as good as it might have been, shows how strong the motion picture can be as an argument. It is very effective, but it is made so wholly by the presence of the children, the political scenes being hardly sensible. The physician in this picture is like doctors in other moving pictures; one would think he wanted to frighten his patient to death. No good doctor ever acts so. Lockjaw is a terrible disease. No agony that could be shown on the screen would begin to over do it. However, the playlet is strong enough, and will do much good. It is just the kind, too, that will be popular, and be in great demand.

"Her Son" (Kalem).—There is a clearly defined object in this picture of Calico Camp and its rough miners. There's a young scamp in the story, an absolutely worthless fellow. They are going to run him out of camp, when his mother comes. They respect her worth so much that they give up some of their most precious treasures to keep her from knowing what a blank-number her son is. The scamp dies and his mother sorrowfully packs up "her son's things." He had nothing. The miners own these and they watch her pack them. It is a very human picture and one worth while. It is well acted.

"Mistrust" (Gaumont).—This is a very dramatic and well made picture of a game-keeper's family on a beautiful French estate. One would like to know what part of France is so beautiful as this in its meadows and woods. It is extremely well acted. The poacher, who the keeper finds him and takes his gun, acts the part perfectly. It is he who, to be revenged, sends the anonymous letter that makes the keeper mistrust his wife. The progress of this mistrust and the climax it carries the keeper through before it is cured are clearly shown and convincing, except that one does not see the reason for the keeper's not opening the door of the cabin before firing. Afraid of poachers with guns, or insane from jealousy, thinking that his wife was inside? It ends happily.

"His Baby's Doll" (Pathe).—This is a film that, supposing it a true picture of what is h manly possible, will be of more interest to psychiatrists and to those whose business it is to care of the insane, than to the general public. It has the same kind of a theme as "A Mother's Distress," released a week or so ago. Its object is to show how a man made an idiot by the loss of his only child is a few years later cured by being shown a series of dolls, of graded sizes, and finally a little girl who is just like the girl who died. It is fairly well acted, though not in all scenes.

"The Rose of Old St. Augustine" (Selig).—This is an unusually romantic story and an exciting one. It is well acted, especially the heroine's part, and though there is a little sawing of the air and theatrical posing in the picture, on the

★ MELIES RELEASES ★

June 15, 1911
When the Tables Turned
The boys kidnap an actress, but she learns of the joke, pretends to go mad and effectually "turns the tables" upon them. Length 1000 feet.

June 22, 1911
The Kiss of Mary Jane
The horse-thief had never known a good woman, until Mary Jane kissed him in pity, which changed the whole course of his life. Length 1000 feet.

Posters for all releases. Send $1.00 for seven photos leading players, packed and prepaid. Poster, stock company, 1 at 25c. prepaid.

★ G. MELIES. 204 East 38th St., New York ★
Western Representative, JOHN B. ROCK, 109 Randolph St., Chicago, Ill.

whole it maintains just the right atmosphere to give a delightful effect. None of the beach scenes with white sand and bright sunlight that this reviewer has ever seen have been very effective. There is too much high light and too little background in them. But the Selig Company manages to bring out the fases of the actors very well, even in such cases. The scenes in the old fortress—it was new then—are very commendable, as are the thrilling scenes after Lafitte and the Rose have escaped and we see the buccaneers' ship and especially the short-sworn of the long-going little sail boats. It's a thrilling moment when Lafitte, with a half-dozen of these fast boats, starts out on a raid to revenge the men who betrayed him. The Selig Company has evidently spared no expense in making this picture.

"A Game of Deception" (Lubin).—Cleverness is the quality most apparent in this picture. Just the right amount of burlesquing makes it very amusing. The earnest man and the flippant man will sit side by side watching the picture, and both will laugh with delight, till the earnest man hears the sinner laugh, and then he may be ashamed of himself, for there's a cynical touch in it. It is hypocrisy that is made ridiculous, not things that ought to be reverenced but it is so clever that anyone can easily misunderstand it to suit his own taste. Probably it won't greatly offend anyone; it oughtn't to. Miss Lawrence takes the part of the actress very ably, while Mr. Johnson, in the first scenes, perhaps overdoes his part as the minister's son who is engaged to her; he shouldn't be so awkward.

"Madeline's Rebellion" (Edison).—Madeline, herself, is the life and charm of this delightful picture. Her acting is filled with laughter-provoking suggestions. As cadets, she and her sister are very amusing. The scenes are very well conducted and the picture as a whole is very acceptable.

"On the Frontiers of Thibet" (Urban-Eclipse).—This very interesting travel picture shows scenes and customs of people living on the border between Thibet and India. The faces that pass are both Hindu and Chinese. The film is well photographed and will be a good educational feature.

"The Gaul's Honor" (Urban-Eclipse).—This story of the days when Rome was in her youth is interesting chiefly because of the accuracy of the armor, weapons and costumes. The tale is clear. Many of the scenes, especially the attitudes of the characters, suggest noted paintings. Some of the scenes are very stirring. The last picture is a Druid sacrifice.

"The Inheritance" (Edison).—This well-acted farce tells the story of the temporary affluence of a poor florist and his wife when hear that they are to receive part of an uncle's estate—they receive in time just thirty cents. The best scene is the one where these two people are at dinner; their manners are not so distinguished as their surroundings, and they disgust their servants. It is an interesting study, humorous and well told; but very like such a story as one would tell in a few words as a anecdote after dinner.

"The Infant at Snakeville" (Essanay).—Here is a Western comedy, presenting a number of funny situations that kept the audience laughing. A baby, minus its mother, who was left behind by the coach, arrives unexpectedly in Snakeville. Broncho Bill is assigned as nurse. Then the trouble begins. Everything the imagination can conceive happens. When the mother arrives, instead of thanking the boys for doing their best, she presents the unpressed nurse with a piece of her mind, vigorously expressed, and sweeps melodramatically away.

"A Clever Fraud" (Vitagraph).—This bright comedy tells the adventures of a number of young people who take part in a mixed-up love affair. The cause of the difficulty is in the girl's profession—she is an actress and the aunty objects. At a reception given by the aunt, the actress impersonates a young man and charms the girls and the aunt as well. After funny scenes the picture ends with the aunt approving that Nellie is a proper match for her nephew. This comedy has a sparkle and life that is delightful. The actors perform their parts quite as they would in real life and the audience is kept highly amused throughout the length of the film. It has no weak places.

"Where There's a Will There's a Way" (Selig).—This is a comic vaudeville. In the first scenes there is so little detail in the picture that one can hardly see the faces clearly. Then the two judges, who dislike the young men who are "paying attention" to their respective daughters, are too much alike in the way they show it. The truth is that it is a rather dull picture, though it is amusing where Judge Holt swears in one of the young men and makes him promise not to tell the little secret which would make both judges ridiculous.

"A Rough Diamond" (Pathe).—The hero of this worthy story is a poacher. Its background is a beautiful German estate. It tells how the poacher came to be offered a job on the estate. It is a sentimental story of country life, clearly told, with no harsh action or tragic episodes and has a happy ending. The acting is natural and convincing. It makes a commendable film.

"The Scorpion" (Pathe).—This interesting and instructive film shows the habits and nesting places of that poisonous little creature, the scorpion.

"Loyal Love" (Pathe).—Here is a home drama showing how a married couple almost lost their happiness through a silly mistake. Because it tells a story of the heart, it touches the emotions and that feature makes it interesting.

"A Smile of a Child" (Biograph).—Here is illustrated the influence of the smile of a child. It makes an ill-natured prince pleasant, and later saves its mother. The story is not so importnt as the smile. That and the saucy wink which accompanies it has an intectious quality which radiates even from the screen and arouses good-natured feelings in the minds of the audience. Because of this indefinable, but perfectly apparent, quality, the picture impresses the audience very favorably.

"The Feud" (Lubin).—Here is a good love story built up around a feud. The young people meet through an accident, fall in love and after some vicissitudes are married. The most exciting moment is when the girl's father in his dying moments undertakes to shoot the young man down. As he falls back dead, the young people go away. The girl is warmly welcomed by the young man's mother. His father holds out long, but she wins him over, too, and the minister completes an interesting story.

"The Sardine Industry" (Lubin).—This short industrial tells the story of the sardine from the time it is taken in the nets until it reaches the table. The fishing and canneries are picturesque. All scenes are interesting and instructive.

"Nitrate of Soda" (Selig).—This industrial film illustrates the great nitrate fields of Chili from which is taken the bulk of the world's supply. The first scene is a spectacular blast; then follow scenes showing how nitrate is dissolved in water and the water evaporated. This film needs a lecturer; few know enough about the subject to understand much about the pictures.

"Montana Anna" (Selig).—The Anna of this very pleasant Western story has a straight-forwardness and a "fetching" way that makes her a delightful heroine. The love story is clear and very well acted. It is probable and there is nothing displeasing about it. It is very commendable.

"His Friend's Wife" (Essanay).—There is a clearly pointed moral in this story of an artist and a flower girl whom he marries. It's a story, not a drama, and its most commendable quality is pictorial beauty. The artist dresses in the exaggerated way and, as is implied lives the exaggerated life; three weeks after he marries the flower girl he tires of her. She gets a divorce and marries his friend. His meeting with her at his friend's rooms is dramatic. In the next scene he dies of heart disease, and the closing picture shows the great happiness of the friend and his wife.

"The Cardinal's Edict" (Edison).—Twice within a little more than a year Bulwer Lytton's drama "Richlieu" has been produced in moving pictures; the first attempt was by the Vitagraph Company. The Edison version follows the drama less closely and less clearly. It is both free and hasty. A tendency to "play up" to well-known paintings is to be commended. The first few scenes are pleasing, and call for some striking finales. Indeed, the settings were most probably taken from the famous picture "La Marseillaise Grize." The cheap artificial scenery in the dwelling scene was quite an anti-climax. The sudden violence of the cardinal's wrath upon the return of the lover, who has succeeded in securing the queen's written proof of the plotting against him, is hard to understand. There seems to be nothing in the drama to warrant it. It is suggested with all due deference that the drama itself—I mean Bulwer Lytton's work—is not ordinary and is fully exhausted after one superior company has given it a representation in films. A second attempt, unless it is a very decided improvement, seems like a waste of energy.

"For Her Brother's Sake" (Vitagraph).—This coherent story is quickly and intelligently told. To shield a brother who has fallen into evil ways, a young woman risks the love and esteem of her husband and her own happiness besides. A death-bed confession breathed into the ear of the saddened husband, while he is on duty in a hospital as a physician, reveals the truth and draws to the husband the sacrifice his wife made for the sake of her weak and erring brother.

Independent.

"Bridget, the Flirt" (Selig).—It is a horse-play farce, but it is very funny. It's rough, but we wouldn't call it coarse. It kept the house laughing.

"The Minute and the Maid" (Reliance).—This is another of Thanhouser's gestures of strong life. It is sensational, but more real than such plays as "The Conflict" or "The Invader," recently released by the company. There's much good to it. The model is ill treated by her father; the artist finds the girl he loves outside the model comes to the studio for protection from her drunken father, and the artist, to save her, marries her and finds happiness. It is well acted and interesting. Reliance stories are always clear, and that is the best quality in every good picture.

"The Human Tiger" (Ambrosio).—This is an intensely interesting picture. It depends for power almost wholly on the acting of one player (the human tigress) who capably creates the impression that if she is crossed in her purpose something very distressing indeed will happen. She does this almost wholly by facial expression. The impression is maintained with much skill, both by the actress and by the producer who arranged the lighting and accessories, especially at the climax, when the tigress, candle in hand, is making her way from room to room towards her victim's apartment. But the denouement is quite inadequate. She sets the apartment on fire; anyone could have done as much, even with only half her capabilities. We don't see the victim die; we don't know how many victims there are. When the lover and the tigress are seen again, it is with surprise, as for a moment we thought the tigress was the other woman, who was buried, as we know later, for we are shown her grave.

"Two Good Friends" (Ambrosio).—The friends are a very young puppy and a parrot. The parrot is badly mauled, but takes it philosophically, as it is plain that the two are very good friends, but the puppy gets more than one feather.

"The Sheepman's Daughter" (American).—Here is a film that reproduces graphically the feud between the cattlemen and the sheepmen on the Western ranges. This is a sheepman's story and against the cattlemen. Perhaps the novels that have dealt with this subject have mostly looked at it from the opposite side. It's well to see both sides of any question. The novelty in this picture is the minister who befriends the girl, overhears the plot of the cattlemen to find her father and murder him. The minister and the girl make a thrilling ride to the sheepman's refuge and arrive in time to save him. At the muzzle of his gun the minister preaches the cattlemen a sermon that saves the sheepman's life. Perhaps it is unnecessary to add that he gets a wife. The setting is interesting, and the story will be new to a majority of those who will see it.

"The Savage" (Nestor).—Here is a Western picture from the Nestor house, with plenty of excitement, including a quarrel over a gambling game, a horse theft, an Indian raid, cowboys careening upon their horses, a woman bound to a tree and the wood piled around her ready for ignition, and an Indian led away to execution but saved by the woman, though he dies from his wound. And it is all enhanced by the Nestor photography. The exciting moments are reached in such a natural way that the audience almost feels as though it were looking upon the real scenes. The players enter into the spirit of their parts with full appreciation of their possibilities, and are deserving of praise for the way the situations are worked out.

"A Sure Cure" (Nestor).—In this short farce, an objecting parent, presumably poisoned by chromic acid from an amateur photographer's studio, is marvelously restored by the young doctor to whom he objects. The young people take no chances, however, and hurry away to the minister as soon as the restored father gives them his blessing.

"The Collector's Purse" (Itala).—This is a dramatic picture; but the denouement does not make plain all the results we usually expect to follow sooner or later from a theft. The picture doesn't warrant. We suspect that, in the same circumstances and foreknowing all that would come from it, according to this picture, he would commit the theft again. It is well acted, though the banker's wife talked to the camera. The story is clear as to its main thread. It seemed to interest.

"The Monogram J. O." (Rex).—If this was intended to be a comedy, it is a dull one. One or two of the audience chuckled two or three times (14th St. Theater, June 1st) but most watched it in silence. The story is quite plain. The trouble is in the play, not in the actors. The salesman's facial expression were easily the most amusing thing in the picture, but that isn't saying much. It is a play intended for wit, but without the dialogue the unpleasant quality of the situation which makes a man think his wife unfaithful robs it of all humor.

"The Last Appeal" (Imp).—This is a very possible picture, but only the ending of the story is given. If we knew what separated the man and his wife we would be far more interested in the bringing of them together. In fact, only the denouement is given, without that part that would make it seem probable. Imp players can be depended upon to get all there is out of a situation, but in this there are no characters, just five puppets. They make it clear, but it doesn't interest us deeply.

"Never Too Late to Mend" (Solax).—The background of this picture is the Mexican borderland. It deals with a gang of Mexican horse-thieves and is exciting. There are U. S. soldiers in it, too, and their charging kept a very small boy in front of the reviewer chortling with delight. The flag, Old Glory, doesn't leave an army post when a detail is sent out to chase thieves. To make it do so in a picture seems lacking in due respect. No real lieutenant ever saluted the flag in the sloppy way of this story's hero. The story is very well conducted, and interesting.

"A Tale of the Foothills" (Bison).—This is no sweetly scented story of summer; it piles horror on sensation till the auditorium becomes still and even the candy boy stops hawking his goods to watch again the lynching scene and see if the hero's tongue comes out of his mouth when he is strung up. The hero's wife and child, a little girl, have just bade him good-bye and are standing watching it all. One can well believe that it was quite impossible to overact this play. The hero was innocent, but the hot-headed sheriff must needs string him up. The wife of the murdered man was at hand to admit doing the terrible deed accidentally, and the hero is cut down; but how about the young boys and girls who have watched all this passing on the screen? Has it done them any good? Do we want to feed our children's minds on such morbid stuff as this?

"A Circus Stowaway" (Thanhouser).—Little Maria Eline, as the orphan boy who, according to this story, falls asleep in a circus wagon and is carried away, is delightful, and her acting was applauded by audible remarks of pleasure at the little fellow's doings. More than half of this long film seems to be a circus parade, close to the camera and very trying at least to this reviewer's eyes. The little stowaway is able to help his benefactor, the acrobat, and the episode that ends the film is interesting or is made so by this little player.

"Knows All, Anthropological Doctor" (Itala).—There is much that is amusing and much that is unpleasant in this film. In the first place, we have seen so much marital infidelity of late that, in a comedy, it may be distasteful. Again, pictures of those diseased heads with their tumor-like bumps are unpleasant. Beside these, this film has the usual French "stunts" such as falling into a room and knocking down the cupboard, etc. It made a good many people in the theater laugh.

"In Flowers Paled" (Reliance).—Fine acting on the part of Miss Leonard, as Helen Baer, and Mr. Lang, as Jack Norwood, make this very significant and human picture a film that is worth while. Lovers have been separated as these two and will be again. Weakness of character made Jack, after his disappointment, sink to the social scale of the outcast. His sweetheart was true for years and he might have won her if his fate had been different. Yet, buts and ifs aside, the picture has an atmosphere that, to quote Tennyson, is "wild with all regret."

"With Eyes That See Not" (Powers).—There is nothing new in this story—a recent English novel. "The Rosary," in

THE MOVING PICTURE WORLD
FREE EXHIBITION
Room 309
169 W. WASHINGTON ST.
CHICAGO, ILL.
Accessories, new devices, novelties, plans, decorations, suggestions, supplies for Motion Picture Theatres.
Hear the Deagan Bells—Watch the antics of Genre Slides—Catalogues Free.
General Bureau of Information

part parallels it, though the novel is a romance, and this a bit of unpleasant realism. A man leaves his wife for a woman of the fast kind, who leaves him for a man more like herself. The man is blinded, and his former wife, as nurse, attends him and wins his love again. Stories of unfaithfulness and divorce seem to be in season. We're having a very fair run of them. This one is well acted.

"Arnold Has a Good Try" (Lux).—Here is a comedy based upon the fact that a widow will not permit her daughter to marry until she herself finds a second husband. The young man loses a number of his friends in the attempt to induce them to take the widow. Finally, he saves a man from hanging. But when the stranger is shown the widow he takes a rope from his pocket and declares he would rather hang than marry. Here the girl wakes up and declares her intention to do quite as she pleases. The widow faints.

"The Grind" (Imp).—The spectators seemed to enjoy this farce of college life very much. There is a good deal of fun in it. The "grind" was such a contemptible sheepy-head in the beginning that it wasn't a wonder that they hazed him. After a two weeks' practice with the mitts, he found he could handle his tormentors very easily, and it was a surprise. They smoke the peace-pipe with him.

"Impudence Punished" (Eclair).—This comedy of French society is surely a laugh-producer. It is acted very well indeed and its situations are clear and effective. The butt of the fun is a fat, good-natured, but presumptuous "lady-killer," who gets what he deserved.

"Tommy at the Dentist's" (Eclair).—The human nature in this farce keeps it funny. Tommy's tooth was too big for the dentist, even for the blacksmith. The pain drives Tommy along until it gets him into trouble, and then the toothache is suddenly cured.

"The Sage Brush Phrenologist" (American).—Here is a lively Western story, telling how a traveling phrenologist examines the bumps of a ranch owner and his family, explaining to them what they are fitted for. Straightway they begin to practice what he tells them. A series of amusing situations follows. The picture closes with a very funny scene, the professor thoughtfully examining his own bumps.

"The Elopement on Double L Ranch" (American).—This merry Western picture tells how two ranchmen fall in love with mother and daughter, respectively, plan elopements for the same day and meet at the office of Justice Smith. There is fun in the story.

"The Stepmother" (Thanhouser).—This is one of the pleasantest pictures that this reviewer has seen in a long while; it is truly delightful. It is a simple story with love and human kindliness as the main spring, and it is acted with simplicity. The situation is not new, few situations are; but it is handled so freshly that each move in it is a surprise and, from the first, it excites lively interest. Little Marie Eline takes the part of the younger sister most commendably. The whole cast was very well chosen, and the picture in every way is a fine success.

"The Black Heart" (Powers).—This is a powerful story very well told, and convincingly acted. It has the dignity of a truthful picture of human emotions. It is a tragedy, very tense and exciting, but it has an optomistic ending, and the worst things that happen in it are pictured with a restraint that keeps them from seeming rough. It would be difficult to pick out any one character portrayed as better than the others, for all are good, but perhaps the Indian woman's is stronger in its picture of a mother's yearning love. It surely is a remarkable characterization. This picture is distinctly worth while.

"His Lordship's Hunt" (Bison).—This comedy, by the very able Bison Company, like others that it has produced, is clever and fairly fresh. The audience plainly took pleasure in it. At the last scene, there were only a few who laughed so that they could be heard, and the few who did were boisterous. The scene is a trifle coarse. Save for that the picture is commendable. Its characters and backgrounds are very interesting; its scenes well selected and artistically photographed, and it is amusing. It's a story of a lord (burlesqued) and of his hunt for bear. One of the cowboys takes the part of the bear, and chases the lord. It was good sport.

"Just Bill's Luck" (Lux).—A chase comedy introducing the favorite comedian, Bill, in a dangerous predicament, is given in this film. He gets the worst of it and has to run. The motorcycle chase is a novelty and appears to be genuine. It creates no end of fun among the audience and closes with a good laugh when Bill and the motorcycle go through a wall among some policemen, who helpless him soundly.

"The Bogus Governess" (Great Northern).—This is a Sherlock Holmes story which holds the interest throughout. Like others of the series, it contains several suppose possibilities, if you will, but none the less interesting. The work of the actors is quite up to the standard set in previous films of this type.

"Service Under Johnson and Lee" (Champion).—The name of this picture is the biggest thing about it. The story is very slight. It has battle scenes but they are not of great merit, though the scene at the depot is picturesque. The story is of a father, one of Lee's soldiers, who tries to get home to his little girl, who wrote him a letter that was far from consoling. There is nothing in the picture that is really convincing.

Western Song Slide Service

(INCORPORATED)

Enormous Extra Attractions

A complete set of pictures showing in 21 slides with lecture on each slide

"Coney Island Dreamland Fire, N. Y."

"Great Auto Races at Indianapolis May 30th"

Ready for Exclusive Rental

We are buying all the song releases. Write for exclusive rights on "Current Events"

SOME RECENT RELEASES:

"Madero With Insurrecto Army." "Great Battle of Juarez." "Raising the Battleship Maine" "N. Y. Marathon Races."

Western Song Slide Service

32 NO. CLARK ST. CHICAGO, ILL.

A PICTURE WITH PURE PATHOS. MEMORIES AND A MORAL IS THE REX TREAT THIS WEEK. ENTITLED. " THE TWINS." RELEASED. REXDAY. JUNE 15th. IT'S FULL OF HEART INTEREST. IT'S ANOTHER ONE OF THOSE REX FILMS.

Licensed Film Stories.

VITAGRAPH.

TWO OVERCOATS.—[illegible] coats is causing a deal of [illegible] the [illegible] and [illegible] [illegible] [illegible]

tions, and is followed by many clandestine meetings on subsequent days, when Antonio makes love to Grace, and with his passionate pleading persuades her to leave home. One day, when the time arrives for the gypsy band to leave for other fields, Antonio persuades Grace to run away from home, marry him and join the band. A year later we see the unfortunate girl, forgotten by her husband, living in the gypsy camp. While going for water one morning, she meets a wealthy young fellow, who begs to have his fortune told, but instead Grace tells him the story of her unhappy marriage. The young stranger gives her his card and tells her if she ever needs him to call on him. That same day Antonio was killed by falling over a treacherously high precipice, and Grace is driven out of camp. She goes to the house of her new friend who gave her the card, and there she finds that there is to be a reception held that evening, at which her father is to be a guest. Attired out in new clothes by her kind friend, she meets her father at the reception, but he being a cold man, repulses her, but the host, taking the arm of the poor girl, announces that she is to be his wife, and everything ends happily for all concerned.

MELIES.

WHEN THE TABLES TURNED.—After a strenuous season on the road, Ethel Kirby, a popular actress, was bored to death with New York, its lights, music and restaurants. So she decided to get away from it all and have a good rest. Being of a slightly superstitious and decidedly feminine mind, and having enough money to consult her own tastes, she decided to leave the location of her vacation to chance. She closed her eyes, stuck a hat pin in the map of the United States and discovered that her choice fell upon the little town of Lariet, in Texas. So to Lariet she went.

Now it happened that Florence Hailey had written a note to her aunt, Mrs. Burton, in Lariet, saying that she was coming to pay a visit and disparaging the cowboys in the neighborhood as being rather tame affairs. Mrs. Burton, dearly loving a joke, had told the boys and they were prepared to give Miss Hailey a warm welcome.

Miss Hailey, the niece, and Miss Kirby, the actress, met in the dining-car of the train and were soon good friends. At a way-side stop they got off to walk a bit, and Miss Hailey was left. Miss Kirby arrived in Lariet alone and was held up and kidnapped by the boys, who thought that she was Mrs. Burton's niece. After frightening her badly they locked her in a deserted house, took off their masks and prepared to make themselves known, but by this time the actress had discovered the trick played upon her and resolved to turn the tables by assuming to be mad. Her plan worked to perfection and she had the frightened cowboys doing all kinds of stunts while she held them up with a revolver.

From this predicament they were rescued by the real niece, who arrived on a later train, and it was a very crestfallen lot which was finally introduced to the little actress, whose dramatic powers they had learned to respect.

SELIG.

TEN NIGHTS IN A BAR ROOM (Two reels.)—In the quaint and happy little town of Cedarville there lives a prosperous miller named Morgan. Who had inherited the property from his father before him. He was a kind and indulgent father and husband.

Young Simon Slade was employed by Morgan. In order to improve the mill as circumstances required, Morgan was compelled to get a loan, and same was supplied by Slade, who was also upon the happy family. Morgan began to drink. And the infuriating poisons sets in. It took seven to meet him at every turn.

Two years later we find the two men quarreling and the result was the end of the former's life in the sheriff. The miss miller was now richer than Simon Slade, the once trusted employee. Morgan now pleads for a chance to work in mill hand. Once back in the old familiar place, his taste for liquor rises again leaps, and his promises never to drink again.

The new miller prospers from my sight but a short time finds Morgan back on the path of Demon Rum. The tavern known for miles around as the "Stickle and Stand" is for sooth and the dusty miller forgotten for it, soon gathers in his new home, and is congratulated upon the opening of the new inn.

Romaine, the temperance lecturer, visits Cedarville, and is a guest at the tavern, expressing great surprise at the transformation of the place.

In cottage nearby Joe Morgan, for whom he found a bonding over the sick bed of his little daughter, Mary. The good hearted Joe and Switchett his sweetheart take the pledge together. He is in earnest about his pledge of anger, and Joe and Sample show the effects of Romaine's strong mind over weak souls. Fanny Morgan is apprehensive and screams, one who appreciates Rex Romaine's good offices.

The great moral influence that was thrown around Cedarville through the earnest efforts of Romaine, shows plainly its uplifting effects. Even Sample Switchett, after taking the pledge, works himself into the good graces of the people to such an extent that he has been appointed constable and Joe Morgan is now one of the respected citizens of Cedarville honored and looked up to by every body.

The tables have turned and Simon Slade receive successful miller and later murderer of Stickle and Stand is set in semblance of its former self. The old tavern is washed and painted. The exterior has derived to more congenial glows and the Slade fiancee is beckoning.

Stickle in his comfortable home for Morgan, and his devoted wife enjoy the results of [illegible] to his former life and wife. Rex Romaine again visits the village and finds Morgan and his happy surroundings as a continuation of the past. He is commemorating of the wedding spell that had prevailed for days, and had come near again debarring from the attention of their exes the Ten Nights in a Bar Room.

A drinking scene [illegible] [illegible]

Every circumstance I should [illegible] [illegible] Possibilities I could [illegible]

THE NOVICE—In the study of the Novice, a young Spanish Duke is known as a boy of uncommon [illegible] natural [illegible] [illegible] [illegible]

OUR

Musical Electrical Bells

which are played from a Keyboard, the bells being mounted in various parts of the house have been a great success all over the country and no Picture-house is complete without a set of them. We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and Boards, complete ready to install for $75.00.

J. C. DEAGAN

3800 to 3810 North Clark Street

CHICAGO, U. S. A.

EDISON.

VAN BIBBER'S EXPERIMENT.—We are made acquainted with a convict afterwards the burglar succeeded on the day of his release from the State Penitentiary and we see him step in front of a gilt frame Turkish bathroom de luxe fixtures.

He promises not to begin a new life and makes no earnest endeavor to find work. Of course it is difficult as no one looks on his mural to return to his former life.

That night at a club Van Bibber meets a great detective who is looking for a criminal who got away with the records belonging to the mother of a golden haired society girl. Van Bibber's acquaintance Miss Detective shows Van Bibber some pictures of notorious suspects, and among them is our friend the ex-convict, and something in the face attracts Van Bibber's attention.

That night on his way home a gateway in a vacant lot ahead of him is suddenly opened and suddenly closed. This bears suspicions to Van Bibber and seeking an adventure, he crawls lightly to the top of the wall and drops upon the crouching figure beneath. Striking the revolver from the man's hand, he then turn look at him and then he recognizes his face as the photograph which had so impressed him. The man does not show fight, but tells him that he will not go back to the penitentiary again.

He takes the convict to his own apartments and tells his valet to clothe and dress him in some of his own things and when the man appears, his head well combed, he bends him to a great mirror and then from square his shoulders and look at the figure that faces him squarely in the eye. The effect is thrilling for the man sees before him not the convict but a well dressed, good looking man of man in every sense of the word. Van Bibber has proven him to real self and he can never forget it. Then Van Bibber offers to send him West to start a new life, but the burglar declines, and shows the purchase of the girl as his friend. Van Bibber decides to go the whole length and offers to provide him with funds. He does this so far as to give the man the money, trusting in his manly manhood to make good. Of course when the bourgeois woman sees the girl she believes that she has stolen the money for the good courses and not until he tells her the experience and she finds a new something in his fancy, does she realize that the old life of the past is gone and a new one entered upon.

The last scene is unconventional, yet telling in its sincerity. It shows Van Bibber some time later entering a boarding house and passing a group of the boarders are with and a little table. Something in the expression of her and these faces shows that Van Bibber's experiment was a success.

A CURE FOR DYSPEPSIA.—This film shows an ardent prohibitionist who is given a dyspeptic and his attempt to run the affairs of his good daughter and a young man who endeavor her to be his own girl on sundry. The dyspeptic prohibitionist is extravagant, but when he finds the young man coming out of a saloon he refuses to listen to his explanation that he was there collecting the rent and immediately breaks off the engagement. Of course, the young folks are nearly broken and of course the scene of anger when fashion behind the father and his little daughter brings on a violent attack of his old enemy. And then it happens that while the young people are in the kitchen, safe from papa's eyes, discussing their misfortune and trying to plan some way out of it, the idea occurs to him that he will try a wonderful dyspepsia medicine sent him by his sister. He doesn't know that his wife has used the bottle as spice cooking brandy in with the belief that it will be safe from the prohibitionist's eyes and consequently when he drinks the medicine he acquires a series of new sensations and finally a very ornamental jag which ends in sleep. As the young people and then behind the kitchen door when he get the bottle of so-called dyspepsia medicine, they don't know what is going on in the man's mind sees that it will work in very well with his plans. When papa has finally fallen asleep they slip in and the young man substitutes the empty cooking brandy bottle for the bottle of dyspepsia cure, after which the little daughter wakes up her father and demands the meaning of his condition. Of course when the prohibitionist sees before him an empty bottle of brandy he believes that he must have been dreaming or out of his senses, and when the young man appears upon the scene and he and the little daughter of theirs to tell of the murder of what has gone on, he makes the best terms he can with them and consents to the re-establishment of the engagement.

A THOROUGHBRED.—Farley is a comedian and also the owner of a valuable race horse which he plans to enter in a steeplechase against a couple of other horses belonging to acquaintances of his. He is also in love, but as people are not inclined to take a comedian seriously, the young lady considers his affectations of the heart rather a joke. His principal rival in her affections is the owner of the fastest one of the horses matched against his. The man who backs Farley a pretty large bet on the outcome of the race and Farley not being a betting man, is disposed to decline the offer, but when he finds that the girl has put her money on his horse, he is shamed into making a wages much larger than his means enable to warrant, even though he is pretty sure that his horse can win.

A few days later while at practice on the field, the rival discovers that Farley's horse is decidedly dangerous to his chances of winning and he in sinuates his groom to bribe the stable man and give him a little something to "doctor" the horse. Of course Farley's horse out of the running.

Farley's jockey, the only one who can ride his horse, learns the facts and watches the stable man and catches him as he is about to administer the "dope." He knocks him down and discovers the jockey's arm is put out of commission and Farley is thus left with a horse, but no jockey capable of riding him. Not being afraid of a man of size, the comedian decides that he will simply put on his own and as the girl has rather laughed at him, regrets that he has not taken the chance.

Farley's jockey, the only one who can ride his horse, learns the facts and watches the stable man and catches him as he is about to administer the "dope." He knocks him down and discovers the jockey's arm is put out of commission and Farley is thus left with a horse, but no jockey capable of riding him. Not being afraid of a man of size, the comedian decides that he will simply put on his own and as the girl has rather laughed at him, regrets that he has not taken the chance.

Farley's jockey, the only one who can ride his horse, learns the facts and watches the stable man and catches him as he is about to administer the "dope." He knocks him down and discovers the jockey's arm is put out of commission and Farley is thus left with a horse, but no jockey capable of riding him. Not being afraid of a man of size, the comedian decides that he will simply put on his own and as the girl has rather laughed at him, regrets that he has not taken the chance.

Farley's jockey, the only one who can ride his horse, learns the facts and watches the stable man and catches him as he is about to administer the "dope." He knocks him down and discovers the jockey's arm is put out of commission and Farley is thus left with a horse, but no jockey capable of riding him. Not being afraid of a man of size, the comedian decides that he will simply put on his own and as the girl has rather laughed at him, regrets that he has not taken the chance.

Farley's jockey, the only one who can ride his horse, learns the facts and watches the stable man and catches him as he is about to administer the "dope." He knocks him down and discovers the jockey's arm is put out of commission and Farley is thus left with a horse, but no jockey capable of riding him. Not being afraid of a man of size, the comedian decides that he will simply put on his own and as the girl has rather laughed at him, regrets that he has not taken the chance.

ting him understand that his old suit has assumed another aspect.

A COMEDY OF UNDERSTANDING.—The entire action of this comedy occupies itself with the feet and lower extremities of the characters and the entire story is told by what they do. There are all kinds of feet in the picture from the pretty sheik girl to the street urchin, and from the stout washlady to the able-bodied police officer. There is also a little eloping couple who is pursued by a relentless mamma. And there is a puddle in the foreground which reflects most of the action and which is useful to the lovers in their final escape.

ESSANAY.

THE TRIBE'S PENALTY.—Dorothy Storme, the daughter of a white settler on the West, misses her home one day for a ride on horseback in the vicinity, but on the way is intercepted by a party of Indians who, after a hard chase, capture her and bring her to the village, being her before the chief. Admiring the girl's beauty, the chief decrees he will make her his bride and orders Gray Dog to take her to a lodge and guard her. As a result the girl wisely pleads with Gray Dog to go back to his people and is finally forced into the tent while four friends of guard outside. At night Gray Dog, creeping under the cover, is awakened suddenly by a rustling in the grass. A dagger above a human outline descends and wounds and bleeding over his head, stings him on the wrist. With a fierce yell Gray Dog springs to his feet and, handling, staring out of her tent, sees the red eyes reptile crawling away. Instantly realizing what has happened she gets the dagger and, pressing out the blood and poison, bandages the red made wounded arm, thus winning the admiration and gratitude. Later he seeks the tent of the girl's good pet and tugs out she sent home to his people. But the chief and Gray Dog eager trusting Gray Dog sends another of his young men to watch the maiden. Gray Dog has been rendered powerless by the girl's action in fight with the red guard takes the girl away. At the white man's house Gray Dog is persuaded to remain and fall desperately in love with the white girl. His hopelessness is made apparent to him, however, when he finds the girl in a white man's arms and in disgust Gray Dog resolves to return to his people and receive his punishment for his treachery to the tribe. The chief orders him tortured and humiliated to the squaws of the tribe and is then dragged off to the stake where he heroically sustains his life.

SHE GOT THE MONEY.—On her way to her husband, from whom she has been separated for some months, Emily Edwards finds herself stranded in a strange town. Wiring her husband for money that she runs out, refusing to go home to him, she seeks lodgings at a fashionable hotel. Arriving and settled over her affairs she at once exercises the hotel proprietor in a suspicious way. He has summoned the bellboy to keep his eye on the woman. In her room she unpacks her grips and brings out a fan, the handle of which resembles a revolver. She then writes a few letters and asks the bellboy to mail them. As he mails them and then opens a scrap of crumpled paper, which Mrs. Edwards has thrown on the floor and reads: "Dear Mother. Unable to endure further separation from Jack have resolved to elope. The sentence is chopped off here by a blot on the paper. Remembering the revolver which the woman had, the bellboy immediately concludes that the woman is going to blow her head off and summoning the proprietor, the two go to the room, this time both for the room upstairs. The proprietor thinking he is saving the reputation of the hotel, bursts the revolver open and finding it empty orders the woman from the hotel. Later, he learns how badly he has been stung when he pulls open the revolver to find it is nothing but a money box.

THE CAT CAME BACK.—Billy Bowler is alone in his room, trying to sleep, but is having a difficult time of it, for the cat is on the roof and on the back fence outside. He reaches down under his bed for a shoe, minds he carefully aims at the fence distance of his sweet disposition which, though it misses the mark intended for it, strikes his pal, Jack Wilson, who is just emerging from the window. Later the two boys capture the cat, put it in a bag and resolve to immediately dispose of it. The cat lands on a passing boat on the roof and is taken away by the boat captain's son. Bowler goes to buy a cow but having his old cat sent home to a pal has. The boat with the cat and the two boys, switch bundles, which, of course, just when the boy ordering the cat is delivered to him, and they are found in a quiet game of poker. With the bag on the table beside them the contents of that game, which little suspects, soon get on to them. Thinking he was receive him to bring more to the game when back they sees the cat. Bowler, who keeps about until the boy gives another bag, attacks attempts the attendant of both, opening it the cat jumps out after a running fight around the room, the cat is captured at the rear entrance of Bill's new hat, which had been used by Jack in trying to capture the obstreperous feline.

LUBIN.

HIGGINSES vs. JUDSONS.—The Higgins and Judson families owned neighboring farms in Kentucky and were fairly good friends until a dispute arose about the boundary line. As time went on and very serious but it became more and more bitter as time passed. Finally it developed into a feud.

THEATRICAL ARCHITECT

FRANZ-CARL-KOENIG

OFFICE, STUDIO, AND SHOPS 4912 TO 20 PARKSIDE AVE. PHILA.

We not only make Plans and build

Theatres and Vaudeville Houses

We also build

MOVING PICTURE THEATRES

We have built over 60 Theatres the last 5 years which are all ORIGINAL in Construction, Design and Decorations

One day, old man Higgins, prompted by his ire, painted a sign and nailed it on a tree. The sign read, "Death to any Judson found on the north side of this tree."

Old man Judson, when seeing this sign, promptly went home and painted another, which read, "Death to any Higgins found on the south side of this tree."

Now, Cupid was mixed up in this deal too. For Higgins' son was engaged to Judson's daughter and Judson's son was engaged to Higgins' daughter. When the four lovers saw the signs they planned to trick their respective parents into ending the feud.

Fresh Judson and her brother John stepped into their father's room, took his sweater from the lodger while he was asleep and replaced the buckets with blank cartridges.

Bess Higgins and her brother Walter did the same to their father. When the two men met by the field on the tree and shouted the usual words, each other, they were quickly disgusted with their poor marksmanship. After a severe battle they separated.

Higgins returned to his cabin to find his wife's rest by the four lovers who confessed having at the feud. Mrs. Higgins was very strong in her disapproval against Judson. He consented to half way and was met by Higgins, who just got over disappointment in his marksmanship.

Then shook hands, pulled down the sights and them all course. There was a double wedding.

Independent Film Stories

CHAMPION.

MOLLY PITCHER.—[illegible] Rose, as one [illegible] Molly Pitcher, [illegible] Molly [illegible] cover to [illegible] knocking and later on Molly's father has recommended [illegible] Molly to [illegible] Rose [illegible] Molly [illegible] Rose [illegible] Molly [illegible] Rose [illegible] Molly

LUX

BILL LOSES HIS MOTHER IN LAW—[illegible]

HE WENT FOR A REST—[illegible]

AMERICAN.

THE BRONCHO BUSTER'S BRIDE—[illegible]

THE REDSKINS COWBOY—[illegible]

IMP.

THE FORTUNES OF WAR.—In response to Lincoln's call for troops, at the outset of the Civil War, Bill and Jim Craig leave for the front with the colonel and band. Before they depart Bill bestows upon an affectionate farewell of their mother and sisters, Louise and Anna. Their regiment is encamped in Northern Illinois and the soldiers march away with buoyant spirits and with loyal hearts.

The story reverts to the front, after a battle scene, within the Union lines, the brothers in the country of the enemy. They are doing picket duty, stationed on an outpost. They meet at the end of their respective beats and Bill, loyal and brave, is obsessed with rage and grief. Forgetting everything else in the knowledge that his brother has fallen, he dashes ahead, and before Jim's brave countenance take

He went to the desk from which her ship had sailed, and gazed down in the cool depths. There was oblivion. On land was only sorrow and remorse. He was about to leap overboard when he heard excited cries. Looking up he saw some people landing from a ship nearby. One of them was his daughter—to him it was a vision. But he decided to appease anyway.

It was a vision, but a living, loving daughter, who flung herself into his arms, and rained kisses upon him. Her husband was with her. They had been rescued after a harrowing experience in an open boat at sea.

They did not have a chance to ask the father's forgiveness. He humbled himself to them and sheepishly asked them to accept his love. He realized that his tragedy was due to him and him alone, but determined that the lesson he had been taught would never be forgotten, and that he would do his duty to the man who risked their lives to bring him wealth and never count the cost when human lives were at stake.

FOXY GRANDMA.—To all outward appearance she was simply a quiet old country woman, but looks are deceiving. Actually she was well-to-do, but resided in the country from choice. And the one person she deeply deeply loved was her grandaughter, who made her home with her.

The girl went to the city to meet some snobbish relations. The latter decided to do her a good turn, especially as it would annoy them if it went. They arranged a marriage between her and a young lawyer friend. They had the best of the girl's future prospects, and he was convinced that he could use the money in his business. And there would probably have been a marriage had it not been for Foxy Grandma.

But she decided to put this unexpected spoke in the lawyer. So grandma went to the city arrayed herself in fine clothes after taking a suite at an expensive hotel, and managed to meet the broker on the plea of wanting to invest in securities. She had lots of money, and the broker needed it. He figured that the girl was more or less of a specimen, as she might or might not get a fortune, but that the other woman had the cash. Grandma carefully kept the relationship from him, and he did not even know that she was acquainted with the girl. Which is why he finally decided to be an old woman's darling.

Grandma lured him down to the country exposed his membership before the responsible eyes of the girl, and ordered him away. Then with a sigh of relief, she put away her fine clothes, arrayed herself in her simple garb, took up her knitting, and became the plain old grandmother again.

AMBROSIO.

THE HUMAN TIGRESS.—Alice and Elsie are rivals for the affections of Harold, and when Elsie's wedding is announced, Alice is filled with deep hatred. She plots, and her malignant thoughts are intensified by the sight of the happy couple. Awaiting her opportunity, she steals to the bride's chamber in the middle of the night, and, with the room on fire, she escaping undiscovered, while Elsie perishes. A year elapses and Alice calls into play all her wiles and coquetries, and finally succeeds in leading Harold to the altar.

BISON.

A CHILD OF THE RANCHO.—Maddened by his rebuff at the hands of Nell, his sweetheart Bob, the swagger Mexican follows the girl into a lonely woodland spot, and attempts to force her to elope with him at the point of a gun. Her screams are heard by her little sister, Dorothy, who jumps on the back of the Mexican's spirited horse to ride for aid. The animal becomes frightened and gallops madly away. The terrified child screams for help, and a cowboy snatches her from the horse while going at fearful speed.

In the meantime Nell has seemed the upper hand upon her love-crazed swain. Pointing him and crying out, "Don't shoot!" she tricks the Mexican into dropping his gun. He then springs up and aims at his head. In this position she holds him at bay until the arrival of the rescuing party of cowboys. The frightened Mexican attempts to escape, but the unerring burst tightens around him and jerks him back to face well deserved punishment for his impertinency.

HIS LORDSHIP'S HUNTING TRIP.—Lord Westcliff arrives on the ranch with letters of introduction, and is royally treated. His attentions to Ruth, the rancher's daughter, are positively resented by Hank, an ex-cowboy, and four times he tackles the Englishman, but is each time worsted. A shooting trip is arranged and the party leaves on the woods. Dick discovers a fine grizzly and the hunters are separated from his companions. Guns and knives and fingers proceed to the proper place when the bear puts on his savage mien and attempts to hug the lordship, but happily the animal is captured and taken to cover by the lord and the hunters. The bear is then shot, and is mounted and made into a rug. Lord Westcliff is lucky another time, for instead of his head, the bear's claws come in contact with his head. The lord flies to the life saving station, and with the help of the lifeguards, he is rescued from the end of a harpoon and the wounds bound with his neck and two tight as ornaments. In the middle of Englishman's face is a long and painful forgotten reminder always with him. In a twinkling of an eye it spoils the good looks and leaves there mark in the back of the cowboy, who bears it with pain, and ignominiously runs away. The bear is further captured and taken to the ranch, presently, to the lordship expressing his wish that they followed the bear, and decided it dead. The cowboy, in answer, pulls and tempting to be shown until his sweetheart betrays him at once proves upon which he meets his merciful ambush.

Theatrical Posters

MORGEN-WECK

131 East 13th Street, New York City

Tel. 3699 Stuyvesant

"La Cinematografia Italiana ed Estera"

IS ITALY'S LEADING PAPER FOR THE ANIMATED PICTURE

PUBLISHED FORTNIGHTLY.

32, 36 and 40 large pages, 8 billinghes per annum ($1.60).

Editor-prop'r: Prof. GUALTIERO I. FABRI, Via Cumiana, 31 (Barriera S. Paolo) Torino, Italy

Money Makers for you. Think of the people passing by or out of your place that would drop another nickel or dime. Many styles. Catalog No. 34 tells all.

KINGERY MFG. CO.

CINCINNATI, O.

LOOK ONLY $10.00

For a Pipe Tone Folding Organ

Leatherette covered case.

If you ever have an organ you can stand the wear and tear of hard usage buy nothing but our three-ply oak veneer case, sold always under our guarantee label.

OUR REPUTATION IS GOOD.

Bilhorn Bros. 116 W. Lake St. Chicago, Ill.

Will Buy Second-hand Film, M. P. Machines and Song Slides

Anything pertaining to the picture business. FOR SALE—Clean films, 5c per reel and up, subject to examination. Send stamp for big bargain list. GENERAL FILM RENEWING SYSTEM, 541 Federal Street, Chicago, Ill.

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad. last week? Well, don't look it up. Just write for our

BooKlet 15018

Fort Wayne Electric Works

1402 Broadway

FORT WAYNE, INDIANA 733

Free Plans To Increase Your Attendance

A POSTAL WILL BRING PARTICULARS

TAKITO OGAWA & CO.

156 W. Lake St. M. Chicago, Ill.

RELIANCE.

ALL ALONE.—There is an emotional drama depicting the trying struggles of a young woman, torn between two lovers, one of whom has declared his sweetheart on his dying bed her future mistress Helen to swear that she will never forsake her mother. The vow gave away a sweetheart in the midst of the woods, the soldier's existence extending on extraordinary devotion to duty comes. One day the girl meets a stranger who has lost his way and is faint from hunger, and were success with the girl and her mother for a few days. The young couple fall in love, but she and woman angrily draws the man away, and the broken hearted girl solemnly promises, in mind sketched. Helen is such in a dejected mood as his wandering heart is soon healed by the appearance of another man. Helen's mother's back and after having given up everything would success she finds herself in the solitude of the forest, and gazing on a picture as she contemplates upon the memories of the past and the sad stages of the present.

THE BROKEN COIN.—This is also a pretty scene building good love on her seven sweetheart, and stands on shore making tragedy of the last departing ship.

The vessel is capsized low and financial success place her in a position to marry the man and money hunter. With the aid of evil seeing her lover, Ethel sometimes herself and marries the old man. The man is suffering from hunger and expressive suffering with the stage wages which finally steals the other things. He is rescued by the sailors, and is also rescued. As quickly as possible he makes his way to his sweetheart's mansion, and is shown in the parlor as Ethel comes in to visit her parents and she realizes that she has sold and forever the great love of her life.

YANKEE.

THE TWO ROADS.—Two college chums, just after graduation have shaken and pledge to meet again at a time on the same spot. They are both seen.

Will Preston, one of the contestants becomes a famous detective and is known as "the unvanquished Sherlock Holmes." A young counsel in Mr. Preston's office, and a friend of his, Jack Hunt engaged to assume the case.

At the end of long years Mr. Bowring receives from a ship full of Indians a letter stating that the Empire Diamond has been consigned to him a letter to the vessel. Mr. Bowring has been appointed by the Empire Diamond Company. Will Preston accompanies him and receives Mr. Bowring that the diamond has been stolen by the Indians. Mr. Bowring is taken and put in with prisoners until the vessel be rescued.

After many years Preston and Hunt meet to the same scene. Preston is prosperous gray and old and Hunt is a poor man. Hunt is ashamed of his condition to and tell his friend, but Preston by accidentally discovers the secret and generously arranges to see Hunt to receive his share of the diamond. Hunt is thus enabled to become one of success.

EVERYONE WANTS TO LAUGH. EVERYONE LIKES TO LAUGH. BUT HERE'S A DRAMA THAT WILL MAKE YOU THINK THAT REX KNOWS WHAT DRAMA IS. IT'S EN TITLED. "THE TWINS." RELEASED. REXDAY. JUNE 15th.

$15-$100 Paid for Plots for Motion Picture Plays

YOU CAN WRITE THEM

Used Motion Picture Schools, Room 911, Chicago Opera House Block, Chicago

Moving Picture Machines
Bought, Sold and Exchanged

I Have Several Calls For Second Hand Machines What Have You To Offer?

H. A. MACKIE
853 Broadway New York City
'Phone: 2478 Stuyvesant

HAVE GOOD MUSIC

Singers, Pianists, Trap Drummers and Orchestras.
Guaranteed Artists Always on the Wire.
American Theatrical Singers Agcy.
140 N. Dearborn St. CHICAGO, ILL.
Hilliard Campbell, Mgr.

MOVING PICTURE MACHINES
Stereopticons, Slides, Accessories

CH S. M. STEBBINS
1028 Main St.
KANSAS CITY, MO.
Large Line of Edison Goods
Established 1889

Perfumed Disinfectants

If in the market ask us for prices etc. We have everything you want and our goods absolutely without equal.
U. S. DISINFECTANT CO.
236-238 Skillman St., Brooklyn, N. Y.

SPECIAL TRIAL OFFER ON AROMA FOAM
The Powerful Perfumed Disinfectant
Immediately upon receipt of your remittance of $1.00 for a four quart order of assorted Geranium, Luxuran, Azuran and Violor, we will ship you FREE a large compressed air sprayer and an artistically colored glass slide.
Sanitary Service Corporation
80 Wall Street, New York City

FILMS
FOR SALE OR TO RENT
1000 REELS. WHAT DO YOU WANT?
Theatres, Summer Resorts, Airdomes, Churches, Clubs and Stage Supplied
GLOBE FILM EXCHANGE
105 E. 14th St. New York

REX.

THE TWINS.—

GREAT NORTHERN.

HOTEL THIEVES.—We see the hotel thieves at work in a variety of ways, but the following is the latest. The thieves, a man and a woman and in front, during the absence of the woman, robs the room. The accomplice, however, comes before the woman returns. In a house to which Holmes is taken to recover, he has to escape to the roof, past an awaiting police squad taken place. He traces the thieves to Saratoga and recovers by a struggle with the accomplice on the latter during the combat, falls over a cornice.

POWERS.

A CONCERT HALL ROMANCE.—Mr. Winters a banker goes to a concert hall and among the singers there appears a pretty girl whose seems with grace and embarrassed over her position, as she is appearing for the first time. The audience applauds but all is dropping and upon which the manager reconciling disadvantages use.

The banker feels sorry for the girl takes her with time. As years pass, he finds for her musical education and before long she becomes a famous singer.

The banker turns in business and loses track of the girl. One day the now famous singer, while at a restaurant recognizes in a waiter the banker who paid for her education. She insists on his leaving the restaurant with her, but as he feels she is not above him, he refuses to go. In a unique love scene she accepts him as her husband.

HOW WOMEN WIN.—Mr. Braggs is a busy business man who has little time for anything not connected with his day's work. Books, the theatre, athletics interest him little, and the various ones interested and debated by his fellow men interested him not in the least. Braggs frowned on his own blood and some hatred him more than the idea that women should vote. If there was one thing he disliked above another it was that term for Woman, suffrage. He bore suffrage and Suffragettes a deep abiding hatred that in the end so worked upon him as to make him "Suffragist" Every one he had opposed by him a rated Suffragette, to the point that he even fanned his own cuffs to be of that creed.

Knowing that prestige would accrue from the conversion of so notorious an Anti to the Cause, the Suffragettes used hard to their best endeavors to their way of thinking. Tom was decidedly undiplomatic upon their part. Every woman's right's advocate that turned to intervene over hers was catapulted from his office.

In the face of these facts can you possibly imagine that Braggs would finally be won over to the Cause? But that was exactly the sensational of the Suffragettes' desperate efforts, and you certainly find can heading a great New York Suffragette parade a little later. The picture explains everything.

NESTOR.

THE SHERIFF'S MISTAKE.—Tom Hansen felt thoroughly discouraged. For some months he had been out of work, and now his supplies had given out. So should he fail to bring home money by night, Sue and the little ones must go supperless to bed. Perhaps Sam might have heard something, for the good-natured bar-keeper had promised to keep a lookout for him. However he was doomed to disappointment. Sam had heard of nothing, and Tom turned sadly homeward through the gloom. As a group of men at one end of the saloon, Sheriff Jerry Hawley interposed all by declaring that he had been robbed. The doors were instantly locked, and Sheriff Williams, who had been watching them, ordered every man searched. Then, to the intense interest of everyone present, Hawley's empty wallet was discovered in Tom's pocket. As no one had been in the room the said game, that they had not observed Pinto Pete, the half-breed as he slipped the money from Hawley's pocket and dropped the empty wallet into Tom's coat.

In vain did the unfortunate man declare his innocence—the sheriff would not listen to reason, so determining to at least make a fight for his liberty, Tom sprang to his feet and in the confusion which followed, succeeded in getting outside and mounting his horse ere the others could follow.

Then came an exciting chase to his shack, which Tom reached, and although he was badly wounded in dismounting, he managed to bring down Sue's appeal from the window. Tom would soon be carried away, and she should be fed. So passed his men around the place and galloped away for supplies.

Indeed, as night fell, and only the child's pleadings, but her husband's feverish condition, made it imperative that they have water at once. Opening the door, Sue laid up her little one, then as the watchers lowered their guns, she fell fainting at their feet. Quickly the men revived her, and while bathing Tom's wound, when Sheriff Williams shouted up with the glad tidings that Pinto Pete had confessed.

So eager were the men to make what reparation they could, that they gladly made up a purse for the destitute family, and later saw to it that Tom had work.

THE PLAN THAT FAILED.—Tom White was quite positive that Josie Rich preferred him to all other men, while Dick Black was equally sure that she favored him. When a note arrived from the young lady asking Dick to call that evening, and in a postscript invited his chum, Tom, cancelled

Mr. Dick quietly put off the postscript before showing it to his friend.

However, as Dick strutted out of the room, Tom determined that nothing on the floor. He was so quick to see that when Dick arrived Tom was in the midst of a pleasant chat with Josie. Dick, by no means more modest Harry Brown, who, quite unlike the drama, who seemed determined to outstay even Dick's welcome.

Nevertheless, to reassure that they had him in a good game, old man Dick went off to the ends Here Harry hit upon a plan to stop their everlasting wrangling and decide once and for all who was best looking personal.

The lots were to reign smoke, were to be burned some for the girl for Harry escaped from the cab and for Josie, would be the one to steal her. To the extreme astonishment of the three the lots took out one chance all the supposed sensible than fell weeping into Harry's arms. That surprised not longer young gentlemen and her thoroughly upset, to the utter consternation of the unsuitable pairs.

AMONG THE EXHIBITORS.

St. Louis, Mo.—Two new moving picture theaters will be built by the Crawford Amusement Company, which is operating a chain of houses. One is to be 40 Goodfellow and the other in the vicinity of Taylor and Easton Avenues. They will cost about $30,000.

Philadelphia, Pa.—A one-story moving picture theater is to be built at 2760-2762 Columbus Avenue by George A. Marner, to cost $10,000.

Ashland, Wis.—Gus Jungert is planning to erect a moving picture theater here and plans have already been drawn by the architects. If no unforeseen delay will be started in two weeks and will be rushed so as to have the theater ready for occupancy by August.

Woodstock, Vt.—E. J. Bourdon is erecting a motion picture theater on South Street.

Chester, Pa.—Hr. H. G. Gallagher Greenmiller is erecting a handsome vaudeville and moving picture house at Darby, which will accommodate 1,000 persons. The theater will be one of the finest in the State.

Cincinnati, Ohio.—A motion picture house, with a seating capacity of 950, will be built on the north side of McMillan Avenue, opposite Mozart Place, by the National Theater Company. Plans for the buildings are now being prepared by Architects Taylor & De Camp.

Lorain, Ohio.—George Scanlon, proprietor of the Star Theater will open a moving picture house at 412 Broadway. It will be named The Pastime.

Louisville, Ky.—The Majestic Amusement company has purchased from the Metropolitan Realty Company the site adjoining the old Portland Opera House on Twenty-sixth Street and Portland Avenue. The Majestic people will erect a modern moving picture theater on the property to cost $25,000 and seat 700 persons. It is expected the theater will be completed in August.

Connelsville, Pa.—Charles E. Stout has completed arrangements for the opening of his elaborate moving picture theater and work on the structure has begun. The new playhouse is located next to the postoffice.

Buffalo, N. Y.—A permit has been issued to the Genesee Theater Company to build a moving picture theater on the Genesee Street. It will be a one-story brick building and will cost $20,000.

Westfield, Conn.—Plans for the new theater to be erected by Eno and Bartlett Rogers have been drawn and a modern moving picture house will be built by John M. O'Connell. It will have a seating capacity of 700. Edward McCarthy, present proprietor of the Gayety Theater will be manager of the new house.

Utica, N. Y.—A permit for a new motion picture theater to be erected at 508 Main Street, and to be occupied by the Columbian Moving Picture Company, has been granted Nicola Bonfigo.

Baltimore, Md.—Isac Baltimore is to have another motion picture theater. Permission has been granted Sadie Bender to erect an $8,000 theater at Fayette Street and Pitcairn Avenue.

Freeport, Ill.—John Ane, of Freeport, has purchased the Forrestion Lyric picture house.

Houston, Tex.—H. Labbe expects to open the new picture show the coming week. The carpenters have about finished and 300 seats are in the way.

Milwaukee, Wis.—Cura Held will build a moving picture storehouse on Pearl Or Line Avenue between Tamarack and Pine Streets for $8,000.

Rockford, Ill.—Thos. Gieldseth has completed bet to sell his moving picture outfit and will soon open

GET SIMPSON'S SLIDES FOR

"As Deep as the Deep Blue Sea"

Published by Haviland

A. L. SIMPSON, Inc., 113 West 132d St., N.Y. C.

Hamilton, Ont.—The Majestic Theater, which has been closed for the past two weeks for repairs, reopened on Monday with a new policy of vaudeville and moving pictures.

Newark, N. J.—[illegible] has been issued to [illegible] for the erection of a one-story brick building on the east side of Central Avenue, between Orange and Park streets. The building will be occupied as a moving picture theater.

Waterbury, Conn.—For the first evening in June Robert Meade's production of The Black Hand, attractions to open a moving picture theater on the site of the old Waterbury Hall on the south side of Main street. Work on the new theater is planned to be completed by [illegible].

New Orleans, La.—Mr. [illegible] has recently purchased the building on Bourbon [illegible] and will operate it under a moving picture [illegible].

Plattsmouth, Neb.—The Bijou Moving Picture Show opened and conducted by Messrs. Sommer and Charles Lightly, was sold to Mrs. Myrtle Campbell Yesterday, who handed the business over to Sommer to handle. Both these men have had moving picture shows in Plattsmouth for the past three years and have quite a [illegible] to make both pay. The Bijou has since been moving into the building recently [illegible] it was vacated. [illegible] months ahead.

Duluth, Minn.—The Savoy Theater opened at 28 East Superior Street to [illegible] the opening of Wilton M Abramowitz. The theater is to present [illegible] entertainment.

SONG SLIDE RELEASES.

A. L. SIMPSON

"I'm Going to Take The Train for Home, Sweet Home." Published by Simpson.

"As Deep as the Deep Blue Sea." Published by Haviland.

"On the Sea Queen of the Kingdom of My Heart." Published by The Mississippi Publishing Co.

"Honey You Can Bring the Wood Around for Me." Published by the Mississippi Publishing Co.

Winston. A Home Like the Angels Have." Published by J. Paul Hall Pub. Co.

"Just A-Sayin'." Published by Simpson.

"Remember Me Down at the Ocean." The Star Composing Bureau, 1 Division st., Goldsboro, N. C.

"Sweet Adeline." The Lyric Music Publishers.

"Sammy on Me One Would Be Singing Marjorie" [illegible] Co., Boston.

"I Want You Today, I Need You Always" [illegible] Publishers, 1 E. 42d Street, New York.

"Dear Old Sunny Tennessee" by Lush & Gas [illegible]

CINES CO. of ROME

Studios and Factories, Rome and Padova

CAPITAL { Preferred Stock, Lire 2,000,000
Ordinary Stock, 3,750,000

Fully Paid-up Lire 5,750,000

EXCHANGE MEN WRITE
TO US FOR PARTICULARS
OF OUR FIRST RELEASE

Branch for the United States of America

445 Broome St., cor. Broadway New York City

TELEPHONE, SPRING 9232 TELEGRAPHS, CINES NEW YORK

These Two Things

KIMBLE
A. C. MOTORS

will do for you if you have alternating current:

1. Ventilate your theater with the least cost, and the best results.
2. Run your M. P. Machine by electricity, automatically, noiselessly, yet with fine shadings of expression.

The Fan

is different from other fans. It runs forward or back, at will, exhausts foul air or draws in fresh air; runs fast or slow, in either direction, and reverses instantly, from any speed forward to any speed back—all done by the mere pull of a cham.

The Machine Motor

is also unlike other motors—very much different and very much better.

Like the fan-motor, it is variable speed, the speed and direction being controlled by a handy lever.

Its speed does not change by "steps" like other motors, but by a smooth, even rise or fall, more delicate even than the steadiest hand can do it.

That means expression—**art.** It also means one hand free to do other work. Both of which mean better pictures and bigger crowds.

Let us talk to you about both of these distinctively "Kimble" helps to your business.

Kimble Electric Company
118 Washington Blvd., Chicago

SONG SLIDES

LIDE **Non-Breakable—Non-Inflammable** LIDE

Colored Song and Announcement Slides
Patent Applied For

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold only by the original inventors. None others genuine.

NORTH AMERICAN SLIDE CO., 143 North 8th Street PHILADELPHIA, PA.

SONG SLIDES

MOTION PICTURE MACHINES

EDISON MOTIOGRAPH POWERS

Stereopticons, Post Card Projectors
Lantern Slides, Repair Parts, Supplies
Carbons, Tickets

Catalog Free on Request

AMUSEMENT SUPPLY COMPANY
105 No. Dearborn St. - - CHICAGO

MOVING PICTURE EXHIBITORS

We are handling a full supply of Moving Picture apparatus, Condensers, Lenses and parts.

We have a few new and second-handed Powers and Edison Machines, complete, at reasonable prices.

Goods are guaranteed to be perfect. Inquiries solicited and prices furnished on application.

We can save you money by dealing direct with us.

STERN MFG. CO., 109 N. 10th St., Philadelphia, Pa., U. S. A.

TWO YANKEE FEATURE REELS

MONDAY, JUNE 19
"SUN-BONNET SUE"
A Stirring Tale of the Kentucky Mountains

FRIDAY, JUNE 23
"THE TWO ROADS"
The First of a new and original Raffles Series

YANKEE FILM CO.
344 E. 32d St. New York

Better Safe Than Sorry

Better to have the prompt opening of fire-exit doors *guaranteed* by the installation of *Von Duprin Self-Releasing Fire Exit Latches*, even though the Von Duprin is never needed, than to *need it just once, for a few minutes*, and not *have it*. The difference in cost is not great. The other difference is one of life and death. Many lives have paid for the "good enough" or "take a chance" idea. Don't have anything like that on your mind. Buy or specify Von Duprin and be *safe*. Catalog on request.

ADDRESS VON DUPRIN DEPT.

Safe Exit is a Universal Demand.

Vonnegut Hardware Co., Distributers, Indianapolis, Ind.

THE AMERICAN FILM MFG. CO. CHICAGO

When you think of WESTERN---think of
"FLYING A COWBOY" FILMS

Scene from "The Witch of the Range"

Release of Monday, June 12th
"THE WITCH OF THE RANGE"
The apex of production endeavor in Western Dramatic subjects. A thrilling COWBOY Drama.

Release of Thursday, June 15th
"THE COWBOY'S RUSE"
"Law and Order on Bar L"
Rollicking, dashing, laughable Cowboy Comedies. Two "Flying A's" on one reel. Both as funny as Cowboys can be.

Scene from "The Witch of the Range"

COMING

Scene from "The Cowboy's Ruse"

Release of Monday, June 19th
"THE YIDDISHER COWBOY"
"THE BRONCHO BUSTER'S BRIDE"
Two on one reel Flying A Cowboy Comedies.

Release of Thursday, June 22nd
"THE HERMIT'S GOLD"
A verile Drama of the West.

Get Two Flying A Cowboy Films Each Week
REGARDLESS
Mondays and Thursdays

Scene from "Law and Order on Bar L"

AMERICAN FILM MANUFACTURING CO.
Bank Floor, Ashland Block, Chicago, Ill.

WATCH THIS SPACE

American Moving Picture Machine Company

101 BEEKMAN STREET :-: :-: :-: **NEW YORK CITY**

Classified Advertisements

(Classified advertisements, three cents per word, cash with order. No cents minimum. postage stamps accepted.)

THEATERS FOR SALE.

FOR SALE [illegible]

FOR SALE [illegible]

FOR SALE [illegible]

FOR SALE [illegible]

FOR SALE—Moving Picture Theater, seating 500, Nearly new, Cost $2,500. Address, $1000 Cash, Opportunity, Box 1, Lyons, New York.

FOR SALE—Theater in town of 2,000, about 30 miles from Cleveland. Seats 300. Fine location. Address, Theater, care of Moving Picture World, New York City.

FOR SALE OR RENT—Only theater in town of 1,000 population. Seats 500. Fine location. Address, Theater, care of Moving Picture World, New York City.

STOCK AND SCENIC COMPANY, Paris, Ill.

FOR SALE [illegible]

SITUATIONS WANTED.

AT LIBERTY—[illegible]

FIRST CLASS [illegible]

PIANIST—Wants permanent engagement in moving picture theater. Experienced player. Address, 1000 Jefferson Avenue, Toledo, Ohio.

OPERATOR—[illegible] miles of here. Can take charge. Address, Operator, 1000 Jefferson Avenue, Toledo, Ohio.

OPERATOR—[illegible] miles from Chicago. Will go anywhere. Address, MACDONALD, 237 20th Street, Rockford, Ill.

HELP WANTED.

WANTED—[illegible]

WANTED—Pianist and trap drummer, having [illegible] Address, Sterling Manager, JOHN BRADFORD, Hendersonville, N. C.

MISCELLANEOUS.

CARBON HOLDERS—Guaranteed for one year, one dollar ($1.00), and unbreakable condensers, seventy-five cents (75c). NATIONAL SUPPLY COMPANY, 1526 Bonnieview Avenue (Beechview), Pittsburg, Pa.

FOR SALE.—Film cement formula; superior article; can prepare. Mr. Kauffman, send fifty cents and save money. W. H. TYLER, Wooster, Ohio.

WANTED.—Moving picture machine and outfit; must be in good condition. Address, C. BRAND, Tuckerton, N. J.

BUILDINGS FOR RENT.

TO RENT—For [illegible]

THEATER WANTED.

WANTED.—A good moving picture theater. Must pay investment well for outright or time purchase. Address, "B," care of Moving Picture World, New York City.

Licensed Release Dates

BIOGRAPH.

May 29—The Waltz King of the Winds (Dr.) . . 998
May 29—A Roaring Tragedy (Com.) . . .
June 1—An Indian Good Male (Dr.) . . .
June 3—[illegible] (comic) . . .
June 5—A Sense of a Calls (Dr.) . . .
June 8—Fitness Feeds Affair (Dr.) . . .
June 8—Their Rings Sealed (Com.) . . .
June 12—Lonely Arabs (Dra. 1) (Dr.) . . .
June 15—[illegible] Arabs (Part 2) (Dr.) . . .

EDISON.

June 7—Father's Boss Suit (Com.) . . 500
June 9—The Wagner and the Wage Earners (Dr.) . . 1000
June 10—Her Brother's Photograph (Dr.) . . 1000
June 11—Heroes Terror (Com.) . . 500
June 14—Mosaics Will Happen (Com.) . . 500
June 16—Vain Efforts to Suppress (Dr.) . . 1000
June 17—A Thanksgiving (Dr.) . . 1000
June 20—The Time for Execution (Com.) . . 500
June 21—A Comedy of Misunderstanding (Com.) . . 250
June 23—His Mistress (Dr.) . . 1000
June 24—Mother Goose (Dr.) . . 1000
June 28—How Willie Rescued Tobacco (Com.) . . 1000
June 28—The Star Spangled Banner (Dr.) . . 1000

ESSANAY.

May [illegible] The Doughboys (Dr.) 1000
June 2—The Infant of Bellville (W. Com.) . . 1000
June 6—His Friend's Wife (Dr.) 1000
June 9—The Ranch Girl and [illegible] (Dr.) . . 1000
June 13—Wallie's Most Daring Deliver . . 1000
June 17—The Tailor's Penalty (W. In.) . . 1000
June 20—The Girl and Mayor (Com.) . . 500
June 20—The Cat Came Back (Com.) . . 400

GAUMONT.

G. Kleine.

May 27—Jimmie the Sportsman (Com.) 510
May 30—Science vs. Quackery (Dr.) 950
June 3—Mistrust (Dr.) 985
June 6—The Broken Engagement (Dr.) 735
June 9—[illegible] (Scenic) 240
June 10—The Love Story of a Great Actress (Dr.) 1000
June 13—[illegible] (Com.) 500
June 15—The Insurance Agent (Com.) 640
June 17—The City of Fishermen, Italy (Sc.) 360
June 17—The King's Daughter (Dr.) 1000
June 20—His Luck in Liberty (Dr.) 948
June 22—Trapper's Daughter (Dr.) 997
June 24—The Ransom (Dr.) 980

KALEM.

May 24—The Carrier Pigeon (Dr.) 970
May 26—Tangled Lives (Dr.) 1000
May 31—Bertie's Hallucination (Dr.) 1005
June 2—Her Son (Dr.) 1000
June 3—Advertising for Mamma (Dr.) 1000
June 5—The Love of Samuel Mora (Dr.) 960
June 14—Money in the Bank (Com.) 960
June 16—The Railroad Raiders of '62 (Dr.) . . 1000
June 21—A Mexican Rose (Scenic) (Dr.) 1010
June 23—Dan, Wolf's End (Dr.) 980

LUBIN.

May 25—A Good Turn (Com.) 1000
May 28—The Suite Life (Dr.) 1000
June 1—A Game of Deception (Com.) 1000
June 3—The Feud (Dr.) 1000
June 4—The Prodigal Ward (Dr.) 1000
June 12—Athletic Carnival (Scenic) 400
June 14—The Cook (Com.) 600
June 15—Duke De Ribbon Counter (Com.) 1000
June 19—The Indian's Sacrifice (Dr.) 1000
June 21—Tangled Fortunes (Dr.) 1000
June 26—The Sheep Tramps (Com.) 400
June 26—How the Story Grew (Com.) 600

MELIES.

May 23—The Immortal Alamo (Dr.) 1000
June 1—In Time for Dress (Dr.) 1000
June 8—Her Spotted Boy (Dr.) 1000
June 15—The Tailor's Trained Wife (Com.) 1000
June 22—The Kiss of Mary Jane (Dr.) 1000
June 29—The Honor of the Flag (Dr.) 1000

PATHE.

May 26—Soulranis (Dr.) 945
May 27—All for Money (Dr.) 1000
May 30—Mr. Microscope (Edu.) 300
May 31—The Fling Didn't Rise (Dr.) 950
June 2—Shame the Man (Com.) 500
June 2—Loyal Love (Dr.) 994
June 3—His Baby's Doll (Dr.) 997
June 5—A Rough Diamond (Dr.) 795
June 5—The Scorpion (Ind.) 240
June 7—The Insubordinate Soldier (Dr.) 1000
June 9—Kidnaped (Dr.) 810
June 9—Miss Blum (Com.) 174
June 10—A Broken Life (Dr.) 987
June 12—The Power and the Glory (Dr.) 764
June 12—Hawkins and His Dogs (Com.) 202
June 14—There's a Woman in Town (Com.) 564
June 14—A Hippopotamus Hunt (Sc.) 423
June 16—Fame (Dr.) 1650
June 17—The Sorcery Girl and the Gypsy (Dr.) 1000

SELIG.

June 1—The Rose of Old St. Augustine (Dr.) . . 1000
June 5—Where There's a Will There's a Way (Dr.) 1000
June 6—Mountain Anna (Dr.) 1000
June 8—The Visiting Nurse (Dr.) 1000
June 12—Ten Nights in a Bar Room (Part 1) (Dr.) 1000
June 13—Ten Nights in a Bar Room (Part 2) (Dr.) 1000
June 15—The Novice (Dr.) 1000

URBAN-ECLIPSE.

(J. Kleine.)

May 31—The Musketeer (Dr.) 588
May 31—The Sleuth (com.) 404
June 7—The Young Interne (Dr.) 750
June 7—Natural Ice of the North Sea (Scenic) 250
June 14—Sir John Falstaff (Dr.) 1000
June 28—Avenged (Dr.) 1000

VITAGRAPH.

May 28—Sunshine and Shadow (Dr.) 990
May 29—Dead Man's Hand (Dr.) 1000
May 29—The Mahoney the Seab (Dr.) 1000
May 27—The Price of Fate (Dr.) 1000
May 30—Spirit Chauffeur (Com.) 500
June 2—The Ends of the Earth (Dr.) 1000
June 3—A Clever Fraud (Com.) 500
June 6—For Her Brother's Sake (Dr.) 1000
June 9—The Sacrifice (Dr.) 1000
June 10—Changing of Miss Marner (Dr.) 1000
June 13—The Trapper's Daughter (Dr.) 1000
June 16—Proving His Love (Dr.) 1000
June 17—Teaching McFadden to Waltz (Com.) 1000
June 20—The Stumbling Block (Dr.) 993
June 23—The Walker (Dr.) 1000
June 24—Two Overcoats (Com.) 519
June 24—Barriers Burned Away (Dr.) 485

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, June 12th.

Biograph—Enoch Arden (Part 1) (Dr.) . . . . .
Lubin—Getting Evidence (Sc.) 400
Lubin—The Cook (Com.) 600
Pathe—The Power and the Glory (Dr.) 764
Pathe—Hawkins and His Dogs (Com.) 202
Selig—Ten Nights in a Bar Room (Part 1) 1000

Tuesday, June 13th.

Edison—Her Brother's Photograph (Dr.) 1000
Essanay—Most Daring Deliverer 1000
Gaumont—Jimmie, the Insurance Agent (Com.) 640
Gaumont—The City of Fishermen, Italy (Sc.) 360
Selig—Ten Nights in a Bar Room (Part 2) (Dr.) 1000
Vitagraph—The Trapper's Daughter (Dr.) . . . . .

Wednesday, June 14th.

Edison—Heroes Three (Com.) 500
Edison—Mistakes Will Happen (Com.) 500
Kleine—Money in the Bank (Com.) 960
Pathe—There's a Woman in Town (Com.) 564
Pathe—A Hippopotamus Hunt (Sc.) 423
Urban—Sir John Falstaff (Dr.) 1000

Thursday, June 15th.

Biograph—Enoch Arden (Part 2) (Dr.) . . . . .
Lubin—Duke De Ribbon Counter (Com.) 1000
Melies—When the Tables Turned (Dr.) 1000
Selig—The Novice (Dr.) 1000

Friday, June 16th.

Edison—Van Bibber's Experiment (Dr.) 1000
Pathe—Fame (Dr.) 1650
Kalem—The Railroad Raiders of '62 (Dr.) 1000
Vitagraph—Proving His Love (Dr.) . . . . . .

Saturday, June 17th.

Essanay—The Tribe's Penalty (W. Dr.) . . . . . .
Gaumont—The King's Daughter (Dr.) 1000
Pathe—The Society Girl and the Gypsy (Dr.) 1000
Vitagraph—Teaching McFadden to Waltz (Com.) . . . . . .

Moving Picture Pianists

Are you "wearing out" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE 75 CENTS.

Also latest cue music series 1910 for 10 parts and piano, $1.00.

14 discount on both numbers.

CLARENCE E. SINN
1501 Sedgwick St. CHICAGO, ILL.

EAGLE FILM EXCHANGE
Prompt service.
23 NORTH NINTH STREET,

WE BUY the entire output of the Independent manufacturers. Ask about our Three-locked reel system.
Day and night service
Write, wire or phone
PHILADELPHIA, PA.

PATHÉ FRÈRES FILMS

WATCH THESE ADS!

Sure Tips on Sure Winners

FOR THE SQUAW

An Indian Story which you can play to win.

Released June 21st — About 1000 Feet

OLD INDIAN DAYS

A most faithful portrayal of Indian life before the pale-faces took possession.

Released June 24th — About 1000 Feet

THE STEP SISTERS

An American Drama which every one will like and applaud. Get it!

Released June 28th — About 932 Feet

CRAZY DOPE

The Best American Comedy in years.

Released June 29th — About 663 Feet

WATCH FOR OUR
4th OF JULY FILM
To be Released July 3rd

Independent Release Dates

AMERICAN

May 2—A Temperance Town. (Tr.)
May 2—Kid Wonder Has Interest. (Com.)
May 2—The Wood's Trick. (Com.)
June 1—The Sheriff's Dilemma. (Dr.)
June 1—The Wood's Trick. (Com.)
June 1—Kid Wonder Has Interest. (Com.)
June 1—The Wood's Trick. (Com.)
June 1—Kid Wonder Has Interest. (Com.)
June 15—The Sheriff's Dilemma. (Dr.)
June 15—The Wood's Trick. (Com.)
June 15—Kid Wonder Has Interest. (Com.)
June 15—The Wood's Trick. (Com.)
June 22—The Heiress. (Com.)

CHAMPION

May 5—Sons Re-Reunion. (Local). (Dr.) 950
May 5—Engaged In Spite of Themselves. (Com.) 950
June 7—The Count of Pilfax. (Dr.) 950
June 14—Engagement as Second Prize. (Dr.) 950
June 14—The Last Cracked Doll. (Dr.) 950
June 14—Mary's Romance. (Dr.) 950
June 21—The Heir. (Dr.) 950

ECLAIR

May 1st—The Blue Vase (Sc.) 290
May 8—A Village Fête (Com.) 910
May 15—Engaged In Spite of Themselves (Com.) 950
May 22—A Mother's Distress (Dr.) 580
May 29—The Worst Coat With Polnts (Com.) 430
May 29—The Two Gardeners (Com.) 940
June 5—Impudence Punished (Com.) .....
June 5—Flowers as the Passport (Com.) .....
June 12—Caesar Bloxham (Dr.) 950
June 19—Tommy Gets a Treasure (Com.) 370
June 19—The Ingenious Accident (Com.) 258
June 26—The Death of Don Juan (Dr.) 965

GREAT NORTHERN

May 6—The Lucky Banana Seller (Com.) .....
May 6—A Wounded Spaniard (Com.) .....
May 13—The Nun (Dr.) .....
May 20—The Voice of Conscience (Dr.) 786
May 20—Bernie (Switzerland) (Sc.) 204
May 27—The Love of a Gypsy Girl (Dr.) .....
June 3—The Bogus Sorcerer 945
June 10—True Love Never Dies (Dr.) .....
June 17—Hotel Thieves. (Dr.) .....

IMP.

May 18—The Light House Keeper (Dr.) 1000
May 22—The Forged Despatch (Dr.) 1000
May 25—The Miner (Dr.) 1000
May 29—Three of a Kind (Dr.) 1000
June 1—The Last Appeal (Dr.) 1000
June 5—The Grind (Dr.) 700
June 5—The Chicago Stockyards Fire (Sc.) 500
June 8—Back to the Soil (Dr.) 1000
June 12—Behind the Scenes (Dr.) 1000
June 15—The Piece of String (Dr.) 1000
June 19—At the Cross Roads (Dr.) 1000
June 22—The Fortunes of War (Dr.) 1000

LUX

May 19—Bill at Work (Com.) 367
May 19—All Through a Hat (Com.) 475
May 26—The Two Cuckolds (Dr.) 698
May 26—Tidying Up Parts (Com.) 268
June 2—Bill's Luck (Com.) 403
June 2—Annie Has a Good Tea (Com.) 462
June 5—The Companion Governess (Dr.) 639
June 9—Bill at Play (Com.) 331
June 16—Bill Loses His Mother-in-Law (Com.) 469
June 16—In Wales for a Rest (Com.) 442

NEW YORK MOTION PICTURE CO.

BISON.

May 26—The Reporter Buster's Rival (Dr.) ....
May 29—The Cheyenne Mustang Man (Dr.) ....
May 30—The Outlaw and the Female Detective (Dr.) .....
May 26—Brave Sheriff Ragtag Peril (Dr.) .....
May 30—A Redskin's Bravery (Dr.) .....
June 2—A Tale of the Foothills (Dr.) .....
June 6—His Indebtedness Hunting Trip (Dr.) ....
June 9—A Child of the Ranch (Dr.) .....
June 13—A Squaw's Revenge (Dr.) .....
June 20—The Penalty (Dr.) .....

AMBROSIO.

(By N. Y. M. P. Co.)

May 21—Exploits of a Napoleon Admirer .....
June 7—The Human Tiger .....
June 7—Two Good Friends .....
June 14—Encircling 14 Wounds (Dr.) .....
June 14—The Secret of Lucrezia (Scenic) .....
June 21—Vendetta and His Revenge (Com.) .....
June 21—Lake Vesuvius (Italy) (Scenic) .....

ITALA.

(By N. Y. M. P. Co.)

June 3—Knowall Anthropological Doctor .....
June 3—International Exhibition at Turin the .....
June 8—The Life for the Czar (Dr.) .....
June 10—An Odd Adventure of Lombard (Comic) .....
June 17—Fernando's Hotel (Comic) .....
June 17—The Rajah of Ayo (Dr.) .....
June 17—Fernando's Wedded Life .....
June 24—The Wonderful Mirror .....

NESTOR.

May 24—At Panther Creek (Dr.) .....
May 27—The Savage (Dr.) .....
May 31—A Safe Cure (Com.) .....
June 3—The Counterfeiter (Dr.) .....
June 7—The Little Burglar (Com.) .....
June 10—The Sheriff's Wedding (Dr.) .....
June 14—The Prize Card Turned (Com.) .....
June 17—The Scout's Ward (Dr.) .....
June 21—Just the Same (Com.) .....

POWERS.

May 6th—The Awakening of Galatea (Dr.) ..
May 9—The Tour of Ice (Com.) .....
May 9—Contagion (Com.) .....
May 13—As Your Hair Grows Whiter (Dr.) ..
May 16—Oklahoma (Dr.) .....
May 16—A Matrimonial Surprise (Com.) .....
May 20—Gungo 18th (Dr.) .....
May 23—The Abandoned (Dr.) .....
May 27—Fifty Years Ago (Dr.) .....
May 30—Civilization (Dr.) .....
May 30—Down That Road (Dr.) .....
May 30—Civilization (Dr.) .....
June 3—How That Kid (Dr.) .....
June 6—The Black Heart (Dr.) .....
June 10—The Stranger's Plate (Dr.) .....
June 13—Smuggling (Com.) .....
June 17—The Haunted Island (Dr.) .....
June 17—A Convert Hail Romance (Dr.) .....
June 20—How Women Vote (Dr.) .....

RELIANCE.

May 2—The Sonata of Souls (Dr.) .....
May 24—There's Many a Slip (Dr.) .....
May 27—Over Fields Afar (Dr.) .....
May 31—Dad's Girl (Dr.) .....
May 31—Over Grim Fields Scarred (Dr.) .....
May 31—Dad's Girl (Dr.) .....
June 3—In Flowers Dated (Dr.) .....
June 7—The Minister and the Maid (Dr.) .....
June 10—The Broken Coin (Dr.) .....
June 14—All Alone (Dr.) .....
June 17—A Pair of Pants (Dr.) .....
June 21—Price of Vanity (Dr.) .....

REX.

Mar. 23—Five Hours (Com.) 950
Mar. 30—As Ye Sow (Dr.) 950
Apr. 6—The Heiress (Com.) 975
Apr. 13—The Little Major (Dr.) 990
April 20—A Daughter of the Revolution (Dr.) .
April 27—The Realization (Dr.) .....
May 4—The Mother's Sacrifice .....
May 11—The Guardsman (Dr.) .....
May 18—An Exception to the Rule (Com.) ....
May 25—Called Back (Dr.) .....
June 1—The Monogram "L. O." (Dr.) .....
June 8—From Death to Life (Dr.) .....
June 15—The Tube (Dr.) .....

SOLAX COMPANY.

May 5th—The Sommambulist (Dr.) .....
May 10—Nearly a Hero (Com.) .....
May 13—His Dumb Wife (Com.) .....
May 19—In the Nick of Time (Dr.) .....
May 24—House of Peace (Com.) .....
May 24—The Devil in the Tin Cup (Com.) ....
May 26—An Officer and a Gentleman (Dr.) ....
May 31—The Mysterious Cow (Com.) .....
June 2—Never Too Late to Mend (Dr.) .....
June 14—A Bad Egg (Com.) .....
June 16—A Daughter of the Navajos (Dr.) ....

THANHOUSER.

June 2—A Cross-Stowaway (Dr.) .....
June 6—The Stepmother (Dr.) .....
June 9—Modeling (Dr.) .....
June 9—The Resene of Mr. Henpeck (Com.) ....
June 13—Little Old New York (Dr.) .....
June 16—Pigmies and Fortune (Dr.) .....
June 20—The Coffin Seal (Dr.) .....
June 23—Foxy Grandpa .....

YANKEE.

May 12—The Angelus Bell (Dr.) .....
May 15—An Indian Brave's Conversion (Dr.) ..
May 19—The Banana Planter's Peril (Dr.) ....
May 22—The Little Western Rose (Dr.) .....
May 26—Thwarted by Nell Pierce (Dr.) .....
May 29—The Birth Mark (Dr.) .....
June 2—The Pretender (Dr.) .....
June 5—The Scandal Monger (Dr.) .....
June 9—Mrs. Hoffer's Bombe (Dr.) .....
June 12—Thou Shalt Play (Dr.) .....
June 16—The New Congressman (Dr.) .....
June 19—Sun Bonnet Sue (Dr.) .....
June 23—The Two Roads (Dr.) .....

THIS WEEK'S PROGRAMME OF INDEPENDENT FILMS.

Monday, June 12th.

American—The Witch of the Range (Dr.) ....
Champion—Daughters of Seven Flues (Dr.) .. 950
Reliance—Caesar Bloxham (Dr.) 950
Imp—Behind the Stockade (Dr.) 1000
Yankee—Thou Shalt Play (Dr.) .....

Tuesday, June 13th.

Bison—A Squaw's Retribution (Dr.) .....
Powers—Smith's Marmalade (Com.) .....
Thanhouser—Little Old New York (Dr.) .....

Wednesday, June 14th.

Ambrosio—Evolution in Womankind (Dr.) ....
Ambrosio—Review of Turin Exhibition (Sc.)
Champion—His Last Cracked Doll (Dr.) 950
Nestor—The Sheriff's Mistake (Dr.) .....
Nestor—The Plan that Failed (Com.) .....
Reliance—All Alone (Dr.) .....
Solax—A Bad Egg (Com.) .....

Thursday, June 15th.

American—The Cowboy's Rose (Dr.) .....
Imp—The Piece of String (Dr.) 1000
Itala—The Right of Age (Dr.) .....
Rex—The Twins (Dr.) .....

Friday, June 16th.

Bison—The Deserter's Lure (Dr.) .....
Lux—Bill Loses His Mother-in-law (Com.) 409
Lux—He Went for a Rest (Com.) 442
Solax—A Bad Egg (Com.) .....
Thanhouser—Flames and Fortune (Dr.) .....
Yankee—The New Congressman (Dr.) .....

Saturday, June 17th.

Great Northern—Hotel Thieves (Dr.) .....
Itala—Foolshead, Somnambulist .....
Itala—Physician's Wonders .....
Powers—A Convert Hail Romance (Dr.) .....
Reliance—A Pair of Pants (Dr.) .....

¶ Put in our Easels and Poster Frames and watch your attendance grow.

Brass Push and Kick Plates, Door Guard Rails, Etc.

LOW PRICES. BEST WORK

DON'T DELAY but write today for complete catalog

AGENTS WANTED

THE NEWMAN MFG. CO.

717-719 Sycamore St., Cincinnati, O.

SPECIAL ROLL TICKETS The Big TicKet. Any Printing Any Colors

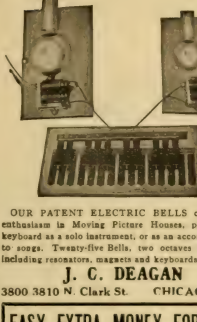
5,000 . . . $1.25 | 20,000 . . . $4.60 | 50,000 . . . $7.50
10,000 . . . $2.50 | 25,000 . . . $5.50 | 100,000 . . . $10.00

Get the Samples — Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

G. W. Bradenburgh
Cinematograph Films
233 North Eighth Street, Philadelphia, Pa.
Phone, Market 334
Cable: Brad-Films, Phila.
Code: A. B. C., 5th Edition

Films at $6. per ft. with Posters.
The Minor Chord—Imperial.
The Love of a Gypsy Girl—Great Northern.
A Village Flirt—Edisir.
A Reskan's Bravery—Bison.
The Cheyenne Medicine Man—Bison.
Sooy Robbins—Ambrosio. A Left Hook—Reliance.
The Harvest—Reliance.
An Indian Brave's Conversion—Yankee.
Films at $20 with Posters.
Owane's Great Love—Bison.
A Warrior's Path—Bison.
The Redeeming Angel—Ambrosio.
The Demon—Ambrosio.
Return from Seaside Bathing—Tweedledum Shy—Ambrosio. Footbinder's Present—Itala.
The Fatal Charm—Itala.
Coachman of the Village—Itala.
The Trump Card—Reliance.
Tangled Lines—Reliance. A Plain Tale—Reliance.
Three Men—Reliance.
The Command from Galilee—Reliance.
As Ye Sow—Rex.
Where the Shamrock Grows—Rex.
Silas Marner—Thanhouser.
The Imposter—Thanhouser.
The Tramp—Thanhouser. The Mummy—Thanhouser.
Tom and Jerry—Yankee. The Open Gate—Yankee.
His Double Treasure—Yankee.
Senorita's Sacrifice—Yankee.
Across the Western Border—Powers.
The Call of the Heart—Powers.
The Bandit's Surprise—Powers.
Memories—American.
The Old Man and Jim—Champion.
Tracked—Imperial. A Manly Man—Imp.
The Convict—Imperial.
Her Darkest Hour—Imperial.
His Father's Honor—Nestor.
The Light Beyond—Nestor.
The Bridal Trail—Nestor.
Cupid's Monkey Wrench—Powers.
For My Pal—Powers.
A Newsboy Hero—Thanhouser.
For Washington—Thanhouser.
For Her Sake—Thanhouser.
Westerner and the Earl—Thanhouser.
Adrift—Thanhouser. Love's Test—Solax.
Comme in Inquisitor—Solax.
Films at $5 per reel with Posters.
The Last Laugh—Reliance.
My Son is Guilty—Itala.
Montana Love Story—Powers.
Little Pete Chief—Thanhouser.
Prompt Payment—Thanhouser.
Criminal Chief's Captive—Great Northern
Her Fatal Mistake—Itala.
Base Ball in Bloomers—Thanhouser.
Girl from the East—Nestor.
Old Curiosity Shop—Thanhouser.
The Empty Shell—Imperial.
The Indian Bottle—Reliance. Stage Letter—Imperial.
Letter to the Stork—Atlas.
Trail of a Pearl—New York Kind Arm Chair—Itala.
The Bridal Trail—Nestor.
On Kentucky Soil—Reliance.
Pasha's Daughter—Thanhouser.
Jealous Wife's New Years Gift—Itala.
The Wrong Trail—Bison.
Vote Elected Counsel—Thanhouser.
Unexpected Honeymoon—Imperial.
The Calumny—Itala.
His Great Duty—Great Northern.
Young Lord Stanley—Thanhouser.
Lost Love Step—Atlas. The Pawnshop—Solax.
Tangled Lines—Reliance. The Mirror—Imperial.
Fault of the Grandmother—Itala.
Wheels of Fate—Reliance.
By Rome the Way—Reliance.
Her Birthday Surprise—Yankee.
For Remembrance—Reliance.
Irish Hearts—Atlas.
Revenging Partner—Ambrosio.
Souls Courageous—Reliance.
Tassnal Mystery—Yankee.
When Cupid Sleeps—Atlas.
At Cedar Ridge—Nestor.
Receiving Doors—Imperial.
Joining the Band Pilot—Yankee.
You Saved My Life—Imperial.
The Double—Imperial. His Best Friend—Solax
The Transgressor—Thanhouser.
Cross Grain—Bison.
Gold Seeker's Daughter.—Bison.
The Silted Mine—Bison.
John Halifax—Thanhouser.
Count of Monte Cristo—Imperial.
Trip to the Moon (new)—Imperial.
Broken Neck Dam—Imperial.
Jack Johnson Training (special)—Imperial
Bob of the Wilderness—Ambrosio.
Mandarin Ring a Scotch—Itala.
Pocahontas—Thanhouser.
Films at $6 per reel, no Posters.
Restless Cupid—Cines.
Cinderella's Heroes—Edisir. Napoleon—Edisir.
Surrender of Granada—Edisir Estrella—Itala.
Ada of Vergen—Milano.
Catherine, Duchess of Guisa Itala.
For the Motherland—Itala.
Shortened Under Stars and Stripes—Yoltlaker Cow-boy—Bison. Ingratitude—Lux
Proclaimed at the Ball—Itala.
Proclaimed in the Lion's Cage—Itala.
Cowboys and Indians—Pallet Western.
My Wife's Gone to the Country—Bison.
Prince of Kyber—Duel in China—Clarendon.
The Bubble—Itala. Cousenza's Revenge—Lux
Wife Killed Her—Itala.
Traitor to His King—C. & M.
The Statue of Cybele—Milano.
The Game of Chess—Edisir.
A Bridal Mystery—Ingleworth.
Taming of Jane—Imperial.
Man in the Iron Mask—Cines.
It Was a Beautiful Dream—Lux.
Romance of a Snake Charmer—Bison.



OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboards, $75.00.

J. C. DEAGAN
3800 3810 N. Clark St. CHICAGO, ILL.

EASY EXTRA MONEY FOR YOU
Sell your ideas to Moving Picture Manufacturers. No experience necessary. Our book tells you how. Sent, with typewritten copy of actual scenario, for $1. If in doubt, write for particulars FREE.
PHOTO-PLAY SYNDICATE, 1830 E. 19th St., Cleveland, O.

Drummers
This high grade Orchestra Drum direct from factory to you for $10.00

Shell-3x14-Solid Maple
Shell-3x15-Rosewood or Walnut
10 Rods, Kangaroo Heads Send U.S. Money or Express order. If you wish C.O.D. send sufficient to guaranteeExpress charges.
E. P. ZEIDLER DRUM CO. Dept. F CLEVELAND, OHIO

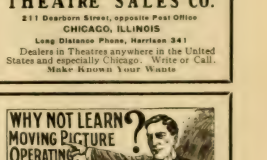
FOR SALE—1,000-ft. reels Bison, Imp, Biograph, Edison, Song film, $5 per reel; used Edison, Lubin, Powers machines, $50, new, $100; Motiographs, $100; compensarcs, $15; Model B gas outfits, new, $65; Moving Picture Theatre, Waukesha, Wis., inquire application. Stone, $500 down, the balance, rent $50 month or $60 rent month complete, inquire right for sale, $3 reel weekly. Will buy light plants, Powers Player, other film machines, parts.
H. DAVIS, Watertown, Wis.

BARGAINS **BARGAINS**
Motion Picture Machines $50.00. Power's Cameragraph No. 6, $150.00. Powers Cameragraph No. 6 with 20th Century Marvel Shutter $175.00. Lyman Biograph $50. Cinegraph $50. Edison Universal Projecting Machine, $50. Model B, $100. Model A, $75. All supplies at 50% Reduction.
MOTION PICTURE MACHINES WANTED
HARBACH & CO.
809 Filbert St., Philadelphia, Pa.

Operators!
I guarantee quick and satisfactory repair work on all machines. Only genuine parts supplied. Get my prices on *ONE DROP OIL* and *BULL DOG CEMENT* the best articles of their kind on the market.
H. A. MACKIE
853 Broadway, Cor. 14th Street New York
'Phone: 2478 Stuyvesant

If you are in the Market for
SECOND HAND FILMS
Write to the largest and most reliable Dealers and Importers of these goods in the U. S.
International Film Traders
Incorporated
8 West 14th Street, NEW YORK CITY

THEATRE SALES CO.
211 Dearborn Street, opposite Post Office
CHICAGO, ILLINOIS
Long Distance Phone, Harrison 341
Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call.
Make Known Your Wants



Correspondence Course. Special rates to the trade. Send for free illustrated catalogue.
School class meets every morning and afternoon. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.
We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00.
We carry a large line of electrical supplies and furnish everything for the theatre.
F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

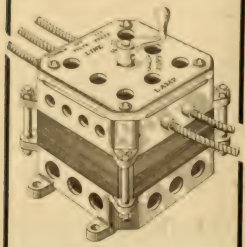
LIGHT EFFECTS
Everything Electrical for Theatres, Parks, Productions and Vaudeville Acts
UNIVERSAL ELECTRIC STAGE LIGHTING CO.

Kliegl Bros.
1393-5 Broadway, New York City

SAVE EASIER TO SAVE IT THAN TO EARN IT MONEY

I guarantee to save more than half of your current bill and give you a better and steadier light if you will let me install an

EDISON
Economy Transformer



The neatest and best outfit for the purpose

110 Volt, $50 220 Volt, $55

HARRY A. MACKIE
853 Broadway New York
'Phone 2478 Stuyvesant

Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.
J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill

FREE TRIAL TO CHICAGO MANAGERS

A new machine head made from your old one; no sense in buying a new machine.
Improved stars, cams and sprockets that will please your audience, your operator and yourself

LAVEZZI MACHINE WORKS, 2940 Herndon St. CHICAGO, ILL.

NEW EXCHANGE – NEW FILMS

Western Dramas—Repertory Comedies

Films from 50c. to $1.00 per reel. Write for particulars. 500 new and second-hand chairs; new and second-hand machines. All supplies cheap.

RELIABLE FILM EXCHANGE

ROBERT LETT, Prop. Room 260 Monon Bldg., 440 S. Dearborn St., Chicago, Ill.

SCENERY

PAINTED FOR MOVING PICTURE THEATRES
P. J. DONIGAN SCENIC STUDIO, 418 S. Kedzie Ave., Chicago, Ill. Phone, Garfield 2710
Write for our prices on Picture Curtains

We have moved in new spacious quarters and are ready to offer machines and machine parts, supplies, lamps, carbon-arms, lenses, condensers, carbons, tickets, chairs, fans, in fact everything pertaining to an up-to-date and complete equipment of a moving-picture theatre. First class repair shop at your service.
We also buy all kinds of second-hand machines.

THE GEO. M. HOKE SUPPLY COMPANY
176 N. STATE STREET (between Lake and Randolph) CHICAGO, ILL.

ANOTHER ENTERPRISE TRIUMPH

TOGO CALCIUM GAS OUTFIT

Complete with Rubber Tubing and Keyless Jet

SUPERIOR WORKMANSHIP and HIGH GRADE MATERIAL combined with SAFETY and SIMPLICITY place the TOGO far ahead of any other cheap outfit.
PORTABLE and ready for instant use – **$25.00.**
Anyone can operate it

MANUFACTURED BY
The Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago
FOR SALE BY ALL DEALERS

A Question to Exhibitors for years, "Film Service," Solved

Consolidated Amusement Company

614 to 619 Rhodes Bldg., Atlanta, Ga. Bil-Sol Theatre Bldg., Houston, Texas

SUCCESSFULLY whipping out subrenters, pikers, cold copy buyers, and would-be film exchanges, building up and demonstrating what INDEPENDENT film service really is, buying the entire output of the Motion Picture Distributing & Sales Co., with duplicates sufficient to successfully cover LOUISIANA, TEXAS, MISSISSIPPI, ALABAMA, TENNESSEE, GEORGIA, FLORIDA, NORTH and SOUTH CAROLINA.

Whatever Your Requirements. You Need Film—We Buy It.
Write, Wire or Phone. Name the situation and we will meet it with A SERVICE.

At Last

it is possible to secure comfortable, even illumination throughout a theatre without a brilliant light in range of vision.

¶ The **Eye Comfort System** of Indirect Illumination is a notable success in the lighting of Moving Picture Houses.

¶ Theatres in all sections of the country installing this inexpensive and very desirable electric lighting system.

¶ You are undoubtedly interested in this important matter.

¶ Write us for full information. Our engineering department, on receipt of particulars, will furnish, free of expense, report and recommendations.

Sold by Electrical Trade Generally

WRITE TODAY

National X-Ray Reflector Co.

227 Jackson Boulevard

CHICAGO, ILL.

KEEP YOUR DRUM HEADS DRY

The very nature of drum heads causes them to absorb moisture readily, and when the heads become damp it is an absolute certainty that your drum will lose its brilliancy.

Our latest invention, the *Electric Drum Heater*, entirely overcomes this difficulty, for by its use you can keep your drum brilliant and snappy regardless of the weather.

This device can be attached to any drum and the connecting plug will fit any ordinary 110-volt incandescent lamp socket. It gives no light; never burns out; may be turned on and off at will, or if desired, entirely removed in a few seconds time. Entire outfit, including the Heater proper, two connecting plugs, and six feet of cord, weighs eight ounces—the Heater but two. It is practically indestructible and can easily be carried in your drum case.

Be sure and say whether you wish it for Snare Drum, Bass Drum, or Tympani, as each instrument requires a different strength.

Try one—your money back if you are not entirely satisfied

Price Complete, $3.50

Postage 15c.

LEEDY MANUFACTURING CO.

1055 E. Palmer St. Indianapolis, Ind.

Annual Subscription to Moving Picture World, $2.00

MOVING PICTURE MACHINES & LANTERNS

NO GASOLINE OR MANTLE MORE RELIABLE THAN ELECTRIC BRIGHTER THAN CALCIUM

OZO-CARBI-LIGHT

NO ETHER OR SATURATOR— THE BEST LIGHT FOR LANTERNS AND MOVING PICTURES.

SPECIAL SLIDES MADE TO ORDER

OPENS NEW FIELD FOR MOVING PICTURES

Moore Bond & Co.

36-N Franklin St. Chicago Ill. Send for Catalogue L.

"SILVERLIGHT"

Aluminum Motion Picture Curtain

Extraordinary Features Are: Permanent Brilliancy Economy Flexibility Non-cracking, safety, strength. Send for circular Dept. M

Ralph J. Gelson upply Co. 84 Wabash Ave., Chicago

Film Perforating Dies

The A. Dewes Co.

249 Center Street

Tel. 2351 Spring New York

Fresh Air is Worth Money!!

Hot Weather is Coming—

Prepare for it Now

Ventilate and cool your theatre with

Garden City Ventilating Fan

INEXPENSIVE NOISELESS

EFFICIENT DURABLE

Furnishes constantly a supply of fresh pure air, exhausts the foul air. Advertise the fact and your Box Office receipts will show it.

Draws the Crowds and keeps them coming

KEEPS THEM COOL

Built in all sizes for any voltage electric current, also for belt drive.

BULLETIN 31 YOURS FOR THE ASKING

GARDEN CITY FAN CO.

ESTABLISHED 1879 Manufacturers McCormick Bldg., Chicago, Ill.

HAVE NO EQUAL

PINK LABEL "Electra" CARBONS

SUPERIOR TO ALL

Are you desiring a service under 30 days from date of release?

Prompt Service, Right Prices

Wire, Phone or Write.

Reliance Film Service Company
Davenport, Iowa

Dealers in Moving Picture Machines and Supplies.

For Sale, 150 Reels in Good Condition, Cheap

Our Renovating Plant Capacity 150 reels per day. Reels received in morning returned same day. Send trial order.

THE CHAUTAUQUA FILM EXCHANGE

Best and Cleanest Film Service in the World

Complete Programs for High Class Entertainment—Films, Songs, Stories, and Lecturettes—SOMETHING NEW
All Standard Machines—Projection Supplies and Slides

WRITE TODAY

538 S. Dearborn Street - - - - CHICAGO, ILL.

Lang's Rewinder No. 2
PRICE $5.00 NET
Lang Manufacturing Co.
OLEAN NEW YORK
Send for latest Catalogue

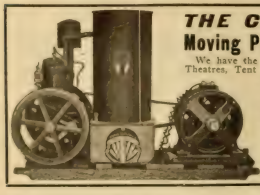
HALLBERG
THE ECONOMIZER

SAVES two-thirds on electric bill and makes BIG CUT on the first cost of your complete equipment.

I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

Free Catalogue No. W-50

J. H. HALLBERG 36 East 23d St. New York City



THE CELEBRATED SCHUG
Moving Picture Electric Light Plants

We have the finest Electric Light Plants for Moving Picture Theatres, Tent Shows, Circuses, Carnivals, etc. Why use the calcium or acetylene gas lights, with all their dangers and unreliability, or pay excessive electric light bills for unsatisfactory service, when for a small sum you can install one of our Electric Light Plants, which can be operated at an expense that amounts to a trifle, and have the finest kind of lighting obtainable.

Write us at once for Bulletin No. 11.
We have a good agency proposition to offer hustlers.

SCHUG ELECTRIC MFG. CO.
315 Jefferson Ave., Detroit, Michigan, U. S. A.

The Cincinnati-Buckeye Film Co.

One of America's Biggest Buying Exchanges

TWO OFFICES:

315-317 W. 4th St., CINCINNATI, O. 422 N. High St., COLUMBUS, O.

Buying the Entire Independent Output

For a real up-to-the-minute service, write, wire or call

DON'T LET JUNK DEALERS AND WOULD-BE FILM MEN KID YOU

BIO CARBONS

10,300 OPERATORS
USED AND WERE SATISFIED WITH
BIO CARBONS
DURING THE PAST THREE MONTHS

BIO CARBONS

WHAT WILL YOU USE IN
JUNE—JULY—AUGUST

CHARLES L. KIEWERT CO.
39 CORTLANDT ST. NEW YORK
THROUGH ALL EXCHANGES
434 PLYMOUTH COURT, CHICAGO, ILL:
No. 10 SUTTER ST. SAN FRANCISCO, CAL.

LOOK OUT, EXHIBITORS!

You don't stand much chance of making big money in the hot summer time UNLESS you are hooked up with a big exchange that will not only give you the best feature films and the best service BUT will also help you keep things lively by means of good practical business-boosting SCHEMES. Don't be satisfied with anything but the BEST. Write to

Carl Laemmle,
President
The Laemmle Film Service
New number
204 W. Lake St., Chicago, Ill.
Sykes Block. Minneapolis, Minn.
1517 Farnam St. Omaha, Neb.
209 Fifth St. Des Moines, Iowa
1110 Wyandotte St. Kansas City, Mo.
The biggest and best film renter in the world

THROUGH OUR SUPERIOR CONNECTIONS IN LONDON, WE HAVE ARRANGED TO RELEASE THE MOST EXCELLENT
CORONATION FILM

Coronation Film
Printed Matter Free
Wire or Write Quick

Coronation Film
Ready for Shipment June 30th
Orders Filled in Rotation

International Film Traders, Inc.
Dealers and Importers of Film
5 WEST 14th STREET NEW YORK

ANOTHER ENTERPRISE TRIUMPH
A MOTIOGRAPH WATCH FOB FREE!
To every Theatre Manager and Operator, no matter what machine you have. It is yours for the asking — just as High-Class as THE MOTIOGRAPH itself.
YOU WANT IT NOW — WE WANT YOU TO HAVE IT — A HANDSOME GOLD FOB FREE
YOU WONT BE ASHAMED TO WEAR IT — WE ARE NOT ASHAMED TO GIVE IT AWAY
WRITE TODAY
ENTERPRISE OPTICAL MANUFACTURING CO., 564-572 W. Randolph Street, CHICAGO, ILL.
MAKERS OF THE MOTIOGRAPH

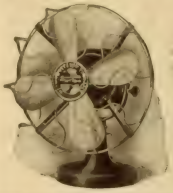
WHITE DUCK UNIFORM $3.50

Attendants sweltering in heavy winter uniforms give the impression that your theatre is an oven.

Uniform your attendants in WHITE DUCK. Their neat, clean, cool appearance will increase your business.

J. M. BRADLET, 167 W. Washington St., Chicago, Ill.

Electric Fans From $7.00 up



Write for Catalog and price list of Fans, Carbon Condensors, Exit Lights, Slide Carriers, Reel Cabinets, Etc.

Hudson Electrical Supply Co.

49 BARCLAY STREET
NEW YORK

GUNDLACH

Projection Lenses

Will Improve Your Picture

make it sharper and increase the illumination

TO ORDER, give the height and width of the screen, width of picture wanted and distance from lens to center of screen. State make of machine.

A complete stock is carried by

NICHOLAS POWER COMPANY, New York
ENTERPRISE OPTICAL MFG. CO., Chicago

Every lens is sold subject to approval

Gundlach-Manhattan Optical Company
808 Clinton Ave., So. Rochester, N. Y.

BIOGRAPH CARBONS

as the name implies, are made expressly for

Biograph Machines

Each Carbon Stamped

-"ARCO-B"-

"B" stands for Biograph, for quality and the mark of the genuine article.

Order from your exchange and see that you get them or write to us. Samples free.

L. E. Frorup & Co., Sole Importers
222-224 Greenwich St., New York

KILL KOMPETITION

KILL KOMPETITION and KEEP 'EM KOMING
SUMMER $$ WINTER $$

Beautiful Souvenir Teaspoon
regulation size and weight, latest
design and finish, double standard plate, guaranteed for 5 years.

THINK OF IT—100 SPOONS FOR $2.50

Will guarantee satisfactory returns, money refunded if goods not entirely satisfactory. Send 10 cents in stamps for sample and plans.

UNITED STATES FACTORIES CO. 40 Dearborn St., Chicago, Ill.

FOR SALE—ONE HUNDRED REELS FILM
Extra fine condition $12 a Reel
MAYER SILVERMAN
105 Fourth Avenue Pittsburgh, Pa.

McKENNA
BRASS RAILINGS
EASELS
GRILLES
CUSPIDORS
BRASS KICK PLATES
STAIR TREADS, DOOR SILLS
McKenna Bros. Brass Co.
PITTSBURGH, PA.

Opera Chairs
The Strongest Made
Most Attractive Designs
PERMANENTLY NOISELESS
More of our chairs used than all others combined.
There Are Reasons
Large stocks constantly on hand, and we can make prompt shipments of rush orders
Write for Catalog V

American Seating Company
215 Wabash Avenue CHICAGO 19 West 18th Street NEW YORK
BOSTON PHILADELPHIA PITTSBURGH

FILMS FOR RENT
New Films High Class Service
The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It
Write Today for Terms
EUGENE CLINE
219 S. Dearborn St., Chicago

OPERA CHAIRS
FOR EVERY PURPOSE
1,000 STYLES
ESTABLISHED 1865
WRITE FOR CAT. No. 31
The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill.
Branches in all leading cities

OPERA CHAIRS
Get Our Prices Before You Buy
Largest Variety
Lowest Prices
The Largest and Best in Seats
GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

THE AUTOMATIC THEATRE CHAIR
It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre Chair.
If you have not seen our latest models, investigate.
Write today for circular A.
THE HARDESTY MFG. CO.
Canal Dover, Ohio, U. S. A.

FOLDING CHAIRS
For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.
Write for Catalog No. 2
The Kauffman Manufacturing Co.
ASHLAND, OHIO

SPECIALTY:
PROMPT SHIPMENTS
Opera Chairs
The Wisconsin Lumber and Veneer Co.
Port Washington, Wis.

Opera and Assembly Chairs
Most popular priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave. and 43d St. - New York, N. Y.

WE CAN HURRY
YOUR ORDER OUT.
STAFFORD Chairs excell all others.
HEAVY FIVE PLY seats and backs.
The last-forever kind, that you are using long after you have forgotten the price.
STEEL CHAIRS TOO
We carry several kinds of good chairs in stock, all guaranteed.
ASK FOR CATALOG 105
E. H. STAFFORD MFG. CO.
CHICAGO, ILL.

CHEAP
STEEL FRAME THEATRE CHAIRS
ABSOLUTELY NON-BREAKABLE
Suitable for small Theatres and Moving Picture Shows. We have 10,000 chairs in stock and can ship immediately.
Second Hand Chairs
A few seating for One-Dollar-one.
Address Dept. W.
STEEL FURNITURE CO. GRAND RAPIDS, MICH.
New York Office: 130 Fifth Avenue

AIRDOMES

Daylight, Twilight, and Moonlight do not affect pictures shown on our "MIRROR SCREEN" and our "TRANSPARENT SCREEN."

MOVING PICTURE THEATRES

Let in the light and air. You can keep your house lights on when you use the "MIRROR SCREEN" or "THE TRANSPARENT SCREEN." You can let in all the light you wish, without affecting the pictures, when you project them on the "MIRROR SCREEN" or "TRANSPARENT SCREEN."

Write today for our new plan for projection, and let us tell you of our New Satin Finish. Can be washed like a piece of china, and lasts forever.

Address all communications to

THE MOTION PICTURE SCREEN CO., Shelbyville, Ind.

Manufacturers of GLASS CURTAINS FOR PROJECTION.

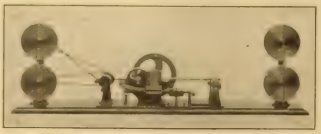
You have no picture until you show it on our screens. We can send you hundreds of unsolicited testimonials from our many customers.

WILLIAMSON'S Factory Supplies

Have Equipped the Leading Independent Factories

with

Cameras, Printers and Perforators



THE WILLIAMSON PERFORATOR

Write for Descriptive Catalogue

A. G. WHYTE, Agent,

36 East 23rd St., New York

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

NOTICE TO EXHIBITORS

We are prepared to take care of any amount of summer business in New England. You don't have to worry about your film service when you are trading with us; we do the worrying for you. The pick of the output of the Sales Co. is at your service. Write, wire or call at

W. E. Greene Film Exchange

INCORPORATED

228 Tremont Street, Boston, Mass.

Telephone 3780 2157 Oxford

The Lesson of Success

When a piece of machinery or other article made for service and not for show becomes an immediate success and remains a success does it tell anything of the merit of the article?

Can any machine go into extensive use and enjoy continued popularity if it does not render service that is satisfactory?

If success from its first appearance and constantly extending mean anything to you, you will consider the record of

Powers' Cameragraph No. 6

before you buy a moving picture machine.

In a year after its introduction its monthly sales had become larger than those of any two competing machines.

Today its volume of sales in proportion to those of competitors is larger than ever.

Wouldn't it pay you to learn about it before you buy?

Send now for Catalog G.

Nicholas Power Company
115-117 Nassau Street, New York, N. Y.

"Power's" Current Savers give:
Best arc regulation, maximum current saving, heaviest amperage at the arc. No others compare with them.

WURLITZER

55TH YEAR 55TH YEAR

Wurlitzer Piano Orchestra built in the front of the Gaither Theater, Cincinnati

The Leading Picture Theaters are Installing

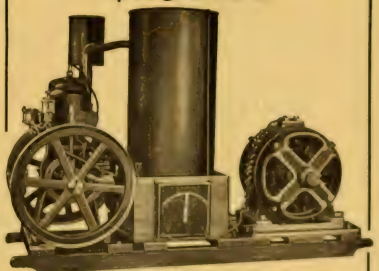
Wurlitzer Automatic Musical Instruments

They furnish better music than musicians and cut out that great expense. 50 different styles. Call at nearest branch or write for big 84-page catalog

THE RUDOLPH WURLITZER COMPANY

CINCINNATI 117 to 121 E. 4th | CHICAGO 266 & 268 Wabash | NEW YORK 25 & 27 W. 32nd | PHILADELPHIA 1813 Chestnut
ST. LOUIS 912 Pine | CLEVELAND 206 Prospect | BUFFALO 701 Main | COLUMBUS, O. 57 E. Main

Electric Light Plant Complete
$250.00



Larger Plants at Proportionately Low Prices.

Including the celebrated DETROIT KEROSENE ENGINE and DYNAMO OF SUFFICIENT CAPACITY TO FURNISH CURRENT FOR YOUR ARC AND 10 16 c. p. TUNGSTEN LAMPS for illumination.

Total cost of operation from 5 to 25 cents per day. Gives you better light than you can buy. Gives you the same light in the afternoon as at night. Can be operated by a ten-year-old child.

CAN MAKE IMMEDIATE SHIPMENT.

DETROIT ENGINE WORKS, 406 Bellevue Avenue, Detroit, Mich., U.S.A.

NESTOR

If It's A **NESTOR** It's Good

"The Worth-While Film"

David Horsley, 147 Fourth Ave., New York

NESTOR

OF COURSE

all films look alike—but there IS a difference. When the stock used is Eastman's; when the perforation is perfect; when the subject is a worth-while Nestor; when the acting is of the Nestor brand; when the photography is Nestorian; when the mechanical work is of Nestor's excellence—then even the uninitiated SEES and KNOWS the difference.

YES!

We have a goodly lot of choice, splendid, up-to-the-second comic subjects, woven around those popular favorites, the

Komedy Kings,

MUTT
and
JEFF

who will begin their weekly stunts and *conversations* in NESTOR'S

TALKING PICTURES

Saturday, July 1st, 1911

Order In Advance!
Order Now!

Every Exchangeman Who Knows the difference will give you our *Release of Wednesday, June 14th.*

"The Sheriff's Mistake"
A Western of the different sort.

—Also—

"The Plan That Failed"
A Purely Genuine Mirth-Provoker.
Length of both, 927 feet.

Wednesday, June 21st

"At Sunset Ranch" (*Western*)
"Just His Luck" (*Comedy*)
Two Sparkling Gems in a Worth-While Nestor Setting.

ORDER NOW!

Wednesdays Worth-while Westerns

Saturdays Mutt and Jeff Comedies

The "Nestor Lobby Magnet" Just the thing for your lobby.
FREE TO EXHIBITORS!

"I put your 'Magnets' in a special frame—they are great. Am glad you're forging ahead. Nestor is better than ever."—Al Durning, Happy Hour Theatre, New Orleans, La.

"I prize the Nestor Films very highly, and insist on receiving every release. Have never seen a poor Nestor."—F. E. Rutter, Royal Theatre, Bellefontaine, Ohio.

"We are very much pleased with the six photographs of Nestor Players just received. We always make room for Nestor."—Moriarty & Gillis, Holyoke, Mass.

Pictures of Nestor Players Six of 'em for 15c. in stamps
TO NON-EXHIBITORS. $1.00

CAREY PRESS, N. Y.

Vol. 8, No. 25 June 24, 1911 Price, 10 Cents

THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

PUBLICATION OFFICE, 125 EAST TWENTY-THIRD STREET, NEW YORK CITY.

The Edison Economy Transformer Sells On Its Own Merits

Read the following: One of many letters of appreciation:

YONKERS, N. Y., May 11, 1911.

HARRY A. MACKIE,
853 Broadway, New York City.

DEAR SIR: The Edison Economy Transformer I bought of you is all you claim for it. I have tried several other makes of transformers, economizers, etc., but could not get satisfaction from any of them. The Edison gives me a fine light and steady, and also incidentally has slowed the wheels in my meter down from 23 revolutions a minute to 11, or about 55% saving, with which I am greatly pleased. I am thoroughly satisfied with the instrument in every way and want you to send another immediately as I have two machines in operation and want an Edison Transformer on both.

Respectfully yours,
A. HAMILTON.
No. 14 Main Street. "The Palace."

Let me equip you with an Edison Economy Transformer
110 Volts $50. 220 Volts $55.

HARRY A. MACKIE

Wholesale Agent for all makes of

Projecting Machines and Supplies. Mirror Screen Demonstrated

853 Broadway Corner 14th Street Phone 2478 Stuyvesant **New York**

THE THANHOUSER WO-A-WEEK

MR. INSISTER

THE EYES OF ALL FILMDOM ARE ON

The Declaration of Independence

The Most Pretentious Patriotic Picture Ever Attempted—A marvelous Filmization of the Greatest Event in American History—Out Tuesday, July 4. HE'S BOOKING IT ***NOW*** to Make Sure of Getting It After It's Released—ARE YOU?

"COURTING ACROSS THE COURT"

RELEASED TUESDAY, JUNE 27

A Suffragette Love Story

Courting Across the Court

is a new wrinkle in film fiction of the love sort, carrying a Suffragette atmosphere as a distinct diversion. A clever woman lawyer wishes to bring her pretty daughter up in that profession. But the daughter thinks better of the profession of wife, especially as she had a choice for husband already made. Said choice was the result of the odd courting the title tells of. So from title to trailer you can wager the reel will hold your interest.

No. 223. Code Word, Court.

RELEASED FRIDAY, JUNE 30

THE THANHOUSER CLASSIC

LORNA DOONE

By R. D. BLACKMORE

When Blackmore wrote "Lorna Doone," neither he nor any of his day knew, thought or even dreamt of the motion picture. There did seem possible to him some things that the brains of later-day inventors gave to the world, but the moving picture—NEVER! Still, from the all-action style of the story, you'd really think he had a moving picture scenario in mind when he wrote it. All the situations are highly moving-picturesque and give thrill upon thrill, as though written to order to make an extra-startling release.

No. 204. Code Word, Lorn.

"LORNA DOONE"

THE THANHOUSER NEWS "The Exhibitor's Guide," containing the Thanhouser Lobby-Decorator, sent **FREE OF CHARGE** to all who can show connection with the Moving Picture Business. Address Exhibitors Dept.

Thanhouser Company

NEW ROCHELLE NEW YORK

GREAT NORTHERN

RELEASE FOR SATURDAY, JUNE 17th

HOTEL THIEVES

ANOTHER ONE OF OUR CELEBRATED DETECTIVE PRODUCTIONS
A FILM BRIMFUL OF EXCITING AND SENSATIONAL INCIDENTS

RELEASE FOR SATURDAY, JUNE 24th

THE GHOSTS OF THE VAULTS

AN EXCEEDINGLY WELL-STAGED DRAMA, ADMIRABLY ENACTED

JIM AND JACK

A COMIC VAUDEVILLE SKETCH

WATCH FOR OUR NEW PHOTO-LITHO POSTERS

GREAT NORTHERN FILM CO., 7 E. 14th St., New York

ANOTHER ECLAIR TRIUMPH

COMING JULY 31

Available to All Accredited Exchanges and Exhibitors without Restriction as to Territory and Without Advance in Selling Price

A Magnificent Revival in Motion Tableau of the Parable of

THE PRODIGAL SON

Staged and Enacted by the Most Renowned Artists of France

IMPORTANT--Exhibitors should advise exchanges to place orders for *The Prodigal Son* well in advance to avoid disappointment. Write for booklet

MONDAY **NEXT RELEASE** JUNE 26

A Superb Production of

THE DEATH OF DON JUAN

An Imposing Picture-Drama Showing the Tragic End of the Most Famous and Bravest of Libertines. Potent Imagery is here Blended with Realism in a Wondrous Manner, and as Never Before Attempted by Anyone

Many Eclair Features Coming

Calculated to Ward Off and Prevent the Usual Summer Slump. Reputable Exchanges Will Supply Them All if Properly Approached by the Exhibitor

POSTERS IN ADVANCE IF DESIRED

ADDRESS TODAY

ECLAIR FILM CO.

31 East 27th Street, New York

HANDSOME BOOKLETS SENT FREE

20 Minutes of Thrill

Distributed through 1000 feet of really extraordinary film.

This is just what

"On The Brink"

Released, Thursday, June 22nd

Represents, the tense, terse story of a simple life and a simple love with a simply soul stirring climax.

A picture with its scenes laid far from teeming city streets, yet teeming with life, incident and interest. It represents moreover the fact that REX is turning out a product that is establishing a new standard in motion picture manufacturing.

If you are in business only for the fun of it *then don't get REX. But only then.*

REX KNOWHOW MFG. CO.

573-79 Eleventh Ave., New York City

P. S. Sales Co. shipping staff "on the brink" of nervous prostration trying to fill all our orders and get their Saturday half holiday as well.

CORONATION FILM

CORONATION CORONATION

Arrange with your Exchanges immediately to get this world heralded film. Get your posters in advance and commence advertising now.

Film deliveries will leave New York about July 1st ahead of any others.

BEAT YOUR COMPETITOR

to this great feature film. If your Exchange can not supply you wire us at once and we will put you in touch with Exchanges that can.

MOTION PICTURE DISTRIBUTING & SALES CO.

111 East 14th Street, NEW YORK CITY

Look on these cartoons and promptly place your order for the first

MUTT and JEFF

Talking Foto-Farce. **First Release Saturday, July 1st**

NESTOR

Screamingly funny situations --- Exceedingly Contagious humor --- Riotously witty sayings --- Real, worth-while Motographic Revolution.

NESTOR

If It's a Nestor It's Good!

Don't Be Fooled!

Your Projector is all you need to run

Mutt & Jeff Talking Pictures

Positively no extra appliances, no extra bother and no extra charge!

Take OUR WORD FOR IT

David Horsley
147 Fourth Ave.
New York

Get on Nestor's Mailing List

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** EVERY FRIDAY

INDEPENDENT EXHIBITORS: Look For Lux Films

LIVING LIFELIKE LUDICROUS LAUGHABLE

We want you to get the World's best every week.

LUX FILMS

Released, June 23, 1911

BILL'S DAY OUT Comedy — 550 Feet

WEARY TOM'S DREAM Comedy — 318 Feet

A most amusing "BILL" comedy with a number of extremely funny situations that will prove ticklers to every audience and on the same reel a very entertaining little trick comedy. SEE THAT YOU GET THIS REEL FOR THE FUNNY PART OF YOUR PROGRAM.

SEE OTHER PAGES FOR SYNOPSES AND PAST RELEASES

The World's Best—Bar None **GET LUX**

R. PRIEUR

10 East 15th Street 'Phone, 3427 Stuyvesant **New York City**

Sold only through the Motion Picture Distributing and Sales Company

STATE RIGHTS — FOR SALE

Greatest FIGHT PICTURE Ever Produced!

LANGFORD vs. McVEA

4000 feet of wonderful photography, portraying these big men in 20 rounds of fast and furious battle.

PICTURES TAKEN IN PARIS HIPPODROME, APRIL 1st, 1911

AND WITNESSED BY HUNDREDS OF LADIES

For reservations of territory, address

F. S. EAGER GRAND UNION HOTEL **NEW YORK CITY**

PATHÉ FRÈRES FILMS

BOOK YOUR ORDER RIGHT NOW

TO YOUR LICENSED EXCHANGE FOR

THE CORONATION OF KING GEORGE V.

IT WILL DRAW THE CROWDS IN YOUR HOUSE

Don't Miss This Great Feature

Our Chinese Film d'Art

The Veil of Happiness

By GEORGES CLEMENCEAU. Ex-Premier of France

This Film is Magnificently Colored

Release July 14th About 1000 Feet

WATCH FOR

The Birds in Their Nests

Beautifully Colored.

and Still Better than Our Two Other Bird Films

Released Some Time Ago

VITAGRAPH

"The Stumbling Block."

A COMEDY DRAMA; TUESDAY, JUNE 20th.

The par excellence of picturedom, "Jean", the Vitagraph dog, is in it. "Jean" is the stumbling block to Florence's love. Through strategy Billy wins "Jean's" love and Florence's too.

"The Sleep Walker."

A DRAMA; FRIDAY, JUNE 23rd.

A wide awake picture. It holds us with breathless grasp. A beautiful young lady does strange things which are explained when it is learned she is a somnambulist.

"Two Overcoats."

COMEDY.

"Barriers Burned Away."

DRAMA.

SAME REEL. SATURDAY, JUNE 24th.

"Two Overcoats." When the fat comedians of the Vitagraph get in them they are full of laughs.

"Barriers Burned Away." A strong Drama that teaches the moral: we should be slow to anger and quick to acknowledge our faults.

NEXT WEEK

"A Quaker Mother." Drama; Tues., June 27th.
"Courage of Sorts." A Western Drama: Wed., June 28th.
"Battle Hymn of the Republic." Patriotic and Spectacular; Fri., June 30th.
"Tested by the Flag." A War Drama; Sat., July 1st.

Photos of Vitagraph Players, 7x9 inches, ready for framing: 20c each, $2.00 the dozen. Do you get the Vitagraph Posters with the descriptions of the pictures on them?

The Vitagraph Company of America NEW YORK, 116 Nassau St. CHICAGO, 109 Randolph St. LONDON, 25 Cecil Court PARIS, 15 Rue Sainte-Cecile

KALEM

Juarez, After the Battle

(MEXICO)

Which Ended the Mexican Revolution and Caused the Downfall of Diaz

Insurrecto leader Red Gopez recently shot

Released Monday June 26th

Length 1000 feet

This remarkable film shows the BATTLE SCARRED CITY of JUAREZ shortly after being captured by the Insurrectos. An historical subject that every man, woman and child should see

Barricade across street, destruction caused by Insurrecto cannon

THE JOLLIER

A Lively Comedy Such as You Want

Released Wednesday June 28th **Length 995 feet**

The Little Soldier of '64

A Drama Based on an Incident of the Civil War

Released Friday June 30th **Length 940 feet**

This exciting and patriotic story contains the most thrilling and realistic battle scenes ever portrayed in motion pictures

A beautiful Photogravure, hand colored in France, of Alice Joyce, 40 cts. each, postage prepaid. A set of 10 Photos of the principal Kalem Players, each 7 x 9¼ inches in size, for $1.20, postage prepaid. A handsome 4 colored print 15 x 20 inches in size, of Gene Gauntier, 40 cts. each, postage prepaid. A striking 4 color litho, 27 x 40 inches, of Alice Joyce, 15 cts. each, postage prepaid

KALEM COMPANY

INCORPORATED

NEW YORK, 235-239 W. 23rd St.

LONDON, 45 Gerrard St. W.

BERLIN, 35 Friedrich Str.

"SUNLIGHT"

Metallic Cloth Curtains and Screens

WHEREVER moving pictures are shown the *most essential* feature is picture quality.

"Sunlight" screens reproduce exactly what is on the film and *all of it.*

We secure clear cut detail—deep perspective—soft bright pictures not tiring to the eye—*true color reproduction of tinted films and colored slides.*

About one-half of the usual amperage will secure the best results on our screens.

We therefore save you one-half your power cost. With this economy our screens

EARN THEIR OWN COST

WRITE FOR PRICES and FURTHER INFORMATION

"Sunlight" Metallic Cloth Curtain Co., 1100 FISHER BLDG. CHICAGO, ILL.

READY SOON

The National Exclusive Program

Watch for the First Release Date

WE WANT every exhibitor in the United States, regardless of what service he is using at present, to send his name for our mailing list. We are desirous of sending you a copy of the "*National Idea*" (now in preparation), a journal which will be devoted to all branches of the Moving Picture Industry. It will be sent gratis to every exhibitor who sends his name to us.

NATIONAL FILM DISTRIBUTING COMPANY

34-36 W. HOUSTON STREET
N. Y. CITY, U. S. A.

"Watch for our adv. next week. Something important."

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E 23d. Street, NEW YORK
(Beach Building) **Telephone call, 1344 Gramercy**

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands Canada $2.50. Foreign Countries, $3.00. Post Paid.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¼ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.
TIME DISCOUNTS: 10% one months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 169 W. Washington Street (Post Building), Chicago, Ill. Telephone, Main 3145. Automatic Phone 32732

Entered at the General Post Office in New York City as Second-Class Matter.

Address all correspondence "Moving Picture World, P. O. Box 226, Madison Square, New York," and not to individuals.

Vol. 8 JUNE 24, 1911 No. 25

The Psychic Force and Value of the Moving Picture.

The taste of the American public in the matter of plays, amusements and literature is today much influenced by the moving picture. In a year or two, we venture to predict, the public taste will be moulded altogether by the products of the film-makers and thus moulded will manifest itself in plain and numerous ways. This will be due to the unique psychic force of the moving picture, of which these few lines are intended to give a somewhat detailed explanation. The moving picture acts upon the mind and soul (the psyche) of man more directly, more strongly and with more lasting effect than any other known agent for impressing the senses. Compare for instance the moving picture with the book. In the latter the printed letter is the medium of thought transference between reader and author. The appeal to the senses is wholly indirect and the reading requires a far keener co-operation on the part of the reader than the picture demands of the spectator. Moreover, the book paints with words and calls upon the mind to set its powers of imagination to work, of which not every one is capable, and of which even the stronger type of mind soon tires. The picture, on the other hand, summons the imagination not to any sort of labor, but to immediate delight, it gives the greatest return of enjoyment for the least possible effort.

* * *

A man, for example, who has spent all his life in the Canadian wilderness, cannot by the finest descriptive reading and the liveliest imagination picture to himself a true image of the sea; a painted sketch will help him a little, but the moving picture with no effort on his part will at once print upon his mind a perfect likeness. The number of books turned out every week is probably equal to the number of reels released in the same space of time, but the picture counts its spectators by the thousands where the book counts its readers by hundreds. When your bear in mind further, that the movable type, to which we owe the book, is an invention over four hundred years old, while the moving picture is too new to have any history, the inferiority of the printed letter as a means of reaching and influencing the human mind and soul is no longer open to doubt.

Nor is the spoken word one whit more powerful than the printed page, when compared with the moving picture. The most eloquent orator has no such influence over the human mind as the simplest picture. Marc Anthony, Shakespeare's greatest orator, trusted to the picture of the dead Caesar rather than to his own eloquence, magnetic as that was, to gain the populace to his ends and purposes. The sight of the bleeding body, more than all the charm and power of the spoken word, set the situation clearly before the mob and acted so directly and powerfully upon the assembled minds that they were stirred to action.

* * *

Another point of superiority in favor of the moving picture remains to be recorded. The influence of the picture is under ordinary circumstances far more lasting. The memory of the eye endures longer and keeps its impression clearer than the memory of either ear or the imagination.

* * *

Now it is plain that such persistent and powerful appeals to the perceptive and receptive faculties are bound eventually to strike the deeper chords of sentiment and will and must profoundly affect the public morals and the public taste which latter is only a minor manifestation of ethics. Only one institution shares the advantages of the moving picture, and that is the theatre, but where the theatre reaches a hundred, the moving picture reaches thousands and thousands. To sum up: The moving picture bids fair within a year or two to surpass in influence the combined forces of theatre, school, church and library.

* * *

What, then, about the vast and growing responsibilities of the film-makers? Here are responsibilities that cannot be declined; they rest upon every man who has a dollar invested in the film-making branch of the industry. Just what may justly be deemed the scope and nature of these responsibilities, how far their boundaries extend, will be discussed in a future article on this most important of all subjects.

The Moving Picture and the Law of Copyright

The writer of moving picture scenarios who trembles lest the wicked film-maker, to whom he sends his precious MSS., will kidnap the child of his muse, may compose himself, for he has the dreaded power of the law behind every line of his work. The stealing of literary property is by no means uncommon; one needs but to glance at the numerous decisions to realize that there is such a thing as literary burglary.

The popular impression that no manuscript can be copyrighted once it has been shown to and copied by others, is contrary to the legal decisions. These latter set forth that even at common law an author had a property right in his manuscript. It may be of interest to the growing number of moving picture playwrights just what legal protection they have a right to expect, and with this end in view brief extracts from legal decisions are here cited.

An original operetta, consisting of libretto, score and name is protected at common law, and an injunction will issue against its use by others, even though the operetta be an adaptation of an old play. This protection extends to every part of a play or manuscript. In order to constitute an infringement, it is not necessary that the whole or even the larger part of a work should be taken, if so much is taken, that the value of the original is sensibly and materially diminished or the labors of the original author are appropriated by another, such taking or appropriation is sufficient in point of law to maintain a suit. Where two authors write on the same subjects and use the same common materials both will be entitled to copyright.

Publication, *i. e.*, the printing or other multiplying of the book, destroys the right of the author to protection by copyright. Publication is deemed to dedicate the book or play to the public and implies a renunciation of copyright. Upon proper legal proof of infringement the law will seize all copyrighted matter in the hands of the defendant and will make him liable in damages to the plaintiff. The defendant will likewise be ordered to account for all profits and will in the event of his failure to make a proper accounting be subjected to contempt proceedings, which may lead to civil arrest and imprisonment.

The simple title of a book, play, magazine, etc., is not subject to being copyrighted. If it is to be protected as such, it must be protected under the statutes regulating the protection of trade marks.

The new copyright law in the United States is especially effective in protecting absolutely the rights of the manufacturers of exclusive feature films for which state rights are sold where such films are leased and not sold outright. The new law is equally effective in protecting the rights of the licensees of such manufacturers. In the case of film of foreign manufacture which is sold in Europe with the restriction that it shall not be exported, and if such film is copyrighted in the United States any person attempting to import a copy of such film is violating Section No. 32 of the Act of March 4, 1909, which provides that all articles prohibited importation by the copyright Act which are brought into the United States from any foreign country shall be seized and forfeited by like proceedings as those provided by the law for the seizure and condemnation of property imported into the United States in violation of the customs revenue laws. Such articles when forfeited shall be destroyed in such manner as the Secretary of the Treasury or the court, as the case may be, shall direct.

Section No. 33 provides that the Secretary of the Treasury and the Postmasters-General are empowered and required to make and enforce such joint rules and regulations as shall prevent the importation into the United States of articles prohibited by this Act.

Section No. 25 provides a penalty of one hundred dollars for the first and fifty dollars for each subsequent infringing performance.

Section No. 27 provides that the proceeding for injunction, damages and profits, and those for the seizure of infringing copies, may be united in one action.

Section No. 28 provides that any person who wilfully and for profit shall infringe any copyright secured by this Act, or who shall knowingly and willfully aid or abet such infringement, shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by imprisonment for not exceeding one year or by a fine of not less than one hundred dollars nor more than one thousand dollars, or both, in the discretion of the court.

A Sincerely Pictured Modern Story.

"Tim Mahoney, the Scab," of the Vitagraph Company, has qualities that probably will make it one of the most talked-of films released in some time. Yet, though it is a story of a scab's relationship to his union, there is nothing in it useful to either the strong unionist or to the anti-unionist. It doesn't argue or attempt to persuade; it merely states Tim Mahoney's individual and particular case. Tim is a union man; he is with the union as well as in it; he believes in the union, in the need for it and in the work it is doing. And he also believes in the righteousness of this particular strike. But the strike finds Tim, in spite of union help, if there is any, unprepared. His children are there and are hungry when the story opens, and are going to be hungry three times a day right along. Tim's case is special. We are not shown just what elements make it harder for him than for all the others, but we see that at first he is loyal to the union;

It's a weakness of the photoplay that it cannot tell us plainly all the reasons that there were for such a step; but, on the other hand, it's the photoplay's strength that it can picture so vividly the state of mind in which Tim makes his decision. We don't require an explanation. Tim's humanity is pictured to us sincerely; we see that he is no mean man, trying to get some advantage at the expense of his fellow-workmen. They naturally judge him by their own standards without inquiring into special reasons, if there are any, and we see Tim, in places hard to walk through, bearing up under hard treatment, not only of himself, but of his children, whom the other youngsters, with all the thoughtlessness of children, stone.

The quality of the play that gives it power is the sincerity with which the passions that the situation brings out are pictured. The story is human, and very probable, if not typical; and the players, each one of them, seem to have been chosen because of special fitness to play the parts assigned to them. Tim's humanity is very clearly pictured, and Tim's wife and children carry their characterizations with truth and much clearness. When the works open again and Tim stands at the door while his former friends pass by, five or six pass him, some with contempt, etc., and one looks upon him, Tim Maloney, his old friend who is now a scab, with such wonder that the fact seems not believable. It is a shaft that goes home to Tim's heart. These old-time friends of Tim's are remarkably individual. That scene has not been beaten in any picture, so far as we know.

The film of the "Divine Comedy" or Dante's Vision of Hell, Purgatory and Paradise, as well as the film of the "Temptations of a Great City," are leased and not sold, and are fully protected by the new copyright law.

Common-Sense in the Studio.

By William H. Kitchell.

There is a man in our town who runs a stuffy, little, unpretentious "store show," where for a nickel you can listen to a cracked piano and three electric fans, and see pictures moving. The fans keep buzzing the year round because there is a bake-shop next door, and the ovens are close to the partition wall. And yet with the heat and the fans and the cracked piano, the place pays. There are "open-airs" nearby which take in stray nickels on clear evenings in summer, and other competitors along the same street who do an in-and-out business, mostly "out"; but the cream of the patronage goes next door to the bake-shop.

And why?

In the first place, the man next door to the bakery understands his public and what his public likes and dislikes in the way of motion pictures. Secondly, he understands himself; and being only a plain, human man, he knows that the films which suit his fancy are the kind that will suit his public, and will "get across." He has no use for the other variety. And lastly, having an iron-clad contract with his exchange proprietor calling for a personal selection of subjects—said exchange being two blocks from his "store show"—he "gets what he wants when he wants it."

No, the last statement is NOT a prevarication. The man with the "store show" is also the proprietor of the exchange; and as he supplies his unlucky competitors with their daily supply of films, it is unnecessary to explain further.

The average exhibitor, of course, knows little and cares less about his photoplays. All he wants is a "catchy" title to stick outside the lobby, and an assortment of films that will hold an audience long enough to hypnotize it into the belief that it has seen good pictures. If the audience files out individually and collectively without stopping at the box-office on a still-hunt for the proprietor of the show, the said proprietor imagines that he is giving good return for money invested.

But be it noted that the "average exhibitor" is making only an average profit on his investment. You don't see many of him motoring to Atlantic City for a "week-end," or racing motor-boats as a side issue. It is the "average exhibitor" who advertises in the trade publications or the newspapers for the sale of his theater, or drops silently out of business without money enough left to pay for the advertisement. Probably the "average exhibitor" is deserving of little consideration from the exchange and the manufacturer. He is the gentleman, speaking individually, who is keeping out of his theater the 60,000,000 and more of people in these United States who do not believe in moving pictures, and who would as soon go into a dance-hall as into a photo-play theater. Unfortunately, he is likewise keeping them out of the theater of the exhibitor who is a walking advertisement of the photo-play as it really is—a refined and artistic recreation for a refined and artistic public.

The last type of exhibitor is the man on whom the future of the moving picture industry depends, and who deserves more than he is getting from the film-makers. We are apt to speak of the moving picture industry as a permanent and stable enterprise. Let us hope that it will be. There is no reason why it should not last forever—unless. Remember the fate of "legitimate" melodrama, and the bicycle. Cheapness pays—until one has too much of a good thing. Then look out for the debris.

Our friend near the bake-shop is getting ready to expand. A case of "swelled head," perhaps—but, anyhow, he is building a playhouse that will seat 1,200 people comfortably—comfortably, mind you—and he will get rid of the cracked piano for a new one, and he will have little use for the electric fans, for he is "going in" for ventilation and comfort. And he will keep on making money, for he is more than an "average exhibitor." He understands his pictures and his public; and the little he doesn't know about both is a negligible quantity.

Listen to him for a minute:

"There are manufacturers *and* manufacturers," he began. "If I had my way, I'd only buy from the one kind. If I did, I'd have to get along on nine reels a week; and I keep open Sundays. As it is, in my capacity as exchange proprietor I buy 'em all. I use what I want in my own photoplay theater, and the rest I send round to my competitors. The joke of it is, they don't seem to recognize the difference.

"Despite alleged inside public opinion, the public likes an educational picture. Not too many at once, not too long, and the right kind. It has no use for Spanish waterfalls, and for simple scenery in which nothing happens and nobody does anything. The average human being will tire of natural scenery in several seconds less than two minutes, and it is more tiresome to look at a filmed representation of a section of landscape than at a real one. A 350-foot educational is not a photograph, but a collection of 5,000 photographs, more or less; and if I was an educational camera man, I'd make something happen on each photograph.

"And melodrama. Melodrama is as dead, as far as popularity goes, as Judas Iscariot; and yet certain picture manufacturers turn out little else. If you study a photoplay audience, you'll notice a bored, I-don't-care-if-I-fall-asleep expression steal over it when a melodrama jiggles on. You know the type. The villain, and the unlucky but honest hero, and the cold father who gets into financial entanglements with the villain, and the heroine—and you know how it winds up. Machine-made, machine-played—and junk! Yet, some manufacturers shove several through the studio mill every month, and the public gets the result.

"But these are not so bad as the photo-plays without a climax, or where the climax comes in the wrong place. There are plenty of them being ground out to-day, and nothing is responsible for them so much as lack of common-sense in the studios. If a scenario is badly acted in spots in the taking, or a section of the negative is ruined in the developing, it seems to be the practice with some manufacturers to cut out whatever is spoiled and send the rest to the exchanges.

"The worst of all, however, are the plays which end unhappily, or are unnatural. To the devil with both! There is enough tragedy in life without running it into the pictures; and most of us get enough tragedy in the morning newspapers, especially when the home team loses in baseball. If a man is known by the films he manufactures, more than one motion-picture capitalist was born in a morgue and has camped out ever since in some backwoods graveyard.

"And I remember a film released by a well-known Licensed maker a few months ago. Country setting, with the girl, the aged parent, and the rural sweetheart. Enter a city 'swell' in a motor-car, with the usual result—in drama. The girl rides away with the 'sport.' And imagine! The old man and Jim stand pensively at the

gate, waiting with Long Island simplicity for the return of the foolish one, while darkness falls and midnight comes and the morning. Jim didn't even 'phone to the police. All night at a gate, and when morning came they were still in the same position! Stiffened by rheumatism, probably. Finally, the girl comes back, cured, and Jim takes her back gladly and the old engagement is "on." A story of this type may be 'high-brow' stuff, and Art; but it is sure lacking in common sense.

"If the moving picture business is going to be anything more than a fad, or a filler in between rotten vaudeville, there will have to be some tall hustling in the editorial department of the picture studios to keep up to date with the demand for new and natural plots for photo-plays. The photographic and dramatic end of the industry has shown wonderful improvement during the past two years; but the editorial departments are going so far backward that they are renovating melodramas that have been shelved for a decade, and there is something lacking at the top. I'd call it 'common sense.'"

And the man next door to the bake-shop knows.

Avoidable Crudities.

C. H. Claudy.

Contradictions abound in the art of the stage, both acting and setting. The natural face looks pale and drawn behind the footlights the made up face, which is beauty itself in the play we see, would be ridiculous off the stage. Scenes which appear across the footlights to be life itself, in a drawing room would be distinctly "stagey" and never a stage manager but what has used a light which never was on sand or sea to produce imitations of moonlight which delight the audience.

On the other hand, there are many things which no well trained stage manager will permit to happen in his productions things innocent enough in themselves, but vital in that they may draw a laugh at the wrong time, or break the spell "spoil the picture" as the actor puts it. These are not the things which are in themselves unnatural—as mentioned above—but those which seem unnatural to the audience—which force themselves upon the attention of the onlooker and make him, whether he will or no, realize that this is not a life he is seeing, but a play—not a picture, but a dash.

But the first-class producer of a carefully staged play is far and away ahead of the careful stage manager of a motion picture play. To be sure, the one doesn't have two or three releases a week to bother with, nor does he have to hurry so much. On the other hand, neither has he the resources of the motion picture producer—he must paint all his scenes with canvass and props—the motion picture producer has always at hand that greatest of all aids to naturalness—real actual scenes, prepared by nature itself. No. II—So there is the less excuse when the stage manager of a motion picture play commits a blunder for which there was no need—less excuse because it is so much the more evident.

* * *

Take a case in point and consider Selig's production of "Jim and Joe" after Hal Reid's poem of that name. Jim and Joe are sailors and the little story is of the Damon and Pythias-like friendship between them—of the sorrow of one when the other gets married, of the understanding of the matter by the bride, her kindly insistence that the two shall live in her home, and not be parted, of the bachelor's devotion to the child which arrives, etc. Finally the two pals are caught in a storm and wrecked and find only one spar floating in the waves to save both lives. According to the poem and the title, this spar was big enough to save one life, but not big enough for two, so the bachelor sailor lad with magnificent heroism lets go and drowns and lets the benedict go back to wife and baby. Selig put this whole thing on beautifully—had capable actors, good scenes, and made a pretty play of a simple heart-interest story—and then went and hammed down the throats of the audience that it wasn't so at all—pshaw! Only a picture! For the spar, which wasn't big enough to save two lives, according to the story, was actually big enough to save forty people. It never even dipped under the water as the second man caught hold of it. It was a perfect whale of a spar—regular mast—and to "pretend" that it wasn't big enough to save both lives was so absurd that it completely spoiled the spell the rest of the story had cast over the audience.

* * *

Now, why? Why not a little spar? Little spars cost no more than big ones—are no harder to use, to place, to cling to to leave go of. There was no question of convenience or easy work or anything like that—it was easier, if anything to be truthful than not. Therefore why this very avoidable crudity which spoiled a pretty story, by spoiling the verarity of the illusion?

This was so glaring a crudity it is mentioned first, but no one who saw the rest of the play and used his eyes, but wondered why the wife used a candle, lit, upon the table in the attic, while making up the bed for Hubby's friend, when there was a flood of light from the window. Oh yes, the audience is supposed to know they are pretending it is night, but a lighted candle in broad daylight is a pretty poor pretense!

* * *

Melies had an opportunity too big to live up to, in "The Immortal Alamo"—a subject which deserved a little more careful treatment than it received. One hardly conceives of a commander, informed of the approach of a column of the enemy, so far away they are only visible through field glasses, getting sufficiently panic stricken to send immediately for help saying he is besieged by a thousand Mexicans. One imagines he would at least go look and see for himself! And one resents a scene labled "The Attack," which is so short one can't even look at all of it, said attack being motionless men in a thin line pointing guns at the Alamo! The interior of the Alamo was well done—yet do people stop a desperate defense to go through heroics about a line and fighting to the death? Or do they fight to the death without talking about it? Perhaps the original fighters did go through that line, drawn on the floor, stunt, and agree among themselves to fight till they died, but such desperate fighters didn't all stop fighting at once to discuss the matter.

Miss Storey, with a small part, made the most of it, as usual, and gave a convincing presentation of a woman in utter despair, but she deserved a better and less crude setting than she received—and so did her subject.

* * *

Kalem's "Carrier Pigeon" contains a new idea, well worked out—a pretty, reasonable, well played, well acted and thoroughly enjoyable Western drama, with few heroics and rants in it, but one absurdity, for which there was no reason. The hero, who has made an Indian enemy, is beset by Indians while driving the bullion wagon, in which, incidentally, he has a carrier pigeon belonging to his sweetheart, with which he is going to send her a message. The absurdity comes in only having one man with the hero—and he killed or hurt early in the fight. Hero's wagon upsets and he makes a desperate stand, alone, against a fair-sized party of Indians. He makes so good a defense with one revolver that they just ride round in circles, and let him stop shooting long enough to write a note, tie it to the pigeon and let the pigeon loose. They also leave him alone long enough for the pigeon to fly home, the girl to get it and read the note and start a ready collection of cowboys after him, for help.

It is really too absurd to see this lone fighter, in the bottom of the wagon writing a note, and dozens of Indians riding round, not molesting him at all. Had there been three or four men in the wagon—which, as it conveyed bullion, would have been perfectly reasonable, they might have been expected to put up a defense for a few hours. But asking us to believe that many Indians would be held off by one man in a wagon for all this time is asking too much of us—and we didn't believe it at all!

The way people start on sudden journeys in motion picture plays is a revelation to us who have to do it in real life. Why, it takes no time at all. Tell some one to go somewhere for a week, and she slaps on a hat, a maid brings a suit case, packed by magic, and we are off in ten feet of film. No good-bye messages to any one, no instructions to servants, no changing of dress, no gathering of little personal belongings to take with us—never. We just put on our hat and skidoo right along, because there is a stage manager

hollering at us—"don't be all day about it—I don't wan't to waste any of this film showing you packing—come along!" Nor need he waste it—a change of dress—a sub-title—are all that one needs for naturalness.

* * *

Take Pathe's "All for Money" as an example—a miserable flare-back to the motion picture plays of two years ago it is, too, in which three men try to murder a girl for her money. Ugh!— The girl's guardian wants her to marry his son. So he breaks off her engagement with her lover with a couple of false notes—and of course neither girl nor lover suspects forgery—probably they doubt each other's handwriting, anyway. Then, while she is weeping for her lost love, he tries to thrust her into the arms of his son, who proposes there and then. Natural? Of course. Crude? How can you think of it? Isn't it the most ordinary thing in the world to think of, this asking a girl to wed another man while sobbing for one who has just—seemingly—said a long good-bye to her in a letter? Isn't that a brilliant idea, anyway?

Well, Guardy, finding, to his amazement, that girl won't marry son, anyway till she has stopped crying for lover, follows her to her room and says he will take her away to a quiet place where she can forget lover. Girl puts on hat—maid brings suit case and in half a minute they are on their way. That the "quiet place" is a mad house or sanitarium cuts no figure—in motion picture plays—this one anyway—no one has to make any previous arrangements about things like that.

Whereupon, in said mad house, they imprison girl, try to murder her, and show the attempt, knife, stab and all, and are happily enough outwitted by girl, friendly trained nurse and lover. Most natural thing I ever didn't see, really!

And to complete the crudities, in the initial scene, when girl's father dies on the stage, he forgot himself and swallowed a lump in his throat, after he was dead! Oh, it was a joyous performance, this, though I found difficulty in believing that the same Pathe that has done so many fine things could perpetrate stuff like this. I wonder if it "got by" the Board of Censorship?

* * *

"The Fires of Fate," by Vitagraph, coming so shortly after several fine ancient Roman and other films, set in old-time scenes, suffers badly by comparison, in story, at least. Anything more absurd than the Vitagraph winged V plastered against a column in a temple devoted to fire worship and inhabited by vestal virgins and priests it is hard to think of. Moreover, we are informed by the title that the vestal virgins tend the fires, and we see them bow and kneel and worship, but nary "fire" do they feed the fires, or look after it—merely look at it. So one is at a loss to understand why the fire goes out when one poor vestal virgin has a love scene with a young man. Of course, we know she oughtn't to do it—but are we supposed to believe that the fire went out just for spite? Now if she had previously attended to it, or put fuel on it, and neglected it to hug her best fellow, we might understand it. But up to this point the fire burned beautifully and in puffs—we could almost see the man working the bellows and blowing lycopodium through the flame. And it was real mean of him to stop just when vestal virgin wanted to kiss hubby-to-be. Oh, yes, I wot it is ridiculed and coarse to make fun of what was intended as a serious effort, but it was too far below Vitagraph standard and too utterly convincing in details to permit present scribe much sadness over the tribulations of the Vitagraph vestal virgin on her triumph when she fled away in a boat with lover. It was nice to get out of sight of that V-labelled temple, though.

* * *

Lubin's "A Good Turn" leaves one with one's mouth open. One doesn't know whether it's a comedy, a tragedy, a drama, or a joke. Sometimes it looks like it was going to be very serious, and sometimes it looks as if it might be funny, and then again it's just foolish, so I suppose it's a drama! It's a lovely sort of thing to hand over to Miss Lawrence and tell her to "do" so probable and all that. Oh, yes, she does it—she does anything they ask her to, and very well, but the art of forty Miss Lawrences can't convince some people (meaning Mutt) that things like this are right or wise or just or merciful or necessary—let alone worth while.

Man, in love, ruined, stock market, too bad, nothing left, must commit suicide. Thinks. Looks at gun. No, by crickets, one more dance with her. Has it. Comes home. Burglars prevent suicide. Tie hero in chair, upstairs room. Greatly distressed, are burglars at idea of man committing suicide. Also more distressed by policemen who sit down on bench in front of house. Wow. House has only one side—no other way to get away save in front of those policemen. It's a moving picture house, you know. Well—bright idea. If girl knows man wants to commit suicide, won't she come and save man, and, in confusion, won't policeman go away? Of course. Man-who-would-be-suicide has thoughtfully left note addressed to Darling Flo, advising her that stock market has made life unbearable, so will die. Burglar, who is a clairvoyant or a soothsayer or something, knows exactly who Darling Flo is, what her last name is and all about it. Hunts up this name in telephone book, gets Darling Flo on the wire—she comes, unties man, love match, gratitude to burglars, policeman go away, man gives the burglars money—happy forever more—stock market to contrary notwithstanding.

But how do you suppose that charming burglar knew who Darling Flo was and all? Wonderful, isn't it?

And please tell me, was this a drama, or is it a comedy—or a joke?

A Royal Send Off.

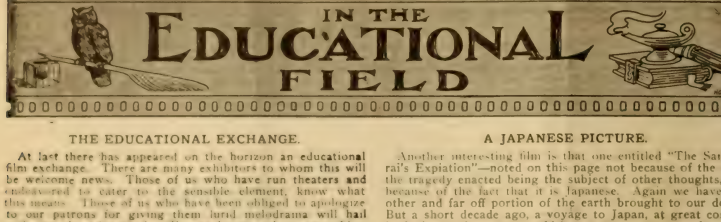
When the elite of the social world are about to cross the pond for a summer in Europe they call a few friends together, have the caterer serve an elaborate meal and spend the evening in a general good time. It is therefore without surprise that we learn the elite of the motion picture business, the Kalem Southern Stock Company, the night before their departure for Ireland, invited a few friends to meet them at an uptown restaurant at seven in the evening for the purpose of helping them celebrate their last night on American soil before their departure for the land of the Shamrock. The litte party consisted of thirty-five, made up of the Kalem Stock Company, a few of their friends in the profession and three of the Kalem office force. After an elaborate banquet which was served, the evening was given up to one of informal enjoyment. Mr. Harold Vosburg, who frequently appears in pictures made by the Kalem Company in the vicinity of New York, gave a happy little talk, at the conclusion of which he gave a reading that those assembled pronounced great. All the various members of the stock company had a few words to say which materially increased the gayety. Mr. Arthur Donaldson, a recent acquisition to the stock company, sang two songs in his inimitable style. Mr. Donaldson was accompanied by his wife, who in turn sang entertainingly two songs. The second one, "Rory O'More," being the name of one of the photoplays the Kalem Company will produce in Ireland.

Carl Laemmle Sails.

Carl Laemmle is off for the European continent until autumn. Mr. Laemmle is president of the Independent Moving Pictures Company of America, owner of the music house of Laemmle, and the Laemmle Film Exchanges and several theaters. In addition, he is one of the directors of the Sales Company and has possibly the largest moving picture interests of any one man in America. Mr. Laemmle will combine business with pleasure and will visit the principal cities of the old world before he returns. He was accompanied by his wife and two children and their nurse. A large crowd of friends and business associates were at the dock Tuesday to bid him a safe and pleasant trip. The studio and office forces sent the party a floral tribute and a basket of fruit in appreciation of the esteem in which Mr. Laemmle is held. Last Wednesday Mr. Laemmle took a formal leave of his stock company, office force and assistants in the musical department at the Imp studio on Fifty-sixth Street, at which time there was a banquet and good cheer. During his tour Mr. Laemmle will look after his business interests on the continent and will spend much time at Berlin, the foreign office of the Imp Company. During his absence he has left trusted lieutenants to look after his business in the persons of "Doc" Willat, the general superintendent, Julius Stern, vice-president and business manager, and Eddie Roskam, superintendent of the plant.

THE "FOURTH-OF-JULY SPECIALS" COMMENCE.

That once more the Glorious Fourth is here with its assortment of highly patriotic pictures, is shown us by the Thanhouser Company's advance announcement of a film on "The Declaration of Independence." We gain from the producer's description of the picture that it also takes up the life of John Hancock, the original signer of the Declaration, and that it depicts Paul Revere's ride and the Boston Tea Party, all of which make the reel very much of a feature in the patriotic line. Covering the many big historical events it does, the picture is said to be the most expensive ever undertaken at the Thanhouser studios.



THE EDUCATIONAL EXCHANGE.

At last there has appeared on the horizon an educational film exchange. There are many exhibitors to whom this will be welcome news. Those of us who have run theaters and endeavored to cater to the sensible element, know what this means. Those of us who have been obliged to apologize to our patrons for giving them lurid melodrama will hail with joy the advent of a film exchange, where something may be had other than what is demanded by the showman of the slums.

The idea of an educational film exchange is sound. There is every reason for its being. There are others to cater to besides the "gallery gods" that heretofore have been neglected or brushed aside by the panderer to dull wit. All that has been written on the subject of scenic and educational films seems to have no effect whatever, for it is still just as hard to get a good educational film as it ever has been. The reason for this is, perhaps, that the educational field, not being thoroughly opened up, some pioneer work will be necessary, and, therefore, the business at the start may not be as lucrative as the general amusement film rental business.

But the field exists; there can be no longer any doubt of that. With churches and schools installing moving picture projection apparatus throughout the land each day, it now becomes necessary to find moving pictures enough to supply the demand of schools, churches, etc., with the proper stuff.

There are thousands of subjects already in existence that would be available for school and church use, except for some one little thing in the film that makes it prohibitive. It cannot be specified what that little thing is, but suffice to say there are hundreds of subjects that are almost, but not quite the thing. To cull these in different films and pick from the mass those that are fit to be seen in schools, etc., it becomes the task of some man or men to do the pioneer work, and it will be a wise renter who enters the field.

The best plan of operation would be not to cater exclusively to schools and churches; but also to cater to theaters that prefer sensible stuff instead of cheap melodrama. The educational should not be adverse to the drama in its better form, but the "knock-down-and-drag-out" should be strictly tabooed. By catering to theaters the field will be somewhat wider than confining it to a narrower educational sphere. There are many, many exhibitors who would be only too glad to get the entire educational output, if they only knew where to get it. But at present they do not, and are at the mercy of the two coteries of manufacturers who force what they want upon exhibitors, instead of studying their needs.

Melodrama forms such a small part of the interesting things in the world that it will hardly be missed. With melodrama out of the way, there would be more opportunities for thinking people to get a look at interesting pictures of bird and animal life, scenics, industrials, educational, historical, religious, clean comedy, scientific, biographical, good drama and child pictures. There are enough interesting subjects in the above divisions to interest one forever.

The educational film exchange is one of the best ideas that has appeared in a "blue moon." It fills a long felt want, and we trust that film renters will take advantage of the idea. If they do not go into it exclusively, at least they could conduct an educational branch, and do some advertising in religious papers, keeping the two divisions entirely separate, and widening their field of business. There has been much talk of the schools and churches owning films, but, everybody knows, this is impracticable in the light of past experience. It may be possible to gather private selections of phonographic records, but with films, that is a different matter and a business in itself.

The moving picture is as popular in Belgium as in London. Every convenient corner of Brussels and Antwerp is devoted to it and the music halls are hard put to it by the competition. The Dutch, on the other hand, have taken less kindly to the new style of drama than their friends.

A JAPANESE PICTURE.

Another interesting film is that one entitled "The Samourai's Expiation"—noted on this page not because of the plot, the tragedy enacted being the subject of other thoughts, but because of the fact that it is Japanese. Again we have another and far off portion of the earth brought to our doors. But a short decade ago, a voyage to Japan, at great cost of both time and money, would be necessary to see such a play as this, in its oriental setting and splendor.

From the fact of its originality, this is a very important picture, the scenery, dress, habits and customs of the Japanese actors form a very pleasing study. The plot being tragical, there is necessarily much opportunity for the display of native ability. In the fighting, some forcible examples of jiu jitsu methods are noticed, while the fencing is especially peculiar in its distinctively different method to that within our common knowledge.

The activity and agility displayed by the combatants is marvelous, while their aim at realism is superb. The uniqueness of this picture is its especal value, as it adds another to that list of pictures adding the value of knowledge to the pleasure of seeing.

SHOOTING THE RAPIDS IN JAPAN.

This is another of Pathe's excellent Japanese pictures. These views of Japan are valuable and the reception of them is most cordial. This remarkable river scene, showing the rushing water in its rapid descent, with the Japanese boats making their hazardous descent, is thrilling. The alert and expert Japanese oarsmen show a keen mastery of the situation, imparting an intense interest to the subject. The shooting of the rapids is a prolonged one, bringing the daring voyagers ultimately to a level of over one thousand feet below the starting point. Besides being interesting, thrilling and beautiful, this adds another to the growing list of educational films which the Pathe firm is providing, and for which the schools will show their appreciation.

WILD ANIMALS IN CAPTIVITY.

This Essanay film is a valuable addition to the educational series and one which will prove interesting and instructive wherever shown. It will be of special value to young people and schools in all parts of the country removed from zoological centers. In addition to showing a good variety of animals and birds there are some unusual scenes never before shown in picture form, these are: an elephant being led into a tank of water for his bath; the manicuring of a lion; extracting the fang from a huge python; bandaging the weak knee of a young camel; followed by the preparation of food and feeding of the animals. Such a series as this is worthy of the highest commendation; it fills a large place in the study of natural history and will be welcomed.

THE PRODIGAL SON.

A new Eclair film illustrating the parable of The Prodigal Son is an addition of value to the list of Biblical pictures. An early view of this subject shows that it has been well prepared and when completed should prove an acceptable series, illustrative of one of the most thrilling stories of life. The artistic and technical work are of the usual high Eclair standard; a detail description of the whole story will be given later; meanwhile we welcome all such additions as this to the educational field. May their number be largely increased, bringing satisfaction to a waiting public looking for that development in this branch of cinematography.

The State Hospital for the Insane, of Warren, Pa., one of the very first to install moving pictures to aid its patients, claims that since the installation of films in November, 1910, the unfortunates have greatly improved. From 200 to 250 patients are taken into the amusement hall twice a week and given a two hours' show.

H. B. Coles.

Mr. H. B. Coles, sales manager of the Nicholas Power Company, has just returned from a trip of three and a half months' duration in the interests of his company. The territory covered included Eastern Canada, Cuba, and all of the United States as far West as and including Denver.

Everywhere he went, Mr. Coles discovered great improvements in each branch of the moving picture trade. The theaters in course of construction are, on the average, larger, more artistic and more sanitary. A great many of the theaters which have been in existence are being remodeled and greatly improved. The exhibitors have learned the value of an efficient ventilating system to keep the air in the theaters pure and of comfortable temperature. A good indication of the higher standard of the moving picture theater of to-day is the rapidity with which the exhibitors are taking hold of "daylight pictures," thus making their places of amusement supposedly more moral.

Much more interest is now being shown in the operating room and machines. A few years ago this very important part of the equipment received the least consideration, but it was pleasing to note with what pride a great proportion of the exhibitors showed their modern, large and roomy, fireproof operating rooms, equipped with work benches and exhaust fans. Where one machine used to be considered sufficient, the wise exhibitor to-day will not consider less than two, thereby permitting him to give a truly continuous show and insuring him against a shut down in case of the temporary failure of one machine. Many of the film exchanges and dealers appreciate the importance of carrying a comprehensive stock of machines and supplies, but there is room for improvement in that line. The exhibitors and operators appreciate a source of supply which they can count on and many of the exchanges would be surprised at the increase in that department of their business, if they made it a point to always carry the principal parts of the better known machines.

The general prosperity of the moving picture business is reflected in the sales of Power's Cameragraph No. 6, which is in great demand all over the world.

The Wagner Film Company, of St. Louis, Mo., announce that they have bought out Wm. H. Swanson's interest in the Swanson-Crawford Film Company, of St. Louis, which is claimed to be the largest film exchange in the United States.

Chicago Debut of Lyman Howe.

The Lyman Howe Travel Festival made its initial appearance in this city Sunday night, June 4th when it opened a three weeks' engagement at the Garrick Theater and though the excessive heat of the past few weeks has wrought much havoc among the local theaters, the Howe attraction is continuing to play to well packed houses.

The program for the Chicago exhibition consists of the best and most popular features of Mr. Howe's library, which is considered the finest of its kind in the world and their projection, with the splendid music and remarkable sound effects is proving a revelation to Chicago's theatergoers. That the program is well chosen, is evidenced by the splendid reception which it receives each day and much beneficial comment, both editorially and otherwise has been aroused.

Beginning with his "Life on a Training Ship, Norway," Mr. Howe takes his audience on to the "Jubilee of all Japan," showing the Little Brown Brother in gala attire, the pageants and parades of humorous and grotesque figures and all the beauties of that Land of the Rising Sun. From there "A Bird's Eye View of Paris" is seen from the Eiffel Tower, and as the voices of the sightseers die away in the distance "His First Attempt at Roller Skating" throws the house into riotous laughter. After a brief intermission "Norway, Land of the Midnight Sun," is beheld in all the glory of its wild and rugged beauty arousing wonder an dadmiration with its beautiful snow-capped mountains and its swiftly running rivers, cascades and waterfalls. "A Ramble Through the Zoo at Antwerp, Belgium," showing the rare animals and birds, the queer antics of the monkeys, is filled with interest and humor while "The Wheelbarrow Race" is greeted with another round of hearty laughter. "An Almost Human Track-Laying Machine" the ingenious methods employed in building the new Grand Trunk Pacific Railroad is received with great interest, as the huge iron monster machine executes the work of scores of men. "Canine Intelligence," the instinct and devotion of a Scotch terrier, brings love and admiration for the poor dumb animal so faithful to his master's interests. "Through Switzerland in Winter" clothed in immaculate white, with its beautiful snow-laden trees, mountains and quaint little villages is a masterpiece of all that's beautiful in natural scenery and is left with reluctance as "Music is Infectious" another comedy, is witnessed. The greatest and most wonderful features of the entire program, "The Late King Edward's Funeral," and "On a Runaway Train" reveal in true significance the real art of motion picture exhibition and the round after round of hearty applause give evidence of the appreciation of the audience. "The Italian Flying Cavalry," "Symphonies of the Sea" and the "Eruption of Mt. Etna" will never be forgotten for they are all that is beautiful and perfection in the art of photography.

Mr. Howe's exhibition is without a doubt the finest that has even been witnessed in this city and with such programs as this his continual success is assured.

ANOTHER THREE-REEL VITAGRAPH LIFE PORTRAYAL COMING.

The Vitagraph Company have secured the rights from the author and actor, Mr. James Halleck Reid, of producing in motion pictures, the successful and famous play "The Confession." Mr. Reid will play Joseph Dumont, the leading character. This drama is most remarkable in many respects, introducing most beautifully and reverently a feature of the church which calls forth the commendation of one of its most eminent prelates as most helpful in appreciating the moral truth it teaches.

This portrayal will be issued as a three-reel subject, produced in the most painstaking and elaborate style possible.

Beginning with the month of August the Vitagraph Company will release two films every week, one military one Western and one straight drama.

The Western Life Portrayal, which will appear Wednesday, June 28th is the first of the Vitagraph's promised Western pictures. The title of this picture is "Courage of Sorts" and it can be put down as one of the strongest and dramatic daily thrilling plays, teaching a lesson of courage and kindliness by the sacrifice of self preservation.

A special monthly release will be made by the Vitagraph Company some time during each month, due notice of which will be given. This release will be in the nature of topical current events of national as well as local interests. The first monthly will present the review by President Taft of the Sunday-school parade in Brooklyn, and the La Crosse game at the Crescent Athletic Club, witnessed by the President.

Lectures on Notable Reels.

By W. Stephen Bush.

LECTURE ON "FAUST." (Two reels.)

Note.—It is suggested that the music and lecture of this reel be carefully rehearsed. The music, if not too loud, will not interfere with the lecture. Those who wish to alternate the lecture with the music will find useful suggestions in the body of the lecture.

Scene 1. Faust in his study. "All the weary years have gone and brought me nothing, life's great secrets are dark as ever. Thus have I turned in my despair to magic's wonders to fire from this great book of Nostradamus the wisdom that explains the world. Alas, it's vain. How vain is the my life surrounded here by ancient books and by the wretched dust of centuries. There yonder vial is the most precious thing I have, it holds a drink, that will cure all—Had you bitter drops, that beckon me to unknown shores, many a time you passed of yore from guest to guest around the merry throng—this is the last, the sweetest toast of all.

Scene 2.—A low and mocking laugh restrains the hand of Faust. Mephisto comes from his dark realm and laughs the doctor's misery to scorn: "Faust, wisdom's champion, ready to despair, this is the foolish mortal's way, there's time enough to die and I will show you that, which will make you want to live." Mephisto hurries Faust to the window and shows him

Scene 3.—Marguerite, taking leave of her brother Valentine who is going away to war. Finish this scene with music.

Scene 4.—The sight of Marguerite has stirred the heart of Faust, his pulses beat faster, he is eager to see her again and with his servant he goes out to mingle with the people at the springtide festival, hoping to find Marguerite. Mephisto transformed into a dog follows Faust and the servant.

Scene 5.—The Faust waltz.

Scene 6.—The dog follows Faust on his return to his study and as he scolds the dog and bids him be still and stop his running and his growling, his jumping and his barking, Mephisto changes back into his own proper shape again, stirs the heart of Faust and brings before his ravished senses the lovely image of Marguerite. (Soft music.) (Short pause.) All scruples vanish. Mephisto urges Faust to sign the compact with a drop of blood. "I will serve you here, but yonder you must forever serve Mephisto." The compact is signed, Mephisto changed in garb to a cavalier urges Faust to come with him to shake off old age, lose the long beard and again feel all the joyous impulses of youth.

Scene 7.—Faust speaks: "Is it here, where I will drop the burden of the years, must I ask counsel of the withered hag?" Mephisto cries: "Yes, this is my monarchy, the drink given to you by her at my command will take off the weight of thirty years." Finish the scene with music and continue the music during the next scene, when Marguerite is seen coming out of church.

Scene 9.—Burning with love for Marguerite, Faust begs of Mephisto to deliver her into his possession. Mephisto protests he is powerless, as Marguerite has just come from confession and is free from sin; he promises, however, to exert all his power. Music.

Scene 10.—Marguerite is followed into her garden by Faust and Mephisto, the latter tells Faust he will tempt Marguerite with priceless jewels. Music.

Scene 11.—In her chamber Marguerite is thinking of the handsome knight, who spoke to her as she was leaving church. While innocently admiring herself in the mirror and singing an ancient German song, Mephisto, invisible to Marguerite, appears and places a casket with priceless jewels on her table. Finish scene with music.

SECOND REEL.

Scene 1.—The second reel begins with the famous garden scene. Marguerite shows the jewels to a neighbor Martha, and while Mephisto in his grotesque fashion woos Martha, Faust declares his love to Marguerite. Music and short pause in lecture. The plucking of the petals from the stem of the flower of love shows Marguerite that Faust loves her and she receives ever cupid's oracle. (Music and short pause.) In the midst of the young lover's happiness Mephisto and Martha return, at the sight of Mephisto's leers and sneers Marguerite recoils and

Scene 2.—Leaves Faust and returns the jewels. Music continues up to the title "Marguerite regrets her love, etc."

Scene 3.—Here resume the lecture as follows: Marguerite has been deserted by Faust and now tastes all the bitterness of man's betrayal. She comes to the shrine of the Virgin and prays: "Bend down your eyes to my distress, oh, Lady of Sorrows. Wherever I go, wherever I go, the grief in my bosom goes with me, my heart is poured out in tears, the flowers I bring thee are bedewed with drops of misery, even as the rays of the rising sun struggled into my room, I sat watching on my bed overburdened with fear; help and save me from shame and death, oh Lady of Sorrows bend down your eyes to me and my distress." Note. Where in the course of this scene Mephisto appears, suspend lecture and substitute music. The appearance of Mephisto is very brief, but the contrast between the prayer and the music will be found effective.

Scene 4.—Valentine returns from the war. (Strains of the Faust march.) He is eager to see his sister, but is disturbed by disquieting rumors he hears from Marguerite's old friend Seybel and from other neighbors. He meets Marguerite, assures her of his faith and love. Finish with music.

Scene 5.—Mephisto comes with Faust to Marguerite's window to lure her away. "We will sing a moral song to fool her all the better." Mephisto begins the song, which is a veiled insult to Marguerite and Valentine comes to avenge the insult. Mephisto changes into the shape of the dog and in the duel that ensues guides Faust's sword and parries every thrust of Valentine. After a few passages Faust kills Valentine and flees with Mephisto.

Scene 6.—Marguerite, attracted by the clash of arms and her brother's groans hastens to his side, but is cruelly repulsed. "Stop your tears," cries Valentine, "'Twas you who gave me the fatal stab. . . . I die bravely as a soldier should."

Scene 7.—Suspicion points to Marguerite, she is arrested and cast into prison. Music.

Scene 8.—Brooding over the past, Marguerite's mind has become clouded. She speaks: "To die so young . . . the wreath is broken . . . scattered are the flowers . . . they say I have sinned . . . but whatever led me on was good and sweet." Music.

Scene 9.—By means of phantom horses, the creation of Mephisto, the latter and Faust gain access to Marguerite's prison.

Scene 10.—Marguerite speaks again: "Pity me and let me live, let me live just through the night . . . wait, wait until the dawn." Music.

Scene 11.—Faust enters and seeks to rescue Marguerite, but she mistakes him for her executioner and though later she recognizes him, she cannot realize her danger and after renewing her vows of love, she dies. Faust is seized by Mephisto. Finish with music.

LECTURE ON "ENOCH ARDEN" (two reels, Biograph).
Tennyson's poem has been followed as far as the deviations of the film maker allowed.

Scene 1.—Here on this beach, a hundred years ago, three children of three houses, Annie Lee, the prettiest damsel in the port, and

Scene 2.—Philip Ray, the miller's only son, and

Scene 3.—Enoch Arden, a rough sailor's lad, made orphan by a winter shipwreck, had built their castles of dissolving sand, but

Scene 4.—when the dawn of rosy childhood past and the new warmth of life's ascending sun was felt by either,

Scene 5.—either fixed his heart on that one girl and Enoch spoke his love.

Scene 6.—the girl seemed kinder unto Philip than to him, but she loved Enoch and, when she saw them quarrel, she said, as in her days of childhood, she would be little wife to both.

Scene 7.—Then on a golden autumn eventide, fast by the rocky, surf-tossed shore Philip saw Enoch and Annie, sitting hand in hand. Philip looked and in their eyes and faces read his doom; then, as their faces grew together, groaned and slipped aside, crept down close to the surging billows, there

Scene 8.—while the rest were loud in merry-making

Scene 9.—had his dark hour unseen and rose and passed, bearing a life-long hunger in his heart.

Scene 10.—So these were wed and merrily rang the bells and Enoch had made a home, neat and nestlike, halfway up the narrow street that clambered toward the mill. Into the home he brought his pretty wife and all seemed bright and radiant and full of promise.

Scene II.—Alas, there came a change, as all things human change. Fortune had been unkind to Enoch, though there had come to them a daughter first and then a boy, to be the rosy idol of her solitudes, and then another son, a sickly one. He seemed as in a nightmare to see his children poor,

and her he loved a beggar, and then he prayed "Save them from this, whatever comes to me."

Scene 12.—So Enoch went to the master of a ship, China bound; the master knew him well and valued him, but wanted yet a boatswain. Would he go? And Enoch all at once assented to it and happily went back to the cottage.

Scene 13.—Then first since Enoch's golden ring had girt her finger, Annie fought against his will, besought him, supplicating, if he cared for her or his dear children, not to go.

Scene 14.—But Enoch prayed for a blessing on his wife and babes and then he said: "Annie, this voyage by the grace of God will yet bring fair weather to all of us. Keep a clean heart and a clear fire for me, for I'll be back, my girl, before you know it." Then lightly rocking baby's cradle, and he, this pretty, puny, weakly little one, nay, for I love him all the better for it, God bless him, he shall sit upon my knees and I shall tell him tales of foreign parts and make him merry; come, Annie, come, cheer up before I go."

Scene 15.—And as he wished she got herself a seaman's glass, that she might see him on the ship as it passed out.

Scene 16.—Annie from her baby's forehead clipped a tiny curl and gave it him, this he kept through all his future.

Scene 17.—But when the last of those last moments came, he cried: "Fear no more for me, cast all your fears on God, that anchor holds, the sea is his, he made it."

Music during next four scenes.

Scene 22.—Annie, when the day that Enoch mentioned came, borrowed a glass, but all in vain, perhaps she could not fix the glass to suit her eye, perhaps her eye was dim, hand tremulous; she saw him not and while he stood on deck waving, the vessel and the moment passed.

Scene 23.—Even to the last deep of the vanishing sail she watched it and departed, weeping for him.

Scene 24.—So they return, sad and lonely to the cottage and

Scene 25.—The happy hearth is desolate, for he who was the light and life of all is sailing on the treacherous bosom of the sea.

Scene 26.—Expectant of that news, which never came, she gained for her own a scant sustenance and lived a life of silent melancholy.

Scene 27.—Engulfed in raging waves, Enoch and two others, companions of his miserable fate, after suffering untold misery, breasting the angry waves, at last are swept shoreward by the kindly surf.

Scene 28.—and find here an isle at morn, rich, but the loniest in a lonely sea.

Scene 29.—End with music. Variations of "Evening Star" from "Tannhauser" are suggested.

SECOND REEL.

Scene 1.—Hope and desire still live in Annie's sorely afflicted and grieving heart and she listens unconvinced to Philip, when he says: "The ship was lost, the ship was lost, why should you kill yourself."

Scene 2.—The companions of Enoch have been stricken down, one is dead, the other, his brain pierced by the fierce rays of the sun, is dying. Death is Enoch's sole companion in that solitude, in the fate of his companions he read God's warning: "Wait."

Scene 3.—And in far-off England, Ray, full of honest faith and love, still urges his suit upon the sweetheart of his youth.

Scene 4.—while on the tropic isle the friend of Enoch dies.

Scene 5.—The children, now grown up, have forgotten Enoch; he seemed to them uncertain as a vision or a dream, faint as a figure seen in early dawn, and as Enoch lost Philip gained.

Scene 6.—Philip and the children persuade Annie to cast off her gloom and come with them down to the sea.

Scene 7.—In vain the old search for a trace of the ship of Enoch.

Scene 8.—Enoch, whose head the years had strewn with silver, fancies he sees a sail, his heart bounds with joy; alas it was no sail he saw, but some phantom of the sea and he settles back into despair.

Scene 9.—Philip, patient, devoted, cannot still his heart's voice. "Annie," he says, "it is beyond all hope against all chance, that he, who left you ten long years ago should still be living. I wish you for my wife, I fain would prove a father to your children. Annie, I have loved you longer than you know."

Scene 10.—In his frightful solitude Enoch still is haunted by the babes, their babble, Annie, the small house, the climbing streets, the mill, the leafy lanes, the gentle shower, the smell of dying leaves, and the low moan of leaden colored seas.

Scene 11.—Says Annie to the pleading Philip: "You have been as God's good angel in our house, God bless you for it, God reward you for it, but can one love twice, can you be ever loved as Enoch was?" "I am content," he answers, "to be loved a little after Enoch," so for the children's sake, who love Philip and to avoid the gossip of the village, Annie consents to be Philip's wife.

Scene 12.—What Enoch fain had seen he could not see, the kindly human face, nor ever heard a kindly human voice.

Music during next two scenes.

Scene 15.—So these were wed and merrily rang the wedding bells, but never merrily beat Annie's heart.

Scene 16.—In the miller's home, so much richer, so much finer, than the cottage she had left she knows no rest nor peace, a footstep seemed to fall beside her path, she knew not whence, a whisper on her ear, she knew not what nor loved she to be left alone at home.

Scene 17.—Enoch's hopes to see his own had not yet perished, when his lonely doom came to a sudden end. Another ship in search of water, blown by baffling winds stayed by this isle, they sent a crew, that landing burst away in search of stream or fount and filled the shores with clamor.

Scene 18.—Downward from his mount in gorge came the long-haired, long-bearded Enoch, strangely clad, muttering and mumbling, and making signs they knew not what and yet he led the way to where the rivulets of sweet water ran and soon as he mingled with the crew and heard them talking his long-bounden tongue was loosened, till he made them understand

Scene 19.—him, when their casks were filled they took him aboard.

Scene 20.—while Philip's smile and the pretty home cannot smoothen the furrows on sweet Annie's face.

Scene 21.—To the friendly sailors Enoch uttered his broken tale, scarce credited at first, but more and more amazed and melted all, who listened to it and clothes they gave him and free passage home.

Scene 22.—Annie is still looking for a sign, her gaze still turned to the place where she saw Enoch last

Scene 23.—But presently a new joy made quiet all hear fears, when her child was born, then her new child was as herself renewed, then the new mother came about her heart, then her good Philip was her all-in-all and that mysterious instinct wholly died.

Scene 24.—None of these came from his country and dull the voyage was with long delays, but evermore his fancy fled before the lazy wind.

Scene 25.—Music.

Scene 26.—At last he feels the dewy, meadowy morning breath of England, he spoke no word to any one, but hastened with anxious steps to his home.

Scene 27.—Had he a home? his heart foreshadowing all calamity, his eyes upon the stones he reached the home, but finding neither light nor murmur there, he cried: "All are dead or dead to me."

Scene 28.—Down to the pool and narrow wharf he went, seeking a tavern, which of old he knew; he knew the keeper's widow, good natured, garrulous Miriam Lane, who in his hearing tells the story of Annie's marriage to the miller's son, he hears of Philip's child and how he himself was long ago given up for lost and dead.

Scene 29.—How Enoch yearned to see her face again.

The remaining following covers all the subsequent scenes up to the moment of his return to the inn, but it is suggested to the lecturer, that during the showing of the scenes in Philip's home, music take the place of speech, the words here arranged to be spoken by Enoch will be found amply sufficient to cover the periods, when he is seen looking into Philip's home.

"He now shunned the middle walk and stole up by the wall, behind the yew and thence that which he better might have shunned, if griefs like his have worse or better, Enough saw.

"He saw Philip, the slighted suitor of old times, stout, jovial, with his babe across his knee, and over her second father stooped a girl, a taller, but a lovelier Annie Lee. Now when the dead man come to life beheld his wife, his wife no more, and saw the babe here yet not his upon the father's knee and all the warmth, the peace, the happiness, and his own children tall and beautiful and him, that other, sweeping to his place, he staggered and shook and roared to cheat himself a shrill and terrible cry, which in one moment like the blast of doom would shatter all the happiness of the hearth. Too hard to bear, why did they take me thence? O God, Almighty blessed Saviour, that doth uphold me on my knee by the uphold me, father in thy boyishness a little longer, and one give me strength not to tell her, never to let her know, help me not to break in upon her peace. No father's kiss for me, the girl so like her mother, and the boy my son.

Scene 37.—Turning softly like a thief lest the latest shingle should grate under foot, he crept to the gate and came out upon the waste

Scene 38.—And rushes back to the inn to die. He swears

Motion is contrary and reveals to her who he is, no longer the proud Incas, who held high his head and cared for no one, but Ennery broken and bowed down by the hand of fate.

"Scene 39.— There is not one of all my blood, who will embrace me in the world to be. This hair is his, she cut it off and gave it, take, give him this, for it may comfort her; it will, moreover, be spoken to her, that I am he."

Scene 40.— And now here came so loud a calling of the sea, that all the houses in the haven rang; he woke, he rose, he spread his arms abroad crying with a loud voice. A sail, a sail! I am saved, and so fell back and spoke no more.

So passed the strong, heroic soul away.

With the Western Producers.

By Richard V. Spencer, Los Angeles.

The legal branch of the Selig Stock Company, under the direction of Mr. Boggs, last week was engaged in the making of another big Selig marine film. Most of the scenes were staged at San Pedro, and at Redondo, another seaport nearby. Next week the company will put on a big Indian military production in which it will employ a large addition of supernumeraries for the battle scenes.

* * *

The Pathe Company recently lost 1,100 feet of Eastman raw stock film in a wreck on the Salt Lake Line in Nevada. It is believed that the film can be located at a later date and forwarded to its destination.

* * *

The Essanay Company left last week for Los Gatos, near San Jose, Cal., where it will spend some time putting on Essanay Westerns. The company worked in the same vicinity last year. It is reported in the local sporting picture colony that Mr. Anderson, the Essanay Western director, is soon to take the company to the Hawaiian Islands for the summer.

* * *

The Motion Picture Patents Company's action against Fred Siegert, a local film manufacturer, came up before Judge Wellborn in the local Federal Courts last Monday. The Patents Company's attorneys petitioned the court that Siegert be punished for contempt of court for violation of an order of the court enjoining him from making additional pictures with his alleged Pathe camera, and ordering him to deliver his camera and films to the United States Marshal Youngsworth for destruction. The first hearing of the case occurred March 28th last, when testimony taken at this hearing induced the court to issue an injunction against Siegert enjoining him from using an alleged Pathe camera. It is now alleged by the Patents Company's attorneys that Siegert did not comply with the court's order, and instead of delivering up the films of "The Retribution," "Plucking Chickens for a Bride," "Who Died First?" "Levi, the Tailor," "The Banker's Daughter," "Only a Country Girl," allege that he carried the films and camera to the residence of Henry Fritz, a friend, residing at No. 141 East 33rd Street, Los Angeles, and placed them under the house, in order to avoid the process of the court. The attorneys for the plaintiff argued that the films that Siegert did surrender to Marshal Youngsworth were worthless. Siegert claims that he sold his camera before being served with the injunction. Siegert's attorneys allege that the court order was carried out in good faith, and that Harry A. Kelly, Siegert's former camera man, whose affidavit was strong against Siegert, was, and still is, an employee of the Patents Company, and that the said Kelly had inveigled himself into the home and family of Siegert for the purpose of discovering what he was doing, and how the pictures were being made, with the alleged purpose of later reporting to the Motion Picture Patents Company. The films were produced at Siegert's residence on West Jefferson Street, Los Angeles. After a partial hearing the case went over for one week, again coming up for trial June 5th.

* * *

S. Asai, a young Japanese of Long Beach, who is a graduate of the University of Tokio, has organized with the assistance of some experienced Americans, the nucleus of a moving picture stock company. M. Asai, the young man's father, who is financing the organization, is an Admiral in the Japanese navy, and with his son is negotiating for the introduction into Japan of the first series of moving pictures with American scenes, the titles and captions of which will be translated into six different dialects in order to be read and understood in the six different Japanese provinces. Associated with the Asais in the venture are E. M. Dennison, and L. D. Clawson, Americans. In addition to supplying his country with films in the Japanese language, Asai expects, through the influence of his parent, to introduce the motion pictures on board the Japanese men-of-war, for the amusement and instruction of the sailors, and also in the various military barracks of the other branch of the service. The company is also planning to supply coastwise passenger steamers on this coast with moving pictures for the entertainment of their traveling patrons. It is said that this feature has already been installed on several Atlantic boats with great success. Asai after graduating from the Tokio University came to the United States where he immediately became interested in photography. Lately he has taken up the moving picture end of photography, and now, with the help of his American associates, will start a moving picture studio in Long Beach, employing American actors, and producing American stories, later to be translated into Japanese. Later, it is the intention of the company to start a studio in Japan, where will be produced Japanese stories by a Japanese company of actors. These films will be exported to the Pacific Coast of the United States, Mexico, South America, and other centers of Japanese population, to be patronized exclusively by Japanese. The company was recently incorporated in the State of California with a capital of $15,000, the larger portion being subscribed by the Asais. The other members of the firm, which is a closed corporation, are E. M. Dennison, president; and L. D. Clawson, general manager and producer. The company will be known as the International Moving Picture Company of Long Beach, Cal., where they will establish a studio. Long Beach is also the headquarters of The California Motion Picture Mfg. Company, who, it is said, are now engaged in making their pre-release reels.

* * *

W. L. Howland, president of the California Motion Picture Mfg. Company of Long Beach, was in Los Angeles recently on business. He says that the company's work is progressing on a sound basis and that the company are about to begin work on their pre-release reels. Mr. Howland has gone to San Diego on business, and will return to Long Beach in about three days.

* * *

The Selig Company has begun to enlarge its Los Angeles studio. It has recently acquired a block of lots surrounding the studio, and the buildings on these are now being moved to other locations to make way for new studio buildings. The company plans to spend $250,000 on the Los Angeles plant, making it when finished, the finest moving picture studio in the United States. They already occupy the largest and most complete studio on the Coast. With the completion of the proposed changes the studio will cover the full block on Allesandro Street between C and D Streets, running back to the hill. When the new studio is completed, it is beieved that three companies will be put to work.

CORONATION POSTERS.

The Sales Company have made arrangements with their London representatives who are to film the coronation to ship the negatives immediately. The same reports have reached us from two or three other companies who are going to release the coronation pictures. While in the Sales Company offices we had an opportunity to see an advance copy of their coronation poster, portraying King George and the Queen with their retinue of attendants, being followed by the pageantry, hundreds in number, slowly winding their way to Westminster Abbey. We must admit this to be one of the most elaborate posters released to date, being well balanced and printed in five colors.

For exhibitors who have applied for bookings of this picture, to make advance billings, the Sales Company are sending the posters out this week to all of the buying exchanges.

That the sales of the coronation picture will eclipse any previous feature release is evident by the number of exhibitors who have applied for early bookings, and also the increased orders for posters.

MADISON SQUARE GARDEN CLOSES.

Moving pictures are not going to save Madison Square Garden. Moving pictures have saved many buildings from destruction, but they must be handled by someone who knows the business. The garden management knew little about moving pictures, yet they had certain definite ideas as to how a picture show should be run. No one could give them any advice, so the show closed as a very natural result.

They engaged an expensive ladies' band. Six male musicians could have done more than those twenty girls, at one-third the expense. The advertising was weak, the projection bad and film music awful. A good drummer and a real picture pianist would have put some life into it, but as it was there was no life except a cranky old man walking around finding fault with small matters and entirely overlooking the big ones.

The Camera Man Still Marching On.

By Robert Grau.

It has come to pass at last! Two of America's foremost theatrical managers, men who have for nearly twenty years operated on the very highest plane all over the world, recognizing that the epochal period in cinematography is at hand, have amazed their colleagues by taking part in a fierce competition for the American rights in "The Talking Pictures" now creating a sensation at the Olympic, Paris. These two managers were none other than Charles Frohman, "the Napoleon of the theater," and Colonel Henry W. Savage, an intrepid Yankee "showman," who came into the theatrical business through sheer accident, but who has become one of the world's most important providers of stage material this country has ever known. And it is he who has carried off the prize. Though in his absence abroad, details are lacking, nevertheless it is not to be doubted that a campaign of tremendous significance will be inaugurated in the early fall. For the manager who gave us "The Merry Widow" and "Madame X" and who had the courage to produce "Parsifal" in the language of our nation, and who is about to present in the same language the Puccini grand opera "The Girl of the Golden West," is not likely to identify himself with any new enterprise unless he possesses the ammunition for a successful outcome.

In the very first article contributed by the present writer for this periodical, the importance of the talking picture was exhaustively treated, and in the year that has passed there has not been wanting many indications of a mastery over the extremely difficult problem of synchronizing the expression of the two greatest scientific creations of modern times. At that time Mr. Thomas Alva Edison prophesied that at a not very distant date the workingman would present his dime at the box office of the modern picture theater, and revel in a reproduction of grand operas, plays and spectacles, with a voice, dialogue, action, and even color duplicated in one concrete film output, and now Mr. Edison comes forth, only a few days after the announcement of Colonel Savage's plans, to the effect that the entire problem has been solved and that no less than sixty (60) players were now being utilized in the preparatory stages of the development of the new films. Such managers as Charles Frohman and Colonel Savage evidently do not propose to be confronted with another such upheaval as that which came with the advent of the picture, and their activity is simply an illustration of the triumph of modern scientific achievement and evidence that they bow to the call of progress ere it is too late. Mr Edison, a year ago, was frank enough to express himself as confident that others beside himself were striving to solve the problem of the talking picture would succeed in perfecting the synchronization of phonograph and picture and it is significant that the announcements of "the wizard" and Colonel Savage came simultaneously. Verily, we are marching on!

Another recent development full of great moment, is that which comes from the preliminary proclamation of the newly organized Kinemacolor Company. It is not in my province to treat of the scientific phase of this new illustration of motion picture progress, but it may not be uninteresting to the readers of the Moving Picture World to know the manner of man who is now brought more conspicuously before them as a result of the formation of this new six million dollar corporation. John P. Murdock being best referred to. While no stranger in the moving picture field, Murdock has been more generally identified with vaudeville. There he was a veritable pioneer who blazed the trail in a precarious period. He it was who always brought the warring factions together in the days when discipline and organization were wholly lacking. Murdock was the man to suggest the convention that brought about the association of the vaudeville managers, now surviving under the title of the United Booking Offices, and it was he too who pursevered in troublous days, in fact he was regarded as "the Prince of Peace Makers."

Two years ago this man came to New York to make his permanent home here. His position in the United Booking Office is not clearly defined. He is not an official. His name rarely appears and then only when he has manipulated some momentous deal. I do not know to whom the credit belongs for the many successful coups achieved by the big vaudeville syndicate, but it is a fact that ever since Murdock has been affiliated with Edward F. Albee, the latter has increased in power until today he is truly the undisputed king of vaudeville. This may all be a coincidence and one would not regard it as possible that so frail a figure as J. P. Murdock could be so great a factor on the theatrical map, but he is just one of those Westerners who come to New York every once in a while and just do things.

Will the wonders of cinematography never cease? Only the other day the spectacle of a conservative banking institution underwriting the financial requirements of a vast motion picture concern was on view, while the names of such men as J. Pierpont Morgan and John D. Rockefeller have prominently figured in connection with the operations of men who have enormous interests in the same propitious field. One may not be considered unduly imaginative if he ventures to wonder if the day is so very far off when the problems of this vast industry will be solved in Wall Street through stock and bond operations. This may sound far-fetched at the moment, but I for one would not be amazed if "Moving Picture, common," and "United Cinematography, preferred" became ordinary expressions in the near future.

Essanay Pictures Indianapolis Auto Races.

The Essanay Film Manufacturing Company is fortunate. The recent automobile race in Indianapolis, Ind., which was filmed by the Essanay Company, will probably not be repeated, as the manufacturers of automobiles are reported to have said that such a race, 500 miles long, is too trying for both cars and drivers. The day on which this race was held was cloudless and clear, being ideal conditions for the making of pictures, and it is reported that the pictures of the race caught by the Essanay cameras are remarkably

good. Twelve cameras were used in the making of these pictures and they cover nearly every portion of the track, which is circular and of about a mile in diameter, with 200 laps to the 500 miles.

The first picture gives views of the grandstands and scenes about the track, showing parts of the crowd, immense strong, who viewed the race. Then Bob Burman in his famous Blitzen Benz is shown being crowned Speed King shortly after he broke the mile record in 25 45. Then before the grandstand we see the drivers and the cars entered for the long race. Also closer views of the same. Then we see these cars lined up at the tape ready to start. The start on the preliminary lap, accompanied by the president of the speedway. After that the start of the real race and the dash down the home stretch.

Then follow views showing cars as they pass different points along the track. Also several views of minor mishaps to cars, such as throwing tires are shown, and with these the making of repairs at the repair pits opposite to the grandstand. One view shows a tire leaving a wheel and rolling for a quarter of a mile up the stretch. The tire disappears by bounding over a wall.

The worst accident of the day happened in front of the grandstand, a few feet from the Essanay camera. In this

three cars were wrecked and two men injured. A complete picture of this was recorded, and we have the breaking of the front axle on the car of driven by Joe Dawson, Gaston Anderson, the mechanician, was thrown out and the car swung in front of the Westcott driven by Harry Knight.

Among other scenes we see Harroun in the Marmon Wasp dash by the checkering flag of the starter, which informed him that he was the victor in the great race. Then we see several views of Harroun and his car, and the film closes with a view of the two-lined showing the nine and the distance run in each of the cars.

"The Little Soldier of '64" (Kalem).

A Patriotic Offering for July 4.

With its coming release "The Little Soldier of '64," the Kalem company strikes a distinct and most harmonious note in the present pleasing commingle of "higher ideas." A film which will give even the hardened reviewer a genuine thrill surely deserves the immediate and favorable notice of the exhibitor. Every element combines to make this production an unqualified success. The excellence of photography is a foregone conclusion with the Kalem Company. The theme of simple, homely, small advantage to begin with. The visit of a young Confederate soldier follows him to the battlefield, and himself, disguised as a recruit, at a critical moment saves her husband's life. This plain, but moving story is set in a most magnificent frame of the time of Nature and Reality. There is not from the first to the last inch of film one bit of artificial scenery. Instead, every scene is acted either in the open or in real rooms and in real homes just as they actually existed and in many sections still exist in the South. This singular charm, so rarely found in photoplays, is present in every part of this film and its potent gains on the spectator with every minute. The very opening scene surrounds us with an atmosphere of historic truth, not in the setting only, but in the characters as well. Such men and women, as are shown, most assuredly existed in the South at the outbreak of the Civil War, such were the clothes they wore, and thus, or very nearly thus, they looked and acted. Local color and historical accuracy in such matters are manifestations of the moving picture art, which are justly deserving of the highest praise. This honest realism, never ostentatious or obtrusive (and for this very reason most pleasing to an audience), is likewise present at the numerous battle scenes that are cleverly introduced in the progress of the action. Battle scenes in photoplays are at times ghastly affairs, unreal in the highest degree, but it here was plain to the reviewer, after he had seen the advance of the deploying lines, that the fighting was under the direction of an experienced tactician. This view was confirmed by the Kalem representative, who informed the writer that all the military parts of the film had been directed by an army officer and were executed by the militia of South Carolina. Indeed, the battle scenes all took place on more or less historic ground in the old Palmetto State. After the hostile forces have felt each other out and ascertained their respective strength and positions, a spirited and realistic artillery duel takes place, and this is in technically and energetically correct order followed by infantry attacks. In a rude, temporary shelter a hospital has been quickly constructed, and the surgeons of the camp of militia which assisted in the production of the pictures are seen working over the maimed and wounded. The pursuit of the wife of the Confederate soldier is a bit of splendid work. The flight in the old-fashioned ferry boat will delight every audience. Such ancient methods of ferriage still exist along many a Southern river, and their reproduction in the picture was a most happy conception on the part of the film makers. The best, however, remains to be told—we mean the touching and patriotic climax. While the last scene is thrown on the screen, husband and wife, now, after the lapse of fifty years, in the decline of life, are shown in front of a genuine old Southern home. Though the bitterness of the great war has died away, both sides love to think of their deeds of valor, and both venerate the flag under which they fought. The brave little wife, now gray and stooped, brings out the stars and bars, and both she and the husband kiss it in deepest reverence. Just as the hearts of the audience are touched with the loyalty of the old people to the cause they fought and bled for, there appears on the threshold of the old home, a little boy, bright-eyed, frank-mannered, lovable at first sight. He carries a small American flag in each hand and, all unconscious of the part the story makes him play, he runs to his grandfather and grandmother, dropping one of the little flags on the ground. The grandmother gathers it up tenderly and with the husband does homage to the emblem of a united country. Never have we seen a finale carried out so skillfully and so naturally and impressively. This review would be incomplete without some allusion to the perfect artistic poise of the picture. Nothing is overdone; there is no effort at sensational turns, not a doit of lost motion in a play where the temptation to be strenuous would have led the inexperienced or inartistic miles astray. There is about the whole and all its parts that suggestion of unused powers of reserve, which is the unfailing token of the highest art. The film should prove a boon to every exhibitor; it must, indeed, be welcome at any time, but as a Fourth of July offering it has an added value. The reel will be released on June 30th.

What Pathe is Doing.

The last week in June promises a very large increase in the death rate so far as Pathe is concerned. This week we were looking over four of their coming releases for that week, and only for one thing we would have come away with a very dark brown taste into our mouths. That one thing happens to be a beautiful travel film entitled "Transportation in Siam." Prior to that there were three other reels. Two of them ended in death-bed scenes and one of them ended in suicide, and we are very thankful to the Pathe people that they reserved that pretty scenic until the last, because it dispelled the gloom that pervaded the pictures before.

The exhibition started off with a reel of film called "The Passing of Dappled Fawn," an Indian story by the American Pathe Company. Technically the picture is all that it should be. The story is about an Indian girl who is sold to a trapper by her savage father, and how she committed suicide by jumping into a waterfall before the trapper could get back to his cabin with her.

The next subject was "The Sublime Pardon," also beautifully acted and exquisitely staged. It reminded us once more of how very difficult it is for two women to live under the same roof at the same time, especially if they are both the same age, and there is a man anywhere around, whether he be married or whether he is own boss.

The good wife takes in her cousin, Alice, who is left alone by death, and in so doing she is paving the way to hell with good intentions. The old-headed husband falls for Alice and after being Renoed he marries his affinity. Alice later dies of consumption. In order to prove it we are given a look at her on her death bed.

The sublime pardon is shown when the first wife receives the child of the second wife, according to a deathbed promise to always be a mother to it. Later on hubby comes back to No. 1 and promises to be a good boy. After making the proper amount of google eyes he is once more allowed to move his wardrobe back to the scene of his crime.

The next subject was an American production entitled "The Step-Sister." In this film Pathes have adapted the idea of introducing their actors and the beginning of the reel with their names, so that the audience may know who they are. The idea was suggested to the Pathe people by James L. Hoff, but he claims that the actors do their bowing at the wrong end of the film, basing his contention on the well-known fact that it is customary for actors to do their bowing at the beginning and have done their bowing before. Which line of logic seems almost human to the present writer.

"The Step-Sister" is a very valuable reel, because it shows a peculiar trait of woman's nature in a very strong and decided way. It is necessary every now and then for film companies to produce reels showing woman's inhumanity to woman, so that the fans as well as not forget it altogether and get going too strong at one another. The reel shows a widow with a young daughter who married a widower with another daughter. Is it necessary for us to say that the widow's daughter got all the gravy, while the other girl got the lemons? She did, until her father died, when it was found that father left the homestead to his daughter and nothing to the others, after which there was a house-cleaning and there was more doing in the inhumanity line. We see father die. Why they did not let him die in peace we do not know, because we did not ask. But this much is true, it is one of the most needlessly realistic pieces of acting we ever saw. Entirely unnecessary and uncalled for by anything except the demands of "art."

After that, "Transportation in Siam" was a life-saver. It was like a hypodermic injection of joy. It cleared the atmosphere like a summer rain and we forgot all about the death and suicide that went before, in looking at the elephants as they swung in their rhythmic stride across the oriental background. Usually it takes a good comic to dispel gloom, but now we are convinced that a good scenic will do it equally as well. "Transportation in Siam" is a fine reel. One that will be remembered long after the others are forgotten. We may possibly remember that last death scene, but what's the use? There is something majestic about an elephant that one never tires of looking at, and as elephants form the principal mode of transportation in Siam, they figured largely in this picture. The film was very short, showing nothing more beside the elephants than sacred cattle being hitched to light vehicles and, later on, engaged in a race, something on the order of a chariot race in the circus.

At any rate, it was a charming little picture and it sent us away happy in spite of the doleful doings that went before. Too bad there are not more of them. But one thing we can say in favor of Pathe is that they give us more good

educational and scenic reels than any other film manufacturing concern in the business, and, if they are willing to take our word for it, there is nothing they turn out that is any more interesting than these.

Crystal Theater, Louisville, Ky.

A couple of months ago one of the handsomest as well as one of the smallest and most compact motion picture theaters in the South was thrown open to the pubic at 314 West Market Street, in Louisville, Ky. The new house, known as the Crystal, offers some interesting features to the picture world in general, for it is an excellent example of the results that can be accomplished in a narrow space, of great length, toward constructing a playhouse which will fulfill every requirement of the municipal authorities in regard to safety of the public and which will show up, in spite of its tube-like shape, as a very beautiful specimen of the theater architect's art.

The Crystal Theater is located in a very busy section of the shopping district of the city where space is very valuable, and is very well laid out considering the limited space. The house though narrow in appearance from its front elevation is extremely long and capacious. The ventilation is scientifically correct. The picture projected is 12 by 18 feet, with a 75-foot throw. The screen sets high in the rear and the floor is well sloped, giving a full view of the picture from any seat in the house. The exits are large, and open upon a public alley. Seating capacity 400. Opera chairs, made of oak, satin finished in green, to conform with the interior color scheme of rich red and emerald green. At all times the house is thoroughly lighted.

The operating booth is constructed of metal and measures 8 by 12 by 9 feet in dimensions, affording plenty of room for two machines and two operators at the same time. The two machines are both Powers No. 6. Every article in the operating room is made of metal. The Crystal is equipped with a system of hot water heating for winter heat, and for ventilation there are two exhaust fans four feet in diameter, placed on either side of the screen at the rear of the building. These provide a cool current of air during the summer. A twelve-hour show from 10:30 to 10:30 is run daily, in all fourteen performances, consuming a little less than an hour's time and consisting of three reels of first-run Independent films.

A four-piece orchestra furnishes the music and sound effects are a feature. While the admission is only five cents, the Crystal offers as complete a program as any ten cent theater. The house is under the management of Mr. C. F. Hansomp.

A Perceptible Improvement.

By Jane Elliott Snow.

It requires no unusual wisdom on the part of lovers of the photoplay to see that there is a great change for the better in the character of the plays, generally.

When the photoplays were first introduced, and for some time thereafter, there were far too many scenes showing a reckless destruction of property.

It was not uncommon for an apparently choice piano to be thrown from a wagon, and reduced to fragments; or an entire cupboard of dishes would topple over, and its contents go down in a general wreck. Indeed, it often occurred that the greater the destruction of property the greater the merriment on the part of the audience.

The effect of these scenes upon communities could not help but be harmful. For the small boy, as a rule, is prone to be a "smasher" of all his playthings, and of things in general, and he needs no exciting influences, such as these pictures produced to add to his natural propensity in that direction.

Where there used to be many such scenes introduced into photoplays there are now but few, possibly none.

Another bad feature of those early photoplays was the practise of making a hero of a criminal. Or, if he was not made a hero, his method of doing a criminal act was well shown forth.

There is no question but that too frequent repetition of these kinds of plays did much to throw the whole business into disrepute. Not that they were worse—that could hardly be possible—than scenes frequently enacted upon the stage of leading theaters, but their very cheapness gave them so much larger audiences that their evil influence was more noticeable.

Children are wonderfully imitative beings. Let a circus, or a Wild West show pass through any community and for weeks thereafter groups of small boys will be seen running, jumping, or performing various acrobatic "stunts," while Johnny's hobby horse has to gallop to Banbury Cross at a much greater rate of speed than the ordinary.

I well remember, when a child, of attending a "sleight-of-hand" performance where the leading performer took a potato, sliced it on a plate, and passing the plate through the audience asked the men to add to the dish a liberal supply of snuff and tobacco, which they did.

In a moment, quicker than the eye could detect, the slices of potato with their vile seasoning were changed into delicious cookies, that were in turn passed around and freely partaken of by many present.

This, with other similar "tricks" so excited my childish imagination that for weeks my little companions were entertained with mimic shows of a very extraordinary kind.

Speaking of this "perceptible improvement" in the photoplays is a reminder that there is still room for more improvement, and here is hoping that some time they will get the cowboys dressed up in their Sunday best—that is, if they have any such garments.

For really and truly if the hero of the plays must be continually brought to our notice why not have him, at least part of the time, arrayed in something besides old clothes? For while his life may be strenuous, and very much neglected, he must at times wear **new** clothes.

Now civilization demands that people be respectably clad and while the photoplays are admittedly an educational force, a very decided praise should accord those every thoughtful heart that such plays be presented as well teach our boys to have some regard for personal appearance in dress as well as otherwise.

Johnny's mamma has a serious time keeping her little son up to the standard of her "set" in the matter of dress. She is very much mortified to see him with holes in the knees of his trousers, and with a decidedly "baggy" appearance about the hips.

But Johnny delights in this style because the cowboys in the moving pictures are usually clad in that way.

In conclusion, let me say that whatever improvement there has been, or will be made in photoplays the Moving Picture World has been and will continue to be a mighty factor in the work because its record shows that it stands for all that is best in that form of amusement.

Mrs. Ruth Dickey, of the National Board of Censorship of moving pictures, is a firm believer that animated pictures will be the educator of history and geography in public schools in the near future. Mrs. Dickey believes the children can obtain a better vision and understanding by witnessing pictures than they can possibly by reading books.

A Word To The Exhibitor.

By John M. Bradlet.

There is one drawback to an open market, the fact that too many persons go into the moving picture game with a ready desire to make money quick at the least expense. They have no taste whatever and anything is good enough for them as long as it is cheap. This will not be a very serious drawback, because if some exhibitors cannot tell a bad picture from a good one and believe that anything is good enough for the public, they will soon awake to the truth, that if they have no taste, the public at least is educated.

The exhibitor, in general, is a person who has to find fault with everything and is the very last one to lend his services to correct the abuses. Be he licensed or independent, the exhibitor has to place the blame on either the Motion Picture Patents Company or on the Sales Company. He does not blame his own poor management for his failure to make his investment a paying one. No, in his opinion it is the fault on the time, of the exchanges, in fact of any one connected with the business, except himself. He does not see the reforms that he should introduce in his theater, but he sees where the manufacturers and renters could improve.

The exhibitor talks much, rages more and is free with good advice, but do not ask him to attend meetings, to try to get together with his colleagues, to do a little work for the good cause, etc. He will grumble, but he will not act.

I cannot say that all the exhibitors' meetings have been successful. They have been disappointments for the leaders. These meetings lack freedom, lack confidence; the few present are there with the idea that if a proposition is made by Jones, it is that Jones is a selfish man, looking out for himself. Petty jealousy reigns supreme in all these meetings and this demon of jealousy works so hard that the best propositions offered fall flat.

Here we are at the eve of a national convention and nothing is ready. The exhibitors clamor for the convention, they want an open market, they want to see their business improve. Yet no one is doing active work for the convention. The exhibitors of Chicago wait to see what the exhibitors of New York will do, the ones from New York wait to see what Philadelphia will do, etc.; they are all too distraut to take a hand; they all wish the convention; they all expect that their neighbors will do the fighting for them and no one is moving. By this time, every town should have its local, every State should have its organization and the locals and State organizations should be working to prepare for the national convention.

Is it not time for the exhibitor to realize his position and take steps for his own safety? On one hand he is governed by the manufacturers, who had enough common sense to unite themselves into two very powerful organizations, the Motion Picture Patents Company and the Sales Company. On the other hand, he is at the mercy of the operators, who had also the good common sense to unite themselves.

The exhibitors are not united and if one suffers, the others do not come to his help.

An exhibitor with an investment of $50,000 can be ruined at the will of the manufacturers or of the operators. The manufacturers' organizations can refuse him service. The operator can declare a strike on said exhibitor. Now if this exhibitor with $50,000 invested in a theater was a member of a said organization, the said organization could help him. In case of an unfair strike, the whole organization could influence the operators. If in trouble with the renters or manufacturers, the members of the organizations could help him.

Many exhibitors also ruin themselves by trying to ruin their own competitors, by trying to run their show at a too low expense, or do not know how to spend money in a judicious way to obtain the best results. Everything must be cheap, the quality does not count, yet these exhibitors clamor for an open market on the ground that better pictures will increase their business. Same story with the slides. They refuse to pay 50 cents for artistic slides because they can buy common slides as low as 20 cents. One theater, with a rather big name, in an excellent location, will not pay 50 cents for a good slide, but shows to its patrons what the manager calls an intermission slide. The slide represents six men in bed with their feet sticking from under the bed covers. On the soles of the twelve feet are printed the letters to form the word "Intermission." A slide of very poor taste, badly colored and not good enough for the public.

The failure of many exhibitors is not due to what they claim the fault of the manufacturers, of the renters, etc., but to their own lack of taste and lack of business ability.

CHEAP HELP.

Cheap help is the most expensive luxury that a moving picture manager can afford. We know that many young men are only too willing to be **Free Ushers.** It is tempting for the manager to have well-dressed young men, dudes, willing to work night after night for nothing or practically for no wages; so much money saved to swell the bank roll. Those young men are what we can term mashers. They want to be ushers to have a chance to flirt with the girls visiting the show. If the manager saves $1.50 per night by employing a free usher, he will find that he is losing twice the amount in patronage, as respectable young girls, ladies and children will not patronize a theater where they are liable to be insulted by the young mashers. Other managers who had some bad experience with the free ushers are not yet converted to the idea that you have to pay good wages if you want good help and they engage men, worthy of the

prefix "tramp." Men with no manners, dirty, rough, repulsive, and too often the offensive odor from their dirty clothes is enough to drive many persons away.

CHEAP ADVERTISING.

Antique or cheap, common advertising is worse than none and is money thrown away. Our public is too well educated to-day to be deceived with a lot of cheap, ugly, sensational posters. On the first day, these posters can boom the business a little, but on the following days the persons fooled once are not going to bite a second time and no matter how excellent may be the show, they will pass the house with this word on their lips: "Humbug." To get them a second time you must add more and more sensational posters until the whole lobby and front of the theater are entirely covered with ugly, sensational posters, leaving no room for more extra display.

When a manager advertises, he must prove that this advertising is not a fake, otherwise he is a lost man.

The following experience will be a good illustration:

The other day, while the sun was hot, I passed in front of a moving picture theater. The pictures advertised on the boards were very tempting and a great display of signs were still more tempting. One sign named the number of fans used to cool the inside of the house. Another sign gave the amount of ice used to cool the atmosphere and a third, still larger sign, depicting white bears frolicking on giant icebergs. Such a display of signs was enough to give you a chill on the hottest day of the season. As we walked to the box office the poor girl cashier was so busy fanning herself and drowning her sorrows in a glass of lemonade that she did not see us and at the same time a puff of hot air came

from the ticket box, telling us that the inside was like an oven. Our eye caught sight of another miserable mortal—the doorman. Poor fellow. He had a hard fight to mop the perspiration running down his face, his collar had no more shape, he appeared very uncomfortable in his heavy winter uniform and gave us the impression that the advertised fans, ice, etc., did not cool the place.

As we were going to retreat we saw a man emerge from the theater. He was another victim of the heat. He was in shirtsleeves, sleeves rolled to his elbows, no collar, but the shirt opened at the neck, mopping his face and with a cigar stump in his mouth, he looked as miserable as both the cashier girl and the doorman. He was the manager, as his heavy watch chain and the sparkling diamond in his shirt front denoted that he was not a common individual. He stopped a moment to look at his attendants, then walked across the street to enter a saloon to get a little more steam into himself.

At the return of the manager we approached him and found him to be a general kicker. Yes, business was bad, the pictures were rotten, the service still worse, the parks were taking the trade away, even his neighbor up the street was giving an extra show to capture the public. To hear him talk, every one was to blame except himself, while in my opinion he was the only one to blame.

Less liquor in his system would be less steam and with less perspiration he could keep himself more decent in appearance and not give the impression that his place is as hot as the quarters of his satanic majesty. At a small expense he could have the window glass of the box office removed and replaced by some grille or screen work, he could provide a neat little awning to protect the cashier from the reflection of the sun rays on the sidewalk. At another small expense he could provide a neat and white summer uniform for his doorman and turn his sad, painful expression into a pleasing and inviting smile. These improvements would cost less than the numerous painted signs and would be more effective, as they would tell the truth.

My attorney took me to the competitor, accused of giving extra inducements. We found nothing of the kind, no extra show, no flourishing signs, no bluff, but we found white uniformed attendants with a genial smile and their cool and comfortable appearance invited us to enter the place.

Appearance is the keynote to success. The American public is educated, wants the best, will pay for the best and patronize the places putting in some appearance. The trouble in motion pictures is that we had too many push-cart men to invest their savings in moving picture theaters. They are not educated, they are not even cleanly, they only care for the nickels. They do not see how they can increase their receipts by spending some judicious money.

We are thankful that this class of cheap exhibitors is fast disappearing and that the business is falling in the hands of experienced show men. It is for the present exhibitor to look forward for improvements and not run his show on the old lines "that anything is good enough for the public." It is not.

Much has been said for and against the open market. Will we get the open market? If we do not get the open market? I do not think so, but I will say that, afraid that we have attained what we were fighting for—namely, better pictures. Are the manufacturers afraid of an open market? We do not think so, but we will say that, afraid or not, the manufacturers have taken the hint and they have not only improved the quality of the work, but I understand that the best studios are working on productions that will rank as real masterpieces. The agitation has worked some good effects, so let us hope that the exhibitors will recognize these facts, unite themselves and keep up the fight for good work, to go on forever.

Cape Cod.—Two picture theaters have been recently opened on Cape Cod, one in Liberty Hall, Sagamore, Mass., and the other in Town Hall, Sandwich, Mass., by W. A. Winsor, proprietor of Winsor's Garage. The theaters are unique in that Mr. Winsor has built his own power plants from the ground up. Direct current is used, with Powers equipment and licensed film service.

Boston

The New England Vaudeville Managers' Protective Association, the organizing of which has been noted in these columns, has now incorporated, and a brief resumé of its by-laws follows, showing wherein the moving picture theaters are interested. The object of this organization is "to promote reforms in the conduct and management of vaudeville and moving picture houses; to promote the general welfare of the members of this association and of their business; to **resist, and protect them and their business, against unwarranted attacks.** . . . To encourage a high standard of morality on the vaudeville and moving picture stage, and in the conduct of vaudeville and moving picture theaters throughout New England." The initiation fee has been made $50 for houses seating 500 or over, and $15 for houses seating less than that amount. Monthly dues are $3, payable in advance. Anyone running vaudeville in New England in connection with any theater may become a member. The moving picture interests are largely represented in this association, both as members and on the list of officers. This fact shows the dignity cinematography has attained in the last few years. Had the Association been formed a few years back, it is certain that the moving picture men would not have been so politely requested to become members of the executive committee, etc.

The Gaiety Theater, Washington Street, after two weeks of "pop" vaudeville and pictures, decided not to continue, and closed June 3. In the Gaiety we find a new, high-class regular theater, with an excellent location on Boston's busiest street. Pictures and vaudeville were offered, with a uniform admission rate of ten cents. The house tried the experiment last summer, but gave up after six weeks' trial. As things were no better this year, Mr. George Batcheller decided that two weeks were enough. Both Patents Company and Sales Company were represented this year, as one week's service of each brand was tried.

The Globe Theater, another "legitimate" house, just opposite the Gaiety, is doing well with a show of just the same proportions as that of the Gaiety.

The W. E. Greene Film Exchange, 228 Tremont Street, has notified the trade that they will give a free demonstration of the Nestor "Mutt and Jeff" talking pictures at the Joliette Theater, Bowdoin Square, Tuesday, May 6. At this writing, interest is rife over these pictures, and the Nestor advertisement in The World of June 10th was read with much interest by exhibitors, following, as it did, the message from the W. E. Greene Film Exchange on the matter. More than one Licensed exhibitor remarked that he was "going to take a look, anyway."

The Casino Theater, Hanover Street, devoted to burlesque, has given up the idea of a supplementary season of "pop" vaudeville and pictures, and closed June 3.

Manager Appleby, of the Star Theater, jumped on the midnight express to New York on June 3. The coronation pictures, as promised by the new Kinemacolor Company of America, have roused Mr. Appleby's interest, according to his statement. It is only just to state that this manager carried with him a list of places to go, made up from the advertisements in The World of June 3. HENRY.

EXHIBITORS.

First State Convention Under the Auspices of the Detroit Moving Picture Exhibitors' Association.

Detroit, Mich., June 9, 1911.

Editor of the Moving Picture World:

Dear Sir—At a regular meeting of the Detroit Moving Picture Exhibitors' Association, held on June 5, 1911, it was decided to call a convention on Tuesday, Wednesday and Thursday, July 11, 12, 13, 1911. The dates were definitely set, upon receipts of many letters from exhibitors through the State of Michigan expressing their willingness to be on hand for the occasion. All indications point to a great gathering and a successful meeting is looked forward to.

The purpose of the State organization is for the future welfare of the moving picture exhibitors of the State of Michigan.

All manufacturers who have appliances that are essential to the moving picture exhibitors are kindly asked to correspond with our secretary, who will see that space is set aside for their exhibit.

Trusting you will give this notice space in your valuable paper, we remain, Respectfully yours,

The Detroit Moving Picture Exhibitors' Association,
Per F. H. Baumgartner, Secretary.
290 Forest Ave. E., Detroit, Mich.

"TWINS" (Rex).

"Twin" stories are always interesting, no matter how improbable. They have been written by the greatest writers of all periods, since long before Shakespeare down to Mark Twain, who leaves his comedy of Pudd'n-head Wilson on twins and thumb-prints. Who, therefore, can rise up in their two-sheeted rage and accuse Ed Porter, producer of the Rex Company, of "stealing their stuff" when he produces a story entitled "Twins"?

Twins afford equally good matter for either drama or comedy. In the present case the Rex Company has worked out a very original story of the lives of two twin girls, which assumes a dramatic tendency towards the end. It is far from being commonplace, because it is free from the usual entanglements of most twin stories. The reason for that, in this case, is because the twins are played by the same woman, Miss Lois Weber, and they never meet. In other words, it is a dual rôle, played by the gifted leading lady of the Rex Company with her usual full power.

The play is very clear and self-explanatory, which is a remarkable thing when one is obliged to keep track of twins. The story deals with a pair of twins who were adopted from an orphans' home by different parties at different times. One found its way into a home of wealth and luxury; the other went to a widow's home to take the place of her own daughter that had passed away. Although looking very much alike as they grow older, the dispositions of the two girls are not so much alike. As sometimes happens, the more fortunate one has developed a peevish and treacherous disposition, while the other has become a very lovable character amid a life of toil and want.

The way matters lead up to the meeting of all parties in a climax is pleasing, because of the fact that it is logical, original and convincing. There is a point in dramas of this kind where it is very, very easy for the playwright or producer to spoil the whole business by some slight unnatural or improbable action or incident. In this picture of "Twins" Mr. Porter has skilfully steered clear of the rocks of conventionality and anticipation. The photography and scenic arrangements are, of course, up to the usual Rex standard, which is the very best. The producer has chosen with rare artistic sense a number of beautiful outdoor backgrounds that appeal so much to the eye that they cause the beholder to yearn for green fields and blue skies. Very few people will believe upon seeing this film that the outdoor scenes were taken during a heavy downpour of rain at the very unusual hour of 7 p. m.

The characters are all well cast. Miss Weber in her dual rôle is of course as charming as any one could wish. Mr. Philip Smalley is always a reliable lead and acquitted himself as the foster brother in his usual finished style. Joe Engel as the cruel boss is immense, and has Simon Legree beaten to a frazzle. Miss Hohlfeld as the stenographer of the shirt-waist factory was the first moving picture stenographer we have seen that looked like the real thing. In the language of 13th street, "she done fine."

As a general summary of "Twins," the exhibitor may look forward to a reel that will please his patrons. It is not the strongest thing the Rex Company has ever done, and perhaps they do not pretend that it is, but nevertheless it is good, wholesome, interesting and dramatic all the way through. It has not only an original plot, but the ending is one of the prettiest that we have ever seen. We recommend it to our exhibitor friend who wrote us a few weeks ago about "too much gum-sucking" in the pictures. There is, of course, a happy ending to "Twins," but it does not end in a "clinch." The ending is one of the neatest little bits of suggestive work that we ever saw and we are sure that every exhibitor will breathe a sigh of relief and whisper "Amen" when he sees it.

PERSONAL PATTER.

Doc Willet, general manager of the "Imp" Company, was caught on Twenty-third Street one morning this week trying out a new Hupmobile automobile, which he purchased a few days previous, and to demonstrate his ability to control the machine and at the same time obey the traffic regulations, he invited us to have a ride with him, and, strange to say, we are very glad to mention the fact that "Doc" showed his appreciation for us several times during the five or six blocks we rode with him, by allowing us the privilege of cranking up four times. But never mind, "Doc," they all stall their engines while they are learning.

Bill Swanson.—Among the recent arrivals to the city that have exhibited themselves on Fourteenth Street is the ever-smiling Bill Swanson. Bill has accumulated quite a roll, and as he has no bad habits to separate him from his coin, he figures the railroad should get some of it, and that is his reason for his frequent trips to New York.

"MOLLY PITCHER"—Champion.

Few stories in the history of the War of Independence, so rich in incidents of heroism, appeal more strongly to patriotic and general sentiment as that of Molly Pitcher. One of the licensed film makers about two years ago made the story the chief subject of a patriotic film. It may be noted right here that the production of the Champion Company, while by no means absolutely flawless, is a decided improvement on the previous production. Dramatically the story has been well sketched and the film has made full use of the many fine touches, in which the tradition abounds. The general tone of the production is commendable; there is no ill-advised rushing after sensational effects and even the most fastidious board of censorship could find no fault with the film on the score of moral cleanliness. No possible fault can be found with the photography, which is excellent throughout. A word of earnest praise is likewise due to the acting; the artist, who essays the leading rôle possesses emotional and dramatic powers of no mean degree and is well adapted for the part, for which she has been cast. As the success of this photoplay largely depends upon the skill and talent of the actress, who takes the part of the American heroine, it goes without saying that the Champion has in this film given the public an acceptable historical picture. Greater care should have been taken with the staging of the play, for in pictures, which are intended to portray historic scenes, proper settings are of course essential. On the whole, however; the Champion Company has undoubtedly taken a step in the right direction, has chosen its subject well and has worked it out to the best of its ability. The shortcomings above mentioned, can of course and no doubt will be easily remedied and there is every prospect that with time and experience this company, if it intends to film other historic events or traditions, will acquire all the necessary skill, of which this present production gives no small promise.

"DECLARATION OF INDEPENDENCE."

Thanhouser Produces a Patriotic Reel for July 4th.

The film deals not only with the Declaration of Independence, but with the Boston Tea Party, Paul Revere's Ride, the Redcoats' Retreat from Lexington, and in addition to all this gives the life of John Hancock, the first signer of the Declaration and the first American millionaire, telling his famous love story and inspiring patriotism in others by showing how true a patriot he was Hancock who, with most of his wealth lying in Boston holdings, said: "Burn Boston and make John Hancock a beggar, if the public good requires it." The reel, which the maker is advertising as "a subject that interests more Americans than any other ever made" is released on Tuesday, July 4th.

A businesslike lobby adornment will be found in the display of plenty of American flags, four muskets (preferably old), two drums (preferably old), the famous Trumbull picture of the Signing of the Declaration (can be hired from any picture store), and facsimile copies of the Declaration (can be hired from any picture store). A good arrangement of these would be:

Flags—Drape front to best effect.
Drums—One on each side of lobby, crossed by two muskets.
Muskets—Two crossed above each drum.
"Signing" Picture—Hang or fasten to one side of lobby.
"Declaration" Facsimiles—Hang or fasten to side lobby opposite "Signing" picture.

If you have board for circulars or photos, drape with flag and tack on literature pertaining to the reel. Posters can be put up in the usual place. A release of so patriotic a nature as this affords the exhibitors a chance to advertise his show as one that should not be missed.

ECLAIR TECHNICIANS ARRIVE.

Among those who have left Europe to become identified with the moving picture industry in America there arrived recently to complete the technical and mechanical forces of the new American Eclair Company several important departmental heads, prominent among whom are Charles Collett and Gaston Larry, both of whom have been associated with the firm of Eclair for a long time and are highly regarded as men of unusual technical ability. The new Eclair plant is nearing completion and will soon be ready to market productions. Applications are pouring in from acting people, directors and others who are anxious to become identified with the new company.

These are being filed as received and will be taken up in a definite way and selection made for the regular stock companies shortly before the completion of the studios and works. Thirty odd cases of machinery reached here from Paris on a recent steamer and will be installed in the new plant during the coming week.

"FAUST."

A Notable Two-Reel Release by Pathe Freres.

This is the third film production of the Faust story. The Selig Company over a year ago put out a very free adaptation of "Faust," and Edison came some months later with a more ambitious attempt, which followed the opera rather than the drama. Pathe's production, which is the subject of the present review follows in the main the opera, takes one or two incidents from the drama and frequently departs from both opera and drama in independent variations of its own. The Pathe version has two great advantages over its predecessors—it deals with the subject in two reels and is colored. This latter feature in so spectacular a play as "Faust" must not be underestimated. Besides, much of the music has been made to fit with the proper scenes. To bring out the full power and beauty, however, a lecture is needed, especially as here and there the sequence of events needs some explaining. In the lecture prepared for the Moving Picture World the words of the drama, wherever they fit the action of the film have been closely followed, and it is hoped that this will be found to make the story doubly attractive. The idea to show on the screen the metamorphosis from fiend to dog and back to fiend was a piece of daring, which even a severe critic must admit has been cleverly done, but how many, who have only seen the opera and never read Goethe's story will understand and appreciate it? It may be mentioned in passing that a black dog, such as described in the drama, would have heightened the effects of the magic transformations. Another bold stroke of the film maker was the introduction of the phantom horses, on which, conjured out of the blackness of the night by Mephisto the latter and Faust gain access to the tower, where Marguerite is imprisoned. In the duel scene we should have preferred to see Mephisto in his own proper shape, the incident is altogether too tragic to allow of the successful introduction of experimental tricks. Realizing the tremendous difficulties of the film maker in such an undertaking, it would be unreasonable to criticize changes, that were evidently made in order to hasten the action and bring it within film limits. The main scenes are without one single exception brought out with singular force and felicity, the kirmess scene was charming and the dancing superbly graceful, the duel scene has nothing in the film, the meetings in the garden are done with an exquisite beauty, the prison scene is as affecting as in the drama and the prayer of Marguerite before the shrine of the Virgin is in a bewilderingly beautiful setting of Pathe's own design. The film, I have no doubt whatever, will enjoy great popularity and ought to be a boon ever very intelligent exhibitor, who will advertise and present it properly.

ESSANAY—THREE A WEEK.

Essanay Will Issue Third Reel On Friday.

Beginning the week of June 26th, the Essanay Company will issue three reels every week. The release date for the third reel will be Friday, and the first one to be issued will be "An Old Man's Folly," a drama, for Friday, June 30th.

Among the number of coming releases by the Essanay Company, a few of the most important are the following: "The Baseball Star from Bingville," a baseball comedy after the style of the Essanay's big hit of last year; "Take Me Out To The Ball Game." This comedy is a full-reel subject, and with an original plot and unusually funny comedy situations. Other Western dramas and comedies now ready for release are "The Corporation and the Girl." "The Backwoodsman's Suspicion," "Mustang Pete's Love Affair," and others. This last named is a comedy of unusual laughing qualities. Two short comedies by the Essanay Eastern Company will be released July 4th—"Swat the Fly," one of these latter is a seasonable little comic after the old style Essanay "slapstick" comedy. The idea is clever and the comedy situations are good. "Getting Some Eats," a short comedy on the same reel will also be found to satisfy the fun-loving theater-goers. The Essanay third reel will be welcomed by exhibitors who want comedies of the style which has gained much popularity for the Essanay Company.

WESTWARD, HO! THE VITAGRAPH PLAYERS ARE THERE.

Beginning Wednesday, June 28th, and every Wednesday thereafter, the Vitagraph Company will release a Western life portrayal, involving the intense heart interest of love home and country and the wholesome thrill of realism in deeds of adventure, heroism and daring, but avoiding the impossible yellow cover, dime novel type, of the melodramatic blood and thunder variety.

THE MACCABEES—(Pathe).

The tale of the Maccabees, abounding in heroic action and lofty sentiment, justly attracted the film maker with its magnificent possibilities. It is a pleasure to record the fact, that the manufacturer has done complete justice to so difficult a subject and has given the exhibitor a most valuable production. It will be remembered, that at a time, when the national and religious spirit of the Jewish race seemed to be at its lowest ebb and everything seemed to point to their absorption by the culture of the Greeks, these heroic men, known as the Maccabees, fanned the ancient Jewish pride and patriotism into new life and commenced a brave, though unequal struggle against the Syrian hosts. The film maker has given an historically accurate picture and in this splendid setting tells a story of gripping dramatic power. The favorite of the victorious king Antiochus, interested in the captured and imprisoned Jews, sees Judas Maccabaeus and hears him address his people. The stern, heroic mould of the young warrior's character rouses in the queen's heart a passionate desire to know him and to be loved by him. It is by no means an ignoble love, in fact, the young son of Israel seems to have awakened all the finer womanly emotions in Astarte's heart. He, firmly bound to his creed creed and his people, does not understand her advances and spurns them. Yielding to the momentary impulse of revenge Astarte brings about the destruction of Judas and his family, but it results in her own excruciating remorse. Having set the machinery of death in motion, she finds it out of her power to stop it and save the man, whom now she loves with a pure and unselfish affection and she seeks death with him. This part of the story is shown with overpowering effect and makes an uncommonly strong climax. The acting throughout is splendid and unstinted praise must be given to the scenic arrangements, the costuming and all those minor details, which contribute so much to a perfect production. The Moving Picture World has prepared suggestions and a special complete lecture for this film, which, it is hoped, will be a welcome aid to the intelligent exhibitor who understands the importance of putting on such feature films in a telling and befitting manner.

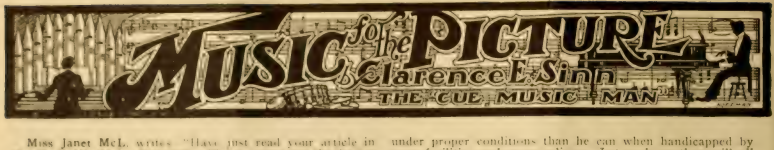
THE AMERICAN WESTERN COMPANY.

Much of the success attained by the American Company, in their "Flying A" Cowboy releases, can be attributed to the interest taken in the organization of the Western Company by Mr. S. S. Hutchinson, the president of the American Film Manufacturing Company. Mr. Hutchinson is a Westerner. He was born in Cheyenne, Wyo., in the early Sixties. Cheyenne at that time was a frontier cowboy town and the center of the cattle industry in the United States. The Western Indians were, for the most part, as yet unfettered, and it was a comparatively uncommon occurrence for him to see the entire garrison manning Fort Laremie, which was located close to Cheyenne, called out to subdue some savage squad of blood-thirsty redmen, who were running amuck in close vicinity to his birthplace. The knowledge gained by Mr. Hutchinson of Western life generally, of the habits eccentricities, and peculiarities of the cowboy, during his early years, was used by him to the great advantage of the company, upon it's organization in the West. Through his relatives, some of whom are still residing on the fringe of civilization, were located the best riders, the best ropers, and the best all around cowboys that the West can boast of. Their capable horsemanship, picturesque appearance and general worth is well attested and evidenced by the superior quality of the "Flying A" product as it is being released to-day.

David Horsley exhibited the Mutt and Jeff pictures at the Boston Theater in Chicago Wednesday of last week to a crowded house of exhibitors and exchange men.

Mutt and Jeff certainly have become national characters and the pets and delights of the newspaper reading public. There is no question that their reproduction as moving pictures will meet with joy in the hearts of many numerous admirers. A decided novelty is the last title "talking the picture." In connection with the Mutt and Jeff picture were shown two reels of Western film stories, introducing among others a fighting parson in a six-round battle—one of the best fights anyone would care to see, and which no doubt will make a big hit among our friends of the sporting fraternity.

The "talking" effect in the Nestor pictures is in the line and requires no special machine.



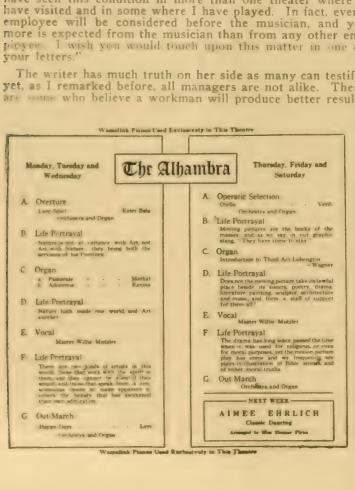
Miss Janet McL. writes "Have just read your article in the M. P. World for May 27th. Please accept my thanks for your timely article, not alone from the point of the spectator, but from the point of the player. I have always contended that the 'cue-music' should be played for moving pictures just as for any drama or comedy. I have tried to explain this to managers of M. P. houses, but they always insisted on the popular music of the day, irrespective of its fitness for the picture." (I have been hammering at this for nearly six months.—C. E. S.) "I think they are influenced solely by a desire to create a noise, thinking it will draw a crowd." (The street-fair showman with his "bally-hoo" hand still exists in the moving picture business, but is not so prominent as he was a few years ago; maybe he is changing his views or is being crowded aside.)

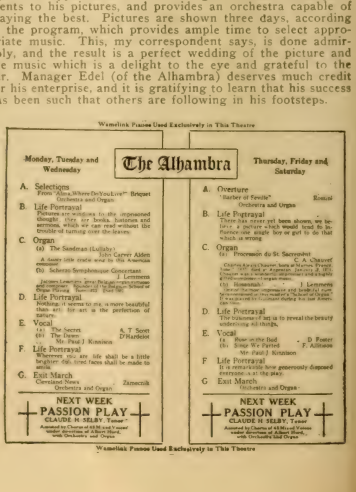
"Moving picture spectators are beginning to discriminate between 'noisy,' rough places and 'quiet,' respectable places. If the management provides 'noisy' entertainment you can expect the audience to be noisy, and vice versa. In New York City last summer, I gave up going to the picture theaters more on account of the poor quality of the music than on account of the pictures. Some of the vaudeville was so vulgar I could not remain. . . . Now may I speak of the M. P. Theater from the musician's standpoint? Why do moving picture managers think that anything is good enough for the musician? The manager will ask the musician for the best he can give and in return he will supply a cheap, poor piano, half the time old, out of tune, and so dirty a sensitive musician cringes at touching it." (I am happy to state from my own knowledge that all managers are not that way; the management of the Orpheum Theater, Chicago, for example, is considerate to the last degree of all its employees, including musicians; but our correspondent has good grounds for complaint, as all know.) "In addition to the poor piano, the player is furnished with a hard wooden stool, on which he may sit, four, five or six hours with no support to the back, and a measly little light that covers one page of music. I have seen this condition in more than one theater where I have visited and in some where I have played. In fact, every employee will be considered before the musician, and yet more is expected from the musician than from any other employee. I wish you would touch upon this matter in one of your letters."

The writer has much truth on her side as many can testify, yet, as I remarked before, all managers are not alike. There are some who believe a workman will produce better results under proper conditions than he can when handicapped by poor facilities and surroundings. Let us hope they will all be of that mind in the near future. Then it will be up to the musician; and this species, be it known, is as variegated as is the *genus* manager. We have all kinds of people with us. I have not space to give the letter in full, but will make one more quotation: "I am playing here in one of the M. P. theaters and have had many compliments for my 'cue-music.' I try to express the 'action of the mind' as much as possible. This cannot always be done, because the producer often gives us action foreign to the motive of the scene and story."

For the benefit of late comers to our page, I will state that 'cue-music' is a term employed by theatrical musicians generally to indicate 'dramatic music.' I am in receipt of a letter enclosing programs from the Alhambra Theater, Cleveland, Ohio, reprints of which appear herewith. The writer, who is an observant traveller, says, in part: "The comment on the musical situation is far from overdrawn. On a recent visit to Toronto, where no music at all is given until 3 p. m., and very little after that time, I wondered if it were possible to do any greater injustice musically to the photo-play. My stay in this city (Cleveland) has proven to my satisfaction that it is. The Alhambra here, however, programs of which are enclosed, is, in my opinion, the greatest step forward yet made in this country in the exhibition of motion pictures. It deserves an extended notice in the M. P. World. Admission is 10 cents to 50 cents, capacity 1100, music **superb**—far ahead of the Orpheum in Chicago in my opinion. Orchestra consists of pipe-organ, piano, violin, 'cello and drums, and the success is such that another similar theater to seat 2,000 persons has been begun at 55th and Broadway, with well-founded rumors of several more to follow. Pictures are the features, with music and an occasional high grade act."

The programs below certainly show that a high grade of music is given, and the Cleveland public are to be congratulated upon having in their midst a moving picture manager who appreciates the value of good musical accompaniments to his pictures, and provides an orchestra capable of playing the best. Pictures are shown three days, according to the program, which provides ample time to select appropriate music. This, my correspondent says, is done admirably, and the result is a perfect wedding of the picture and the music which is a delight to the eye and grateful to the ear. Manager Edel (of the Alhambra) deserves much credit for his enterprise, and it is gratifying to learn that his success has been such that others are following in his footsteps.





Notice—Securing positions for operators and others of whose ability and reliability the editor has no personal knowledge, is found to be impracticable. It is, however, the desire of the Moving Picture World, as well as the desire of the Editor of this Department, to give every possible, reasonable aid to men out of a position. It has therefore been determined to offer operators, managers, film photographers, musicians, and in fact, any one connected with the business, the opportunity to set forth their needs in an "AT LIBERTY" column, at the rate of one (1) cent per word per week. Each initial and number counts as a word. This nominal rate is open only to those out of work.

Questions on Last Week's Lesson.

(1) What is taught us by Physical Optics?
(2) What does science teach us about light?
(3) Is a light "ray" physically possible? If not, why not?
(4) Of what use is the ray as applied to the study of light?
(5) Recite the laws of reflection.
(6) What is meant by the Angle of Incidence?
(7) What is meant by the Angle of Reflection?
(8) What is a "Normal?"
(9) How prove the angle of incidence equal to the angle of reflection?
(10) If a mirror be turned so as to alter the position of the normal on the scale, does the angle of reflection and the angle of incidence alter equally?

Under certain conditions it happens that pencils of rays coming from one point appear, by reason of reflection or refraction, t oemanate from another, or a second point. When this occurs this second point is called an image. To make this more clear: We see a candle in a mirror. There is no candle there, of course. What appears is an image of the candle. Images are, however, divided into two classes, viz: Real and Virtual. Understanding the real meaning of these two terms from definitions and matter contained in text books is about as easy as understanding the method of solving an algebraic problem by reading a novel.

The most lucid definition obtainable, so far as the writer could find after consulting every work on light he could discover, was "Images: It may often happen that a pencil of rays diverging from a point is caused by reflection or refraction to, or do appear to, diverge from a second point. In either case the second point is called an image of the first point. Images may be real or virtual. Definitions. (1) When a pencil of rays diverging from a point is made, by reflection or refraction, to converge to a second point, that second point is called a Real Image of the first point. (2) When a pencil of rays diverging from a point is made, by reflection or refraction, to appear to diverge from a second point, that second point is called a Virtual Image of the first point."

There, now, you understand all about it, don't you? The book (Light, by Glazebrook), then continues "In the case of the real image of a point the rays which form it actually pass through it; in the case of a virtual image the rays which form it would, if produced backwards, pass through it, but do not actually do so."

There! Surely you thoroughly understand the matter now! No? Well (whisper) neither did I, even after I had read a dozen equally complicated "definitions" and descriptions of the difference between a real and a virtual image. Yet the matter is really quite simple. It is the surplus verbiage which confuses one.

A real image is one which is actually where it appears to be, or , in other words, where it is formed by the focusing of the rays. A Virtual Image is one that is not really where it appears to be. It might be further added that a real image is one existent in the air and which becomes visible when a screen is interposed to receive it.

That is what all that rigmarole of words really stands for and actually means. To illustrate by example: When we project a moving or stereo picture, the image seen on the screen is a real image because it really is where it apparently is. Is is at the point where the rays converge to a focus and form the image. When we look at ourselves in a plain, flat mirror, the image is a virtual image for the reason that, while it appears to be exactly as far back of the mirror as we are in front of its surface, as a matter of fact it is not and cannot possibly really be there. This rule applied to any image made by light rays will hold good, and by its application you may determine whether any image is real or virtual. I have gone to much trouble to prepare a simple, understandable definition of the Real and the Virtual Image, since each will be from time to time referred to as we progress.

Considering the Virtual Image for a moment we find certain very interesting experiments may be made, for instance, thus: Cover a flat table with a large sheet of white paper, upon which set mirror A, B, Fig 17, having no frame, its edge coming directly into contact with the paper.

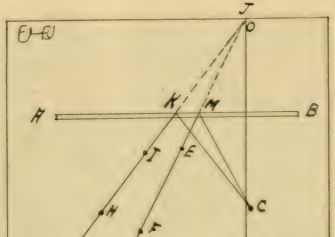


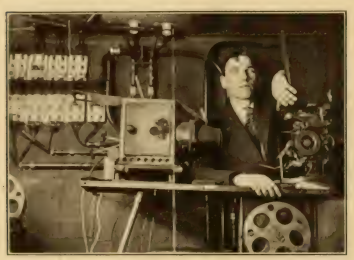
Fig. 17.

Now at some point, say C, stick into the paper an upright pin. Next, placing the eye level with the paper at some convenient point, say D, look at the image of the pin in the glass, setting two pins, E, F, upright exactly in line with the eye and the image. Now move the eye to some other point, say G, and again in exact line with the eye and the image, fix upright pins H, I. Next we remove the mirror and with a perfectly straight ruler draw closed lines I, K, and J, M, using pins E, F, as a guide for lines J, K, and pins H, I, as a guide for I, M, until they intersect behind the position occupied by the mirror, at L. Now if we draw line O, P, normal to mirror, A, B, in such position that it meets pin C, it will also exactly meet the intersection of lines J, K, and I, M, moreover it will be found that pin C and the intersection of lines J, K, and I, M, will be exactly the same distance from the reflecting surface. We thus again learn that the angle of incidence is equal to the angle of reflection. That light travels in straight lines, and that an object is exactly as far to the front of the reflecting surface as the virtual image appears to be back of it, also exactly as far to one side as twice the distance from the eye to a normal drawn from the reflecting surface, which intersects the line of vision at the mirror as we look at the image, provided, however, the eye be the same distance from the mirror as is the reflected object. This latter is perhaps not stated very clearly, but I believe you will catch the idea when considered in connection with Fig. 17.

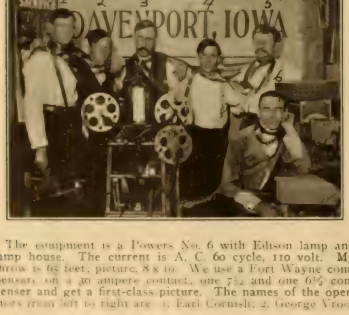
It might be well at this point to call attention to different kinds of reflection. If we darken a room, allowing but one beam of light to enter through a hole in the blind, and allow that beam to fall upon the surface of a silvered mirror, we shall see a blinding glare when the reflected ray meets the eye. Unless the mirror be in such position that the angle of incidence and reflection between the body, the mirror and

our eye be equal, the ray will not meet our eye and we shall hardly be able to see the light spot in the mirror at all. Substitute a piece of polished metal, such as tin, for the mirror and the same is true, except that we shall see the light spot fairly well even though the rays do not directly meet the eye. Again substitute a sheet of white paper and there is no longer a glaring reflection when the angle of incidence and reflection between the paper, the eye and the hole be equal, but the spot is plainly discernible from any portion of the room or at any angle the paper may be held. The light is still reflected, but it is at the same time scattered (diffused) in every direction instead of in straight lines at a certain angle. The angle of incidence remains, but the angle of reflection has been obliterated. In plain reflection we encounter what is termed "lateral inversion." As we stand in front of a plain mirror, our right hand appears as though it were the left, while the left becomes the right. This, in brief, is what is meant by "lateral inversion." It is by lateral inversion we are enabled to read lines on a blotting pad. Tips after setting may be readily read by means of a mirror.

Davenport Operators.—Mr. R. A. Brock, Davenport, Ia., writes: "I have been reading The World for the past year and think it the best paper there is. In this town we have fourteen five cent theaters, six of which employ union operators. All the union boys here belong to Local Union No. 85 I. A. T. S. E., as we haven't yet enough members to form



a local of our own. Nevertheless, we hope to secure a sufficient number in the near future. Enclosed find two photographs, one of the six union operators and the other a photo of my operating room. The room is 6x6 ft.; rather small, but I can get along all right.



The equipment is a Powers No. 6 with Edison lamp and lamp house. The current is A. C. 60 cycle, 110 volt. My throw is 95 feet; picture, 8 x 10. We use a Fort Wayne compensarc on a 30 ampere contact, one 7½ and one 6¾ condenser and get a first-class picture. The names of the operators from left to right are: 1, Earl Cornish; 2, George Vroo-man; 3, Walter Herin; 4, Bert Freemmer; 5, Arthur M. Warner, and 6, A. B. Brock."

We are glad to meet the union operators of Davenport face to face and thus make their quasi-personal acquaintance. The operating room picture is certainly unique and the best stunt of the kind I have yet seen. I would, of course, not presume to tell the Davenport boys what to do, or even advise them concerning the conduct of their affairs, except to say that a small organization is usually an expensive thing to maintain, therefore, unless there is good and sufficient reason for separating from the I. A. T. S. E. local it might perhaps be better to remain amalgamated with that body. There is no more discouraging thing on the face of the earth to maintain than a very small organization. This for a good many reasons. Iowa is my native state and I know your city quite well. The operating room picture is excellent.

Addresses Wanted.—Rochester, N. Y., writes: "I would like to have the addresses of film exchanges in Canada. I am very desirous of locating somewhere in that country. If you can furnish me the addresses desired it will be a great favor."

I have not at hand a list of the Canadian film exchanges. I would suggest to Rochester that he might better get in touch with the various unions in Canada, if he desires to secure a position as operator in one of the cities, though the film exchanges might be able in obtaining situations in smaller towns. The photograph on the correspondent's letterhead shows a bright young man, and the legend of the letterhead reads: "Expert Moving Picture Operator, Theatrical Electrician and Lantern Slide Photographer." I would be glad to furnish the address of the brother to any Canadian exhibitor desiring same. I would suggest that it would be to our mutual advantage if the various unions send in the addresses of their secretaries in order that it may be kept on file. We will publish a column of union secretaries each week if desired. Very frequently I have matters which should properly be referred to some union, but I am unable to do so through lack of addresses of the union officials.

Measuring Condensers.—Brooklyn, N. Y., writes: "Kindly give me, through your valuable Department, the correct rule for figuring out the proper back focus on both front and rear condenser.

Pin a sheet of white paper to a wall removed as far as possible from a window, or, in the absence of a window, not less than 10 feet from an incandescent light globe. First, hold the flat side towards the paper, focusing the picture of the window or globe sharply on the paper, and measure from paper to the flat side of the condenser. Next, reverse the lens, placing the convex side towards the paper and, after focusing sharply, measure to the flat side again. Add the two results together and divide by 2; the result will be the focal length of the lens.

Those owning handbooks will please cut this out and tip it in with paste between pages 172 and 173, it being a better method measuring than is there given.

Several Questions.—Lancaster, Pa., writes: "On one line I have a piano, three lights and three fans: 220 volt D. C. (1) How many amperes should I use? (2) Should the fuse plugs of the line and the fuses on the piano be of the same amperage? (3) What will the result be if I use a 10 ampere and a 20 ampere plug together? The piano would be plenty. (4) When using 20 amperes on any line, am I using twice the current I would be when using 10 amperes? (5) Kindly advise me in the simplest way how to set the fan on a Powers No. 5 machine. (6) What is best to use on a curtain when wishing to give it a new coat?

(1) Your question is altogether too indefinite. You do not state the h. p. of the piano motor, the size of the fans nor the c. p. of the lights. Therefore, this question cannot be answered, except to say that three 16 c. p. 220 volt lights would consume less than one ampere of current, and your fan motors, unless quite large ones, would hardly consume to exceed one ampere each. Making a rough guess, I should say the whole thing would consume approximately 5 amperes of current; but, of course, this is merely a guess, not knowing, as I said, the exact size of the motors or fans. (2) No; the line fuses must be large enough to carry the whole load of three fans, one piano motor and three lights, whereas the individual circuit fuses on the motors should only be large enough to carry the current of each individual motor, and the light circuit should have only a fuse large enough to carry three lights. To fuse one motor with fuses heavy enough to carry current for four motors and three lights would offer practically no protection to the motor at all. (3) The practical result would be that your 20 ampere fuse would be of no use and you would be protected only by

the ten ampere fuse on one side. Such an arrangement would be bad from any and every point of view and should not be permitted to exist. You could only use the 10 ampere plug on a line carrying that amount of current or less. If you attempted to use above the capacity of the 10 ampere fuse it would blow regardless of the fact that its mate was of 20 ampere capacity. Therefore, in effect, the other side of the line would be fused to double the current which could be carried, and would offer no protection at all. (4) This is answered in 1 and 2. As I have said, assuming your fans to be small ones, that is, ordinary 16 inch wall fans, 5 amperes ought to be enough. Twenty amperes at 220 volts is precisely twice the amount of electrical energy that ten amperes at the same voltage would be. The watts, which represent electrical energy, are found by multiplying the volts by the amperes, and the horsepower is found by dividing the watts by 746. Twenty amperes at 220 volts is $20 \times 220 = 4400$ watts; 10 amperes at 220 volts is $220 \times 10 = 2200$ watts. Dividing 4400 by 746 will give you the horsepower in one case, and dividing 220 by 746 will give you the h. p in the other case.

(5) I would advise you to send in $1.50 for the Motion Picture Handbook, in which, on pages 111 to 114 you will find general instructions for setting of all shutters (you say "fan," but I presume you mean shutter), while on the pages following you will find instructions for setting the shutters on the various machines, by means which we have this book. (6) I would have to know what kind of a curtain it is. In the Handbook you will find, on page 142, directions for mixing curtain paint, and in the back numbers of the Trouble Department you will find directions for at least a dozen different kinds of curtain coating recommended by the different operators and exhibitors who have written in.

Machine Trouble.—Oklahoma (name of town suppressed by request) writes: "I have two type B 1910 Model Edison machines with a throw of 75 feet. I have had trouble with both machines as follows: On one of them I cannot keep my picture in focus; at one moment it is sharply defined all over and at the next you can see a blur on the screen. The lenses are tight in the holder. The other machine shows a good picture, but the picture is out square on one side, and now and then you can see the sprocket holes on the same side. I have set my intermittent sprocket over, but that doesn't seem to help the picture at all."

On one of your machines, it is quite evident that the film is buckling in and out as it passes the aperture. This may be due to a number of causes, however, to see to it that the two screws which hold the casting on to which the aperture plate is attached are tight. In other words, see that the casting is held rigidly and solidly to the frame. These two screws are back in the mechanism. The fault of buckling is very frequently due to tension springs either being loose and moving from side to side, or else unevenly set

The Edison Manufacturing Company, Orange, N. J., can furnish you with the outside shutter attachment for your machine, and it would probably be best that you purchase same from them. On page 1248 December 10, 1910, issue is shown a photograph of the Edison Exhibitor model machine to which a three-wing shutter was attached by Mr. L. D. Van Loenen, Bakersfield, Cal. The method of attachment is shown quite plainly. Also in other back numbers of the Department instructions have been given for the attachment of a three-wing outside shutter to the Edison machine. I would suggest that the Department readers who have performed this particular test communicate with Mr. P. O. Box 398, Nelson, B. C., Canada, giving them the desired information also sending same to the Department for publication.

Theater and School.—Mr. Willis E. Reynolds, "The Moving Picture Man," Philadelphia, Pa., writes: "Reading your Department in the June 3rd number of The World, I observed your comment under title of 'A New Stunt,' and the conjecture as to the effect upon the motion picture business, should the movement become general. I would suggest that local managers could devote Friday night (there being no lessons to study) or a Saturday matinee to the presentation of some good picture selected by the principal, admitting the children with 'merit tickets' free. The publicity gained for the local house in this way will compensate for the loss in free admissions. While entertainments given in school halls would not interfere with the business in the larger cities, it might prove to be 'opposition' to the local man in a small city. The wise manager anticipates such conditions and instead of antagonizing them, should fall into line, with the view of promoting the popularity of his house. Is there is a class of people in his town who are knocking on account of the 'blood and thunder' pictures, frame up a better show for a week and go after the 'king and queen of the knockers.' Invite him personally in an interview, and, if they accept, get their opinion of your show. Nine times out of ten it is better than they expected and they say so. Now get an absolutely true story of that interview and that opinion in your local papers, in the news columns. It won't matter much to the local man what it costs. Now, go after the educational institution with the free proposition, quoting the paper, and land it."

The editor of this Department heartily endorses Neighbor Reynold's remarks. The plan, in my judgment, is worthy of serious study by up-to-date managers both in cities and smaller towns. The moving picture theater in this way could, we believe, add to its own popularity and, at the same time be a distinct aid to the cause of education. In last week's issue of The World there appeared an editorial entitled "The Exhibitor as a Teacher," which should be read and acted upon by all moving picture men who wish to be in the van of progress.

Film Jumps.—Iowa (name of town suppressed by request) writes: "I am having a great deal of trouble with my films jumping. I have read the Handbook and followed instructions as closely as possible, but the film still jumps. I am using late stuff, some not more than two weeks old; therefore, it cannot be the fault of the films. I clean the sprockets and tracks every day. Both are in fair condition. Do you think it could be due to sprockets or track?"

You should be more definite in your description, Iowa. The mere statement that your film jumps might mean any one of several things. In the first place, you do not even say what kind of a machine you are using. However, see to it that your tension springs are set tight enough. See to it that there is no lost motion in your intermittent sprocket. I would suggest that you try a Pathe film which is in good condition on your machine, and if it jumps then the fault is in the machine. Certain makes of film jump very badly and for that reason I suggest a test be made with a Pathe. You must, however, send me more definite information before I can give you intelligent advice. One other thing, however: keep the face of your intermittent sprocket scrupulously clean. Gum and dirt collecting on the face of the sprocket is a prolific cause of jumping. I will also add that if there is a rhythmical, regular jump four times to every turn of the crank, it is pretty sure evidence your intermittent sprocket or its shaft is not true.

From Afar.—Mr. W. K. Cuzner, manager and owner of the Crown Theater, Sydney Mines, Cape Breton, writes: "Editor Trouble Department: Wisdom cometh out of the East," so the proverb runs, but, for all that, we of this extreme eastern point of the continent do not yet consider ourselves so wise that we are unable to appropriate and profit by the ideas and experiences of others not so favorably situated longitudinally. While I have no particular trouble to worry you with, my conscience—some moving picture theater men have a conscience—will not permit me to be constantly steering clear of trouble without making some acknowledgment of the medium by which I am enabled to do so. I certainly set great store by the 'Moving Picture World' and the 'Trouble Department' alone has been worth more to me than the price many times over. I avoid troubles of my own by familiarizing myself with the troubles of others and noting the remedies you suggest. As a rule, I have found my perplexities anticipated and the remedies provided, even before the necessity for the application had arisen. Therefore, I hold that the time spent in studying the various departments of The World will return better value than the same length of time devoted to any other branch of the picture producing business, and I am taking considerable space to say so, for the reason that I am also speaking for many other of your patrons who, did each speak his own little piece, would swamp your columns with appreciative effusions. Enclosed please find clipping from the North Sydney Herald, which will give you an idea of what is going on in this section of the world."

We certainly appreciate your kind words, Neighbor Cuzner, and are more than pleased to note that the "Moving Picture World" and its various departments have been of value to you in that far off corner of the earth. The clipping sent by Friend Cuzner sets forth the fact that he has perfected arrangements for the erection and equipment of a new theater of large capacity and up-to-date appointments. The clipping also says: "The initial outfit will comprise Powers No 6 machines, and the mechanical and electrical installation will comprise all the latest wrinkles for securing faultless projection. There will be a complete elimination of all rainstorm features that the resultant screen effect may be a "thing of beauty and a joy forever." Mr. Cuzner is highly spoken of by the paper, both as a citizen and as a theatrical manager. We wish him every possible success in his new venture.

Operating Room Photo.—Mr. Gordon Le Feure, Toronto, Ontario, Can., writes: "Enclosed herewith find photo of our operating room, from which you will see that I am running two Powers No. 5 machines. Toronto will soon be a regular moving picture town, as we are going to have a Board of

Censorship, and operators will be obliged to take an examination and be licensed. Yours for perfection in projection."

There are two things I particularly like about your letter, Neighbor Le Feure; one is that you speak of the operating room and underscore the word "room." The other is that you signed your letter, "Yours for perfection in projection." I have repeatedly called attention of operators to the advisability of elimination of the word "coop," or "box" and similar terms, substituting therefor the words "operating room." So long as we talk about coops, boxes, etc., we are very likely to have them. Perfection in projection is what every operator should bend every effort to attain, and the principal work of this Department is designed to bring about, if not perfection, at least improvement in projection. It has pleased us more than anything else to receive many letters from managers saying that through the study of the Department by themselves and their operators projection in their houses has been materially benefitted.

Condenser Mount.—Kansas (name of town suppressed by request) writes: "I received the Handbook some time ago and have not yet had time to sing my praises of it and the good it is doing operators and managers. I have a mania for the Trouble Department, and as I have not yet contributed anything to it, I hand you herewith a drawing of my condenser holders, requesting that you express your opinion of the same.

The holder consists of four pieces of clock spring which

COMING! DANTE'S DIVINE COMEDY

Hell, Purgatory & Paradise

THE WORLD'S WILD FIRE SENSATION
THE TALK OF ALL EUROPE

SOON TO BE THE RAGE IN AMERICA

Three Reels of Throbbing, Tense Melodrama

TEMPTATIONS OF A GREAT CITY

(EXCLUSIVE TERRITORIAL RIGHTS)

This wonderful production is fully protected by Copyright and infringements will be rigorously prosecuted.

The Money Making Film of the Age

COMMUNICATE BY WIRE OR MAIL

P. P. CRAFT

111 East 14th Street New York City

COMING! DANTE'S DIVINE COMEDY

Hell, Purgatory & Paradise

WE LOST $150,000 PR

OUR LOSS-

¶ We didn't mean to, but on June 5th we prod
¶ We photographed the thrilling incidents and
¶ We made a picture of the POWERS

On June 27th
we release

Two in One

"ONLY THE MASTER SHALL JUDGE"
(Western Drama)

AND

"SUMMER MADNESS"
(A Delightful Comedy)

¶ Novelty?
over.

¶ There is
of in maki
it was an
is a triumph
realism!

EXHIBITORS SEEKING FOR A REAL

AMONG THE ASHES WERE FOUND THE CHARRED LI
GRAPHS OF THE MOST HIGHLY PAID PICTURE COME

¶ We are issuing a new edition however in nine colors—a series of lithographs
—Keep your eye on this page!

¶ Another announcement of Powers Progressiveness is a new picture with Fre

POWERS PICTURE PLAYS

TEMPORARY OFFICE ADDRE

DUCING THIS FILM!

OUR GAIN

the absolute limit in motion picture realism.
breadth escapes which occured at our own fire.
NT being burned to the ground.

—think it

to boast
picture—
nt—but it
ensational

On July 1st we release

"The Question"

A DRAMA OF SERIOUS PURPOSE AND INTENT DEALING IN A MOST DIGNIFIED WAY WITH A RELIGIOUS OBSTACLE

LER WATCH FOR RELEASE DATE!

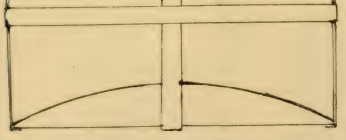
Nat M. Wills

illdraw children into the box office when this famous comedy film is released

on the famous "Toy Soldier" of vaudeville fame.

1 East 14th Street, New York City

run horizontally from the edge of one condenser to the other, just as either end receive the condenser, as shown. A similar band of metal with a spring encircles the lower horizontal guides. The holder is 3/16 of an inch smaller in diameter than the condensers, the advantage being that it reduces breakage by allowing plenty of room for expansion, eliminates the extra trouble and holds the condensers perfectly square with each other. I use one 6-in. and one 7½ condenser, have a Powers No. 6 on the wall 19 ft. and two 25 ampere Edison shootsaks hooked in multiple. Have 28 feet throw and 18 feet picture and use an Allen's adjustable lens. I get a good picture, but have my troubles the same as anyone else, and I try to master them. I have been in the business for nine years both on the road and stationary, and have yet to find an operator who knows it all. You will find quite a number who think they do. Ed.] My worst difficulty is as follows: We are pulling from a direct connected D. C. generator; it registers 115 volts at all times and from 7 p. m. to 9 p. m. it is difficult to get a clear white light, though after that it is fine. I am out in the yards from the plant with a drop of 2/0. We use No. 6 wire. If you can explain this to me I would be very thankful."



The condenser mount is simple and excellent, though you have failed to explain in what way it is mounted in front of the arc. The Powers No. 6 condenser mount is square, and I would like to have you explain just how you hold the lenses in position in the condenser boxing. The electrical problem you put up is something of a puzzle. From 7 to 9 p. m. is not the time of the heaviest load at this season of the year. The heavy load ought not to come on until nearly 8 o'clock, and there should, therefore, not be a very heavy load on the dynamo until that time. Moreover, if the dynamo holds its voltage constantly at 115, it is indisputable evidence that it is supplying the necessary current at the power house. The only thing that I could suggest is that the lines between the generator and your house are at that time in the evening too small to carry the load, which causes the drop in voltage by the time the current reaches your house, even though the distance be but 150 yards. This hardly seems probable, but it is the only thing I can suggest. You should get a volt-meter and test your lines on the line side of the rheostats during the hours when your light is poor. I think you will find there is a considerable drop in voltage as compared to the generator pressure.

Position Wanted Column.—Lima, Ohio, writes: "I note your refusal to secure positions for operators. I thought you were doing an unwise thing in trying to place men of whose ability you had no personal knowledge. I would respectfully suggest that you have a column of space devoted to operators who are at liberty. It would not take up much space to insert a man's name and address and he would then stand on his own feet and not on yours. When he gets a position he should notify you, so that his name might be withdrawn. I make no profession of being a real operator. To my mind, an operator is a master of projection, and that, I am afraid, I can never hope to be. I will, however, pass along a few stunts I have found to help a whole lot. An operator should always keep on hand a few good reels, since he will frequently find that the reel received from the exchanges is in bad condition and wabbles. By painting the sides of the loose reels (those reels he keeps for himself) black or some other convenient color, there will be no danger of them being sent away by mistake. I do this myself, and it has saved me a lot of bother and worry. I have a way of threading the top and bottom magazines and can get my film through the fire traps while the average man is getting ready to do it. Should I send it to some machine maker? I and several others think it is very good. It may be of interest to operators to know that carbons, in burning, generate carbonic gas, and the arc flows through this gas and not through air, as many suppose. As proof of this, let any operator light his lamps, draw the carbons about ¼ inch apart and blow directly at the arc. If he blows hard enough he will force away all the carbonic gas and the light will go out. Any operator who is good at writing signs can obtain from a photographer old undeveloped plates. I get them 8 x 10 for 10 cents a dozen. Cut them to slide size and you can then write in the emulsion with a sharp pointed instrument anything you may desire. The beauty of this is the silver compound will not allow any light through. It is a yellowish color and the work can be outlined with a pencil. Here is something I think is fine: on the baseboard of any machine set a flat piece of iron between the stereo and moving picture gate, so that when you shove the lamp house to the stereo your light must pass this strip (sitting up-right). Get your light exactly where you want it in your stereo; pull over the light strip and mark top and bottom of the light spot; do the same with the moving picture gate. Now when you start a show set your light on the strip, adjust it to your stereo marks and when you push over to the stereo lens you know absolutely that your light is O. K. After the song pull over to the spot marks on the strip and adjust the light just right for moving picture stand and you will have a clear field when you start the moving picture. Not long ago I noticed in throwing the election returns they wrote the returns on the slide as it was being projected. You could see the point of the pencil on the screen as they wrote. How was that stunt pulled off?"

The various things you have described, Lima, will no doubt be of interest and benefit to the readers of the Department. Therefore, accept our thanks for same. As to the writing of the election returns in the way you mentioned, it is done by means of a reflectoscope. It is a specially constructed machine with an arc lamp in a box table. The light strikes at a 45 degree mirror inside the box and reflects up through a condenser set in the upper surface of the box. Above the condenser is a lens upright on a bracket, and above the lens is another mirror which is adjustable and reflects on the screen. The writing is done on a slide that lays flat over the condenser. The lamp handles project through a hole. If you care to send the film threading notice to me I will examine same and offer my advice as to what you had better do with it. As to the "At Liberty Column," We have arranged to instrt advertisements of operators, managers, musicians—in fact, anyone connected with the business—at one (1) cent per word per week, the only condition being that to take advantage of that nominal rate they be actually out of work; see elsewhere.

Machine Trouble.—Miami, Okla., writes: "I just received the 'Moving Picture World' and studied the light lesson. I am following them very closely. I am having a little trouble myself right now. There is a ghost in the center of my picture. It is oblong, about 6 feet in length. I use one 6½ condenser and one 7½ condenser. My throw is 59 feet; 45 amperes, 110 volt 60 cycle current, through a Powers inductor; 8/8 Electra carbons. My picture jumps up and down. I have a Powers No. 5. There is no lost motion whatever between the star and cam. The tension springs seem to rest squarely on the aperture plate tracks and the intermittent sprocket is almost new. I have one of your Handbooks and have tried all the things you suggest, but with no effect."

I cannot tell whether your condensers are of the proper focal length or not, inasmuch as you did not tell me the width of your picture. If your moving picture lens is more than 4 inches E. F., I would try two 7½ condensers. Be sure that your condensers set square with each other and that your whole machine is in line from the front end of the projection lens to the arc. Try pulling your lamp house back as far as it will go. Try a different set of carbons. As to the jumping, it is very likely that either the intermittent sprocket shaft has been in some way sprung a little so that it is no longer true, or that the sprocket is out of true. If the picture jumps regularly four times to each turn of the crank, then either the shaft or the sprocket is not true. Be sure that you keep the face of your intermitent sprocket perfectly clean and free from all gum and dirt. Use a tooth brush for this purpose. Test the machine with a good Pathe film—one in good condition, I mean.

Cutting Out Resistance.—New York City writes: "Allow me to ask the same question you answered last week, but which I did not quite understand. If I want to get more current out of a Miles Bros. rheostat, can I cut some of the wires out and take out one or two grid plates? Will that increase the current, and is it a hard job to do? Can I hook

on a Miles Bros. rheostat with a Powers Standard in multiple and get it to work? Your answer was 'Not in New York,' but it doesn't explain anything. Rubber covered stranded wire has seven strands, and you measure one, etc., to get the strand, but how do you measure asbestos stranded wire? You surely couldn't measure one at a time, for they are too fine. What do you do?"

What I meant by my answer last week was that the cutting out of resistance in a rheostat, or the use of rheostats in multiple is absolutely prohibited in New York City by the Department of Water Supply, Gas & Electricity. Don't do anything of that kind in New York City unless you have a desire to lose your license. I do not remember ever having examined one of the Miles Bros. rheostats. I cannot, therefore, offer you intelligent instructions as to how to remove grids. You speak of removing some of the wire, and some of the grids. Am I to understand from this that the rheostat is composed of both wire coils and metal grids? You can remove one or two grids from any rheostat and thus reduce the resistance and consequently increase the flow of current. However, it is very likely that the remaining grids would then heat unduly and you would very much shorten the life of the rheostat. Yes, you measure the diameter of one strand of the asbestos wire with a micrometer calliper, count the number of strands and proceed as previously instructed. You can measure the thickness of a human hair accurately with a micrometer calliper. These instruments are comparatively costly and the better way is to take one of the strands to any machinist and have him measure its diameter for you, which he will no doubt do without charge. That is the only way a stranded wire can be accurately measured. You can also find the gauge of one of these strands with a B. & S. wire gauge, but the micrometer is the thing to measure with for the purpose named. You can use any two rheostats in multiple, provided they are both built for the voltage you are using. A Powers and Miles Brothers, or any other make will work together in multiple the same as though they were all the same make; also a 15 ampere will work with a 25 ampere, a 45 with an 18, etc. The only condition is that they both be built for the pressure used.

A New Law.—The following law has been passed by the legislature at Albany, and has received the Governor's signature:

AN ACT

To amend the general City Law, in relation to license to operate moving picture apparatus. Section 1. Article Two of chapter twenty-six of the Laws of Nineteen Hundred and Nine, entitled "An act in relation to cities, constituting chapter twenty-one of the consolidated laws," is hereby amended by adding at the end thereof a new section, to be Section Eighteen, and to read as follows: It shall not be lawful for any person or persons to operate any moving picture apparatus and its connections in a city of the first class unless such person or persons so operating is duly licensed as hereinafter provided. Any person desiring to act as such operator shall make application for a license so to act to the mayor, or licensing authority designated by the mayor, unless the charter of said city so designated, which officer shall furnish to each applicant blank forms of application which the applicant shall fill out. Such officer shall make and promulgate rules governing the examination of applicants and the issue of licenses and certificates. A license shall not be granted to an applicant unless he shall have served as an apprentice under a licensed operator for a period of not less than six months prior to the date of the application; the application must be made in writing and contain a certified statement to that effect, and it must be accompanied by the affidavit of the licensed operator to the same effect, before entering upon the period of apprenticeship the applicant must register his name and address with the officer issuing said license. The applicant shall be given a practical examination under the direction of the officer required to issue such license and if found competent as to his ability to operate moving picture apparatus and its connections shall receive within six days after such examination a license as herein provided. Such license may be revoked or suspended at any time by the officer issuing the same. Every license shall continue in force for one year from the date of issue unless sooner revoked or suspended. Every license, unless revoked or suspended, as herein provided, may at the end of one year from the date of issue thereof be renewed by the officer issuing it in his discretion upon application and with or without further examination as he may direct. Every application for renewal of license must be within the thirty days previous to the expiration of such license. With every license granted there shall be issued to every person entitled thereto a certificate stating that the person named therein is duly authorized to operate moving picture apparatus and its connections. Such certificate shall be displayed in a conspicuous place in the room where the person to whom it is issued operates moving picture apparatus and its connections. No person will be eligible to procure a license unless he shall be of full age. Any person offending against the provisions of this section as well as any person who employs or permits a person not licensed as herein provided to operate moving picture apparatus and its connections, shall be guilty of a misdemeanor and upon conviction thereof shall be punished by a fine not exceeding the sum of one hundred dollars or imprisonment for a period not exceeding three months or both.

Section 2. This act shall take effect immediately but shall not affect or apply to existing licenses, nor to the holders of existing licenses.

The Editor of this Department is of the opinion that the new law contains one serious defect, viz. it contains no provision prohibiting apprentices from running the projecting machine except under the direct, personal supervision of a licensed operator. Many owners and managers hold licenses as operators and, unless the new law is bolstered up by a strict rule of the Department of Water Supply, Gas & Electricity, absolutely forbidding licensed operators to allow apprentices to run the machine except under their direct, personal supervision, I apprehend that many cheap "apprentices" will have ample practice at the crank. I am told that plans to test the validity of the new law are already under way.

Later. Mr Lang informs me he has not received assistance from Mayor Gaynor that he will sign the bill.

Are You Losing or Gaining Business?

It just depends on the kind of pictures you show. Poor, streaky, shadowy, spotty pictures make you LOSE trade. Clear, bright, clean-cut, brilliant pictures GAIN trade for you. Use the

Bausch and Lomb Projection Lens

and you'll get the kind of pictures that hold your old trade and gain new all the time. Our enormous sale to moving picture concerns proves our claims that the Bausch & Lomb is the best your money can buy—and cheapest in the long run—because it brings bigger business and makes more money for you.

Write for our interesting Booklet OO on Projection Lenses. It contains a host of useful information about moving picture work.

Our name, backed by over half a century of experience, is on all our products—lenses, microscopes, field glasses, projection apparatus, engineering and other scientific instruments.

Bausch & Lomb Optical Co.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON. ROCHESTER, N.Y. FRANKFORT

MAKE 'EM YOUR-SELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and any one can make them. They are handy also for announcing vaudeville acts. In fact they may be readily used for anything you may wish to say to your audience.

For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address

UTILITY TRANSPARENCY CO.

No. 6 Bradhurst Avenue New York City

FOREIGN NOTES OF INTEREST.

The Cine Journal of Paris commenting on the great success of the films portraying the impressive funeral services of M. Bertaux and the tragic events of the Paris-Madrid race contends the production that such films will make great inroads on the circulation of, and finally replace the illustrated publications, which are now so numerous in France.

LETTERS TO THE EDITOR

BALANCING THE PROGRAM.

Jackson, Mich., June 5th, 1911.

Editor Moving Picture World:

Dear Sir: If there is a manager in all the realm of picturedom who is not well acquainted with the phrases, "Order from your exchange at once," "Ask for film 10089," and many more similar ads, he certainly does not take the World and needs looking after. Attest this I notice with interest Henry's "Balancing the Program."

I suspect we managers need considerable prodding now and then, but it seems rather out of place to come at us in this fashion. I have heard of some Michigan managers running three reels, but have never yet run across one who was foolish enough to run four reels unless it be some occasional one when they make no effort at running a steady show.

But the main point is a well balanced program. It is all well enough to talk of, but the manager has about one-tenth as much to do with this as the higher ups and these same higher ups care just about as much about how the programs balance as they do whether we get comedy at all. I think a safe estimate would be that nine out of ten managers run but two reels. The smaller city manager knows quite well the value of time, especially on Saturday and Sunday, when he must make his profits, if ever. Now he runs but two reels, one of them dramatic, the other a split reel (a very rare occurrence). Now, how are we to manage this to get it between the dramas? Shall we run one comedy, then have a wait while we change reels? This would evidently be a loss of time.

I am with this matter as with many others upon which much is being written. It is utterly useless for any manufacturer to ask exhibitors to request reels of the exchange. They might just as well expect to get one of the special reels at a reasonable price. I know whereof I speak because of personal experience. The exhibitor has not the slightest chance of choosing his subjects and in most cases the programs are so manipulated that all the managers, operators, writers and editors in the business could not balance them. How can a manager balance a program of two Indian pictures, two dramas, two comics, two fire scenes—all of which I have had in programs lately?

Let me tell you that you will find plenty of talent in balancing programs as well as conducting shows generally when we once have a chance to exercise this ability. Unbalanced programs are not to be laid at the door of the manager, but to the idiotic policy of the higher ups trying to conduct the business without consulting the interest of either public or manager. When the manufacturers learn that they must make a proper amount of comedy to perfectly balance the dramatic issues and then insist into exchange heads the fact that they are not the whole "it" they will have done more for the uplift of the business than a whole book on balancing programs under existing conditions.

The manager is, so to speak, bound hand and foot. He can make no choice of subjects, cannot know three hours ahead what he is to run, cannot advertise the picture in advance. In fact he is about as near a nonentity as imbecile policies can make him. My suggestions to writers in general is to strike at the root of the evil and this as well as other lines. Show the people who are throttling the business the error of their ways. Make it possible for the manager to select a picture of his own choice now and then. Give him a chance to know what he is to get a few hours ahead so that he can advertise if he wants. Give him the fighting chance of a man, then if he fails to balance his programs it will be high time to criticise and not until then.

J. J. RIEDER.

CINEMATOGRAPH FILMS FOR SALE.

American Consulate, Turin, Italy, May 27, 1911.

This consulate has been asked to inform American dealers in cinematograph films that an American buyer is sought for an altogether unique series of films showing members of the Italian royal family, including the royal children, and taken in various parts of Italy. The films are to be sold outright and are to become the exclusive property of the purchaser, so far as America is concerned. The proceeds of the sale are to be used for charitable purposes.

Replies to this inquiry should be addressed to the American Consulate, Turin, Italy.

(Signed) ALBERT H. MICHELSON, Consul.

THE EXHIBITOR AND THE EXCHANGE.

Sandusky, Ohio, June 6, 1911.

Moving Picture World:

Dear Sir—I would like to have a space in your paper to answer two queries. First, F. M. S. wants to know when the manufacturers will stop making sensational pictures. The answer is, not as long as the exhibitor will use them without kicking, and if that will not do any good refuse to take those makes from his exchange the same as I have done with three Independent makes until they produce films that are right.

Second, the films that would stand a two-day run are so scarce that an exhibitor would be unable to bill it right. The best way is to repeat all good films as soon as possible.

Yours truly,

CHAS. REARK,
Mgr. Theatorium.

"PRO BONO" RAPS THE EXHIBITORS.

New York, June 5th, 1911.

Editor Moving Picture World:

Dear Sir—After spending an unpleasant forty minutes in the subway, I plunked down my little dime at the ticket window of "Crystal Hall"—yep! I went all the way down from the Bronx, expecting to see some select reels of Independent films (because the Independents don't seem to be very well represented up this way). My expectations were shattered, however, for I was treated to a Bison that I had seen twice at that very same house, and next came a three-year-old Pathe, and then I made my exit. I am exceedingly sorry that there is not one decent Independent straight-picture house on Fourteenth Street. There are some Independent manufacturers doing admirable work, and it is an injustice to them that the result of their labor and expense is not presented to the public of New York City.

Yours respectfully,

"PRO BONO PUBLICO."

SAILOR-OPERATOR DEFENDS THE UNIFORM.

Editor Moving Picture World:

Dear Sir—Recently an article appeared in your magazine concerning the discrimination against the United States sailors and soldiers in uniform, by the Portsmouth, N. H., theater owners. The action taken by those exhibitors, shows gross disrespect against the flag. I have had service in the United States Navy for four years, and the United States Army for three years and have been up against the same proposition myself, only in a dance hall. Take the exhibitors of Portsmouth and put the proposition of wearing a uniform of Uncle Sam up to them and how many would do it?

No words can ever describe the suffering and privations the soldiers and sailors have stood in past wars for their government, only to be insulted and degraded by such men, who are running theaters in Portsmouth. Any one who will wear the uniform representing the United States Government ought to be entitled to all the respect that can be shown him.

I have read the World for the last two years and have gained a lot of information from it. Hoping to see this in print, I am, your ardent admirer,

STANLEY G. FAULKNER,
Operator Columbus Theater,
2027 Murray Hill Road.

PRESTO — EMERGENCY — CLAMP
A HANDY EMERGENCY DEVICE FOR ALL USERS OF HAND FEED ARC LAMPS, ESPECIALLY PICTURE MACHINES
ASK ABOUT IT
DESCRIPTIVE MATTER ON REQUEST. PAT. APPLIED FOR
Box 264 :: SYRACUSE :: NEW YORK

MOTION PICTURE MACHINES
EDISON MOTIOGRAPH POWERS
Stereopticons, Post Card Projectors
Lantern Slides, Repair Parts, Supplies
Carbons, Tickets
Catalog Free on Request
AMUSEMENT SUPPLY COMPANY
105 No. Dearborn St. - - CHICAGO

"THE DEARTH OF COMEDY."

Portsmouth, Va., June 5th, 1911.

Editor Moving Picture World:

Dear Sir—I read your article in The World of June 10, entitled "The Dearth of Comedy," with a great deal of interest. As an exhibitor I say to your good sense and logical whole truth, Amen.

I am using twelve reels weekly, but I get from the exchange eighteen reels per week for the sole purpose of the fifty per cent. increased chance of getting a comedy with the show. My patrons demand Comedy.

The manufacturer that you interviewed was so far from being right in his assumption, and it is hard to believe he ever studied the total best interests of the business. I have spent twelve years in the amusement business, and have traveled the country pretty thoroughly and my experience has taught me that every time you find one person who will remember a tragedy or sad fact or fiction, you will find hundreds who will remember every detail of something that caused them to laugh. They try to forget the former and retain the latter; that's horse sense and human nature and a fact.

I believe the trouble is that they can't get good comedies, and put up the more solemn pictures in preference to paying the price required for the quality. I would rather have dramas all the time than the kind of comedies (?) that make the actors in the pictures nearly have convulsions with laughter, but leave the audience to whom they are shown looking like they have lost something and are wondering where it is. It is not funny to see the actors laugh unless the cause of their mirth is the first ranks to demand of my exchange the product of any manufacturer producing such goods.

Pardon the length of my opinion, I hope the greatest success will crown your efforts in behalf of the entire moving picture industry and its dependents.

Yours very truly,

C. A. TURNER.

VENTILATION.

Editor Moving Picture World, New York,

Dear Sir: Seeing an article in one of your issues some weeks ago about ventilation for the M. P. theater, will describe my place, as it might help some exhibitor out in hot weather. I have a house 25 x 100 feet, 14-foot ceiling. I have a 36-inch power fan with 12-inch galvanized pipe leading into rear of auditorium. This fan is driven at a speed of 1500 revolutions per minute by a 5 H. P. motor. This supplies my house with fresh air and keeps the temperature down nearly as low as it is outside. Then I use four ceiling fans to keep the air circulated. I have used this method two years and have never had any complaint from heat in the house in the hottest of weather. My motor cost $75. My power fan is of the type used at planing mills for transferring shavings from the machines to the boiler-room, and is also used at cotton gineries for transferring cotton. It cost me second-hand $45. It will keep the house pleasant without the ceiling fans, and I have had patrons tell me they came in to get a cool breeze as much as to see the pictures. Hoping you will find space for this information, I am,

Respectfully,

H. J. MORRIS

P. S. Motor uses 1 K. W. per hour.

A GOOD BEGINNING.

Moving Picture World:

Gentlemen—Enclosed find $1.50, for which kindly mail me your Moving Picture Handbook. Intending to open a theater on Clinton Avenue, North, corner Cleveland, seating about 600 persons and costing about $18,000, on or about August 1st, no doubt this book will be of value to me, as is the Moving Picture World. I find it to be the best and most concise and broadest minded on the market today.

Rochester, N. Y. GEO. H. KLEINHANS.

Sunlight, Daylight, Moonlight or Any Other Light Won't Effect

Transplendency or Mirroroide

The Curtain or Screen You Want. Let Us Show You. 4 Big Samples, 4 Cents in Stamps. "Transplendency" is the Perfect Preparation. "Mirroroide" is the Ready-to-Hang Curtain or Screen. Sold by the Yard. At a Modest Cost.

It's Cloth, Coated by Automatic Special Designed Machinery with a Mercury-Foil Amalgamation that Reflects Like a Mirror. It's Streakless. It's Perfect. It Won't Crack, Peel or Tarnish, Brilliancy Permanent. It's Flexible and Durable. More detail, Better Prospective, Stereoptic Depth Minutely and Clearly Defined. Haze, Flare and Eye-Strain Entirely Eradicated.

The Clearest. The Brightest. The Most Perfect Picture in the World. To Prove It. Send 50 Cents in Stamps for ½ Yard, or 4 Cents for Smaller Samples. Attach Same to Your Curtain. Your Order Follows.

THE BENJAMIN GENTER CO., NEWBURGH, N. Y.

Changeable ILLUMINATED Program Sign

Easily operated, quickly changed, inexpensive. : :

Interchangeable letters stenciled in metal, specially arranged for any program. Illumination of each subject controlled individually.

Write for descriptive matter and money making particulars.

Zenith Manufacturing Co.

P. O. Box 252 CINCINNATI, OHIO

TWO YANKEE SURPRISES

MONDAY, JUNE 26

"HIS ROMANCE"

How a Jealous Woman's Duplicity Was Foiled

FRIDAY, JUNE 30

"THE ANGELUS BELL"

An Inspiring Sermon on the Simple Life

YANKEE FILM CO.

344 E. 32d St. New York

We Want Your Name On Our Books

With each cash order amounting to $5.00 you will receive one of the following

FREE! FREE! FREE!

One pair side cutting pliers, one large screwdriver, one B & S wire gage.

You have our moving picture supply catalogue also our discount sheets. If not, write for same. Send your order at once, as we have only a limited quantity of each to give away.

We sell everything for the theatre.

GET OUR PRICES

Hudson Electrical Supply Company

49 Barclay St., phone 6275 Barclay. New York City

Licensed.

"Dave's Love Affair" (Biograph).—The feature of this comedy is the sudden appearance of Dave. His friends play a joke on him by sending him a note about a certain Clarice and then make May so jealous she sends him away. Repenting of their misdeeds they explain matters and everything is pleasant once again. It's a slight picture.

"Their Fates Sealed" (Biograph).—This is an original comedy. Two young men enter a fishing contest, the understanding being that the one who has the largest fish by a certain hour shall have the hand of the girl both want. The hour almost arrives and the one she wants has the smallest fish. At the psychological moment, a large seal suddenly jumps out of the water and seizes the unsuccessful man's fish and so he's the winner, for the seal has sealed his fate. There is very little to it one can hardly call it funny, and the pleasant ending is the only thing worth commending.

"The Professor's Ward" (Lubin).—This comedy has a very amusing situation, which was played theatrically at the expense of the characters and also, one feels, at the expense of a good deal of fun. There is not much difference between the irascible aunt of the story and the objecting parents of many other films, though the part gave an excellent chance for sympathetic acting. It might have contributed much more to the fun than it did. There is a pinch of "The Hoyden" in Miss Lawrence's interpretation of the professor's ward, but it isn't nearly so fine. She seemed occasionally trying to heighten the effect with funny attitudes, such as turned in toes. Yet her playing was more consistent than was Mr. Johnson's professor, who now and then seemed to fall out of his character altogether. The picture, just as it is, is good, so good that one wishes it had been treated as it deserved. The backgrounds are all very pretty, especially the garden, which is a beauty.

"Khmara" (Pathe).—This is an interesting film and seems to be a scholarly picture of Russian life during the dominance of the Tartar khans. The peasant's rough hut is contrasted with the barbaric splendor in the tent of the roving prince. The peasants seem to be pure Russian; the prince and his followers at least partly Tartar. The Oriental bowing down before the prince is worthy of mark too in people who before the khans came were so fiercely independent that they could hearly rule themselves. It's a commendable picture.

"Miss Blum" (Pathe).—This picture shows Miss Blum doing trick riding on her bicycle. It is a stage picture. Her balancing powers are marvelous.

"The Wages and the Wage-Earners" (Edison).—This very interesting picture tells a romantic story of a wealthy young man and an heiress, both of whom for different reasons undertake to earn their own living. They meet and fall in love, each thinking the other poor. The acting makes it a very commendable picture. The backgrounds are interesting and carefully chosen. There are no weak places apparaent in the picture.

"Love of Summer Morn" (Kalem).—This film pictures the love story of an American lieutenant and his squaw-wife, Summer Morn. She wasn't acceptable to the ladies of the army post and to save her husband the constant annoyance and shame of being ignored because of her, she goes back to her people. The Indian girl and the lieutenant meet again under romantic circumstances not far from a beautiful sacred pool in the hills. The Indian girl sacrifices herself by committing suicide in the beautiful pool when she sees that the lieutenant, whom her father told that she was dead, has married again.

"Sacrifice" (Vitagraph).—This is a life portrayal and it is poignantly acted, especially in the scenes after the childless mother accepts the white carnation, the mother's-day flower. This woman adopts the prisoner's child. There is human beauty in the scene in the prison when the woman with the child visits it to distribute flowers. The prisoner doesn't know that he is talking with his own child; because of that scene and all it implies, we understand and are thoroughly convinced by his attitude toward the child after his release and by his sacrifice. The woman who loved the adopted child knows what that sacrifice meant. The story is told with a keen an delicate sense of values that makes it clear and convincing. It is acted with much emotional power, especially by the convict and by the woman. The child of the story filled her part charmingly.

"A Broken Life" (Pathe).—This is a tragic story of the West. There is deep irony shown in the denouement. The lover of the story—he isn't shown until that moment as especially heroic—leaves the villain in the happiness of a wife and child and home and money and good name and departs a broken man. The woman was to have been his wife, and the money was his money. The villain had robbed him in the desert and left him to die. For the woman's sake he departs after warning the villain not to ill-treat her.

"The Love Story of a Great Actress" (Gaumont).—This is a very excellent picture and a deeply stirring one. It's a tragedy with a victorious ending. The scenes are picturesque and very beautiful. When her own tragedy comes and, in the midst of the great scene of perhaps Media, the "great actress," goes blind, the heroine's acting is remarkably vivid. As she sits near the window in her beautiful apartment under the shadow of her own calamity she seems to make a more tragic picture than even the Grecian heroine, for she has led up to it very convincingly. Every scene is picturesque in a big way and the final is very emotional as well, for she has found her husband whom she loves. Before the curtain falls we see that they are happy together.

"The Drawn Curtain" (Gaumont).—In this love story the heroine dies of joy when re-united with her lover. The principal feature is the contrast shown by the throng of merry dancers passing close to where the girl lies dead at her lover's feet. It is a dramatic but rather disagreeable scene. The impress it leaves cannot be denied.

★ **MELIES RELEASES** ★

June 22, 1911
The Kiss of Mary Jane
The horse-thief had never known a good woman, until Mary Jane kissed him in pity, which changed the whole course of his life. Length 1000 feet.

June 29, 1911
The Honor of the Flag
A story of Uncle Sam's troops in Texas, and some bad men, who were forced to respect the flag. Length 1000 feet.

Posters for all releases. Send $1.00 for seven photos leading players, packed and prepaid. Poster, stock company, at 25c. prepaid.

★ **G. MELIES. 204 East 38th St., New York** ★
Western Representative, JOHN B. ROCK, 109 Randolph St., Chicago, Ill.

"Chrysanthemums" (Gaumont).—Another of the series of excellent flower studies in natural colors. Others in this series have been commended in these columns. This film is also beautiful, and we commend it.

"The Lesson Learned" (Edison).—This is merely a dramatic sketch such as might be suitable for vaudeville. To see a man with the experience in life even of a nightwatchman, swear-off after he had just taken several glasses of whiskey, merely because his own eyes see, in prison clothes, a man who once had been a drinker, is hardly convincing. The situation is stale; a man helps a criminal, who is his brother-in-law, to escape. The acting is good; Edison acting generally is.

"Father's Dress Suit" (Edison).—This is an amusing anecdote, true to life and pleasingly acted. The father is especially well played, but the characters all are natural, and the film, for a slight sketch, is very commendable.

"Heligoland" (Eclipse).—One may get on this film a few glimpses of one of the most interesting islands in the North Sea. There is so little of it that we can hardly commend it as a very instructive film. What there is of it is interesting. One point: In showing pictures of a port, the camera-man usually takes the disembarking scenes. We've seen, by this time, disembarking of many kinds.

"The Young Interne" (Eclipse).—The whole of this pretty love-story isn't clear to this reviewer. Did the girl keep the young doctor from proposing to her, or was the doctor bashful? Perhaps these two lovers, who were true to each other, were both bashful. It is well acted and a pretty picture.

"Ten Nigths in a Bar Room," Part 1 and 2 (Selig).—The difference between a tract and a work of art is, at bottom, one of truthfulness to life. The writer of a tract is so earnest that he forgets the artistic need of seeming to be unbiased; he "rubs it in." It is easier for a moving picture to maintain the illusion even in a tract if the story is human enough for the players to act it sincerely and, while watching the first part of "Ten Nights," this reviewer was surprised at the remarkable power with which it was told. But when, next day, he watched the second part projected and saw the moral reiterated and pounded at the expense of truth, he was much disappointed. The acting of the second part is not convincing, nor are the settings. It gave a sense of distaste, because while it was poignantly moving it was not made to seem truthful. Nothing can be much more truthfully tragic than the condition "Drunk again, fired again and still drinking." But a thousand little lies around a truth don't help it, nor give it more force. When one sees a tragic picture without truth he is apt to feel like one who has received wounds without cause.

"The Power and the Glory" (Pathe).—This picture has in a marked degree the artistic finish for which the best Pathes are famous. There is no scene in it that is not beautiful; the one in the painter's studio is especially so. After this painter's lovely lioness has suffered the disfiguring accident, and he stands before his canvas with its unfinished picture of her, his imagination seems to see two visions, one as she was, one as she is. They appear alternately and the spectators see them only distinctly enough to recognize them and this vagueness holds the illusion more effectively than such scenes usually do. The story is clearly told and pleasing, also it is very well acted. These, with its grace and distinguished settings, will make it very welcome.

"The World's Most Daring Riders" (Essanay).—This picture of the great Indianapolis automobile race is interesting. It is not very exciting at any moment and seems a bit too long. It is very amusing to see Bob Burman crowned speed king.

"Hawkins and His Dogs" (Pathe).—This interesting picture shows a number of very well trained trick dogs. They show remarkable intelligence and their trainer must have been very skillful.

"The Insubordinate Soldier" (Pathe).—This tale is told, so to speak, at a canter, but should have been much speedier. The soldier is drunk and insubordinate, and he is justly drummed out of camp. There's a convenient dropped letter episode and while the lieutenant goes to the express office for the money the soldier joins the bandits and they prepare to rob the United States money bag. The reason why the lieutenant went alone is not given; he probably would not have carried much money so carelessly from the New York City post office to Ft. Hamilton. An Indian squaw whom he helped saves the money by snatching it as she rides slowly past the bandits and then follows a slow chase not at all convincing. There is one good scene; it is when the bandits wisely choose the place for the fight with the soldiers; but the lieutenant's part in the fight is not convincing. The last scene is finely human.

LUBIN FILMS

Released Thursday, June 22 Length about 1000 ft.

Higginses vs Judsons

A delicious love story of Kentucky. Brave men and pretty women. Brave deeds and tender love passages. Ends with the handshake of former enemies and a double wedding of their children. A sure winner.

Lubin Films—Clear as a Bell

Released Monday, June 26 Split Reel

How the Story Grew

Hist! Robbers! Hidden treasure! Great excitement! But, alas, 'twas only Si and the hired man burning a dead cat. Very funny. Length about 600 feet.

The Sleepy Tramps

Adventures of "Plodding Pete" and "Sleepy Sam." Hidden in a mattress they undergo all sorts of rough treatment and are finally thrown by an express train into a river. This wakes them up! It's a continuous roar. Length about 400 feet.

Three Reels a Week

Because of the increased demand for Lubin photoplays, the Lubin Manufacturing Company will release three reels a week—Monday, Thursday and Saturday, beginning July 1. Releases will be a high-class drama, a genuine Western and a snappy comedy.

Lubin Manufacturing Company

Model New Studios, 20th & Indiana Avenue
Philadelphia, Pa.
Chicago: 22 Fifth Avenue.
London: 45 Gerrard St. W. Berlin: 35 Friedrich Str.

"The Visiting Nurse" (Essay).—This is easily the red letter picture of the week in this reviewer's estimation. It is a love story, but much more than this, for it pictures in a very powerful way the work of a visiting nurse in a great city. It was posed under the auspices of The Association of Visiting Nurses of Chicago, and there is a truth in most of these pictures that cannot be denied. It is an eye-opener and an education. It is a picture that will excite enthusiasm and comment. If a scenario-writer desired to create an atmosphere for a love story that would show the human quality of love, Art itself could hardly have suggested a surer means than these pictures of a nurse's life. It is a picture of militant human love from beginning to end, and it shows in a virile way a human soul made worthy of love through active service. The misfortune that came to Grace Langdon was the best thing that could have happened to her. If such pictures can't make the critics of motion pictures fair-minded, what can?

"Enoch Arden" (Biograph).—Here is one of the most satisfactory visualizations of a popular story yet put out by the Biograph studios, and some excellent work of this character has come from them before. The story of Enoch Arden is so well known that no repetition seems necessary. The best film takes the audience up to the shipwreck where Enoch Arden and his two companions are cast upon a tropical island where they are rescued. It seems to this reviewer that the players have caught and reproduce the spirit of the poem as Tennyson wrote it, and surely no higher praise can be given it. So beautiful and truthful a picture of the seaside as this should be very popular indeed in inland towns and villages. The picture of the beach at the time of Enoch's departure is especially praiseworthy. Besides such scenes as this, one feels that scenes showing merely a little group of wave-washed rocks are not effective enough—they have too little of the spirit of the sea. The tragic yet beautiful story is well acted in this film and the children in it add much to its charm. The picture rises above its small shortcomings; it is worth while.

"The Cook" (Lubin).—This comedy contains scenes that are typically Western. Perhaps its principal feature is the mingling of typical Western scenes, suggesting, at least, much wildness and a plentiful supply of wool, with the refinement which radiates from carefully nurtured women. The cowboys were clearly surprised when they discovered the two girls in their cabin. The suddenness with which they jump at conclusions is quite typical, and the girls, too startled by their unexpected surroundings to explain, go about their task at once. The climax, when the 250 pounds of black cook finally arrives, is quite the funniest thing in the picture. It is all good, however, and the audience rewards the appearance with laughter and applause.

"Athletic Carnival" (Lubin).—Here are 400 feet of stirring athletic incidents. It is a reproduction of the annual intercollegiate athletic meet held at Franklin Field, University of Pennsylvania, not long ago. The subject is difficult from the mechanical end, but the photography is clear and the faces are easily recognizable.

"Advertising for Mamma" (Kalem).—There is intelligence shown in the conduct of this realistic picture of a working-man's cheerless home. There is nothing pictured in it that couldn't have happened. The husband is drinking and comes home every evening too tired to be kind to his wife and child. The wife needs love. She grows despondent and abandons her husband and her child. Her leave-taking is not very convincing. It was in a spirit of pique that she left. This reviewer believes that when she kissed her little girl, who also needed love, so fondly as she did, that the pique would have vanished, at least for a time. He believes that the actress didn't begin to bring out the possibilities of the situation; didn't succeed in making it human and typical. But, as it is, it is very commendable. Where the little girl Emmie, advertises for Mamma, the scene is pathetic and the ending is pleasing.

"Her Spoiled Boy" (Melies).—This fairly acted story is something of a tract. In degree, it is true to life. Mother's boy in this story was thoroughly spoiled; he lacked all human instruction, and knew nothing of life. Himself was the sole object of his consideration. He has good stuff in him. When hard experience wakens him he comes to his senses and plays the man. It's a commendable film.

"Heroes Three" (Edison).—A truly comic idea was utilized in this story, apparently to explain why a pleasant little cottage was allowed to burn to the ground without a hand being lifted to save a piece of furniture, a blind or a door, or to throw a single bucket of water on the blaze. Most certainly the fire was not faked. The millionaire firemen were making their toilets, while the house, like the barn of the farmer who thought he had a job for the new fire engine, burned down. There is human nature in most of it, and it will be a very acceptable film. The three heroes ought to have been soused with their own hose.

"Sir John Falstaff" (Eclipse).—The story of Shakespeare's "Merry Wives" is well acted in this picture. We have the story plainly enough and it's an amusing one, but very little of the fun that is in the original is sent over. We should have liked to have seen Falstaff get ducked, if it took four men to carry the basket, but behind a screen of bushes he seems to have saved himself a complete immersion. Excellent facial expression saves the picture. It accomplishes a great deal, but it hardly can make a picture of so merry a play as Falstaff come up to our expectations.

"Mistaken Will Happen" (Edison).—This is an anecdote-picture, a character sketch. Perhaps the lady who owned the house overacted her part when she flopped down on the depot platform on losing her train; but much of her work rings true. The cop on the beat is also good. The woman warned the police department that her house was to be vacant, but she lost her train. The copper thought she was a burglar; and she thought him a burglar. That was the mistake.

Independent.

"Back to the Soil" (Imp).—This is a strong, well acted picture with human truth behind it. It tells of a farm boy who thought he had great talents. There are many young people who have tried and failed. But this young man was fortunate. He had a faithful sweetheart, and she, probably divining the truth, appears upon the scene at exactly the right time, and unknown to him helps him out of his difficulties. Then there's a good home coming, back to the farm and to the old folks and to the faithful sweetheart. It is very well acted, Little Mary being the sweetheart and Owen Moor the hero.

"$5,000 Reward, Dead or Alive" (American).—Here is a film that will interest. There is novelty in one of its situations. Two lovers have a postoffice in the mountains, where they exchange notes. Without knowing it one of two bandits, for whom a reward is offered, hides stolen gold there, which is found and taken to the sheriff. One can appreciate that the situation is now tense. A fight ensues between these bandits and in the midst of it the sheriff's posse arrives and both are captured. The young man gets the reward and then gets the girl. It is a picture that will please any audience. There is nothing unpleasant in it.

"The Cowpuncher" (Nestor).—Here is a film that delighted an audience in a small city. It is a cowboy love story, with the girl's family objecting, the lover ordered from the ranch, a fist fight, almost a pistol duel, the appearance of a band of hostile Indians and two men holding them at bay until a girl makes a wild ride for assistance, the onset of the cowboys as they beat off the Indians, and then a happy ending.

"The Cost of Drink" (Champion).—This domestic drama shows a girl's mistake in refusing one man and marrying another, who drank. Eventually the drunkard kills himself in a saloon and happiness comes to the woman. The story is not particularly strong, yet possesses a certain degree of interest. The audience gave it close and interested attention.

"The Stranger's Plate" (Powers).—This is a very satisfying picture. It shows a good deal of the character of an Indian, perhaps one of the Massachusetts tribes. The time is in Colonial days. The stern head of a Puritan family insists that on their table there always shall be a "stranger's plate" set. One day a starving Indian occupies the place. There is something in the character of the Puritan and his guest that awakens mutual respect. Later the Indian at his own great risk repays the man for this kindness. There's a good deal of action in the picture; it is well conducted, well acted, and unusually interesting.

"An Odd Adventure of Foolshead" (Itala).—This is the first one of these Foolshead pictures that this reviewer has seen that isn't very funny. It is too suggestive for decency, and this not only in its situation, but in its acting, which is coarse.

"The Hydroplane" (Itala).—This is a motion picture of a truly remarkable boat. The boat goes exceedingly fast and lifts itself out of the water at high speeds to ride on fin-like hydroplanes attached to its sides. It's a sight worth seeing.

"The Broken Coin" (Reliance).—The characters of this well acted picture are simple fisher folk. It's a love story and each of the lovers has half of a broken coin which the hero cuts just before he sailed on a voyage. He is reported as lost and a creditor of the girl's father forces her to accept his proposal of marriage. This is the picture's chief weakness. The theme is worn from much use and seems lacking in power. The hero comes back when it is too late. The scenes are beautiful and the story commendably put together.

"From Death to Life" (Rex).—The great fault of this picture is the impossibility of its situation. The chief interest in it is not what is about to happen, at any instant, but how the camera man is going to make the next event seems as though it happened. It becomes dramatically effective only after the ehroine, Hermione-like, has become a statue. Perhaps this effective part might have been lengthened if the producer had followed the legend more closely, with Aratus's appeal to Venus after he fails to find the remedy that would revive his wife and with Venus's miracle as a close. Greek subjects make dangerous ground for modern artists of all kinds.

"Life for the Czar" (Itala).—There is not very much that is exciting in this picture. The scene in which the boyards choose Michael Romanoff to be the Grand Duke of Moscow, or Czar of all the Russias, is promising, but the rest of the story is very poorly canducted. The costumes are not of the period, and the cast is tame. The background is pretty; it is Russia truly enough.

"The Rescue of Mr. Henpeck" (Thanhouser).—This is a good, light farce. It shows Mr. Henpeck having a hard time of it. It is no wonder that when the hired girl saw him tying a rope to the apple tree she though he was about to hang himself and alarmed the neighborhood. It's pleasant to see Henpeck's smile as he sits rocking the baby in the swing he has made.

"Motoring" (Thanhouser).—This is a sprightly comedy, not very original, but well acted and acceptable. The aunt of an heiress hires a rich man to be chauffeur thinking him poor and he in a spirit of fun takes the job. The niece finds him out and then plays lady's maid and there's a pleasant romance.

"A Child of the Ranch" (Bison).—There's an exciting, but rather circus-like, rescue of a child from a runaway horse in this picture. Meanwhile the child's older sister has been greatly annoyed by a Mexican, but has snatched his revolver and is holding him off. The boys are warned of this by the child when she is saved from the runaway and come galloping to punish the Mexican. It is an exciting picture.

"True Love Never Dies" (Great Northern).—A love story which vividly illustrates the old assertion contained in its title. A girl is forced to marry a man she does not want. Perhaps the most affecting scene in the picture is where the lovers part. The disappointed lover takes to drink and sinks as low as possible. His old sweetheart helps him to regain his feet, and later when her husband is killed lets the former lover know that she still wants him.

"Miss Biffin's Demise" (Yankee).—Here is a lively comedy, unusually well acted by a capable company. Mr. and Mrs. Biffin don't agree on the subject of their daughter's beau. Because of Mrs. Biffin's distressed mind she decides to commit suicide. Biffin has a bottle marked "poison" which contains something for his nerves, to stimulate them. He calls it a liniment for a sprained wrist. Mrs. Biffin takes enough of this "poison" to ease her troubles and, as she has prepared for her burial by putting on her wedding gown and wreath, the situation is not without its humor. When the doctor smells her breath, he knows. He leaves a prescription for a throbbing head and departs, while Biffin awaits results. Meanwhile the lovers, blissfully ignorant of the exciting events transpiring so near them, settle their own affair in their own way.

"Caesar Birotteau" (Eclair).—There's a good deal of very interesting humanity in this picture of Balzac's novel. The acting of each of the principal characters is markedly individual and at least in the cases of Birotteau and of the villain, Du Tillet, they are much more convincing than we usually see in pictures of characters so well known. It was no small undertaking to picture this famous story, but the Eclair Company has made a very true success of it. The reviewer heard expressions of approval behind him in the theater where it was shown, and he himself watched it with much delight. It's a picture to be sincerely recommended.

"Thou Shalt Pay" (Yankee).—Each of the film producing companies seems to have developed a more or less distinct individuality. One of the virtues that mark the Yankee pictures is restraint; it is noticeable in this picture. It tells no very human story and makes no deep impression; but though the situation is trite, the acting and the conduct of the picture show a good deal of freshness and make the play acceptable. Mrs. Steiner, as the designing woman, does better than such a part deserves or usually gets. The rest of the cast also should be commended. The background is presumably Bermuda; it is interesting.

"Behind the Stockade" (Imp).—This is an exciting picture, but it gives the Imp players little chance for character portrayal. There is only one true individual in the picture, and he is the overseer. The player who took the part failed to show much of the deep vindictiveness of the man, but he had no chance. He showed ill humor. He was used merely as a peg to hang the story on. The attack on the stockade of the Englishman's African farm by the horde of blacks that looks like an army of human ants is interesting. The

"Little Old New York" (Thanhouser).—There's a true story here of a country boy's visit to New York with $150 in his pocket, and the story is made pleasant by a romantic white lie. It is good to see such pictures of the metropolis as background of a story. One feels that this is the only way to show pictures of a city or place of interest. The play's as good as the Rollo books used to be. The country boy was very unconvincing and plainly an actor's idea of such a young man. This film should be very welcome.

"The Squaw's Retribution" (Bison).—This film gives the picture of a squaw's revenge for her desertion. She kills the white woman, then the man who bought her and then deserted her comes. It is implied that she drowns, dragging him down with her. This perhaps is good Indian justice. It doesn't greatly shock white folks, nor is it very interesting. The backgrounds are great mountains, an Indian village, a park in a city within a possible run from the wilds.

"Smith's Marmalade" (Powers).—There is just enough human nature in this burlesque to make it funny, and one person with us in the theater not far from the reviewer laughed till she seemed to get a pain. Many others laughed also and the reviewer enjoyed it. It's all right.

"The Chicago Stockyards Fire" (Imp).—This is a picture of a very impressive spectacle, well photographed. The film showing it (500 feet) is none too long.

"The Witch of the Range" (American).—The story of the West given on this film has cowboys, a villain, a witch, a kidnapped girl and the suggested operation of lynch law when the kidnapper is caught. The scene where the witch is accused and taken is not pleasant, but it is, at least, characteristic. The whole picture is, however, good and is filled with life and action. The love story that is interwoven affords a touch of heart interest which helps to increase its appeal. The action is what carries it, after all, and like former American films this has plenty of it.

"Longstreet at Seven Pines" (Champion).—Here is a love story built around the battle of Seven Pines, though it might have been told of any other battle quite as well. It is not a matter of the battle at all. It is the love story, and that concerns a Union soldier and a Confederate soldier, both of whom loved the same girl. She promised to marry the Confederate, but found she loved the Union man, and even at the altar renounced the man she was to marry and threw herself into the other's arms. Later the Union soldier was taken prisoner and was brought into his former rival's camp. A letter in his pocket told of the birth of a daughter, and even though hatred burns deep in his heart, a vision of the mother and babe arouses his better nature and he exchanges coats with the Union man. The prisoner escapes, but the latter is shot by his own men. The novelty is in the bride renouncing the man she intended to marry at the altar. That is sensational and so unusual as to attract attention.

"Review of the Turin Expositon" (Ambrosio).—The presence of royalty in a picture gives it unusual interest to republican spectators. This is a picture of the entrance of the King of Italy and his queen into the exposition held at Turin, and of the grand reception room when he formally welcomed the foreign ambassadors and other dignitaries. The picture shows many soldiers and is filled with interesting action. It is very interesting.

"His Last Crooked Deal" (Champion).—Gerald was a thorough scoundrel, but the pretty widow didn't see through him till after she was married. He got all her money. He should truly loved her. When he sought deceitful cheating, he tried to protect him for her sake but at the psychological moment she finds that she too has been deceived, he is a bigamist and her marriage is void. It ends pleasantly. It's a possible story and interesting, but not deeply so. It is acted fairly well.

Licensed Film Stories.

BIOGRAPH.

THEIR FATES SEALED.—Jack's two rival suitors engage in a duel, and it becomes a desperate matter to decide. Jack, in his dilemma, is willing to accept Sonia instead of Dorothy, much to her father, who sees a great prize. The latter, in that fatal infatuation caused by a fleeting moment, forgets Dorothy and Jack, looking upon a duel as but a harmless sport, in which no fatal harm can result. He finds to his sorrow, however, that he is sadly mistaken, for Jack is killed, being so fortunate as to receive a fatal wound. How to proceed and relinquish his love somehow, his remembrance is overpowered, and he goes from trouble, and all the morning for to the automobile Phoebe's cold and careless and Jack is left at the pool in the rain for her need.

BEARDED YOUTH.—Youth is sometimes a pandidate who wants a prompt say with this young doctor. In order to fill his sweetheart's consent to marry him, he must have a practice. This seems to be the evening month against him, as a mosquitonous make-up suggests to him a scheme, that of making up as a middle-aged man. The idea meets with the old of a false beard and his success is apparent, when one of the real patients of the doctor falls in love with him. To get rid of her he is forced to expose the deception of the two to him, proven himself to be a man of no patience.

THE PRIMAL CALL.—A society mother, whose children are becoming insolent and wishing to keep them unspoiled by wealth, has the privilege of sending a son and married, pusillanimous millionaire. Hence, she persuades her daughter to accept his proposal, hoping to make a match money. The girl goes to the seashore to rest before the wedding, and there meets the mate of a fine man whose manner of life and his ideas in regards to love so differ from others—a primitive man—that he, in the fullness of his heart, forces possession of Dearing with this sincere fellow and when our humane views on the seaman realizes he is more worthy of the girl than does the girl and is pursuing her off by force. However, his primitive manner of wooing has won favor, and results that he and she men realizes that she never loves him and begs him to take her away. So gathering her in his arms he starts off, while he is passing by on the other he hurries aboard his boat, where the marriage is performed.

MELIES.

THE KISS OF MARY JANE.—Mary Jane and suitor Black buy a wife through a spell of fever and Bill was grateful with all the fulness of his loving heart. He sent Mary Jane a necklace and a note which he promised on his honor to some day discourage on dobe.

It happened both on that one of Bill's horses was stolen. Bill and his friends found the thief, and after whacking him into town to a hands free, when they passed Mary Jane on the road with the old wed. He had a drink and Mary, in pity, raised the cup to her lips and Bill, in his jealousy, struck down the cup and never seen before. He was in the ecstasy of despair and drank greedily, for with no sign of discouragement.

Mixed in a sudden womanly feeling which she never had experienced, Mary Jane leaned forward, and in a great shake of sympathy, she gave a kiss full upon the eyes of the thief. The effect was like to shock from a dash in the cabinet his eyes and looked upon a girl who was fair and sweet. He, who had been absent to die, felt the warm blood of youth and womanhood course through his veins. Weaving his manacles he slipped his hands, rolled one of his captors with a blow, dashed the shots of the others, and putting spurs to his horse, dashed madly to the cabin of Mary Jane for one more look before he died.

She found him and searched him in her bedroom just before the neighbors arrived. Her furious anger at his abhorrent conduct changed to fear that her sweet eyes unconscious and knew that his presence there endangered the good name of the girl he had come to love, so he quietly stole from the window and effected himself to be captured in the same manner.

Mary Jane was then being and to the sheriff free. She deliberately thought of the necklace and Bill's promise and decided after this. Then unfortunately Bill found on the discouragement like a mine. He put on the necklace and was to give up their wedding line but he passed the same to Ford to secure the necklace with Mary Jane, knowing that she would chase a man of Ford.

LUBIN.

THE SLEEPY TRAMPS.—Two "sons of rest," finding the stable of farmer Hawkins' hay stack inviting as usual somnibus, decided to take a nap, and before their pipes and if they had been more careful this story might never have been told, but "Pudding Face" dropped his pipe into the hay, and a moment later the two worthies were moving faster than they had moved for many a day.

Farmer Hawkins saw them and gave chase. "Pudding Face" and "Sleepy Sam" decided that covering was better than swiftness, and seeing a mattress which had been left by some boarders during house cleaning, they ripped it open and crept within, and a moment later, Mrs. Jones husband and the tired man came out and beat the mattress with clubs. Then the rent was sewn up, and the mattress was carried back into the house. Seeing some movement inside it, Mrs. Jones declared it was full of rats and ordered it thrown into the back yard.

Then two men were employed to drag it away. They tied even to it and proceeded up the street. Building material dropped on it, horses and automobiles ran over it, and finally the two men left it on a railroad track, where a passenger train threw mattress and tramps high into the air and over an embankment into the river.

HOW THE STORY GREW.—Aunt Mary's pet cat had died. Si and Obe decided to play a box in which to bury puss. Aunt Mary could never think of the cat without thinking of Si.

All might have ended with the burial of the pussy had it not been for the fact that two boys saw Si and Obe at their labors, and as it looked like they thought the men were robbers, so they ran off to give the alarm.

Meeting Jim Lawson they told him they saw three robbers burying a box three feet long. Hank got excited and rushed off to the boys to inform the deacon. Hank told the deacon he saw four robbers bury a box four feet long.

The deacon got into a high excited in search of the sheriff and told him that he had seen six robbers burying a box six feet long, and the sheriff quickly spread the alarm, stating that there was seven robbers, and that they buried a box seven feet long at the foot of the hillside.

The entire population hurried to the scene and dug for the box. When it was unearthed and the dead cat discovered, everybody wanted to know who was responsible for the alarm. It was passed back from one to the other until it was finally laid at the charge of the boys.

The crowd started to get revenge on them, but they overtook and quit their destruction by throwing the sheriff into the mill-pond.

ESSANAY.

THE HIDDEN MINE.—William Hart, a prospector in the West, who, with his wife and child, sought wealth for gold, but found it not, and wained and starvation faced them. One day, while alone, sought for food, his wife and girl, Mrs. Hart is visited by two tramp Mojave Indians who, with threats of vengeance, make her give them food. With the food she did tell her husband and on penalty of harm done to him, she is forced to keep silent concerning the visit of the Indians, until a few days later when her husband is prospecting, she is again visited by the Indians. A third time they make them the night of coming from the house and running to her father's claim. Him in the visit of the cannibis. Running to the house Hart finds the Indians killing his wife with his food, while his wife stands by frightened. Covering the Indians with his revolver, Hart tells his wife to tell the Indians which and to leave the Indians. After this Hart delves them from the house, while he goes back, and with their fists at him. That night Hart is easily dressed from the house and the Indians fire the building. Mrs. Hart and her baby barely escape, but their lives when Hart comes on and finds them shivering beside the ruins of their building in their night robes. Leaving them beside the ruins of what had been their shelter, they wait until morning, when Hart, accompanied by a "scout" for metal ware and other of their goods which had not been destroyed, finds a small nugget of gold and a valuable streak of pay dirt. In a moment he realizes what has happened, he had built his shack over the richest claims in the mountains and had never known it.

THE BASEBALL STAR FROM BINGVILLE.—Bim McGuffey has made a hit with his hometown sweetheart, when he is discovered by a "scout" for one of the teams of the National League. Immediately he is offered a contract and told to appear at the office of the club owner. Bim's success as a batter has preceded him. Leaving his home, Bim has the congratulations of all the citizens, he appears on the big league field next day for practice. Here it is found that while he is a good batter he is too fat to run and is told that if he will go out and work off his superfluous flesh there will be some hopes for him. With wanning hope, he visits a specialist, who recommends a series of steam baths. Bim is put in one of the baths and told to ring the bell if the room is too hot. A few minutes later, when the doctor is engrossed in other affairs, he is visited by a friend, who has tickets to the ball game. The doctor forgets about Bim in the steam room and the two hurry to catch a car for the ball park. The scenes which follow alternate between the ball game and poor Bim in the steam room. The doctor, however, finally remembers his patient, and with the horrible supposition that his patient has been boiled to death, hurries back to his office and into the steam room, from which he drags the unfortunate ball player. Bim is a sight. He has been reduced to a mere human skeleton and weighs ninety-two pounds against his two hundred of an hour before. To revive Bim is despair, wondering what kind of a treatment he can take to make him normal.

SELIG.

THE MISSION WORKER.—Helen, the only child of the Reverend and Mrs. Maynard, opens a Mission School in the Chinese quarter of a large city, her aim being to uplift the poor Chinese workers and bring them to a realization of what a true Christian manhood means.

The school becomes popular among the Chinese and we see them enjoying the talks of this beautiful young white woman, who leaves her comfortable home to teach them.

Among the pupils is Hing Lee, a rich Cutmanian, whose one ambition is to marry Helen. Helen is engaged to Arthur Hayden, a friend of his dad, likes the Chinese, and at a party given by Helen and later at a party given by Hing Lee, amid the luxurious furnishings of a Chinese apartment, Arthur becomes furious at Helen's too friendly attitude toward Hing Lee and the two quarrel.

Helen's work fails, her pupils go direct from the Mission school to the Chinese gambling den. Helen witnesses the expulsion of Hing Lee by the very act of enticing poor white tenants from their homes. Helen's eyes are open at last and her life to the uplift of the Chinese, who do not need her, and in two strong scenes she shows that she intends devoting her help her own people, and in doing so she wins back her lover.

RANGE PALS.—Like the story of Damon and Pythias of old, there existed between these two men a friendship fervently devoid of selfishness.

The two boys decide to celebrate by a trip to town. Upon their arrival they round up their friends and go to the saloon, where Steve is intoxicated. Steve's pistol goes off accidentally, hitting a cattleman, who falls backward over the table.

Steve dashes out, mounts his horse and rides away. As he is riding he comes to a realization of what he has done, and he is heartily repentant. Thinking of poor Dave there alone, he determines to go back and help him.

Back at town excitement reigns supreme, and a vigilance committee is forming to go in pursuit of Steve when he rode up. They took him in charge, and after a speedy trial, he is sentenced to be hanged at the following day. The sitting him just four hours' grace. Asking for time to go and see his mother, Dave offers to stay as bond for his return, and goes off on his sad errand.

His devoted little Indian boy, who has been watching the proceedings, hears the awful news and determines to save him. There seems but one thing to do: kill the horse, thus making it impossible for him to return in time. So, quickly saddling the horse up the hill, the boy then hid behind some rocks, fired. Making sure that the horse was dead, he stole to the corral and turned the rest loose.

Leaving his poor mother in a fainting condition, Steve rushes back to the twelve miles ride with only an hour and a half in which to make it and save the life of his waiting friend. He starts on his way.

When the fatal hour arrives, the vigilance committee returns to the waiting place, and not finding Steve, they are about to hang Dave, when a tree is selected.

Steve has had a desperate time of it, and just at this time comes staggering up, shouting for them to wait.

Then the unexpected happens and a messenger arrives with word from the doctor that the man who was shot would recover. Needless to say, the friends lose no time in getting to the mother with the joyful news.

TOLD IN THE SIERRAS.—In the early days of California, stage robberies were of common occurrence, and agents' murders frequent. His woman, who, upon learning of her husband's nefarious calling, does all in her power to persuade him to give it up.

A hold-up occurs, Jake Winton is suspected and a posse is at once upon his track. A day or two later news of his death at the hands of the officers reaches the ears of his wife. But he does not die; in fact he makes his escape in a most audacious manner and leaves the country.

Time soon heals the wounds in his wife's heart, and she marries again. This time a young prospector from the East, who takes her to his home in the mountains. All is peaceful and bright for the little woman until, like a bolt of lightning out of clear sky, her first husband turns up. He is pursued by the sheriff's posse again, and meeting with an accident, is carried to the very cabin of the young prospector. The wife recognizes him, and now complications arise thick and fast, and the interest is intense.

PATHE.

OVER THE CLIFF.—This dramatic story deals with a mountebank and his wife and their house on wheels. The little house has been the happy home of this couple for a long time, but one day the inevitable woman who has nothing to do but to look pretty and ride around, meets the mountebank and is fascinated by his easy grace and romantic life. A mutual attachment springs up between them and the poor little wife is left out in the cold. Day after day she bears this humiliation until she finally rebels and makes an effort to stab her rival, but is frustrated by her husband, who then turns her out of his home. The little traveling home rests on the edge of a great cliff overlooking the sea, and to render it safe from possible disengagement by the winds which sweep the promontory, the wheels are blocked. The unhappy wife, one day seeing her husband and the object of his attachment enter this house, sneaks toward and removes the blocks from beneath the wheels. In a moment the wagon has gained momentum and in another instant is over the cliff and dashed to pieces on the rocks below. Shorting down the side of the cliff the wife finds the wreck of her making and amid the ruins of her former happy dwelling place she finds the lifeless form of her husband and his sweetheart.

FOR THE SQUAW.—Maxwell, a white man, lives alone in his little shack on the very outskirts of civilization. Near him lives an Indian with his wife and daughter. After a few months Maxwell, tired of living alone, prevails upon the Indian after a few bottles of whiskey, to give the Indian daughter for a wife. Three years pass by and Maxwell's home is now made merry with the laughter of a little child, when one day he receives a letter from his old sweetheart in the East telling him that she is leaving her home and is coming out to him. All the old love in his heart wells up at this letter and he decides to abandon his wife and child, who are only Indians after all. He drives them out they naturally go back to the wigwam of her father and tell their story, and the old Indian, intent upon seeing his daughter happy, hastens to the railroad station in time to meet the "pale-face" girl and tell her of Maxwell's love affair with his daughter. When Maxwell arrives with the clergyman, the Eastern sweetheart insists upon his marrying the Indian girl with the rites of the church, which he finally consents to do, and the last scene shows him and his little family again reunited, and the girl waving goodbye on the rear end of a fast disappearing train.

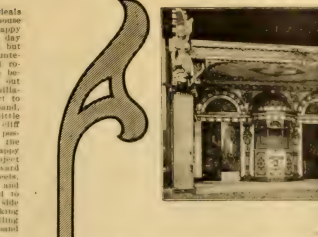
TABARIN'S WIFE.—This is a story of the opera of "Il Bagliacchi" and tells the story of Tabarin, who, with his traveling troupe of actors and his wife, are about to give a performance in a little pawnbroker shop. Tabarin's wife has been followed, however, from place to place by a young gallant, who has become fascinated with her and now, during the nonsuite life she is forced to lead, rather encourages his attentions. Just before the performance is to begin the wife receives a note from this young fellow, referring to an appointment which they had made. This note Tabarin finds. In the next scene when the play is on, Tabarin's wife is on a rude stage when Tabarin enters, he is supposed to kill his wife on the stage, but in reality causes a tragedy. So realistic is his acting that the audience with one accord rises to its feet and wildly applauds. Then there is a horrified cry from the wings and the balance of the troupe go to the dying girl. Appalled of the fact that what they have witnessed is not play acting the audience leave in wild disorder, while Tabarin, heart-broken, is led away by the police.

OLD INDIAN DAYS.—The daughter of the Chief falls in love with a member of another tribe and he, by his lavish gifts, wins the future's consent to his marriage, but later in the day the Chief snatches the hand of his daughter and loses her in a gambling game to a wild appearing Indian. The first lover protests violently, but among the Indians a gambling debt must be paid and the Chief's will is supreme, so was he compelled to decide for her daring to oppose his ruler of so powerful a tribe and the Indian maid is carried off by the man who won her. Later she makes her escape and arrives at the scene of the execution, which is to take place at sunrise, and after a touching love to the sentry, to rescue her true lover from his peril, and they depart together in happiness.

VITAGRAPH.

THE BATTLE HYMN OF THE REPUBLIC.—This patriotic and historic picture portrays the writing of the famous national hymn by Mrs. Julia Ward Howe. In the early part of 1861 when President Lincoln was very much discouraged at the lack of enthusiasm and the coldness with which the people answered the call for volunteers to join the army. Mrs. Howe, in talking the matter over with the president, became very much impressed with the need of arousing the people to a fuller appreciation of the cause of the North and the inhumanity of the Republic. The matter weighed so much upon her mind she could think of little else, during her sleepless nights she obsessed with her theme that one night in her sleep she arose from her bed and penned these immortal words.

Mine eyes have seen the glory of the coming of the Lord
He is trampling out the vintage where the grapes of wrath are stored.



Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.

2549 Archer Avenue : : CHICAGO, ILL.

He hath loosed the fateful lightning of His terrible swift sword.
His truth is marching on.

I have seen Him in the watch fires of a hundred circling camps
They have builded Him an altar in the evening dews and damps
I can read His righteous sentence by the dim and flaring lamps
His day is marching on.

I have read a fiery gospel writ in burnished rows of steel
"As you deal with my contemners so with you my grace shall deal
Let the hero born of woman crush the serpent with his heel
Since God is marching on."

He has sounded forth the trumpet that shall never call retreat
He is sifting out the hearts of men before His judgment seat
Oh! be swift, my soul, to answer Him! be jubilant my feet!
Our God is marching on.

In the beauty of the lilies Christ was born across the sea,
With a glory in His bosom that transfigures you and me
As He died to make men holy, let us die to make men free,
While God is marching on.

This poem was published broadcast throughout the North, immediately the people became enthused with the noble cause of freedom recruits poured into the stations and enrolled their names as volunteers. President Lincoln expressed his own and the nation's gratitude to Julia Ward Howe for sounding the key note of the battle cry of freedom.

In addition to showing the reasons for and the conditions under which the poem was written, this film illustrates the meaning of the different stanzas of the poem in the exceptional tableaux and scenes shown. Views of the world from the earliest ages, making clear and fully interpreting the spirit which breathed patriotic fervor into the hearts of the people throughout the North, leading them to victory and the preservation of the Union.

COURAGE OF SORTS.—Entirely unsuspecting of any impending trouble Dr. Clinton was entertaining his family in his home. He is tried and convicted on circumstantial evidence and sentenced to life imprisonment. Dr. Clinton sees a chance of escaping from his imprisonment and with the assistance of a fellow prisoner, climbs over the prison wall and makes his way to a nearby town, he arrives at a cabin, where a doctor and his sick child are alone. He asks to be given admission, but is refused. His daughter hears the knock at the door. Once inside he asks the woman for clothes to hide his stripes. She gives him a suit. She then makes him get down from the wall, as his return he notices that no one is about so with a very severe cough and pretends to weep. It is a funny incident. He goes on over rocky waters into which have been thrown some rocks. The child is allowed to become the victims of these locks, and subsequently he passes to and fro in bed.

In the meantime the sheriff and his men have arrived. When the doctor is accused of the child's escape by the locals he tells of the good manners.

The mother's appreciation of the doctor's action, then he and sheriff and men go in search of him. As the sheriff and his aides were going away, some one threw the doctor a revolver and made ready for the escape.

THE QUAKER MOTHER.—Mrs. Thomson is a little different from most mothers as it seems to her greatest happiness to see her son engaged in the settlement of disputes, while a mere witness of the experiences from one of these fights and subsequent conflict with the police, she is more appreciative than to see different from some girls, quite natural, and does not seem to be attentive to the boy friend. The boy friend is there to have with her.

Jack introduces him to his mother and her mother does not like it at all, however, it is not long before Jack and Jean are engaged and to the small surprise of Mrs. Thomson, who seems to be adverse to any business or business and takes his talk with Jean, showing Mrs. Thomson all sweet with her son-in-law. Soon after the wedding of Jack and the engagement and sale necessary and appearance for Jean's father.

Several months later Mrs. Thomson receives word that Jean and Jack have started in New York from abroad and there is a little time and now is all at a hotel and would like to see Mrs. Thomson come to visit them. While at the hotel Jean's father is accompanied with Jack. Mrs. Thomson receives and gives out orders to call on Jack during her husband's absence. During the evening Jack and husband's absence. During the evening Jack and Jean's father are entertaining Jean as per her daughter and with a woman's instinct she de-

OUR

Musical Electrical Bells

which are played from a Key-board, the bells being mounted in various parts of the house have been a great success all over the country and no Picture-house is complete without a set of them. We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and Boards, complete ready to install for $75.00.

J. C. DEAGAN

3800 to 3810 North Clark Street

CHICAGO, U. S. A.

tects the embarrassment of the visitor as well as the discomforted actions of her daughter, the dear old mother accepts her daughter's explanation, but keeps her own counsel, tries to make herself at home and is very happy caring for the baby, who has taken sick. The old lady is very fond of her son in law, between the two there is a mutual admiration.

Lester is a persistent rascal, not hesitating to call on Lois wherever he gets the chance and endeavoring to win her affection. He persuades the young wife to elope with him, in a moment of weakness she is about to desert her baby and husband when her mother appears and points out to her daughter the fair and false side of the couple, then drives the tradesman from the room. Lois awakens to a realization of her frailty and a sense of her duty as a wife and mother, recovers herself and saves her character. A few moments after this scene her husband enters, Lois greets him with renewed fervor and all her love, glad to know that she has been saved from herself to live for him and him alone. The dear old Quaker mother's face beams with a beatific smile of gratification, as she sees the happy group, the young wife, clasping her baby to her breast, finding Joy in the expression of the maternal instinct inherited from her Quaker mother.

EDISON.

HIS MISJUDGMENT.—Lessington invests all his money, against his wife's opinion, in a foolish deal which he thinks will be to their benefit. Just as the deal is consummated, he meets with a severe accident, thereby rendering his lower limbs lifeless. The doctors advise his wife that he must be kept in a perfectly quiet place. Then she is apprehended of his total failure. But as his mind must be clear of all encumbrances, she keeps it to herself, and starts out to look for employment, through which to earn enough money to keep him in solitude. Owing to her good voice, she obtains a position as singer. Her husband, however, thinks that she is growing unfaithful to him, because she is going out every night.

Thus it happens that he is left alone one night when there is a wind which blows the curtain against the lamp and overturns it in his room. He sees the carpet and curtain catch fire. His cries for help of course meet with no response, and as the room is filled with smoke and the blaze creeps upward, he offers up a prayer, and making an effort with his arms, throws himself to the edge of the bed and drops to the floor. And then the prayer is answered and he finds himself possessed with strength in his lower limbs. He arises to his feet and attacks the fire with pillows, beating it out. Then the wife comes in, her transient joy at his apparent recovery is turned to sorrow as he turns upon her and denounces her for leaving him to such a fate. She runs from the room into the large old drawing room and sinks upon her parking case there beside the rude wooden table where she keeps her papers. He follows, and, discovering that the whole house is bare, demands an explanation. It is needless to say that when the explanation is made it draws upon him both love and remorse for she has not only kept him from harm but from the knowledge of his own trouble. He is filled with repentance and begs forgiveness from the woman he has wronged.

THE CRUSADER.—So Roderick rode away from England with the image of Eleanor deep within his heart and wore her colors upon his breast. Her little handkerchief was the last to wave him God speed me and God bring thee back. Beside him rode one, Norman the Strong, who never looked back at man or maid as they rode away, but in his heart a dark spot had brushed ill fate for Sir Roderick, for he too, is sorely smitten by the grace and beauty of Eleanor.

Time passed, and one day Sir Roderick saved the life of a Turkish boy from the hands of Norman the Strong, and the boy became his slave. When in battle array a few weeks hence, amidst the onslaught of the Turks and the Christians, in a rocky defile in the mountains, Sir Roderick is wounded and his faithful slave carries him to his tent. Roderick realizes that life will delay his return home, and knowing how two fond eyes are watching and waiting each hour of the day for a sight of him, he sends her an epistle of love and the knot of ribbon that she gave him, by his slave as a token of his love for her.

Norman the Strong overhears Roderick's message and intercepts the slave, destroys the love message and, believing that he has killed the carrier, mounts his horse and rides away toward England's shore and Eleanor.

Her eyes are the first to see his steed winding its way along the dusty road. "News from the Holy Land," are the words that ring through the castle. Soon Norman the Strong is kneeling at her feet, but at his words the smile dies from her lips and when he speaks of he that Sir Roderick is dead, hope dies in her eyes and the world has no joy for her now. Norman still piles his suit and her father urgently urges the match, and it is thus that Eleanor consents to be his bride.

But on the day of the wedding, Sir Roderick's slave arrives and confronts Norman the Strong with the knot of blue and white ribbon and tells the truth, bringing back joy into Eleanor's life and Sir Norman never again entered the halls of the castle.

At the close of the picture we find the two lovers united in their love and faith.

HOW WILLIE RAISED TOBACCO.—That William is the pampered son of a very wealthy father and devoted mother is a fact that is well known to the neighbors and also to the members of his club.

His chief aspiration in life, up to the opening of the picture, was in following the line of least resistance, his energy was mostly exercised in sleeping as much as possible, a fact that his father forcibly realized on his return home one day when Willie was peacefully sleeping on the sofa, while his mother and sister calmly watched him. At last the old man's wrath was wrought up to the point where he tells his son in plain English that he must do something and Willie, taking the hint, decided to go to Cuba and raise tobacco. He is laughed at by all for the suggestion, but William's heart is set upon showing that he is worth something after all.

On his arrival in Cuba he at once proceeds to investigate the tobacco industry in all its branches, from the ground up to the mouth, as it were. He visits vast tobacco plantations, asks all sorts of questions and then ranks himself to a tobacco factory, inspects the manufacture of "The Queen's Herb," into cigars, but ever Will here meets his Waterloo in a pair of laughing eyes, whose looks riddle his heart and shatter for the time all hopes of his noble resolve.

Little Marcelite, the factory girl, leads him a merry chase. At last he induces her to dine with him and he, good Will, finds that pride comes before a fall. By the co-operation of Marcelite' Cuban cousin he is deprived of his money in a clever way, and when the bill falls due for the repast, William finds he is penniless in so far as he knows. But the sad awakening comes of the tobacco raising inspiration, when he finds himself in jail and sentenced to hard labor. But when his long money is restored to him he makes a triumphant entrance into his house decked in all the paraphernalia of a typical Cuban planter.

His father's pride and his mother's and sister's love know no bounds and Will is content for a great while. His father presents him with a substantial check for his tobacco raising enterprise. This proves to Will's mind, that he never was made for a planter, but a modern business financier.

THE STAR SPANGLED BANNER.—We are shown the spirit of the time of eighteen hundred and twelve, and here we are introduced to Dr. Beanes and his family, their friendship for the young loyal Key and the doctor's sympathy for the wounded and sick, the humiliation and insult in his own home and eventually his capture by the

British soldiers. We also see Key's prompt action in arranging to secure his release through the help of President Madison. From there on the story carries us to his arrival on the British battleship and the release and exchange granted to Dr. Beanes, who is held there a prisoner, and shows us why Francis Scott Key was on board the ship a prisoner during the bombardment of Fort McHenry, which takes us up to the inspired moment when Key first wrote his wonderful first and second verses of the "Star Spangled Banner," on the back of an old envelope. We are also shown the patriotism and the emotions of the men on the night of September fourteenth in a room in a hotel in Baltimore, where he finished his work with, "And this be our motto—In God is our trust."

The following day, when "the Star Spangled Banner" was sung for the first time in an old tavern next to the Holliday Street Theater, there one named Ferdinand Durang, mounted on a table, sang the soul-inspiring strain and words that caught the enthusiasm of the time and the old walls of the tavern echoed and re-echoed with cheer after cheer, which has continued to echo on down to our day and will still echo as long as the future every time the strains of the "Star Spangled Banner" reach the ears of the friends and daughters "O'er the land of the free and the home of the brave."

KALEM.

JAUREZ (Mexico), AFTER THE BATTLE.—This film is particularly interesting and of value from the fact that it is the first motion picture ever made of a besieged city directly after a battle. In this remarkable film the battle scarred city of Jaurez is shown as it appeared after the Mexican Insurrectos succeeded in obtaining possession. You will see scenes where the most desperate fighting during the 19th century took place, showing the wreck and destruction caused by the Insurrecto's cannon, powerful machine guns and dynamite. Another interesting incident is a picture caught by the photographer of Red Lopez, a notorious outlaw, who was recently tried, convicted of desertion, and sentenced to be confined in prison for eight years, and shot while trying to escape. Another picturesque sight is the ragged clad Insurrecto Army, armed to the teeth with guns and revolvers, captured from the Federals. Of great interest is the church of Guadalupe, over 400 years old. Back of this church the Federals made their last stand and put up an awful fight. We next see the ruined Post Office, one time home of the patriotic President Benito Jaurez. The Custom House is of historical interest to Americans, as it was here President Taft and Ex-President Diaz met and dined. The first foreign territory ever visited by an American president during his term of office.

THE JOLLIER.—This lively comedy shows Frederick Jollier as Papa, at his best. Bertie, owing to jolly Papa, but it don't go. Although instructed to spend his evenings at home, Bertie takes a joy ride and another jolly finds that the evening home after this escapade, he is caught by his Papa, who tells him it is about time for him to go to work. The next morning he starts the game going by jollying the stenographer and she quits. Dad advertises for a new stenographer and Bertie, a strong-minded young woman, sees the advertisement and gets the job. The following day Papa leaves town, putting Ruth in charge of the business. Bertie knows better than to try and Jolly the new stenographer, but she makes a great hit jollying the factory girls, until Ruth has him fired bodily from the premises. On Papa's return he fones him to go right up to the office and asks her to become his wife. Bertie, entering the office a few minutes later, begs Papa to discharge Ruth and is surprised that she refuses his help. Papa says that "She will be a good mother to you, Bertie."

THE LITTLE SOLDIER OF '64.—Gabe, a Southern backwoodsman, sees the massing of troops, and realizes that a great battle is imminent. Cautiously mounting a dead horse in an old fashioned mould, he shoulders his rifle and goes to the recruiting office in the village and enlists. Arriving at his young wife, pleads to go with him, but being denied, determines to follow. Searching through the garret, Mattie finds a boy's outfit, and in a quickly done, cuts her hair off short, mounts a horse and rides to where the volunteers are. While riding toward the ferry she has a narrow escape from a company of Federal scouts, but unrecognized by her disguise, succeeds in joining the recruits. The Federal army approaching in overwhelming numbers, the raw recruits are immediately rushed into battle. This action being concluded in a most thrilling artillery duel between Confederate and Union batteries, Gabe, one of the thickest of the fight, is badly wounded, but when about to be run through by a Union soldier, Mattie fortunately arrives on the scene and saves his life by shooting the Yankee soldier. After the battle Mattie finds her husband in the field hospital, where he has just suffered the loss of an arm. After many days of suffering Gabe finally convalesces and he and his faithful little wife return to peaceful valley.

Fifty years later we find them sitting on the lawn in the front of their home on the Fourth of July morning. Mattie brings out the old flag of the Southern Confederacy, which they both reverently kiss. As they raise their heads a little grandchild, a tot of about three and one half years old, comes through the door and down the steps waving the stars and stripes. The old veteran takes the little child in his arms, while the aged pair solemnly salute their country's flag.

THEATRICAL ARCHITECT

OFFICE, STUDIO AND SHOPS 4912 TO 20 PARKSIDE AVE., PHILA.

We not only make Plans and build

Theatres and Vaudeville Houses

We also build

MOVING PICTURE THEATRES

We have built over 60 Theatres the last 5 years which are all ORIGINAL in Construction, Design and Decorations

Independent Film Stories

THANHOUSER.

COURTING ACROSS THE COURT.—A pretty girl was very proud of her mother, who had achieved fame as a lawyer, but she had no desire to follow in Mamma's footsteps. In fact, her one ambition was to wed a most presentable young man, who had a fortune, a sweet disposition and a desire to make her his wife and insure her happiness for the rest of her life.

But the mother did not see it. She wanted her child to become famous in legal circles and objected to her choice of an idle young man even though he was a fine young fellow.

The mother's law offices were in a large building, and the soldier, being romantic and persistent, was determined to be near the girl he loved. When he found that a suite across the court was for rent he promptly hired it and every day managed to find no more one for a business office than a Miss Smarty by the Canadian Islands but he runs from the race tracks.

The new business man was very suave for a time. He was able to exchange loving glances with his sweetheart, and in his idle moments he tied his handkerchief and cigarettes to counter flip. And the soldier-lover saw some of the attentions of his opposition than ever.

The Suffragettes were having a big parade and the mother was invited to join in the throng. She accepted with alacrity and the accompanying parade, much to lone wife, the daughter remained to go along. Of course danger led up to a subsequent rescue.

On their way out, two men met the girl once, man who had followed them in response to a Q. T. call. One of the men was the one who saved to join the merry throng, but declined. He had another engagement. He was astonished to run to a Matadian face, and thereby sank head first out in favor.

The ninth went to the Magazine room and was it. The girl went to the Suffragettes' parade and walked it. But when a good chance came, she slipped out of line and behind the throng that cheered her successors. More cheers from the onlookers, and pleased with his handiwork, she consented to become his wife at once, and we ignore the wishes of her home. Court of Appeals

The motion and some of her Suffragette friends were celebrating their victory by a meeting in the mother's office when they chanced to look across the court and saw something that made them gasp.

When you see a couple standing before a minister, when he closes his book, congratulate them, and then kiss, what would you think?

The answer is of course, that in this particular family, there is only ONE female who would do that ONE the MOTHER. For daughter never graduated but became a supply and continued to.

LORNA DOONE.—Lorna Dugal, the little daughter of an English nobleman, is carried off by her father's enemies, the Doones, when she is five years old. Sir Ensor Dugal had been banished from court, and he and his family had established themselves in a well protected valley, cowering outlaws and highwaymen. To this den of outlaws little Lorna is carried, partly for revenge, and partly in the hope that when she grew to womanhood she would be forced into marriage with one of the Doones, who would then secure her fortune.

John Ridd, from a cliff, has witnessing from school days the happiness which being entered off by the Doones, and at once becomes interested in Lorna. Their friendship continues.

Despite the fact that he is the age of sixteen, John Ridd has managed to become his wife. By a severe fight he becomes the head of the family at the age of sixteen, and Lorna, age 15, becomes his wife. Here we trace something of being emotional then are attracted to the scene of the process. Here we see the wisdom of their parents and friends. Lorna is engaged to a man of wealth and social position, but engaged to a man of wealth and social position, but engaged to a man of wealth and social position, but

of the week. Becoming a leading social light Bill decides to give a social affair and the readings of his numerous letters with his private blanks are exciting a row, and Bill becomes one of Chaos in the neighborhood. At various times during the action Bill succeeds in pleasing out the blanks. This leads to the final scene in the gymnasium, where Bill is given a big ball to knock, and Bill follows his regular procedure but the difficulty is encountered and it is a very wild and pale Bill who is assisted to bed.

WEARY TOM'S DREAM.—Tom is employed as a street sweeper, and finding his duties dull he plays pranks with passers. In one dream he was crowned a monarch of sweeps engaged by other sports, and was dismissed for his pranks. Awakening that he became a man of wealth, he married sixteen to the fascination of Miss Fifth Avenue, and had children and grandchildren which capped and swelled with responsible honors are attributed to selling. At length he is brought before the judge charged with an affair of a sweep's estate of wealth. The mischievous urchins moving around the room and himself in open fields.

IMP.

LOVE IS BEST.—Margaret Turner, living in a village, is possessed of a wonderful voice. She sings at the community church and is a universal favorite in society and church circles.

Scenes Taken from the Latest

on. Seeing she has sung deceptively and a theatrical manager passing by to his automobile is attracted by her voice. He enters the church and listens to her singing. He is fully convinced that he has found a star. He visits her and makes an offer to enter the profession as a singer. She accepts and with unwilling consent of her family he flies to the world renowned and she leaves her home countenance, writing a farewell note to her good friend Bill.

She goes to the booking office of the theatrical agent and her engagement for talent and secures an engagement. Her success as discovered Bill is on the stage. She writes sorrowfully for the society of Chicago. Of the loved ones she has left, but her success is dispelled when she comes to realize that success is a sorrow.

While she was touched by the magic of her ambition, she endeavors to do so. She is forced to engage her correspondence and sees her former fast disappearing. She is gradually noticed in extravagance and forced to live in more humble surround. Then she is left on her own friends desert and she is destined to poverty.

She writes her parents. The father and mother are in receipt of the letter prepare for the homecoming by cleaning the living-room table in her honor. She appears and is overcome with emotion at the sight. She is conducted behind the door, steps up and there are in an arms and she breaks down at his feet.

THE LITTLE LEADER.—The story opens in the office of a theatrical manager about to people who are to appear in a play. The manager dissatisfied with a woman's acting.

Professor Gounod, an aged musical composer, inquires if he can be of any assistance. He is shown into the back assisting and offers the showman an opera in four acts composed by himself. It is the manager, but finds it becomes interested as to whether he could.

The professor and his wife on the old musician and over the composition. The old professor is overjoyed, but his pride keeps him from showing it. The manager goes out and he falls down over to the manager tapping his shoulder, that in his excitement he has left his hat. The wife and the professor, who appear in his father's satisfaction.

Professor Gounod is engaged up in his work and is engaged to direct the orchestra in the rendition of the musical work. There is a scene in the rehearsal room of the theater and the aged musician has his pictured conducting the piece. He is overjoyed and the excitement proves too much for him and he collapses overcome and he staggers to a chair and exhausted.

The manager is in despair. The curtain is about to be rung on and the future means ruin. The two cari, is present and rushes to his father in

consumable in his grief. The manager paces the floor perplexed and the boy, realizing the situation, offers to conduct the opera.

The manager is astonished, but the child assures him that he is conversant with the music, and his fears are allayed to a measure. Coming before the curtain the manager announces that, owing to the death of the composer, his son would direct the music and the opera proceeds, the child with breaking hand wielding the baton and all receiving the large orchestra.

After the performance the manager and the boy are seen at the stage door where they receive the congratulations of performers and friends. The manager also shakes his and the story closes with a vision of the old musician dying as the manager places his protege in bed.

ECLAIR.

THE DEATH OF DON JUAN.—We are introduced to Don Juan as he is returning from a sail on the placid lake of the park, with Dona Anna, wife of the Commander. They separate after tender address. That night the vagabondess Don Juan serenades the lady, beneath her window, and is discovered by the Commander in the act of throwing a kiss to the latter's wife. A duel ensues, in which the Commander is killed by Don Juan. Then the latter arrives, resentful of the supplications of Dona Anna.

Don Juan has married Elvira and going into the church one day, he notices a statue which attracts his attention. Upon inquiry, his servant informs him that it is the statue of the Commander, whom he killed a few months ago. "Ah!" mocks Don Juan. "Ask him to dine with us tonight." Upon entering, the servant is terrified to note that the statue is nodding acceptance of the invitation. Don Juan meets Zerline, the famous dancer, and

Great Northern Special Melodrama.

invites her to join the revelries he has prepared for the evening's feasting. The evening approaches, and all are ready around the board, when the trembling servant announces the murdered Commander. Elvira flies with fear, even the sturdy, mocking Don Juan himself. The spectre pronounces the judgment of God upon the lawless Don Juan, who is compelled by some unseen power, to place his hand in that of his awful visitor and submits to being led away.

In a deep abyss, Caron's vessel is seen floating on the waters of the Styx, bearing Don Juan to his doom, on the shore in the distance, may be seen in untold numbers, the victims of his infamy, who are waiting to greet the punishment now drawing nigh to the famous villain, the immortal Don Juan.

RELIANCE.

A BASHFUL SON.—Owing to his extreme shyness, the son's attempts to propose to his lady love are a failure. Her father, who is aware of his plight for assistance and the latter plays a trick on the bashful youth, which he discovers, and arouses the wrath of the girl, besides nearly involving him in a duel with an irate Frenchman. When the situation has been cleared up, discovers that the young lady has eloped with his father.

A PAIR OF PANTS.—The frantic efforts of a man to recover a pair of old pants which his wife has sold to an old clothes man, and in the lining of which was secreted a roll of money, form the basis of numerous hilarious situations in this film. The garment is finally run down and forcibly taken from a young man who has flipped the seat of his trousers in climbing a fence while with his sweetheart and who has bought it from the old clothes man. The youth is compelled to don the young lady's petticoat in order to get home.

THE PRICE OF VANITY.—This picture will appeal to the masses dealing with the workings of a labor organization. Murray, the president of the union, hides the papers in the house containing plans for a big strike. He thoughtlessly tells his wife that the boss would give much to know the contents of the papers. Extremely vain, and yearning for fame rushes, she sells the papers to the boss, who informs the men of his knowledge forestalling the strike. Murray is accused of being a traitor, and the men agree to continue under present conditions if he is discharged. When Mrs. Murray realizes the enormity of her offense she buries the money and confesses to her husband. He refuses to forgive her, and parts from her in a dramatic scene.

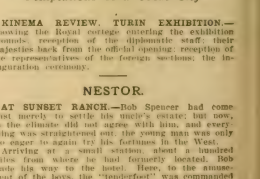
BISON.

A SQUAW'S RETRIBUTION.—While prospecting in the West, Dick falls in love with Laughing Water a beautiful Indian girl, and buys her in marriage for ten ponies. Years go by, and the union is blessed with a little daughter, the couple living in perfect happiness. Word reaches Dick that his uncle has died, leaving him sole heir, and he goes East. Meeting a former sweetheart he prolongs his visit, and his wife soon comes after him. The Indian girl traces Dick to the white girl's home as a ball is in progress, and becomes furiously jealous as she sees the white girl kiss her husband. Watching her chance, she leaps upon her supposed rival in a canoe and drowns her, and when Dick, who has plunged into the water to stop the battle reaches her, she twines her arms around him and both go beneath the waves.

THE DESERT'S LURE.—Burnett, a rancher near the edge of the desert, finds a dying prospector, and does everything possible to save his life, without avail. Before passing away the prospector gives Burnett a map showing the location of a gold mine in the desert. Burnett tries to locate it, but accidentally shoots himself, being badly wounded. He ties a note to the little horse's saddle and the beast finds its way home, and a rescue party after much difficulty, comes up with him and carries him back to the ranch.

AMBROSIO.

THE EVOLUTION IN WOMANKIND.—Despite the protestations of her husband, a young woman has a harem skirt made, and after donning the garment becomes saucily aggressive towards the male sex, to the humiliation of her husband.



"Temptations of a Great City"

XINEMA REVIEW, TURIN EXHIBITION.—Showing the Royal cottage entering the exhibition grounds, reception of the diplomatic staff, their majesties back from the official opening, reception of the representatives of the foreign sections, the inauguration ceremony.

NESTOR.

AT SUNSET RANCH.—Bob Spencer had come East merely to settle his uncle's estate, but now, as the climate did not agree with him, and everything was satisfactorily settled the young man was only too eager to again try his fortunes in the West.

Arriving at a small station, about a hundred miles from where he had formerly located, Bob made his way to the hotel. Here, to the amusement of the boys, the "tenderfoot" was commanded by Big Bill to dance. However, he quickly and deftly did Bob extract the cartridges from the bully's gun that he had not only won the admiration of all present, but likewise an offer from Dick Crawford to work on their ranch.

As a result Bob readily won the elder Crawford's approval; but when the latter discovered the young man making love to his daughter, Jessie, the wrath of the man was high time to send Bob from the place. In vain did the girl plead, for John Crawford was a stern parent; so much so, in fact, that even Dick preferred still owing Big Bill his I. O. U. gambling debt, rather than ask his father.

Growing impatient, Bill personally presented the I. O. U. to John Crawford, who showed him the door. Then the burly old ranchman calmly helped his wife and daughter into the buck-board, and betook himself to the barn—leaving Bill to his own thoughts.

The coast was clear and the bully had seen where the safe key had been placed,—why not pay himself and leave the I. O. U. in its place? Hurrying to the door, he darted inside, but not before Bob,

who had come from the back house to bid his sweetheart good-bye, observed Big Bill's strange movements and removed to eaves fagtie. As soon as ex-Plantation's new manor, Bob paid the L. O. L. from his own pocket, sent Bim on his way, and was about to replace the money in the safe, when John Crawford entered, to arouse the young man of attempted robbery. Refusing to listen to an explanation, he sent his son-in-law to call the others from the cowboy then and there, and the other set sprung upon him, but in the struggle, the gun was discharged, wounding the old man. Big Bill's wife rushed from the house in to the scene. Bob hastened away for a doctor, while the ranchman pointed out the shadows and lived up to living the cowboys to his side. Allowing back to dress his wife, the old man told the whole to a man case after Bob, whom they soon overtook and brought back to the ranch.

Here Bob and Ed L. together with Big Bill's evidence for he had returned when he saw Bob in trouble—and cleared himself, but not before he convinced John Crawford to regard him as a future son-in-law.

JUST HIS LUCK.—"I'll marry the one who proves himself a hero," said Daisy Sharp to Ed Kidder and Joe Getter, her two admirers.

Determined that he would be the one, Ed hastened to Bill Beeke's room, and soon succeeded in hiring that worthy to act as a burglar at the Sharp residence that evening. Then, at the time planned, Ed planned to appear and capture the desperate criminal, thereby winning Daisy's heart and hand of the obnoxious but capitalistic Dales.

Creeping around the house, the pair considered themselves fortunate in finding the sliding room window open little suspecting that Big Bessey, a real burglar had just entered. Seconds had Ed effected entry, however, when he espied Daisy's side table, sending vases and dishes crashing to the floor but as they turned to flee, looked into the barrel of a revolver, for finding their actions suspicious, the policeman on the beat stepped for assistance, and they followed the unwelcome men to the window.

In vain did he attempt to explain; the officer would hear none of it, but quickly marched them off to the station-house.

In the meanwhile, Big Bloods, having heard the crash in the dining room, decided to make his exit through a front room, and by so doing, barked straight into the arms of Joe Getter, who had remained to spend the evening with Daisy. So completely was the burglar taken by surprise, that Joe was able to disarm him and hold him until the other officers arrived.

The general disturbance brought old Capt. Sharp from his room, and upon learning that Joe had captured a really desperate character, he gladly handed the "bear" the laughing and happy Daisy.

REX.

ON THE BRINK.—Far from the maddened throngs of the city far from the teeming, seething city streets, in a little boiling house, lives Tess and her adopted father, Big Bill. Tess is a young thing thus eaten a simple living but life is sweet in spite of its simplicity.

Bill is rough but Hood a young fisherman, handsome, brave, and bold, who sympathized with the girl because she had an adopted brother unwanted brother, who took an interest in her, a friendly interest, and no more. But his mind, in the manner of woman, misconstrues his kindness and takes his friendly interest and concern for the divine spark. So she thinks, for how little can any one love once in his life and he is ignorant of the romantic relations she has assumed this simple friendship to be.

Often human hearts suffer and this time the warm, young heart of Tess is to feel the pang and anguish of a love in vain, for in the evening of the fishing back a city girl, accompanied by her mother and father. They don't fish but remain on the boat and the girl is impressed by his clean-cut form, his robust health, his winning ways. She asks him to take her about the place which he delightedly consents to do. And as they are tramping, talking and smiling, Tess follows them close in bold defiance, and slipped into the cabin, leaving the door open intending to say there as the two got out of sight. But her seeing the door open, chose it, nothing it after him. When Tess realizes her predicament, she shouts but her calls bring no response. Hoping that her half-witted brother will try the notation that he is a gift of accidentally affected feels a presentiment of danger as he shows wrong in absence and he searches for her, hears her cries and going to the entrance makes a vain effort to unfasten the door. At last he runs to the beach, where some fishermen are talking, and tells them of his sister's dilemma and they, thinking it merry some of the boys play talk, refuse to assist him. Then Jed, coming ashore, hears the story and goes with Sam to see how much truth there is in it. He opens the door, and into his arms falls the unconscious form of Tess, rescuing at last in the arms of him whom the god of hearts had destined for the task.

CHAMPION.

THE BOY SCOUTS TO THE RESCUE.—With the pitching of their tents, a regular routine of camp life is begun, and every minute of a scout's duties are carried with remarkable faithfulness and military precision. Likewise too manifold sports and games, for the boys are full of life and animation and as scouts of athletic sports and games, tend to build up both mind and body.

But something unusual happens. A specific little frolics, venturing beyond his depth gives one and all a scare. Jack is in distress when strong hats are hurrying in the rapidly stream from whence they finally reside lusty comrade. Eye sight is overwhelmed by tears and seen their efforts are blessed with success.

When the first moon was been prepared and "Indian fire" in a board of the boys' tents are negotiated on the lookout for invaders. The Indians take up their positions in a pine tree and waiting of the scouts appearance. Soon from an impenetrable, descend on the scouts and capture them. The third sighting camp, the scout scampers to the camp for aid and they having found the smoke, start in pursuit.

The scouts reach camp in where the youngsters are soon gagged and tied to a tree, thus leaving around the fire to dinning the chief's feast and their terrible war dances, with fiendish howls of glee. But bold rescuers are at hand and the camp is set in commotion by the sight of the fleet, gallant fashion, and the young scouts are saved from the fire and tomahawk.

But the work of the day is soon in another direction. Then competitions in rendering "first aid to the injured" now come into play and not only are they convinces the recipients of this by high service but also their wounded Red adversaries. After the feed was all in the spirit of peace and the pipe is passed around, and a happy conclusion is soon arrives at by means of "Peace Signals" established between the scouts and the Red men.

WAR AND THE WIDOW.—Marion Harmer is a Southern girl, whose sympathies are with the South, where she is residing when war breaks out. Her friends, Walter Percival, an officer in the Confederate army, whom she loves, and Major Malvern, the Federal, comes on the scene. The oldest sides Percival under the table and the Major out to be subject a heavy mess. At the conclusion the capture of Percival is such startling and arousing that the widow, thoroughly loyal to the Confederate cause and acquaints them of the predicament of their officer, so it is not long before the rebels have arrived on the scene and Percival and he is himself a prisoner in the hands of his rival. But the widow, not standing idle to shape circumstances, manifestly sets to work to undo them again, and to this end she makes her seat to the Major's camp and secures furlough in her lover's escape.

Then comes a stunted dress by the Confederate cavalry and the widow's escape in the early hours of darkness. Then comes the widow's application of heart and hand to the wounds of her lover's escape, and his subsequent courage and dashing charge on the attack of his officers.

POWERS.

OH SAY, JIM.—Bill is doing a spell of sheep in his Rube cabin in Arizona when he receives a letter from his sweetheart saying she will arrive in one hour and he should meet her at the station.

He meets her and then go to a restaurant bottom where they are married. He takes his bride to the ranch where he tells Jim, whom he has been keeping house. Jim, telling him that he has a wife, goes to the station to meet the girl he should have married and finds she has gone on the train. Then he returns to the ranch where some fishermen are talking, and tells them of his sister's dilemma and they, thinking it merry some of the boys play

A year later Bill becomes the father of a booming baby boy and he again writes to Jim telling him that he sure has the greatest thing in all Arizona. Jim arrives and sees the baby. Bill says the baby is Jim's, Jim is upset, is cry and Jim has a very much amused.

When he leaves, Bill's wife writes a letter to her sister Sally saying. Discussed had a photograph of Bill's baby and Jim, and I think is a good looker. Come over.

Sally arrives on board scenes Jim's photograph on the mantelpiece and the baby. She asks Bill who it is and he tells her that it is Jim. He, getting by tearing the baby looks at Jim's photograph and then at Jim and finds he is Jim, receiving that was not the great scouts.

Jim's friends see him leaving with the girl and they give him a send off. He gets on the train and they all go their ways. He read the girl enter the conventional manner, and tells the Judge that he is going to marry her. Judge agrees but when Jim says he has no gun, the Judge declines to marry them.

Jim's Mexican servant is seen entering when Jim arrives with the two interviews the home of Mexican Manuel. Manuel leads and Jim gives him a kick. He refuses to flee, saying he has contracted for another girl in Arizona and the two Mexicans are seen to be in consultation with the latter. The Mexican arrives at Bill's ranch and gives the message. Bill and Jim start to the train. The Mexican starts to run (not as well) and reaches the train early. The Senorita to the train. The Mexican starts to run (not as well) and reaches the train early. The Senorita to the train. The Mexican starts to run (not as well) and reaches the train early. The Senorita to the train.

Two years have gone in were preparing to receive visitors. A knock is heard on the door and Bill comes out to see who it is. He finds a man from seated when the Mexican arrives with wife and four children. The man asks to stay the night and Bill consents. He and numerous cigars. He is to Bill and the Mexicans and wife. Here's the complete game of Arizona.

THE QUESTION.—In love affair of a beautiful Jewish maid and a young man of Gentile religion summoners to marriage. The parents of the girl are strongly against the match, for on the part of the house his future seeks to him although his mother and sister don't mind.

As a result of the marriage a child is born and the question of baptism comes to the front for the couple. They possess together with a Rabbi and a Catholic priest. The reasons between the parents as to which service shall be performed and finally settle upon the friends of the two religious sects. Friends and relatives crowd the house to see the baptism to a highest degree.

The time arrives for the solemn religious ceremonies that arise with the wife and soon back to her father's house, where she is to remain. The mother father refuses to be seen, however, and sees the child and the mother. The child becomes six years of age. At this time the lad is playing fully near to a small car line between the hall of a religious and the home of his father. The child becomes attracted to the noise of the car and runs across the track. The car is coming and is stopped at the moment of the child's death. The mother discovers and leaves the house in woe.

Later the child's body is on its death bed and soon its grandparents are all brought together in time to see him pass away.

ONLY THE MASTER SHALL JUDGE.—He can ever a newspaperman bring to Mexican meeting with a man who is a newspaperman. His gets one day Higgins goes rather some of gang, Gang goes a-fly shooting and like that all. Higgins accidentally shoots the Mexican. Higgins is arrested and sentenced to be shot. As the sentence is carrying out some one the Mexican's wife and child. The wife kills the stranger and arriving soon on the Higgins flag. The wife is arrested and tried. Higgins is accidentally released and found guilty. Higgins escapes to and soon meets and marries the wife whose husband he killed. Higgins is arrested for the murder of the Mexican and is sentenced to be shot. The wife is arrested and tried. Higgins is found guilty and sentenced to be shot.

SUMMER MADNESS.—

THE MOVING PICTURE WORLD
FREE EXHIBITION
Room 309
169 W. WASHINGTON ST.
CHICAGO, ILL.
Accessories, new devices, novelties, plans, decorations, suggestions, supplies for Motion Picture Theatres.
Hear the Deagan Bells—Watch the antics of Genre Slides—Catalogues Free.
General Bureau of Information

For Sale

20 Reels of *Talking Picture Film* with Records. Low price for quick sale. *Address LANDSMAN*, care of Moving Picture World.

to see the fourth seating that had come to see the first complete play. Each time the audience had come in time to see the extremely funny and odd comedy that immediately succeeded the

GREAT NORTHERN.

THE GHOST OF THE VAULTS.—A guy has two sisters—one a fine, beautiful, refined, and modest, and the other her exact opposite. The latter is loved by two men—one plays her a game that the former seeks his affections by pretending being rich, and they get him to elope. Later, he and Grace find him out. He by vows revenge against his former lovers. In a huge suitcase of stuff, he keeps his fiancée's wealth. The gambler sees the red and the fiancée behind him. When he has gone, the prisoner gets into the grand coffin to be better obtain the key. Meanwhile, he has a friend on seeing a white robed appearance in the dressing. He rushes out to be the guy, he still thinks he is walking in the vault. He continues to bemoan the red woman holds up the lid of the coffin, and it springs down with a crash, shutting the man in. The latter, seeing the girl, and she is instantly overcome at seeing herself in strange and unfamiliar surroundings. She finally, and just from her own prisoner. He once found a secret exit from his cell, and going through the opening, finds himself in the vault. He can now escape from his unwelcome guests, and is seen at her side. Just then, the latter having made his escape from the building, returns, and when everything is explained, he dismisses the prisoner. The concluding scene shows the father consenting to accept the black sheep as his son-in-law.

YANKEE.

HIS ROMANCE.—Helen Stone is daughter of wealthy parents, on her way to the golf links, stops to call for her cousin, Dorothy Lane, the daughter of a poor widow.

Among the guests introduced to Dorothy is Tom Merrill, with whom Helen is desirous of meeting. Helen becomes jealous because Tom pays attention to Dorothy. Tom professes his love for Dorothy and proposes marriage. Dorothy accepts him and Tom removes a ring from his little finger and places it upon Dorothy's finger to seal their engagement.

Helen calls upon Dorothy and explains to her that she herself is engaged to Tom and that he is making a plaything of Dorothy's affections. She eventually persuades Dorothy to return Tom his ring and his white him a heartrending him for his duplicity.

Tom, upon receiving the ring and letter, hastens to the home of Helen and pleads with her to intercede for him with Dorothy. Helen feebly consents to do so and on Tom leaving she gives him a cheerful nothing. Dorothy's mother cannot restrain her outraged feelings any longer and calls upon Tom, demanding an explanation. Tom then learns that Helen was the instigator of the letter breaking the engagement.

Tom and Dorothy's mother call upon Mr. Stone and tell him of the mischief which his daughter had wrought. Mr. Stone demands an explanation from Helen and she sobbingly confesses. The father angrily denounces her conduct and compels her to go to Dorothy's home and beg for pardon. Helen, who is a good girl at heart, but whom jealousy had made unscrupulous, goes with the mother and Tom to Dorothy and pleads for forgiveness. Dorothy lovingly takes her penitent into her arms and assures Helen of her complete forgiveness, then turning to Tom, throws her arms about his neck.

THE ANGELUS BELL.—John Moore and Mary Doone have been sweethearts since childhood. Mary, being motherless, is devoted to her old father, who is the sexton of the country church. Across the road is a bell, known as the Angelus Bell.

Where at work in the field, John and Mary

Chairs ALL METAL Chairs

We can make immediate shipment of All Metal Chairs at $4.00 F. O. B. Findlay. This Chair will no doubt meet with approval and requirements of Fire Underwriters. For Sale: Second-hand Power's Projection Machine $100.00. Powers, with fire shutter, $115.00, good as new.

LIBERTY FILM RENTING CO.
105 Fourth Ave. Pittsburg, Pa.

good luck to child. Mary is quite taken with the appearance of the city man, pick touched com. Seeing her acknowledging with Mary and thanks on by punishing the wonders of the great metropolis.

[illegible] Mary is in love with Dick and never her father's. The old man orders her to marry Dick, but Mary tells him [illegible] Dick is accidentally killed while entering the street. Both members of Dick's family in the city send [illegible] with the old woman to send for his daughter. Mary after being widowed of the very steps of the old woods the parents of her husband, who are now overcome by their sad loss, and leaving [illegible] to the orphanage. Mary returns to her old home and is met by her father, who, not seeing a wedding ring upon her finger, refuses her. Upon [illegible] Mary shows him her ring, he sees at the marriage and accident which gave and received her of a husband.

Her old sweetheart, Dick, believes her story and journeys to New York to obtain the marriage certificate. The old father, whose sorrow has made him head to reason, refuses to look at the certificate and John leaves to seek Mary. Mary, upon being refused entrance to her own home, decides to end her life, and is about to take the fatal leap, when the familiar sound of the Angelus Bell arrests her attention. Dropping to her knees she pours upon her out thus time and takes her home. He convinces the old sexton of his daughter's marriage, and the old man lovingly embraces and welcomes her home.

AMONG THE EXHIBITORS.

Milwaukee, Wis.—Alex Well, 123 Grand Ave., will remodel the store building at Eleventh and Wisconsin streets, moving picture theatre, to cost $18,000.

Bedford, Ia.—John J. Clark will erect an opera house on the site of the old Clifton Hotel Building.

Germantown, Pa.—Louis H. Cahan will erect a vaudeville house at W. Chelten Avenue.

Foreign Film Agency

Advertiser with excellent connection among Film Manufacturers in Europe is open to form a company to run one first class Film agency. Address in first instance to L. H. F., care of The Moving Picture World.

Rome, N. Y.—J. H. Carroll has awarded the contracts for his new theater.

Murphysboro, Ill.—The Gem Theater is to build an airdome at Ninth and Walnut Streets.

Buffalo, N. Y.—Bernard Volwinkle, 1594 E. Genesee, one story motion picture house, to cost $4,000.

New York, N. Y.—Plans have been prepared by G. L. Lawrence, 2228 Broadway, for a new theater at Wadsworth Avenue and 181st Street, to cost $50,000.

Hartley, Idaho.—The Bush Orchestra is planning the erection of an opera house on the Main street.

Galesburg, Ill.—A $55,000 opera house will be erected soon by Gaggy Wheeldle Co.

Los Angeles, Cal.—Wheelock & Roland will erect a new theater at Fraser's Pier, Ocean Park, to cost $25,000.

Beacon, Ia.—Postmaster Tom Morrish is considering the establishment of a moving picture theater here.

Des Moines, Ia.—The Old Mirror Theater, on East Locust Street, is being remodeled into a moving picture and vaudeville theater, which will be known as the New Elite, under Messrs. Fred and Ray Keyes.

Philadelphia, Pa.—The Protestant Episcopal Church of the Messiah, at the northeast corner of Broad and Federal Streets, has been sold to Mr. William R. T. Medwitz, who intends remodeling it into a first class moving picture and vaudeville theater, which will cost about $150,000.

Galion, Ohio.—A new moving picture theater is being planned to be erected on East Main Street, which will be under the ownership of a local amusement company.

Morristown, N. J.—Mr. George M. Hammell has purchased of H. A. and G. E. Babbitt the Ritson Theater on Washington Street and will change the policy of the theater to that of moving pictures and vaudeville. The name of the house will also be changed to the New Lyric.

Los Angeles Cal.—The Life Film Company. Capital $50,000. Directors, T. K. Peters, James Farden, G. W. Rennells, H. A. Curtis.

Chicago, Ill.—The Anti-Trust Film Company. Capital, $5,000. Directors, R. Frankenstein, H. S. Tunkelsteiner and Luke F. Mitlien.

Denver Colo.—The Star Theater and Amusement Company. Capital $5,000. Directors, James P. Hawk, Clarence B. Chandlers and Chauncey D. Stoddard.

New York City.—Stuyvesant Casino Amusement Co. Capital $5,000. Directors, Philip Menschel, B. Menschel and Sigmund Menschel.

FOR SALE—Moving picture theatre, Waukesha, Wis.; population 10,000; $800 down, $50 month rent or will rent at $50 monthly, cash on show. Will rent my Empire Theatre, Watertown, for $25 monthly for vaudeville and moving pictures. Will play shows on percentage. Capacity, 700. Or will sell for $3,000. Nicest theatre in the state for size of town; paying big income. Will give part time. **H. DAVIS, WATERTOWN, WIS.**

Mexia, Texas.—A new $25,000 opera house will be erected here.

New York City.—Messrs. Klein and Jackson have leased the store at 216 West Forty-second Street for $165,000, and will convert it into a modern moving picture and vaudeville theater.

Rio Lake, Wis.—Nic. M. E. Johnson and Reaver Dann, has leased the Fox Theater and plans to remodel and enlarge it into a fifteen cent moving picture theater.

Indianapolis, Ind.—The old Christian Science church, near Broadway and Eighty-second Street, New York City, is being converted into a moving picture theater.

Salt Lake City, Utah.—Crescent Theater Company. Capital $5,000.

St. Louis, Mo.—Montgomery Theater Company. Capital $35,000. Directors, J. M. Dunbar, W. W. Dustin and C. E. Huff.

Cincinati, Ohio.—Eclipse Amusement Co. Capital $5,000. Directors, Richard Inglis, John P. Dennessy, John C. Bakley, L. S. Lemasson and Albert E. Weil.

Columbus, Ohio.—Hub Amusement Company. Capital $2,000. Directors, Albert H. Reiser, H. L. Friedenberg, Robert Jacobs, Samuel J. Hershkowitz and Louis Hershkowitz.

Albany, N. Y.—The Simplex Home Motion Pictures Company. Capital $200,000. Directors, William S. Allen, Fulton G. Redman and Edward A. Craighill.

Indianapolis, Ind.—Park Amusement Company. Capital $900. Directors, P. J. Glenn, William Glenn and Frederick Ingram.

Oswego, N. Y.—Watertown Airdome Co. Capital $500. Directors, Charles P. Gilmore, George Roberts and Milton Crandall.

New York City.—Mycoda Amusement Co. Capital $2,000. Directors, Lincoln Sivins, Solly E. Levene and Samuel L. Hartman.

New York City.—Metropolitan Exposition Company. Capital $1,000. Directors, John L. Chesebro, Meyer Jarmulowsky and Joseph Szentpetery.

New York City.—Bronx Bay Amusement Co. Capital $5,000. Directors, Joseph L. Burke, James R. Grainger and Arthur H. O'Brien.

New York City.—F. C. Taylor Theatrical Enterprises. Capital $10,000. Directors, Frederick C. Taylor, Godfrey Bateman, Joseph H. Taylor.

Salt Lake City, Utah.—The Colonial Theater will begin the presentation of motion pictures next Sunday. This will give the people of Salt Lake City the most comfortable theater in town in which to view the pictures.

Cincinati, Ohio.—The Magnette Poster Company, a new corporation to deal in posters, heralds, tickets, and other supplies for motion picture houses, has leased the second floor of 111 East Seventh Avenue for a period of five years.

Mystic, Conn.—Work on the new Mystic Moving Picture Theater is nearly completed and it is expected to open within a week. The new theater will be given the name Optimus.

Wheeling, W. Va.—The Sprague Amusement Company has leased the Robinson Building on Thirty-third Street and will conduct therein a motion picture theater until the new Bijou Building is completed.

Fitchburg, Mass.—Plans are under way whereby members of the Bijou Amusement Company will form an organization to take over the Cumnings Theater. High class motion pictures will be exhibited.

Lodi, Cal.—B. F. Best has been granted a permit to remodel the Blair Building to be used as a motion picture theater.

Calais, Me.—St. Stephen's new motion picture theater opened Wednesday evening and was crowded to the doors.

Baltimore, Md.—Schmidt & Cook have commissioned Architect Francis E. Torney to prepare plans for a moving picture theater on the west side of Madison Avenue, between Gold and Broome Streets. It will cost $9,000.

Wanted, Moving Picture Theatre

Successful Exhibitor, having disposed of his Theatres to good advantage, is open to buy in good sized town anywhere—towns permitting Sundays preferable. Capacity, 350 upward. State particulars. Quick deal.

Or will take management from July 1st for Summer season. Address

A. POWELL, Kokomo, Ind.

Operators!

I guarantee quick and satisfactory repair work on all machines. Only genuine parts supplied. Get my prices on *ONE DROP OIL* and *BULL DOG CEMENT* the best articles of their kind on the market

H. A. MACKIE

853 Broadway, Cor. 14th Street New York
'Phone : 2478 Stuyvesant

Traveling Lecturers

Following feature attractions are for sale, bargain prices: New York Factory Fire, Mexican Revolution, Terrible Scranton Mine Disaster, Mines of Siberia, Life in Chinatown, American Cowboy Life, Gambler's Last Deal; other very sensational subjects furnished. Above sets, 25 colored slides, $5.00 per set, with one sheet lithographs free. We furnish moving pictures and slides complete for lecturers. Write us. Feature Amusement Enterprises Co., 441 Market St., Pittsburgh, Pa. We buy and sell sensational films.

SPECIAL TRIAL OFFER ON AROMA FOAM

The Powerful Perfumed Disinfectant

Immediately upon receipt of your remittance of $1.00 for a four quart order of assorted Geranium, Luxuran, Azuran and Violor, we will ship you FREE a large compressed air sprayer and an artistically colored glass slide.

Sanitary Service Corporation

80 Wall Street, New York City

Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN

3800-3810 N. Clark St., Chicago, Ill.

Moving Picture Machines Bought, Sold and Exchanged

I Have Several Calls For Second Hand Machines What Have You To Offer?

H. A. MACKIE

853 Broadway New York City
'Phone : 2478 Stuyvesant

New England

Mr. Jack Dolan, proprietor of the prosperous Lyric Theater, Dover, N. H., is behind the statement that the Buffalo Bill pictures exhibited in the Lyric June 1-3, were directly responsible for the three largest day's business since the house opened. W. E. Greene's Independent service and vaudeville from the Merrill Amusement Company, are the regular offerings at this house. On May 29, Mr. Dolan ran a moving picture show at Central Park, near Dover, and played to slightly in excess of 2,000 people. The Lyric is one of the coolest and best playing houses in New Hampshire. Mostly due to Manager Dolan's efforts to keep everything in high-class shape.

Peaks Island, Maine, a well known summer resort, drawing people from every State, is to have a theater this summer, with moving pictures as the attraction. The house is located in Greenwood Gardens.

Worcester, Mass., has joined the fast growing number of New England cities using the cinematograph in churches, as the First Baptist Church has bought a moving picture machine, which will be in operation every night with the exception of Saturdays. The Rev. Foster believes he can reach the young folks of his city better by the means of moving pictures than by any other agency. The church should pay a liberal fee to the city, if it continues to run the entertainment six nights weekly. Local picture interests are wondering whether this institution will affect their box-office totals.

F. L. Brown, formerly manager of several Boston moving picture theaters, and recently in charge of the Casino Theater, Providence, R. I., has closed that house over the summer, during which some alterations and improvements will be made. The Casino will reopen early in August, playing moving pictures and vaudeville. Mr. Browne will manage the house next season, according to present plans. The Casino has had a satisfactory season.

Rutland, Vermont, has a new airdome, playing "pop" vaudeville and pictures. Mr. T. A. Boyle, manager of the Rutland Opera House, is the chief promoter, and has Messrs. Quebec and Hanrahan associated with him on the venture. An orchestra of seven pieces, vaudeville and pictures comprise the bill, which runs from 7 to 11 evening, weather permitting. The airdome can accommodate immense gatherings, being slightly over 100 square feet in area. Admission prices will be fixed at ten and twenty cents. Whenever the weather becomes inclement the Opera House, managed by T. A. Boyle, will be used for the show. Vermont has been unusually slow in trying out airdomes for summer and should prove to be a winner. It is expected that more will follow. Since its opening day, May 30, all reports are to the effect that the airdome is doing splendid work.

Providence, R. I., has recently passed the Beckman Bill, which changes the general laws in force regarding the showing of films. For the benefit of exhibitors in Rhode Island, the provisions of the Beckman Law follow: No theater shall have an open court or space in the rear, and on the side not bordering on the street, where said building is located on a corner lot, and on the rear and both sides of the building where there is but one frontage on the street. This means that theaters must have an open passageway entirely around the building. A theater now in the process of erection on Union and Worcester Streets, Providence has been "bumped" by the new legislation, and this theater will be forced to reconstruct some portions of the building before a license may be granted. Moving picture theaters are under the same rules.

The Central Square Theater Massachusetts Avenue, Cambridge, Mass., has a new lessee in the person of Mr. I. W. Smith. HENRY.

Harrisburg, Pa.

The new Summit Theater opened under the management of W. N. Miller to capacity business Saturday, June 10, despite the threatening weather. The summit is a pretty little theater seating 300 fitted with Andrews chairs and well ventilated. The building was built expressly for moving pictures.

The New Victoria, under the management of George Brothers, opened with Reed Howes in Dollars to Doughnuts business. This is one of the finest photoplay theaters in the State. Correspondent hopes to furnish photos of this house in the near future.

Something of delight flooded the eyeballs and the music responded at the moving picture entertainment provided by Maxwell H. Hite at Steelton, and the Rockford Amusement Company at Hummelstown. These work shown were of rare and most interested stamp, the whole scenario has been for the purpose of pleasing. When Mr. Hite and the Amusement Company went to be so good to it. Mr. Hite recommend that we should give such an entertainment, can't doubt it.

Maxwell H. Hite has recently succeeded in operation to allow a stereopticon exhibition from Mr. Moore who Penn. for the entertainment of future moving pictures at the State Sanitarium. The exhibition will consist of two reels of films and 200 slides entitled "Where are Tomorrows." Mr. Hite is donating considerable time in giving free entertainments to the poor and afflicted people of his home State.

"SILVERLIGHT"

Aluminum Motion Picture Curtain

Extraordinary Features Are: Permanent Brilliancy Economy, Flexibility Non-cracking, Safety, Strength. Send for curtain. Dept. M

Ralph J. Golsen apply Co. 84 Wabash Ave., Chicago

Lang's Rewinder No.2

PRICE $5.00 NET

Lang Manufacturing Co.

OLEAN NEW YORK

Send for latest Catalogue

Drummers This high grade Orchestra Drum direct from factory to you for $10.00

Shell-3x14-Solid Maple
Shell-3x15-Rosewood or Walnut
10 Rods, Kangaroo Heads Send U.S. Money or Express order. If you wish C.O.D. send sufficient to guarantee Express charges.

E. P. ZEIDLER DRUM CO. Dept. F CLEVELAND, OHIO

Film Perforating Dies

The A. Dewes Co.

249 Center Street

Tel. 2351 Spring **New York**

$15-$100 Paid for Plots for Motion Picture Plays

YOU CAN WRITE THEM

We teach you by mail in ten easy lessons and help sell your work. Literary experience unnecessary. Big demand for our students' work. Only school of the kind. If you want to earn a big income write at once for our Free Booklet. Address Authors' Motion Picture Schools, Room 911, Chicago Opera House Block, Chicago

Perfumed Disinfectants

If in the market ask us for prices etc. We have everything you want and our goods absolutely without equal.

U. S. DISINFECTANT CO.

236-238 Skillman St., Brooklyn, N. Y.

Theatre Posters

SEND $1.00 FOR SAMPLE DOZEN

Morgen-Weck

Phone 3000 Stuyvesant 138 E. 14th St. New York City

FILMS

FOR SALE OR TO RENT

1000 REELS. WHAT DO YOU WANT?

Theatres, Summer Resorts, Audomes, Churches, Clubs and Stage Supplied

GLOBE FILM EXCHANGE

105 E. 14th St. New York

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.

174-176 Wabash Ave., Chicago, Ill. Branches in all leading cities

NEW EXCHANGE — NEW FILMS

Western Dramas—Repertory Comedies

Films from 50c. to $1.00 per reel. Write for particulars. 500 new and second-hand chairs; new and second-hand machines. All supplies cheap.

RELIABLE FILM EXCHANGE

ROBERT LETT, Prop. Room 260 Monon Bldg., 440 S. Dearborn St., Chicago, Ill.

SCENERY

PAINTED FOR MOVING PICTURE THEATRES
P. J. DONIGAN SCENIC STUDIO, 416 S. Kedzie Ave., Chicago, Ill.
Phone, Garfield 2710

Write for our prices on Picture Curtains

THE CHAUTAUQUA FILM EXCHANGE

Best and Cleanest Film Service in the World

Complete Programs for High Class Entertainment—Films, Songs, Stories, and Lecturettes—SOMETHING NEW
All Standard Machines—Projection Supplies and Slides

WRITE TODAY

538 S. Dearborn Street - - - CHICAGO, ILL.

Fresh Air is Worth Money!!

Hot Weather is Coming—
Prepare for it Now

Ventilate and cool your theatre with

Garden City Ventilating Fan

INEXPENSIVE NOISELESS
EFFICIENT DURABLE

Furnishes constantly a supply of fresh pure air, exhausts the foul air. Advertise the fact and your Box Office receipts will show it.

Draws the Crowds and keeps them coming
KEEPS THEM COOL

Built in all sizes for any voltage electric current, also for belt drive.

BULLETIN 31 YOURS FOR THE ASKING

GARDEN CITY FAN CO.

ESTABLISHED 1879 Manufacturers McCormick Bldg., Chicago, Ill.

Washington, D. C.

There is some dissatisfaction among the moving picture houses since the recent changes made at the General Film Exchange which has resulted in some of the Licensed theaters turning to Independent service. There have been complaints of indifference, of poor service, of too many "repeats" for big rentals, rise in prices, or a fear of it, etc. One manager expressed his turn to the Independents as being "forced to it" if he wished to run a picture house and make money. In some cases it is a matter of "quality" as to whether a house is Independent or Licensed, without prejudice as to maker. There is a feeling with some managers, that the proposed increase in rentals of films by the Licensed exchange is to cripple the small houses, so as to leave the field clear to the large houses.

Within the past few days the Mack Film Service has come into the Independent ranks under the management of W. R. Mack, formerly with the General Film Exchange, and before that time with Tom Moore Film Service, which was purchased by the General Company.

There has been some urgency among exhibitors for Tom Moore himself to enter the Independents as a renter, but nothing has come of this, though the Moore Film Service was well known in this city and many states for a number of years. Exactly what will be the outcome of the present "film storm" here, it is not possible to determine just now. At all events, the Independents are receiving some new recruits and there is a possibility of others joining the forces in the near future.

A 35,000 ventilation and cooling plant is being installed in the Cosmos, the largest of the Bryl-awski chain of houses. The most improved system is being used, which consists of two large air-washing tanks, one located at each end of the building, which will use 7,200 gallons of water an hour. By this means, 5,000 cubic feet of air, at 60 degrees, will be circulated a minute in the auditorium. The many large wall fans, the ventilating shafts, and exhaust fans, with which the Cosmos has always been equipped, will also be brought into service in conjunction with the new cooling plant, making the auditorium stand unlquely among the "local theaters as being installed with the most progressive cooling and ventilating plant of its kind.

Jack Allman, of New York, has been exhibiting his beautiful tenor in Irish songs at the Plaza. The Metropolitan Quartette is also on the program at this theater, while members of the U. S. Marine Band are furnishing the orchestral music. Manager Moore of this theater, has just installed a series of in-taking, side-wall and exhaust fans to the amount of $500. The effect is a delightfully cool theater, which invites the weary, downtown men, women and children.

The Ortho Film Company was granted the exclusive privilege of taking the Military Field Mass recently celebrated on the grounds near the Washington Monument and White House as a tribute to the dead soldiers of the Spanish war. About 8,000 feet of film was secured by the five camera men stationed at various points. Sig. G. Boernstein, manager of the Washington Film Company, assisted in this work, being assigned to the difficult part of taking President Taft as he came to the service and left in his large auto with his aide and the secret service men, and the Mass itself, with all its ceremonies. This will be an interesting film, having the many sides of military, religious, official, historical and educational. A long procession of priests, officials, diplomats, Spanish war veterans, Knights of Columbus, and a large concourse of citizens, will be seen on this film. The photographic work is considered very good and sufficient material has been gathered to make several reels, which will soon be ready for release. This will be an exceptional piece of work from the Ortho Company.

About every airdome in town suffered some damage from a severe storm which visited the city recently. The combined losses were heavy, but some were ready for the night performances. Perhaps the Trianon Theater and park suffered the most damage, since the roof was taken off the building, the out-door apparatus was put out of commission, and a portion of the park fence was demolished. Manager Cobienz was in a sorry plight, but he soon had the park screen and apparatus put in order.

J. Boyd Dexter, operating an Independent film service, as well as a large cigar establishment, has opened a renting office in Baltimore, under the title of the Dexter Film Service. He is a hustling man, who is always doing "something more."

The General Film Exchange is now located in new and commodious offices in the Bank of Commerce and Savings Building. A suite of rooms are being amply fitted up, but just at present, Manager Cohen is too busy to talk.

Since severing his connection with the General Film Exchange, Tom Moore has established the Moore Amusement Company, which is operating five moving picture houses, some of which are using singers. These are the Auditorium, Plaza, Casino, and the Sunday concerts of the Gaiety and Academy theaters. Mr. Moore, who has his father connected with him in this business, expects to enter still larger fields in the fall. Mrs. Tom Moore, who was always such a pleasant and helpful part of the Moore Film Service, is not seen as much

as previously, but can be occasionally found at the Plaza.

The Empress comes under the list of the coolest theaters in town, being equipped with one 5-horse-power and two 3-horse power fans to bring in and exhaust the air, which is circulated by ten wall fans of sixteen inches in diameter. Manager Notes is always looking to the comfort of his patrons and he certainly is providing a really cool place in which to enjoy the shows. It is proper to add that people seek this house during these hot days.

Owing to the fact that many of the lithograph posters are unsuitable for display in Washington on account of local regulation as well as the managers' desire for something more attractive, most of the theaters have resorted to using artistic hand-made posters or at least to having the lithographs touched up or otherwise ornamented. A man whose work forms a good share of the lobby posters, is Mr. Alexander, whose artistic lettering and sketches of scenes appropriate to the story of the films are found before many of our houses. True, this is more expensive than the homely lithographs, but it increases the dignity of the theater and adds to its attractiveness and forms a certain advertisement that in the end pays for itself. Mr. Alexander's studio is about the most artistic in town, for he is an artist in crayon and oil, as well as the lightending poster.

A big amusement park will be opened soon under the name of the Capital City Park, which will use motion pictures as its chief attraction.

The Standard, under Manager Tobin, which proved one of the most successful and delightful open air theaters last year is again in the field for the summer. The Standard was put entirely out of commission by the recent storm, but the manager was not going to disappoint his patrons, so he secured a handling machine in this business and was ready for the night show. It is the man who meets emergencies who succeeds.

W. H.

In the Mississippi Valley.

If there is any manager in Springfield, Illinois, who is suffering from lack of business due to the hot weather this depressing condition is not on the surface. Most of the places always have a fair crowd—we have not visited the Casino, which has its own clientele—with no extra efforts made by the proprietors to secure patronage. The films runs along in the same old channels, but occasionally some player leaves off popular tunes long enough to render some portion of a film. The patrons at the Royal at least is not afraid to try, and the endless accompaniment of the Imp's "The Forged Dispatch" was appreciated more by the audience than the customary "grind." When we saw the return date of "The Fall and Rise" we missed several ones, but the musical end of the program was not ineffective. The Royal brought the wonderful Hula reels back for two days and had big houses all the time. This house is still handicapping an old Edison reel consisting of that's the most in their independent program. They gave us along with the Trojan specials "The Hero Engineer" minus a familiar reel of handling ending. There is no definite way of telling what this extra reel is accomplishing. The Lyric continues to get the cream of the business, the Vaudette, Grand, Savoy and Royal all seem to flourish. The vaudeville and dramatic theaters are closed for the summer and a struggling park is the only competition. Not even a baseball game in a city of 35,000.

The Star Theater has been opened by the Hunter Building of Carpenterville, Illinois by Dr. M. C. H. Alloway. Three reels daily make up the program. Mrs. Maud Alloway is pianist and singer.

William Drake has opened a moving picture show in Prairie City, Illinois.

Arthur E. Brown, formerly of New York City, has assumed charge of the Barrymore Theater in Moline, Illinois, and is conducting a first class photoplay house.

Charles Gehring has returned from Watseka, Ind., to the Savoy Moving Picture Theater at Quincy, Illinois, where he has assumed his old position as singer.

Moving picture shows are not good for young people because they are amusements. This is the gist of a sermon delivered by Rev. D. L. Sawyer, pastor of First Presbyterian Church, Freeport, Illinois, upon "Shall We Choose Amusement or Recreation?"

The Parker Picture Company of Peoria, Ill., has closed Matamoras, Illinois, on its circuit.

Beckwith, Illinois, recently had a pleasing week in moving pictures which was good time to please some public approval used the Auditorium has "The Fall of Troy" for Friday afternoon and night, while the Star had the Passion Play for Wednesday and Thursday.

Says the Greenfield, Ill., Argus:

"A famous preacher recently said that he believed more good was done to the children by the moving picture plays than by the churches. 'You can teach a text a lesson,' said he, 'in Sunday school, but he is not interested, and if he listens at all, he soon forgets what he has learned, while the lesson of the moving picture is not only intensely interesting, but it has a more dramatic and lasting effect on the boy. If I could select my own pictures, I believe I could reform any bad boy.'"

F. H. M.

Bulletin!

We remind you again to make immediate arrangements with your exchange to get an early booking on the Imp Fourth-of-July film, "The Fortunes of War," released Thursday, June 22. *It is a triumph!* If you want to know whether your exchange has bought it, ask us. By watching details of this nature you'll get the best service, believe us!

"The Little Leader"

is the title of our Thursday, June 29th, release—one of the sweetest stories ever told. It is a high-class heart-throbber. Get it or change your exchange!

"Love Is Best"

is the name of our Monday, June 26th, release. A girl leaves her village sweetheart to become a professional singer, but she finds that "Love is Best." The story unfolds in beautiful shape and ends happily. Go after it!

USE YOUR NOODLE!—Take advantage of every possible scheme to boost your receipts. For instance, stick a New Imp Lobby Display in front of your theatre and watch it pull the people in. It is made of oak, 42 inches wide and 29 inches high. It has ten heavily glassed openings, each containing a fine photograph of an Imp stock company performer. Nothing to compare with it has ever been issued in the history of the trade. Exhibitors say it is the best they ever saw and makes money for them every day. The whole thing is yours for..... **$5**

Independent Moving Pictures Co. of America
102 W. 101st St. New York City
Carl Laemmle, Pres.

We want your name and address immediately

We have moved in new spacious quarters and are ready to offer machines and machine parts, supplies, lamps, carbon-arms, lenses, condensers, carbons, tickets, chairs, fans, in fact everything pertaining to an up-to-date and complete equipment of a moving-picture theatre. First class repair shop at your service.

We also buy all kinds of second-hand machines.

THE GEO. M. HOKE SUPPLY COMPANY

176 N. STATE STREET (between Lake and Randolph) CHICAGO, ILL.

"TICKLED TO DEATH!"

The high mogul of the new Alhambra Theatre, Milwaukee, sand to be the largest moving picture theatre in the world, opened his house last week with Laemmle films, Laemmle service and "Laemmle luck." He said: "I am tickled to death with the class of films the Independents are turning out. And I am tickled to death with Laemmle films and Laemmle service." The packed house was fairly wild with enthusiasm. That new theatre is going to make a mint of money. Why don't you get in right by hooking up with Old Doc. Laemmle?

Carl Laemmle,
President
The Laemmle Film Service
New number
204 W. Lake St., Chicago, Ill.

Sykes Block. Minneapolis, Minn. — 1517 Farnam St. Omaha, Neb.
515 Mulberry St. Des Moines, Iowa — 1310 Wyandotte St. Kansas City, Mo.

The biggest and best film renter in the world

FOR SALE CHEAP
MOVING PICTURE THEATRE
BEST LOCATION IN
SALT LAKE CITY
ADDRESS
ALCAZAR AMUSEMENT CO.,
241 S. MAIN STREET
REASON FOR SELLING
INTERESTED IN OTHER BUSINESS

Los Angeles.

Exhibitors Conference.—The General Film company officials and some of the more important Licensed exhibitors of the city are urging the Independent exhibitors to confine their programs to three reels for the five-cent houses and four reels for the ten-cent houses, instead of permitting exhibitors to show as many reels as they are able to pay for. The General Film company limits the Licensed five-cent houses to three reels, while their Independent competitors may show as many reels as they are able to pay for. As a result of the General Film company's ruling, the Independent exchanges have lately been making big inroads on the Licensed business. At the solicitation of the officials of the General Film Company, and several prominent Licensed exhibitors, the Southern California Photo Men's Association took up the matter at their last week's meeting. The subject was talked over and arguments heard on both sides, and another meeting was set for June 3rd, at the offices of the General Film Company, in the Huntington Building, at which were present many exhibitors, both Independent and Licensed. Miles Brothers, the Independent exchange, was represented by their local manager, Mr. Dawson, and the other Independent exchange, The California Film Exchange, was represented by their manager, Mr. S. Marcowitz. The Independent Exchangemen and Exhibitors were non-committal as to their future attitude in the matter and promised "to think it over." The Independent Exchangemen wished to correspond with their San Francisco branches before announcing a decision. It is very likely that they will reject the proposition made by the Licensed interests and very probable that they will continue to sell all the film that any exhibitor is able to pay for, regardless of the number of reels involved.

Bijou.—Main Street, near 6th, has changed its booking service from Ind. weekly changes to two. It formerly changed Mondays, Thursdays and Saturdays, but from now on will change only on Monday and Thursday. The Bijou is playing to excellent business, and the proprietors announce that a new ventilation system is soon to be installed. The Bijou is the only five-cent house in the city showing Independent first run pictures.

Crown.—Spring Street, near Mercantile Place, has changed its service from Independent to Licensed. The lease of the Crown changed hands recently, and the new owners announce that the house is soon to be remodeled. They will install new opera chairs, redecorate the lobby and auditorium, and add new lights.

Fullerton Airdome Opens.—A new airdome at Fullerton, Cal., under the proprietorship of Matthews & Closson, opened recently and is playing to good business. They are being supplied with service from Miles Brothers' local exchange.

Arthur S. Hyman, President of the Hyman Circuit, left town for a ten days' trip north on business. It is reported that Mr. Hyman has had an offer to accept a theater which northern capitalists wish to erect for him in San Francisco. The proposition is said to be the construction of a 12-story theater and office building in San Francisco, to be called the Arthur S. Hyman Building.

Novelty Theater Changes Service.—The Novelty Theater, between 1st and 2nd Streets, on Main, has changed its service from Independent to Licensed. The theater is new, having only been open about two months.

Beach Theater Opens.—The Dome Theater, Ocean Park, opened last week. They are playing to good business. The new theater is located on the boardwalk, between the Casino and the Dragon Gorge. Half the proceeds of the first day's performances were donated by the management to the Vacation Home League, for the maintenance of a working girls' home at Venice.

Neptune, Venice.—Manager Middleton, of Hyman's Venice Theater, announces to patrons that he has completed arrangements for amateur performers to appear at the theater every Monday night.

Clune's Ocean Park Theater will open June 10th, with first run Licensed service and vaudeville, secured from Pantages' Circuit. Workmen on the Fraser Pier have been working on the structure night and day. The new theater is now receiving its finishing touches at the hands of a large group of artisans. The theater will seat 1,100. They will employ a five-piece orchestra. The theater will be under the management of Clune, Wheelock & Boland.

Venice Theater.—On the Windward Avenue Pier, has changed its service from Independent to Licensed since the opening of the Neptune. The house is changing their booking service four times weekly.

California Airdome.—Long Beach, under the management of the California Motion Picture Mfg. Co., report good business, considering the competition with which they have to contend. There are now nine moving picture shows in Long Beach, a city of some 20,000 people. The company will soon erect a roof over the airdome and open for afternoon business. The company's manufactured films will be first shown to the public at this theater, the people of Long Beach manifesting a hearty interest in the company's productions.

McKENNA

BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS
BRASS
KICK PLATES
STAIR TREADS. DOOR SILLS

McKenna Bros. Brass Co.
PITTSBURGH, PA.

IMPROVED REPAIRS
KNOCKED!
ENOUGH SAID
Get Latest Testimonials
LAVEZZI MACHINE WORKS
2940 Herndon Ave. Chicago, Ill.

OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboards, $75.00.

J. C. DEAGAN
3800 3810 N. Clark St. CHICAGO, ILL.

FILMS FOR RENT

New Films High Class Service
The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It
Write To-day for Terms
EUGENE CLINE
219 S. Dearborn St., Chicago

CHEAP
STEEL FRAME
THEATRE CHAIRS
ABSOLUTELY
NON-BREAKABLE

Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs
Also seating for Out-of-door use

Address
Dept. W.

STEEL FURNITURE CO., New York Office: GRAND RAPIDS, MICH. 180 Fifth Avenue

SPECIALTY:
PROMPT SHIPMENTS

Opera Chairs

The Wisconsin Lumber and Veneer Co.
Port Washington, Wis.

THE AUTOMATIC THEATRE CHAIR

It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre Chair.
If you have not seen our latest models, investigate.
Write today for circular A.

THE HARDESTY MFG. CO.
Canal Dover, Ohio, U. S. A.

HALLBERG
THE ECONOMIZER

SAVES two-thirds on electric bill and makes BIG CUT on the first cost of your complete equipment.

I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

Free Catalogue No. W-50

J. H. HALLBERG 26 East 22d St. New York City

POWERS CAMERAGRAPH, No. 6, only $250. Motion Picture Machines, $45.00. Cinemograph with Fire Shutter, $60. Cashiers, $2.00 per 100. Tickets, 1,000 for $1. All Supplies. GET SUPPLEMENT 21 BARGAIN LIST MOTION PICTURE MACHINES WANTED

HARBACH & CO.,
809 Filbert Street, Philadelphia, Pa.

Louisville.

Although several picture shows in Louisville began the summer with pictures and vaudeville and dropped the latter after a few weeks' unsuccessful trial, the Princess Amusement Company continues to accommodate large crowds, affecting a cool exciting, every day in the week, with four or five scenic vaudeville turns in addition to first run films. Manager Irwin Simons saw fit to close the Empire, which was being conducted along the same lines as the Hopkins, and the boards in front of the Princess showed snow more direct one to the Hopkins, "the coolest place in town." The Princess Company has assumed control of the Columbia on Fourth Avenue, but this house is not included in the agreement between the Princess Company and the Majestic, whereby the three houses changing in the former get first run Licensed films. As a result, the Columbia is showing Independent films and good variety, changing the pictures every day. The Columbia is well situated and has been for a long time one of the most popular five-cent houses in the city. The Princess Company has secured, in place of the Gayety, the Avenue Theatre, on Fourth Avenue, and Mr. Simons has scheduled good pictures, together with continuous vaudeville, from ten A. M. till eleven the other way.

The management is also delighted with having secured the Opera "Faust," a Pathe release, and intend presenting the music along with the picture. This presentation of grand opera films, with the sure-enough music, is the very epitome of motion picture art, and it is invariably appreciated by all classes of people. The reel will be shown at the Orpheum, a Princess house, and will be followed by "Enoch Arden," an adaptation of the universally known story by Tennyson.

The Casino, another Princess theater, is showing an unusually wide variety of subjects and maintains the popularity it has enjoyed ever since it opened as the first fine picture show in the city. Only first run films are shown here. The managers are also featuring the Indianapolis auto races, which will be shown the week of June 21, along with the usual vaudeville. This vaudeville, by the way, is made especially attractive this week by the appearance of Cy. Remmert, the famous tenor, who is one of the stars of the Al. Fields Minstrel aggregation, and who returns to sing in his home town every summer. No Louisvillian can be considered a connoisseur on ten-cent-theater vaudeville, until he has heard Cy. Yodel.

The Baxter Airdome, under the direction of Steurle Brothers, is steadily increasing in size of its audiences. The attendance slumped a bit after the vaudeville was discontinued, but the good pictures and the exceptionally good music are drawing the crowds back again.

The Crystal Amusement Company, of which M. Switow is now the president, is keeping up the high standard of Independent films which have characterized the house ever since its opening. Mr. Switow owns three motion picture houses in New Albany and one in Jeffersonville, Indiana, and all have been exceptionally successful. The Crystal Company does not believe in the combination of vaudeville and motion pictures, and employs for the amusement of its audience only an operator, a singer of illustrated songs, and a barker, whose line of talk and only attitude is from part of those who purchase tickets, but also delights scores of passers-by, who cannot enter. However, in addition to the above features, manager Hamilton has secured a four piece orchestra, and is firm in his conviction that there is not a better five-cent house in the country than the Crystal.

The Savoy Motion Picture Theater at Baxter and Highland Avenue, has profited by the few rainy days where other airdomes have suffered. Mr. Bentley, the manager, was farsighted enough to keep his indoor picture show, which is next to the airdome, in good condition, and on rainy nights the audience is simply transferred to the roofed establishment. The Savoy has cut down its vaudeville from two acts to one.

The Baxter airdome furnishes an unusual indirement to audiences in that the performance lasts from seven-thirty till ten-thirty without a repetition of pictures. Three newsreels are the use of eight reels of films. The West Baden, at Eighteenth and Broadway, is still running two sets of vaudeville to the advantage of the management and the audiences. Mr. Stoehr is also giving numerous special entertainments these days, including two Amateur nights a week and the best local talent is responding to the prize offers.

Mr. Louis J. Dittmar, the well-known local manager, is in New York in the interests of the picture business.

Mr. William Tapp, who is conducting the Majestic and the Bijou in the absence of Mr. Dittmar, declares that the fine famous and dividing among themselves five months' vacation. Mr. Tapp is putting up $9,000 for the purchase of the Majestic, an established theater of many years' good reputation, and the public is always assured of pleasing entertainment.

According to Mr. Tapp the amateur nights at the Royal, which is situated at Eighteenth and Broadway, are the best drawing cards of the week, although the management makes no effort to feature them. Miss Conner has said Mr. Gumpertz is doubling between the two houses, and that amateurs illustrated or otherwise are up to the usual standard.

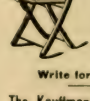
(Continued on page 1469.)

OPERA CHAIRS

GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

Opera and Assembly Chairs

Most popular priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York agents: ROBERT J. EHLERS CO.
Lexington Ave. and 43d St. - New York, N. Y.



FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2

The Kauffman Manufacturing Co.
ASHLAND, OHIO

WHITE DUCK SUMMER UNIFORM

Pure White Duck well made—durable

Coat, Pants, Cap **$3.50**

Extra Fine Duck Heavier Material White Braid Fine Uniform Cap with interchangeable covers

Coat, Pants, Cap **$6.25**

J. M. BRADLEY
167 W. Washington St.
CHICAGO, ILL.

Licensed Release Dates

BIOGRAPH

June 1—Curiosity (Com.) 1000
June 3—A Smile or a Child (Dr.) 1000
June 5—Dave's Love Affair (Dr.) 1000
June 6—Their Father "Bested" (Com.) 1000
June 7—Dave's Arrest (Part 1) (Dr.) 1000
June 8—Dave's Arrest (Part 2) (Dr.) 1000
June 9—The Invisible Fluid (Com.) 1000
June 10—Deserted Youth (Com.) 1000
June 12—The Primrose Path (Dr.) 1000

EDISON.

June 7—Father's Dress Suit (Com.) 500
June 9—The Wooing of the Water Baronets (Dr.) 1000
June 11—Her Employer's Photograph (Dr.) 1000
June 14—Uncle's Visit (Com.) 500
June 16—Strategy Will Triumph (Com.) 500
June 18—Vim, Vigor and Vitality (Com.) 1000
June 21—A Disappointed Life (Dr.) 1000
June 23—Mr. Hoodoo (Com.) 750
June 25—A Counsel of Monkeyshining (Com.) 250
June 28—His Mother-in-Law (Com.) 1000
June 30—Mr. Hoodoo's Vacation (Com.) 1000
June 30—The Star Spangled Banner (Dr.) 1000

ESSANAY.

June 6—His Friend's Wife (Dr.) 1000
June 7—Forgiven by Death (Dr.) 1000
June 13—Wanted—Man Driving Indians 1000
June 14—The Prince's Position (Dr.) 1000
June 20—She Had Her Mother's Eyes 500
June 20—The Lost Purse Book (Com.) 400
June 21—The Hundred Mile Ride 1000
June 27—The Romance Sent From Bingville 1000

GAUMONT.

G. Kleine.

May 27—Jimmie the Sportsman (Com.) 510
May 30—Scenes at Quackery (Dr.) 950
June 3—Mistress (Dr.) 985
June 6—The Drama Curtain (Dr.) 735
June 6—Picturesque Italy (Scenic) 240
June 10—The Lone Story of a Great Actress (Dr.) 1000
June 13—Jimmie, the Insurance Agent (Com.) 640
June 17—Picturesque Italy (Sc.) 180
June 17—The King's Daughter (Dr.) 1000
June 20—His Last to Liberty (Dr.) 648
June 20—Biggers Buys a Watch Dog (Com.) 337
June 24—The Bravado (Dr.) 980

KALEM.

June 2—Her Son (Dr.) 1000
June 7—Advertising for Mamma (Dr.) 1010
June 9—The Love of Summer Maid (Dr.) 1000
June 14—Money in the Bank (Com.) 980
June 16—The Raimond Raiders of '02 (Dr.) 1000
June 18—A Mexican Rose Garden (Dr.) 1010
June 23—Jean Wolf's End (Dr.) 980
June 28—Lorance (Mexico After the Battle (Scenic) 1000
June 28—The Jollies (Com.) 995
June 30—The Little Soldier of '61 (Dr.) 940

LUBIN.

June 1—A Game of Deception (Com.) 1000
June 5—The Feud (Dr.) 1000
June 8—The Professor's Ward (Dr.) 1000
June 12—Athletic Carnival (Scenic) 400
June 12—The Cook (Com.) 600
June 15—Duke De Ribbon Counter (Com.) 1000
June 19—The Indian's Sacrifice (Dr.) 1000
June 22—Higgins vs. Johnson 1000
June 26—The Sleepy Tramps (Com.) 400
June 26—How the Story Grew (Com.) 600
June 29—Rescued in Time (Dr.) 1000
July 1—The Little Rebel (Dr.) 1000

MELIES.

May 28—The Immortal Alamo (Dr.) 1000
June 1—In Time for Press (Dr.) 1000
June 8—Her Spelled Boy (Dr.) 1000
June 15—When the Tables Turned (Dr.) 1000
June 22—The Kiss of Mary Jane (Dr.) 1000
June 29—The Honor of the Flag (Dr.) 1000

PATHE.

June 5—A Rough Diamond (Dr.) 751
June 5—The Soapbox (Dr.) 249
June 6—The Insubordinate Soldier (Dr.) 1000
June 9—Kimura (Dr.) 810
June 9—Miss Hinx (Com.) 174
June 10—A Broken Life (Dr.) 987
June 12—The Power and the Glory (Dr.) 764
June 12—Hawkins and His Dogs (Com.) 236
June 14—There's a Woman in Town (Com.) 564
June 16—A Hippopotamus Hunt (Sc.) 428
June 16—Faust (Dr.) 572
June 17—The Society Girl and the Gypsy (Dr.) 1000
June 19—Over the Cliff (Dr.) 371
June 19—Miss Comes Home (Com.) 495
June 19—Winter Sports in Interior (Scenic) 184
June 20—Into the Square (Dr.) 1000
June 23—Tallery's Wife (Dr.) 674
June 23—Vicenberg, Holland (Scenic) 326
June 24—Old Indian Days (Dr.) 1000

SELIG.

June 6—Montana Annie (Dr.) 1000
June 8—The Visiting Nurse (Dr.) 1000
June 12—Ten Nights in a Bar Room (Part 3) 1000
June 13—Ten Nights in a Bar Room (Part 2) 1000
June 15—The Novice (Dr.) 1000
June 19—The Mission Worker (Dr.) 1000
June 22—Rough Riders (Dr.) 1000
June 22—Told in the Scenes (Dr.) 1000

URBAN-ECLIPSE.

G. Kleine.

May 31—The Musketeer (Dr.) 588
May 31—The Sleuth (Com.) 404
June 7—The Young Intern (Dr.) 750
June 7—Edgewood, on Top of the North Sea (Scenic) 250
June 14—Sir John Falstaff (Dr.) 1000
June 28—Avenged (Dr.) 1000

VITAGRAPH.

May 29—Cupid's Chauffeur (Com.) 1000
June 2—The Ends of the Earth (Dr.) 1000
June 3—A Clever Fraud (Com.) 1000
June 4—Love Her Brother's Sake (Dr.) 1000
June 5—The Sacrifice (Dr.) 1000
June 10—Changing of Silas Marner (Dr.) 1000
June 12—The Trapper's Daughter (Dr.) 1000
June 16—Proving His Love (Dr.) 1000
June 17—Tempting Mr. Biden to Waltz (Com.) 1000
June 19—The Vanishing Lady (Dr.) 993
June 23—The Sheep Walker (Dr.) 1000
June 24—Two Documents (Com.) 519
June 24—Farmers Bureau Away (Dr.) 485
June 27—A Quaker Maiden (Dr.) 1000
June 28—Revenge of Scott (W. Dr.) 1000
June 30—The Romance of the Republic (Dr.) 1000
July 1—Rescued By the Flag (Dr.) 1000

THIS WEEK'S PROGRAMME OF LICENSED FILMS.

Monday, June 19.

Biograph—The Delayed Proposal (Com.)
Biograph—Bearded Youth (Com.)
Lubin—Indian's Sacrifice (Dr.) 1000
Pathe—Over the Cliff (Dr.) 371
Pathe—Miss Comes Home (Com.) 456
Pathe—Winter Sports in Lapponia (Scenic) 184
Selig—The Mission Worker (Dr.) 1000

Tuesday, June 20.

Edison—A thoroughbred (Dr.) 1000
Essanay—She Got the Money (Com.) 580
Essanay—The Cat Came Back (Com.) 400
Gaumont—Jimmie, the Cop (Dr.) 648
Gaumont—Biggers Buys a Watch Dog (Com.) 337
Selig—Rough Rus (Dr.) 1000
Vitagraph—The Stumbling Block (Dr.) 993

Wednesday, June 21.

Edison—A Cure for Prosperity (Com.) 750
Edison—A Comedy of Misunderstanding (Com.) 250
Kalem—A Mexican Rose Garden (Dr.) 1010
Pathe—The Squaw (Dr.) 1000
Urban—Avenged (Dr.) 1000

Thursday, June 22.

Biograph—The Primal Call (Dr.)
Lubin—Higginson vs. Judgeson 1000
Melies—The Kiss of Mary Jane (Dr.) 1000
Selig—Told in the Scenes (Dr.) 1000

Friday, June 23.

Edison—His Misjudgment (Dr.) 1000
Pathe—Tabarino's Wife (Dr.) 674
Pathe—Vicenberg, Holland (Scenic) 326
Kalem—Jean Wolf's End (Dr.) 980
Vitagraph—The Sheep Walker (Dr.)

Saturday, June 24.

Essanay—The Hidden Mine (W. Dr.) 1000
Gaumont—The Ransom (Dr.) 980
Pathe—Old Indian Days (Dr.) 1000
Vitagraph—Farmers Burned Away (Dr.) 485
Vitagraph—Two Documents (Com.) 519

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE 75 CENTS

Also latest 6 music series 1910) for 10 parta and piano, $1.00.

1-4 discount on both numbers.

CLARENCE E. SINN
1591 Sedgwick St. CHICAGO, ILL.

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

THEATERS FOR SALE.

FOR SALE.—"Grand" Moving Picture Theater, Grand Rapids, Wisconsin. Fine location and equipment. A bargain if taken at once. Reason for selling: Burlington Theater takes all my time. Address, C. W. FLEMM, Burlington, Wis.

FOR SALE.—Moving Picture Theater, seating 225. Good location in city of 22,000. Price, $1,700. Address, Box 2500, Bridgeport, Conn.

FOR SALE.—Moving Picture & Vaudeville Theater in a city of 100,000. Practically no opposition. Best location for selling. Bank references. Bargain. Address, ORPHEUM, care of Moving Picture World, New York City.

SITUATION WANTED.

EXPERIENCED OPERATOR—with license, desires position outside of New York City. Reliable, STEWART, 282 East 138th Street, New York City.

THEATER WANTED.

WANTED.—A good paying moving picture theater. Send full particulars. Will buy outright or talk half interest. Must guarantee no less than $30.00 a week clear profit for the first three months. Address, "B," care of Moving Picture World, New York City.

HELP WANTED.

WANTED.—Members for an all lady orchestra in picture theaters. Permanent position. Address for particulars, P. O. Box 162, Edmonton, Alberta, Canada.

MISCELLANEOUS.

FILMS WANTED.—Philograph Film Bureau, Ltd., 8 Sherwood Street, London, W. Cash buyers of American films. Also wanted—3 to 8 weeks releases also negatives. Send lists and bottom prices. Where possible, illustrations.

FOR SALE.—Two 16-inch D. C. fans, $20.00. One 15 K. W. Northwestern Generator, Compound Wound, $75. Guaranteed perfect condition. No use for same. Address, FRED TOMKINS, Manchester, Mich.

WANTED.—900 to 1000 good opera chairs. 2 No. 6 Powers machines. Compensator, in fact everything that can be used in a video picture theater. Must be cheap. Address, L. A. HOWARD, Pastime Theater, Nauset, Mass.

FOR SALE.—Powers No. 3 machine complete, elegant condition, $80.00. Also steel booth, like new. Address, E. B. S., care of Moving Picture World, New York City.

MAKE BIG MONEY.—Be an Escape King. How to escape from handcuffs, jails, straight-jackets, trunks, boxes, bags, cans, shackles, vaults, etc. All postpaid for fifty cents. Success guaranteed. Address, HAROLD, 281 Franklin Ave., Brooklyn, N. Y.

FOR SALE.—Film cement formula; superior article; low priced. Mr. Exhibitor, send fifty cents and save money. W. H. EYLER, Wooster, Ohio.

BUILDINGS FOR RENT.

TO RENT.—For film Manufacturing, Nepera, Park, N. Y. Southern part of Yonkers, is especially adapted for the moving picture business, on account of great variety and natural beauty of scenery. We have two buildings, rent, $800 and $420 each, per annum. Particulars on application. Telephone, Yonkers, 2725. Address, MARCUS, Nepera Park, N. Y.

WANTED

Position by Expert Camera Man. 10 years' experience with large company. Address H. P., Moving Picture World.

H. F. HOFFMAN

Lecturer of Special Releases
New York City and Vicinity

Care MOVING PICTURE WORLD
Telephone 1344 Gramercy

EAGLE FILM EXCHANGE
Prompt service.
Day and night service
23 NORTH NINTH STREET,

WE BUY the entire output of the independent manufacturers. Ask about our Three-locked reel system.
Write, wire or phone
PHILADELPHIA, PA.

(Continued from page 1467.)

Plans were filed this week for a new picture theater at 2054 Portland Avenue. It is said that the theater will cost about $7,500. J. M. Wentzel is the owner.

Birmingham is still undecided as to the Sunday picture show controversy. Not long ago a number of ministers and church members requested the Commissioners' Board to have the theaters closed on Sunday, and it was thought that the matter was ended. But the various motion picture houses in the city rushed upon their screens, "If you favor moving pictures open from two till ten P. M. sign the petition at the box office." The Board of Commissioners has refused to grant the petition, but the list of patrons constantly increases, numbering over three thousand at present, and the picture show proprietors are sure they will win out in the end.

According to a report from Knoxville, Tenn., the city building inspector has granted a permit to the Gay Theater Company of that city, which allows the management to remodel the building at 465-467 South Gay Street in order to fit up a high-class, up-to-date motion picture house.

T. H. Walker, the vice-president of the First National Bank, at Paris, Tenn., has awarded to Richards & Frazier, of the same town, the contract to build a motion picture theater, called the Dixie. The house is to have a seating capacity of 850, and will cost $25,000.

The Crescent Amusement Company, an organization with headquarters in Nashville and Memphis, but operating picture shows successfully through the South, will open the Columbia Theater at Bowling Green, Ky., very shortly. The admission is five cents.

G. D. CRAIN, JR.

Cleveland.

Your correspondent was partially in error in the recent report of the resignation of Mr. V. O. Woodward from the superintendency of a circuit of picture and vaudeville houses in Cleveland and vicinity. There had been considerable friction between persons interested in the theaters and finally, at Mr. Mandelbaum's request, Mr. Woodward gave up the general direction of affairs of some of the houses. He remains in full control of the houses which Mr. Mandelbaum owns personally, while Mr. Schanckel, of the Lake Shore Film and Supply Company, has taken charge of the houses from which Mr. Woodward withdrew, in which he with other members of the Company, has chief interest. The Lake Shore Film and Supply Co., of which Mr. Mandelbaum is president and treasurer, is not a corporation, directly interested in any theaters of any kind.

The Alhambra, the leading photoplay theater of Cleveland, which will be described at length in a forthcoming issue of the World, is advertising two feature subjects for a full week's stay—the Indianapolis Automobile Races, by Essanay, for the release week, and Faust, the double reel Pathe, for a full week beginning June 19th. One of the racing automobiles entered in the great races is on display in the lobby, and is proving to be a very effective advertisement of the first attraction. In using the lithograph posters of the production for lobby display, the Alhambra is departing from its custom, as lithographs are very seldom used.

Keith's Hippodrome is also featuring the Essanay feature for a week's stay, being of course the first down town house to show it.

In its appropriate section of June 13, the "Leader" printed a second page of pictures of photoplay actresses, including the Misses Lewis, Walker, Swayne and Hailesay, of the Vitagraph Co., and Mary Pickford, with two "Imp" associates. Florence Turner's picture was published in the first instalment, with the other famous Florence, Miss Lawrence.

The Educational Department of the Central Y. M. C. A., has been converted to the Motion Picture as a means of carrying on a part of its work. Two reels of motion pictures loaned by the U. S. R. reformed a part of a free entertainment given in the Y. M. C. A. Building in early June. "See America First," was the advertised purpose of the exhibition, and the many visitors thoroughly appreciated the opportunity offered. A five thousand dollar set of slides, showing Yellowstone National Park, was also included. In the new Y. M. C. A. building, which is soon to be begun, an entirely new plan to project motion pictures and slides and motion scenes direct from the original, to be used as a modified form of the "Mirroscope," will be installed. The Bausch & Lomb optical Co., of Rochester, will make the apparatus, which is expected to cost in the neighborhood of $1 000.

Motion picture operators of this city, through S. M. Hulbert and A. J. Lakeside representing their union, have taken steps to secure relief from poorly ventilated operating rooms. They presented an ordinance to the Board of Health on June 8, which, if enacted, will require managers to give some attention to improving conditions in the cubic footage. They claim that heretofore every effort has been made by managers to safeguard the lives of their patrons, while in many houses the operator's safety and health are outweighed. They stated that four operators died in the past year of tuberculosis, contracted by working in the poisonous atmosphere in the booths.

Another new block, part of which will be occupied by a moving picture show, is to be built on Central Ave., at the corner of E. 71st St. Jos. Albrecht is the owner.

B. G. DRUMMOND.

THROUGH OUR SUPERIOR CONNECTIONS IN LONDON, WE HAVE ARRANGED TO RELEASE THE MOST EXCELLENT

CORONATION FILM

Coronation Film

Coronation Film

Printed in Water Free

Ready for Shipment June 30th

Wire or Write Quick

Orders Filled in Rotation

International Film Traders, Inc.

Dealers and Importers of Films

5 WEST 14th STREET NEW YORK

Moving Picture Camera Men Wanted!

Steady employment and good salaries for the right men. Write at once and give references.

CAMERA MAN

Box 226

Madison Sq. P. O. N. Y. City

Independent Release Dates

AMERICAN

June 5—The Engineering an Insanity I. Barrel (Com.)
June 5—Mr. Interference Head or Alive (Dr.)
June 12—The Wind of the Range (Dr.)
June 15—The Cowboy's Raise. (Dr.)
June 19—Law and Order or Her I. Barrel (Com.)
June 19—The Vindictive Cowboy (Com.)
June 22—The Reason Runner Bride (Com.)
June 22—The Heavy's Spell (Dr.)
June 26—The Second and Last Chance (Com.)
June 26—The Sky Pilot's Disappearance (Com.)
June 29—A Western Waif (Dr.)

CHAMPION

May 31—How He Redeemed Himself (Dr.) 950
June 3—Saving Under Jurisdiction and Law (Dr.) 950
June 7—The Case of Doug. (Dr.) 950
June 10—Accepted at Sea. Plum (Dr.) 950
June 14—His Last Cracked Boat (Dr.) 950
June 17—Mixed Pickles (Dr.) 950
June 21—Fire Bug Sin. (Dr.) 950
June 24—Wife and the Widow (Dr.) 950
June 28—The Boy Scouts to the Rescue (Dr.) 950

ECLAIR.

May 22—A Mother's Distress (Dr.) 580
May 22—The Waist Coat With Points (Com.) 430
May 29—The Two Gardeners (Com.) 940
June 5—Impudence Penalized (Com.)
June 5—Tommy at the Dentist (Com.)
June 12—Caesar Bicottoni (Dr.) 950
June 19—Tommy Gets a Trumpet (Com.) 370
June 19—The Ingenious Accident (Com.) 620
June 26—The Death of Don Juan (Dr.) 965
July 3—Can He Save Her? (Dr.) 515
July 3—Tommy Wants to be an Actor (Com.) 435
July 10—A Child's Heroism (Dr.) 995

GREAT NORTHERN.

May 13—The Nun (Dr.)
May 20—The Voice of Conscience (Dr.) 786
May 20—Berne (Switzerland) (Sc.) 204
May 27—The Love of a Gypsy (Dr.)
June 3—The Rogus Governess 945
June 10—True Love Never Runs (Dr.) 505
June 17—Horse Thieves (Dr.)
June 24—The Ghost of the Vaults (Dr.)
June 24—Jim and Jack (Com.)

IMP.

May 25—The Minor Chord (Dr.) 1000
May 29—Three of a Kind (Dr.) 1000
June 1—The Love Appeal 1000
June 5—The Grind (Dr.) 700
June 5—The Chicago Stockyards Fire (Sc.)..... 500
June 8—Back to the Soil (Dr.) 1000
June 12—Behind the Stockade (Dr.) 1000
June 15—The Piece of String (Dr.) 1000
June 19—All for a Big Order (Dr.) 1000
June 22—The Fortunes of War (Dr.) 1000
June 26—Fire Is Best (Dr.) 1000
June 29—The Little Leader (Dr.) 1000

LUX.

May 26—The Two Cockades (Dr.) 698
May 28—Tidying Up Paris (Com.) 268
June 2—Just Bill's Luck (Com.) 463
June 2—Arnold Has a Good Time (Com.) 462
June 9—The Companion Governess (Dr.)..... 639
June 9—Bill at Play (Com.) 531
June 16—Bill Loses His Mother-in-Law (Com.) 409
June 16—He Went for a Rest (Com.) 442
June 23—Bill's Day Out (Com.) 559
June 23—Wenzel Tom's Dream (Com.) 318

NEW YORK MOTION PICTURE CO.

BISON.

May 23—The Outlaw and the Female Detective (Dr.)
May 26—Brave Swift Eagle's Peril (Dr.)
May 30—A Redskin's Bravery (Dr.)
June 2—A Tale of the Foothills (Dr.)
June 6—His Lordship's Hunting Trip (Dr.)
June 9—A Child of the Ranch (Dr.)
June 13—A Squaw's Retribution (Dr.)
June 16—The Desert's Lure (Dr.)
June 20—The Duke Cowboy (Dr.)
June 23—The Foreman's Mine (Dr.)

AMBROSIO.

(By N. Y. M. P. Co.)

June 7—Two Good Friends.
June 14—Revolution in Womankind (Dr.)
June 14—Review of Turin Exhibition (Scenic).
June 21—Tweentieum and His Reserver (Com.).
June 21—Lake Verbano (Italy) (Scenic).
June 28—Saving the Fifth
July 5—The Emperor's Debt (Dr.)

ITALA.

(By N. Y. M. P. Co.)

June 10—An Odd Adventure of Foolshead (Com.)
June 10—Explosives with Fortunino's Hydra Plane (Com.)
June 17—The Right of Age (Dr.)
June 17—Foolshead Somnambulist (Com.)
June 24—The Sagacious Monkey (Com.)
June 24—An Unbearable Son (Com.)
June 24—Foolshead in Jealous (Com.)
June 24—On the Snowy Summit of Mt. Blanc (Sc.)

NESTOR.

May 31—A Sure Cure (Com.)
June 2—The Compunctious (Dr.)
June 7—The Little Burglar (Com.)
June 14—The Fatal Hat (Com.)
June 14—The Plan that Failed (Com.)
June 16—At Sunset Beach (West. Dr.)
June 21—Just His Luck (Com.)
June 28—The Gunfighter (Dr.)
July 1—Mutt and Jeff at the Job (Com.)

POWERS.

May 16—Oklahoma (Dr.)
May 16—A Matrimonial Surprise (Com.)
May 20—Ganga Din (Dr.)
May 23—Her Atonement (Dr.)
May 27—Fifty Years Ago (Dr.)
May 30—Civilization (Dr.)
June 3—Does That Sue Not (Dr.)
June 6—The Black Heart (Dr.)
June 10—The Stranger's Ride (Dr.)
June 13—Smith's Marmalade (Com.)
June 17—A Concert Hall Romance (Dr.)
June 20—How Women Win (Dr.)
June 24—Oh, Say, Jim!
June 27—Only the Master Shall Judge (W. Dr.)
June 27—Summer Blindness (Com.)
July 1—The Question (Dr.)

RELIANCE.

May 24—There's Many a Slip (Dr.)
May 27—Over Fields Scanned (Dr.)
May 31—Dad's Girl (Dr.)
May 27—Over Grim Fields Scarred (Dr.)
May 31—Dad's Girl (Dr.)
June 3—In Flowers Paled (Dr.)
June 7—The Minute and the Maid (Dr.)
June 10—The Broken Oath (Dr.)
June 14—All Alone (Dr.)
June 17—A Pair of Pants (Dr.)
June 21—Price of Vanity (Dr.)
June 24—What the Tide Told (Dr.)

REX.

Mar. 30—As Ye Sow (Dr.) 950
Apr. 6—The Heiress (Com.) 975
Apr. 13—The Little Major (Dr.) 940
April 20—A Daughter of the Revolution (Dr.)..
April 27—The Hesitation (Dr.)
May 4—The Ultimate Sacrifice.
May 11—The Guardsman (Dr.)
May 18—An Exception to the Rule (Com.)....
May 25—Called Back (Dr.)
June 1—The Monogram "J. O." (Dr.)
June 8—From Death to Life (Dr.)
June 15—The Twins (Dr.)
June 22—On the Brink (Dr.)

SOLAX.

May 26—An Officer and a Gentleman (Dr.)....
May 31—The Marvelous Cow (Com.)
June 2—Never Too Late to Mend (Dr.)
June 14—A Bad Egg (Com.)
June 16—A Daughter of the Navajos (Dr.)....
June 21—Cupid and the Comet (Com.)
June 21—Johnnie Waters the Garden (Com.)
June 23—Marked for Life (Dr.)
June 28—The Fascinating Widow (Com.)....
June 28—A Terrible Catastrophe (Com.)....
June 30—Greater Love Hath No Man (Dr.)

THANHOUSER.

June 9—Motoring (Dr.)
June 9—The Home of Mr. Hemstick (Com.)..
June 13—Little Old New York (Dr.)
June 16—Flames and Fortune (Dr.)
June 20—The Girl on the Ship (Dr.)
June 23—Foxy Grandma
June 27—Courting Across the Court (Dr.)....
June 30—Lorrin Jane (Dr.)

YANKEE.

May 19—The Banana Planter's Peril (Dr.)....
May 22—The Little Western Rose (Dr.)....
May 26—Thwarted by Nell Pierce (Dr.)....
May 29—The Birth Mark (Dr.)
June 2—The Pretender (Dr.)
June 5—The Scandal Monger (Dr.)
June 9—Mrs. Biffin's Domise (Dr.)
June 12—Thou Shalt Pass (Dr.)
June 16—The New Congressman (Dr.)
June 19—Sun Bonnet Sue (Dr.)
June 23—The Two Roads (Dr.)
June 26—His Romance (Dr.)
June 30—The Angeles Bell (Dr.)

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, June 19th.

American—The Yiddisher Cowboy (Com.) ....
American—The Broncho Buster's Bride (Com.)
Chanticleer—Molly Pitcher (Dr.) 950
Eclair—Tommy Gets a Trumpet (Com.) 370
Eclair—The Ingenious Accident (Com.)..... 620
Imp—All for a Big Order (Dr.) 1000
Yankee—Sun Bonnet Sue (Dr.)

Tuesday, June 20th.

Bison—The Dude Cowboy (Dr.)
Powers—How Women Win (Dr.)
Thanhouser—The Cello Ship (Dr.)

Wednesday, June 21st.

Ambrosio—Tweentieum and His Reserver (Com.)
Ambrosio—Lake Verbano (Italy) (Sc.)
Champion—For Her Sin (Dr.) 950
Nestor—At Sunset Beach (W. Dr.)
Nestor—Just His Luck. (Com.)
Reliance—Price of Vanity (Dr.)
Solax—Cupid and the Comet (Com.)
Solax—Johnnie Waters the Garden (Com.)....

Thursday, June 22nd.

American—The Hermit's Gold (Dr.)
Imp—The Fortunes of War (Dr.) 1000
Italia—An Unbearable Son (Com.)
Rex—On the Brink (Dr.)

Friday, June 23rd.

Bison—The Foreman's Mine (Dr.)
Lux—Bill's Day Out (Com.) 559
Lux—Wenzel Tom's Dream (Com.) 318
Solax—Marked for Life (Dr.)
Thanhouser—Foxy Grandma
Yankee—The Two Roads (Dr.)

Saturday, June 24th.

Great Northern—The Ghost of the Vaults (Dr.)
Great Northern—Jim and Jack (Com.)
Italia—Foolshead in Jealous (Com.)
Italia—On the Snowy Summit of Mt. Blanc (Sc.)
Powers—Oh, Say, Jim! (Dr.)
Reliance—What the Tide Told (Dr.)

¶ Put in our Easels and Poster Frames and watch your attendance grow.

Brass Push and Kick Plates, Door Guard Rails, Etc.

LOW PRICES BEST WORK

DON'T DELAY but write today for complete catalog

AGENTS WANTED

THE NEWMAN MFG. CO.

717-719 Sycamore St., Cincinnati, O.

SPECIAL ROLL TICKETS

The Big TicKet. Any Printing Any Colors

5,000 - - - $1.25
10,000 - - - $2.50
20,000 - - - $4.50
25,000 - - - $5.50
50,000 - - - $7.50
100,000 - - - $10.00

Get the Samples

Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

G. W. Bradenburgh
Cinematograph Films

233 North Eighth Street, Philadelphia, Pa.
Phone, Market 334
Cable: Brad-Films, Phila.
Code: A. B. C., 5th Edition

Films at 8c. per ft. with Posters.
The Minor Chaperon—Imperial.
The Love of a Gipsy Girl—Great Northern.
A Village Waif—Selig.
A Redskin's Bravery—Bison.
The Cheyenne Medicine Man—Bison.
Soap Bubbles—Ambrosio. A Left Hook—Reliance.
The Harvest—Reliance.
An Indian Hero's Conversion—Yankee.
Films at $30 with Posters.
Owane's Great Love—Bison.
A Warrior's Faith—Bison.
The Redeemed Outlaw—Ambrosio.
The Demon—Ambrosio.
Return from Seaside Bathing—Tweedledum Shy—Ambrosio. Foolshead's Present—Itala.
The Real Charm—Itala.
Coachmen of the Village—Itala.
The Trump Card—Reliance.
Tangled Lines—Reliance. A Plain Tale—Reliance.
Three Men—Reliance.
The Command from Galilee—Reliance.
As Ye Sow—Rex.
Where the Shamrock Grows—Rex.
Silas Marner—Thanhouser.
The Imposter—Thanhouser.
The Tramp—Thanhouser. The Mummy—Thanhouser.
The Land Baron—Yankee. The Open Gate—Yankee.
His Double Tressure—Yankee.
Senorita's Secret—Yankee.
Across the Mexican Border—Powers.
The Call of the Heart—Powers.
The Bandit's Surprise—Powers.
Memories—American.
The Old Man and Jim—Champion.
Tracked—Imperial. A Manly Man—Imp.
The Convert—Imperial.
Her Darkest Hour—Imperial.
His Father's House—Nestor.
The Light Beyond—Nestor.
The Bridal Trail—Nestor.
Cupid's Monkey Wrench—Powers.
For My Pal—Powers.
A Newsboy Hero—Thanhouser.
For Washington—Thanhouser.
For Her Sake—Thanhouser.
Westerner and the Earl—Thanhouser.
Adrift—Thanhouser. Love's Test—Solax.
Connee in Dollyland—Solax.
Films at $25 per reel with Posters.
The Last Laugh—Reliance.
My Son Is Guilty—Itala.
Montana's Love Story—Powers.
Little Fire Chief—Thanhouser.
Found Payment—Thanhouser.
Criminal Chief's Capture—Great Northern.
Her Fatal Romance—Itala.
Base Ball in Bloomers—Thanhouser.
Girl from the Sea—Nestor.
Old Curiosity Shop—Thanhouser.
The Liar Reformed—Imperial.
The Brass Button—Reliance. Stage Letter—Imperial.
Letter to the Stork—Atlas.
Visit of a Friend—New Kind Arm Chair—Itala.
The Bridal Trail—Nestor.
On Kentucky Soil—Reliance.
Pasha's Daughter—Thanhouser.
Jealous Wife's New Years Gift—Itala.
The Wrong Trail—Bison.
Vote Thru Counter—Thanhouser.
Unexpected Honeymoon—Imperial.
The Outlaw—Itala.
His Great Duty—Great Northern.
Young Lord Stanley—Thanhouser.
Levi the Cop—Atlas. The Pawnshop—Solax.
Tangled Lines—Reliance. The Mirror—Imperial.
Fault of the Grandmother—Itala.
Wheels of Fate—Reliance.
No Runs the Way—Reliance.
Her Birthday Surprise—Yankee.
For Remembrance—Reliance.
Irish Hearts—Atlas.
Revenging Picture—Ambrosio.
Bonia Duragano—Reliance.
Taxicab Mystery—Yankee.
When Cupid Sleeps—Atlas.
At Cedar Ridge—Nestor.
Revolving Door—Imperial.
Solving the Bond Theft—Yankee.
You Saved My Life—Imperial.
The Double—Imperial. His Best Friend—Solax.
The Passing Years—Thanhouser.
Creek Claim—Bison.
Old Sexton's Daughter—Bison.
The Salted Mine—Bison.
John Halifax—Thanhouser.
Count of Monte Cristo—Imperial.
Trip to the Moon (new)—Imperial.
Saloon Next Door—Imperial.
Jack Johnson Training (special)—Imperial.
Son of the Wilderness—Ambrosio.
Mauretania—Curing a Grouch—Atlas.
Pocahontas—Thanhouser.
Films at $10 per reel, no Posters.
Beatrice Cenci—Itala.
Oaschian's Honesty—Eclair. Napoleon—Eclair.
Surrender of Granada—Eclair. Ezzelin—Itala.
Ada of Vernon—Milano.
Oathbreaker, Duchess of Guisa—Itala.
For the Motherland—Itala.
Bluebeard's Blunders and Stripes—Yiddisher Cowboy—Bison. Ingratitude—Lux.
Foolshead at the Ball—Itala.
Foolshead in the Lion's Cage—Itala.
Cowboys and Redskins—Pathe Western.
My Wife's Gone to the Country—Bison.
Prince of Kyber—Deal in China—Clarendon.
The Bubble Itala. Cardan's Revenge—Lux.
Who Killed Her—Itala.
Traitor to His King—A. & M.
The Belle of Violets—Milano.
The Game of Chess—Eclair.
A Brutal Master—Hepworth.
Taming of Jane—Imperial.
Man in the Iron Mask—Cines.
It Was a Beautiful Dream—Lux.
Romance of a Snake Charmer—Bison.

Boston

E. J. Hunt of New York City, has been arrested and brought to this city on an indictment warrant, charging him with the larceny of $400 from the New Palace Theater, September 26, 1910. The New Palace is operated by the Automatic Vaudeville Company, of New York, and managed by H. T. Mosher. It was stated at the time of the theft, that his $400 was the gross receipts of a Saturday's business.

The New Palace Theater cut out all vaudeville acts on Monday, June 5, and is showing W. E. Greene's Independent service and songs for five and ten-cent seats. This change is made as the house has been in the habit of using eight or more vaudeville acts in connection with the reels, for ten and twenty cents.

The Bijou Dream, Washington Street, offered a special program for the week June 7-14, made up chiefly of educational features. A partial list of the program follows: "Play and Playground," "Protection and Children," "Conservation of Vision," "Keeping Babies Well." These just mentioned were given by means of a stereopticon, and slide showing were nesting during the "Campaign for Pure Milk," and "The Red Cross Seal." The program was unusually enjoyable and instructive, and will distinctly in the educational field. Such activity as this is very commendable, and does much to silence the agitators and "spielers."

The Pastime Theater, Washington Street, Felix Alland general manager, has secured the Essanay reel of the Indianapolis automobile races, and is billing it in the lobby. The pictures will be exhibited by the Pastime for the first time in Boston, and should prove a big attraction, as the races caused much interest and talk here.

The National Conference of Charities and Correction held a meeting in Boston, June 7-14. The cinematograph as an agency for popular education was the main topic. The meeting was held under the direction of Mr. L. Veiller, of New York, chairman of the Committee on Housing, Health, and Recreation. Moving pictures depicting the ordinary house-fly as a breeder of disease and death, an appeal, by means of a moving picture, for pure milk, and a story of tuberculosis with its cures were exhibited daily. According to Mr. Veiller this work is to be actively pushed, and it is hoped that the committee will be able to accomplish much general good, both as to health and public improvements, through motion pictures.

HENRY.

Indianapolis

The Indianapolis city council has stricken from its files an ordinance forbidding the establishment of any theater, moving picture theater or other form of entertainment within 500 feet of any building used for educational purposes, save being but one dissenting vote. A new ordinance is to be introduced providing no child under seven years old may attend a moving picture show or theater unless accompanied by an adult. Agitation for regulation of moving picture theaters is being pushed by the Federation of Indianapolis Public School Teachers.

One of the most striking films that have made their appearance in Indianapolis for some time is that of the 500-mile international automobile sweepstakes race held at the Indianapolis Motor Speedway on May 30. The weather was exceptionally good for the event and the pictures are said to be above the average. One of the special features caught is the wreck that took place in front of the grand stand. A steering gear on one machine broke and the mechanician was thrown to the track unconscious. A second machine came up and in gliding around the unconscious mechanician, the second machine skidded into the first machine, and the two, going against two other machines, the four making a wreck out of the ordinary. The film was made by the Essanay Company, and was shown during the week beginning June 13 at the English Opera House, B. F. Keiths, and The Orpheum.

The Hippodrome, the largest airdome in the city, opened for business on the evening of June 10. The place seats 3,000 persons and is an attractive one. It is located at 2165 East Washington Street in a residence district composed largely of railroad men. The Hippodrome is showing motion pictures, and, if the consent of the building inspector can be gained, will also give a vaudeville entertainment.

J. H. B. Adams has applied to T. A. Winterrowd, city building inspector, for a license to conduct a moving picture theater in a building already constructed at 2520 West Michigan Street. The application has not yet been acted upon.

Green and Ryan have received a building permit from the city for the erection of an airdome to seat about 1,000 people at Yandes and 10th Streets.

A permit has also been granted Graham and Webster to erect an airdome at 3227 East Tenth Street. It will have a seating capacity of 350.

The Protestant Ministerial Association has taken up a movement to compel the closing of moving picture theaters on Sunday. During a recent discussion at a meeting of the association, the Rev. David Van Dyke of the Sixth Presbyterian church termed moving picture theaters as "Devil's Kindergarten." Moving picture theaters are permitted to operate on Sunday because they donate a portion of their proceeds to charity.

CLARENCE E. CUMMINGS.

W. Stephen Bush

will deliver specially prepared lectures on the following recent releases:

"Enoch Arden"
"Faust"
"The Maccabees"
"The Battle Hymn of the Republic"

Nearby States Only.
Address

W. S. BUSH

Box 226, Madison Square Station

NEW YORK CITY

"La Cinematografia Italiana ed Estera"
IS ITALY'S LEADING PAPER FOR THE
ANIMATED PICTURE
PUBLISHED FORTNIGHTLY.
32, 36 and 40 large pages, 8 shillings per annum ($3.60).
Editor-prop'r: Prof. GUALTIERO I. FABRI, Via Cumiana, 31 (Barriera S. Paolo) Torino, Italy

Money Makers for you. Think of the people passing by or out of your place that will drop another nickel or dime. Many styles. Catalog No. 34

KINDERY MFG. CO.
CINCINNATI, O.

SMASHED AGAIN!

All records for sale of SECOND-HAND FILMS were reduced to smithereens last week when we dumped consignments to all parts of the world. OUR NEW STUFF MUST FOLLOW SUIT. Whatever you do, get this addition to our big list 'cuz then both of you haven't a written before. If you're a heavy buyer, don't hesitate to ask for our Wholesale proposition. It's free. Write the big store.

GENERAL FILM BROKERS
23 E. Jackson Blvd., Chicago, Ill.

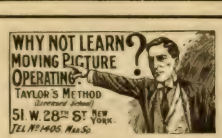
If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
Incorporated
5 West 14th Street, NEW YORK CITY

THEATRE SALES CO.
211 Dearborn Street, opposite Post Office
CHICAGO, ILLINOIS
Long Distance Phone, Harrison 341
Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call. Make Known Your Wants



Correspondence Course. Special rates to the trade. Send for free illustrated catalogue.

School class meets every morning and afternoon. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00.

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

Moving Picture Machines Stereopticons Make Big Money

Motion Picture Theatre Supplies

We carry on hand at all times the largest and most complete line of Repairs and Supplies for all Standard Machines, also Tickets, Carbons, Screens, Chairs, etc. Can ship at once. Special Slides made to order. We also handle Motiograph, Edison and Powers Machines. Write today for THEATRE CATALOGUE.

CHICAGO PROJECTING CO.
219 S. Dearborn St. Dept. A. Chicago, Il

KEEP YOUR DRUM HEADS DRY

The very nature of drum heads causes them to absorb moisture readily, and when the heads become damp it is an absolute certainty that your drum will lose its brilliancy.

Our latest invention, the *Electric Drum Heater*, entirely overcomes this difficulty, for by its use you can keep your drum brilliant and snappy regardless of the weather.

This device can be attached to any drum and the connecting plug will fit any ordinary 110-volt incandescent lamp socket. It gives no light; never burns out; may be turned on and off at will, or if desired, entirely removed in a few seconds time. Entire outfit, including the Heater proper, two connecting plugs, and six feet of cord, weighs eight ounces—the Heater but two. It is practically indestructible and can easily be carried in your drum case.

Be sure and say whether you wish it for Snare Drum, Bass Drum, or Tympani, as each instrument requires a different strength.

Try one—your money back if you are not entirely satisfied

Price Complete, $3.50
Postage 15c.

LEEDY MANUFACTURING CO.
1055 E. Palmer St. Indianapolis, Ind.

As the Operator Looks at it

As the Operator Looks at It

Just notice how easy this operator takes it. He doesn't have to work over a dangerous juice consuming rheostat at furnace heat anymore since the

Fort Wayne Compensarc

was installed.

He can control the machine perfectly now with one hand--gets a clearer, whiter, steadier light and can adjust it to any of the three intensities without even the faintest flicker.

When we sold this machine we guaranteed it would absolutely

Cut 2-3 from the Monthly Lighting Bill

That sounded almost too good to be true, but they put one in on our 30 day free trial plan.

Did the machine "make good?" Well, the first month it reduced the bill from $22.70 to $9.24 and they operated more hours and got better light than ever before.

We can do just as well for you regardless of what voltage you are using and if you will send for our little free booklet, we'll explain how we do it.

Remember you are paying the Lighting Company 66 2-3 per cent more than you need to every day you wait.

Fort Wayne Electric Works
1402 Broadway
Fort Wayne, Indiana

THE AMERICAN FILM MFG. CO. CHICAGO

When you think of WESTERN—think of

"FLYING A COWBOY" FILMS

Scene from "The Yiddisher Cowboy."

Release of Monday, June 19th

"THE YIDDISHER COWBOY"

"THE BRONCHO BUSTER'S BRIDE"

"Yiddisher" and "Cowboy" do not jibe. There are complications uproariously laugh-provoking. Likewise two more Flying "A" Cowboy Comedies on one reel.

Release of Thursday, June 22nd

"THE HERMIT'S GOLD"

A strong, full-blooded, virile Drama of the West with a rending climax. Truly a "cowboy" masterpiece.

Scene from "The Broncho Buster's Bride."

COMING

Release of Monday, June 26th

"The Actress and the Cowboys"

"The Sky Pilot's Intemperance"

Two Flying A Cowboy Comedies.

Release of Thursday, June 29th

"A WESTERN WAIF"

A Cowboy Drama of class and worth.

Scene from "The Hermit's Gold."

Every Monday and Thursday Wise Exhibitors Get Flying A Cowboy Films

2—EACH WEEK—2

Scene from "The Hermit's Gold."

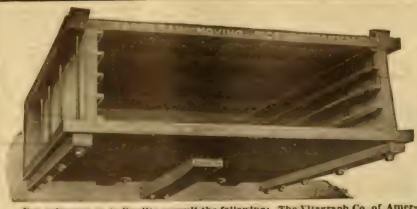
AMERICAN FILM MANUFACTURING CO.

Bank Floor, Ashland Block, Chicago, Ill.

WATCH THIS SPACE

American Moving Picture Machine Company

101 BEEKMAN STREET :-: :-: :-: **NEW YORK CITY**



Corcoran Moving Picture Tanks

Develop your films to perfection. Save Time and Reduce Your Expenses by using a "Corcoran Film Development Tank." All up-to-date houses are now installing the "Corcoran System."

SEND FOR PRICE LIST No. 4.

A. J. CORCORAN, Inc.
No. 11 John Street - - - N. Y. City

For reference as to Quality consult the following: The Vitagraph Co. of America, The Independent Moving Pictures Co. of America, The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont.

DON'T BUY FEATURE FILMS
Until you get facts and figures about
MILLER BROS.
101 RANCH
REAL WESTERN FILMS

Only True Pictures Showing the Great West as It Is

PORTRAYED HISTORICALLY CORRECT

FOUR FULL REELS
Each One a Complete Subject

STATE RIGHTS BUYERS WRITE US
Our Films Get More Money than any they have ever handled

SOME CHOICE TERRITORY UNSOLD
Write Today for Terms

Live Managers Write for Open Time

MILLER BROS. 101 RANCH BLISS, OKLA.

War and The Widow

Monday,—June 26th

For Wednesday,—June 28th

The Boy Scouts of America

CHAMPION FILM CO.
MARK M. DINTENFASS, Gen. Mgr.
12 East 15th Street, New York City

KILL KOMPETITION

KILL KOMPETITION and KEEP 'EM KOMING
SUMMER $$ WINTER $$

Beautiful Souvenir Teaspoon
regulation size and weight, latest
design and finish, double standard plate, guaranteed for 5 years.

THINK OF IT—100 SPOONS FOR $2.50

Will guarantee satisfactory returns, money refunded if goods not entirely satisfactory. Send 10 cents in stamps for sample and plans.
UNITED STATES FACTORIES CO. 40 Dearborn St., Chicago, Ill.

Right off the Reel and Now Booking

THE OFFICIAL MOVING PICTURES OF THE
21st ANNUAL REUNION OF

Confederate Veterans and Sons

TAKEN AT LITTLE ROCK, ARK.

By THE INDUSTRIAL MOVING PICTURE COMPANY OF CHICAGO

NOTE: MR. EXHIBITOR, REMEMBER

This is the one great opportunity you may ever have to secure a real feature film covering this *THE GREATEST EVENT IN THE HISTORY OF THE SOUTHLAND:* one that will enthuse your regular patrons and attract the notice of all in your city who have heard of the Civil War.

Day by day the ranks of these indomitable veterans become decimated, and it is a question whether the next Annual Reunion of those who fought under the banner of the South will muster enough to furnish a parade. These pictures reveal the tremendously impressive and holy influence the women of Dixie exerted—in the building up of a priceless courage on the part of the Southern veteran—which enabled him to combat superior numbers and win victory—in spite of defeat!

Outside of the leasing of films to the lesser towns and cities

The Southern Historical Views Co. (Inc.)

OFFER

THEIR GREAT LECTURE AND CONCERT COMPANIES

FEATURING

THIS WONDERFULLY ANIMATED PICTORIAL REVIEW

of what may appropriately be termed

"THE PASSING OF THE LAST OF THE GRAY"

In a program replete with historical and sentimental significance: An edifying entertainment portraying one and all of the characters and events which signalized the 21st Reunion of Confederate Veterans as the most successful and notable gathering of battle-scarred soldiers ever assembled to pay homage to the record of their Country.

TIME NOW BOOKING FOR THE ABOVE BIG LECTURE, CONCERT AND MOVING PICTURE COMPANIES

WILL ALSO CONSIDER BIDS FOR EXCLUSIVE STATE RIGHTS FOR MOVING PICTURES ALONE. WE ARE PREPARED TO SUPPLY EXHIBITORS AND THEATRE MANAGERS WITH THIS SUBJECT AT A REASONABLE RATE.

Address: JAMES S. HUTTON, Room 809, 30 N. Dearborn St., CHICAGO, ILL.

EVERY ONE WHO HAS HEARD "DIXIE" PLAYED WILL CLAMOR FOR THIS

AMIGETTING — THEBESTRESULTS

WITH THE CARBONS I AM USING AT THE PRESENT TIME
THIS IS A QUESTION

ALL OPERATORS AND PROPRIETORS SHOULD ASK THEMSELVES

BIO CARBONS

WILL DO THE TRICK FOR YOU 365 DAYS EACH YEAR

CHARLES L. KIEWERT CO.

NEW YORK CITY 39 Cortland St. — *PHILADELPHIA, PA.* Parkway Bldg. — *SAN FRANCISCO, CAL.* 19 Sutter St.

BIOGRAPH CARBONS

as the name implies, are made expressly for

Biograph Machines

Each Carbon Stamped

-"ARCO-B"-

"B" stands for Biograph, for quality and the mark of the genuine article.

Order from your exchange and see that you get them or write to us. Samples free.

L. E. Frorup & Co., Sole Importers
222-224 Greenwich St., New York

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

NOTICE TO EXHIBITORS

We are prepared to take care of any amount of summer business in New England. You don't have to worry about your film service when you are trading with us; we do the worrying for you. The pick of the output of the Sales Co. is at your service. Write, wire or call at

W. E. Greene Film Exchange
INCORPORATED
228 Tremont Street, Boston, Mass.
Telephone 3790 2187 Oxford

QUALITY versus QUANTITY

We have NOT sold 1000 since January 1st
But those we have sold made good

We have the largest and most modern plant in this Country—But we make it a point to limit our *QUANTITY* in favor of *QUALITY*.—That is why the *MOTIOGRAPH* has grown so rapidly in popular favor.

We haven't found it easy to attain a reputation for *HIGH QUALITY*—But we have done it—And continue to live up to it.

We have learned to appreciate those who copy our productions *and ideas*—unconsciously, they most highly flatter us.

HAVE YOU A MOTIOGRAPH WATCH FOB?

ENTERPRISE OPTICAL MANUFACTURING CO., 564-572 West Randolph St., CHICAGO, ILL.

A BUSINESS MAN

should know as much about his competitor's business as his own.

¶ Your competitor's picture is clearer than yours! - *There's a reason!*

¶ Investigate and you will find that he uses

"ELECTRA"

PINK LABEL

CARBONS

¶ Write for free samples and try them yourself.

HUGO REISINGER

Sole Importer

11 Broadway, New York City

CINES CO. of ROME

Studios and Factories, Rome and Padova

CAPITAL { Preferred Stock, Lire 2,000,000
Ordinary Stock, 3,750,000

Fully Paid-up Lire 5,750,000

EXCHANGE MEN WRITE
TO US FOR PARTICULARS
OF OUR FIRST RELEASE

Branch for the United States of America

445 Broome St., cor. Broadway New York City

TELEPHONE, SPRING 9232 *TELEGRAPHS, CINES NEW YORK*

LUMIERE
Cinematograph Film

POSITIVE
AND
NEGATIVE (Sigma and Green Label)

CAN BE PROCURED FROM

LUMIERE JOUGLA CO.

75 FIFTH AVENUE

(Between 15th and 16th Streets)

NEW YORK CITY

PHONE: 531 STUYVESANT

CHICAGO: Branch Office, 30 E. RANDOLPH STREET

The Lesson of Success

When a piece of machinery or other article made for service and not for show becomes an immediate success and remains a success does it tell anything of the merit of the article?

Can any machine go into extensive use and enjoy continued popularity if it does not render service that is satisfactory?

If success from its first appearance and constantly extending mean anything to you, you will consider the record of

Powers' Cameragraph No. 6

before you buy a moving picture machine.

In a year after its introduction its monthly sales had become larger than those of any two competing machines.

Today its volume of sales in proportion to those of competitors is larger than ever.

Wouldn't it pay you to learn about it before you buy?

Send now for Catalog G.

Nicholas Power Company
115-117 Nassau Street, New York, N. Y.

"Power's" Current Savers give:
Best arc regulation, maximum current saving, heaviest amperage at the arc. No others compare with them.

WURLITZER

55TH YEAR 55TH YEAR

Wurlitzer Piano Orchestra built in the front of the Gaither Theater, Cincinnati

The Leading Picture Theaters are Installing

Wurlitzer Automatic Musical Instruments

They furnish better music than musicians and cut out that great expense. 50 different styles. Call at nearest branch or write for big 84-page catalog

THE RUDOLPH WURLITZER COMPANY

CINCINNATI 117 to 121 E. 4th — CHICAGO 366 & 268 Wabash — NEW YORK 25 & 27 W. 33rd — PHILADELPHIA 1815 Chestnut
ST. LOUIS 913 Pine — CLEVELAND 306 Prospect — BUFFALO 701 Main — COLUMBUS, O. 27 E. Main

WILLIAMSON'S Factory Supplies

Have Equipped the Leading Independent Factories
Cameras, Printers and Perforators

THE WILLIAMSON PERFORATOR

Write for Descriptive Catalogue

A. G. WHYTE, Agent,
36 East 23rd St., New York

NESTOR

If It's A **NESTOR** It's Good

"The Worth-While Film"

David Horsley, 147 Fourth Ave., New York

NESTOR

It's Easy

to *claim* high-quality film, but it's difficult to *produce* it. We enjoy doing the difficult thing, hence *everybody* everywhere *says:*

"If It's a Nestor, It's Good!"

Release of Wednesday, June 21, 1911

One of Nestor's Most Worth-While Split Reels

Just 1000 feet of Superior film.

"At Sunset Ranch" — **A Western of great power, beauty and charm. Thrills galore.**

"Just His Luck" — **A Comedy replete with breezy situations. A cascade of laughs.**

COMING!

Wednesday, June 28, 1911

"The Gunfighter"

The Biggest, Greatest and Most Sensational Western Picture Ever Produced!

Order Now! Get It!

EXHIBITORS! LISTEN

to no mis-statements about the

MUTT and JEFF

TALKING PICTURES

No special projecting machine or phonograph needed! Show these pictures as you would any other film. Your projector now in use is all you require. *Positively no extra appliances and no extra charges!* Illustrated Adv. on Page 1417.

Exhibitor's Corner

"Your photography is wonderful. Nestor Magnets and Nestor Films are *trade getters.*"—M. P. Williamson, Arcade Theatre, Attica, Indiana.

"The Nestor Magnets you are sending us are *fine* and we appreciate them."—Crouse & Kunz, Mansfield, Ohio.

"I have been showing Nestors ever since there was a Nestor, and I am *proud of them.* The stores are always *good,* the photography is *great* and the acting is *perfect.* I wish to congratulate you."—H. C. Farley, Empire Amusement Company, Montgomery, Ala.

NO STRING TO THIS

We are *positively* mailing FREE of charge the beautiful *NESTOR MAGNET* with every Nestor Release. All Exhibitors on our mailing list regularly get the NESTOR LOBBY MAGNET.

Are you getting it?

15c., the mere cost of mailing, will bring to you SIX large PHOTOGRAPHS of NESTOR PLAYERS.

Vol. 8, No. 26 July 1, 1911 Price, 10 Cents

THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

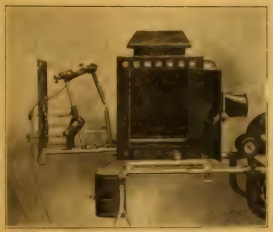
PUBLICATION OFFICE, 125 EAST TWENTY-THIRD STREET, NEW YORK CITY.

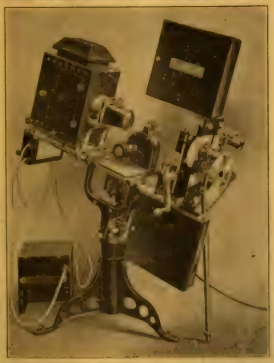
"STANDARD" NO. 4.

A machine that is fully qualified to work in any house from the smallest "Nicolet" to the largest Auditorium in the world.

Fireproof and Flickerless. It is rock steady, and gives from 5% to 10% more light than any other machine now in use.

Fully guaranteed against fault in manufacture, and against wear from ordinary use—not violence. We further guarantee to give an *absolutely flickerless* picture on any run less than twenty-five minutes per thousand feet, and after a fair trial will refund your money in full if machine is not exactly as represented.





Our lamphouse is large and roomy, and designed to permit the removal of lamp when trimming or adjusting is necessary. The entire movement of lamp is controlled by two universal joints and can be set for alternating or direct current.

The stand can be raised or lowered by one man to any desired height and if used in balcony can be pitched forward at any up to 65 degrees without extra legs or platform.

The adjustable feet insure a picture perfectly square with the screen at all times, no matter how uneven the floor may be.

Write for particulars.

American Moving Picture Machine Company, 101 Beekman Street, New York

Scenes from "The Declaration of Independence," To Be Booked NOW

THE BOSTON TEA PARTY

JOHN HANCOCK JOINS THE SONS OF LIBERTY

MR. INSISTER

THE THANHOUSER WO-A-WEEK

Mr. Insister Says:

Say "Thanhouser" to the exchange man, and then, because of the bunch of advance applications he'll get for it, immediately INSIST on knowing your booking date for

The Declaration of Independence

(The Patriotic Masterpiece—Released Tuesday, July 4)

can be advertised to the public as above or as in previous ads: "The Star-Spangled-Banner Special," "The Subject That Interests More Americans Than Any Other Ever Made," etc., etc. The point is that no matter what you call it along these lines, the reel will back up any reasonable claims you make for it. It will interest anyone, anywhere, in the U. S., at any time and will give full value for whatever admission you ask, be it five cents or twenty-five. The reel covers not only the subject matter, but the Boston Tea Party, Paul Revere's Ride, the Redcoats' Retreat From Lexington and the Life of John Hancock, first signer of the Declaration. No. 225. Code Word, Dec.

The Court's Decree

(An Entrancing Detective Story—Released Friday, July 7)

As the latest and perhaps best issue in the successful Violet Gray Detective Series, this is assuredly worth booking and boosting. While the wind-up of the picture is quite happy, the story is not the conventional "nice ending" kind. Indeed, it is so true to life that it finds Detective Gray allied to the side to which your sympathies aren't—but that's where she'd be in real life, and the "real life" element in motion pictures is the one that appeals to the public. No. ——. Code Word, Cree.

THANHOUSER CO.

New Rochelle, N. Y.

Coming! The Doll's House, by Ibsen!

PAUL REVERE STARTS ON HIS RIDE

THE RETREAT FROM LEXINGTON

Scenes from "The Declaration of Independence" To Be Booked NOW

HAVE YOU BOOKED THE

CORONATION

DO IT NOW
AND GET POSTERS
IN ADVANCE

FILM DELIVERIES
WILL REACH NEW YORK
ABOUT JULY 1st

First Run Customers
Willing to Pay Extra for
A "BEAT"

Ask Your Exchange
Immediately
For Particulars

THIS WEEKLY PROGRAM OF

MONDAY	IMP	ECLAIR	YANKEE	AMERICAN	CHAMPION
TUESDAY	THANHOUSER		BISON		POWERS
WEDNESDAY	CHAMPION	SOLAX	RELIANCE	AMBROSIO	NESTOR
THURSDAY	IMP	AMERICAN	ITALA		REX
FRIDAY	YANKEE	SOLAX	LUX	THANHOUSER	BISON
SATURDAY	POWERS	ITALA	GT. NORTHERN		RELIANCE

Surpasses Any 26 Releases Ever Shown in America, Canada and Europe

and can be obtained in the United States and Canada from only the following Exchanges, buying from us

CANADA
Applegath, L. J. & Sons, 195 Yonge St., Toronto, Ont.
CANADIAN FILM EXCH., Cowgate, Athenæ, Que.
Gaumont Co., 154 St. Catharine St., Montreal, Que.
Gt. Western Film Co., 815 Adelaide Block, Winnipeg, Man.
Western Film Exch., Seven Thomas Bldg., Vancouver, B. C.

CALIFORNIA
California Film Exch., 985 Mission St., San Francisco.
Miles Bros., 730 Turk St., San Francisco.
Miles Bros., 131 West 6th St., Los Angeles.
California Film Exch., 514 So. Los Angeles St., Los Angeles.

COLORADO
Co-Operative Ind. Film Co., Barth Bldg., Denver.
W. H. Swanson Film Exch., 21 Barth Block, Denver.

DISTRICT OF COLUMBIA
Washington Film Exch., 458 9th St., N. W.

GEORGIA
Consolidated Film Exch., Rhodes Bldg., Atlanta.

ILLINOIS
Anti-Trust Film Co., 128 W. Lake St., Chicago.
Globe Film Service, 167 N. Madison St., Chicago.
H. & H. Film Exchange, 28 Randolph St., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 167 W. Washington St., Chicago.

INDIANA
Central Film Service, 129 North Pennsylvania St., Indianapolis, Ind.

IOWA
Laemmle Film Service, Suite 1, 505 Mulberry St., Des Moines.

KANSAS
Wichita Film & Supply Co., 120 Market St., Wichita.

LOUISIANA
Dixie Film Company, 727 Magazine St., New Orleans.

MASSACHUSETTS
Boston Film Rental Co., 508 Washington St., Boston.
W. E. Green Film Exchange, 30 Piedmont St., Boston.

MARYLAND
Baltimore Film Exch., 409 E. Baltimore St., Baltimore.

MINNESOTA
Laemmle Film Service, 256 Hennepin Ave., Minneapolis.

MICHIGAN
Michigan Film and Supply Co., 213 Lyons Trust Bldg., Detroit.
Cadillac Film Exch., 9 Gratiot St., Detroit.

MISSOURI
J. W. Morgan, 1109 Walnut St., Kansas City.
Swanson-Crawford Film Co., Century Bldg., St. Louis.
Western Film Exchange, 19 W. 10th St., Kansas City.

NEBRASKA
Laemmle Film Service, 1547 Farnam St., Omaha.

NEW YORK
Albany Film Exchange, 178 Broadway, Albany.
Victor Film Service, 99 Chapel St., Albany.

NEW YORK CITY
Empire Film Exchange, 146 E. Fortysecond St.
Grand Eastern Film Exchange, 71 E. Fourteenth St.
Peerless Film Exchange, 71 East Fourteenth St.
Wm. Steiner Film Exchange, 50 Irving Ave.
Western Film Exchange, 26 W. 45th St.

OHIO
Cincinnati Exchange Film Co., 15 N. High St., Columbus.
Cincinnati Exchange Film Co., 30 W. 3d St., Cincinnati.
Lake Shore Film & Supply Co., 1 Euclid Ave. N. E., Cleveland.
Lake Shore Film & Supply Co., Columbus.
Toledo Film Service, 20 Erie St., Toledo.
Victor Film Service, Pompeii and Bryden Sts., Cleveland.

OREGON
Independent W. P. Exch., 81 Seventh St., Portland.

OKLAHOMA
United Motion Pictures Co., 120 West Main St., Oklahoma City.

PENNSYLVANIA
Eagle Film Exchange, 29 North 9th St., Philadelphia.
Empire Film Exchange, 29 North 9th St., Philadelphia.
Exhibitors' Film Service Co., 1 Fifth Ave., Pittsburg.
Exhibitors' Film Exchange, 21 Fifth Ave., Pittsburg.
Pittsburg Photoplay Film Co., 21 Fifth Ave., Pittsburg.
Schenck Film Service, 1 Fifth Ave., Pittsburg.
Independent Film Exchange, 21 Fifth Ave., Pittsburg.
Pittsburg Photoplay Film Co., 21 Fifth Ave., Pittsburg.

TEXAS
Texas Film Exchange, Jones Bldg., Dallas.
Consolidated Amusement Co., Binz Engineering Bldg., Houston.

UTAH
Cooperative Ind. Film Co., 43 Main St., Salt Lake City.

WASHINGTON
Pacific Film Exchange, Globe Bldg., Seattle.

WISCONSIN
Western Film Exchange, 40 Enterprise Bldg., Milwaukee.

IF THE EXCHANGE YOU ARE DOING BUSINESS WITH IS NOT ON THE LIST OF BUYING EXCHANGES YOU ARE NOT GETTING THE CLASS NOR QUALITY OF FILM YOUR MONEY ENTITLES YOU TO.

Motion Picture Distributing and Sales Co. 111 EAST 14th STREET NEW YORK

NESTOR

NESTOR

NESTOR

"The Worth-While Film"

David Horsley, 147 Fourth Ave., N. Y. City

After You

have seen this life-tingling, pleasing, thrilling, enthralling Cowboy-Indian Picture — undoubtedly the biggest, best, greatest and most sensational WESTERN ever produced — you'll realize that even the finest assortment of laudatory words would fail to describe our release of

Wednesday, June 28th, 1911

"THE GUNFIGHTER"

Be Good to Yourself! Get This Real Feature Reel!

898 Feet of Breathless Thrills

WEDNESDAYS
orth-while
itching
holesome
ESTERNS

SATURDAYS
atisfying
intillating
appy
ide-splitting
COMEDIES

FREE

If you are an exhibitor, send us your name and address, and we will mail you *free of charge* a beautiful LOBBY MAGNET with every Nestor Release.

PHOTOS
of Nestor Players

6 of them—suitable for framing, will be sent you on receipt of 15 cents in stamps. Send for them now!

Scene from "THE GUNFIGHTER"

COMING!

Saturday, July 1, 1911

Mutt and Jeff

Talking Pictures

First Furiously Funny Foto-Farce

Full Page Adv. Elsewhere

BOUQUETS

"Nestor Films are certainly *making a hit* with all of our exhibitors." — Standard Film Exchange, Chicago, Ill.

"Nestor Films *are great.* They are the *most dependable* manufactured by Independents."—H. L. Landon, Lyric Amusement Co., Charleston, W. Va.

COMING!

Wednesday, July 5, 1911

A Message from the West

Just Another Typical Worth-While Nestor Western

ORDER IN ADVANCE

THE AMERICAN FILM MFG. CO. CHICAGO

"When you think of WESTERN---think of
FLYING A COWBOY FILMS"

RELEASE OF MONDAY, JUNE 26th

Scene from "The Actress and the Cowboys."

"The Actress and The Cowboys"

"The Sky Pilot's Intemperance"

Two uproariously laugh-provoking "Flying A" Cowboy Comedies. Both Western—both funny.

Scene from "The Sky Pilot's Intemperance."

RELEASE OF THURSDAY, JUNE 29th

Scene from "A Western Waif."

"A WESTERN WAIF"

A Cowboy Drama. Extremely good production. An extremely good story, together with extremely sensational action makes this reel an exceptional feature.

The greatest Western Film the American company ever made.

Scene from "A Western Waif."

COMING

RELEASE OF MONDAY, JULY 3rd

"The Call of the Open Range"

RELEASE OF THURSDAY, JULY 6th

"THE SCHOOL MA'AM OF SNAKE" "THE RANCH CHICKEN"

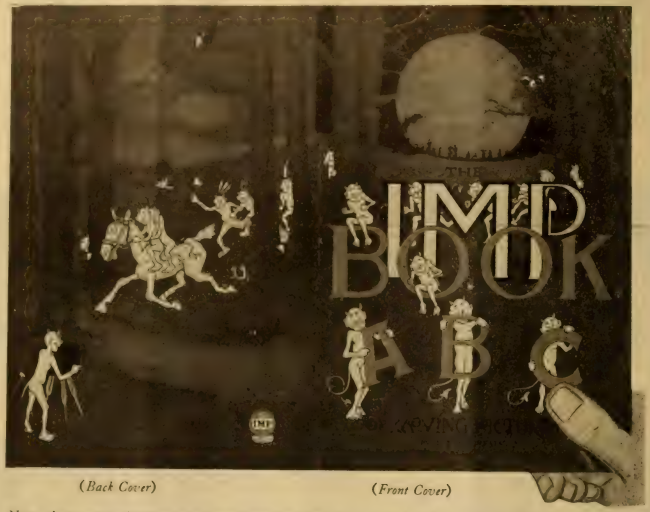
"FLYING A" COWBOY COMEDIES—THAT'S ALL

Demand, request, beg, borrow or steal, two Flying A Cowboy Pictures each week, Mondays & Thursdays

AMERICAN FILM MANUFACTURING CO.

Bank Floor, Ashland Block, Chicago, Ill.

READY!



(*Back Cover*) (*Front Cover*)

Now, then, you exhibitors who have been looking for a special midsummer business-booster, send for the Imp Book if you have not already received a copy. Ask about our special proposition. Don't put it off and forget it. Do it this minute. Take advantage of the hard work and thought we have put into this business-boosting scheme for *YOU!* The Imp Book is ready, and the first edition is going like wildfire. Be the first to spring it in your territory. Be a live one. And hurry up!

Next "Imp" Releases Are Superb!

"In the Sultan's Garden"

Here is a moving picture so completely out of the ordinary that your patrons will go wild about it. It deals with a young American naval officer who falls in love with the Sultan's favorite and carries her away after one of the best marine battles ever shown on the screen. Released Monday, July 3. Put up the hottest scrap of your career to get this Imp release!

"For the Queen's Honor"

Is one of the most magnificently staged pictures we ever produced. It is a story of Italy in the sixteenth century, the principals being members of the royal family. The remarkable versatility of members of the Imp stock companies is shown to better advantage than ever before. Make immediate arrangements for an early booking. Released Thursday, July 6.

SEND US FIVE DOLLARS FOR AN IMP LOBBY DISPLAY, CONSISTING of handsome oak frame (3½ by 2½ feet) with ten heavily glassed openings, each containing a fine photograph of an Imp performer. It's the best lobby display that has ever been issued for picture houses. Order at once.

Independent Moving Pictures Co. of America,
102 W. 101st St., New York. Carl Laemmle, Pres.
We want your name and address immediately.

INDEPENDENT MOVING PICTURES CO. IMP (AMERICA)

Demand Two Imps Every Week

PATHÉ FRÈRES FILMS

Great 4th of July Film

WASHINGTON RELICS

(About 1,000 Feet)

Something New in the Motion Picture Field
Pictures Never Shown on the Screen Before

Washington's birthplace at Wakefield on the Potomac; Alexandria, Va., the town he helped to survey when he was 16 years old; Old Christ Church, where he worshiped; Carlyle House, where he received his commission as Major in the British Army; his headquarters at Valley Forge, and other scenes at this spot where the little Continental Army went through such horrors of starvation and cold. Independence Hall, Philadelphia, where he received his commission as Commander-in-Chief. Betsy Ross's house, where he, in company with two other gentlemen, received the first flag of the Union. Yorktown, where he accomplished the unprecedented victory and received the surrender of Cornwallis. The remains of the house where he spent his honeymoon. Pictures of his swords, uniform and revolutionary camp-kit. Some of his letters, showing his signature, and finally his magnificent home, Mt. Vernon on the Potomac, to which he retired to private life, and his simple but stately tomb. The film ends with a picture of Washington and the flag in colors, and makes a unique and absolutely unsurpassed picture for a 4th of July celebration.

BOOK THIS IF YOU WANT A WINNER
The Papers In Your Town Will Boost It

RELEASED MONDAY, JULY 3rd

VITAGRAPH

4-RELEASES A WEEK-4

"A Quaker Mother"

An Emotional Drama; Tuesday, June 27th

The Old-Fashioned kind that exercises the best influence and makes the world and everybody in it better.

"Courage of Sorts"

A Western Story; Wednesday, June 28th

There are many sorts; this is of the right sort. By our good deeds we are known. A Doctor falsely accused and convicted stops in his flight from his pursuers and saves the life of a little child rather than himself.

"The Battle Hymn of the Republic"

Patriotic and Spectacular; Friday, June 30th

For a safe and sane celebration of our Patriotism on July 4th, this will make a great display. Written by Julia Ward Howe. An outburst of superb and glorious brilliancy that inspires and thrills the people, filling them with enthusiastic wonder and the spirit of its grandeur.

"Tested by the Flag"

A War Drama; Saturday, July 1st

A story of love and war. A victor in the first is a hero in the second. He stands by his colors and the girl of his choice rallies under the same standard. A tribute to "Old Glory."

NEXT WEEK

"The Latent Spark" A Comedy Drama.—Tuesday, July 4th.
"In Northern Forests" A story of the Northwest.—Wednesday, July 5th.
"The Woes of a Wealthy Widow" A Comedy.—Friday, July 7th.
"Snow Bound with a Woman Hater" A Comedy Drama.—Saturday, July 8th.

Photos of Vitagraph players, 7 x 9 inches ready for framing: 20c. each, $2.00 the dozen.
Do you get the Vitagraph Posters with the descriptions of the pictures on them?

The Vitagraph Company of America NEW YORK, 116 Nassau St. CHICAGO, 109 Randolph St.
LONDON, 25 Cecil Court PARIS, 15 Rue Sainte-Cecile

KALEM

A CATTLE HERDER'S ROMANCE

A story told on a cattle ranch in the Far West.

Released Monday, July 3rd **Length 1000 feet**

THE NEW COOK

A Corking Comedy. Featuring Frederick Santley as The Cook.

Released Wednesday, July 5th **Length 990 feet**

TO THE AID OF STONEWALL JACKSON

An Exploit of the Girl Spy.

This is another of the celebrated Kalem Girl Spy Stories and is full of excitement from start to finish. Featuring Gene Gauntier as Nan the Girl Spy.

Released Friday, July 7th **Length 1005 feet**

Handsome 4 color portrait, 15 x 20 inches in size, of Gene Gauntier, for 40 cents, postage prepaid.

Postal Card Photos of Gene Gauntier and Alice Joyce, $5.00 per 1,000 in lots of 500 of a subject. Order a quantity and give them to your patrons as souvenirs.

A beautiful Photogravure, hand colored in France, of Alice Joyce, 40 cents each, postage prepaid

A Set of 10 Photos of the principle Kalem Players, each 7 x 9½ inches in size, for $1.20, postage prepaid.

KALEM COMPANY
INCORPORATED
NEW YORK, 235-239 W. 23rd St.
LONDON, 45 Gerrard St. W.
BERLIN, 35 Friedrich Str.

"SUNLIGHT"

Metallic Cloth Curtains and Screens

THREE THINGS DETERMINE THE PICTURE RESULT—

THE MACHINE

THE FILM

And The Screen

ALL ARE EQUALLY IMPORTANT

A screen that will improve your picture result 100 per cent. is equal to the same percentage of improvement in your machine or your film.

WE HAVE THE SCREEN

"Sunlight" Metallic Cloth Curtain Co., 1100 FISHER BLDG. CHICAGO, ILL.

READY SOON

The National Exclusive Program

Watch for the First Release Date

Our representative has just returned from Europe with exclusive contracts to represent the following European manufacturers:—

MONO FILM, Paris
MONDIA FILM, Paris
ACQUILA FILM, Turin
SAVOIA FILM, Turin
HELIOS FILM, Rome
LATIUM FILM, Rome
COMERIO FILM, Milan
HEPWORTH, London
CLAREDON, London
CRICKS & MARTIN, London
BEUTSCHES-MUTOSCOPE, Berlin
MEESTER, Berlin

Arrangements now being made with American manufacturers.

Write for Terms:

NATIONAL FILM DISTRIBUTING CO.

NATIONAL FILM DISTRIBUTING COMPANY

34-36 W. HOUSTON STREET

N. Y. CITY, U. S. A.

"Watch for our adv. next week. Something important."

NATIONAL FILM DISTRIBUTING CO.

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E 23d. Street, NEW YORK
(Beach Building) **Telephone call, 1342-1344 Gramercy**

SUBSCRIPTION RATES: $3.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, $4.00, Post Paid.

DISPLAY ADVERTISING RATES ON APPLICATION
CLASSIFIED ADVERTISMENETS (No Display), Three cents per word, minimum charge 50c.

WESTERN OFFICE: 169 W. Washington Street (Post Building), Chicago, Ill. Telephone, Main 3145. Automatic Phone 32732

Entered at the General Post Office in New York City as Second-Class Matter.

Address all correspondence "Moving Picture World, P. O. Box 226, Madison Square, New York," and not to individuals.

Vol. 8 JULY 1, 1911 No. 26

The Legal Status of the Moving Picture Exhibitor.

The common law of England does not recognize the existence of any show, exhibition or theatre unless it is duly licensed. In other words, the theatre has no rights and the attitude of the law is one of toleration merely. This policy of toleration was at one time suspicious and unfriendly, but has in the course of centuries changed just a little for the better. We in this country have inherited the law of England, and the spirit of that law even today controls the dealings of the State with the theatre.

* * *

A license is the lowest form of legal protection; it confers no permanent or vested rights, it subjects the licensee to constant supervision by the licensors, and the license may be withdrawn generally at the naked discretion of the executive officers of city or State. There has lately been a disposition on the part of courts of equity to come to the rescue of the exhibitor where the withdrawal of the license has been grossly arbitrary, and thus the abuse of discretion on the part of tyrannical officials has been somewhat checked. As a rule, however, courts do not like to interfere with the exercise of discretion on the part of officials.

* * *

The general statutes of the State of New York refer to moving picture exhibitions as such only in two instances—in the session laws of 1908 and again in 1910; the former deals with the admission of minors to moving picture theatres, the other provides for examining and licensing operators, who must be citizens and of full age. So far as the statutes and decisions are concerned, the law classes the moving picture exhibition with theatres, and a theatre has been legally defined as "a house for the exhibition of dramatic performances; a playhouse, comprehending the stage, the pit, boxes, galleries and orchestra." The drama has been legally defined "as a story represented by action . . . ordinarily designed to be spoken, but it may be represented in pantomime, when the actors use gesticulation." Just what the reproduction by means of lighting devices of an actual performance would be in the eyes of the law has never been determined because the question has never been raised.

* * *

The law gives absolute power to the municipal authorities to license or to refuse licenses. The question of the amount of licenses has been repeatedly passed upon by the appellate courts, and the decisions hold out little encouragement to exhibitors. The courts in every recorded case, where a contest was made, have sustained the amount fixed by the authorities. The judges have held that the work of examining the applicant and the application and the necessity of constant supervision justified the authorities in demanding a substantial amount. Likewise unlimited power is vested in the municipal authorities to regulate the building, the interior and exterior arrangements, to prescribe, in fact, any measures which in the judgment of the authorities are required by the exigencies of public safety.

* * *

How far the police may go in censoring moving pictures or in suppressing exhibitions that would seem to endanger public morality or offend public decency is a mooted question still. The police, of course, are not the judges of last resort; if they interfere without any warrant of law with the showing of a picture their action is subject to judicial review, and if their action has been wholly unjustified they are subject to damages at the civil law, and may be criminally prosecuted for oppression. Mayor Gaynor has made that much very plain. The censoring of pictures seems in many places to have been delegated to or assumed by special committees, who, it is believed, are fairly representative of public opinion.

While the moving picture and the exhibitor are, under the law, fair subjects for public criticism, the law does not mean to make them targets for indiscriminate abuse. It may be some comfort to the exhibitor to know that where criticism by newspapers is "unjust and malevolent or exceeds the bounds of fair opinion it is a libel, and therefore actionable.

Van Bibber's Experiment.

This is not the first time the Edison Company has gone to the pages of Richard Harding Davis in search of its film subjects. Davis is in no sense of the word a great writer and it was not surprising that in some previous Edison efforts, notably in "Ranson's Folly," the success was but moderate. There is, however, in some of Davis's earlier stories much good material for an American film maker anxious to please an American public. The figure of Van Bibber was one of his cleverest creations and this present story rings with a genuine note of Americanism, not the drivel of the yellow press, but real Americanism, the noble sentiment, which in this newer and fresher world of ours, freer from the taint of caste and social prejudice, holds out a larger hope to erring or oppressed humanity. The film maker wisely changed the original title of the story "Van Bibber's Burglar" into "Van Bibber's Experiment," not only because burglars are not supposed to occur in moving pictures, however largely they may figure in the daily press, but because the film story, thanks to several clever changes and additions, is in every way better, more dramatic and more convincing than the tale of Davis. The story as sketched in the film can be told in a few sentences. Grim necessity drives the former inmate of a prison into crime. He is caught and disarmed by Van Bibber, a young clubman, and incidentally a person of sterling American manhood. Van Bibber believes that this shattered, shipwrecked man may be reclaimed and that the experiment is well worth trying. He takes the man to his rooms, treats him at once with consideration and confidence and while the poor fellow is still cowering under the shame and confusion of discovery and fear of prison, Van Bibber has him clothed anew from head to foot. As the man accidentally glances at the reflection of his new self in the mirror, his confidence and his belief in his own manhood returns to him and his better nature has evidently once more gained the upper hand. Van Bibber's experiment, however, is not complete, and here follows a very clever conception of the film maker, which he did not find in the story and which is entirely his own. The burglar still suffers from the pinching poverty which tempted him into crime before, and his friend in evening clothes wants to see, whether now, rehabited and rehabilitated, he will be strong enough to resist temptation. He places a precious stone within easy reach of the burglar and leaves the room. His strange guest sees the jewel and is tempted, but catching again the reflection of himself in the glass, he conquers and spurns the temptation. Van Bibber, now convinced that the man has regained his self-respect, decides to help him to go West with his wife and provides him with the money for this purpose. The story would be interesting enough if it ended here, but the film maker has constructed a very effective climax. He shows us how entirely successful was the experiment of Van Bibber. The reformed burglar sends Van Bibber a fine picture of himself and wife and child, happy in the free and breezy West and a check, paying back the money Van Bibber had given him.

No dramatization with the aid of the spoken word could have developed the plot better than this succession of silent scenes. It was said of an old-time actor in pantomime, that he could have interpreted Hamlet's monologue without opening his mouth, so mobile and expressive was his face, so eloquent and convincing were his gestures. Something of this pantomimic perfection was present throughout this film. The part of the burglar was taken by an actor, who thoroughly understood its possibilities and who by holding himself in judicious restraint, gave an exceedingly telling portrayal. A similar tribute is due to the artiste, who took the role of the burglar's wife; she appears in but two scenes, but makes the most of her chances, touching all hearts. The clubman was likewise acted with rare skill and discrimination, the actor had become merged in his part. The scene in the clubhouse was a delightful glimpse of reality. The man, who acted the part of the detective, acquitted himself with perfect art.

The audience made it very plain, that it was profoundly grateful for this film. It quickly comprehends all its fine points. When the burglar straightens up under the humane treatment of his captor and again when he is tempted in vain, the audience understood and responded instantly by hearty applause. The moving picture audiences everywhere are hungry for the films of the type represented by "Van Bibber's Expriment."

An Antidote to Cheap Vaudeville

The question of "Who started vaudeville" was recently discussed in the columns of the MOVING PICTURE WORLD. Some thought it was Jones, others argued it was Smith; it really was the Necessity-of-the-Human Voice in connection with the moving picture entertainment. It is human nature to think as little as possible. There is not one of us who does not like the favorite route of the line of least resistance. The vaudeville, even the ghastly variety which camps on the trail of the five-cent houses, supplied the much-needed human voice. So far, so good. The fatal error lay in this: The human voice was there sure enough, but in no way connected with the moving picture as such; on the contrary, it was wholly separate and distinct from the moving picture entertainment itself and very often it made a painful and unwelcome contrast. It is sure the audience could never see the fitness and sense of a cheap vaudeville act following the production of a good feature film.

While it is quite true that the moving picture entertainment demands the human voice, it must be the human voice directly connected with and rationally growing out of the moving picture, the human voice heightening and not destroying the illusion of the picture. To run an illustrated song or an act of vaudeville between the reels of such subjects as "The Life of Moses," "A Tale of Two Cities," "Enoch Arden," "Faust," "The Maccabees," "The Battle Hymn of the Republic," must appear unsuitable to even a limited intelligence, but to supply the need of the human voice by having a suitable lecture competently delivered will strike everyone as a welcome and fitting feature, because it is directly connected with and grows rationally out of the moving picture itself, because it heightens rather than disturbs the illusion. Such a feature goes with the picture, it helps and completes it and the picture often demands it.

Many are afraid of the word "lecture." Some think of it as a dry and wearisome recital by a mentally and physically desiccated person with queer angles, others again think it is synonymous with the stage thunder of the "barker." As a matter of fact, the lecture, if carefully prepared to run evenly and smoothly with the picture, decidedly adds to the dramatic force of the picture and makes the enjoment of the spectator both easier and keener, because he will have the aid of the ear to help him understand and appreciate. True eloquence in proper places not only explains the meaning of the picture, but greatly enhances the effect. Such lectures are by no means an experiment; they have been tried with excellent results in some of the bigger and enterprising theatres. Such lectures add to the prestige and reputa-

tion of the houses and win and build up a most desirable kind of patronage.

The average patron is grateful for any progressive step on the part of the management, and will show his appreciation. It is only just to the smaller houses and the poorer audiences to state that this feature is just as welcome to them as to the place with the higher price of admission. Good features, suitable for lectures are by no means too numerous. One in ten is perhaps an optimistic estimate. When such feature films come to the exhibitor he should realize the splendid opportunity offered him of doing an extraordinary business with them. Properly presented with suitable music and lecture these films please audiences far better than the ordinary film and once an audience becomes used to this excellent and desirable feature it may be counted on to crowd the house on every subsequent occasion whenever one of these features is announced.

Plots.

By Louis Reeves Harrison.

What a large number of directors are after in a scenario is a new complication of incidents unfolded in brief form. In other words, they want a good plot, involving new incidents and at least one fine situation, so condensed as to appear at a glance and thus economize time in the examination of scenarios, badly constructed, lacking originality, or otherwise unavailable. The photoplaywright might as well accommodate himself to these conditions and save writing materials, to say nothing of stamps for the numerous excursions of his scripts. As to the kind of plots most suitable much depends upon their appeal to the scenario reader, and he is liable to get indigestion from living too high.

THE TRIANGLE.

Stripped of characterization and settings, the plot of a play is, in its broadest sense, the unfolding of the story as distinguished from its purpose. If the presentation on the screen is so purely theatrical and automatic that the audience fails to see anything in the piece, if the people say "Ah!" when the lights are turned up and the next vaudeville act begins, do not worry. That director will get it where Mary wears her beads even if he *does* say the playwright was to blame. A good old standby in the "drammer," and one easily recognized as having certain merits, is that of "The Eternal Triangle"—two men and a woman—otherwise known as "The Three-Leaved Clover." It was originated by Aristotle and is as worn as an old Persian rug, but it is still good because we all recognize the situations innumerable that it presents as actually occurring in the families of our neighbors. Woman, lovely woman, is *so* uncertain! Between two equally devoted men, she balances as lightly as she does her check-book, never quite sure which she likes best. She hovers between the solid provider of necessities and the artistic provider of luxuries, affording a large amount of that delightful and thrilling essential, suspense to her family and friends. She really has greater fidelity in her nature than mere man, but there are two sides to her nature, which can only be reached by two distinct individualities. This peculiarity has been used in nearly every French play ever written, hence a photoplay embodying this plot will have stupendous precedence back of it to establish confidence and inspire respect.

SURPRISE.

Nearly every one who has written nothing worth mentioning and produced less will tell you that it is a good thing to take the audience into your confidence. Be sure to let the people in front see what is going on unknown to the characters; in fact, it can be done in the title, as in "After Many Years," showing a man sailing away and a woman waving good-by, with the villain grinning with dark significance in the background. You are saved *all* the trouble of thinking when the finish is placarded in the title. I suppose I am wrong, but I would prefer not to know exactly what is going to happen when the nice young man with a frank and winning smile finds himself cut out of his best girl by a fascinating villain with a wad of hair on his brow and a broken cigarette dangling from his discolored lips. I feel as though the performance was over before it begins because that villain is *sure* to be found out. I know to an absolute certainty that the last picture will be that of the girl hiding her face on the hero's bosom, followed by "Approved by the National Board of Censors."

MYSTERY.

When, O Conan Doyle! will we have one like you to put the adventures of the immortal Sherlock on the screen? I suppose the objection would be that a crime might have to be committed before our very eyes and thus encourage our children to become bandits. This is not unreasonable to suppose. A small boy in my family was given an Indian dress, like that worn by one of the children in "The Little Major," and wanted the gun that went with it or some other deadly weapon. His wish was not granted, but he came near slaughtering the innocent in most disapproved style. He appeared early one morning in the bedchamber of his parents with a big knife he had found in a kitchen drawer all ready to carve the ancestral tree, but papa and mamma happened to be awake, daring each other to get up and see what time it was, and the little tot was prevented from imitating certain characters in the moving pictures. The picture might show the crime already committed or state it as a proposition in a sub-title about the size of an ideal scenario. The play ought to be easy to direct, as it would depend almost entirely for interest on incident and situation and there are plenty of us who like to watch a play where a clever detective matches his wits against those of a keen malefactor no matter who wins. Who will be the first to put a really thrilling detective play on the screen in Doctor Doyle's finished style?

CONTRAST.

Select your director in rising out of the commonplace to the more entertaining form of photoplays—those based on contrasting incident, character or environment. They invariably prove interesting to the audience when well handled, but require the finest kind of work in writing the fifteen or twenty scenes of a scenario. Send no high-class plays to a director holding down his job by mangling everything intrusted to his care in order to make it appear that he is the whole thing. Write as briefly as possible, but do not omit essentials on that account and there are delicate contrasts to be noted in settings, costume, action, incident, and practically every detail of the play. Those who are interested in pleasing the audience, in giving the public the best possible run for their money, are very open to *suggestion* in every *detail* of a fine play. A drama is a record of emotion forced into activity by incident, modified by environment and personal characteristics, and the working of these

forces must be best known to the author, else the play would not be evolved. A well constructed scenario fixes the purpose in the mind of the director, *then*, and then only, he can add or subtract incident to the betterment or detriment of the complete presentation. There is not the slightest doubt that most of the scenarios submitted have to be rearranged to be available, but, on the other hand, the average director spoils a bushel of plays in getting out one successful one. Result—what we see every day on the screen.

MOOD.

When we reach the plot of dominant mood, revealing the internal as well as the external human being, laying bare the minds and hearts of our characters, we are up among the masterpieces. In this field are found the most powerful situations dealing with matters of intense human interest, containing in abundance that valuable asset—suspense. A moral crisis can be depicted on the screen when theatrical attempts to show physical danger only cause the amusement excited by the adventures of Desperate Desmond and Claude Eclaire. The dominant strain in a powerful drama must be sounded, no matter how faintly, early in the play and from the first moment that it reaches attention should be continually enforced by every detail of incident and setting at the director's command until the crisis is reached. This form of drama lends itself more than any other to development on the screen because mere figures of speech can never delineate either high emotion or that of suppressed nature as well as can facial and gestural expression. Passion, susceptibility, moral insensibility, irritability, complacency, discontent, grief, self-contempt, love, hate, all the wide range of human feeling in dominant or subdominant strain, are as interesting to witness in the play as they were 2,000 years ago. In the form of comedy, human meanness can be held up to ridicule, or human weakness to good-humored laughter, by using a dominant mood; while the element of suspense, always requiring skillful manipulation, can be worked up through the interest always shown in the outcome where one or more individuals are "possessed" by some extreme mood that blinds common sense and subjugates the will. The principal trouble with such plays is that brains are required all along the line from the initial conception to the final execution, the great advantage of them being that they are universally enjoyed and raise photoplay production to the place it deserves and should enjoy—that of a fine art.

Beginning with next number, the MOVING PICTURE WORLD will be enlarged as to the number of pages and other departments added, which will make it still more valuable to the exhibitor. So many of our readers have written to us that they would not be without the MOVING PICTURE WORLD if it cost them Ten Dollars a year that no apology should be needed for a slight advance in our subscription rate. We are further justified in this because we relieve many of our readers of the expense of subscribing to another journal. The publishers of the MOVING PICTURE WORLD have purchased the "Film Index," the first paper to enter this field, and it will be merged with the WORLD, which will continue to give the news of every faction of the trade with equal fairness and accuracy. Subscribers to the "Film Index," who were also subscribers to the MOVING PICTURE WORLD will have the period of their expiration term extended proportionately. Subscribers to the "Film Index" who were not subscribers to the MOVING PICTURE WORLD will receive the WORLD if they so desire or have the amount of their unexpired subscription to the "Index" refunded.

Kinemacolor.

Heavily financed and under capable management, the Kinemacolor Company of America is now making steady and rapid progress to the point where the beauties of this process of showing motion pictures in the colors of Nature will be visible to the American public. In former issues of the MOVING PICTURE WORLD, Kinemacolor has been frequently and favorably commented upon and a few weeks ago we recorded its triumph at the beautiful Scala Theater in London. Exhibitions in this country, so far, have only been in the nature of demonstrations. Now we understand that territorial rights are being rapidly disposed of and, beginning with the exhibition of the Coronation series, regular bookings may be arranged for in the best theaters of all the principal cities.

The Kinemacolor Coronation pictures will be a revelation to the American public, not only of the customs and costumes of our cousins across the water, but of the marvelous possibilities of this process. These pictures were taken by Royal command. Few in America can thoroughly appreciate what "royal command" means. The only analogy would be a decision of the Supreme Court of the United States. Royalty has manifested great interest in the progress of Kinemacolor and the "command" to record the coronation Ceremonies by that process means that Mr. Charles Urban will be afforded every official courtesy and privilege as to the best points of vantage—every opportunity to record every detail of the proceedings. Weather permitting, millions will therefore be able to see in all the blaze of color and all the pomp of action this spectacle of world wide interest, better no doubt and certainly with more comfort than if they were being jostled in the throngs that fill London streets at this moment.

The Coronation ceremonies extend over a considerable period of time. The preliminaries have been successfully recorded in Kinemacolor, and the films are already on exhibition at the offices of the Kinemacolor Company, 145 West 45th Street, New York City. We have been favored with private exhibitions of "Reviewing the Troops by King George and Emperor William of Germany," "The Investiture of the Prince of Wales with the Order of the Garter," "Trooping of the Colors," all subjects which were exacting and satisfactory tests of Kinemacolor. Another picture, "Unveiling Victoria's Memorial," although photographed on a dull and foggy day, subdued in color, but harmonious and correct in tonality, was remarkable evidence of the technical advance of the process since the first exhibition in Madison Square Garden a year and a half ago.

The number of Kinemacolor subjects at present available, scenic, educational and dramatic, are so large and so attractive that theater managers cannot afford to neglect it as an important addition to the black and white program or even as a drawing program by itself. State and territorial rights are only being sold to thoroughly responsible parties who will handle Kinemacolor as a feature. It is hardly likely that it will find its way into the smaller store shows for some time. We learn, however, that the Kinemacolor Company of America will supplement Kinemacolor with a suitable program of black and white of their own manufacture or importation, and that this will, in the near future, be available to exhibitors through a circuit of exchanges.

Under the management of Mr. J. J. Murdock, whose experience as an amusement promoter, has marked epochs in the vaudeville and moving picture field, the Kinemacolor Company of America, with its solid backing of well-known capitalists, is destined to be a very formidable opponent to the two present competing factions.

Impossibilities in the Plot

C. H. Claudy.

Is it because the gamut of human passion, emotion and incident has been run, and the craze for something new grown so greatly that producers must delve into the realms of the impossible for plots of their stories? Or is it a lack of common sense, of real appreciation of life, and disbelief in the intelligence of audiences?

I pause for a reply—which, I see clearly, is not forthcoming.

For certain it is that one play in three—well, thirty per cent., or every other one, for the matter of that, according to the way they happen to run, is either built upon an improbability so great it can fairly be termed impossible, or else within it is found an incident, action, happening, so unnatural, so different from what we know—you and I and the rest of the payers of five-cent pieces—that if we do not rise and leave, our gorge does, and only the hope of another and more reasonable film holds us and our gorges to our places!

Yea, verily, I will be precise and particular—I never was much on generalities when I could get something particular to say.

But I am going to let **you** decide whether I am right or wrong, and on your decision I am quite content to stand or fall. Moreover, I don't give a rap whether you be manager or piano player, operator or ticket taker, proprietor or janitor, writer of plays or producer of them—even you may be the poducer of Imp films themselves, whom I am now about to step upon, gently, but firmly.

To you all, big, little, high, low, so you wear trousers, I would ask this question. If **you** came along and found a man with his arms about your sweetheart his hands at her throat, his face trying to get close to hers—if **you** heard her pitiful cries of terror and anguish, her pleadings with the brute, her prayer for help, what would **you** do?

Would you sling him gently to one side, put one arm about your dear one's shrinking, frightened form, and wave the beast superbly away, pointing dramatically to east-west-south-north—the while you thundered denunciation at him and soothed your little girl with the disengaged hand?

Or would you proceed to just naturally beat his face to a jelly, get your hands on his throat and choke the foul breath from him, take him apart and see what makes him go, smash him, dash him, beat him, kill him?

Well, in "Behind the Palisade" Imp produces a play which has just this situation in it. Only, it was necessary that the malefactor get away after his assault on the girl. But instead of having him jump and run for it, when Brave Hero comes to Girl's rescue, he cowers and shrinks and backs away while Brave Hero—Oh, Very Brave Hero does Heroic Actions with hand and mouth—lets him go! After that, what mattered the superb charge of the Filipino tribe? What mattered the expense, the trouble, the good photography, the fight behind the palisade? We knew—we audience—it was all bluff, and not all Brave Hero's brave run for help could satisfy us that he was all of a man. For we had seen him obey a director's behest when he ought to have murdered his brother actor. **There** was the trouble—a brother actor—not a villain!

But, bad as this is, it isn't a marker on such a horrible mess of the truth as Kalem gets off in their superb production of "The Love of Summer Moon." This is one of the best acted, best photographed, most beautifully set plays one sees in months. Kalem ought to get stars and long white chalk marks for fine work in every single department of the production of this play—save for one thing—a plot so improbable that no one of intelligence and any degree of education at all can believe in it. That such a cast, such magnificent scenery, such pains and labor should be spent in making a thing of beauty out of an impossibility, seems to put it mildly, too—well, too bad!

Summer Moon is an Indian maiden. Summer Moon falls in love with, and is taken in love with by, an army officer. Now, we won't say this is impossible, merely that it is improbable. But we do assert, roundly and without fear of contradiction, and we trust our gentle brethren in the ranks of any army officer in the army, that it is absolutely impossible (1) for an officer in the field to wed with a woman with the approval and connivance of his superior officer, without certain knowledge of both of these being more than certain; (2) that no officer of or not minded a disposition as this lad's superior evidently was, since he encouraged the love affair but laughed at the idea that Summer Moon was one officer's wife on each low minded officer could remain in the army and in charge of expeditions, and (3) that no lieutenant admitting he went crazy and married an Indian girl, while in to take her home with him, with his company, or would expect the field, would take her home with him, would be permitted anything but utter ostracism and expulsion from the army on some charge—trumped up, if necessary—very shortly. The squaw man was once not held in contempt by all Western men. It is well known that the half-breed Indian has all the evil traits of both races and seldom the good of either—it is common knowledge that the man who takes a squaw to wife cuts himself absolutely from all association with white women—with most white men.

And here comes Kalem and builds a story about an officer in the army falling in love with and marrying (though we see no ceremony) an Indian girl, bringing her to the post, and seeming surprised when she and he are cut and scorned. Kalem won't thank me for the suggestion (which will break my heart), but if I were a power in the War Department I'd stop such illegal on Uncle Sam's soldiers, if I had to get a law from Congress to do it.

But, after this initial impossibility, Kalem certainly does do it up brown—the action, on the part of squaw and man, scenery which is magnificent, and photography which is exquisite—are all beyond criticism.

Yet, one does make one little wonderment in ones mind as to whether an Indian maid would forgive so readily, and drown herself that her "husband's" path might be clear. In "A Squaw's Retribution" (Bison) there is another squaw-man post, in which Hubby, left a fortune, deserts Indian wifey and gets himself re disliked by Mrs Squaw, in consequence that she tracks him down and sticks a knife into him and his white lady love. It isn't pretty, but it looked probable, anyway!

Vitagraph, after a few excursions into the ancient which fell rather flat, has come back to its own love—its old love —heart plays and real comedies. And in "The Secretive" they certainly came into their own with a beautiful, touching, heart-tripping little play in which mother love and child love, father love and reunion play their parts.

It is simple in plot, as most really gripping stories are. A woman who has been a mother, but whose child has died, takes from an orphan asylum a little girl. The little girl's mother is dead, her father in prison. The woman and her husband adopt the little girl. And, right here, Vitagraph, for Heaven knows what reason, runs the play right through an improbability so great it hurts to look at it. If you adopted a child, knowing its father was in prison, would you find out his name, number, offense, place of confinement, number of years yet to run of sentence, etc.? Of course you would. If you wanted to adopt the child legally, you'd have to find these things out. And no one but a fool would take a child whose parent still lived, and try to make her her own, without legal adoption, or at least without some word from the living parent.

But not this woman and her husband. Though they know inside the picture that the little girl's father is in prison, they make no effort to find out where, or anything about him. Why? Because the play takes them as to the prison to give curtain-raps to the prisoners on Mother's Days. So Father and Mother and Little Adopted Girl give curtain-raps to the prisoners, including Adopted Girl's Own Father, who, of course, doesn't recognize his child because she has grown. Later, Father (real father) gets released from jail and goes to Orphan Asylum to get news of little girl. Performs from Kalem" as the title, which is somewhat questionable, anyway, and of no cause to the play, as here Father steals the information, to be little girl down, and demands her of her Sem Mother.

Then comes the heart-ache and in a powerful way, some well acted scenes. The Woman (Anna Sawyer) pleads for the child with its own father, probably telling how much more one can do in this life and really enjoy when no one else child is for one who never has known it to prison.

When you come to why adopted papa in the Secretive (The Kind Woman) and the Prison Father (Real Father) no your home and think. How do you do? have to say them if you don't want to. Talk about impossibilities—if any one can find out legal information and a woman who dislikes one to a point, and does one request which a man could refuse and steadily accumulate such damaging evidence and all of the things I won't be said against me! Oh, no, you said these things as any woman might think and say to a man. We can even admit a lot of arguments might have on some of which things it strains one severely [illegible] one

stop? No one can make us believe the rest of the story. Cowboys become one to three months termed a "vacation," in the style of having a cattle thief. Is there thought to be a rustler that is promptly lynch sent and as the next step no matter [illegible] says he didn't steal the cattle, but that old Witch gentleman did it. Oh yeah. Why hadn't you thought of that sooner? Surest thing you know. Lynch Old Witch, by all means. On the word of the man they had accused, half a dozen presumably Anti-Horse-Thieves proceed to drag a struggling old woman to a tree and hang her, being [illegible] by one girl and lover who arrive in time to protest?

Yes . . . thunder, battle, murder and sudden death—we have all of this thriller, and for those that like this sort of thing this is the sort of thing they will like, but in Kalem [illegible] directors, constantly Yvonne made cowards of these [illegible] and all to what end? To introduce a wench (highly [illegible] to run a [illegible] drama. Ugh!

[illegible] for a bit of a [illegible]. With Longstreet at [illegible] is yet to be equipped. What Longstreet had to [illegible] with why Seven Pines, no one knows, or cares to [illegible] as well been Meade at Gettysburg, or Lee at Antietam. It's mostly a farce to hang another one of those [illegible] scenes upon, but some painted scenery, itty [illegible] and smell of smoke sensitive yet reality.

Hang it, the plot's the thing, here, and it's curious enough. For men love one girl who loves both. She starts to marry one, changes her mind at the altar and marries the other. All go to war, real husband Union; was-to-be-but-didn't-celebrate Union captured, Confederate his jailor. Union man has received notice that wife has a son, all well. Very happy. Confederate lover-and-almost-husband finds note. Screaming laughs. Vision of mother and child—change of heart—big change of heart. "You must go to her," he says to his prisoner, and actually risks death and dishonor the loss of which he gained that his sweetheart's husband may escape and go, look, see, his new baby. Aubsurd! Of course. If she were dying, such a thing might have happened, but that any soldier would risk his soldierly honor, help a prisoner escape, risk being shot himself, simply that a husband might go and **see** his wife and baby, when every one knows—from the letter—that everything is well with both of them, strikes one as being a little far-fetched!

One shoot and I am through. Essanay, usually good in Western plays, comes across with a rather foolish idea in "Forgiven in Death." It is this. Chums love the same girl. She marries one. Chums go off together on prospecting expedition. The title tells us this that to **avoid making his pal feel badly**, he conceals his marriage!

Chum suspects something, always goes for the mail, and steals and hides all wife's letters to husband. He doesn't read them—just steals them!

Chum gets chased by Indians, and the two defend the shack. Finally the husband is shot and chum confesses his evil and reads the husband some of the letters, while the Indians kindly cease firing at the shack to let him do it. Husband indignant, but when chum is also shot, they clasp hands and die together, "Forgiven in Death"—and the title is justified!

But why conceal the marriage? It had to come out, sometime. There were witnesses, the parson—did they conceal it, too? Why did the **girl** consent to concealing the marriage, to such an extent that she kisses her husband goodby, and then kisses chum goodby, too—and last, at that? It was necessary that Chum not know they were married, otherwise there would be no point in his stealing letters, and if he didn't steal letters there would be nothing to be forgiven for when they were both killed—and—Oh, well, what's the use of being so critical, anyway? They forgave each other and I suppose I ought not to be less charitable.

Anyway, until next time, I won't say anything more about it!

But I would like to know what the dandy leading man of the Essanay Company, who is about as convincing a sheriff, cowboy, robber, planter, ranch owner—whatever part he takes—as one can wish for, thinks of some of the idiotic things he has been made to do. One can forgive some pretty poor plots for the sake of the personal magnetism of the man, and his excellent restraint and reserve in his acting.

The Fort Wayne Electric Works announce that their business has been merged with that of the General Electric Company, of Schenectady, N. Y. The Fort Wayne Electric Works will continue to manufacture the same line of apparatus as heretofore, under the direction of the same individuals. Correspondence for the company should be sent to Fort Wayne as heretofore. The business will be conducted under the name of the Fort Wayne Electric Works, of General Electric Company.

The Exhibitors' League and the National Convention

Cincinnati, Ohio, June 16, 1911.

Moving Picture World,
New York, N. Y.
Gentlemen:

Correspondence is coming in from all over the United States and Canada, asking for information about the National meeting of exhibitors, to be held in Cleveland, Ohio, August 1, 1911. As the correspondence is growing so large, and so many questions asked, I desire to state through your paper:

First, that the meeting will be held in Cleveland, Ohio, Tuesday, August 1, 1911. Every bona fide exhibitor in the United States and Canada is invited to attend this meeting.

A committee has been appointed by the Ohio State League to secure a hall and make all arrangements for the meeting. The committee reports that everything will be ready.

We expect the Board of Trade of Cleveland will give assistance to this movement. We want every local and State Exhibitors' League in the United States and Canada to have as large a representation as possible at Cleveland.

No one will be allowed to participate in the actions of this meeting only bona fide exhibitors. No one connected with the manufacturing or renting of films will be eligible to membership. In other words, a manufacturer or renter of films, although an exhibitor, cannot become a member of the League.

We will be pleased to meet all manufacturers of films, of moving picture equipment, also renters of films, at Cleveland. Any advice they may have to offer for the good of the moving picture business will be appreciated by our organization. We have been asked if there will be any exhibitions made by the manufacturers. We have only received a few letters along this line, however. Cleveland will be the place, and the first of August the time. We would suggest, for any one interested in the moving picture business, to display goods which would be of interest to the exhibitors.

We cannot tell at this time the exact number that will be at the meeting, but from the number of letters received and interest manifested we are led to believe there will be about a thousand exhibitors at the convention.

The open-market, insurance, express, film exchanges, and all other matters pertaining to our business will be discussed at the convention.

This convention is called for the purpose of organizing a national league, and to protect our own interests, and to establish an organization to show the world that we are business men and a big part of the great industrial world.

We would ask every local and state organization throughout the United States and Canada to assist in advertising this meeting as extensively as convenient. We would ask every exhibitor who reads this article to write a letter to one or two of his brother exhibitors, calling their attention to the importance of attending this meeting, or co-operating with us through some organization.

All other lines of business are organized. The moving picture exhibitor is at the mercy of everyone connected with the business. Even the operator in the booth is organized, and tells us how much we shall pay him, and how many hours he will work, and how much time he must have to secure his meals. The film exchanges tell us how much we must pay. The manufacturer tells us the number of pictures we are to use, and how much we are to pay them for the privilege. The express company tells us how much we are to pay for transportation. The insurance company tells us how much we are to pay for the exorbitant insurance, and after being instructed what to do and how to do it by everybody, we give the public a show, a splendid entertainment for the little price of five cents. More than anyone else in any line of business gives for the price.

Now, Brother Exhibitor, don't you think it is about time you arouse yourself and make an effort to secure your **commercial** rights?

The Exhibitors of Ohio have done wonderful work since their organization, and have saved hundreds of dollars.

We are taking in new members every day, and are in a commanding position, whereby we do not have to beg for our rights, but demand them. Since we are organized, our business ability and influence is recognized by the commercial world, and daily the moving picture business is growing in favor.

Anyone desiring further information will please write to M. A. Neff, 1003 Mercantile Library Building, headquarters of the Ohio State League.

Let us all advocate, advertise, and agitate, **oh to Cleveland.**

M. A. NEFF,
President, Exhibitors' League, Cincinnati, O.

The Battle Hymn of the Republic—Vitagraph.

Complete Lecture with Suggestions as to Music.

INTRODUCTORY REMARKS.—It falls to my lot this evening, ladies and gentlemen, to show and explain to you a true film of art. In the dark and trying days of the great Civil War, when the glory of our stars seemed to fade, when the forces of the North suffered defeat after defeat and many began to despair of the Union, a great new moral power was suddenly enlisted on behalf of the noble President—the stirring, wonderful song known as the Battle Hymn of the Republic. How this inspiring anthem of war came to be written, together with a pictorial illustration of its immortal verses will presently be shown on this screen. (Here give the signal to the operator, who must be ready, and have him run the picture as slowly as possible.)

SCENE 1.—A home in the North during the great struggle. It has paid its toll of patriotism; the husband and father has

"The Dark and Trying Days."

fallen on the field of battle; his sword hangs under his picture. The son is eager to replace the father in the ranks of the blue, but the mother will not imperil the last tie that binds her to life, and with tears implores him to remain.

SCENE 2.—The great president is bearing the nation's burden in patient sorrow. The news of the crushing Union defeat at Chancellorsville has just reached him; the Stars and Stripes had gone down before the valor and genius of Stonewall Jackson. Lincoln writes one of his appealing notes to General Hooker, the commander in the field, in whom he had placed such great confidence, and who had so bitterly disappointed him.

SCENE 3.—To console him in his great distress Julia Ward calls on him, seeking to cheer him and dispel the lowering clouds; her womanly heart is deeply moved by the sight of the suffering president and as she leaves Lincoln's cabinet the weary, haggard features of the president haunt her mind.

SCENE 4.—During this scene suspend lecture and give martial music up to the scene where Julia Ward is discovered sleeping in her room, when you may resume your lecture as follows:

SCENE 5.—And still the face of Lincoln is plainly before her eyes and deep in her soul and memory. A power, not born of earth, rouses and moves her mind and stirs those strange forces that often wake and work while the body is asleep. Like to a seeress of old, a vision comes to the woman who went to sleep with Lincoln's face in her thoughts. In obedience to an impulse from above she begins to write. (Finish picture with a few bars from the Battle Hymn of the Republic, played very softly.)

NOTE.—During the scenes from 11 to 22, inclusive, either of two ways of presenting the picture may be followed. One is to have the hymn sung and played, not in the usual order of the verses, but as arranged to suit the order followed in the film, the other is to recite the hymn and to fill out the pauses with the music of the hymn. When the hymn is finished resume the lecture as follows:

SCENE 23.—The great work is finished; a mighty force has spoken through the inspired writer, who herself is as yet not aware of what she has wrought. As she sits thinking and praying, her eyes fall upon the written pages; she recognizes her own work and, knowing that she has been an instrument in the hands of a higher power, she returns thanks to God.

SCENE 24.—And this scene now shows us one of a hundred thousand like it—the quick effect of the hymn from coast to coast. The mother, at first so loath to part with her son, cannot resist the appeal to patriotism breathing in those lines. "It is," she says, "a holy war and a holy cause," and taking her husband's sword she gives it in the keeping of the son, who joyfully marches forth to war. The hymn has revived the drooping spirits of the North, and once more the country nobly answers Lincoln's call.

NOTE: This ends the lecture; during the rest of the picture use nothing but patriotic music, principally the Battle Hymn of the Republic. It will be observed that the order of the verses in the Hymn is quite different from that of the film. To guide the exhibitor and lighten the work of player, singer and lecturer, we give the exact order of the verses followed in the film, hereto subjoined.

"The Glory of the Coming of the Lord."

In the beauty of the lilies Christ was born across the sea,
With a glory in his bosom that transfigures you and me.
As he died to make men holy, let us die to make men free.

I have seen him in the watchfires of a hundred circling camps.
They have builded him an altar in the evening dews and damps.
I can read his righteous sentence by the dim and flaring lamps.

As you deal with my contemners so my grace with you shall deal.

Let the hero born of woman crush the serpent with his heel.

Mine eyes have seen the glory of the coming of the Lord.
He is trampling out the vintage where the grapes of wrath are stored.
He has loosed the fateful lightning of his terrible swift sword.
His truth is marching on.

He is sifting out the hearts of men before his judgment seat.
Oh, be quick, my soul, to answer him, be jubilant, my feet.
Our God is marching on.

He has sounded forth the trumpet that will never call retreat.
His truth is marching on.

COMPULSORY EDUCATION REMOVABLE.

The necessity of enforcing education has been looked upon as one of the requirements of modern times. The fact that ignorance and crime went together or were consequent the latter upon the former; also that civilization and education meant culture and progress, with attendant blessings, made it imperative upon authorities to demand that education be universal, even if forcible, hence the present-day system of compulsory education. The great question as to the possibility of education becoming general without compulsion seemed a difficult one; to-day it is not! Under the guidance of an acknowledged truth that **what is attractive needs no force** lies the solution of one of the greatest questions of the age. The power of attraction is such that the magnet needs not that a driving instrument be used to compel the appearance of its desired object; to be brought simply within each other's range or zone is all that is required, and they come together by mutual attraction. In like manner education can be so magnetized as to draw to itself that which is now driven to it, if it be made **attractive.** The positive power of attraction will nullify the negative power of compulsion. The only question remaining is, therefore, can education be made attractive; if so, how? The answer is an easy one, while the moving picture has already solved. The attractive beauties of the kindergarten method opened a new future in infantile education, as testified to all over the world. The moving picture is the kindergarten system applied to higher grades of educational work; if a boy will commit the crime of truancy to see the pictures, surely he will be drawn by that which he craves to learn therefrom. By this means of making education attractive, great advances can be forseen; and the pressure of compulsion will be removed from the school attendants to the school authorities, in that they shall be compelled to adopt those means which shall prove a magnet to draw, rather than to wield a whip that drives. The power of attraction in educational work is therefore now to supplant compulsory education, and that power lies in the adoption of the moving pictures. If cinematography is going to prove the two-fold benefactor of both abbreviating studies by economising them, and making dull subjects attractive, not only will truancy become unknown, but a more thorough education will be the lot of early twentieth century children.

CLASSIFYING THE PICTURE.

An enterprising exhibitor, desirous of changing the monotony of "the show," at frequent intervals sets apart several evenings upon which pictures of a certain class are exhibited instead of a salamagundi program night after night.

This proves an agreeable change; it is a relief from "the same thing," gives an opportunity for arranging special—therefore better—musical accompaniments; indeed, in this particular, more entertaining musical programs are possible than otherwise. An evening with the drama, another with comedy, another scenic and educational, makes both a change and a choice, which the patrons have approved by the manner in which they have supported the same. This method of classification also calls for a more intelligent kind of entertainment, the usual form of showing an indiscriminate set of pictures demanding neither intelligence nor culture. At such an exhibition the musicians are always perplexed, as no repertoire is equal to the elasticity of the pictures, causing not only mediocre playing but too often crude incongruities that are appalling in their unsuitability and distastefulness. Although continuous classification may be at present impossible, the plan mentioned above—and proved successful—may be tried periodically, while at all times there may be such an intelligent adjustment of the program that its effect may add materially to the enjoyment and understanding of the pictures.

ENOCH ARDEN AT THE PARK THEATER, BROOKLYN.

We journeyed one night this week to Brooklyn by special invitation of Manager L. Germain, of the Park Theater, which is located at Fifth Avenue and Fifteenth Street. Mr. Germain is one of those exhibitors who is endeavoring to show moving pictures in the proper way. He believes in the educational movement, and he believes in high-class films and music, and emphatically does not believe in cheap vaudeville in connection with his pictures. This exemplary manager is doing all that he can to uplift the photoplay, and, as an evidence of good faith, he invited us to make our little journey and witness his presentation of Enoch Arden.

For the occasion, arrangements had been made for the lecturing of the picture with Mr. W. Stephen Bush, the well-known lecturer of New York and Philadelphia. The lecture of course to any historical or classical picture is really half of the exhibition, and without Mr. Bush, Enoch Arden would have been only half as good as it was. Mr. Bush has the happy qualification of being a poet by nature. His aesthetic spirit is reinforced by a thorough classical education. His lecture work, rendered in a resonant musical voice, made the picture one of the most enjoyable of treats, and well worth the journey to far off Brooklyn. It was evident that Mr. Bush knew his subject to his finger tips. The enthusiasm of his rendition was contagious, holding the interest every moment of the time he spoke, and the tumultuous applause which he received at the end of his discourse was more than deserved.

GETTING LOOSE.

Recent reading of references to moving pictures in papers and magazines, together with more stringent criticisms (seemingly justified), would seem to indicate that makers are geting a little loose in their attitude towards their own best interests. "Familiarity breeds contempt" is here exemplified in the suggestion that in their constant intercourse with their somewhat monotonous productions every evidence of either carelessness or indifference is apparent.

One hardly knows what tonic is required; it may be a "wake up," or a "jack up"; if neither of these are available there will soon be a "pull up." As a "wake up," let it be said that there is a strong tendency towards a return to the early grade of pictures which wrought such havoc among the early exhibitions. A few weeks ago we pointed out that there is to "stand still"; there must be no forward or a backward move. Present indications are decidedly backward. It is becoming a regular "will o' the wisp" chase to see a good picture, and "laxity" seems to be the position to which the indicator of the times points. It is somewhat disheartening to those of us who are using all our energies and efforts to provide the moving picture to meet with so little encouragement. Will those interested remember that candid criticism and true advice comes from friends.

THE THEATER "GODS."

Theaters are now bewailing the fact that the moving pictures are depleting the ranks of their lower-priced patrons. The much abused "gods" suddenly appear as possessing both a financial value and a discriminating critical judgment upon which turned the success of the actor and the profit of the manager. It is an old truth that the value of some things are not known until they are lost; also, what is a loss in one place is a gain in another. A few more experiences of this kind will shortly prove the moving picture as such a universal benefactor that side by side with other inventions people will wonder however they got along without them. There is a sort of change that is progress, and the change in the theaters, brought about by the moving pictures, will be for the great advantage of both.

Considerable tin horn tooting in an "I told you so" strain is being indulged in by some of the people who ridiculed the thought that motion pictures could be made to pay in Madison Square Garden in New York City. Their delight that the pictures have been withdrawn is almost hysterical because, as one of them put it, "These picture people are too conceited about the drawing power of the pictures. At the start of the undertaking, the management of the park stated that for many years the Garden had been an absolute loss to the stockholders during the summer months. The popularity motion pictures had sustained appealed to him so forcibly that he decided to experiment with them in the Garden, and if they could be made to pay he would, for the first season within memory of the present generation, keep the Garden open all summer.

* * *

It has not dawned upon some people that the pictures did not have a real good chance in the venture, so that the question as to whether motion pictures can be made to pay in that vast auditorium is still an open one. That the venture was abandoned reflects in no degree upon the popularity and drawing power of the pictures. It is certainly the acme of folly to think of turning places like Madison Square Garden into a nickelodeon. It is a vast amphitheater and its magnitude requires that every sort of entertainment provided in it must partake, to a more or less degree, of a massiveness and splendor in keeping with the general surroundings and appointments. No attempt to do this was made in the recent experiment. The first thing criticized was the quality of the pictures, both as to the grade of the pictures themselves and the sort of half-hearted manner with which attention was given their projection.

* * *

There are more than a score of showmen in the country who can put motion pictures in the same place and make money for the balance of the summer, but I do not think there are more than a score of such. They are the kind of men who have pluck and will take a chance. They would provide a brass band for promenade concerts; see that between pictures the auditorium would be provided with refreshments; introduce singers of some prominence, and otherwise garnish the show so that the whole burden of responsibility for securing your kind applause would not be thrown upon the silent, but hard-working pictures. It requires more than a projecting machine, a screen and an operator to make a picture house a success, especially when it has accommodation for 8,000 or 10,000 people.

* * *

And now a word to some of the managers of the smaller places, especially those operating open air shows for the summer. I heartily sympathize with those operating airdomes in New York and vicinity last week and the preceding one, for the rain, wind and thunderstorm certainly put a cramp in the box office receipts. During the present week the weather has behaved much better, so let me tell what one open air man is doing. Others may be doing the same thing. I speak of one because I took pleasure a few evenings ago in noting the ease I particularly refer to. This man does not complain about the "rain" and "cramps" in the films he shows, and I observed that, although the subjects he exhibited were by no means perfect, they did not smack notably of those defects. This is the reason. The manager does not depend upon the exchanges supplying him for the condition of the films he gets. Before a film is placed ready for use it is gone over carefully foot by foot and put in condition if it is possible to do so. If it is not, he demands a substitute reel that will give his work of rejuvenation a chance.

I only realize that exhibitors reading at a distance from the people station would not have the advantage the particular exhibitor I refer to has, especially in cases where films are sent by express. I also concede that no amount of repair will remedy any of the faults that are mentioned at times by some of the exchanges. What I contend is that while all exchanges should repair all their reels before sending them out the managers can better their own interests better by doing as the exhibitor I have referred to does. The idea is to do your best to make your show as perfect as possible regardless of what others neglect to do.

There is a general complaint among exhibitors that the film exchanges are very lax in their system of keeping their stock in trade in good order. I think a film exchange is on a par with a costuming establishment. The costumer who allows the apparel he hires out to go to rags cannot last long. The supreme aim of many exchange managers seems to be to get the reels back to the exchange and out again on the quickest time possible, regardless of their condition. All their energy seems to be expended in turning the reels over and over again to get the greatest amount of money out of them in the shortest possible time.

By the way, have you noticed how frequently pictures are flashed without a title? This has been a subject of comment for some time. I have been informed that some exhibitors have torn off the titles to keep the audience in ignorance of the make of films, and to substantiate this my informants have pointed out cases where Licensed films have been shown with the titles of Independent films, and vice versa.

* * *

Let that be as it may, I will not discuss the validity of such claims more than to say that the audiences have quite frequently been the source through which the managements have had their attention called to the juggling or absence of titles. The majority of audiences have become keen study-goers, and they can tell the make of a picture pretty accurately without seeing the title, trade mark, or any other mark. The audiences do not take it that an attempt is being made to deceive them. They claim they should know the title of each picture before the story is started, and they are entitled to it. There are thousands of people who do not buy the daily newspapers for the articles they contain. The headlines are the first sought and then they get down a good idea of what follows. So it is with the picture titles. Said one manager: "There is a man who comes into my show every night. He never misses a change of program. If I flash a story without a title he threatens to close up my place. My, but he does get wrathy! Why? I'll tell you. He only likes certain subjects. If everything I show is not to his liking he does not complain, but he does insist upon knowing what is coming off ere rather out the screen, because if it is not what he cares to look at, it gives him a chance to go out and get a drink. He got drunk the other night. He stayed for both shows, hoping to see his favorite brand, but my exchange was unkind to him on that occasion."

* * *

I am inclined to think that the title question is due to films being sent out by exchanges without having them overhauled. An operator may get a reel with a badly mutilated title and be obliged to rip it off. If that reel is not looked over when it goes back to the exchange, of course the next operator gets a headless story. I mentioned this to an exchange manager and he answered that an enterprising exhibitor will always have on hand a supply of materials with which to provide a title slide whenever the regular title is missing. That is a good tip for the exhibitors, but the sentiment is not logical. If a hotel keeper should tell the exchange man to bring pepper and salt with him for use as soon as the waiter should fail to supply them, Mr. Exchangeman would become quite indignant, I think.

* * *

If there is any truth in the statement that in some places exhibitors place wrong titles on subjects, the film exchanges should be able to correct such errors in a very few days. If there is any quarrel as to the matter should be investigated. It is said there are two motives to make the small believe that the party counting to it has some popular subject that is being shown by the opposition house, and to also make them believe that the house is using a better grade of service than it really does. The manufacturers should be interested, because the reputation of their pictures is frequently spoiled by having a title of an excellent subject placed on an inferior one. When this was being discussed the other day the party making the assertion was asked how the mix-ups of a number would has been transacted with can be made to continue with the title upon title, and he replied it could be done by clipping out the numbers and letting the films run through with the new titles on. I'm the winner, I think the answer was little far fetched, but take it for what it is worth.

Eclair Factory Nearing Completion.

A visit to the factory site of the new American Eclair Company at Fort Lee presents a scene of activity. A large force of workmen are now adding the finishing touches to perhaps the most perfectly equipped and best arranged film manufacturing plant in America.

With the Eclair Company, no time need be lost in experimenting or in searching through other factories for ideas. All this study and research was made in Paris by the parent company, detailed designs and plans being sent here for the contractors to work from. In fact, the entire equipment of machinery and appliances for the making of films comes from the Eclair machinists, who are noted for their skill. Fourteen of fifty cases of this fine machinery arrived on the last steamer and is now being installed.

The company's machine shop, however, will be equipped with American machinery and tools. This department will keep the company's cameras, printers, perforators and other devices in constant repair.

VIOLET MERSEREAU.

The Nestor Film Company has made a big scoop in getting for its Western Stock one of the most accomplished and most beautiful of actresses, Miss Violet Mersereau.

This charming young artist has been a decided hit both on the stage and in motion pictures, having met with unprecedented success in juvenile parts in her support of some of the best known dramatic stars in America. Her most recent theatrical successes have been with Margaret Anglin, and in "Rebecca of Sunnybrook Farm," season just closed.

Miss Mersereau has posed for special pictures for Pathe, Biograph, Vitagraph, Edison, etc., and her splendid work has caused no end of favorable comment. David Horsley was one of the first to recognize her remarkable talent, and at the psychological moment quickly engaged her to play "leads" in the Nestor Western Stock Company.

The first Nestor Western pictures already completed, "The Cowpuncher," "The Sheriff's Mistake," and "At Sunset Rock," show Miss Mersereau as an actress of no mean ability and a rider of exceptional daring. She is graceful, dainty, lovely and lovable, and possesses a peculiarly attractive smile that radiates warmth and sunshine; she is also magnetic to a marked degree.

Buffalo Bill Negatives Not Destroyed.

In our account of the destruction by fire of the Powers Picture Play Company, in the issue of June 15th, it was stated that the negative of the Buffalo Bill Wild West and Pawnee Bill Far East films had been destroyed. We have since learned that it was a grave error to have published the fact that the films were destroyed, for the reason that they were not destroyed, and were not in the plant at the time of the fire.

Our account of the fire was written from a personal interview with Mr. P. A. Powers directly after the fire, at which time we were told by him that the Buffalo Bill negatives had been burned, which Mr. Powers himself believed to be true at that time. Having so many things on his mind at such a time, it would be quite natural for Mr. Powers to suppose that everything in his studio had been burned. But, fortunately in this case, he was mistaken. There were a number of prints of the Buffalo Bill film destroyed, which had been made by the Powers Company upon order from the Buffalo Bill and Pawnee Bill Film Company, but the negative had been returned to the Buffalo Bill people and was in their down-town office at the time of the fire in the Powers plant.

The statement that these negatives were burned has occasioned some apprehension on the part of those who had contracted for State rights, and the Buffalo Bill and Pawnee Bill Film Company has requested us to assure those who have placed their orders that the negative is perfectly safe, and also that a number of new prints from the same are ready for delivery at any time in the shipping department of the Sales Company, 111 East 14th Street, New York City.

CLARE MERSEREAU.

One of the choicest and most recent additions to the Nestor Stock Company is Miss Clare Mersereau, who, though scarcely more than a child, has already won unlimited theatrical and motion picture honors. Her greatest successes have been as Toto in "Zaza," Lottie in "The Little Princess," and playing juveniles in Maxine Elliott's productions, with whom she has toured two continents.

Like her elder sister, Violet, who plays "leads" in the Nestor Western Stock Company, Miss Mersereau was virtually born on the stage, her mother having been a prominent grand opera singer. She is exceedingly pretty and has a most winsome personality.

Meeting of Exhibitors' Association of Chicago.

A meeting of the moving picture exhibitors of Chicago was called at the Great Northern Hotel, June 19th, at 1 p. m. Invitations had been sent broadcast to theater owners, film renters, manufacturers and the press. A great number of film men responded to the invitation, and the assembly hall was crowded to capacity with representatives of the various interests in the moving picture trade.

Among those present were Messrs. George Kleine, William N. Selig, Maurice Fleckles, John Rock, Fred Aiken, I. Van Ronkel, W. R. Scates, E. E. Fulton, Joseph Hopp, S. Hutchinson.

After a palatable "Dutch lunch" was served and enjoyed by all present, the meeting was opened by the president, George Henry, Grand Theater. The toastmaster was Christopher C. Whelan, Washington Theater; sergeant-at-arms, Isidore Golden; recording secretary, J. Bell, of the Bell Theater.

The assembly was informed that 208 exhibitors had joined the association, and every exhibitor not on the roll was requested to enlist. Many exhibitors did so immediately and 38 new members joined during the course of the meeting. The toastmaster expressed the pleasure of the exhibitors in seeing so many representatives of the trade present, and the desire of the exhibitors to hear from these gentlemen, with their views on the past, present and future of the moving picture. Mr. George Kleine was first requested to speak, and among other things said:

"Speaking about the past, I entered the moving picture business in 1896, and in the years from 1896 to 1911 I have had many varied experiences, some of them rather harsh, but most of them very agreeable. Most pleasant has been the social element in the business. From the beginning, there has always been an aggregation of men, exhibitors, exchangemen, and manufacturers, who have been socially extremely kind, even though I found myself on one side of the fence and others on the other side." Mr. Kleine compared the triumvirate of manufacturer, exchangeman and exhibitor to the trinity of "Faith, Hope and Charity," saying, "The manufacturers have faith; they always had faith; the exchangemen have hope; and, God knows, the exhibitors have always had charity. * * * The exhibitor must not forget that the manufacturer has always realized the exhibitor's needs. There has never been a time when the exhibitor has had trouble of one kind or another that the manufacturer has not realized what his troubles were. Coming down to the present time, there are troubles and always have been. I assure you that the manufacturers as a body, or individually, have always had the exhibitor's interests at heart, and discussions have often taken place with a view t ofinding out exactly what the exhibitor wants."

Mr. Hopp spoke, in part, as follows:

"* * * Talking of general good through regular organizations of this and kindred kind to combat legislation, it does not apply to Chicago alone, but goes elsewhere. By this alone, you will at least be able to accomplish * * * a hearing. By this you will be able to help the exhibitor who does not live in Chicago. We know that the restrictions on theaters are severe * * * the building ordinances * * * and we are all here for the purpose of helping you, and I say, speaking for myself, I am with you in heart and sentiment."

Mr. Selig, after a brief address, extended a cordial invitation to the exhibitors to visit his plant.

Mr. Van Ronkel said: "I am not a good orator, but a very good judge of Dutch lunches * * * It is very difficult, as we have the different opinons of 150 exhibitors, trying to please 150 different tastes, but any assistance that the General Film Company, or the American branch of it, can give the exhibitor will be extended."

Mr. Scates: "There are four links in the chain in the moving picture business—manufacturer, exchange, exhibitor, and the public. The first two are organized links. The manufacturer and exchange people are organized. It is now up to the exhibitor. I can only say that I spend most of my time trying to satisfy our customers, and anything we can do to help along the good work will be done."

Mr. McQuade: "One of the chief things we require is a better home for the moving picture. It is the child of literature and art, and ought to be housed properly * * *"

Mr. Von Harleman: "We congratulated the exhibitors of Chicago on getting together, and wished them in behalf of the Moving Picture World every success in the future."

Mr. Gilmore: "We wanted to show the exchanges and manufacturers that we were not antagonistic toward them. The exchangemen help us a whole lot sometimes * * * In four weeks we have grown from a membership of 8 to 208. I think this is for the betterment of the business all the way around. It is up to each and every exchangeman to listen to every exhibitor and be fair with him. Among ourselves, we have a lot of evils—the evils of competition, of legislation, and of unjust discrimination against the picture. The reason that the moving picture has suffered so much lately is that there has been no one to represent it."

THE "ROUND-UP."
Photo of the largest group of Chicago exhibitors ever seen in captivity.

Mr. Smith, of the Illinois circuit of theaters, said: "The presence of the manufacturers and exchangemen shows that they are, at least, with us in spirit."

Mr. Alcock, of the Edna Theater: "I am going to ask two questions—why exhibitors should go to another place for their posters, and why they should go to another place for their song slides."

Mr. Kleine: "My only answer is by declaring my own sentiments. These questions of song slides and posters are a source of trouble to both exhibitor and manufacturer as well as the exchange. In the handling of the poster, as far as the manufacturer is concerned, there is nothing but loss, but it is a necessary adjunct to the exhibitor and ought to be classed with rent and labor and other necessary things of that sort."

Mr. Sam Schiller: "* * * Song slides have nothing to do with the film, but posters ought to be given out with the film."

Mr. Aiken: "Our poster department, while possibly not a loss, is not a money-maker."

After this followed considerable discussion on the question of the poster service separate from the film service. In general, the exhibitors expressed dissatisfaction, and cited such examples as when a reel for which a man is booked is out of town, and is delayed so that he cannot have it—it would be too late for him to go to the poster service and get the poster for the reel he gets instead. Result—he must do without a poster, or show a poster for a film which he is not running. It was moved that this matter be put to a standing vote, but the motion was called out of order.

The harmony of the meeting was endangered when two rival champions for Licensed and Independents mixed words. Mr. Bell, of the Bell Theater, who takes Licensed service, burst out in quite an enthusiastic speech, for the General Film Co. This did not quite respond to Mr. Natkin, of the Ideal Theater, which is an Independent house. Mr. Nielsen, of the Kimble Theater, calmed the disturbance, and spoke to the associations, earnestly urging the exhibitors to work in harmony and discard any personal element.

The meeting was closed with a flash-light photograph taken by the staff of the Moving Picture World.

G. F. Von Harleman.

The Italian government recently called for tenders for the filming of naval tournaments, sailors' exercises, launching of vessels, etc., granting the sole right to take pictures to the firm which would pay a sum down, give a guarantee to accept all the engagements fixed by the Administration. It is not yet announced whose was the successful tender, but the singularity of the competition was that makers were obliged to return their tender before five o'clock of the same day upon which they received the contract form.

At the Chicago Orpheum.

This has been a grand week at the Orpheum and it, each week, they cannot have one as fine a program, the managers would be able to raise the admission price and give to the vaudeville managers their word for it.

"Uncle Ardent," at the Biograph.

"Indianapolis Auto Races," at Lexnay.

"The Nurses" of Selig.

"Travel" to Pathe.

"Van Bibber's Experiment," of Edison, and other features.

No theatrical manager can bring out on any stage, not even at Drury Lane, Covent Garden, Paris Grand Opera, Milan Scala, etc., the true and realistic effects as found in "Uncle Ardent" and "The Nurses." They can show us painted rocks and board boats, canvas waves, but they cannot show us the real ocean and real nature, as in the motion pictures.

This is what pleases. The gods of the gallery, like those below in the auditorium, seem to have a desire to go back to nature. We live in cities, we like city life, yet we crave for a touch of nature. Motion pictures are the nearest thing to satisfy this craving.

"Faust" was great, but the best film of the week, the best production, commanding the greatest praise and which appealed to the public, was "Van Bibber's Experiment." Passing over the excellency of the photographic work and of the clever acting, I wish to call the attention to the story proper. A film without a scandal, without a jealous wife, without a divorce, free from sensation, a film in which the perpetual villain is replaced by a man with a noble heart, a man willing to uplift this fallen world instead of casting his stone at the weaker ones. This story is beautiful; it is a great moral lesson, without the sensational features urged by certain manufacturers, without trying to appeal to the mind by showing degradation. This story shows us plainly that many men are not born criminals, but if forced to steal, it is because the necessity forces them to do so. It shows us that a fallen man has still a tender spot that can be touched to reform him. This picture should be called "True Charity" and should be shown in all the churches, as the experiment of Van Bibber is a strong moral lesson, a plain-to-the-point sermon. Would it not be far better for our manufacturers, Licensed as well as Independent, to produce pictures showing us the noble acts of which man is capable, instead of always depicting the bad side of life?

The talk of an open market has decided many of our manufacturers to take the hint; they are showing us what can be done and now we can expect wonders from them.

J. M. BRADLET.

Chicago.

The Industrial Moving Picture Company, of this city, have engaged a larger suite of offices on the third floor of the Boyce Building, 30 N. Dearborn Street, which they expect to occupy by the middle of next week.

The foundation has just been completed for a new $50,000 moving picture theater, at 12th Street and Kedzie Avenue, which is being erected by Mr. A. M. Gollos, proprietor of the Jefferson Theater, 55th and Lake Streets. The new theater will have a seating capacity of 1,500 and will undoubtedly be the finest and most splendidly equipped picture house in the city. It will be built in Gothic style and will be complete in every appointment. Mr. Gollos states, that he will adhere to the policy of exclusive pictures with an admission fee of five cents and that he will endeavor to provide the public with the finest program obtainable. Three reels of pictures, illustrated songs and a character singer, will constitute the program, while a full orchestra will furnish the music. Licensed service will probably be used. As a theater owner and manager, Mr. Gollos has been remarkably successful and we trust that fortune will favor him with the success and prosperity which he has been justly awarded in the past.

As a result of Lyman H. Howe's ingenious plan to record on film for historical record, pictures of the "Great" and places of note, The Chicago Historical Society has received its first assignment of history telling motion pictures and have stored them away for future reference. The films have been placed in an airtight case under even temperature where they will remain for at least twenty years, according to the present plans, though with the precautions that have been taken in their preparation, they may be kept for a century and the Chicago of 2011 may view the Chicago of 1911 as though time had been reversed. The pictures are the first to be set aside for this purpose. They show the new Northwestern Railroad Depot, one of the finest and most modern structures in the city, and one that has been built with an intention of durability. Mr. Howe intends to make his collection of pictures one which will be of great value as reliable and durable historical records. And there is not a doubt but that in future years they will prove of great interest and material value to the entire world.

Mr. Chas. J. Verhalen, the Chicago manager of "The Billboard," was married last Wednesday to Miss Lillian C. Bassler, of this city, the ceremony taking place at St. Gregory's Catholic Church. Mr. and Mrs. Verhalen will spend a few weeks honeymoon in Canada, after which they will make their home in Chicago. Mr. Verhalen, with his glad-hand-to-all disposition, has won many friends both in newspaper and theatrical circles, and well may he receive their hearty congratulations and best wishes.

Billings, Montana, is soon to have in operation one of the handsomest theaters in the West, if not in the country, devoted especially to motion pictures.

The theater is practically a duplicate of the Illinois Theater in Chicago, and will have a seating capacity of eighteen hundred.

First-run moving pictures will be exhibited, and the balance of the program will be filled out with soloists and high-class musical numbers. The film service and other supplies are being furnished by the Co-operative Independent Film Company, of Denver, and one of the "Sunlight" Metallic Cloth Curtain Company's fixed screens, size 18 ft. x 24 ft., will be installed.

People of the West have long since demonstrated their confidence in the future of moving pictures. Many of the high-class theaters have been built especially for this purpose. Mr. A. L. Babcock, who is identified with the Yellow Stone National Bank, of Billings, is the moving spirit in this big enterprise, and is manager of the theater.

Among the Chicago Shows.

The Home Theater, on Cottage Grove Avenue near Sixty-Third Street, is a fine example of a pretty theater whose keynote is simplicity. Its front is neat and pretty, without a bit of the usual gingerbread work found in the ordinary theater front. The only expensive thing about the front is the white tile walls, and yet the theater does not suggest in the least any cheapness—rather refinement instead. The program offered by Manager Heather consists of two reels of Licensed pictures, with an illustrated and spot song. The machine used is a kinodrome, which Manager Heather says is one of the first of this make placed on sale. Operator Insley speaks well of this machine, which has been sold only a short time, being only leased up to a few months ago. It certainly does good work in his hands, and the picture on the curtain is very good, steady and bright. Mr. Heather says that his business is very good, considering the hot weather and the nearness of two amusement parks.

The Woodlawn Theater, on Sixty-Third Street near Monroe Avenue, is another house in which the owner is the operator; expected result—good pictures on the screen. Mr. Christian Heinen, the operator-manager, certainly does "deliver the goods" in the shape of a well-projected picture, and the picture on the screen is characterized by brilliancy, depth and brightness. Mr. Heinen claims to be using only 45 amperes of alternating current at the arc, but the light is better than many operators obtain with 60. Two reels of Licensed pictures, with an illustrated song, form the program. One noticeable thing about this show was that the drummer, instead of trying to make all the noise possible, kept quiet most of the time, and allowed the piano-player to do her work without interruption, materially increasing the effect of the picture, instead of spoiling it, as so many drummers do. Certainly Mr. Johnson is entitled to credit for using his brains instead of his muscle on his drums, and the same may be said of Mrs. Prairie, the pianist, whose work is excellent. Business was pretty good here, the simple announcement, "Biograph tonight" being ample to fill the place.

Palace Theater.—Across the street, near Madison Avenue, the Palace Theater was also showing a Biograph. This show, too, enjoys good projection, and Operator George E. Dovey handled his light very well. Manager Harry Nortman says business is good in spite of the hot weather, as nearly everyone says where the projection is worthy of the name.

The Lithuania Theater, at Halsted and Thirty-Second Streets, was opened about two weeks ago as a picture and vaudeville house. Although small, seating about 300, it is very well appointed, with cement floor, well sloped, large lobby, and plenty of exits. The operating room is a model, being constructed of reinforced concrete, rendering the usual

sheet iron "fire-proofing" unnecessary. It is reached by two ladders, with counter-balanced steel trap-doors. The equipment consists of a No. 6 Powers machine, with Thomas lamp and lamp-house, a transformer economizer, and an extra rheostat. The picture is rather small for a long throw, but it is fairly well lighted, though the operator does not seem able to maintain his light steady. Kulis Brothers, the owners, do not seem to have stinted in the money they invested in this house, and it will probably pay them in the long run, though they admit they are not yet making any money out of the theater.

Repeaters at Park Ridge, Ill.

It is proper to show that good repeaters can be shown, and this often in preference to some of the recent releases. Mr. and Mrs. Chas. A. Kimmit conduct a music school at Park Ridge, Ill., and as they have at their disposal a fine hall, they decided to show motion pictures twice a week. They called on Mr. J. M. Bradlet and after stating to him their object and the fact that they had, as music pupils, members of the best families, they inquired the cost of equipping their place. Mr. Bradlet managed to get for Mr. Kimmit a good operator, the owner of his own machine and accessories, and by having W. O. Runcie to rent his outfit and act as the operator, Mr. Kimmit was able to open his place on Monday, May 29th at a small cost. The next advice of Mr. Bradlet was to give a refined 10-cent show. Service was obtained from the Morton Film Exchange, of Chicago, a junk exchange so called by certain persons, but a far more respectable exchange than many others. Mr. Russell, of the Morton Film Exchange, offers feature films and does not have room on his shelves for "Shame on Max," "Max in a Dish of Cream Cheese," "Oh, You Skeleton," "The Baby of the Boarding House," and such other punk films. In the lists of the Morton Film Exchange you will find such feature films as: "The Stirring Days of Old Virginia, "In Shenandoah Valley," the two films that made Selig famous, "The Fall of Troy," "Joan of Arc," "Uncle Tom's Cabin," "The Life of Christ," "Grandfather" and hundreds of more well-known films that make a name for their makers.

It is a good thing to have a few honest "Junk Exchanges" to act as a public library and allow us to see, again and again, some of these old productions that pleased us so much, when the manufacturers were striving to improve the work. The regular exchanges have returned these old films and if they happen to have a copy, it is in such condition that it cannot be shown. We need such good, old feature productions because our manufacturers are getting careless, they are going too far. "Shame on Max" should be called "Shame on the makers" or "Shame on the exhibitors" who dare to show such ripped pants to a cultured audience and to young ladies. Shame on the film showing such a film.

It would not do to show such pictures at Mr. Kimmit's place and Mr. Kimmit would blush if he was compelled to use such a show. Mr. Kimmit left the selection of the show to Mr. Bradlet, and the following programs will build a reputation for the Music Hall of Park Ridge:

Monday, May 29.—"Fall of Troy," 2 reels.

Saturday, June 3.—"Grandfather," a master production of Pathe Freres. Two good comedies of Gaumont.

Monday, June 25.—"Joan of Arc," of the Pathe Freres. Three short but good comedies. One reel.

For Saturday, June 10, "In Shenandoah Valley" has been engaged.

The patrons of Mr. Kimmit do not object to these old repeaters, but, on the contrary, seem to enjoy them, and as the place is gaining the reputation of showing only clean feature pictures, the patronage is increasing to such a point as to decide Mr. Kimmit to give three shows per week. A brand new airdome, not a block away, does not worry Mr. Kimmit. The airdome can show all of the new sensational productions, the better element of the neighborhood will patronize the Music Hall.

A very sharp censorship has been introduced into Japan by the Minister for Home Affairs. In the future all films will have to be certified as suitable for public exhibition by the nearest Prefect of Police. This official has orders to forbid all films in which parents or guardians are treated with the slightest disrespect by children, or films in which any rough or coarse actions are shown. The only films which will be allowed to be seen by the youth of the country, will be practically those dealing with science or natural history. It will be interesting to note the bearing of this censorship on ancestor worship, which has existed for so many ages in Japan.

CANADA, ALSO, DENOUNCES CHEAP VAUDEVILLE.

The editor of the Owen Sound "Sun" comments on the all-picture policy of the local opera house as follows:

"Manager Joy, of the Savoy Opera House, has decided to discontinue vaudeville at his playhouse and confine the performances to "photoplays" of the highest type. It will be with a sigh of relief that a very large portion of the public will hear this announcement, for many have become tired of the usual type of vaudeville that reaches Owen Sound. Manager Joy, in speaking to the Sun of the change, said: 'I have found of late that the general run of vaudeville acts have been of doubtful merit. Occasionally an act would be good, but the majority have not been up to the standard. The reason for this is that the great increase in vaudeville houses throughout the country created a shortage in performers. To make up the scarcity any stage-struck pair in the country could get up an act and secure a place on a circuit. As a result of this sudden influx of raw material into the business, the general tone of the acts has lowered. I am going to make the change and will give my patrons the very best that can be procured in the 'photoplay line.'" The "Sun" believes that the change will have the endorsement of the citizens. Mr. Joy has arranged for a series of views featuring travel, current events and high-class comedy, and the new censorship which is being inaugurated by the Provincial Government will assure patrons that nothing of an offensive nature will creep into the film program. Outside of this censorship there has been a noticeable improvement in the subjects chosen and this great invention is bound to take an important place in the education of the public. The disagreeable flicker is being gradually overcome and the past year or two has seen a marked improvement in this respect. The moving picture is a great source of pleasure and profit and they will be more fully appreciated when separated from the usual vaudeville performance."

MOVING PICTURES AND TRUANCY.

One of the latest charges laid to the tempting attractiveness of moving pictures is that it causes truancy. With commendable wisdom officials of the National League of Compulsory Education, in convention assembled, declared itself as believing this a just reason for advocating the introduction of the moving picture in the public schools. Years ago truancy and mischief were synonymous, bringing punishment to the young culprits. If the moving picture has made truancy the excuse for an act which is not itself meritorious (the fault lying in the method pursued), who can tell but the young delinquents have unwittingly helped forward a cause which profounder minds have balked at. There are times when good may come from evil, as there are also occasions when the spread of the disease hastens the remedy; who can tell but perhaps this is one of them.

The hunger of the demand for educational advancement is everywhere apparent among the young, and, while those interested in the school room have advocated the aid of illustrative pictures as a means of promoting and facilitating their ideas in quicker and more thorough education, it is certainly a little novel to have the very delinquency of the modern schoolboy added to the causes pressing for the early adoption of this accelerator of young minds. Is it also to be recorded that among its other beneficient effects the moving picture is to cause the otherwise recalcitrant youngster to run to school, instead of running away from school; surely in all these experiences the possibility of arriving at a true solution will shortly be within the reach of all educational authorities.

WASHINGTON RELICS—(Pathe).

Patriotic America is again indebted to Pathe Freres for an Independence Day reel of unusual interest. There are millions throughout this broad land who, while they revere the name of Washington, never have had and never will have the opportunity of seeing the many points of interest that are sacred to his memory. Here is where the Pathe director had a brilliant idea and one which he has carried out with no small degree of intellectuality and painstaking research.

Starting with a panoramic view of Washington's birthplace and its surroundings, we are shown in rapid succession most of the important places associated with his career and views of the tomb at Mount Vernon. We are also shown excellent views of priceless relics now reposing in the archives at the Capital City for the making of which special permission had to be obtained from government officials. The film includes a view of the house of Betsy Ross and of a replica of the original flag of the thirteen state. It closes with a view of the National flag waving in the breeze and a reproduction of one of the most popular airs of Washington. Needless to say, the photography is flawless and as a scenic film, without its great historic interest, it would have merit.

With the Western Producers.

By Richard V. Spencer, Los Angeles.

The Bison Company for the past few weeks have been at work in the Santa Monica and Topanga canyons, putting on a series of exclusive Indian pictures. Most of the stories produced on this trip were of all-Indian casts of character, no cowboy or other Western drama being produced. Nine scenarios were filmed in three weeks under the direction of Mr. Frank E. Montgomery. The company returned to the Los Angeles studio June 10th, and the following Monday began work on a series of Cowboy and other Western pictures. Mr. Fred J. Balshofer, general manager and chief director of the Bison Company, is expected back at Los Angeles about the last of June, after which, it is understood, the Bison studio will be greatly enlarged, and the present big company augmented by a number of new players.

* * *

The Pathe Company the past week have been at work upon a big Indian-Military production, which Mr. Young Deer, the director, informs the writer will be an exact and thrilling reproduction of the Medicine Bow Massacre, a tragedy well known to American army officers and old frontiersmen who lived in the Indian country at the time. One of the battle scenes was enacted on the hill back of Edendale, and the whole population turned out to watch the "battle."

* * *

The Selig management reports that the Northern Company, under the direction of Mr. Hobart Bosworth is experiencing unusually wet weather, which has delayed productions. Several films have already been received from the north. The films are sent to the Los Angeles studio for development, after which they are run through a projection machine, examined, and sent on to Chicago for printing, and the market.

* * *

Fred Huntley, a member of the Selig Stock Company, has been appointed stage manager of the local studio by Mr. Boggs. Mr. Huntley began his new duties June 5th. He will have charge of the interior scene settings, costuming, arranging of scene plots and other routine business of the studio.

* * *

Sydney Ayres, well known in legitimate theatrical circles, who has lately concluded an engagement with the Burbank Stock Company as leading man, has joined the Selig Stock Company, to play a special engagement as leading man in a series of forthcoming big productions about to be put on by Mr. Boggs.

* * *

Miss Iva Shepard, leading lady in Selig Stock, who some time ago was the victim of a distressing accident while working in an interior scene at the studio, is recovering rapidly from the effects of the injury and will soon return to her work before the camera.

* * *

A broncho busting contest was held at the opening of Luna Park, Washington and Main streets, June 9th and 10th, in which participated many of the cowboy moving picture actors employed at the local moving picture studios. Among the crack brancho busters who tested their skill against the wild bronchos were: Hart Hoxie, Jesse Snow, J. W. Nevius, Archie Moore, George Sword, George Chapman, Joe Moonlight and Joe Moore. They tried to subdue the following sun-fishing, sidewinding broncies: "Black Demon," the horse that killed the famous broncho buster Dick Stanley; "Old Cyclone," "Grave Digger," "Snuffy," and "Highball," heroes of a hundred bucking battles. The following contest was taken by the Bison camera, but it is not known whether any of the local companies have made arrangements to photograph this contest.

* * *

The writer is informed by the Selig management that the recent big fire picture secured of the burning Byrne Building, a $250,000 local fire, portions of which will be used in the production of dramatic pictures with fire scenes, and that the major part of the conflagration film will soon be released by the Selig Company as an educational release. The fire picture of the burning structure was recently shown to the Los Angeles fire commissioners, fire chief, and other city officials at a private exhibition. The officials were warm in their praise of the pictures, and gratified at the splendid showing made by the Los Angeles Fire Department. The Selig fire pictures are being enthusiastically praised by local picture exhibitors and the general public.

* * *

The newest local producers, The Co-operative Film Company, is now engaged in making its pre-release reels. Work at the studio is being rushed to complete the dark rooms and install the necessary apparatus to develop and print the films. The company is using the new Peter's non-infringing camera and Eastman raw stock. Early in June the company journeyed out to Floral Park in the foothills and took a number of scenes of their first picture, a Western, entitled: "Mercy Rewarded." 25 people worked in the picture, including several children. The writer was privileged to examine the negatives of several scenes. The photography is clear and distinct in the scenes examined. Several well-known local actors are memberse of the Co-operative Stock Company, and with competent dramatic direction, the company has every facility to turn out excellent work. D. S. Marcowitz, president of the company, and local manager of the California Film Exchange, is optimistic regarding the future of the company, and says that they will specialize on Western films.

* * *

Miss Margaret Ward Manners, who has lately been playing important parts in Pathe West Coast Stock, has left the Pathe Company and will henceforth be seen in the productions of the California Motion Picture Mfg. Company, of Long Beach, Cal., with whom she has igned a contract.

* * *

The California Motion Picture Mfg. Company, a Long Beach corporation, for the past two weeks have been engaged on pictures, four having been produced at the Long Beach studio. The company have taken a number of exterior scenes in Long Beach and vicinity. Many Long Beach people have taken city blocks of stock in the corporation, and the population of the seaside city is very much interested in "watching the wheels go around" when exterior scenes are taken. Up to a recent date the company occupied offices in Los Angeles at 601 Delta Bldg., but recerently have removed their office to Long Beach, which from this date forward will be the headquarters of the business offices and studio. The company plans to make 20 pre-release reels, after which arrangements to market will be made. The studio is under the general management and direction of M. F. Brooks, an official of the corporation, and a photographer of many years' experience. The equipment of the studio is now completely installed and ready to turn out enough film to supply any reasonable demand. The dramatic director and the members of the stock company have been chosen. They are staging two reels per week.

* * *

The case of the Motion Picture Patents Company vs. Fred Siegert, which was to have come before the Los Angeles Federal Circuit Court June 12th, has again been postponed by Judge Wellborn because the plaintiff's attorneys asked a continuance. Local moving picture producers are watching the outcome of the case with interest. Mr. Siegert s said to have been cited for contempt of court for refusing to comply with a court order demanding that he surrender an alleged Pathe moving picture camera to the United States Marshal for destruction, together with some five or six negatives which the attorneys for the Motion Picture Patents Company allege that he still retains, and which they claim were produced with the said camera at Siegert's West Jefferson Street studio. The case has been set forward one week and is scheduled to come up again June 19th.

NOTES OF INTEREST.

The City officials of Chambersburg, Pa., are making arrangements for the establishment of a free moving picture show which will consist of three reels of film each night at Red Bidge Park. A large booth and screen has been installed. The pictures can be observed from any seat.

* * *

The State Superintendent of Public Instruction, Mr. J. D. Eggleston, of Richmond, Va., is another firm believer of public schools installing moving pictures of an educational nature which will teach the pupils both history and Geography.

* * *

Mr. Lem. Smith, secretary of the Park Board of Denver, Colo., has placed moving pictures in the city parks.

The proprietors of moving picture theaters in Austin, Tex., who formerly charged ten cents admission, have reduced it to five cents.

* * *

The finance committee of the park commission of Atlanta, Ga., has inaugurated a free moving picture show at Grant Park. The exhibition will be given every night. Seats have been arranged as they are in air domes.

"On the Brink" (Rex.)

It's fun to write about a good film. There is nothing that we like better than to come out flat-footed, when a man has made a pretty moving picture, and tell him so. We wish conditions were such that we could give an unqualified boost to every moving picture that is being made. Some day we hope that such a thing will be possible, but this time is not yet.

"On the Brink" is a beautiful picture, beautiful because it is simple. We were not particularly attracted by the title: first, because it means nothing, and secondly, because it is not original. But after all that does not make a very great amount of difference, for, as our old friend Bill Shakespeare says, "The play's the thing." There is a certain ragged fascination about the joys and sorrows of plain fisher folks. Their joys are so simple and gay, and their sorrows are so profoundly deep, that they both assume a certain dignity, and one cannot help giving them attention whenever they appear, whether it be in book form or moving pictures. All of us remember the good "Mr. Peggoty" of David Copperfield; his heart was light and as simple as that of a child, and yet his sorrows sank down deeper into his heart than any one would ever suppose that human emotion could go.

In this little Rex picture, "On the Brink," we are given a glimpse of the simple but powerful love of a fisher lass. Mr. Porter, the Rex producer, has preserved the correct atmosphere of a fishing village in a manner that stamps him as a true artist. None of the points have escaped his eye. The details are beyond criticism, and, of course, have a great deal to do with the charm of the story. The key-note of this pretty picture is human nature in the rough. In the part of Tess, the bare-footed fisher girl, Miss Lois Weber is at her best. Philip Smalley, with his stalwart figure, as the handsome though heart-free young fisherman is absolutely great, in a burly, honest sort of a way. But when it comes to acting, Mr. Charles DeForest had it on them both forty ways. Of course his work differs from their's because they play leads, and he generally plays character comedy parts. But in this particular picture his work as the half-witted brother of Tess is one of the finest bits of character pantomime work that we have ever seen. He has simulated to the finest degree, all of the nervous muscular movements that are common to simple-minded or half-witted persons. He seems to know all of the little nervous twitchings and involuntary muscular movements of a cheerful idiot. The difficulty in playing a part like that is to play it in such a way that it will not be repulsive. After seeing this picture we have an idea that we would like to see much more of Mr. DeForest in strong character roles.

The story of "On the Brink" is something about a fisher girl who is in love with a rugged but handsome young fisherman who is entirely unconscious of her love. One day a party of city folks come to the village and engaged him to show them around the fisheries. Among the visitors was a handsome young lady. The fisher girl conceived an idea that this young city girl might steal away the possible affections of the man she secretly loves, although, of course, such a thing was entirely improbable. Nevertheless she follows them wherever they go, and by this means Mr. Porter, the Rex producer, has taken opportunity to show us some very delightful scenes in a fishing village, and some very pretty stretches of sea beach and fishing activities.

The girl follows the party for some time until they arrive at an ice-house into which they peer for a few moments, and then pass on their way. The ice-house door is left open for a few minutes and the guide of the party, the young man whom Tess loves, returns to close it. As she happens to be hiding behind the door, her only refuge is inside of the ice-house. The door is locked by her hero who immediately passes on his way, leaving her inside of the ice-house to be nearly frozen to death. The balance of the reel shows the efforts of her half-witted brother to release her from her dangerous predicament. He finally succeeds, but only with the assistance of the very man who locked the door in the first place. Mr. Porter has a very delightful way of suggesting in about one second's time, the whole beginning and ending of a love affair. With him the happy ending lasts about a second, and we are told as much in that second as most other producers tell in a hundred feet of film.

The interior scenes of the ice house were taken at the Rex studio in New York City. The writer happened to be present at the time the interior scenes were being taken. It was on a very hot summer's day, and in order to get the proper atmosphere for the picture, several tons of ice were brought up on the studio floor and placed in position, making the entire place so delightfully cool that the writer lingered there all afternoon. Perhaps that is the reason why the interior scenes are not quite so good as the outdoor ones. Later, on looking at the picture on the screen, some one made a remark about "phony" ice, or something to the effect that the ice was not as well painted as it might have been, which goes to show that sometimes a man in criticising a moving picture is not exactly sure what he is talking about.

The photography in this picture is not to be excelled by the Rex Company or any other that we know of. They have a certain standard that they always live up to, and hereafter, in describing the photography and scenic effects of Rex pictures, we are thinking of having a rubber stamp made to save us the trouble of extolling each time their virtues.

Humorous Incidents at the Powers Fire.

At the recent fire of the Powers Moving Picture Company's factory in New York City, there were many humorous incidents that took place in the excitement of the moment, which if set forth may be of service at some time or other if there are any more fires in moving picture factories. There were about 200 employees in the factory at the time the fire started, and the things that some of them did are worthy of mention.

A fire will bring out the cool headedness of some persons, while with others it will show their hysterical nature. The Powers camera-man, for instance, Mr. Al. Leach, when he heard that there was a fire and saw his companions running to and fro, immediately ran across the street from the factory and trained his camera upon the building, and got a moving picture of the frightened persons as they ran from it. While he was doing this there were others on the inside doing foolish things. Two or three of them grabbed an old "prop" piano, worth nothing as a musical instrument, being entirely devoid of strings or any musical value. These men were trying to move it out of the place, supposing that they were saving something valuable, but all the good they did was to get the heavy case jammed in the doorway so that nothing else could be saved. One man came running down the stairs with a couple of rewinders in his hand, followed by another employee bearing a couple of empty reels. One of the girls in the upstairs office, seeing a sweater that was left behind by one of the stenographers, seized it and put it on, taking time to draw it over her head, when she might better have been employed in saving books, some of which were burned.

It is quite certain that had Mr. Tom Evans, the general manager of the plant, not been present when the fire broke out, very many of the valuable negatives would have been lost. Mr. Evans was quick to seize the valuable things that could be saved. There being no time to crank up the large omnibus automobile, Mr. Evans gave orders to those about him to shove it out of doors by hand, which was immediately done. He then gave orders to carry out the negatives which were in the large vault close by the entrance, and by his presence of mind and quick action he saved many other valuable things which no doubt would have been left behind.

When the camera operator had finished with his first load of film, he went somewhere else and found another load and kept his camera playing upon the fire as the firemen were at work. All the while he was working, Mr. F. A. Powers, the owner of the plant, stood by his side making the best of what seemed to be a very bad deal. There were some humorous situations and incidents at the fire, and Mr. Powers would occasionally call the attention of the camera man to something ludicrous, which he thought would look well in a film, and the same was immediately recorded by the faithful camera man.

A fire drill in all fire factories would not be at all a bad thing, and not only a fire drill for a fault in department as well, teaching the employees what they have to do in case of fire. Girls in the offices should be taught that a ledger or a cash book is of much more importance than a bunch of love letters or some other trivial thing. These things should be known in advance and if they were are as valuable and as important as insurance. Some fire factors, him to the thing to be said, whether it is active or not. The only thing that workmen should attempt to carry out with them in case of fire is film, all the film they can carry to safety, especially negatives. In the offices save the books.

From Denmark comes the report of the construction of an apparatus which will enable motion pictures to be transmitted to any desired distance. According to a recent account, the invention is fundamentally based on the Kerr system, but modified in such a manner that the separate pictures are received sufficiently quickly to obtain continuity of vision. Some one and a half years ago a Frenchman of the name of Armengard produced an invention something on these lines. His apparatus was, however, so slow as to be useless for the purpose of cinematography.

Miller Brothers' 101 Ranch.

Mr. Bartlett, who is managing the moving picture department of the Miller Bros. 101 Ranch, comes up from Bradley Beach to see us by request. He says that the only pictures of the Wild West are those that are taken on the ranch of patriotic young ones. Western pictures portraying life on the range with the cowboy and Indian for a companion, we shall not be satisfied that at last the public can have what they desire—real Western pictures, without all that studio lure and attendant affectation. An artistic success.

Each part of the 101 Ranch pictures portrays a different phase of the daily routine of the ranch dweller, and one almost feels as though he is living the range with the cowboys. In the picture in which is depicted about two hundred feet of film, showing the method of rounding up all the cattle to inspect the brands, to pick out the cattle of neighboring ranches, and also to brand all the young head before putting them on the feed for the winter.

Many time is pictured, with the chuck wagon driven into camp and all the riders gathered around and helping themselves and then calling on to their positions. In these four reels are pictured scenes that have never before been shown on the moving picture screen, and too numerous to mention. Two particularly good scenes which interested everybody present were a buffalo hunt and a genuine stampede of cattle. In the buffalo hunt, which was purposely staged, we got a first class idea of the way this animal is hunted, and saw one head actually killed in the chase. The stampede, which was taken only by chance, shows the frightened herd running blindly across the plains, trampling to death those unfortunate enough to fall in the path of the herd. What caused this stampede is not known, but as luck would have it, one of the Miller Brothers' cameramen happened to be on the ground when these thousands of fright-crazed cattle came thundering on.

The Miller Bros.' ranch is located at Bliss, Oklahoma, and they superintend all the picture-taking and finishing themselves, which is accomplished in a modern and up-to-date factory and laboratory.

New Pathe Pictures.

There is a very interesting and acceptable educational film about to be released by the Pathe people. It is a good picture-lecture on bird life and is finely colored. The views of the different birds, usually the mother bird with the fledglings, are taken close-up, among the grasses or the boughs. The birds shown include the thrush, blackbird, linnet, finch, wagtail, hedge sparrow, pheasant, swan, etc. It is just the picture for teaching school children.

Pathe also has two strong Western stories ready. One of these, "Waiting," begins with a love story in the East. The hero (Henry Walthall) goes West and makes his fortune. On her way out to him, his fiancé's train is wrecked, and then the hero goes insane. Mr. Walthall acts this part convincingly, and very excellent photography brings out even those slight differences in facial expression which are so significant in any portrayal of emotion. The first scene gives a very pretty sentimental picture of the two lovers, and this picture is shown again as the last flash of reason in the mind of the dying lover, many years later; then he is released from his sorrow and the wraith of the little sweetheart comes to kiss him.

The other Western is called "An Indian's Pride." It is perhaps a stronger story even than "Waiting." The backgrounds in it are very beautiful and afford one or two exquisite scenes. The trapper of the story believes that a friendly Indian has committed a theft and, with his friends, he drives him and his family away, burning their tepees. The trapper's children are in danger of being drowned in a swift and treacherous but beautiful mountain torrent. The Indian saves the children and after a hand-to-hand fight with the real thief proves his innocence, but is now too proud to take the trapper's offered hand, for the trapper has called him a thief.

The acting in this picture is, on the whole, very good, particularly that of the Indian, the chief of the robbers, and the settler; the settler's friends are also good as pictures of types. The photography is, of course, excellent. The two scenes most notable for pictorial beauty are that in which the Indian with his squaw and papoose has climed the hill and, looking back, sees the smoke rising from the tepees that had been their home; and that in which the canoe with the children in it swings out on a pool of the stream, just before the Indian swims toward them.

The Pathe Company has also an amusing comedy called "A Bald Lie." The lie is told by a bald man to his wife to account for his coming home very late.

The Battle Hymn of the Republic.

Another splendid film in full accord with the "higher ideals." It embodies many of the requisites of success. The subject is part of our patriotic gospel and there is no man, woman or child whose heart has not vibrated in response to this glorious war-song, which has aptly been called the "Marseillaise" of the North. This is an important advantage at the start. The Vitagraph Company have brought the proper spirit and art to the accomplishment of the task, and no American audience can fail to enthuse over the film. Much of the story is told in the lecture, which is printed elsewhere in this issue of the Moving Picture World. Suffice it to add, that the settings of the allegorical parts have been arranged with consummate skill and give a meaning to the words of the hymn which will delight and impress every audience.

Every scene of the allegorical portion has been thought out with fine judgment and inspiration. So uniform is the degree of excellence here that it would be impossible to pick out one scene especially for fear of belittling the rest. The strange story of the origin of the hymn is told with convincing power and will come as a profound surprise to most audiences. The parts in which Lincoln figures and, again, the scenes in the Northern home, into which the hymn carries its irresistible call to arms, equal in strength of portrayal the allegorical pictures, which is a high tribute. With all the great companies fairly vieing with each other to furnish the exhibitor with products that will add both to his revenues and the prestige of his house, with the Moving Picture World gladly aiding through the furnishing of suggestions and lectures for such films, it seems as if the exhibitor should be able not only to weather out the dullness of the hot season but to put an extra penny in the bank.

Four Vitagraph Reels.

There will be four Vitagraph releases each and every week, beginning this week. The following subjects show sustained quality. On Wednesday, June 28th, a Vitagraph Western Portrayal, "Courage of Sorts"; June 30th, a marvelous patriotic picture, "The Battle Hymn of the Republic," especially produced for the Fourth of July, and surpassing in its display and significance anything of like character that has ever been shown; it meets the safe and sane idea of a real patriotic celebration that will arouse more enthusiasm and more real patriotism than any amount of pyrotechnic flash or booming of cannons. The third special feature is "Tested by the Flag," released on Saturday, July 1st. This is a war drama surrounding a romantic love story of a girl who loves the man who loves his Nation's flag and his country. It is issued as a supplemental offering for the day we celebrate, and all other occasions.

Three comedies and one comedy-drama will be released by the Vitagraph Company within the coming fourteen days. There is a thirst for good, clean-cut comedy, and the Vitagraph will try to satisfy it; not only within the next two weeks but at all future times it will make its comedy releases more numerous, to entertain as well as edify.

The Western Vitagraph players will soon pitch their tents on the Western plains amid the sagebrush and the foothills of the Indian country.

The O'Kalems Combine Business With Pleasure.

We are in receipt of a very attractive concert program issued on board the R. M. S. Baltic while on its way to England in which three members of the Kalem Irish Stock Company have prominent parts. Mr. Arthur Donaldson is down for a song. Mr. Robert Vignola, the well known character man with the company, gave a selected reading, and Miss Agnes Mapes, a recitation. We learn that the concert was very enjoyable and the three numbers rendered by the O'Kalems were highly appreciated. The company arrived safely on the "ould sod" Saturday, June 10th, and are now quartered at Beaufort, in the County Kerry, Ireland, where a permanent studio has been erected. We learn that on the trip over the O'Kalems could not forget work and to keep up their reputation produced a very laughable comedy. In this picture they were aided and abetted by several of the officers of the steamer and a number of the passengers.

NEW EQUIPMENT FOR "THE LYRIC" AT OYSTER BAY.

A new model Motiograph moving picture machine with Hallberg economizer has just been installed at the Lyric Theater, Oyster Bay, L. I., and the patrons express themselves as being very well pleased with the beautiful light and pictures.

Auto Bus for Imps.

A six-cylinder Maxwell automobile has been provided for the use of the stock companies of the Imp Company in the way of taking exterior pictures. The car is roomy, with an omnibus body capable of carrying ten or twelve people and the needed accessories for out-of-door work, which will greatly facilitate matters. The Imp actors are now employed almost exclusively in the way of filming exterior stories, utilizing the favorable weather. A natty little runabout has been purchased for city work in the way of making quick trips from the factory on 101st Street to the studio at 56th Street.

* * *

"In the Sultan's Garden," the Imp release of July 3rd, is the first effort of Mr. W. H. Clifford, the new director, in connection with the Imp concern. It is a noteworthy film, something out of the ordinary, and is sure to please. The scenes on shipboard and in the harem are correctly staged and beautiful. There is plenty of excitement in the marine fight, in which the American jackies win and the fate of the beautiful inmate of the harem, who is loved by the handsome young naval lieutenant, will be watched with interest. To appease the wrath of the sultan, she is sewed up in a gunny sack and cast into the sea to make food for the fishes. The plan miscarries and she is rescued by her lover and his men and taken away in a war ship. It is a thrilling story, graphically told.

We understand that Mr. Frank Crane is severing his connection with the Thanhouser forces on July 1st. Mr. Crane has made an enviable reputation in leading roles in the Thanhouser pictures and has been with this company since they entered the field a year and a half ago.

Special Poster to Accompany the Great Northern Special Melodrama Success.

The "Standard" Moving Picture Machine.

Among the many wonderful changes in the moving picture field during the past two years—the ups and downs, and comings and goings—the ever increasing prestige of the "Standard" machine, and the rapid rise of its manufacturers, is a splendid example of modern efficiency applied to projecting machines.

Two years ago, the American Moving Picture Machine Company was but seldom heard of. Today it is practically unable to fill its orders and bids fair to become one of the strongest organizations in the business. The "Standard" machines can now be found in many of the very best houses throughout the country, and especially so in New York City, where competition is keen.

The "Standard" is manufactured in one of the finest equipped modern machine shops to be found in this line, but, notwithstanding all preparations to meet a large demand, the makers now find themselves cramped for space, and we believe will at a very early date be forced to move to larger quarters.

The rapid growth of the "Standard" is not entirely due to control of any pre-eminent feature. Projecting machines were close to perfection when "Standards" were first introduced. The first two years brought no startling improvements in mechanism. The most important along these lines were in simplifying the construction, in lessening trouble and materially reducing the cost of up-keep. However, their model known as No. 4 is something entirely out of the ordinary, and they have not only made wonderful changes in the mechanism and stand, but also have a new lamp and lamphouse that will prove a blessing to operators.

For two years their experts have been giving their undivided attention to creating a trouble-proof machine. Doing away with the many delicate parts so common to projecting machines and making a few strong and durable parts do the work more satisfactorily. In so doing, they have designed a machine which has proved itself a masterpiece of mechanism.

Another strong feature in connection with this concern is the type of mechanics they employ. Their factory superintendent is a man of advanced ideas; a graduate of German technology, who is in every respect qualified to cope with the many vexatious problems that arise from time to time. Trained from boyhood in the very best houses in Germany, England and America, this man has come to know materials and can demand the best.

Every part of a "Standard" mechanism is machined and drilled on their own premises. Every tiny part is subjected to a more rigid examination than they will ever succeed in actual usage. Every head is mounted on a pedestal and driven by motor for hours at a time before it is sent out. In this manner any factory error is found and corrected before the machine is sent out.

One of the first and best steps the American Moving Picture Machine Company made was to equip their plant so that every part could be built in their own factory better and cheaper than anywhere else. They installed thousands of dollars worth of automatic machines, each of which has its own particular work, cutting parts of the exactness of a thousandth part of an inch, and which makes all parts interchangeable. They would not entrust their reputation to others to do. Their foremen must watch every process, and inspect all material, and consequently suffer if a mistake is made.

Last but not least is the courteous treatment received by all. Whether you are an admirer of a "Standard" or any other machine, you are always sure of a hearty welcome at their office. The letter files are overflowing with testimonials and to give our readers some idea of the high esteem in which the management of this concern is held by exhibitors, we quote below a portion of a letter written them by Mr. D. S. Haynes of Evansville, Ind., which the writer of this article has personally seen.

"Gentlemen: All my dealings with your concern have been so perfectly satisfactory and you have always shown such a willingness to do the right thing, that if you told me you were manufacturing a diamond with a machine I certainly would expect to find it when the case was opened.

"Yours, Very sincerely,

"(Signed) D. S. HAYNES."

But notwithstanding the success that has attended these people by reason of their fair and honest dealings, it is trifling compared to what has been attained through the efficiency of the "Standard" machine.

The Home of the "Hallberg" Economizer.

In order that his many out of town friends and customers may obtain a good idea of his new quarters, No. 36 East Twenty-third Street, New York, Mr. Hallberg has furnished the Moving Picture World with the accompanying illustration, showing his private office, main office and exhibition room, testing and demonstrating room, and the shipping and stock room. Cut No. 1 shows Mr. Hallberg's private office. Cut No. 2 illustrates the main office and sales room, where are displayed all standard makes of motion picture machines, the various sizes of "Hallberg" economizers; rheostats, ticket choppers, exhaust and ventilating fans, opera chairs, announcement slides, spot lights, flame arc lamps, etc. Mr. Hallberg carries in stock the most complete assortment of high-grade M. P. and sereopticon lenses in New York City, as well as repair parts for all M. P. machines. The cut also shows the

2.

various electrical apparatus connected to both alternating and direct current circuits, ready for demonstration.

Cut No. 3 illustrates the demonstration and testing room with miniature screen, enabling Mr. Hallberg to give a

3.

graphic exhibition of the operation of all makes of motion picture machines, with and witout the "Hallberg" economizer attached; also to show the difference in quality of light by using the rheostat or the "Hallberg" economizer, and by attaching a watt meter, volt meter and ammeter, demonstrate the current saving. Mr. Hallberg has also in this room other makes of current savers, and is prepared to demonstrate all his claims for the Economizer in comparison with them. His complete equipment of all electrical measuring instruments enables him to convince the most skeptical of the merits of the Economizer. In this room are also tested the lenses for the M. P. machines. Moving picture lenses are

1.

matched to the stereopticon lenses by actual process—not by guess-work, insuring a correct fit, so that every machine is shipped with an equipment to meet the special requirements of the exhibitor.

Cut No. 4 shows one of the stock rooms where Mr. Hallberg carries supplies of all kinds used in the moving picture business, enabling him to make prompt shipments.

4.

The offices are completely equipped with the "Hallberg" econimizer and special incandescent lamps, saving two-thirds on the electric bill for general lighting.

Mr. Hallberg extends a cordial invitation to the trade to call on him, and will endeavor to make the visit both interesting and profitable.

NAT WILLS WILL SOON MAKE HIS DEBUT.

On July 15th the Powers Company offer their first release of famous theatrical stars posing exclusively in pictures of their production. The first release will be Nat M. Wills, America's foremost "tramp" comedian, in an elaborate burlesque production entitled "The King of Kazam."

The Wills picture is certain to create an ovation in the picture world. It has been said that an actor appearing for his first time in pictures usually works too much to the camera. In Nat Wills' case, however, there is a happy exception to this rule. His facial expressions are most ludicrous, and he worked with all the skill and technique of an experienced picture actor.

OLD INDIAN DAYS (Pathe).

The Indians in this film are a bit theatrical, but the reel as a whole is very acceptable. The showing of Indian customs, the Indian manner of living, cooking, feasting, traveling, wooing, etc., is very prettily done. The action has that touch of sensationalism, which seems in the film maker's eyes essential to every Indian story. Acting and photography are in the usual satisfactory Pathe style. As a strictly Indian picture, the film will be welcomed by that large share of the public, that is still fascinated by stories of the red man.

Chicago writes: "I confess that at times I am completely discouraged. I try to the best of my ability to play appropriate music for the pictures and succeed fairly—sometimes. I cannot say I am always satisfied with my own work, even with the good pictures which are usually easiest to interpret. Some of the photoplays are so carelessly thrown together as to make a musical setting very difficult, if not impossible.

"I know I have at least ordinary intelligence, a fair education and, I believe, some ability. I take great interest in playing to the pictures. Why shouldn't I? It is my occupation—my bread and butter—and it is just as serious to me as a bank president's work is to him. For this reason I try to do my work right as nearly as I can judge what is right in the small fraction of time one has in which to decide. But sometimes I think 'what's the use—who cares?' Not the manager. His one thought is 'Get their nickels—push 'em in—throw 'em out.' The operator's motto is 'speed 'em up.' And as to the public—you hear much of 'jackass music,' but little is said about the 'jackass audience.' I have visited many picture theaters and observed the observers closely, and the conclusion is forced upon me that the average person considers the picture show a trivial form of entertainment, and not really worthy of serious consideration. This attitude is not confined to the uneducated element by any means, but is just as frequently found among those who pass for people of refinement, intelligence and education. You will find them almost any night in any picture theater of the better neighborhoods. They are out for fun and the moving picture is a joke to them, regardless of its quality or rendition. It is cheap, therefore it must be trashy; ergo to show their superiority they must 'guy the show.' But they are steady patrons at that. Once in a while an exceptionally good picture will 'grip' them, but not often. And this feeling toward the picture is not peculiar to the 'better classes,' either. You will find a sprinkling of it all the way down the line. Of course there are some who give the photoplay the same respectful attention they would to a theatrical entertainment, but the average American audience seems to judge the quality of anything by its price. The picture show is cheap. Who cares what the pianist does? Who cares what the drummer does? He imitates a sheep and 'some ass laughs.' Of course he laughs. That's what he came for; if he didn't laugh at that he would laugh at something else. I know a number of musicians who conscientiously endeavor to fit their pictures with appropriate music, but they get no thanks for it—no praise, no appreciation that is noticeable. The only fellows who seem to receive any audible praise seem to be those who go after the laughs. They play comic songs in classical pictures (the spectators often join in singing these), the drummer injects some fool noise in a serious scene and your 'jackass audience' is delighted. And this sort of thing is not confined to Chicago either. I have seen and heard it in neighboring towns, and friends tell me New York City is no better.

"I feel in a pessimistic mood to-day through reading E. C. Hall's article in the Moving Picture World of June 10th. We have no sound effects where I am playing, so the greater part of his article does not affect me, but he speaks slightingly of music in general and that hits 'where I live.' It is not easy to think of appropriate music for all scenes. It is no joke to try and think of something that 'will fit' while you are playing something else. Often after the show is over and I have a chance to think, something will occur to me which would have bettered the picture. But while we are playing a show, we are not supposed to stop playing. The mental process is a dual one. We must think of what we are doing and search the same time through our memories for something else—often we don't know just what. It is easy to sit comfortably in a theater with nothing to do but find fault. It is easier to break than to make; and it is easier to 'knock' than to try to accomplish."

You are in a pessimistic mood. I don't think Mr. Hall was finding fault with music in general. His shots seem to have been directed chiefly at the "foolish sound effects" so often heard and criticised. I think myself he was a little bit over-critical in some respects. I believe in sound effects when used intelligently, and I think I have had that privilege at times. He expresses my attitude at the tail end of his letter, thus: "If you can produce every sound or every **major sound** (the italics are mine), etc." Now I think that embodies the whole argument. The major sounds like the major actions are the ones we are to regard. On a stage a whole crowd of people may be walking and conversing, yet the audience is permitted to hear only that which has to do with the play. It is the same with the action; that which helps to tell the story is made prominent; minor matters are kept in the background. As to playing the correct music, we have all sorts of criticisms and instructions. "Give us something lively," says one. "Why don't you play more popular stuff," says another. "Cut out the music," says another. Some critics want music going incessantly. Others think an occasional shading (such as is heard in better class theaters) is sufficient. Who is qualified to lay down any particular law? The musician gets the blame when the spectator is dissatisfied. That's natural; he is the fellow who is doing the mischief. But it is not always the musician's fault. I have more than once heard the "comic song" played all through dramatic pictures, the audience singing along with a gusto which showed that they thoroughly enjoyed it. They applauded themselves heartily at the end of each chorus. I doubt if anybody followed the pictures very closely; they were there for a good time—that seemed to be their way of enjoying themselves. They paid their nickles and came again. That's what the manager wants. Is he going to interfere with their method of enjoyment? Not so you could notice it. I don't know how conditions are in New York, but it seems inconceivable that all music in the picture shows of that city is bad. One would imagine that some place could be found where the music was at least passable. If there is any such it is never mentioned. I agree with the writer of the above letter in one thing. The critic is always abroad when there is fault-finding to be done, but praise for good work is seldom heard. Now if the question was definitely settled as to what constituted correct music for the picture, the player could at least have the approval of his own conscience, but with so many divers opinions how is he going to improve himself when he is never mentioned except in condemnation? It must not be understood that I am taking issue with Mr. Hall. He is undoubtedly reporting things as he sees and hears them, and it is only through criticism that we can learn our faults or hope to better them. But when he casts a doubt on the mental capacity of any class of people without understanding the nature or reason for their work, he is uncharitable to say the least. It might be just as well to investigate a little closer before making suggestions of such sweeping nature.

Old thoughts in new dress may make new pictures, but not new subjects; look out for re-casts of the same subject; a changed name does not change the character of a story, even if a few new features are added. It may not always be possible to get something altogether new in every particular; it is possible, however, to get a difference

* * *

How would it be if a certain number of picture makers were to change and mix up their actors and actresses? There is arising a monotony which needs to be broken. An interchange of ideas often proves beneficial, why not an interchange of personalities. Again the pendulum has been swinging too much in tragical direction; recently comedy-scenic and instructive films are being given too long a vacation; may they not return to the screen again.

A. B. L. Gellerman, president of the Independent Western Film Exchange of Portland, who recently opened a branch exchange in Butte and more recently opened a new picture house called the "Class A," has sold the latter to the Montana Amusement Company, of which Frank T. Bailey is president.

With a view to securing positions for operators and others of whose ability and reliability the editor has no personal knowledge, is found to be impracticable. It is, however, the desire of the Moving Picture World, as well as the desire of the editor of this department, to give every possible reasonable aid to men out of a position. It has therefore been determined to offer operators, managers, film photographers, musicians and, in fact, any one connected with the business, the opportunity to set forth their needs in an "AT LIBERTY" column, at the rate of one (1) cent per word per week. Each initial and number counts as a word. This nominal rate is open only to those out of work.

QUESTIONS ON LAST WEEK'S LESSON.

(1) What is a virtual image?
(2) What is a real image?
(3) What essential difference is there between a real and a virtual image?
(4) Is the image in a flat, plain mirror a real or virtual image?
(5) Is the image on a projection screen a real or virtual image?
(6) Why does the image in a plain mirror appear to be as far back of the reflecting surface as the object is in front of it, and what is lateral inversion?
(7) When a beam of light enters a dark room, falling on a mirror it can only be seen by the eye from one point. Why?
(8) It appears as a bright spot. Why?
(9) When the same beam falls on a sheet of white paper it can be seen from any point and is not so bright as the mirror spot. Why?
(10) There is an angle of incidence in the latter case, but no angle of reflection. Why?

Some interesting, peculiar and valuable experiments may be made with two plain mirrors, both by setting them at varying angles and parallel with each other. If we set two plain mirrors, preferably without frames, on a table, as shown in Fig. 18, and lay an object, say a marble, B, as shown, the eye being at A, we shall see four marbles instead of one, the path of both the incident and reflected ray being illustrated.

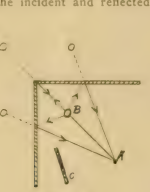


FIG. 18

The marble is reflected by both mirrors directly to our eye, but there is no re-reflection of the image itself. If the angle of the mirrors to each other be made more acute—the surfaces brought closer together—we shall see an increased number of images until, when the surfaces of the glasses are about as shown by detached lines C, there will appear a complete circle of marbles. This is due to the fact that not only is the object itself reflected back to the eye, but its image is also re-reflected many times. The next time you are in a restaurant, or other room where mirrors line both sides of the wall, look carefully and count the number of images of yourself visible on either side. I have viewed as many as a dozen images of myself on either side, in a room of this kind, each one appearing further away, until the images became too dim, through absorption of light by reason of many reflections to be discerned. Strange as it seems, while this phenomonon is always present in a room where mirrors line opposite, parallel walls, it is seldom noted and seldom seen unless one is looking for it, though perfectly plain and exceedingly interesting. In one little restaurant where I dined for a time, in which mirrors lined both walls, I called the attention of a patron who had eaten there daily for more than a year to the phenomonon under discussion and he was astonished, vastly amused and deeply interested. He had looked at those mirrors daily for a year and had not observed it. With our two experimental mirrors we may have some amusement by multiplying one of our housewife's eggs into a dozen before her very eyes. It is indeed possible to make many similar instructive and amusing experiments, but their value will depend upon how much thought is expended in the effort to understand the various phenomena presented. By placing your own face close to the edge of the mirrors when at acute angle, you may see a circle of perfect images of your own countenance. There are many other extremely interesting things in connection with reflection of light, such as multiple images produced by parallel mirrors, multiple images formed in thick mirrors, etc., and I have seriously debated the advisability of going further into the matter of reflection produced by plain mirrors. Space is valuable, however, and it is only my object to lead the operator up to a general knowledge of light action sufficient to enable him to grasp the meaning of things when we arrive at the action of light through lenses. Therefore we will pass on to the consideration of reflection by curved mirrors, which in their action are in some ways very similar to lenses. Let us first consider the concave mirror. Parallel rays falling upon a concave, reflecting surface are reflected, or thrown back in such manner as to converge to a point called the principal focus of the mirror. It must be understood that by "concave mirror" we mean one which has the true curve of a circle at every portion of its surface; in other words, a mirror whose surface is the true segment of a sphere. The principal focus of such a mirror is located at a point very nearly half way between the reflecting surface and the center of curvature of the mirror. The center of curvature is a point distant from the mirror surface by half the diameter of the circle the mirror would form if continued into a complete sphere. This is illustrated in Fig. 19, in

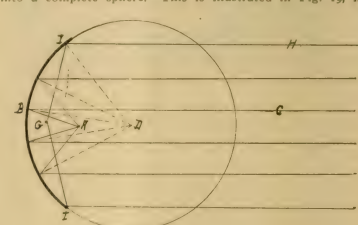


FIG. 19

which the heavy, black line represents the mirror, the curvature of which is continued in the lighter line forming the complete circle. The center of the circle D is the center of curvature of the mirror. The principal focus is at A. The reason for the principal focus being located at A, half way between the mirror and the center of curvature, is readily understood when we consider the fact that the angle of incidence must equal the angle of reflection. A moment's thought will show that a straight line drawn from the center of curvature to any point on the mirror must and will be normal to the mirror at that point. Very well. Examining Fig. 19 we see that any one of the rays shown, except the two outer ones, when reflected to the point of principal focus

have fulfilled that law. In Fig. 19 the dotted lines are normal to the surface of the mirror at the point at which they reach it. Take ray B C, for example: it is reflected to the principal focus as shown by line B A. Dotted line B D reaches from center of curvature to the mirror, to which it is, of course, normal at B. Remember that "normal" means at right angles, or perpendicular to. We will find that angles formed by lines C B, D B and B D, B A to be equal, the first being the angle of incidence and the latter the angle of reflection. The rays will only all be reflected to the point of principal focus where the mirror is of comparatively small size as compared to the half of the whole circle. If too great a section of the arc of the circle is included in its surface the rays near its outer rim will not reach the principal focus, but be focused further back as shown in ray H I. Only a parabolic mirror retains its point of focus when its size includes a whole half sphere. In the foregoing we have briefly set forth the general action of parallel rays and the spherical mirror. With rays eminating from some nearby source of light, however, a totally different problem is presented.

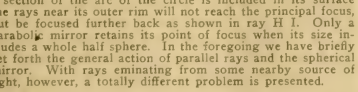


FIG. 20

In 1, Fig. 20, we have a point of light, X, projecting rays on a curved mirror, BC, D being its center of curvature, and D E a normal from center of curvature to the mirror surface at E. G H represents the path of a parallel ray to H, the principal focus of the mirror. A moment's study will convince you that the angle of incidence being equal to the angle of reflection, the point of focus for ray X E must be further from the mirror than the point of principal focus, and we find it located at I. The point of focus where, as in the case of ray E G, the source of light is beyond the principal focus is called the conjugate focus. Remember in considering these things that where parallel rays are mentioned they are rays coming from infinite distance, as from the sun. If, however, on the other hand, the source of light A be placed between the point of principal focus and the mirror (2, Fig. 18), the rays of light, in order that the angle of incidence, A D B, and the angle of reflection, D C B, be equal, must diverge from the mirror, instead of converging to a point in front of it as before and we shall therefore have a virtual image behind the mirror, instead of a real image in front of it as before. (There would be a visible, real image at the point of principal focus in the first two experiments, if a cardboard screen be held there to receive it.)

The point at which the image appears to be, behind the mirror, in the last experiment is called the virtual focus. It is a point between the mirror and the point at which the diverging rays would converge, if continued as shown by the dotted lines. Under this condition (illustrated in 2, Fig. 20), we see an enlarged, virtual image. In other words, the object is "magnified," provided the eye be located nearer the mirror than its principal focus. If located at the focus there will be no image at all, though further away it again appears, but inverted and smaller than the object itself. In

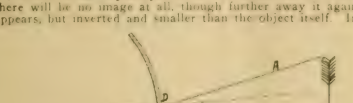


FIG. 21

2, Fig. 20, B is the center of curvature. D E and E F are normals. Let me again caution the student to, in tracing light action, always consider the ray as traveling from the object TOWARD the eye—never the reverse.

In convex mirrors the image is always diminished in size as compared to the object. The reason is made plain in this illustration rays A B eminate from extremes of the object, being reflected to the eye, located at C, as shown. Result is a virtual image D E, much reduced in size. The size of the image will depend on (a) distance of eye and object from mirror and (b) curvature of mirror. In the attempt to understand such matters proceed as follows: Consider only one point on the object, the extreme tip of the arrow, for instance. This point, like all other points on the object's surface, is sending out rays, by reflection from its surface, in every direction. The angle of incidence always equals the angle of reflection—remember that. Therefore only the rays from that point on the mirror surface which will reflect it to the eye will be sent back to the eye. For instance: The ray striking the surface at F manifestly will be reflected to G. Other rays from the same point of the object are striking the mirror at every portion of its surface, but they are reflected in other directions than to the eye. Only the rays which fulfill the law "the angle of incidence equals the angle of reflection" will reach the eye. In Fig. 21 the dotted lines are normal to the surface of the mirror at D and E, being drawn through center of curvature F.

I believe that while much more might be said concerning reflection of light, sufficient has been set forth to give the reader a reasonably fair idea of the rules and laws governing the same under varying conditions, and this is all that is designed to accomplish in this work. Having, therefore, accomplished our purpose, we will proceed, next week, to the consideration of Refraction of Light.

(Continued next week.)

A Number of Questions.—New York City writes: "Allow me to trouble you about the rather confusing subject of lenses. (1) The lens I use for a 12-foot picture on a 35-foot throw would, of course, project a picture almost twice as large at 80 feet. If I use an extension tube, removing the back combination from the film by a couple of inches, the picture will be considerably smaller. Can I use a tube long enough to make the same size, that is to say a 12-foot picture at 80 feet, or would the picture be out of focus? And will it be too much lost illumination? (2) Which is the easiest way to tell what size picture a lens will throw at a given distance by looking at the lens? (3) How do you figure the size of a lens? By its m. m. or by its back focus? (4) What do you mean by 'a,' 'c' and 'b.' Does this refer to the diameter or just the quality, and how do you tell the size by looking at it? (5) Are the Pink Label or the Bio carbons better for A. C.? (6) Is it good to leave a machine all night in gas-oline, and how do you lubricate the gears to keep the grind out? (7) Which is the easiest way to fit a belt on a take-up in order to give it just the right tension? (8) Is it necessary to wash condensers as alcohol every week, and to clean the lag terminals?" (9) Is there any way to tell whether or not the lamp is grounded without striking the arc and using a test lamp?"

(1) You say, "If I use an extension tube, removing the back combination from the film by a couple of inches," etc. Just what you mean by "extension tube" is not clear. If you mean using a tube built on the extension plan that is to say, a tube in which the combinations of lenses may be spread further apart or brought closer together, I would not recommend you to try to do this on such an extreme case. The result might be unsatisfactory. Moreover the back combination must be a distance from the film equal to the back focus of the two combinations. The lens will not focus at any other point. If you mean to use an ordinary tube and remove the front combination, using only the rear combination, that will probably work all right, but you would not get very good definition. However, in order for me to answer this question intelligently you will have to be a little more specific in your question. (2) You cannot tell what size picture the lens will throw by looking at it. With the Edison lenses you can look at the markings on the lens and then look at the Edison projection table and find approximately what size picture that particular lens will throw at a given distance, but every lens manufacturer has a different mark and, moreover, these marks are not always to be encouraged upon. The best method is to measure your lens as directed on page 60 of the Handbook. You can find the same instructions by looking through the back numbers of the Trouble Department. I would advise you, however, to procure the Handbook by all means. Its price is $1.50 and it will be mailed to you by the "Moving Picture World" on receipt of that sum. (3) The millimeter is simply another method of stating the focal length of the lens. Measure

your own lenses, is my advice, and the quicker you learn to do these things the better off you will be. On pages 60, 80, 81, and 105 of the Handbook will be found tables for both stereopticon and moving picture lenses, giving the size picture each one will throw at a given distance. Also, as above stated, on page 67 you are taught how to do your own figuring. Please understand I am not urging you to buy the Handbook in order to make the sale; I am advising you to buy it because it is a thing every operator and manager ought by all means to have. (4) I do not know what you mean by "1, 1½, 1¾." There is a 1¼ size lens, a 1½ size lens and a 1¾ size lens, and a lens of still larger diameter called a "four four," though the latter two are not much used in projection. These expressions refer to the diameters of the lenses. The ordinary moving picture lens is 1¼ size lens; some stereopticon lenses are ¼ size and some are 1½ size, the 1½ size being of larger diameter and much the better lens for stereo work, as it gives better definition with less liability to brown the corners in the picture. I do not at this moment remember the exact diameters of the various sizes. (5) The Pink Label and the Bio carbons are both excellent articles. We cannot make comparisons of merchandise in this department. (6) If the machine is all metal, no possible harm could come to it through sitting over night in gasoline, though I would not advise this if it has a wooden base, since the wood would become thoroughly saturated with gasoline and hence highly inflammable; moreover, it would, for a considerable time, give off gasoline fumes which would be very easily ignited. There is nothing to be gained by leaving the machine over night in gasoline. Some operators clean out the bearings by immersing the machine in gasoline and turning the crank a dozen times or so, immediately removing it. This does not harm and really does accomplish some good, since it washes both the bearings and the gears thoroughly, removing all dirt. The machine should then be thoroughly lubricated, of course. Lubricate the gears with some grease or with automobile or engine cylinder oil. (7) Stretch your belt around the pulleys ordinarily tight and then cut it so it will be possibly ¼ inch short, if it is a fairly long belt. A little judgment is all that is necessary to get your belt right, and the tension will take care of by the friction device. (8) The condensers should be cleaned every day, if you have an all-day run. If only used at night every other day will be sufficient. You can tell about this by looking into the condenser casing sideways when the arc is burning. If the glass appears clear and bright the lens is all right. If, however, it appears to be fast becoming tarnished, take them out and clean them. Wipe off the surface inside of the lamp house carefully every day. (9) The test lamp is the only method of testing for grounds I would recommend.

An Invitation.—The editor of this department is in receipt of a very neatly engraved invitation reading: "The Moving Picture and Projecting Machine Operators of San Francisco cordially invite you to attend the evening festivities of their seventh anniversary to be given at Toke Point Grill, 1727 O'Farrell Street, Friday, June 23, 1911, 12 o'clock midnight. Committee in charge: Mr. W. Osterfeldt, Mr. S. Gordon, Mr. H. Olsen, Mr. C. Sweeney, Mr. D. Lattimer."

Many thanks for the invitation, gentlemen, and if the new propellor for my air ship arrives in time you may certainly expect me to be present. However, that there will be there is some doubt about its arrival. Nevertheless, I shall propel my thoughts into your midst at about that time in the night on June 23d and I wish you a most enjoyable time. I trust that the coming year will bring all kinds of prosperity to your organization and its individual members.

License Wanted.—Oklahoma (name and town suppressed) writes: "I am operating in a city of 35,000 population, in which there is no Union. I wish to try working in some larger city. I believe all operators in New York and other large cities have to have a license. Now, what is bothering me is how to get that particular article, and how much it will cost. Is there any possible way to get a license without going out of this city?"

There is not. In order to receive a license in any city it is necessary that you make application in person and receive a personal examination as to your qualifications by the official or Board of Examiners, to which that duty is deputized. The highest cost I know of is $10 per year, in the city of Chicago. Many cities, however, including New York City, make no charge whatever.

Gate Trouble.—Ohio (name of town suppressed) writes: "Will you please tell me how to line up the sprockets? I have them all in line with each other and also with the aperture plate, but the picture shows a straight edge on the curtain. How do you set the outside shutter on the Edison type B?"

I was amused upon reading your first inquiry. You ask me how to line up the sprockets and then proceed to say they are already in line. The trouble does not lie in the sprockets, if they are in line, but is probably due to the fact that one of the tension springs sets out just a little too far and is covering one edge of the aperture. It is also possible that the gate itself sets too far to one side, though in that event the edge should show in the form of a shallow and not a straight line. I think you will find the tension spring is the guilty party. As to setting the outside shutter, turn your fly wheel backwards until the intermittent sprocket just barely begins to move; or, better yet, until the pin is just half its diameter in the star slot. Then set your shutter so that the wide blade has opened the lens just a little less than half, and it ought to be right. If it shows any travel ghost, move it just a little. If the travel ghost is down, revolve the top of the shutter towards you. If the travel ghost is up, push the top of the shutter away from you. To revolve the shutter first loosen the collar just outside the outer spindle boxing and slip the shaft in a trifle until its gear is unlocked. Later, it occurs to me that I don't remember which way the Edison Type B outside shutter runs. The direction as to which to move the shutter is correct; if the side next you to unravels up; but if it travels down, the direction must be reversed.

Very Angry.—San Francisco writes: "Say, man! I am some mad, and you are the indirect cause of the sudden increase in my temperature. I will, therefore, ship my troubles back to you. They say 'the pen is mightier than the sword,' but believe me, if I could only have the supreme pleasure of meeting the operator from North Tonawanda, N. Y., who sent in the drawing for installation of outside shutter on the Motiograph (page 1198, May 27th issue), I would most assuredly choose the latter and use it effectively, too. I worked industriously for two days on that shutter and saw shutters in my dreams, until finally I came to the conclusion that the brother operator also had indulged in a nightmare and was still in a trance when he drew that diagram. He is quite right when he says there is no flicker with the 1½-inch blade. There is absolutely none, but my, oh, my! what a travel ghost. For goodness' sake don't let him get away without giving us a photo of his invention. If he says he gets a good picture with that shutter he has certainly omitted some important detail from his diagram and explanation. Let us hear more about it. Now, just a word to Mansfield, Mass. (same issue), who is having trouble with oily film. Your idea, Friend Richardson, of breaking the head of a large needle on to it will pick up one drop of oil when dipped in the can, doesn't appeal to me as being practical, when you stop to consider the fact that there are thirty odd oil holes in a Motiograph machine and some of these holes in position which could not be readily reached with a drop of oil balanced on a needle. It would necessitate your getting down on all fours or so earlier to do this little stunt. The idea of just a drop or two of oil is all right, but why not use a fountain pen filler. Here is our method of oiling: Use a heavy grade of oil, applied with a pen filler, on all parts, with the exception of the cam and star casing. This we take apart and pack with a solidified oil called Mobilubricant, obtainable at any automobile garage, price, 25 cents per pound can. About once a week we remove the objective lens and plate and cut out a piece of ordinary blotting paper in such shape that it will fit the bottom of the machine casing, just under the star and cam casing. This will absorb all surplus oil and your troubles are at an end. And now for a couple of questions: Is the Taylor School for Operators still in existence? What is the rate for current in New York proper? We pay 2½ cents per k.w. Is there another city in the United States with a lower rate? If you happen to know of any operator contemplating removing to Frisco, just tell him that he may leave his pliers and screwdriver at home and come prepared to do the heavies with a section gang at $1.40 per day. We have any number of operators who only a short time ago were drawing $30 a week, but to-day are to be found picking fruit at that price per month; which is enough said. I will anxiously await the photo of that outside shutter."

If you will look at my comments on the article by Tonawanda, you will notice that I myself was skeptical as to the possibility of such a shutter delivering the goods. I think you will find I said that the blade of the shutter would have to be very much wider; also that I wrote Tonawanda two or three times to find out if he had not omitted something. That such a shutter could work successfully would be impossible, since it would only barely cover the lens and make no provision for the time during which the film is traveling. Tonawanda has been a good correspondent of this department and has set forth some excellent ideas. In this par-

ticular proposition, however, there is a screw loose somewhere and I will have to pass the whole proposition up to our brother out in Western New York. If such a shutter really would work, it would be an immense saving in current, since it would only cut but a very slight percentage of the light, as against the from 41 to 52 per cent. cut by all standard machines. The pen filler idea is excellent. I omitted to state the fact that to use the needle one should pour out some oil in a shallow vessel, such as the lid of a baking powder can. It is a good method of oiling, but I think myself the pen filler would probably be even better. The Motiograph machine has quite a number of oil holes, but I have oiled one around in three or four minutes comfortably, wiping off the surplus oil at the same time. With the needle, of course, it would take considerably longer. I will, however, apologize and accept the pen filler idea. Yes, the Taylor School is still doing business. The rate for current in New York varies somewhat. The new scale is ten cents per k.w. for the first 250; nine cents for the next 250; eight for the next, and seven for the next, down to a five-cent minimum on quantity or excess over 1,500 k.w. hours. I know of no city in the United States which furnishes current at anything like the rate you name. The best record I have, even of a private plant, that is to say a plant owned by the theater, is 3¼ cents per k.w. Will San Francisco kindly tell us how full he fills the intermittent oil casing and how many hours run one filling will serve. Does the heavy grease make any appreciable difference in the running of the machine—make it run harder, I mean?

Another Victim of the Law.—Coney Island writes: "Being an Englishman, I am a victim of the non-citizen law. Could you in any way put me in touch with a position where one doesn't have to be a citizen? I have worked down here in one house for three years and know my business thoroughly. Can do my own repairing and have no objections to going anywhere, provided the salary be not less than $25 per week. Will furnish references upon request."

It is useless to again set forth my opinion of the fool law which deprives this brother of the right to earn his daily bread in the city of New York simply because he happens to be technically a subject of Great Britain. To anyone desiring to give the brother employment I will cheerfully send his address.

New Form of Shutter.—Chicago, Ill., writes: To those having trouble with terminals burning off when using A. C., I would suggest the use of the Vitagraph lamp. With lamp they will have no trouble of that kind. I always guarantee the manager a perfect show, so far as the light is concerned, and, as to the film, I have run two and one-half months without even a frame-up. I look over my film very carefully, even though it be first run. Here is one for the boys to try out. Make a revolving shutter similar to the one they now have in their machine, but make the wide blade 3-16 to ¼ inch wider than that of the regular shutter. Drill three rows of holes along the edges of the blade, the outside ones larger than the middle row and the inside smaller. They will find that it helps to eliminate the flicker and has a tendency to dissolving instead of shutting off the light abruptly. It works fine on my machine, and I have A. C., too. Patrons ask the manager why it hurts their eyes in other theaters, but never in his. I will write you later on other things. I am always a reader of the 'Moving Picture World' and I have learned volumes through your department."

The shutter scheme, Chicago, is one in which, frankly, I haven't any large degree of faith; still it won't be much bother for those interested to try it out. The holes drilled in the edge of the blade, as shown by an accompanying sketch, are along both edges of both the flicker and the wide blade, three rows along each edge. The inner row is very small, the middle row a little larger and the outer row, I should say, 1-16th or maybe about 3 32nds of an inch in diameter. The three rows, I should suppose, ought to occupy about 3-8ths of an inch in width. One reason I say I haven't much faith in this scheme lies in the fact that almost every imaginable kind of a shutter has been tested out by the different manufacturers. In the Nicholas Power Company's factory is a wire loop, upon which are strung possibly as many as a hundred different types of shutters that have been tried out in their No. 4 and 5 machines. Some have perforated blades; some have five or six blades; some have blades made of mica; some have curved blades, and, in fact, almost every design one could think of is on that wire, but after trial they have all been discarded and are merely kept as curiosities. However, as I say, it will do operators no harm to experiment with such things and in all probability they will acquire more or less knowledge in the process, even though the experiment be not successful.

Rheostat Amperages.—St. Louis, Mo., writes: "Will you please give me some idea of the number of amperes furnished by the Powers 220-volt rheostat when used on 110 volts?"

The rheostat you presumably mean is the 220-volt round, adjustable rheostat, which has 14 adjustment contacts. When it is hitched in on 110-volts in series with an arc, factory tests show the rheostat to deliver the following amperages on the different contacts, the arc being kept at normal length: Numbering the contacts from 1 to 14, beginning on the 220-volt side, when the handle is turned clear around to contact No. 1 (there are really no numbered contacts, but I am simply supposing them to be numbered), the rheostat delivers 13 amperes; contact No. 2 delivers 15 amperes; No. 3, 16 amperes; Nos. 4 and 5, 17 amperes; Nos. 6 and 7, 21 amperes; No. 8, 26 amperes; No. 9, 28 amperes; No. 10 and 11, 34 amperes; No. 12, 60 amperes, at which point the coils become red hot. The same rheostat on 220 volts on the contact No. 1 delivers 28 amperes; on contact No. 2, 32 amperes. I have no available record of the amperage of the other contacts when used on 220. When this rheostat is used with the two halves in multiple on 110 volts, with the handle on contact No. 1, it delivers 43 amperes; on the second contact, 51 amperes, and on the third, 60 amperes, at which point it becomes red hot. While I am about it, having these records at hand, I might as well give the readers of the department the data on the other Powers rheostats. I might add that I will be glad to publish similar data on the rheostats of any of the manufacturers, if they will supply same. The Powers 110-volt non-adjustable underwriters, commonly known as the 25-ampere rheostat, delivers 23 amperes on 110 volts; 24½ amperes on 115 volts; 26½ amperes on 120 volts. The Powers 110-volt adjustable rheostat, same as the underwriters, but adjustable, delivers as follows: on 110 volts, first contact, 23 amperes; second, 24½; third, 26½; fourth, 28 amperes, at which point the wires become dull red, and on the last contact, 33 amperes with the wires red hot. On 115 volts it delivers: first contact, 24½; second, 26; third, 29; fourth, 32, at which point the wires become red. On 120 volts it delivers: first contact, 26½ amperes; second, 28 amperes; third, 30 amperes, at which point the wires become dull red. The small Powers circular 120 volt, adjustable rheostat, when worked on 120 volts, delivers as follows: When the handle is set so that the resistance all in, 30 amperes; on the second and third contacts, 34 amperes, at which point the wires become dull red; on the fourth contact it delivers 39 amperes, when the wires become red hot. When working on 110 volts, with the handle set so that the resistance all in, 25 amperes; second and third contacts, 28 amperes; fourth and fifth contacts, 32 amperes; sixth contact, 40 amperes, with the wires red hot. In this connection, however, it must be taken into consideration that the rheostats on which these tests were made were new. After the resistance has been in use for some time the amperage will be considerably reduced. I would suggest to the various manufacturers that the publication of this kind of data concerning their resistance devices would be of considerable value to operators, and repeat that if the same is furnished I will be only too glad to give it space.

Letter Overlooked.—Cleveland, O., writes under date of June 1, as follows, the latter having apparently been mislaid: "I have read with interest the columns of the Trouble Department and have received some very useful and helpful information therefrom. I am running a Lubin machine and have been having trouble with the lower loops getting too big and running out over the back of the machine, but this does not effect the upper loop by making it smaller. The lower sprocket does not seem to be loose. At first I thought the trouble was from that source. Could it be on the gearing of the machine? The result has just recently shown up though I have had the machine for nearly a year and until lately it has proven very satisfactory. Can you suggest any remedy? I have read a note some time ago in which some one instead of an arc light used it has proven successful, giving a bright, clear picture with not anywhere nearly as much heat."

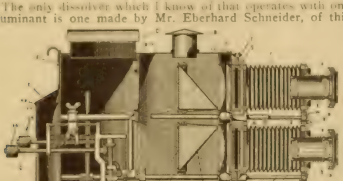
I am not very familiar with the Lubin machine, I confess, but the fault, in all probability lies in lack of proper adjustment of your lower sprocket idlers. As one sees while the Lubin has one idler or two, on the lower sprocket, but in any event the idler or idlers should be set away from the sprocket by about twice the thickness of the film and not that way. It is possible that the sprocket teeth are very badly worn, in which case you should have a new sprocket. The trouble does not lie in the gears of your machine, but wholly and entirely with the sprocket or idlers, possibly a combination of worn sprocket and poor adjustment of idlers. The enlargement of the lower loop would of course

have no effect whatever on the upper loop. That you can use the Nernst current for the projection of moving pictures seems impossible, or I might say impossible. I should like to have a photograph of your lamp house with those glowers in place and be informed as to what size picture you are projecting. The Nernst glower has up to date been found impractical for projection, except for small advertising stereopticons, which throw a picture only about 3 feet square.

Replies to Oklahoma.—Two weeks ago we published a request from Oklahoma for five high-class operators. The response was astonishing, there being even some telegrams of appreciation. Two unions offered to furnished the whole quota of men, and replies came in from individuals all over the United States. These have all been forwarded to the party in Oklahoma. There is bound to be considerable disappointment, however, since there are only five places to fill and applications galore.

Single Arc Dissolver.—Savannah, Ga., writes: "I have heard something of a dissolving stereopticon that operates with only one arc lamp. Could you give me some description of this machine, and is it a practical proposition?"

The only dissolver which I know of that operates with one illuminant is one made by Mr. Eberhard Schneider, of this



city. As you will see by the picture, this dissolver operates with a right angle, or 90 degrees arc, though it can also be used with the regular projection arc lamp. The rays of light from the arc pass through the prisms and are refracted by them into the condensers, dissolving being accomplished by means of the usual diaphragm arrangement in front of the objective lenses. There is no question but what the machine is practical. I have seen it demonstrated and the projection was excellent, also the dissolving effect was perfect.

Light Reflection.—New Orleans, La., writes: "Can you give me the comparative reflecting powers of different colors when used for wall and ceiling decoration?"

The different colors reflect light as follows: A perfect mirror reflects 95 per cent. of the light; the ordinary commercial mirror, 87 per cent.; white blotting paper, 82 per cent.; white glazed paper, 81 per cent.; chrome yellow, 62 per cent.; orange, 50 per cent.; pink, 36 per cent.; emerald green, 18 per cent.; dark brown, 13 per cent.; black, 5 per cent.

Light Trouble.—Murfreesboro, Tenn., writes: "Being a reader of your department and having derived much benefit therefrom, I am now going to ask a few questions. We run only one show a night; A. C. 110-volt current; have a throw of 50 feet; 12-foot picture; 1900 Motiograph two-wing shutter, also Motiograph lamp house and rheostat. My rheostat is stamped 25 amperes, but I know it does not pass that much current. Here are a few questions: Sometimes there is a small ghost straight across the center of my picture. When I bring my carbons very close together it somewhat diminishes the ghost. After I run the first reel nearly through, my carbons burn the crater flat, causing a very bad light. I am using an ordinary cloth curtain stretched over a frame, the same having several coats of alabastine. Can you suggest how I can get better results, and do you think my picture is too large for the length of throw, using 25 amperes at 110 volts? I enclose a stamp and ask you to reply, by mail, so that I will not have to wait so long."

I have spent one whole day wandering around over the battlefield adjacent to your city and have rubbered at the bullet-holes in the east iron columns of your court house, Murfreesboro. This was about six years ago. I do not and cannot reply personally to letters. If I did so I would be swamped with letter writing. As to your trouble, I do not see how you can possibly project a good 12-foot picture with 25 amperes of current. If you have a rheostat stamped 25 amperes and it has been in use for any considerable period of time, it is in all probability not delivering more than 20 and possibly even less than that. I would suggest that you either procure another rheostat and hitch it in multiple, or, what is much better, that you get some good operating room transformer, such as the inductor, compensarc, etc. These transformers are somewhat expensive in the first cost, but if you are on metered service they ordinarily would save a great deal on your light bill, at the same time giving you a far better illumination. However, if you are using only 20 amperes the saving would not be very much, but the increase in curtain brilliancy would be very great indeed. Inasmuch as you say that the ghost only occurs occasionally, I am led to suppose that it is through some fault of the carbon setting and I do not think you will have much success in remedying the same so long as you use that exceedingly light amperage. If you can get a really good 12-foot picture with 20 amperes, or even 25 amperes, of A. C., my dear boy, you can do more than I have ever seen done to date. As to your craters burning flat, I would suggest that you send $1.50 to the Moving Picture World for a copy of my Handbook. You will find therein, besides much other valuable information, complete illustrated directions for setting carbons, both for direct and alternating current. I think the more than two thousand purchasers of the Handbook will bear me out in the statement that you will get full value for your money in the book. In the back numbers of the department you will find instructions from several operators and managers for coating the curtain with aluminum. I would suggest that you follow out one of the recipes and you will, I believe, be well repaid for the slight expense entailed.

Strike in Cleveland.—The following telegram came to hand just in time to get it in type:

"Cleveland, Ohio, June 20th. Operators in down-town houses are on strike. No notice was given and arbitration was refused, the Avenue Theater being the only down-town house accepting terms. Signed, B. G. Drummond."

Sorry to hear of the trouble in Cleveland. I do not exactly understand whether the "no notice" refers to operators or managers, or whether it was the operators or the managers who refused arbitration. By the next edition, however, we shall undoubtedly have further information.

INTERRUPTED FILM SERVICE.

From St. Mary's, W. Va., comes the tale of a peculiar incident about a manager of a five-cent theater who sub-lets his films to the nickelodeons in some of the small villages in the surrounding country. One day he was somewhat surprised to receive this message. "Don't send any more films, as Bill Jones is dead." For the rest of the day the manager pondered over the situation and tried to think who Bill Jones was, and in what way he was connected with the moving picture industry, but to no avail. Finally, curiosity got the better of him, and he made up his mind to find out what Bill Jones had to do with the case. He found out as follows: The picture man in that small town rents all his chairs from the undertaker, but as Bill Jones was a prominent resident, the chairs which were rented had to be called for by the undertaker; therefore, no show could take place until after the funeral.

MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and any one can make them. They are handy also for announcing vaudeville acts. In fact they may be readily used for anything you may wish to say to your audience.

For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address

UTILITY TRANSPARENCY CO.

No. 6 Bradhurst Avenue New York City

EMPIRE FILM EXCHANGE SPRUCES UP.

The uplift and solidity of the business has received a boost on Fourteenth Street. It was long in coming, Kessell, but when you went at it you did it right. The writer had occasion to enter the Empire Film Exchange one day last week and stopped short on the threshold. Had we made a mistake and entered the office of a bank or large corporation? No. There were the same familiar faces, and from a far corner Ad. Kessell waved an inviting salute. Mahogany furniture and soft green carpets bedecked the office; silent salesmen showcases lined the showroom; nothing remained of the old furniture and even the walls had taken on a lining of embossed metal work. The floor above is given up to the film rental department, with everything for the convenience of the employee. When an upstart concern fits up elaborate offices it is done for effect. When an old-established house that has borne the brunt of adversity bedecks itself it is a sign of prosperity and self-respect. We congratulate Mr. Kessell on his layout.

BOSTON.

The Jolliette Theater, Bowdoin Square, ran the "Fall of Troy" the week of June 19-24. This reel was the cause of a successful week's business for the Jolliette. Since the house has been under new management, the "Fall of Troy" was the first "special feature" exhibited in the Jolliette. Under the former manager, Mr. J. L. Roth, the Jolliette earned a conspicuous name for itself, as a house running nearly every feature photoplay available for Independent theaters. So the Jolliette must exhibit "features" real often if the name of the house is to be kept up to old standards in this respect.

The Old South Theater, Washington Street, was closed on Sunday night, June 18, by express order of Chief of Police Whitney. On June 11, Chief Whitney was present at the performance presented by the Old South, and at that time chanced to hear a parody sung, in a vaudeville act, which he considered suggestive and not proper for presentation at a public resort. The chief caused this act to be removed from the stage immediately. The suspension of the Sunday license was the penalty paid by the Old South. At this writing, it is not at all certain whether the chief will issue the special Sunday evening license to the Old South for June 25th. The chief has stated that the offense seemed more serious than it ordinarily would, owing to the fact that the house had been specially warned by him in the not very distant past that suggestive acts would not be allowed on the stage. It is a pity that Cinematographic—by high art—should be so insulted and so degraded by being placed on the self-same bill as a lewd song. It is to be hoped that Manager Nat Burgess will exercise a more watchful vigilance over his programs from now on.

The World's New England representative in a recent issue of this paper published an article, "Balancing the Program," which noted the fact that a moving picture show is much more enjoyable and liable to prove a success should the program of pictures be balanced with care and judgment. He also stated that many managers do not care for this special detail, but allow the reels to be exhibited in any order that may happen to be the easiest. A reply to the article can be noted in this paper, issue of June 24, from the pen of Mr. J. J. Rieder, of Jackson, Mich. Mr. Rieder claims that "Henry" should not blame the manager for a poorly balanced picture program—it is the fault of the exchange-man, who hands over to the exhibitor any old junk he sees fit, which cannot be balanced in any way—this is the contention of Mr. Rieder. Such a state of affairs as Mr. Rieder outlines in his letter, anent affairs in Michigan, is to be deplored. The World's New England representative wishes to remark that his article was written from observations carried on though New England—not in any other portion of the country. And the result of his observations has been that many moving picture shows are poorly (or not at all) balanced, and that the manager is almost always the sole culprit. This is owing to the fact that the very great majority of New England houses are running pictures picked by their managers. Sometimes his choice is not absolute, but he always is allowed a great deal of leeway in his wants. More often, however, the show is entirely chosen by some representative of the theater, either by viewing them "run off" at the exchange or through the medium of the manufacturers' advertisements, bulletins, etc. With this fact in mind, Mr. Rieder will no doubt agree that, in New England at least, poorly balanced programs are distinctly "up to the manager."

Managers hereabouts know of what their programs will consist nearly four days in advance of actual exhibition. A convention of moving picture managers of Michigan is badly needed, judging from Mr. Rieder's letter, which throws light on several evils of serious import in Michigan. Why not organize, Michigan?

It is interesting to note the result of a canvas of Boston moving picture houses made by a local manager, in company with his vaudeville agent. On a certain evening these two men dropped into nearly every house in Boston proper. The result of this observation was that the Olympic Theater, Bowdoin Square, held the greatest number of people in its auditorium. Manager Roth should be pleased to note this pleasing fact.

HENRY.

THE NAT WILLS POSTER.

Nat Wills in his time may have had some gay lithographs of himself as an actor and as a star, but never in his life has he been the subject of such an elaborate poster as that which has been got out by the Powers Motion Picture Company to inaugurate his entry into the moving picture field.

We reproduce herewith a poster by the famous artist, "Pal," of the Courier Lithographing Company, of Buffalo, N. Y., and we wish you could see it in the full colors. It is one of the dreamiest things you ever gazed upon, and, as you can see for yourself, it shows Nat surrounded in a very agreeable way by a trio of mystical seraphs, or mermaids or dream babies, or whatever else you wish to call them. Whatever they are, they look good to us, and we are rather inclined to envy Nat his very close proximity to three such very agreeable looking creatures.

This poster represents the last word in lithographic art. The colors are soft, seductive and quiet, and a beautiful color harmony pervades the whole. One can get an idea of these value when it is known that each one of these posters was posted at a cost of 25 cents per copy. At the time of the Powers fire there were 5000 of these beautiful pictures destroyed, and the same amount had to be ordered again. So when the exhibitor gets his poster, he can look at it and consider that it is the most expensive moving picture poster on record, because every one of them, on account of the regard that Nat and Pat Powers, exactly fifty cents apiece.

Have you noticed that the MOVING PICTURE WORLD is twelve pages larger than it was two weeks ago? Watch it grow.

Joseph A. Oliver.

The picture personality presented herewith is that of Joseph A. Oliver, who recently joined the Pathe Western Stock Company to play character leads, and other important characters parts. Mr. Oliver is well known throughout the United States by reason of his forty years' experience on the legitimate stage, during which time he has appeared in many important parts in the plays of the period, and in the older plays of comic opera fame.

Mr. Oliver began his professional career before the footlights when he joined the John T. Ford Stock Company, of Baltimore, which at the time was one of the greatest stock companies in America, and which included among its famous players such names as Robert Downing, the Chapman Sisters, George Edison, and others whose names are now only a memory to old-time theatrical men, but who at the time were stars in their profession.

Mr. Oliver created the part of the original tramp in "Princess Toto," by Gilbert & Clay, produced by the Henderson Opera Company at the Standard Theater, New York. Other members of note in the company who scored heavily in this production were: William Hamilton, W. A. Paul, Mme. Braham, M. Lucette, Mme. Zeabau. Mr. Oliver was also one of the first boatswains with the Boston production of "Pinafore," and included in the cast were May Irwin, Flo Irwin, George Ulmer, and others of note.

Mr. Oliver then joined the Adelphi Stock Company, which played in Chicago before the great Chicago fire, during which the theater was destroyed. Following the destruction of the Adelphi Theater, he played for years in repertoire throughout the country with various companies of note at the time. For five seasons Mr. Oliver played with the C. W. Park Dramatic Company, a stock organization well known throughout the South. For the last three seasons he played with the Price & Butler Stock Company. Previous to this, Mr. Oliver played several seasons with the John Guerin Stock Company, at Fargo, N. D. He also played three seasons at Taranta's Theater, New Orleans.

Mr. Oliver has also had experience in theater management, having previously managed a stock company at Leadville, Col., and the Broadway Theater, St. Louis, during the recent World's Fair. Few men on the stage today have trod the boards of the legitimate so long or so ably as the subject of this sketch. The film world in general, and the Pathe Company especially, are indeed fortunate to have engaged the services of such a professional, winning him from the legitimate to give his undeniable talents to the pleasing of millions, and helping to keep on its high pedestal the art of acting before the camera.

Mr. Oliver is 63 years of age. It is to be hoped that the Grim Reaper will spare him another score in which to amuse and entertain the amusement loving public. He is an all-around, versatile, finished actor, and in several interior scenes taken at the Pathe Studio recently the writer of this brief biography, and other spectators, watched his work with pleasure.

Moving Pictures of the Powers Fire

One of the Most Remarkable Fire Films Ever Made.

At a private exhibition this week, we had the privilege of looking at the picture that cost Mr. P. A. Powers $150,000—the burning of the Powers plant, or home of the Powers Picture Plays, at 241st Street and Richardson Avenue, New York City, on the afternoon of June 6th. Our expectations on the way to view this reel were not very great. We expected to see the usual fire picture, showing a lot of smoke and promiscous running about, but when the reel was finished we realized that we had been looking at what will no doubt prove to be the greatest actual fire picture ever taken.

It does not often happen that a moving picture photographer is at hand when a fire breaks out, and this instance is the first time that a film factory has been wiped out. There are many moving pictures extant of fires that have already begun and are considerably under way, but we do not remember of any fire picture that has been taken from the very beginning, even before the fire department arrived upon the scene. This picture shows the burning of the Powers plant from the very beginning; from the time when the first faint streaks of smoke appear at the windows and doors until the building it at last consumed in a seething mass of flames. Owing to the vast amount of celluloid stored in the building, the Powers fire lasted only half an hour. Within thirty minutes from the time the fire broke out, the place was a flat ruin upon the ground.

In this respect, then, the film differs from most fire pictures, because it is seldom possible to show the beginning and end of a fire with all the details that should come in between. We see at first the excited employees running about. Later on, the fire department arriving and stretching its lines. The picture should be of interest to residents of that section of New York City, because it shows very plainly the poor water pressure in that particular district. For some time the firemen were unable to raise a stream more than a few feet in height, and during that time were practically of no service.

After viewing the picture we desire to confirm our previous statement of the cool-headedness of the operator, Mr. Al. Leach. He not only took motion photographs of the fire, but he took them in a professional manner. In the picture there were no traces of hurry or excitement on his part. The picture seemed to have been taken in the most coolly calculated manner. The lines were well squared up and the positions well chosen.

Wherever the fire seemed to be raging the most, there Mr. Leach was to be found with his camera. After looking at this picture of the fire, we know as much about it as though we had been standing right there on the scene at the time. The picture brings back to our minds with double force the wonders of Cinematography. This picture is perhaps one of the very few bona fide photographs of a fire from its very start, before even the fire department had arrived. It is a remarkable piece of work and we know in advance that wherever this picture is shown it is going to be talked about, and will be one of the biggest film sensations of the season.

At this writing, it is not certain whether the Powers Company intends to introduce a story into this fire picture, or whether to release it as a straight educational reel. In our opinion, it will go well either way, because it is real. The Powers people may deem it wise to work a story around their unfortunate fire, but we do not think it necessary. It is one of those pictures that will draw on its own merits and one that should be kept in a theater for more than one day, because those who see it are bound to return home and tell their relatives and friends what a wonderful fire picture they have seen. It is difficult to describe in words what can be described by means of motion pictures. Our descriptions of this film has been very meagre. Our advice to the exhibitor is to take it as quickly as he can get it, and keep it as long as he is allowed to, within the limits of reason. We have made some very strong statements on behalf of this film, but we do not think that they are strong enough. The Powers Fire picture is one that can be exhibited for years without losing its interest.

State Rights Selling Fast

TEMPTATIONS OF A GREAT CITY

The Latest European Craze

(IN THREE REELS, WITH SPECTACULAR COLORED POSTERS)

You Be the Man

to get the money. Buy the state rights for your state for this picture and you will be the man who makes the clean-up.

TEMPTATIONS OF A GREAT CITY is the strongest Moving Picture Melodrama that ever came across the Atlantic. Read what the Moving Picture World has to say of it on page 1367, issue of June 17.

WRITE OR WIRE QUICK!

P. P. CRAFT, Gen. Mgr. **MONOPOL FILM CO.**

111 East 14th Street, New York City

ESSANAY F

Every Tuesday—T

Western Dramas and Comedies that have never been ec
class of Drama and Comedy and expects to be the last.
sonal direction of Mr. G. M. Anderson. From one

Genuine Comics, Entertaining C

Will Also Issue Weekly to Compl

Any Exchange will Supply

COMING

"Mustang Pete's Love Affair"

(Remember "ALKALI IKE")

OTHERS ALSO C

Mr. Wise, Investigator. Base Ball Star From Bingvill
The Clown's Baby. An Old Man's Folly. The Corpor
Two-Gun Man. Two Fugitives. And

The Photographic Quality and Steadiness of Essanay Fil

ESSANAY FILM M

LONDON. 5 Wardour Street. W.

HOTOPLAYS

riday—Saturday

d by any other maker. Essanay was first to offer this productions of our Traveling Western Stock under per- wo additional Westerns will be issued each month.

Comedies, Excellent Dramas

e Our Full Program of Releases

Essanay Subjects as Issued

COMING

"Spike Dugan's Last Fight"

(Remember "HOOSIER FIGHTER")

HE WAY ARE:

"Swat The Fly." Five Bold Bad Men. The Rosary. and the Girl. The Backwoodsman's Suspicion. The that cannot be announced at this time.

Attracting Marked Attention. HAVE YOU NOTICED?

UFACTURING CO.

CHICAGO. 521 First National Bank Building

TRADE MARK

EDISON FILMS

TRADE MARK

TWO SUBJECTS ON ONE REEL

TRADING HIS MOTHER

Wednesday, July 5th.

The Widow.....Mary Fuller.
Her Son.....Yale Boss.
The Suitor.....Marc McDermott.

Little Dermott regretted that he had given his widowed mother in Mr. Lawrence in exchange for a gold watch, and was quite willing to return the watch to Mr. Lawrence if, by so doing, he might regain his mother. However, he finally gets both. A delightfully appealing story of a small boy.

POLISH AND PIE

Wednesday, July 5th.

Mr. Jones.....Charles Sutton.
His Daughter.....Marie Tener.
Her Young Man.....Edward Boulden.
The Cook.....Rolinda Bainbridge.

A new cook in preparing dinner found a bottle of shellac, which was unfortunately labeled whiskey, and used it not only for the pie, but also as a stimulating beverage for herself, much to her own discomfort as well as that of the guests. Full of laughs.

Don't fail to book release of June 11th,
"MARVELS OF HORSEMANSHIP."
U. S. Cavalry in thrilling drills.

THE PRICE OF A MAN

Tuesday, July 4th.

John Braham, falsely arrested.....Charles Ogle.
Mrs. Helen Johnson.....Miriam Nesbitt.
Her Two Children.....{Gladys Hulette. {Edna May Weick.
The Minister.....William West.

An escaped convict, falsely accused of murder, is befriended by a poor widow and her children, and surrenders himself in order that the reward for his capture may save the widow's home. While the widow and minister are attempting to secure a pardon for the convict, news is received that the real criminal has confessed. The widow and the innocent convict are married and live happily.

THE CRUCIAL TEST

Friday, July 7th.

Charles Channing, a discharged reporter.....Herbert Prior.
J. R. Keating, the star reporter.....Richard Neil.
Managing Editor.....James Gordon.
The Telegraph Operator.....Richard Ridgeley.
The Captain of the Tug.....Charles Sutton.

A thrilling story of the Spanish-American war showing in graphic manner the war fleet which lay off Santiago Harbor, waiting for the Spanish fleet to come out, and the subsequent destruction of the latter. The hero is a newspaper reporter.

TRADE MARK

THOMAS A. EDISON, Inc.
73 LAKESIDE AVENUE -:- -:- ORANGE, N. J.

TRADE MARK

LUMIERE
Cinematograph Film

BEST AND CHEAPEST

SUPPLIED **AT 3½ CENTS PER FOOT** "UNPERFORATED"

POSITIVE
AND
NEGATIVE **(Sigma and Green Label)**

We have just received about 30,000 feet "pieced" positive film—2 or 3 splices to the roll **SELLS AT 3¼ CENTS PER FOOT** "unperforated."

PERFORATION ¼ CENT PER FOOT EXTRA

LUMIERE JOUGLA CO.

75 FIFTH AVENUE Between 15th and 16th Sts. NEW YORK CITY
PHONE: 531 STUYVESANT

CHICAGO: Branch Office, 30 E. RANDOLPH STREET

LETTERS TO THE EDITOR

SYNCHRONIZATION.

Redondo Beach, Cal., June 7, 1911.

Editor Moving Picture World,

Dear Sir: In your issue of April 22nd there appeared an article relative to talking pictures headed "A Wonderful Invention—Coming." While the writer of that article was writing in a prophetic strain, he was, as a matter of fact, though he little knew it, stating conditions as they **now are.**

The talking picture is an accomplished fact, and the trick has been turned by a Frenchman, as predicted in the article referred to, but it happens in this case to be a naturalized American citizen of French birth.

To those who were familiar with the moving picture industry in its infancy, the name E. H. Amet is well known. Mr. Amet invented, manufactured and put on the market one of the first projecting machines, "The Amet Magniscope" (see cut). He also was closely associated with the perfecting of the early talking machine which made possible the present cheap phonograph.

Mr. Amet in his laboratory located in this city has been quietly working for some months past to perfect a talking picture machine, and to one who is fortunate enough to gain admission and see a demonstration, no doubt it will remain in their minds that the goal has been reached. Not only has he accomplished perfect synchronization, but the sound is made to come from the location on the screen from which it should proceed; if a gun is fired from a distant point, the sound comes from the distance; if a train is seen approaching, the sound follows the train, increasing in volume as the train draws near. Birds are singing in the trees. The wind, the dashing of the waves on the rocks, etc., are all true to nature, and the same is true of any sound that should properly belong to any picture being shown.

As soon as patent papers are complete, a public demonstration will be given in the above theater.

Sincerely yours,

F. R. FANCHER.

WHEN EXCHANGE AND EXHIBITOR WORK IN HARMONY.

Editor Moving Picture World,

Chambersburg, Pa., June 17, 1911.

Dear Sir: In reading Mr. Rieder's letter in The World this week on balancing the program, one would be led to believe that all film exchanges were alike and handed the exhibitor just what they felt like. I run the entire licensed output ten days old in my theater; therefore, I have no selection to make or no program to balance other than arrange the reels the way they should be run. I am on a scheduled service and always know two weeks or more ahead what is coming. I knew ten days ago that I would have "Faust" on June 27th; also when I would have "Enoch Arden" and "Ten Nights in a Bar Room" and the film exchange that supplies me is the General Film Co., of Wilkes-Barre. There are other film exchanges, but here is one office that has a system.

It has always been my policy to advertise the films, and before getting on this schedule service I always had the film exchange wire me at my expense the evening before what films I would have the next day, so that I could advertise them in the morning paper. We do not claim to have the finest picture house in the world, but I do not know of another house in the State that runs the licensed output as new as we do, and for brightness and steadiness they are second to none.

Yours truly,

H. R. WEBER,
Proprietor Star Theater.

ABOUT LIGHTED AUDITORIUMS.

Editor Moving Picture World,

Dear Sir: Being in the motion picture business, I am greatly interested in all its branches, especially in the projection department, and if I am allowed a little space in your valuable paper, would like to express my opinion.

Let us begin with law. If a man commits suicide, if a woman runs away from home, or if a child commits some wrong, newspaper men point with a satisfied smile towards the two magic words, moving pictures, as the cause; not only that but a new law is passed. If we really stop to think, there are more laws concerning this business than it takes to run the whole nation. If more are passed, this business will be a thing of the past. I am interested in one of these laws: "Well Lighted Theaters."

It is causing considerable trouble; patrons are making unpleasant remarks concerning poor projection. It is true projection as yet is not perfected, but will still be worse when all theaters must be "well lighted."

The law is passed for the good of the business, but why shall the respectable theaters be classed with the disgraceful den—yes, that is the only suitable name for them! On one occasion I visited one of these shows. When a certain picture ended I asked one sitting next to me what he thought of it. The answer I got was, "I don't know, I didn't see it," and he was right; his mind and thoughts were somewhere else. The exhibitor is also wise, his films are old, worn, commercial. He saves money.

Again I ask, should good clean and respectable houses suffer the same as these? The law should not demand them to light up; to **close** them up would be more suitable.

Photoplays are transparent photographs; light projects them. Therefore it must be dark for good results.

The pictures are projected best and appreciated most in large theaters. Why?—because you are viewing them from a darkened auditorium.

A. J. OHLSON.

UNIFORMS.

During the hot days, the Society for Prevention of Cruelty to Animals forces the teamsters to cover the top of the head of their horses with either a wet sponge or a straw hat, and establish drinking fountains, with attendants, to see that the horses are properly watered. These good folks who are so solicitous for horses, dogs, cats and even rats, have less charity for human beings. It is a shame for a M. P. exhibitor to allow his doormen and ushers to suffer, buttoned in their heavy winter uniforms, while these men could be made more comfortable in white duck suits. You want as good an attendance during the hot days as you have during the winter months. You spend much money on fans, on ice, on signs claiming that the inside of your theater is so many degrees less than the heat of the street, etc. At the same time you overlook the main point. Persons passing in the street do not see how many fans you have; they don't know how much ice you use to cool the interior, but they see your doorman tired and wornout, buttoned in his heavy winter uniform; they see his discomfort; they see the perspiration covering his hands and dropping from his face; they naturally, very naturally, come to the conclusion that your theater must be a real oven. They see another thing. The girl cashier fanning herself as if she was suffocating in her box. Why not correct these evils? Why not give to your attendants **light, comfortable, white duck uniforms?** Make them look clean, neat and cool; you will then create the impression that your place is a real cool place, a good place to rest in and escape the boiling sun rays. Why not have an open ticket box for the summer months? A white duck uniform in front of your theater will pay more than the most elaborate sign, because the cool, neat appearance of the wearer will tell the story better than words on a card board. Do not say that your theater is a cool place. Show that it is really; let your doorman prove how comfortable he is and how little he is affected by the heat.—J. M. B.

MUTT AND JEFF OUT WEST.

David Horsely, general manager of the Nestor Film Company, has just returned from a successful Western tour, showing advance views of the Mutt and Jeff series of comic pictures. Mr. Horsely states that he has been treated enthusiastically everywhere by exhibitors who, in all cases, have been more than anxious to meet him in the hope that he might be the man to deliver them from the avalanche of tragedy by coming across with a good sized load of ruined comedy. Mr. Horsely has made a very long trip covering as many as twenty of the large Western cities, exhibiting the Mutt and Jeff reels each day in one of the different theaters in all the cities visited.

From now on the Nestor artists will begin to turn out work overtime, for Mr. Horsely brought with him a large bundle of orders that will keep everybody hustling to all. Every manufacturer who makes an attempt at turning out some large production in the way of comedy, deserves commendation. But in this case Mr. Horsely deserves especial commendation for selecting such a well known pair of characters as Mutt and Jeff. It is not easy to bring such characters to life, and place them upon a moving picture screen, therefore, any manufacturer who makes such an attempt is deserving of all the encouragement that can be given him. If there are any faults in the beginning of such a production, they are most certain to be removed as one release follows another. In this way, then, we expect to see the Mutt and Jeff series, before many weeks have passed, take their place among the established headliners and become just as [illegible] of a Saturday night feature as the Salvation Army.

TELEPHONE 6130 BRYANT

Kinemacolor Company of America

(Urban-Smith Patents)

145 W. 45th St., Telephone 6130 BRYANT **N. Y. City**

CAPITAL STOCK SIX MILLIONS

J. J. MURDOCK, Managing Director

ARTHUR H. SAWYER, Corresponding Secretary

EXCLUSIVE STATE RIGHTS

King's Coronation

First Time "World's History" Pictures in Natural Colors of Royalty in All the Pageantry of the Court.

TAKEN BY ROYAL COMMAND

The Only Company in the World Photographing the Royal Crown and Jewels Worn by King George V.

And All Scenes of the 40 Days' Festivities in Brilliant Natural Photographic Colors.

NOTICE TO INDEPENDENT EXCHANGES

But a Few States Remain Unlicensed. Apply at once. Quick Action Necessary if You Contemplate Securing a State Right.

Advance Shipments of Festivities Are Now on Exhibition at Office Exhibit Room from 12 to 1 Daily. You Have but to See Them to Become a Believer in the Fortunes to Be Made in Kinemacolor.

SPECIAL

Contrary to the General Impression the Coronation Festivities Last Forty Days—Not Two. By Royal Command the Kinemacolor Company Will Make Moving Pictures in Natural Colors of All the Important Events During the Entire Period. The Only Pictures Taken in Black and White Will Be Sections of the Last Two Days' Parade.

THIS COMPANY WILL HAVE A RELEASE OF TWENTY REELS OF KINEMACOLOR AND THE BEST BLACK AND WHITE OF EUROPE AND AMERICA COMMENCING IN SEPTEMBER.

SIXTEEN VARIETIES OF LITHOGRAPHS FROM STROBRIDGE AND COURIER COMPANY.

Kinemacolor pictures will be exhibited in Chicago for the benefit of moving picture men during the entire week of June 26. Location will be announced next week. To see is to be converted.

Licensed.

"The Tribe's Penalty" (Essanay).—Here is a thrilling Indian picture, the feature of which is the penalty a young brave suffers for befriending a white girl captured by his tribe. The girl's heroic ride, with the Indians in pursuit, is spectacular. The rattlesnake episode is well managed, but quite the strongest and most dramatic scene is where the young brave, discovering that his love for the white girl he has helped to escape is hopeless, goes stoically back to his tribe, submits to the humiliation by the squaws and expiates his offense at the stake.

"Money in the Bank" (Kalem).—A comedy, the scenes of which are laid in a boarding house. Bertie taken to task by his landlady for non-payment, finds a bankbook and manipulates the deposit record. Then he drops the book. The change in the attitude of the boarders, excepting the men, and the landlady, is marked. A wedding with her daughter follows. When the exposure comes the landlady philosophically accepts the situation.

"There's a Woman in Town" (Pathe).—Here is a comedy by the American Company, with the scenes laid in the West. It is extremely well acted, fresh and amusing. The heroine makes the cowboys crazy, much to the amusement of two punchers who have come in from a hard ride and seem immune to sentimentality or love yearnings. The things they buy and what they do are sufficient to supply ten minutes of amusement, and the audience testifies vigorously to its approval.

"A Hippopotamus Hunt" (Pathe).—A short film, but interesting while it lasts. It reproduces a hippopotamus hunt, showing exactly what the hunters do. It is a grand companion to the rhinoceros hunt put out by the same house some months ago. Under the magic of the Pathe photography, this film acquires added interest.

"Jimmie, the Insurance Agent" (Gaumont).—Here is a comedy presenting an original method of writing life insurance policies. The whole thing is a burlesque upon the life insurance business, but Jimmie's idea worked out well in this particular instance. Jimmy gets his policy, which, after all, is the main consideration. The fun may be impossible, but it is none the less lively and interesting.

"The City of Florence, Italy" (Gaumont).—Here is a series of attractive pictures made in the city of Florence, showing a considerable number of the most important monuments and buildings. The old and picturesque portion of the city is adequately represented, and the film closes with a view of the valley of the Arno, a wondrously beautiful scene.

"Duke de Ribbon Counter" (Lubin).—That this is an old subject matters very little, for it is freshly pictured and there's plenty of good fun in it still. Its background is summer-land and a big hotel, with contrasts in city pictures, Crane's office and Harold's hall bedroom. Miss Lawrence plays the heiress very well, of course, and Mr. Johnson plays the business man with much skill. Lack-a-daisical Harold is also commendable. The play exists solely for its fun; it isn't meant to be real, though the ending might have been more effective if Harold had dressed according to the condition of his pocket-book; it would have "rubbed it in" if he appeared with a soiled collar, and that was what was wanted. The photography of one scene, a stream and pine woods, is beyond praise.

"The Novice" (Selig).—This is not a very satisfactory picture. It isn't up to Selig standard except in its photography and scenery. The background is Southern California, and its Franciscan missions, and is very beautiful. The story is slight and not very well conducted. The play seems to have been designed either to picture a deeply religious nature who throws off the claims of the external world for monasterial life, a hero indeed, or one who is weakly sensitive and flies from the world. The hero is a duke and has a government, as many Spanish dukes had. He wants to become a monk; his uncle, who rules through him, doesn't want him to, so uses villainous means to hinder this. The uncle, it is suggested, has power over him; but supposing the uncle succeeds in keeping the youth from the monastery, it would be a dumb wit that couldn't see through this uncle's wiles. If the uncle was on the paternal side and had legal authority over the young duke, one would think that he would jump for joy at having the boy take religious vows of celibacy. The story is not convincing on the one hand and fails to make the duke seem heroic on the other.

"Enoch Arden" (Biograph).—Part II. We were delighted with the first part of the Biograph picture, but the second part is, it seems to us, deeper and more significant and much more interesting. This reviewer feels that he can not praise the characterization of Annie too highly. Tennyson's "Enoch Arden" is not a very wonderful poem. The poet was essentially a lyrist; he had very little dramatic instinct. One feels that there are finer things in the picture of Annie's heart than Tennyson even suspected; he certainly didn't express them. What one may call "the Bible scene" didn't for a moment even suggest the incident as given in the poem. This scene was not as good as that in the poem, but Annie, as pictured in other scenes, was a revelation. The rest of the picture is good. Like the first part, it has the true ocean spirit and the other fine qualities. The death of the last survivor but Enoch is pictured with remarkable power; it was awful. One cannot help praising it, but it was ugly in spite of its power; the horror of death was shown at the expense of its dignity.

"When the Tables Turned" (Melies).—This film has all the qualities that make a successful picture. It punchers take umbrage at a letter from a young lady who has merely read of cowboys, they are more sensitive than they should be. We can sympathize, however, with their making up a plan to

★ MELIES RELEASES ★

June 29, 1911
The Honor of the Flag
A story of Uncle Sam's troops in Texas, and some bad men, who were forced to respect the flag. Length 1000 feet.

July 6, 1911
The Great Heart of the West
Jack goes West in search of health and is tenderly cared for by all the good people he meets. Length 1000 feet.

Posters for all releases. Send $1.00 for seven photos leading players, packed and prepaid. Poster, stock company, at 2½c. prepaid.

★ G. MELIES. 204 East 38th St., New York ★
Western Representative, JOHN B. ROCK, 109 Randolph St., Chicago, Ill.

surprise the young lady. The picture from this point on, when they capture the great actress who, to fool them, first plays that she is mad and then holds them up for all the queer tricks and foolish stunts they have in them—hopping, skipping, playing they are a brass band, and all—is simply rich. That doesn't exhaust what comedy is in the situation either, for when the other young lady arrives and the boys come to the pink tea, there is more fun. It took a true comedian to put a cup of tea in his pocket from embarrassment.

"Van Bibber's Experiment" (Edison).—This is a fine success. It shows how Van B. made a man of a convict just out from a term and unable to get work. Two of the Edison Company's best players take the leading parts and make a very praiseworthy picture of the situation. The scene where the convict, freed months earlier because of good conduct, comes unexpectedly to his wife, is fine; it's worth while seeing. Van Bibber and the clubman who lost his gems are also commendable in their lesser parts. The situation is one very worth while picturing; it is well conducted and very interesting.

"Forgiven in Death" (Essanay).—This story has the freshness of an actual record; yet the only two who know the story are massacred by Indians. It is, however, convincing as a supposititious explanation when perhaps the bodies of the two friends were found with clasped hands and the letters of Jack's wife, dated week by week, and only one opened, beside them. Jack seems foolish; he keeps his marriage a secret for fear of hurting Ned's feelings; but none can deny that there are fools in the world. The two hold the cabin for a while against a dozen Indians. Jack is the first to be shot, and then Ned brings him the letters which he had been holding back from jealousy. When Ned, too, is wounded, Jack forgives him and they die together.

"Faust" (Pathe).—This is another of Pathe's remarkable art films. It is finely colored and very well acted. A musical score has been arranged for an accompaniment and it adds much to the pleasure that these pictures of a great drama give. The educational value of such a film as this is very high. A bill with this film included can hardly fail of being distinguished.

"The Railroad Raiders of '61" (Kalem).—This is the only historical picture that this reviewer has seen that equals the best historical pictures made abroad. One may be forgiven if he thinks that it far excells them all in interest. Here is a picture of real men making real war. It's as exciting as the most sensational picture, yet, as far as one can see, not a grain of truth has been sacrificed to make it so. It's a picture in which every actor seems to be good with the best, and much time and pains were plainly spent in making it so perfect. The audience broke into it with applause and gave it a round at the end more enthusiastic than any that rewarded any song, dance or sketch with the living actors present and smiling across, a request for applause.

"The King's Daughter" (Gaumont).—It is hard to grasp just what motive made the Visigoth heroine of this picture sacrifice herself in just the way she did. She loved her father, the captive king of the Visigoths. She knew that the old man was about to kill the king, his captor, who had married her. She loved her husband, but couldn't denounce her father. She determined to save the king, but couldn't save her father, so she decided to wear the king's crown, receive the dagger and give her father a slight chance to escape. She acts the part fairly well, but the last scene is perfect in every way and extremely beautiful. The dead queen is enthroned and all the courtiers and the captives are compelled to pass and kneel. The old father, when he sees his daughter, confesses. The scenes are united.

"Th Society Girl and the Gypsy" (Pathe).—This is one of those stories whose main thread might be printed as the news of the day, but it is hardly convincing. As Mark Twain says, "Truth has an advantage over fiction, for fiction has to seem true." Society girls have fallen in love with gypsies; have run away and married them; have been ill treated and come back to ask parental pardon. Perhaps the reason why this picture fails to convince more powerfully than it does lies in the way it is conducted. There is Pathe art in all of the scenes, but the quickness with which the pictures follow each other without the suggestion that days intervene makes the girl seem over-quick to fall in love and mary the gypsy; again, the stranger who befriends her seems over-quick to ask her to be his wife after her gypsy husband dies. It is interestingly acted.

"Proving His Love" (Vitagraph).—It is good to see Florence Turner in the Vitagraph pictures again. While there may be one or two other photoplay artists who excel her in certain ways, there is none who approaches her in mobility of expression, both of hands and face, or in ability to fill with meaning the moments that precede, for instance, a smile. Her part in this picture fits her perfectly. Mr. Costello, playing opposite to her, represents the awakening and deepening of passion in a man's heart very well. The story is not new, but that is an advantage, for its interest depends on characterization. On the whole, it is one of the most beautiful pictures that this company has produced in some time, and that is saying much. The scene where Alice Gordon breaks the stem of the rose would alone, it seems, be the making of a picture.

"Range Pals" (Selig).—The picture of Steve's run from his home to the town is fine; it is much better than anything else in this picture, which isn't convincing. Would American fair play permit such a situation? This reviewer thinks it doubtful that any American sheriff would hang a man whom he knew to be innocent, though the Tyrant of Syracuse might. The picture isn't acted very well except by Steve, and then only when he is showing the labor of his great run. The story is a modern equivalent for the famous story of Damon and Pythias.

"The Trapper's Daughter" (Vitagraph).—This is another of the Vitagraph Company's stories of the Northwest in winter. These are all interesting and in many ways novel, and this not less so than the others. This company, though, is more successful in its portrayals of modern civilized life and its comedies.

"Her Brother's Photograph" (Edison).—This interesting melodrama has for its setting fashionable backgrounds in New York and a cabin of an engineer at work on the Panama Canal. The story is not wholly convincing, but it is very clearly told and is well constructed. It is fairly well acted.

"Bearded Youth" (Biograph).—Youth is not generally a handicap, yet, in the case of this young doctor, it was. A masquerade disguise makes him appear middle-aged and solves the problem. Just as a satisfactory solution is reached, an old maid falls in love with him and he is compelled to remove his disguise to escape her wiles. By this time he has demonstrated his worth, however, and there is no further difficulty about patients.

"The Delayed Proposal" (Biograph).—Here is a film showing how a country bumpkin undertook to win a gay soubrette. Clad in his store clothes, the young man studies a book entitled "How to Propose." The necessity for this educational process delays the proposal too long. The soubrette's city lover appears and poor Zeke has exerted his efforts for nothing. The comedy is good and the characterization is above the average.

"Over the Cliff" (Pathe).—Here is a tragedy which concerns a mountebank, his wife, a woman who alienated his affections and won him away from his wife. It also shows the murder of both the husband and the woman by the abused wife. After he has turned his wife out of their house on wheels and has taken in the other woman, the wife removes the blocking from under the wheels and the wagon goes over the cliff. In the wreck below she finds the dead bodies of the husband and his sweetheart. It is not a pleasant film, though the scene where the wagon goes over causes the audience to catch its breath.

"Max Comes Home" (Pathe).—Here is a short Max comedy which will keep them laughing. It details in a very graphic and humorous way the result of Max's return. It is short and snappy and will be an addition to any program.

"Winter Sports at Lucerne" (Pathe).—Here is an inviting subject for a hot day. The sports have all the spirit and dash of winter. The mechanical work is well done, each picture being clear and distinct, regardless of the rapid movement of the figures.

"The Misson Worker" (Selig).—Helen Maitland, daughter of a minster, devotes her life to the uplifting of the Chinese. A rich Chinaman falls in love with her. His friendliness angers Arthur Hadley, the girl's lover. He quarrels with her and they separate. But Helen discovers afterward that the Chinese go from her school to the gambling den. Then, in strong scenes, she shows that she is honest, and not only renounces her useless and unappreciated work but wins back her lover. Winifred Greenwood, as Helen Maitland, is convincing, and T. J. Carrigan as Arthur Hadley is an acceptable lover. Rex de Rosselli plays the part of Hing Lee, the wealthy Chinese, with appreciation.

"A Thoroughbred" (Edison).—Here is a racing story told with all the vim and vigor of out-doors. Two rivals in love own fast horses and the two animals are pitted against each other. One of these is the hero and one the villain, so we have the situation. The hero Farley decides to ride his horse himself, and wins. The girl does not hesitate to let him know that his suit has assumed a new aspect in her eyes.

The three horses taking part in the race are from a well known stable and make a good picture. There is an exciting struggle when the winner passes the second horse by half a length. It looks like an actual race. The entire picture is satisfactory and brings applause.

"His Leap for Liberty" (Gaumont).—Here is a film telling over again the story of love, and a rival, with a robbery and the accusation of the wrong man. He manages to escape from his captors and ultimately proves his innocence through a series of rather impossible events. The real thief is promptly arrested and presumably the lovers live happily ever after. Like most of the Gaumont outdoor pictures, there are some scenes in this which are well worth while without any reference to the story connected.

"Jiggers Buys a Watch Dog" (Gaumont).—Here is a humorous skit which shows how the onlookers obtained their revenge upon Jiggers for not tipping them when he bought his dog. It is lively while it lasts and has the additional merit of being short.

"A Cure for Dyspepsia" (Edison).—This little comedy makes fun of Papa. Papa sees Sis's beau, who is a rent collector, coming out of a saloon, and he "goes up in the air"; he is a strict temperance man and won't put up with such a young man, nor will he listen to explanations. This brings on another attack of his old ailment, and he goes for his medicine. Mamma had emptied the bottle and refilled it with "cooking" brandy. Pa gets a good jag. Sis and her beau make use of his predicament. Papa acts his part very well except that just for the time while he is making Sis and the beau promise not to tell, he is sober. Some may see something not wholly commendable in the situation.

"A Comedy of Understanding" (Edison).—This is an interesting picture of feet. Feet have as much character as have hands or faces. The Edison Company found an interesting collection of them to step over a puddle; they show coyness, mischief, fear, anger, indignation and other human feelings.

Independent.

"All Alone" (Reliance).—A highly emotional drama, representing the mental anguish of a girl torn with the conflict of two loves, one for her mother she has sworn never to leave and one for the lover who came unexpectedly into her lonely life. True to her vow, however, she gives up the lover. Shortly afterward her mother dies, and the film closes with the girl contemplating her blighted hopes for future happiness, the worries of the past, broken hopes for the future. It would be difficult to conceive any more sorrowful combination.

"Hotel Thieves" (Great Northern).—This film affords sufficient excitement for once. Thieves are seen at work. Sherlock Holmes is engaged to run down the criminals, and the adventures which befall him are much more numerous and serious than is usually the case with this detective. But even though hurled from a train and subjected to much other unkind, not to say severe, treatment he succeeds in rolling the arch criminal over a precipice in Switzerland, half a world away.

"Foolshead, Somnambulist" (Itala-).—Another of the popular Foolshead films that kept them laughing. Foolshead is generally a source of much hilarity whenever he appears.

"The Sheriff's Mistake" (Nestor).—Here is a Western picture that touches the heart. It tells the story of an unfortunate man out of work his money gone, and wrongfully accused of robbery. He makes a dash for liberty, but is badly wounded in the flight. The sheriff posts his men about the house to starve him out. They relent when his wife and little one appear to get water. At this juncture the sheriff dashes up with the tidings that the real thief has confessed, and the unfortunate man is exonerated. A purse is made up, and Tom gets work. The Nestor photography, which by some witchery makes the figures appear almost alive, is responsible for much of the attraction of this picture.

"The Plan that Failed" (Nestor).—Here is a bright bit of comedy. Two young men are positive that a certain girl loves them. A third, a masked individual, loves her, but is not quite so positive about her liking for him. He thinks out a scheme to decide it. He is quite as surprised as the other two, but rises to the occasion and bears her triumphantly away. The feature of this is the unexpected denouement. It is good comedy, and no manager will make a mistake by including it on his list.

"A Music Hall Romance" (Powers).—This is a story of music-hall life. Its heroine is helped to get a musical education by a man who afterwards becomes bankrupt. She finds him serving as a waiter and takes him home. It isn't convincing as played.

LUBIN FILMS

Released Thursday, June 29 Length about 1000 ft.

RESCUED IN TIME

A Western drama that's actually crowded with thrilling incidents. Two cowboys and a fair widow are the principal characters. It's one that'll make 'em talk about your place. Be sure to get it.

Three Reels a Week

Beginning July 1, three Lubin photoplays will be released each week, instead of two as heretofore. They will be a high-class Drama, a snappy Comedy and a genuine Western. Release days will be Monday, Thursday and Saturday.

Released Saturday, July 1 Length about 1000 ft

The Little Rebel

This dandy story is the best patriotic production in many months. The scene is laid in a Southern mansion during Civil War times. The loved and reckless scamp is a Northern soldier's boy and a fast daughter of Dixie. Each finely sustained that scamp. Acted with convincing vigor.

Released Monday, July 3 Split Reel

His Birthday

The discovery of a small orphaned [illegible] and [illegible] by young and [illegible] who [illegible] of [illegible] interest. Length about 990 feet.

FOXY IZZY

A [illegible] comedy that will keep [illegible] every minute. Length about 995 feet.

Lubin Manufacturing Company

Model New Studios, 20th & Indiana Avenue
Philadelphia, Pa.

Chicago: 22 Fifth Avenue.
London: 45 Gerrard St. W. Berlin: 35 Friedrich Str.

"A Pair of Pants" (Reliance).—The only fun in this picture is the possible embarrassment that would follow if incidents such as are pictured really happened. It is vulgar.

"The New Congressman" (Yankee).—This comedy shows how a committee of Western ranchers was received by the Texas Congressman in Washington. The reception, with the boys in dress suits, and with linen bosoms with no shirts attached, and all with guns, including the host, is very funny, but hardly convincing.

"The Twins" (Rex).—This is a very good picture; it interests deeply. Two twins are orphans and are adopted, the one by a good woman who is poor, the other by a woman of culture and refinement and wealth. The inheritance of both is remarkably the same. The environment, after a number of years, seems to have made of one, the poor girl, a fine character, and of the other, who has been pampered by money, a peevish and headstrong girl. One hardly suspects that the same actress is playing both parts. There is nothing in the picture that is more unreasonable than are incidents in some of Shakespeare's plays; but it has a few faults. The chief of these seems to be the unnaturalness of one girl's being restrained from going to her foster mother. The automobile accident is a "made up" scene, but it made a woman in the audience scream when it happened.

"Flames and Fortune" (Thanhouser).—This is mostly little Maria Eline's picture, and she makes it a very charming one. The main scene is in the Southern mansion during the war, and we see the old darky who buries the family fortune to save it, shot by a stray bullet. Then we see the home many years later when it is dilapidated and the two sisters are in want. The burning of the house is what reveals the hidden fortune. Little Maria Eline plays the youngster's part in big sister's love story. The picture is well made and well acted.

"The Desert's Lure" (Bison).—This is a fairly interesting picture with a cattle ranch country and the white desert as background. The relationship of the characters is not very clearly defined at first, and though the main story is clear, it is not wholly convincng.

"The Rights of Age" (Itala).—A middle-aged fiancé, when he sees that the young lady to whom he is engaged has fallen in love with another, has the right, it seems, to ask the lady's father for her hand in behalf of the other. It's a story of European etiquette. The party of tourists, a girl, her father and her middle-aged fiancé, seem to be visiting the Alps, when the girl meets an artist of about her own age and they fall in love. It is fairly well acted and interesting.

"A Piece of String" (Imp).—There is much truth in this story, but it is overdrawn. A youth of the village is accused of stealing a pocket-book which the owner's dog carried off. Of course there's no proof, but every one in the village believes he did take it. What he really picked up was the piece of string which is cleverly utilized to keep the story coherent. One feels that it was a mistake to have the man's own mother believe he took the pocket-book; it argues badly for the man's past reputation and, while it seems to give a more tragic situation, lessens our interest in the man and therefore in the story. Such an incident would probably have divided village opinion strongly, and a nice church scrap would perhaps have followed the minister's sermon on the matter. If the picture could have had, say, Little Mary, as the man's fiancé and she had shown that she half-believed the testimony against him, we might have had a parting scene and a reconciliation scene, even more worth while. One cannot help feeling that the Imp people lost a big opportunity in this picture.

"The Bashful Son" (Reliance).—This is an exquisitely pictured society comedy. The son is so bashful that his father proposes and is accepted. It is very well acted and very amusing.

"The Ingenious Accident" (Eclair).—The accident doesn't seem so ingenious; in fact, it seems to be the weakest part of the picture. The story is a romantic comedy; some of it is very amusing and nearly all of it is interesting. The background is Alpine scenery. The chief characters are a girl, her father, and two lovers, one of whom makes a fake rescue and discredits his rival. Eclair players can be depended upon to act well, and their work in this picture is good. The film is commendable, but not important.

"Tommy Gets a Trumpet" (Eclair).—This is a breezy comedy, with amusing situations brought about by Tommy's trumpet, which, when blown, will act like a cyclone and blow away everything movable in front of it. It's a fairy tale film, and as such commendable.

"Sun Bonnet Sue" (Yankee).—This romantic story of the South of today is not up to the Yankee standard, but it is fairly interesting. Sue herself is charming. The aunty seemed more conscious of her corn-cob pipe than she was in a former picture of these types, but her acting seemed very true until the last scene, where her treatment of the cigarette is unconvincing. The characterization of the surveyor is the most consistent and praiseworthy picture in the film. The ending of the story is pleasant.

"All for a Big Order" (Imp).—This is a very laughable comedy. It is capably conducted and vividly characterized, at least by the leading man, whose acting produces most of the laughs. It is a very commendable film. It is very funny.

"Bill Loses His Mother-in-Law" (Lux).—A farce comedy, reproducing the difficulties of poor little Bill after he loses his mother-in-law when crossing the street. He has a number of unpleasant experiences while engaged in the search. He offers a reward, and a disreputable looking tramp brings her back. Then Bill gets "his" from his wife and the one who was lost.

"He Went for a Rest" (Lux).—This short comedy, presents the difficulties of a young man called home from Paris to the farm on pain of disinheritance. After one day's experience he goes back to Paris, preferring to be cut off rather than to submit to the tasks imposed.

"Molly Pitcher" (Champion).—Here is a film givng in some detail the life history of Molly Pitcher, who became a water-carrier in the Revolutionary army and thus earned the sobriquet which has become historic. The love story with which the film opens scarcely adds to the interest of this famous character. That she took her husband's place at the gun at Monmouth is now questioned, but that doesn't injure the interest of the film. Neither does it prevent the erection of monuments to her memory. Her love affairs close with her marriage to her first lover after the war is over. The feature of the film is Molly. The reproduction of this episode in history is highly commendable, even though rather than much of it is devoted to the relation of love matters which have no bearing upon the principal idea of the film. In this instance the public is more interested in Molly alone.

"The Broncho Buster's Ride" (American).—Here is a lively story of cowboy life, presenting a fresh phase of what they would do under certain conditions. The foreman's wife refuses to work and compels him to do house work. The boys get sick of it, kidnap the wife and take her to a lone canyon. There they compel her to work. The foreman finds them and the wife is so overjoyed at being rescued that she becomes a model housewife ever after. The foreman thanks the bunch for their disinterested work in his behalf.

"The Yiddisher Cowboy" (American).—Here is a lively comedy showing how a Yiddisher cowboy, compelled by the other boys to do stunts for their amusement, turned the tables on them after a time and forced them to perform a dance which was quite as picturesque as his. The American players have put a great deal of vim and appreciation of the characters represented into this film and it will be certain to please.

"How Women Win" (Powers).—This is an amusing suffragette picture and tells how women get ahead of men—it is by tickling their vanity. There is a picture of the recent "Votes for Women" laides' parade in New York City in it, which is interesting. The story is farcical but very lively and mirth-giving.

"A Spring Tragedy" (Powers).—This slight anecdote story is on the same reel with the above. The girl thought it was a man who snatched the daisy covered spring hat from her head; but the end proved that "Bossy" had reached her nose over. Bossy is led into the picture still chewing the hat. It is amusing.

"The Coffin Ship" (Thanhouser).—One seldom sees on the films a better story than this might easily have been. It has a tensely dramatic situation. The daughter of the miserly owner of "the coffin ship" has secretly married its captain and has stowed-away in order to be with him. When her father gets her note he is despair; but this is not represented with very telling power. The worst faults of the film are in the conduct of the wreck and rescue episodes. The waterlogged ship just before the raft is launched is too plainly aground; there is no suggestion of danger. The story didn't need that scene at all. The raft would hardly have kept the captain and his wife afloat on the sea for an hour; and it might easily have been larger. The ship which rescued them didn't seem to be afloat, nor was it necessary for the film to picture it. The story is an old one and as such will be likely to be received more critically than would a new story. Yet as it is, it is very interesting and will be acceptable.

"The Dude Cowboy" (Bison).—None of the Bison comedies can be called dull, except by comparison. This film pictures some rough horseplay at the Bison ranch, and the whole company seemingly takes part in it. The butt of the fun is an amorous dude who is spending a week there. The Chinaman and the darkey are dressed up in the clothes of two of the girls, and the dude makes love to them. It is not so amusing as other plays by this company.

"Lake Verbano" (Ambrosio).—This exquisite Italian lake in the midst of snowy topped mountains has been shown on the screen before; but the pictures are at a different angle. It's a subject that will bear repetition.

"Tweedledum and His Rescuers" (Ambrosio).—This is a picture of very extravagant doings by the well known comedian. The spectators laughed.

"The Price of Vanity" (Reliance).—This is a very interesting picture, ably conducted and acted. The first few scenes were not very clear, but it is hard to see how they could have been made clearer, except by a sub-title. One scene, where one of the girls of the story comes down a flight of mossy stone steps, is exquisite.

"For Her Sin" (Champion).—This was apparently meant to tell a very tragic story, but it turned out a perhaps unconscious comedy. A scenario writer who could think of such a train of situations with comic intentions might well be proud of himself. The audience began with a titter; at the end it was nearly a roar.

"Evolution of Womankind" (Ambrosio).—The clever actress who took the lead in this sprightly picture thoroughly enjoyed herself. It's a fresh picture of a situation that has been presented before. The wife puts her husband into his proper place as her helpmate; he tends the babies while she is having a jolly good time. This reviewer thoroughly enjoyed the picture and thinks it will be popular. The leading lady does very commendable work in it.

"MOVING PICTURE EXHIBITORS"

We have a No. 5 Powers Type B Shutter, second-handed, machine, complete, guaranteed as good as new, price $80.00, no lenses. Powers, Type B, new, No. 5, complete, ready to use, price $145.00, no lenses.

Slightly used spot light, six-inch condenser, regular price, $40.00, will sell for $30.00. This has only been used two nights, guaranteed to be in perfect condition or money will be refunded.

Goods will be shipped part payment on account, the privilege of examination. We handle carbons, condensers and supplies. Let us know your wants. Prices on request.

STERN MFG. CO., 109 N. 10th St., Philadelphia, Pa. U. S. A.

MOTION PICTURE MACHINES

EDISON MOTIOGRAPH POWERS

Stereopticons, Post Card Projectors
Lantern Slides, Repair Parts, Supplies
Carbons, Tickets

Catalog Free on Request

AMUSEMENT SUPPLY COMPANY
105 No. Dearborn St. - - CHICAGO

SONG SLIDES

Non-Breakable—Non-Inflammable

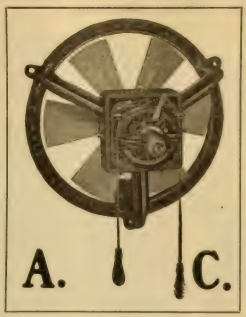
Colored Song and Announcement Slides

Patent Applied For

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold only by the original inventors. None others genuine.

NORTH AMERICAN SLIDE CO., 143 North 8th Street PHILADELPHIA, PA.

SONG SLIDES LIDE LIDE



If Mr. Kimble

had made it his mission in life to invent and build motors especially for the moving picture man, he could not have succeeded better than he has done in the

KIMBLE
A. C. FANS
AND THE KIMBLE
M. P. MACHINE
MOTORS

The Kimble Ventilating Fan, driven by the Kimble Variable Speed, Reversible, Alternating Current Motor, is something distinctly new in fans.

It has two chains. Pull one and the fan sucks in fresh air from the outside; pull the other, and it instantly reverses and begins blowing out the dead air from the inside.

VARIABLE SPEED.

And these same chains regulate the speed, forward or back to ANY speed between 500 revolutions per minute and the highest speed given in the table below.

Furthermore, the current used is exactly proportionate to the speed, and the slower the speed the less the cost. Lots of money can be saved by this feature.

SIZES, CAPACITIES, PRICES.

Fan Diameter	Blows per Minute	Cu. Ft. at Highest Speed	Weight	Net Price, F. o. b. Chicago
18 in.	500 R.P.	2,150	115 lbs.	$80.00
20 in.	450 "	2,900	125 "	90.00
30 in.	350 "	6,000	215 "	120.00
36 in.	300 "	11,000	295 "	150.00
42 in.	250 "	15,000	395 "	190.00

Above prices are for use of standard 60 cycle current with motors 110 or 220 volts, as ordered, alternating current.

Motors for Moving Picture Machines

Run any speed. Give a steadier picture than is possible by hand, and leave the operator's hands free.

Send for full details.

Kimble Electric Company

1118 Washington Blvd., Chicago

Licensed Film Stories.

KALEM.

A CATTLE HERDER'S ROMANCE.—David Blair, foreman of the Red River ranch, asks John Darnham, owner of the ranch, for his consent to marry his daughter Rachel. Mr. Darnham refusing, the young lovers decide to elope. Hiding to the nearest settlement they are quickly married, and ride to a small cabin close to the top of a nearby mountain, where the young couple plan to live as brother and sister while waiting for forgiveness from Rachel's father. Allen Ford, a cowboy employed on an adjacent ranch, while traveling over the mountains, becomes lost and meets with injury through a fall. The accident is witnessed by Rachel, who quickly makes her way from the cabin and in works his way to the injured stranger. Finding him apparently badly hurt, Blair throws him over his shoulder and carries him to his temporary home, where he is introduced to Rachel as Blair's sister. As Ford convalesces, he falls in love with his handsome nurse. This causes an unpleasant situation, and as soon as he is able to travel, he is invited to leave. In the meantime the runaway Durham has returned, and offers a reward for information leading to the location of Blair and his daughter. Ford, learning of the advertisement, and thinking that Blair is to be arrested for some crime, out of revenge goes to the nearest town and informs the sheriff of the probable place in the little mountain cabin, offering to lead the way to the couple's retreat. On reaching the mountain top, the sheriff hands Rachel a note reading: "My daughter Rachel has eloped and married my foreman, Harold Blair. I will pay $1,000 reward to any one who will reach and assure them of my pardon, providing they return home to the ranch at once. This note was at present a surprise to the happy couple as it was disappointing to Ford.

THE NEW COOK.—Bertie calls on his sweetheart, Clara. Maid interrupts them and is told maid of all work rather tends to disconcert the ardent swain. Discouraged by Clara's reserve, he makes bold to ask her papa for his consent to their marriage, but is immediately thrown bodily out of the house. Papa later on meets a man in the street who, on receiving, prepares an omelette for breakfast, composed of ancient eggs. Being called to task for his bad cooking, the latter tells the papa is at the newspaper office putting in an advertisement for a new cook. Bertie picks up a copy of the ad which he has dropped, and sees a scheme. Disguising himself in female attire, he applies for the position of cook and lands it. Papa soon begins to take a fancy to the new culinary artist and everything goes swimmingly until the iceman calls. Bertie, not being familiar with the happ ways of the iceman, objects to his taking out a large piece of ice from the cooler and putting in a small piece, so he decides to throw him out. In the struggle Bertie's wig comes off and on the arrival of papa, who has been summoned by the Clara during the fight, the young man is exposed. During the melee the old cook returns and asks to be re-employed. Through the efforts of the pleadings of Clara, papa finally relents and withdraws his opposition to Bertie.

TO THE AID OF STONEWALL JACKSON.—Monday, while the girl spy is visiting relatives, General Sutelda, of the Confederate army, and his staff, take possession of the house for the night. Nan, seeing an opportunity to employ her professional talents, makes an effort to learn the Union soldiers' plans. She finds the General's room guarded, but discovers another way to overhear the conversation. Reporting to her chief on the second floor, she crawls out of the window on to the roof of the garden, lowers herself down to the ground and takes up a position at the window of the General's room. Hearing the officer say he would attack Jackson's ragbread, Nan slips away unobserved. General and his Confederate army one hundred miles away. Starting on her journey, Nan rides at top speed with her important information.

Tuesday night, Nan has twenty miles more to go and her horse is fagged out. She forces her to rest at a nearby town, where she unwittingly runs into danger and is suspected of being the girl spy. The loyal keeper of the tavern warns one of the suspicion aroused against her and an hour later Nan escapes from her room, goes to the barn for her horse, which she mounts and rides off. As she passes the tavern door the Union soldiers, hearing the sound of her horse, all rush out and readily recognize the spy is trying to escape. They quickly mount their horses and follow in pursuit. Nan, however, being thoroughly familiar with the country, fools them. Finally reaching the Confederate lines, she asks that she be taken to General Jackson, whom she informs that Shields will march at sunrise Wednesday morning and before noon will attack Jackson's flank. The doughty General of the Confederates replies, "We will march immediately and surprise General Shield's rear."

PATHE.

THE SUBLIME PARDON.—Lieut. Mason and his wife lived very happily together in their summer home. Mason is on shore leave, and everything is serene and lovely, until one day Mrs. Mason receives a letter from her cousin stating that, her mother having died, she is now utterly alone in the world. Out of the kindness of their hearts the Masons take her in and give her a home. The cousin, however, soon attracts the attention of the Lieutenant, and finally the inevitable happens. Mason and his wife's cousin elope and Mrs. Mason gets a divorce. Five years pass and Mason is seen in his second home, to which a little child has come to make them happy. Soon after the Mason is ordered to Africa for active service. At home, remorse is eating at the heart of his wife, who is far from happy, and she, finally, decides to leave her cousin, begging her to come and grant her forgiveness. Before the latter arrives Mason dies, and, finding her cousin on her death bed, he endows her great wrong she had done her. Mason, on hearing of his wife's death through a letter belonging to his child, finds his first wife in the role of mother to his daughter, and in a most dramatic scene the two are reconciled.

THE STEPSISTERS.—Mr. Martin and his daughter are alone in the garden when Mr. Martin announces to his child that he is going to marry again, and that he hopes her new mother and her daughters will find a warm spot in her heart. The motherless girl promises to do her best to make the newcomers happy, and about a week later, when the new arrival, Mrs. Wardwell, does her best to accomplish it, but from the outset she is repulsed by the haughty woman and her proud daughter, who have evidently come for the purpose of reckoning coming, however. Young Wardwell, a wealthy young bachelor in the neighborhood, has called a number of times, and has fallen deeply in the daughter is deeply in love with him. Wardwell, however, is the favorite of the stepmother and stepsister with their just deserts.

THE PASSING OF THE TRAPPER.—Dappled Fawn is the daughter of the chief of her tribe and is deeply in love with a young brave, but her affection is not returned and the chief, her father, gives her to a trapper in exchange for many gifts. Heartbroken and unable to refuse her father's bidding, Dappled Fawn leaves with the trapper and they ride away from the camp towards her new home. The trapper, however, is not to be thwarted thus easily. Taking a horse from camp, he follows the unhappy girl. Ere long he catches her up and a fierce struggle ensues, a spectacular fight on horseback between the trapper and the Indian. At the end the trapper overcomes his adversary and deals him a deadly blow. Poor little Dappled Fawn is now indeed alone in the world, and the persistent love of the trapper has grown more and more distasteful, until finally she decides to get out of it and join her lover in the Happy Hunting Ground. She, therefore, throws herself from a cliff into the swirling water of a mountain stream. The trapper for days and days is haunted by the memory of the girl whose life he thus ruined, until finally, in despair, he seeks the same watery grave for death, and he, too, throws himself into the stream.

THE RUSSIAN GYPSY.—A Russian peasant sees and falls in love with a very charming gypsy girl, and his affection is reciprocated. Owing to the decree of mutual love at first sight. They have many difficulties to overcome before the girl accompanies her lover to accompany her to their camp. This he does, and joins the band, being accepted by the gypsy king. Time passes quickly and the girl proves fickle. The fascination of the clandestine love affair having ceased, she sees nothing but the faults in her lover, and turns to a dark-eyed member of her tribe who has long been secretly enamored of her charms. Seeing his sweetheart and her new fiance together, in a moment of rage kills him, and for this he is driven from the camp, for the law of the Russian gypsy there is no place among them for a murderer.

THE WATER BEETLE AND ITS YOUNG.—This is a most fascinating picture, and shows the life of the ordinary black water beetle, or diver, from its infancy to maturity. The sub-titles in this film are very comprehensive, and altogether the picture is most interesting and instructive.

A MOTHER AND SONS OF '76.—This is a story of the Revolution, and the scene opens in a widow's home where her eldest boy, George, in his Continental uniform, is about to join his regiment. At a moment the brave boys in buff and blue march with the door of the little cottage in the hills and George joins his company, while the 12-year-old brother, Charles, to comfort the weeping mother. In an engagement with the British George is wounded and drags himself home to die in his mother's arms. After burying him little Charles decides to be avenged, and stealing from home with his brother's long rifle, he follows the trail left by the army, and finally sighting the British, he climbs a tree and from its topmost branches picks off man after man in the British camp, until the Redcoats finally discover their assailant and fire a volley into the tree top. Charles falls wounded to the ground, where he is found and carried home by his mother, who has been searching for him. An officer and several men from the British army follow the trail of blood left by the little hero, and finding him dead in his mother's home, mock the grief-stricken woman, and order her to fetch them water to drink. She complies, but poisons the water before they get it, and then, drinking it with them, but fighting off the effects of the poison, she sees them die one by one and finally falls herself lifeless across the body of her little boy.

ESSANAY.

AN OLD MAN'S FOLLY.—Warren Williams, an aged widower, leaves his country home for New York. In order to be with his daughter. A young lady of eighteen, that he has married and is bringing to the city, is with him. The woman, an actress, establishes herself in the home and makes things miserable for everyone, especially for Louise, the stepdaughter. The last straw is broken when the new wife orders the picture of Louise's mother removed from the house, and during the absence of her husband Louise hides it. The old man suffers alone until in his misery he resolves that he must try to find his daughter. Leaving the country home he goes to New York and takes up the search. In the meantime, the actress who has learned from a woman friend in New York that her former husband has been released from prison and is looking for her. A reply to her letter informs her that the latter will be on to get rid of Williams and promises her $1,000 if she accomplishes the task. At a picture theater the old man sees his daughter in one of the photoplays and learning the address of the manufacturers of the film, he goes to their office in person. From here he takes her to the hotel where he is stopping, when a young man, who has overheard the plot against Williams, finds the latter how he has frustrated the scheme. A few days later Williams and his daughter return to the farm and learn of the sudden departure of the actress wife. Happily the old man takes his daughter to his heart while Louise proudly replace the picture of the dead mother on the wall.

THE SHERIFF'S BROTHER.—Mrs. Singleton, a widow, has two sons, a boy of 7 and an elder son, 20 years old. Tom, the youngest, is brought home one night by a policeman after having been arrested for stealing a woman's purse. His mother, after punishing him severely, locks him in his room, from which he escapes by the window, after leaving a note that he intends running away to return. Years after the mother dies after extracting a promise from her older son, Jim, now a middle-aged man, to look for and care for the lost boy. Jim goes West and becomes the sheriff of a Western town. After a more or less strenuous career as sheriff, Jim is on the trail of the sheriff is called to the depredations of an unknown outlaw, who, through his daring has spread terror in the county. The outlaw is perhaps a large reward for the outlaw's capture, in various parts of the country, but Jim continues in pursuit of the outlaw's plot to hold up the stage the next day that the sheriff feels he will at last make someone the object of his search. The next day holdup is stalled off and the outlaw pursued. He, however, eludes them and hurrying to his shack, waits with loaded rifle for the pursuing posse of Jim, leaving the posse, takes up the trail alone on foot, leaving word that if he fires his revolver for them to hurry to the shack. As he nears the shack sheriff takes the bad man unawares, but upon seeing his face, realizes that he has found his long lost brother. The younger man also recognizes his brother and refusing to run away, begs Jim to arrest him. Jim pleads with the outlaw to make good his escape, but Tom steadfastly refuses, and finally, rather than to place the sheriff in a bad light, gives himself up and returns with them. The posse burst into the room at that moment and are surprised to find the sheriff weeping over the dead body of the bad man.

BIOGRAPH.

HER SACRIFICE.—The young son of a wealthy Mexican house returns home from school. He is the only son of a widowed mother, whose heart beats only for him. He becomes fascinated by a pretty but low barmaid, who really returns his love, he being the first person she has truly loved. The mother finding the efforts to break his attachment for the girl futile, appeals to her, swearing that by such an alliance the boy would lose his name, his high honor, trying to prove that if she really loves him she will give him up. The girl realizes the situation, and swears to do so for mother wishes, and so pretends a deception with an old-time suitor. It has its effect, for the young man goes away disgusted, but almost heartbroken. No sooner has he gone than she casts aside this lover with repulsion. This man sees that her heart is the young man's alone and goes after him with sinister mien. She, fearing for this lovers' mad jealousy, follows, and as he fires thrown herself between the two, receiving the fatal shot. Her only recompense was her dying to his arms, he now knowing the extent of her love for him.

FIGHTING BLOOD.—An old soldier on the frontier, the father of a dozen children, a staunch

patriot himself, brings these children up with rigid military training. He conducts his household as a garrison with strict discipline, drills, etc. On the evening of the day the picture opens, the oldest boy wishes to go out to make a call on his sweetheart, but the old soldier commands the boy to stay at home. This command the boy is loath to obey, but his father, himself brought up under rigid military rule, rails at his insubordination of the boy, and threatens that if the boy goes out he goes for good. The boy does go, however, and returning finds sure enough the door barred against him. Sad and homeless he wanders, but it is fortunate he does for the next morning he views from a distance a tribe of Indians starting out on the war-path. With this lead, he with valient effort, secures the aid of a troop of patrolling soldiers, who rescue the boy's family and sweetheart just in time. The military training imbued by the old soldier stood in good, as it was the means of holding the Indians at bay until help arrived.

LUBIN.

RESCUED IN TIME.—The widow was extremely fair to look upon. Harry and Jack were extremely in love with her, though their characters were widely different. Each tried to keep the other from getting an advantage.

One day, Harry slipped in from the range, and proposed to the widow. That fair lady promptly rejected him. A short time afterward, Jack called. Did the lady reject Jack? Not much.

A couple of days later, at the post office, "Bright Eyes," a young Indian girl, was insulted by Harry. The widow and Jack appeared on the scene and the widow interfered between Harry and the Indian girl. Harry then transferred his attentions to the widow, whereupon Jack knocked him down, and real live gun play was averted only by the appearance of several cowboys, who separated them.

One day the widow and her little boy were out rowing on the river with Jack. They landed to take a walk through the woods, leaving the child sitting in the boat. Harry appeared at this point, and true to his nature, sought to get revenge by pushing the boat off and letting it drift towards the rapids. When the lovers returned from their walk, the widow was almost driven to distraction, by the disappearance of her little boy.

In the meantime, Mary Lamson, a settler's daughter, saw the boat drifting down the river. She was an excellent swimmer, and promptly dived in and swam to the boat, where she was amazed to find the ones missing. Without them, she was helpless against the swift current, that was rapidly bearing them to destruction.

From this predicament, they were rescued by some Indians, who saw them from the shore. But they were not friendly Indians, and they made the white child and the girl their prisoners. It so happened, however, that Bright Eyes was a member of this tribe and she recognized the child as belonging to the young widow who had befriended her, so she slipped away, mounted a horse, and rode to the widow's home. Jack was there, and as soon as he heard where the little boy was, he called together the cowboys and started off to the rescue. The Indians saw them coming and tried to make their escape, but the cowboys overtook them, and after a battle, rescued the girl and child.

The treacherous action of the disappointed lover, Harry, was discovered later, and he was driven from the ranch by the enraged cowboys. Jack and the widow, of course, were happily married.

THE LITTLE REBEL.—A detachment of Union Soldiers called at Southern mansion, which were using as their temporary headquarters. The house was occupied by Miss Rosalind and her daughter Rosalind, the women-folk having been attached to the cause of the South, and although they were away, they fiercely resented the intrusion of the Northern detachment.

Among the Union officers, was a young lieutenant who immediately fell in love with the beautiful Southern girl. Of course Rosalind did not love him, and in every action she showed that she hated him very greatly as well as scorned him.

It happened one day that the officers were about to go into the sitting room and discuss campaign plans. Rosalind slipped in ahead of them and hid under a table. There she remained and overheard the plans, which it was so important should be kept secret. After the officers had gone away, she came from her hiding place. And as she did so, the young lieutenant came back and saw her. Duty compelled him to present her leaving the house, but Rosalind was desperate with patriotic resolve. She drew a revolver from her pocket and shot him. Then she quickly mounted a horse and galloped off to tell the enemy what she had heard of the Union officers' plans. Two soldiers were ordered to pursue her and bring her back, which they did. Then the captain in charge of the detachment questioned her. She refused to tell why she was running away or why she had shot the Lieutenant. The captain threatened punishment and was about to deal with her with military severity, when the lieutenant, who lived her, said, "She had a perfect right to shoot me." On hearing this, the other officers turned their backs on the lieutenant and apologized to Rosalind. Thus the lieutenant saved her from punishment and perhaps from death.

A short time afterward the officers left the house. Before they left, they had learned from the old mammy servant. When he took out his watch and looked at what to the others, where he was concealed in quite a different manner by Rosalind. Absence had made her heart grow fonder, and remembered the other actions, and eventually became his wife.

FOXY IZZY.—Izzy Horowitz, a good natured Jewish gentleman, had a pair of suspenders to a retired gentleman. When he took out his watch and looked at what to the others, where he was concealed in quite a different manner by Rosalind. Absence had made her heart grow fonder, and remembered the other actions, and eventually became his wife.

Izzy's business here along the railroad track. When Izzy says there he started to run, but he was interested by his stock in trade and the tramps soon caught him.

At the point of their revolver they took away his stock, the bag of money and even his coat. Then they disappeared into the woods.

When they were counting their plunder, Izzy appeared upon the scene. The tramps threatened to kill him, but Izzy said he didn't mind any of the things they had taken except the money he received for his suspenders. Izzy then exhibited a watch. To make them believe one another, Izzy kindly showed some tricks in the watch's card line.

The tramps were a very simple set and fixed five shots through Izzy's pockets. Next he saw through the hat, and then "Well dis is accommodate you, but we leave you your watch," said the tramps. "Dat I'll accommodate you," said Izzy, and, so saying, he made a switch assault upon them, punching, kicking and wrestling with them until the tramps were finally laid "dare ob outdoor" by the athletic peddler.

Izzy then counted his money, gathered up his goods, put his coat on, adjusted the ties and departed having come out on the real winner by one nickel-plated watch. Which he appropriated in payment for his trouble.

HIS BIRTHDAY.—John Grant was a middle-aged business man with a loving and beautiful wife, one morning he left home without some valuable papers needed in business. His wife brought them to the office and Grant asked her to take them a very unnecessary proceeding, as we noted.

Here Lawrence Wilson took charge of Mrs. Grant and she assumed the duties of stenographer, as a surprise to the rest, she attended the services of Grant's birthday dinner given by the employees and presented him the watch and his wife whom he did not see. It is known, and he was overjoyed at the surprise as she thought that she would be found with the other board was success to him. Grant's wife was a very loving wife, and all the household to enter that one might marry the one we met there.

The Vim Comedy Co. at the same time Rosemont issued what we assumed at the office was the last and finest of all reflections. The wife and husband were the central figures and were surrounded by some good and some beautiful characters. There he understood the meaning for all the worthless belongings here and the same and he realized as never before that in the last analysis all are the same.

THE SNAKE BITE.—Bill was a regular well worker. The only reason he smashed the position

Ornamental
Theatres
PLASTER RELIEF DECORATIONS
Theatres Designed Everywhere
Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs
The Decorators Supply Co.
2549 Archer Avenue : : CHICAGO, ILL.

OUR

Musical Electrical Bells

which are played from a Key-board, the bells being mounted in various parts of the house have been a great success all over the country and no Picture-house is complete without a set of them. We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and Boards, complete ready to install for $75.00.

J. C. DEAGAN

3800 to 3810 North Clark Street

CHICAGO, U. S. A.

on the ranch was because Jack, the young foreman was patient with him. One day, Dorothy, the ranchman's daughter, went for a ride on her favorite pony. Bill followed her and tried to make love to her. She resented his attentions and he in revenge cut the saddle girth so that Dorothy fell and was stunned.

When her horse appeared at the ranch Jack excitedly called the cowboys together and galloped off in search of her. They found her and also the saddle, and Jack accused Bill of cutting the girth. He advised Bill to get out before the boys strung him up, but Bill was already partly intoxicated and refused to go. Later on he interrupted the barn dance and finally at the bar he challenged Jack to a fight.

Fourteen rounds they exchanged revolver shots. Suddenly Jack saw Bill fall. On going to him he found that he had been bitten by a venomous snake. Jack shot the snake.

Just at that moment the others came running up. He looked very much as though Jack had shot Bill and hurriedly was in despair at the possibility of being arrested by the young foreman. But Jack showed them the body of the snake and explained the whole thing.

Dorothy was so glad that about the man that [illegible] and the cowboys gave a loud cheer for the popular foreman and his beautiful bride.

SELIG.

THE REPORTER.—The editor of the "Rising Sun," angry at a story of a rival paper, instructs his reporter to write up "How it Feels to be a Burglar." The reporter, in despair, accepts dark lantern, etc.

Finding a ladder which some painters had left in front of a house, the reporter concludes that his chance has come—climbs the ladder and enters the window. The room he enters is in semi-darkness and in his excitement he knocks over a chair. After recovering from his fright he seeks for a suitable article to take with him and concludes that the portfolios will do. He lights a match, and in the dare sees the face of a statute on a pedestal in front of him which puts him in a terrible panic. He backs into piano, pulling statute down, which falls crashing to the floor. The noise awakens Mr. and Mrs. Snow, he escaping down stairs, and also calling the police, but Snow's troubles had just begun, as Jones was on the job and finally succeeds in locking the frightened Snow up in a cabinet and escapes through the window just as the police enter the scene, and as a natural consequence, and for the good of the service, some one had to be arrested, so they take Snow, and the honor of the department is saved.

SELIG.

SCENES FROM OUR NAVY.—Showing an assemblage of the great Dogs of War, preparatory and to spectacular manoeuvres, a subject that should be of absorbing interest to any American citizen whose heart palpitates with the resounding strains of "My Country 'Tis of Thee."

A SACRIFICE TO CIVILIZATION.—At the beginning an Indian father and son are shown walking along quiet by level before the village at the Pottawatomie Banding, California, at the foot of San Gorgonio, and they laugh and talk in a manner quite as human as their white brethren. The boy, Armenio Morongo, attends the small reservation school, and a tourist lady and gentleman, childless and young in their middle age, are attracted to him by his brightness and vivacity.

They apply to his teacher to help them gain his father's consent to his adoption, and old Cahuilla is finally made to realize the vast advantage to his boy, and sadly gives him up. Little Armenio is taken to St. Louis and entered in a school. He tries his best, and is brave and good natured, but as winter comes on, the child, unused to snow and the rigors of a northern climate, falls ill and writes his father a brave, pathetic little letter.

Cahuilla, on receipt of the letter, hurries to his boy, taking advantage of the old time Indian privilege of riding free on freight trains. He is confused in the whirl of the great city's streets, but through the kindness of a good natured policeman, reaches the house in time to have his boy die in his arms.

THE NEW EDITOR.—"Dick" Roberts, a young newspaper reporter, out of a job, becomes assistant editor to Silas P. Bunker, owner of the Mayville "Clarion." In a novel comedy incident, Dick meets Clarabel Busey, and the young people promptly fall in love with each other. Clarabel's mother is the president of the "Women's Suffrage Club of Mayville," and the leader of the ladies in a fight for town ownership of the water works against the water company.

President Perkins of the water company, has just had a consultation with Roman, the local political boss, and the two have drafted a compromising letter to their state Senator, demanding his support and the defeat in the legislature of the town ownership water works bill.

The two men leave the room, and Mrs. Busey enters to plead her cause with Perkins. She writes on the back of the compromising letter some notes for her speech, and then leaves, after a stormy talk with Perkins.

When Perkins discovers the loss of the letter, he bribes the editor of the "Clarion" to keep all Suffragette items out of his paper.

Then Roman gets some loafers to break up the "Women's Suffrage Meeting." The women storm the "Clarion" office, when the editor refuses to print their statements.

Then Mrs. Busey buys the "Clarion" and makes Dick editor. Dick finds Perkin's compromising letter among the sheets of Mrs. Busey's speech, and despite the desertion of his compositor and printer, he gets out an extra edition, exposing the water company gang.

MELIES.

THE HONOR OF THE FLAG.—Mary lived with her mother at the XX ranch, which was on the Rio Grande, just across from Mexico, and, as there was a ford there, it was easy for persons to cross from either side. One day, while riding on the Mexican side, she heard screams of distress and came upon Juanita, a beautiful Mexican girl, who had been insulted by Jose, a bad man of that vicinity, who commanded a band of guerillas, who plundered and stole under the guise of insurrectos.

Mary interfered and ordered Jose away, but the guerilla was determined to possess Juanita, and next day crossed to the XX ranch, where she had taken refuge, and demanded her.

Mary and her mother had just returned from a visit to the camp of the American troops, then patrolling the border, where they had witnessed the manoeuvres and a friendly officer had instructed Mary in the wig-wag signals for communication. They were not inclined to deliver the girl to Jose and told him so, also firing the "Stars and Stripes," which he tried to tear down. Mary's wrath rose high, and ordered him off the place at the point of her revolver.

Jose returned in his own and they attacked the ranch house, which was ably defended by the three women. Finally it looked as though numbers must prevail, so Mary mounted the roof and with a handkerchief tied to a cane, she "wig-wagged" the American camp for help.

An officer, with a squad of Uncle Sam's boys soon responded. The guerillas were forced to abandon the flag, which they had insulted and were late the flag, which they had insulted and were late the flag, which they had insulted and were late

thereby escaping. His deeds of heroism place him in line for promotion, and newspaper accounts of them are read to Edna.

Tom is granted sick leave and returns to America. Before doing so he apprises Edna of the fact by letter. Just as the postman is delivering the letter, he accidentally drops the mail, and recognizes Tom's handwriting. He gives Edna the balance of the mail, but accidentally drops the envelope to Tom's letter. While Edna is out of the room Jack conceals himself by waving the flag in front of Jessie's dog. She catches him doing this, and is greatly indignant. She returns Tom's engagement ring and orders him from the house forever.

Just at this juncture, Tom appears. He makes Jack complete and the film ends with the American flag gracefully encircling Tom and Edna.

THE LATENT SPARK.—Bill Jones is a tramp. He makes application for a position at a residence. The housewife gives him a job of sawing wood. He accepts the position, but as soon as she has gone indoors he lays himself to her husband's clothes that have been hanging on the line. He gets away, but is followed by a large crowd. However Bill manages to get on board a steamer. On the voyage Bill is discovered and is now made to do scrub duty. Next stop at China, and Bill is greatly admired. One day while cantering down one of the streets in China, Bill notes some Chinese seating the Stars and Stripes. He interferes and is studied. One of his shipmates discovers his lifeless body and brings him on board the ship. While the crew are mourning his loss, Bill nonchalantly assumes a sitting posture. Everybody is overjoyed and showers congratulations upon him.

IN NORTHERN FORESTS.—Phil has redeeming qualities, one in particular, his love for children. This is very easily seen where the poor fellow in a railroad coach is being taken handcuffed to prison. In the seat next to the one in which he is sitting there is a little child, Dotty.

The train stops, the sheriff, with his prisoner, leaves the car, and we don't see the convicted man again, until we see him in stripes, working in the prison shoeshop, and witness his escape from the prison window, when he makes his plunge into the river and his long swim to freedom. The alarm is sounded and soon a sheriff's posse of hardy riders are on the trail of the escaped prisoner.

Dotty, the little girl whom we met on the same train with the prisoner, starts out from her home to roam the fields. She becomes lonesome. It is night. The child sees the man sleeping quietly and she accosses him. After recovering from his fright, Phil hugs the child to his bosom and pillows her head upon his breast and soon she is asleep. Out of the stillness the howls of wolves are heard. The man clasps the child to his breast and makes a dash for safety. The wolves are coming nearer and nearer. In order to escape he lights matches which the child clings to his back. Soon the wolves surround the tree and make frantic efforts to reach Phil and the child. The sheriff and his men, find their man tenderly holding little Dotty in his arms, perched on the limb of a tree like patience on a monument.

One of the horsemen takes the child, the prisoner is handcuffed and lifted in front of another rider and the entire cavalcade moves toward the town, where it is met by the anxious parents of the child and the joyous shouts of neighbors. When they are told how the child was saved from the wolves, their gratitude can only be expressed by the warmest and sincerest good will, and the kiss which the little child places upon his brow as he starts with his captors to his prison cell, with a promise of all known people to petition the governor for his pardon.

THE WOES OF A WEALTHY WIDOW.—Pathé's injunction, "Smile," is exemplified in the widow and could not be better illustrated than it is in this picture. "Bunny" is very much in love with her for her vast money, but the trouble is she is not very handsome, although very conceited and very affectionate, even "spoon-fonny" as the saying is. Her little Fido also likes her, bringing one of his friends with him, to whom he has given an account of her wealth and his good fortune in sounding so rich a relation. Bunny's friend makes himself very agreeable and lays siege to the widow's heart, at least she falls for his winning ways, throws off her old love and takes on the new, but it is not long before she discovers that he is already married and her hopes are blasted.

Her next sanitor is a musical Italian count, who sings a love song and has the manners of a bear. He is very fond of spaghetti and she caters to his taste by preparing a dish of the stringy stems, which he eats like a cow knocking a bunch of hay, spills it all over himself and so disgusts her she tells the maid she makes him "sick Spanish" from his repast.

Her fourth admirer is a lawyer whom she consults concerning an investment of $200,000 that sounds good to the man of legal mind and he not only goes about to find a suitable investment for her, but at the same time tries to make himself the custodian of her fortune and her tender little heart. She is willing until she learns that her legal wooing has taken half-a-dozen years, and are untimely and ridiculous beyond human endurance. She resolves on dropping the lawyer and once more being she is fancy free. She next forms to her first love, her dear old "Bunny," for whom she longs and impatiently waits his coming. Unable to stand the strain any longer, she goes out to take a walk, hoping she will meet him, which she does, on her front door-step. He assumes more or less displeasure at the treatment which she has shown him, but soon all is forgiven and once more they fondle one their undying love and formulate plans for future bliss and happiness.

SNOW BOUND WITH A WOMAN HATER.—Surrounded by the hills and forests of the Adirondacks, Sam Hillyar, a woman hater, lives with his servant in a well equipped mountain lodge.

Winter has covered everything with a heavy layer of snow, which is still falling. Miss Mary Wright, who has been invited to spend the week end with her friend, who lives in a neighboring bungalow, misses the train upon which she is expected to arrive. Later, when she reaches the lonely little railroad station, no one is there to meet her, so she starts out to walk to her friend's house. She struggles through the deep snow in the midst of the blinding storm, until she is almost exhausted. She sees Sam Hillyar's house in the distance, pushes on in the hope of reaching it before darkness sets in and ask for shelter for the night. Sam Hillyar and his valet at the door and her summons is answered by the old servant, who admits her and notifies his master. Sam reluctantly consents to accept the woman, to stay under his roof. Her reception is a cold one and she is of necessity obliged to accept his hospitality. She is shown to a room, and in spite of women's clothes, she is frustrated by a suit of pajamas and a pair of slippers that she is served with refreshments and retires for the night.

The next morning after a good night's sleep and dressing, she feels like her old self full of buoyancy and self possession. She goes down stairs to the dining room where Sam Hillyar's breakfast is awaiting him; she deliberately sits down at the table and eats his toast, while Sam looks on dumbfounded. The servant is passing through the room with a tray full of breakfast, which he is taking to Mary's room, but she is glad to find out it is she is quite entitled with the meant of added, she is partaking. Her motherly, rather pantheon and interests in the absence of the house and his master becomes a little more pronounced. The case of an aged woman dependent upon his finger Mary's sympathetic and feels pleases the master and summons the cook time to his table. At once motherly Mary thoroughly at home by assuming the reins for the time and other deliberate. Sam Hillyar looks on in wonderment at the transformation that has been wrought in the right sort, and he immediately compliments her and incidentally tells her he thinks she is all right and upon leave for the afternoon and embraces the right before. He leaves her to chat to Hillyar and prepares for her safety and for friend's home. She consents to stay if he promises to be real good and not make himself any more.

At noon-time Sam and Mary are seated at the table as if they had known each other all their lives, calling a dachshund a pedigreed hound and getting better acquainted all the time. Hillyar's man announces that the sleigh is ready and Sam dons the garbage by helping Mary on with the wraps and putting on his own furs, soon he is already known by them. They unite in the Christmas dinner with them, he presents her a ring, announces his engagement to Miss Mary, he is pressed to go, that is all, they are married.

GAUMONT.

VILLAGE GOSSIP—In the little village the only stable's wife lies very ill and the doctor says no strenuous time is to be forced to be away from home almost the entire time, so that the wife is left to the kindly attention of her neighbors.

One day he is forced to spend a few visits from her home and, being a very good looking fellow, he generously offers her a position as servant in his home, which she gladly accepts. She packs away all of her clothes in a small trunk and is soon on the conductor's train, is seen by all the village gossips and the wife of the hotel is quick to discover.

She duly accompanies the little lad to school and then returns to the home and starts in effect the attention of the schoolmaster, who watches her and notes where she is going and under what conditions.

The gossiping tongues of village gossips soon make her life a burden, especially that of the wife of the hotel keeper, and the schoolmaster and the gossiping women. They are finally successful in their efforts and the wife of the hotel keeper, in the absence of the village doctor, is persuaded to speak about the matter, the servant summarily dismissed.

Broken-hearted, she packs her few belongings and in the early morning leaves the village for her good-by and shows no sorrow.

JIMMIE'S LUCK.—In some corner of the new shows a uncle the piece, and with a bamboo of at the end of it, he is trying to get a ball that has lodged in the gutter.

We not only make Plans and build

Theatres and Vaudeville Houses

We also build

MOVING PICTURE THEATRES

We have built over 60 Theatres the last 5 years which are all ORIGINAL in Construction, Design and Decorations

[illegible] gives him a cup of sugar [illegible] manages to make quite a collection of them in this manner, with the [illegible] little advantage.

[illegible] Jimmie, however, has [illegible] but little business and determination to succeed. He has a marriageable daughter, too, whom his father-in-law sees he entertains their visitors by making use of his newest scraps. He observes that [illegible] he has taken a little trick. Then, reasoning for a piece of sugar which he merely on the table, he said, "Nothing in my hands, and nothing in my pockets, and yet when I will place this one lump of sugar in Auntie's handbag, you will see that it will produce several more lumps of sugar."

Of course, everyone appreciates the joke but poor Jimmie, but she is forced to let Jimmie try his little trick and as he said the magic [illegible] of sugar produces several others of its kind on the spinster's handbag, and during the laughter of the other guests, she moves wrathfully away, vowing never to visit Jimmie's parents again.

AN OASIS IN THE SAHARA DESERT.—Gabes is an important village of Sud-Tunisia in the Gulf of Gabes. It possesses a very good harbor, which makes an important export of dates, the chief production of the country.

The oases are the special home of the date palm, of which there are about 4,000,000 in the Algerian oases. It is in company with this tree, without which life in the Sahara would be practically impossible, that grow apricots, peaches, oranges, citrons, grapes, figs, pomegranates, etc.

URBAN-ECLIPSE.

THE TAMING OF THE SHREW.—Baptista Minola is the father of Katherine and Bianca. Petruchio is the shrew tamer. Incidentally the accepted lover of the gentle Bianca, and Grumio, the resourceful servitor of Petruchio, who gets his ear pulled more than once for his laggard performance of duty. This Katherine of Shakespeare is a standing sign-mark for parents who permit early indulgence by their girls and who are careless of their education. These two defects in Katherine's early training transformed her into a complete scold, and it was only by confronting a superior will that her irritable disposition was controlled and her natural womanliness restored.

As for Petruchio, he is one of a class of characters almost peculiar to Shakespeare. He is of the same family as Mercutio and Benedick—all forceful, vigorous, outspoken, manly men. Who could have imagined (and, still less, who could have possessed the hardihood and devility to carry out) the plan of attending his wedding ceremonies in such a garb, except a Petruchio?

EDISON.

THE PRICE OF A MAN.—John Braham is discharged by Farmer Jones, and is told to call in the morning for his pay. When he arrives he is horrified at the sight that meets his gaze as he enters the cottage. Farmer Jones is lying dead, with a blood-stained poker at his side. Neighbors enter just at the moment Braham is looking at the poker, and he is accused of the crime. He is fascinated, but manages to escape.

In his flight he stops at the house of a poor widow. He begs for food and is given it. Just then a knock on the door is heard, and he asks the good woman to hide him. She does so, thereby sending him right into the arms of the police. A few minutes after they have gone another knock is heard. She hides him again. This time it is the mortgage holding $500, using a bailiff to arrange with her to levy upon her goods. She is unable to pay it, so he leaves, threatening to foreclose the mortgage.

After the second visitor has left, Braham comes out of his hiding place, and bids the good woman good-bye. While he is walking away he realizes that home is a $500 reward for his capture, and decides to give himself up to some good person who will restore the money to the good widow who fed him, so he gives himself up to the police, and in this way the good woman is able to pay off the obnoxious mortgage. She is overwhelmed with joy and at once starts for the Governor's office to sue for his release. After two necessary proceedings, it is found that Braham is not guilty, and so he is released. It is needless to say he presents to the good widow, who promptly accepts him.

White Duck Summer
UNIFORM
COAT, PANTS, CAP.
Good Quality, Well Made - $3.50
Extra Fine Quality - - $6.75
J. M. BRADLET
167 W. Washington St., Chicago, Ill.

"La Cinematografia Italiana ed Estera"
IS ITALY'S LEADING PAPER FOR THE
ANIMATED PICTURE
PUBLISHED FORTNIGHTLY.
32, 36 and 40 large pages, 8 shillings per annum ($2.60).
Editor-prop'r: Prof. GUALTIERO I. FABRI,
Via Cumiana, 31 (Barriera S. Paolo) Torino, Italy

Money Makers for you. Think of the people passing by or out of your place that would drop another nickel or dime. Many styles. Catalog No. 34 tells all.
KINGERY MFG. CO.
CINCINNATI, O.

Perfumed Disinfectants
If in the market ask us for prices, etc. We have everything you want and our goods absolutely without equal.
U. S. DISINFECTANT CO.
236-238 Skillman St., Brooklyn, N. Y

OPERA CHAIRS
ALL KINDS of SEATING
ROYAL METAL MFG.CO
1873 Dearborn St.
CHICAGO, ILL.

MOVING PICTURE MACHINES
Stereopticons, Slides, Accessories
CH S. M. STEBBINS
1028 Main St.
KANSAS CITY, MO
Large Line of Edison Goods
Established 1899

POWERS CAMERAGRAPH, No. 5, only $75
Motion Picture Machines, $35 up. Cinegraph with Fire Shutter, $65. Carbons, $1.50 per 100. Tickets, 10,000 for $1. All Supplies. GET SUPPLEMENT 29 BARGAIN LIST. MOTION PICTURE MACHINES WANTED.
HARBACH & CO.,
809 Filbert Street, Philadelphia, Pa.

TRADING HIS MOTHER.—Donald is a small boy with a very charming young widow for a mother. His joy in the possession of so fascinating a guardian is somewhat dimmed and ruffled by the desire of older persons to share that possession, or, as it looks to him, to take her from him. He is a jealous and vigilant chaperon in intent, if not in person, and it makes it rather difficult for the young men who would like to make love to the charming little widow.

One of them does succeed in making friends with Donald, except when the mother is near, and it is then that he learns that Donald does not possess a watch and that a watch is one of his great heart desires. This suggests a very brilliant idea to Lawrence, this particular suitor, and when he next appears at the house of the little widow, he brings a pretty boy's watch with him which he offers to Donald. Of course, Donald is delighted, but when he understands that he can only possess the watch on condition that he allow Lawrence to possess his mother, his soul is divided within him. The temptation, however, is too great and he finally agrees to the bargain and the marriage takes place.

While they are gone on their wedding tour, Donald finds that being left alone with a nurse is very lonesome business and he begins to repent sorely of his bargain. Finally, when he can stand it no longer, he sits down at the desk in the big, lonely library and pens very carefully a very businesslike letter to Mr. Lawrence. It reads: "Dear Mr. Lawrence: Please bring mother back and you may have the watch again. It is as good as new. I need her very much. Donald." The effort proved so great an exertion that Donald falls asleep over it and of course, it so happens that the wedding couple are just returning at this time. They come in and find the sleeping boy and the letter and then the little mother sees a way out of the difficulty. She tells Donald that he can keep the watch and have her also and all that is necessary is for him to accept the new papa into the bargain. Donald solemnly, as difficulty had never occurred to the boy before, and being struck with the ingenuinity of the offer, he closes with it at once.

POLISH AND PIE.—Mr. Brown, noticing the worn and scratched condition of his furniture, decides to improve it with a new coat of varnish. He accordingly goes to a paint store and calls for a pint of shellac. To enable him to carry it conveniently the clerk pours it into a whiskey flask. Returning home, Mr. Brown finds his wife entertaining some ladies of the Local Temperance Society. Concealing the bottle of shellac, he takes it for granted that Mr. Brown indulges in intoxicating liquor and leave the house in haughty disdain.

A little later, Brown's maid of all work mistakes the bottle of shellac for brandy and puts a liberal quantity of it into a home-made pie, which she serves for dinner. Returning to the kitchen, she drinks what is left of the bottle. It takes her but a moment to realize that she has swallowed something other than brandy. Screaming at the top of her voice she dashes frantically into the dining room to warn the family, but too late, as the daughter's fiancé and young man, who has already eaten a goodly portion of the pie now thinks he is poisoned and goes into convulsions. The house is in an uproar until Mr. Brown explains that the bottle contained merely a mixture of alcohol and lac, which is not at all fatal. Suffice it to say the maid immediately takes the pledge.

THE CRUCIAL TEST.—Channing was a reporter from the ground up, a writer who could catch the public ear and hold it, but after he had been sent down to Santiago by his paper, he failed to send in the startling news soon enough to suit the people at home. For this there was a good reason, as there was nothing to send in, as it proved to be just that portion of the country visited when the Spanish fleet was laid up in the harbor of Santiago, but it caused the manager of his paper to wire him his discharge and send another man down in his place. Consequently, when the story opens, Channing finds himself stranded in Cuba, without a job and without money.

Keating, the new reporter, arrives and at once falls into the ways of a great many newspaper reporters, who have nothing to do but to wait until something turns up, takes to drinking heavily and becomes careless of what is going on, while each day finds Channing more destitute and more despondent, until he has reached the stage of sleeping on the docks at night, broke, hungry and weak.

By chance he hears Keating arranging to engage a tug to visit the American ent, and, unbeknown to Keating, who is greatly under the influence of

REX INVITES YOU
TO A LAUGH-FEST, TO BE GIVEN THURSDAY, JUNE 29TH, AND DAILY THEREAFTER TO ALL FORTUNATE ENOUGH TO SEE THE FILM ENTITLED "SECURING EVIDENCE."
NOT RESPONSIBLE FOR MISSING GROUCHES OR GRUDGES AFTER SEEING THIS FILM.
REX

liquor, he secures a job on the boat as a deck hand. This was a wonderful piece of luck, for just as the fleet is sighted there is a movement on the deck and the next moment the Battle of Santiago is on.

Channing rushes down to the Captain's stateroom to call Keating, but finds him drunk and almost insensible to what is going on around him. Channing rushes on deck and there beholds the pride of the Spanish war fleet shattered, broken and sunk, while huge black columns of smoke are pouring from the vessels. It is a wonderful sight and the reporter's instinct stirs the heart of him. He writes the story of the victory, succeeds in reaching the telegraph office before anyone else and sends in the whole story, but sends it in the name of the man who would hardly speak to him and who lay dead to all around him in the stupor of drink.

Three months later he wanders into New York, a human derelict drifting on the sea of fate, but eventually he comes into his own and this scene closes a very interesting and thrilling story of the famous naval engagement of Santiago Harbor.

Independent Film Stories

IMP.

FOR THE QUEEN'S HONOR.—Prince Alberto loves Gilda, the sister of Queen Amalia and his love is returned. He asks the permission of the king to marry Gilda and the ruler gladly grants the request, having a high regard for the prince. Duke Arturo, a villain at heart, of an intriguing nature, loves Queen Amalia and resolves to win her from her husband or compromise her.

Prince Alberto notices the duke holding whispered converse with the queen, and taking the king aside, cautious him in order to keep queen's honor. The king, already suspicious of the attentions of the handsome duke, decides to keep the queen and the duke under espionage.

Through a subterfuge the duke appoints a clandestine meeting with the queen. Her ruler, somewhat suspicious, discovers them and takes in the compromising situation. She leads the queen away and then pleads with the duke to protect her sister with his unwelcome attentions.

The king and the prince, looking through a secret panel, discover the duke and Gilda together. The enraged king demands an explanation and Gilda, with her quick wonder and wit, confesses that she loves the duke and has met him by appointment, to shield her sister. The king's suspicions are not fully allayed, and he commands them to go to the chapel and be married, while the prince is broken-hearted.

The duke and Gilda persist in their statement that they are married, to the grief of the prince and the dismay of the queen. The king, still suspicious, commands them to their bridal chamber and leaves them.

The duke, although a villain at heart, does not attempt to take advantage of the situation, but conducts his wife to her bedroom and hands her the key. She locks herself in and he remains in the outer room during the night.

The next morning the prince meets the duke and challenges him to a duel. The duke refuses to fight, but takes the prince to the altar of the chapel and, after swearing him to secrecy, divulges the story, leaving the prince and Gilda in front of the altar engaged in prayer.

The duke and the king engage in a friendly fencing bout, but while the attention of the king is directed elsewhere, the duke removes the button from the king's foil, replacing the point of the weapon and leaves it where the king may pick it up without knowing it has been tampered with. When the king returns to renew the fencing engage at arms he touches the duke and he is killed by the deadly poison.

Thus ends the story, with the king in ignorance of the true situation, having killed the man who tried to betray him, the queen relieved from an embarrassing situation, and the lovers free to marry, the king the only one of the principals who never knew.

IN THE SULTAN'S GARDEN.—Lieutenant Robbins, a young naval officer, sees Haydee the favored lotusle of the sultan's harem and is smitten by her charms. She is interested in the handsome young American. She manages to write him a note that is delivered to him on the deck of his warship lying at anchor in a harbor on the Bosphorus Sea. Having inspired him to effect her rescue, as the life is hideous. The adventurous young lieutenant enters into the task with a zest that is commendable and the attempt is fraught with disaster.

Haydee is the favorite of the sultan, the most beautiful of the coterie of pretty women, and a close espionage is kept over her movements. She sees Lieutenant Robbins over the wall of the garden and they have a clandestine meeting. The sultan's spies discover the tryst and the enamored young man is captured, confined in a dungeon and sentenced to be executed at daybreak. Haydee is incarcerated and the sultan is so enraged that she should have a secret love affair, he commands that she be sewed up in a gunny sack and cast into the sea, to suffer death by drowning. The girl is in despair and her power is frantic.

A woman in the harem, who is fond of Haydee, sets her wits to work and when the girl is placed in the bag, manages to secrete a knife in the sack. The girl is thrown into the sea, cuts her bonds and frees herself, swimming to the ship. Once aboard, she startles the commander and the jackies with her story. She is saved for and the relief expedition organized. The Americans, having no love for the sultan and his troops, make a dash for the grounds and Lieutenant Robbins is liberated after a brief but one-sided struggle, in which the sultan's subjects are decimated. In effect the escape of their superior officer. They barely have time to reach the water when the sultan's men are reinforced and for a time the tide of battle seems to be against them.

Boats are put off from the warship and there is an exciting marine engagement. Guns on the war vessel are trained on the scene and the gunnery is excellent. The sultan's men draw off and Lieutenant Robbins and his rescuees reach the ship unharmed, excited but jubilant. The love scene of the young naval officer and his oriental sweetheart on the deck of the vessel is a pretty one and his brother officers envy him his adventure and its attendant result.

AMERICAN.

THE ACTRESS AND THE COWBOYS.—Mr. and Mrs. Richards, traveling in stock in the West, are stranded in Bowie, Texas. After a thousand miles from home, they have but a few dollars between themselves and starvation. After a conference at the depot, they decide to sell the stage jewelry of Mrs. Richards, and Mr. Richards, going up the street, advertises to sell "the bangles," etc., to the cowboys. They laugh and shout in derision, and cause him to dance to the music of their guns.

It is up to the "actor people" to find a job, and Mr. Richards gets a work upon a truck farm and learns to feed the pigs. Mrs. Richards is more fortunate, and obtains a job feeding cowboys. She is a waitress, she is an inquisitive lass, and the cowboys all fall in love with her. Desiring to give her a token of their regard, they hunt up the farm where the pig and Richards are and purchase his stock of jewelry. They return to the fair charmer in the restaurant, presenting their gifts, and that is the also made happy when she requests them to meet her at the depot in an hour. Hurrying to the depot she finds her husband and shows him the jewelry given her by her cowboy admirers. Mr. Richards becomes angry, thinking she has been flirting, and the explanations some difficulty in convincing him otherwise.

The cowboys arrive in time to be introduced to the husband of the fair charmer, are the happy couple return to that "dear Broadway" and it is a consolation bunch of "punchers" they leave behind them.

THE SKY PILOT'S INTEMPERANCE.—Rev. Fitzgerald Doolittle and wife are called to Lone Gulch. On their arrival the cowboys form a reception committee and tender them an informative welcome. The reverend gentleman does not enjoy the severe heat of the locality, and covers in the protecting arms of his wife.

Believing that the cowboys were more or less blood-thirsty, the reverend gent prepares a strenuous reception he determines to preach them a sermon against intemperance.

Donning the most effectuous garb he can appropriate the saloons and feeling the town there, delivers an oration on the evils of strong drink.

His sermon so to stir the cowboys decide to "wet his whistle," and accordingly climb a flight and find a row of shanties from the opposite barroom. The minister is compelled to swallow a goodly portion of the medicine and is soon in a boisterous mood.

His suggestion "Let's go and serenade my wife" is received with delight and the "band" proceed to the parsonage.

The minister's wife vigorously puts the cow

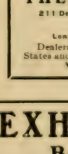
FOR SALE CHEAP
MOVING PICTURE THEATRE
BEST LOCATION IN SALT LAKE CITY
ADDRESS
ALCAZAR AMUSEMENT CO.,
241 S. MAIN STREET
REASON FOR SELLING
INTERESTED IN OTHER BUSINESS

"SILVERLIGHT"
Aluminum Motion Picture Curtain
Extraordinary Features Are: Permanent Brilliancy Economy, Flexibility Non-cracking, Safety, Strength. Send for circular. Dept. M
Ralph J. Gelson apply Co. 84 Wabash Ave., Chicago

For Sale
20 Reels of *Talking Picture Film* with Records. Low price for quick sale. *Address LANDSMAN,* care of Moving Picture World.

Foreign Film Agency
Advertiser with excellent connection among Film buyers in England is open to form a company to run one first class Film agency. Address in first instance to L. H. F., care of The Moving Picture World.

SLIDES
Classy slides, nifty slides, slides that are slides. Why can't we slide an order to you? We are sliding along very smoothly, and trust that we may add quite a few that wish to slide with us. During July, August and September we will slide. 5 Announcement Slides, right into your picture machine for $1.00 and the postage. Put this in your hat.
NIAGARA SLIDE COMPANY, manufacturers of Lockport, N. Y. Box 201.


LOOK ONLY $10.00
For a Pipe Tone Folding Organ Leatherette covered case.
If you must have an organ to stand the wear and tear of hard usage buy nothing but our three-ply oak veneer case, sold always under our guarantee blind.
OUR REPUTATION IS GOOD.
Bilhorn Bros. /16W. Lake St. Chicago, Ill.

THEATRE SALES CO.
211 Dearborn Street, opposite Post Office
CHICAGO, ILLINOIS
Long Distance Phone, Harrison 241
Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call. Make Known Your Wants

THE MOVING PICTURE WORLD
FREE EXHIBITION
Room 309
169 W. WASHINGTON ST.
CHICAGO, ILL.
Accessories, new devices, novelties, plans, decorations, suggestions, supplies for Motion Picture Theatres.
Hear the Deagan Bells—Watch the antics of Genre Slides—Catalogues Free.
General Bureau of Information

Moving Picture Machines
Bought, Sold and Exchanged

I Have Several Calls For
Second Hand Machines
What Have You To Offer?

H. A. MACKIE
853 Broadway New York City
'Phone: 2478 Stuyvesant

SMASHED AGAIN!

All records for sale of SECOND HAND FILMS were reduced to smithereens last week when we shipped consignments to all parts of the world. OUR NEW SUPPLEMENT TELLS WHY. Whatever you do, get this addition to our big list. Get them both if you haven't written before. If you're a heavy buyer, don't hesitate to ask for our Wholesale proposition. It's free. Write the big smash.

GENERAL FILM BROKERS
23 E Jackson Blvd., Chicago, Ill

The Wisconsin Lumber and Veneer Co.
Port Washington, Wisconsin, U.S.A.

SACRIFICE SALE

Send for our July list of bargain films and machines; including a large list of FEATURE HEADLINERS.

Hurry, if you want to get the cream.

GENERAL FILM BROKERS
23 E. Jackson Blvd. Chicago, Ill.

SPECIAL TRIAL OFFER ON
AROMA FOAM
The Powerful Perfumed Disinfectant

Immediately upon receipt of your remittance of $1.95 for a four quart order of assorted Geranium, Luxuran, Azuran and Viodor, we will ship you FREE a large compressed air sprayer and an artistically colored glass slide.

Sanitary Service Corporation
82 Wall Street, New York City

A WESTERN WAIF—

A WESTERN WAIF—

A WESTERN WAIF—

worth. Then suddenly rising to his feet, Bill dashes from the room with the 'cello covering him. The musicians follow, and a screaming, funny chase through the crowded streets of Paris takes place. At last Bill dashes through a wood, and the player, seizing a gun from a keeper, fires at the 'cello as Bill wades through a stream, with the result that, as his rival beats a retreat, Bill splashes about in the water convulsed with laughter.

SHORTSIGHTED MISS PRIM.—Miss Prim is the principal of a school for young ladies, and daily escorts her young charges for a walk. The girls, as all girls do, keep up a flirtatious with a party of young fellows, thus taking advantage of Miss Prim's shortsightedness. The boys ajily enter the school one day, and, donning the girls' poke bonnets and cloaks, with Miss Prim at their head, set out for the daily walk. They pass a cafe, and while the principal walks on, the boys tarry and have a good time. Miss Prim misses her charges and eventually finds them at the cafe. Off down the street they go, playing leap-frog, with poor Miss Prim in the rear. They reach the school first, hastily discard the bonnets and cloaks and leave, while the irate principal flounders in and makes for the schoolroom, where the girls are demurely sewing. In spite of their assurances that they have not stirred, Miss Prim gives them a severe lecture, while, to make matters worse, the boys look on through the window.

THANHOUSER.

THE DECLARATION OF INDEPENDENCE.—John Hancock, one of the most ardent of American patriots, had more to lose than had practically any of his associates in the revolution against George the Third. A traitor at a time when a man with $10,000 was regarded as wealthy, the revolution absolutely beggared him, as he had predicted it would, but from start to finish he did all he could to win freedom for his country.

To Samuel Adams is accorded much of the credit of winning the handsome young millionaire to the side of the patriots, but his sweetheart, Dolly Quincy, after and his wife, also had much to do with the stand he took. For she was an ardent American.

Hancock was an active figure in the famous "Boston Tea Party," when the tea ships from England were attacked, and the wares thrown overboard. He did, like some of the others, try to avoid recognition by disguising himself as an Indian, but was pressed with the crowd on the ship, trying to preserve order, seeing that nothing except the tea was disturbed.

Hancock was ready the cause of the first fighting, that of Lexington, when the British regulars were repulsed by the farmers and minute men. Gage dispatched troops to seize munitions of war at Concord, but on the way they were ordered to stop at Lexington, where Hancock and Adams were, and arrest both as traitors. Gage planning to to send them to England for trial and execution.

But the plans were foiled by Paul Revere, who learning of the expedition in time made his historical ride and, besides arousing the countryside, gave Hancock and Adams the warning that enabled them to make their escape.

Hancock was a member of the Continental Congress and his election as President came about in a dramatic way.

The patriots were in session when an official messenger came from Gage, offering pardons to "all rebels" except Hancock and Adams, who it was declared "should receive condign punishment." The answer was the prompt election of Hancock as President, and when Benjamin Harrison introduced him to the messenger as the presiding officer, he remarked grimly: "We will show Britain how much we value her prescriptions."

As presiding officer, it was Hancock's privilege to first sign the Declaration of Independence, which he did in large, bold characters, saying: "I write so that George the Third may read without his spectacles." And at the time he signed there were many among the patriots who believed that Hancock had signed his death warrant.

Hancock gained his nickname, "The Cavalier of American Liberty," because of his elaborate costumes. Even in those days he would be called a dandy. His garb was particularly remarked upon at a time when Americans, particularly in New England where he lived, were plainly dressed.

THE COURT'S DECREE.—The Blakes are a couple who on account of differences in temperament and a failure on both sides to make concessions have drifted apart. The wife is only mildly interested when her husband proposes to secure a separation. In fact, her principal feeling is one of relief. But her indifference quickly vanishes when the court decree is handed down, granting the separation, but awarding the custody of the child to the husband.

Mrs. Blake wants her little girl and failing to obtain her legally resorts to trickery. She disguises herself and is engaged as governess of her own little daughter now living in the home of her husband's aunt.

The child, who has wept much for her mother, on being told the identity of the new governess gladly agrees to go with her. The two go walking, and the governess returns with the news that the child has wandered away. Her hat found on the shore of a lake in the park gives color to the belief that she has been drowned. This theory is accepted and the governess is discharged. She goes away deeper in the belief that her stratagem has succeeded, for she has hidden the child in her room. Meaning to take her away and begin a new life in some other city.

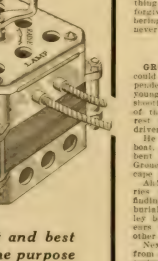
Her pitiful plan might have been a success for its very daring, had it not been for Violet Gray, the detective. Violet, suspicious of the supposed governess, tracked her to her rooms and from the fire escape saw her fondling a boy, for little Marie had now been disguised. The detective thinking the father to the house and he at once recognizes his child. Violet fears the descent from the mother and Blake sees his advantage. She plays a trick on him and the child comes to her. Blake realizes that with the daughter the mother comes first. He loves his child and wants to make her happy. Legally he is entitled to her custody, but morally he realizes that it is only right that the child in her mother's arms and with bowed head starts out alone.

But this Marie will not allow. She has her mother, but she wants her father, too. She runs after him and begs him to remain with them. Both parents realize that they paid too much attention to little things, that they have overlooked the big thing in their lives, the child. They decide to forgive and forget and to begin life anew remembering that they have one treasure which they can never divide—the love of a little girl.

SAVE EASIER TO SAVE IT THAN TO EARN IT MONEY

I guarantee to save more than half of your current bill and give you a better and steadier light if you will let me install an

EDISON
Economy Transformer



The neatest and best outfit for the purpose

110 Volt, $50 220 Volt, $55

HARRY A. MACKIE
853 Broadway New York
'Phone 2478 Stuyvesant

The World's Best Film Features

We control such productions as have made big records in the past and that everybody wants. Write today for list.

Fall of Troy and Grenadier Roland
For sale at sacrifice

BIG STOCK FILMS FOR RENT
All grades; and at prices lower than others. Address the nearest

CHICAGO FILM EXCHANGE
CHICAGO OMAHA

FILMS
FOR SALE OR TO RENT
1000 REELS. WHAT DO YOU WANT?
Theatres, Summer Resorts, Airdomes, Churches, Clubs and Stags Supplied
GLOBE FILM EXCHANGE
105 E. 14th St. New York

YANKEE.

GROUCHO'S QUIET FOURTH.—Mr. Grouchy could not bear the noise of the celebration of Independence about his house, and when a crowd of youngsters stop in front of his house and commence shooting fire crackers, Grouchy flies to the quietude of the country and goes to a sanitarium, hoping to find rest when a sham battle occurs and he is again driven forth.

He next seeks a quiet Fourth on board a pleasure boat, but, unfortunately, the other passengers are bent on celebrating the glorious fourth and Grouchio is compelled to leap into the river to escape the noise of young and old. American.

Ah! at last Grouchy has found a spot where he buries to the cemetery—here indeed he thinks of finding it quiet, but Grouchio did not know of the burial of a soldier and when the sound of the volley being fired over the soldier's grave reaches the ears of Grouchio, he hurriedly decamps, seeking other quarters.

Next Grouchio comes to a sanitarium and falls from exhaustion. Fortunately for Grouchio the sanitarium being a patriotic citizen has gathered his patients on the lawn in front of the sanitarium and they begin to celebrate in the usual way. Grouchio tries to run away from this scene, but is seen by the doctor and patients, who immediately give chase.

After Grouchio has been captured he is pronounced insane by the doctor and locked in a padded cell. As Grouchio is peering forth between the bars of his window, a keeper sees off a box of fire crackers and poor Grouchio is compelled to bear it all.

HIS GREAT SACRIFICE.—Eva Tanglefoot, a popular vaudeville star, on a circumstance season goes to a small country town to incorporate. Her beauty makes her a favorite among the village people and her remaining summer wins the hearts of all the men she meets.

Among her many admirers is one who really loves her, and though only a country boy, his strong love makes some impression upon the lifelong heart-free beauty. Not wishing to give up a career to become the wife of a country boy she refuses his offer of marriage and goes back to the arms of the hundreds of the thousands of theatre-goers.

Worse than her dressing room preparing to go before the audience, Eva finds upon using her fleshening cream explodes, casting its fiery stream into her face and marring it frightfully. The career of the fashion actress seems at an end, for the fickle public would not want her without her beauty. Eva's supposed hopeless and the actress is doomed to be scarred for life, when sudden hope is renewed by the suggestion of one of the physicians that a graft of new and healthy skin upon the parts burned away.

An appeal to her many so-called admirers is made for volunteers to undergo the operation, but all refuse. In the meantime the country boy who loved her reads of the accident and also of the fact that his sweetheart supposed to be possessed of so many suitors, to save the beauty of the famous Eva Tanglefoot. He immediately leaves for the city and presents himself at the hospital as a volunteer. The physicians and nurses warm him of the pain he must undergo, but he cheerfully submits to his hands and the operation takes place.

His sacrifice is well repaid as Eva Tanglefoot recovers and regains her beauty. She has leaves the hospital and returns to his country home. She accepts a husband in his humble and lovable, and becomes one in one who willingly would undergo what pain and agony she would find a good protector and helpmate him to the country and is more than happy to become his wife.

NESTOR.

MUTT JOINS THE FORCE.—Mutt and his dear colleagues Jeff have the blues. While Jeff fails to tarrying, Mutt, being in doubt as to what to do,

takes a course. Most of the time he manages to keep his right face to the sitting duck of the horse-thieving gang. Sometimes he has a choice of passengers, and an advancement. "Phoebe Wagstaff awards his prize. Mutt promptly decides to give the money, invest in Jeff's proposition. At Pecksa Headquarters he is thoroughly examined, inspected and otherwise. Mutt becomes a question of the census.

Jeff is examined and passed. He, too, yearns for the blue uniform, but unlike his benedict to-be, throwing grain one screams he comes to a crossroad, after a night of "Messengers Wanted" scenes from the past and think. He finally decides to become one of the boys in blue.

With shouting off to the Pecksa Headquarters, Mutt is accounted to see his sweetheart in uniform chatting pleasantly with the captain. Jeff has just delivered a message surprising the police officer of a planned robbery for that evening. Mutt is promptly accused of the plot.

He starts out like a conqueror, but the burglars go about their work with Mutt as a witness. He does not attract them, however, because they refuse to believe him a policeman. At the station, when the facts are known, the captain and other policemen gently pick up Mutt and tenderly throw him out.

Full of life and energy Jeff comes upon his friend lying bruised and hurt on the sidewalk. He offers consolation, but Mutt will have none of it—was it not Jeff and the message he delivered that caused his downfall? Mutt must be revenged.

They're off! Stick to the hand! Mutt after Jeff over the marathon route. A friendly telegraph pole ends the run, for Jeff scales to the top and watches an affectionate adieu to his foiled chum below. And now, Mutt and Jeff no longer have the blues.

THE GUN-FIGHTER.—Joe Anderson was out of work, and being the sole support of a family of four, consisting of an invalid grandfather, grandmother and two sisters, it was no wonder that he felt willing to take a chance at capturing Jim Rollins, alias Buck Collings, whose picture he had seen posted on a tree, for that self a reward of $1,000.

Joe had been watching a poker game, when suddenly he held his breath in surprise—directly before him stood the original of the picture. Drawing his gun, he commanded the outlaw to throw up his hands, but Buck, ever on the alert, was too quick for him and swinging around, shot Joe in the arm before the young man could fire; then swiftly lining up the man, he dashed through the door, jumped aboard his horse and was almost out of sight before the others could follow. Dismounting as soon as he reached a turn in the road, the pursued man sent his horse on its way, while he ran through the woods, and up to the first shack in sight—bolted into the room and succeeded in persuading the occupants to hide him until he could prove his innocence.

The outlaw had scarcely time to get under the table when the posse with the young man he had wounded came hurrying in, and it was then that Buck learned he had taken shelter in Joe's home. Watching his chance, he sprang through the door—mounted one of the men's horses and galloped off. Although the others gave chase, the outlaw, by doubling back, managed to evade them, and would have gotten away altogether, had he not gone to the aid of a young girl whom he saw running through the woods, closely followed by three Indians.

The girl proved to be Joe's sister, and it was not until he had dispersed of two of the redskins and won in a desperate fight with the third, that he realized Josie Anderson was also severely wounded and unable to walk home. To leave her there was impossible, and as his horse had run off as soon as he had dismounted, there was nothing to do but carry the girl home.

In the meanwhile, the sheriff and his men, unable to find any trace of the outlaw, had returned and were passing the Anderson shack, when Buck appeared. Instantly every gun was drawn—needlessly, however, for the outlaw would fight no more. He had gladly given his life that the girl who had hidden him from the posse might be spared.

POWERS.

WHEN PALS QUARREL.—Dick Roberts is in love with Rosa Throw, daughter of a wealthy cattleman. Hal Stephens is also but Rosa's affections are directed toward Dick. Hal kisses Rose one day in front of a crowd; she rebukes him severely and tells Dick, who threatens him if he ever attempts the insult again. Dick is asking the old man Carew's consent to marry Rose, but on leaving the house, drops a glove, and Hal finds the glove and goes to the back of the house, climbs to the roof, shoots old man Carew through a window, enters the house and escapes with the money. On entering the house, he kicks a trick horse brutally. He escapes and has a fight with his old pal Tom Higgins and shoots him. At the same time Dick is arrested for the murder of old man Carew. Hal having put his glove alongside Carew's dead body. He is tried and found guilty of a clever bit of animal acting the trick horse accuses Hal of the crime.

THE LOVE POTION.—Walter Jones is one of the guests of the Brown's boarding house. He is so persistent in his attention to the young lady boarders that he gains their enmity instead of affections. He reads an "ad" in the paper, whereby by sending 25 cents he can secure a Love Potion, which when placed in the tea or coffee of a person would cause them to fall violently in love with the nearest one of them. An actor arrives at the house and the girls suggest that he disguise as a woman, they having discovered Jones' Love Potion scheme. By a ruse the disguised actor gets the love potion and falls madly in love with Jones, who after being ridiculed by the boarders for his actions, is glad to leave the house.

THE HAUNTED ISLAND.—On discovering that the good ship Columbia is on fire, the entire crew, together with the passengers, take to sea in life boats. Robert Gill and Louise Gale, lovers, are the lone occupants of one boat, and are cast ashore on the haunted island. They are discovered with ragged clothing wandering through the woods when a bell is found suspended from a tree. They ring it and depart for another part of the island, but are suddenly startled by the sound of the same bell. Thinking that they were alone on the island then fears arouse them to a search. An abandoned trap door is discovered near the shore, entering into a cave dug in the ground. The couple enter and discover an old pirate dog, together with a chest of gold. The mysterious bell finger enters and is shot by Gill. He falls on the shore writhing in agony and Gill and Louise are horrified to find that he is half man and half monkey. The shot arouses a ship at sea which sights them. Rescue is the climax to the story.

CHAMPION.

A COWBOY AND A LORD.—An English nobleman, Lord Ronan, has fallen in love with an American girl, Grace Hilden, and at her mother's invitation he comes to visit their ranch to see the Western life. He is met at the station by the cowboys, and escorted to the ranch. Mrs. Hilden is ambitious and would like her daughter to marry a title.

Grace, though she is courteous and polite to the Englishman, prefers her cowboy lover. Her mother seeing this tells the cowboy that Grace is engaged to Lord Ronan and sends him off.

As he goes away he sees a Mexican greaser and bireling plotting together and the greaser writes a note and sends it off with the bireling. The cowboy notices the malicious expression on the Mexican's face, but continues to ride on.

The note which the Mexican sent and which was supposed to be from Bob, requests him to ride and bring Grace to a lonely spot. She, thinking to meet Bob, comes to the rendezvous and finds herself surrounded by the two Mexicans.

In the meantime, Bob remembering the Mexican's look, suspects and returns in time to see Grace carried off. He follows, and as while the bireling, who is in the rear, is shot. Bob gains on the Mexican and finally manages to stop him. He takes Grace back and tells her he is going away forever. She cannot understand it and enters her home and finds Bob gone.

The Englishman, who has been waiting for her, proposes marriage and she bursts into tears, telling him of her love for Bob and his sudden departure. The Englishman seeing the reason of Bob's departure, resolves to follow him, and learning from the other cowboys the direction Bob took, follows the track and overtakes him. Bob, learning that it is he who is loved, returns and the welcome he receives from Grace proves it to be true. The cowboy, true type of American, has won out against an English lord.

THE FIGHTING PARSON.—Some of the more startling incidents in the life of the Rev. James Caldwell, the fighting parson of New Jersey, the hero of the battle of Springfield, have been reenacted for the first time from the oblivion of a century and a half, and are here presented by the Champion players with an adherence to historical verity and correctness of detail that is truly wonderful.

The tories, or Royalists, as they were patriots, and many and horrible were the atrocities they perpetrated against them, but nothing did they do more infamous than the wanton, brutal murder of Mrs. James Caldwell, the wife of the fighting parson.

The reverend gentleman had cast his lot with the patriots, for he loved his country and detested her tyrannical rulers; and we see to this film representing what it meant—and what it cost to be a patriot in those days.

We see the parson in the pulpit expounding the word of God, and there on either side of the holy book, two blunderbusses—the huge pistols then in vogue. And ranged behind him, on the platform, a number of muskets, the old-fashioned flintlocks, terrible instruments in the hands of the clear-eyed, courageous, shooting "Minute Men," as the unorganized patriots were then termed.

The tories and Hessians approaching one day, Mistress Caldwell went off to a neighbor's hard-by, taking with her her little girl. The fond father waved his beloved wife and child an affectionate adieu, little dreaming of the dark tragedy that was soon to cloud his life.

But a few days had elapsed, the holy Sabbath had come, and the parson was in the midst of his sermon, when a messenger arrived telling him of the cold-blooded murder of his beloved spouse! Oh, the horror of it! What consternation in that house of prayer then broke forth! Men seized their weapons and rushed out following their parson's lead.

W. Stephen Bush

will deliver specially prepared lectures on the following recent releases:

"Enoch Arden"

"Faust"

"The Maccabees"

"The Battle Hymn of the Republic"

These picture readings with Feature Films will add to your revenues and give tone and prestige to your theatre.

Nearby States Only.

Address

W. S. BUSH

Box 226, Madison Square Station

NEW YORK CITY

Chairs ALL METAL Chairs

We can make immediate shipment of All Metal Chairs, at $1.00 F. O. B. Factory. This Chair will no doubt meet with approval and requirements of Fire Underwriters. For Sale, Second-hand One-pin Edison Machine, $105.00. Powers, with fire shutter, $115.00; good as new.

LIBERTY FILM RENTING CO.
105 Fourth Ave. Pittsburg, Pa.

LIGHT EFFECTS

Everything Electrical for Theatres, Parks, Productions and Vaudeville Acts.

UNIVERSAL ELECTRIC STAGE LIGHTING CO.

Kliegl Bros.

1393-5 Broadway, New York City

SOLAX

Coming - 15th United States Cavalry

We have secured permission from the United States Government to take Military Pictures at Fort Meyer. Our people are on the ground, ready to start with the maneuvers of the 15th United States Cavalry.

Money will not be spared to give you the most realistic Military pictures ever made.

These pictures will start releasing in July—Every FRIDAY. Book them ahead—Don't miss one. All big features. Hundreds of troops—the regulars of our army.

Great, broad, instructive pictures. Each a masterpiece.

HISTORIC STORIES WITH THE BEST ARMY IN THE WORLD FOR A SETTING

Don't Forget Our Comedy Every Wednesday

Releases

Wednesday, June 28.—	"A FASCINATING WIDOW" and "A TERRIBLE CATASTROPHE."	Split Reel Comedy
Friday, " 30.—	"GREATER LOVE HATH NO MAN."	Military
Wednesday, July 5.—	"STARTING SOMETHING."	Comedy
Friday, " 7.—	"THE SILENT SIGNAL"	Military
Wednesday, " 12.—	"BABY'S RATTLE" and "THAT JUNE BUG."	Split Reel Comedy

Solax Company Congress Ave., Flushing, L. I.

Remember—All Our Films are Tinted and Toned

Sold exclusively through M. P. D. & S. Co.

GUNDLACH

Projection Lenses

Will Improve Your Picture

make it sharper and increase the illumination

TO ORDER, give the height and width of the screen, width of picture wanted and distance from lens to center of screen. State make of machine.

A complete stock is carried by

NICHOLAS POWER COMPANY, New York
ENTERPRISE OPTICAL MFG. CO., Chicago

Every lens is sold subject to approval

Gundlach-Manhattan Optical Company
808 Clinton Ave., So. Rochester, N. Y.

We Want Your Name On Our Books

With each cash order amounting to $5.00 your choice of the following:

FREE! FREE! FREE!

One pair side cutting pliers, one large screwdriver, one B & S wire gage.

You have our moving picture supply catalogue, also net discount sheets. If not, write for same. Send your order at once, as we have only a limited quantity of each to give away.

We sell everything for the theatre

GET OUR PRICES

Hudson Electrical Supply Company
49 Barclay St., phone 6278 Barclay. **New York City**

Hot Weather or No Hot Weather This Will Draw the Crowd.

No need to await the film release? No need to pay special attraction prices

JULY 3rd WE RELEASE

The Coronation of King George V

20 HAND COLORED VIEWS WITH TITLE - - - - - - - $8.00 PER SET

EACH WITH SHORT DESCRIPTION ON SLIDE.

On all paid orders received before July 1 we will send FREE special announcement slide advertising dates on which you will run the CORONATION PICTURES.

WESTERN SONG SLIDE SERVICE, Inc., 32 No. Clark St., CHICAGO, ILL.

CASH WITH ORDER NO C. O. D.

"THANKS, OLD BOY!"

Just to give you an idea of how my customers feel, I made this extract from William A. Smith's letter. He is proprietor of the Star Theatre, Head to Toe, Wisconsin. "Thanks for the good programs, old boy. Things are coming fine." That's the way my customers feel and write. And in the Sacred Heroic Deed of Personhood, 9 males out of 10 are the greatest to have you call me "old boy." When you become tired of patronizing around with pokers, hook up with the "old boy."

Carl Laemmle,
President
The Laemmle Film Service
New number
204 W. Lake St., Chicago, Ill.
Sykes Block. 1517 Farnam St.
Minneapolis, Minn. Omaha, Neb.
515 Mulberry St. 1110 Wyandotte St.
Des Moines, Iowa Kansas City, Mo.
The biggest and best film renter in the world

KEEP 'EM COOL

Your patrons will appreciate any effort to make themselves comfortable. A handy folding fan, in addition to an attractive novelty, is a real service to your patrons and so inexpensive that you simply can't afford to let your patrons swelter during the warm weather.

Length Extended 12½ in.

ONLY $1.25 PER GROSS

A Smaller One for the Kids at 75c. Per Gross

Sample of both mailed for 5c.

Our large illustrated catalog lists hundreds of other excellent novelties for free distribution. We will send it to you FREE with plans to increase your attendance, upon request.

TAKITO, OGAWA & CO. 156 W. Lake St., M. ARTIC A.C.O. TEL.

500 Sets of Song Slides
75c. Per Set.
SPITZ 5 W. 14th Street

KEEP YOUR DRUM HEADS DRY

The very nature of drum heads causes them to absorb moisture readily, and when the heads become damp it is an absolute certainty that your drum will lose its brilliancy.

Our latest invention, the *Electric Drum Heater*, entirely overcomes this difficulty, for by its use you can keep your drum brilliant and snappy regardless of the weather.

This device can be attached to any drum and the connecting plug will fit any ordinary 110-volt incandescent lamp socket. It gives no light; never burns out; may be turned on and off at will, or if desired, entirely removed in a few seconds time. Entire outfit, including the Heater proper, two connecting plugs, and six feet of cord, weighs eight ounces—the Heater but two. It is practically indestructible and can easily be carried in your drum case.

Be sure and say whether you wish it for Snare Drum, Bass Drum, or Tympani, as each instrument requires a different strength.

Try one—your money back if you are not entirely satisfied

Price Complete, $3.50
Postage 15c.

LEEDY MANUFACTURING CO.
1055 E. Palmer St. Indianapolis, Ind.

into the death chamber he came, followed by his faithful people, there to gaze on, for still cold hands of her whose heartbeats once pulsated with warm and tenderest affection for him. Soon to stop his little girl baby in her mother's form, kneeling and weeping one very sweet one in the despair and anguish of her little soul. Oh, the agonies of it all seemed too much for mortal eyes to gaze on!

We wonder little after that to see the loving lounges of the gentlemen against those hated bars set on by their minister of God. We wonder little to see him, after the most vain resort of wadding for their guns, rush into the church, when nowhere else could it be had, and grab up armfuls of hymn books, heretofore by him considered impure "Watts" and cursing forth to his men, cry out as to them the hymn books among them: "Give them Watts, boys, give them Watts!"

GREAT NORTHERN.

THE KING'S FAVORITE.—The Knight's daughter goes to the trysting-place, where she discovers a note left by the young squire. Her action is watched by a jealous rival, who tells the girl's parents of their daughter's perfidy. Whilst he is relating his discovery, the young squire and his love are enjoying a pleasant tete-a-tete in the grounds of the castle. They are again discovered by the rival who summons the old knight, and together they confront the lovers, the young squire being turned out of the grounds. But his rival's triumph is not long-lived. It is discovered that he is connected with the enemy. War has been proclaimed, and the King is busy examining plans. These the rival steals, but his crime is detected by the young squire, who russels with him. In the combat the scourge is torn off the plans, though the hero is wounded in the encounter. As recompense, he is promoted to the rank of officer, and still tracking down his rival, whose treachery he ultimately unveils, he sees him attempting the destruction of the ship on which the King is to dispatch the letter. But rather than submit to capture, the traitor jumps overboard, and is drowned. The battle, a thrilling scene, results in victory for the King, who on his return to his own country is the means of bringing about a union between the knight's daughter and her gallant lover.

SOLAX.

A FASCINATING WIDOW.—Herman Schmeltz and Michael McSweeney were fast friends, up to the time of the arrival of a charming widow at their boarding house, when they became bitter rivals. They meet the widow in the reception room, where she is told that she must now decide between them. Suddenly McSweeney flashes a fat roll of currency. This, of course, decides the question. McSweeney is accepted.

Poor Herman is downcast over the incident. While McSweeney is taking a bath, Herman tiptoes into his room and steals his wedding clothes.

McSweeney is surprised to find his clothes gone, and rushes about everywhere. In the meantime, Herman is being wedded at the church to the charming widow. Just as the ceremony is finished, McSweeney arrives. But he can do nothing but sit and grin.

A TERRIBLE CATASTROPHE.—Kid Vinnie takes her rag doll brother out in the go-cart for a morning's airing. As she wheels it back and forth before the house she is called into her home by her mother and leaves the doll outside on the walk. Mischievous Johnnie comes along and seeing the carriage by the door realizes that here is an opportunity for deviltry. He ties the baby carriage to the rear of a wagon that stands nearby and the mother and Vinnie come out of the house just in time to see the baby carriage go rocking up the street in tow of the wagon.

GREATER LOVE HATH NO MAN.—In the eastern part of New Mexico is located the little mining town of Gallach. There, however, we find an active mining camp dependent largely on the famous Gallach mine for its existence.

Living in the camp are Bud Florence, who is loved by Jake. Florence, too, loves Jake. A new superintendent arrives to take charge of the mining property. The new arrival meets Florence, and the man and girl fall in love.

Discontent among the Mexican and half-breed miners develops. They mutiny, coming to the office making demands which the super promptly refuses and orders them from the place. The ruffians withdraw to arm themselves and then plan an attack upon the office and the death of their boss. Florence overhears the plot, and while he has no love for Harry, determines for the sake of Florence to save them.

He rushes to the office and warns them just as the mob appears. They are paralyzed and finally take refuge in a narrow pass. With only one horse, escape for the party is impossible. Jake forces Harry against his will to take the horse and Florence and escape. They depart seeking aid, which is found in the shape of a troop of cavalry out scouting. Thus reinforced, they rush back to Jake's aid, but too late, he has fought his last fight and given up his life for those dear to him.

REX.

SECURING EVIDENCE.—Mr. Jenkins gets what he is sure [illegible] but he gets it in that part [illegible] coat of the amateur known as "the nerve." If one [illegible] sees any one with his daughter at dress and [illegible] to some appeal. In the eyes of Mr. Jenkins [illegible] as one need have a good look at it would [illegible] far in the future you wouldn't come to mind. [illegible] was elected president. Mr. Jenkins [illegible] and scissors and sure-nuff sorts of things [illegible] dress. The next day Mrs. Jenkins [illegible] and writes a note for hubby giving [illegible] ratings that she will be away all day [illegible] in the evening will go from shopping to [illegible] suffragette meeting. Hubby, a short while [illegible] receipt of the note, is out walking. When [illegible] dress. Ar! now he recognizes it [illegible] glasses, which he sees his supposed [illegible] arm in arm with another man. He engages [illegible] photographer to follow the pair and [illegible] get some snapshots for evidence.

We will [illegible] tell you right now that the party wearing [illegible] is not his wife, but Marie. Mrs. Jenkins' mind, who had admired the dress and took advantage of Mrs. Jenkins' absence to wear it herself, as of this her day off. It was darling, [illegible], almost thief-thinking, but it never would have come to life were it not for the eagle eye of Mr. Jenkins. The maid goes to Coney Island with Charlie, her beau, and the photographer follows. Jenks [illegible] whenever he sees a situation he thinks he can snap, and he has many snaps in getting his picture. The amusement [illegible] afford Marie and Charlie a pleasant day's outing and [illegible] each laughing what the photographer has to contend with in trying to ride [illegible] and operate his camera at the same time. The photographer is detected trying to photo Marie on the beach as she enters the water and a pair of bathers rake and give him a good duckling, as well as handling him rather roughly on the beach. But when he comes out of the hospital he thinks that the picture will repay him for his aches and pains. He is only confronted by storms and threats from the husband, who, upon viewing the photographs, realizes that it wasn't his wife after all. The maid confesses and all [illegible] on record raise their right hand and [illegible] never again."

AMONG THE EXHIBITORS.

Chicago, Ill.—East Moline Theater Company. Capital, $2,500. Directors, George G. Kuhn, Edward Brown, C. M. Larson and Cecil R. Wood.

Birmingham, Ala.—Odeon Theater Company. Capital, $8,000. Directors, T. S. Abernethy, J. Waddell Weston and O. H. Sellman.

Louisville, Tenn.—Olympic Theater Company. Capital, $7,500. Directors, Jacob Sollinger, N. Sollinger, Jacob Hyman and Max L. Silman.

Richmond, Va.—Henritze Amusement Corporation. Capital, $10,000. Directors, W. P. Henritze, D. W. Pettigrew and A. P. Staples.

Sibley, Ia.—The moving picture theater has changed hands. The new owner's name is not given.

Lansing, Mich.—W. L. McClure will open up a new picture and vaudeville theater at S. Washington avenue.

Sioux Falls, S. D.—Harry Thorp and S. J. Beddow are planning an airdome to operate a moving picture show.

Memphis, Tenn.—Frank T. Montgomery has sold his Majestic theater to Bridges and Tarlton.

Fort Wayne, Ind.—Lyric Theater has been taken over by Messrs. Edward Klein, Harry Brian and L. A. Chandler.

Little Rock, Ark.—Majestic Theater will make extensive improvements, to cost about $10,000.00.

Springfield, Mo.—Articles of incorporation have been filed for the Ausblin Amusement company, capital stock $1,000.00. Purpose of the company is to operate and maintain various moving picture shows in the towns of Southwest Missouri.

Ironton, Ohio.—The New York Moving Picture Co. has taken over the Masonic Theater here.

Buffalo, N. Y.—M. Blothin, 412 William Street, will erect a one-story moving picture theater, to cost $2,500.00.

Passaic, N. J.—A new airdome is being planned for the season. Which will be established in the vacant lot situated at the corner of Monroe and Lexington avenues.

Philadelphia, Pa.—The Calvary Baptist Church, at the northeast corner of Seventh and Snyder Avenues, together with the chapel to the rear, is being converted into a moving picture theater by Messrs. Sandled & Rappaport.

Film Perforating Dies

The A. Dewes Co.
249 Center Street
Tel. 2351 Spring New York

SCENERY PAINTED FOR MOVING PICTURE THEATRES
P. J. DUNIGAN SCENIC STUDIO, 416 S. Racine Ave., Chicago, Ill.
Phone, Garfield 2110
Write for our prices on Picture Scenery

ECLAIR PROGRESS

May be attributed to an immense amount of SCREEN ADVERTISING, the most telling, most convincing medium in the world. THE ECLAIR PRODUCT reaches the public—its real market—in a manner at once convincing and lasting. In short, ECLAIR FILMS are easy to remember on account of their rare exclusiveness. They advertise themselves.

IMPORTANT RELEASE COMING

On Monday, July 31st, there will be issued to exchanges and exhibitors a magnificent revival of the Biblical parable:

THE PRODIGAL SON

A production sure to please the very class of theatre-goer in whom the intelligent exhibitor should be most interested.

Monday **In The Meantime** July 3

Can He Save Her?
An Almost Tragedy Intensely Dramatic

ECLAIR FILMS AMERICA

Tommy Wants to be An Actor
A Novelty Comedy Worth While

BOTH SUBJECTS ON ONE REEL

Exhibitors Write for Posters And Booklets.

Eclair Film Co.
31-33 East 27th St.
New York, U.S.A.

We Need Few Scenarios of High Quality.

We have moved in new spacious quarters and are ready to offer machines and machine parts, supplies, lamps, carbon-arms, lenses, condensers, carbons, tickets, chairs, fans, in fact everything pertaining to an up-to-date and complete equipment of a moving picture theatre. First class repair shop at your service.
We also buy all kinds of second-hand machines.

THE GEO. M. HOKE SUPPLY COMPANY
176 N. STATE STREET (between Lake and Randolph) CHICAGO, ILL.

Motion Picture Handbook For Managers and Operators
By F. H. RICHARDSON Price, $1.50 Postpaid—Moving Picture World

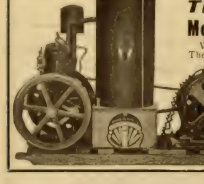
OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.

174-176 Wabash Ave., Chicago, Ill. Branches in all leading cities



THE CELEBRATED SCHUG
Moving Picture Electric Light Plants

We have the finest Electric Light Plants for Moving Picture Theatres, Tent Shows, Circuses, Carnivals, etc. Why use the calcium or acetylene gas lights, with all their dangers and unreliability, or pay excessive electric light bills for unsatisfactory service, when for a small sum you can install one of our Electric Light Plants, which can be operated at an expense that amounts to a trifle, and have the finest kind of lighting obtainable.

Write us at once for Bulletin No. 11.
We have a good agency proposition to offer hustlers

SCHUG ELECTRIC MFG. CO.
315 Jefferson Ave., Detroit, Michigan, U. S. A.

THE CHAUTAUQUA FILM EXCHANGE

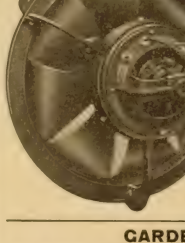
Best and Cleanest Film Service in the World

Complete Programs for High Class Entertainment—Films, Songs, Stories, and Lecturettes—SOMETHING NEW
All Standard Machines—Projection Supplies and Slides

WRITE TODAY

538 S. Dearborn Street - - - CHICAGO, ILL.

Fresh Air is Worth Money!!



Hot Weather is Coming—
Prepare for it Now

Ventilate and cool your theatre with

Garden City Ventilating Fan

INEXPENSIVE EFFICIENT
NOISELESS DURABLE

Furnishes constantly a supply of fresh pure air, exhausts the foul air. Advertise the fact and your Box Office receipts will show it.

Draws the Crowds and keeps them coming
KEEPS THEM COOL

Built in all sizes for any voltage electric current, also for belt drive.

BULLETIN 31 YOURS FOR THE ASKING

GARDEN CITY FAN CO.

ESTABLISHED 1879 Manufacturers McCormick Bldg., Chicago, Ill.

Los Angeles.

Star Goes Dark.—The Star Moving Picture Theatre, East Fifth between Main and Los Angeles streets, has again gone dark, after having only been open about a month. The last proprietor of the Star is said to have lost $1,500 in the venture. This theater, in spite of a rather good location, has been a hoodoo to every manager that ever tried to operate it. It is within a half block of Main street, one of the city's main arteries of travel, and on a cross street also well traveled. The theater has tried both Licensed and Independent service at varying ages from "junk" to second-runs with the same result—failure in the end. The owner of the property announces that the building will be remodeled and leased as a storeroom.

Electric.—The Electric Theater, North Main street, opposite the post office, has recently changed its service from Independent to Licensed pictures, and is now running three of the latter for a five-cent admission.

Iris Breaks Record.—Messrs. Hogan & Jensen, proprietors of the Iris, report that last week's receipts exceeded any individual week's receipts since they took over the house some eleven months ago. This is an unusual record to make in summer business, but its management showed the writer their books in support of the statement. The theater has been playing to excellent business ever since they put on Independent service. They are using four selected second-run Independent pictures. The Los Angeles correspondent for another trade journal in a recent issue of his paper states that the lease of the Iris "changed hands recently," or words to that effect. The management of the Iris wish to correct a misstatement. The lease of the Iris has not changed hands recently, the present proprietors, Messrs. Hogan & Jensen, are still operating the theater, have been for the past eleven months, and will continue to do so until further notice.

S. M. P. M. M.'s Association, at a meeting held June 7th, voted to limit all five-cent theaters, Independent as well as Licensed, to a three-reel program, with a song, if desired. The ten cent, and upward, picture theaters are limited to not over four reels and songs or specialties, but no vaudeville. All the members of the association are not in harmony as a result of the vote, and among certain houses hostility to the ruling is in evidence. It is hardly likely that the Hyman and the College and Optic will cut out their vaudeville, since to do so would place them on the mercy of smaller houses, against which they could not successfully compete, with a straight bill of pictures for their higher admission. Then, too, there is a certain amount of complaint among the five-cent houses showing Independent pictures, who claim that the patrons demand the four-reel bill. The General Film Company and the Licensed exhibitors association meeting for the fifth will also be exerting every influence to swing everybody into line with the association's ruling. There has also been considerable talk regarding supplying the city's vaudeville houses with pictures. Coming under this complaint are the Orpheum, Empress, Pantages, each backed by a powerful theatrical syndicate, and should they be refused local exchange service, there would soon be quite a different kind of noise. All the local exchange representatives were present at Wednesday's meeting, but had little to say regarding their opinions of the majority vote. The exhibitors also voted to discontinue the practice of issuing souvenirs, prizes, coupons and other "ballyhoo" business stunts.

Captain H. M. Lawson, a Honolulu exhibitor of note, and an officer in the Mexican Insurrecto Army of Lower California, has been in Los Angeles for the past week on business. Captain Lawson owns a half interest in the following Honolulu theaters: The Art, seating 500; the Gayety, seating 800; and the new auditorium, nearing completion, which will seat 2,000. For the past few months Captain Lawson has been seeing service in the Lower California Insurrecto Army under General Price. The captain is in charge of the commissariat corps, with headquarters at Tia Juana, just across the Mexican line. While in Los Angeles and Long Beach the captain is the guest of W. L. Howland, president of the California Motion Picture Manufacturing Company. He is in Los Angeles on a brief furlough and will soon return to his regiment at Tia Juana.

El Rodeo Theater Opens.—The El Rodeo, Los Angeles' newest picture theater, opened Saturday at 805 E. Fifth street. This cosy little picture palace is strictly first class in appointments and service. The new theater has a tile lobby floor, marble wainscoting, high grade opera chairs, very well equipped and comfortable operating room with two machines, and is one of the prettiest and best equipped five-cent theaters in the city. The new theater opens with late-run Independent service. Miss F. T. Emery is the proprietress. Miss Emery has the honor to be the city's first woman exhibitor.

Florodora Closes.—The Florodora, a five-cent picture theater using Licensed service, located on East First street near Main, has closed its doors. It is said that a new management proposes to take over the theater and reopen after necessary alterations can be made.

Crown Redecorated.—The Crown Theater management has finished the repairing and alteration

of the house without interference to business. The lobby and the inside have been refinished and redecorated and electric lights added to the lobby. A new exterior sign of attractive design has just been completed and placed in position over the lobby. The theater is now using three reels of licensed third-run film secured through the General Film Company. The name of the theater has been changed and it will hereafter be known as the Rose Theater.

Vernon Theater Closes.—The Vernon Theater, located in one of the city's suburbs, has closed for the summer.

Independent Film Exchange.—Under the management of Searles & Campbell, has opened offices at 547 S. Broadway, and announces to the Southwestern trade that it is ready for business. They are also handling a complete line of machine accessories and exhibitors' supplies.

Edison Goes Dark.—The Edison Theater, Spring street between Fourth and Fifth streets, last week closed its doors. The house has been using old-film Licensed service. It is not likely that the house will reopen any time in the near future.

Clune's Sign.—The appeal of W. H. Clune from a recent decision, finding him guilty of having violated the city fire ordinance by erecting a flasher electric sign over his Broadway theater, was heard recently by Superior Court Judge Willis. The case was taken under advisement, the decision to be made public at a later date.

Luna Park Opens.—Luna Park, Los Angeles' miniature Coney Island, opened Saturday, June 10, to excellent business, in which the theater concessions shared generously. The park used to be known as the Chutes. Several months ago the lease of the park changed hands, the new lessees being Thomson & Snow, the well-known amusement men, who after gaining control, poured a wealth of money into the rehabilitation of the old park, putting in an immense roller coaster, a Rapids, enlarging the Zoo, and putting in other high class concessions including a moving picture theater and a vaudeville house. The opening attendance was 30,000, and good business is looked for throughout the summer in spite of the beach competition.

Union Theater, Main, near Third, has changed its service from Independent to Licensed and is showing three reels of the latter.

In the Mississippi Valley.

Dee Robinson, of Peoria, who has been associated with Vernon Seaver in his many amusement enterprises, has purchased the interests of Mr. Seaver in the Crescent and Empress theaters in Peoria, giving him practically the controlling interest in these, besides the Princess and Liberty theaters, also in Peoria. G. K. Robinson is also associated in the Crescent and Empress deals. Work of remodeling the Crescent will be delayed for several months, while the erection of a theater in the Comstock property in the 300 block, South Adams street, now under lease to Mr. Seaver, is not probable until next year.

Howard Carr has opened an airdome on Capitol avenue just off Sixth street, Springfield, Ill., remodeling the plant which stood there. The first night was a success as far as crowds go, the first show having an overflow of several hundred persons. Harry Steelman, a local amateur of some prominence in fraternity circles, sang and a vaudeville team "sketched." For the first night an musical program was given. Essanay's Cuba and Athletics World's Championship games, Vitagraph's pictures of Annette Kellerman, the swimmer, and Edison's "Edna's Imprisonment." The pictures were good and clear and the musical accompaniment of piano and drums was more or less consistent. The front of the airdome is well lighted and attractive.

The Pines, the moving picture theater at Mt. Vernon, Ill., has moved to new quarters.

An airdome, giving vaudeville and pictures, has been opened on Tenth street, between Vermont and Broadway, in Quincy, Ill.

Highland Park, Quincy, Ill., is reported to be contemplating the installation of moving pictures.

John H. DeDecker, of Virden, Ill., manager of a moving picture theater in Johnson City, Ill., and Mrs. Gordon Spiller, of Johnson City, were recently married at Hillsboro, Ill.

Harry le Logue, who is connected with the White Palace theater of Carterville, has opened an air dome at Duquoine, Ill., using a half park canvas to enclose the stock. He is giving three reels of pictures for ten cents.

A set of Deagan's electric bells has been installed by the management of the open house at Pawnee, Ill.

Al Madison has purchased a site at Elsah, Ill., and will erect an airdome for 1,200, with a 25-foot stage. Before winter it will be enclosed so as to seat 600 people. Moving pictures will be shown this summer.

The Chicago Motion Picture Company, of Chicago, has been incorporated, with a capital stock of $2,500, to manufacture and sell motion pictures machines and accessories. The incorporators are Rupert G. Stronach, C. E. Robinson and L. G. Ward.

THROUGH OUR SUPERIOR CONNECTIONS IN LONDON, WE HAVE ARRANGED TO RELEASE THE MOST EXCELLENT

CORONATION FILM

Coronation Film

Coronation Film

Printed Matter Free

Ready for Shipment June 30th

Wire or Write Quick

Orders Filled in Rotation

International Film Traders, Inc.

Dealers and Importers of Films

5 WEST 14th STREET **NEW YORK**

Moving Picture Camera Men Wanted!

Steady employment and good salaries for the right men. Write at once and give references.

CAMERA MAN

Box 226

Madison Sq. P. O. N. Y. City

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
Incorporated
5 West 14th Street. NEW YORK CITY

OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic. Including resonators, magnets and keyboards, $75.00.

J. C. DEAGAN
3800 3810 N. Clark St. CHICAGO, ILL.

IT'S all right to be a good fellow but don't pay $3.00 for a thing that you can buy for $1.00.
et Catalogue
LAVEZZI MACHINE WORKS
2940 Herndon St., Chicago

McKENNA

BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS
BRASS
KICK PLATES
STAIR TREADS, DOOR SILLS

McKenna Bros. Brass Co.
PITTSBURGH, PA.

George A. and Carl Starrock, of Vandalia, Ill., have leased the Opp Odd Fellows' opera house in that town, and under the style of the Dixie Theater will conduct a moving picture house.

Hewson & Tatro have leased the opera house at Carmichael, Ill., for another two years and will continue with its moving picture shows.

Meeker Brothers are building a new opera house at Staunton, Ill.

F. H. M.

Washington, D. C.

Since the change of management of the General Film Company and the location of the offices of that concern in the Bank of Commerce and Savings moments of dissatisfaction have been heard in the territory covered by the company. Complaints of service, discontinuous treatment, and the refusal of free run reels in Washington have resulted in many of the former patrons of the Universal Film seeking the independent field. This dissatisfaction is not confined to those who have severed connection with the General Film Company, but even to those who are using this service. Exactly what is the cause of Manager Colvin cannot be determined, as so far it has been impossible to obtain an interview from him on account of press of other business. This, however, is promised shortly, when the "other side" of the situation will be presented.

The manager of the Henderson North of England Film Exchange, Mr. J. Henderson, spent several days in Washington while here thoroughly enjoyed in sightseeing and in looking over the way we conduct the motion picture industry. He met with many surprises, mostly of American ingenuity, hustle, and business ability. He spoke highly of our films and told how eagerly they were sought in England. He had his picture taken with President Taft (one of America's latest fads) and was so pleased with the ingenuous deceit that he gave the photographer a large order and intends to scatter those among his friends in England.

The installation of the $5,000 cooling plant at the Cosmos by the air-washing process seems as the only one of its kind here. Manager Bryanski is an up-to-date man and always looking to the comforts of his patrons. Consequently the usually big attendance is continued at the Cosmos.

The Moore Amusement Company is the latest entrance in the motion picture field here. This is headed by Tom Moore, the original film man of the national capital, who for many years conducted a film exchange of his own which he quite recently sold out to the General Film Company and for a time was manager of the latter concern. This new company controls five moving picture houses in the city and expects to enter even larger fields in the fall. Mr. Moore's father, largely acquainted in business circles in Washington, is a close partner with his son in his new enterprise.

Seattle Wash.

The Crown Theater, near First and Madison Street, closed up last week. The location was a very poor one.

Mr. W. H. Harbeck, the official Canadian Pacific Motion Picture Photographer, is at present in Seattle, and will be here for some time. Mr. Harbeck's address is, P. O. Box 68, Seattle, Wash.

The Star Theater at First and Madison Street, opened Saturday, June 3, 1911, with three reels of films and vaudeville. The following Monday afternoon the manager was talking to the operator in the operating room when a reel of film caught on fire from some unknown cause. The machine was not running at the time of the fire. The operator grabbed the reel and smothered the blaze. The house is now closed until further notice.

The Washington Theater, First and Columbia Street, formerly owned by Mr. Joe Bloom, has been sold to Messrs. Smith and Howe from Boston, Mass. The policy of the house will remain the same. The film service has been changed from Canadian Film Exchange, to Pacific Film Exchange.

The next regular meeting of the Moving Picture Operators' Local, 150 I. A. T. S. E., will be held June 20, 1911. All members are urgently requested to be present, as nominations for the new officers will take place.

The Independent Exhibitors have formed an agreement whereby no exhibitor will show over three weeks to the week. Below is a copy of the agreement:

Agreement of Moving Picture Exhibitors.

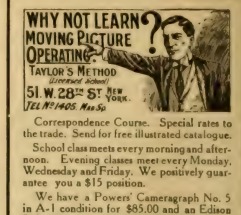
This agreement, made and entered into this first day of June, 1911, by and between the following owners of moving picture theatres situated in the City of Seattle, County of King and State of Washington:

The undersigned hereby agree to run or exhibit only those reels of moving picture films, consisting of not more than three one thousand feet of film to one part.

It is further agreed that the undersigned shall forfeit the sum of fifteen ($15) dollars for each and every violation of this agreement.

Signed by Independent Exhibitors.

The Grand Opera House, situated in Eugene here, has been opened June 5, 1911, to moving pictures. The policy of the house is vaudeville and Licensed Films. The grand opening of the house will be given in a manner worthy of the World.



Correspondence Course. Special rates to the trade. Send for free illustrated catalogue.

School class meets every morning and afternoon. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00.

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad. last week? Well, don't look it up. Just write for our

Booklet 15018

Fort Wayne Electric Works
1402 Broadway
FORT WAYNE, INDIANA 733

Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It

Write Today for Terms

EUGENE CLINE
219 S. Dearborn St., Chicago

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2

The Kauffman Manufacturing Co.
ASHLAND, OHIO

WE CAN HURRY

YOUR ORDER OUT.
STAFFORD Chairs excell all others.
HEAVY FIVE PLY
seats and backs.
The last-forever kind, that you are using long after you have forgotten the price.

STEEL CHAIRS TOO
We carry several kinds of good chairs in stock, all guaranteed.
ASK FOR CATALOG 305
E. H. STAFFORD MFG. CO.
CHICAGO, ILL.

Opera and Assembly Chairs

Most popular priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave. and 43d St. - New York, N. Y.

Opera Chairs

The Strongest Made

Most Attractive Designs
PERMANENTLY NOISELESS
More of our chairs are used than all other manufacturers combined
There Are Reasons
Large stocks constantly on hand and we can make prompt shipments
Write for Catalog V

American Seating Company
215 Wabash Avenue CHICAGO 19 West 18th Street NEW YORK
BOSTON PHILADELPHIA PITTSBURGH

Manager Elwell states he has secured the rights to show the production of "Faust" in this city. It is being thoroughly advertised and will no doubt make a big drawing card.

The Casco (A) Theater Tirard and Pike Street, "the house with the mirror screen," has instituted a special idea for proprietors, and is getting very fine results.

The Minnesota and Operators Association report progress on the motion and expect to have some by the middle of next week.

It is rumored around town that a department store of this city is intending to install a moving picture machine for the patrons of the store.

Mr. Joe Bloom, formerly manager of The Washington Theater, has left for New York City and is expected back in about two weeks.

L. L. GOLDSMITH.

Indianapolis

Under the auspices of the Indianapolis Commercial Club, the city will have a "safe and sane" 4th of July celebration, and among the events will be Presidents Park. A feature of the celebration will be an historical parade made up of floats arranged for about 20,000 school children, many of whom will ride in the floats. There will also be an athletic meet for school children during the afternoon. The Motiomeque Company of this city has arranged to take moving pictures of the parade and athletic meet and these pictures will be exhibited over the country to show what can be accomplished in the way of a "safe and sane" celebration.

The Lyman H. Howe pictures were put on at the Park Theater for a second week, beginning Sunday, June 18. The first week proved so successful another week was arranged. This is the first time prices ranging from 15 to 50 cents have been charged in Indianapolis for a purely moving picture show, and the experiment proved a success. Pictures exhibited the second week included Perils of Fishing in the North Sea; American Army Life; The Effect of Music on Wild Animals; A Mohammedan Religious Festival in Delhi, India; Through the Beautiful Gorges in Var, France; Logging in Italy; Canada in Winter; Making a Monster Battleship Cannon and a Battleship in Action.

B. F. Keith's, which is running pictures during the summer, has reduced the admission to five cents for any part of the show. When first the pictures were first put on the admission was five and ten cents.

The Dixie Amusement Company is requesting the pictures of the 500 mile automobile race held in this city May 30, at the English Opera House, during the week of June 15.

Fred Dickson is remodeling a building on the south side of Washington street, between Senate and Capitol avenues, and will open a moving picture theater seating 600 people about July 15.

An airdome is under construction at Fulton and Michigan streets and will be occupied and operated by A. Brunet. It will seat about five hundred people.

CLARENCE L. CUMMINS.

AMONG THE EXHIBITORS.

New York City.—Hudson Airdome Co. Capital $5,000. Directors, Jacob Schlesinger, Geo. C. McKibbon, Horace S. Isaacs.

New York City.—Murderers Company. Capital $15,000. Directors, Henry Brewer, Edward C. Moen and William F. Keyes.

New York City.—Tivoli Amusement Company. Capital $20,000. Directors, Wm. J. Cahill, Otto A. Hasselbeck and Arthur E. Prince.

New York City.—Dutch Amusement Co. Capital $10,000. Directors, Philip Dinelli, Morris H. Weston and Louis H. Steinhart.

New York City.—Saikin & Saikin. Capital $5,000. Directors, Julius Saikin, Abraham Saikin and Tillie Saikin.

New York City.—City Open Air Theater Co. Capital $5,000. Directors, Leopold H. Levy, Grant W. Annan and Walter D. Volkell.

Fort Wayne, Ind.—Crawford Goodrich has sold the Star Theater to his former partner, A. L. Hobbs, who will remodel it.

Nevada, Ia.—The plans for the new Princess Theater are progressing and bids will be received.

Baltimore, Md.—The building committee of the Standard Theater Company has been authorized to contract on the south side of Lexington Street, between Howard and Eutaw, a building to cost $100,000 and seating 2,000 people.

Wilmington, Del.—The Grand Theater on Market Street, between Fifth and Sixth, has been leased by Harry Davis, of Pittsburgh, who will take possession on July 1. He will remodel the house and make extensive improvements.

Detroit, Mich.—Mr. Lewis J. Selznick, of the National Film Company, and Frank A. Dingy, of the Dingy Theatrical Company, have formed a new film company, to be known as the Selznick Film Company, and will begin work at once making films of a high class character. The studio will be located in the Lyceum Theater Building, and will be ready for work about July 1.

THE AUTOMATIC THEATRE CHAIR

It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre Chair.
If you have not seen our latest models, investigate.
Write today for circular A.
THE HARDESTY MFG. CO.
Canal Dover, Ohio, U. S. A.

Motion Picture Handbook
FOR
Managers and Operators
Price $1.50
Postage Prepaid
MOVING PICTURE WORLD
25 E. 23rd Street : New York City

OPERA CHAIRS

GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

CHEAP
STEEL FRAME
THEATRE CHAIRS
ABSOLUTELY NON-BREAKABLE
Suitable for small Theatres and Moving Picture Shows. We carry cheap chairs in stock and can ship immediately
Second Hand Chairs
Also seating for Outdoor use
Address Dept. W.

STEEL FURNITURE CO., New York Office!
GRAND RAPIDS, MICH. 180 Fifth Avenue

Drummers This high grade Orchestra Drum direct from factory to you for $10.00

Shell 3x14 Solid Maple
Shell 8x15 Rosewood or Walnut
10 Rods, Kangaroo Heads Send U. S. Money or Express order If you wish C.O.D. send sufficient to guarantee Express charges.
E. P. ZEIDLER DRUM CO. CLEVELAND, OHIO

Licensed Release Dates

BIOGRAPH

[illegible]

EDISON.

June 14—Dorcas Turns Cook (Com.)..... 500
June 14—Wedding Will Income (Com.)..... 500
June 21—Mistaken Engagement (Dr.)..... 1000
June 21—Mr. Hubby Entertains (Com.)..... 500
June 21—Mother's Day Invasion (Com.)..... 250
June 21—Effects of Mud Throwing (Com.) 250
June 23—The Mountaineer's Honor..... 1000
June 25—The Sculptor (Dr.)..... 1000
June 28—The Wife Hater's Telegram (Com.) 1000
June 28—The Old Schoolmaster (Dr.)..... 1000
June 30—The Voice of Music (Dr.)..... 1000
July 2—Mr. Hubby Buys Flowers (Com.)..... 500
July 2—The Fascinating Widow (Dr.)..... 1000
July 5—Sheridan's Ride..... 1000
July 5—Battle of Bunker Hill..... 1000

ESSANAY.

June 6—Wanda's Most Daring Delivery..... 1000
June 8—The Pirate's Penalty (W. Dr.)..... 1000
June 9—The Girl in the Moon..... 580
June 12—The Love Chase (Com.)..... 400
June 13—Sweethearts and Rivals (Dr.)..... 1000
June 15—The Long to Liberty (Dr.)..... 948
June 16—Lucky Dan's Watch Dog (Com.).. 337
June 19—The Ransom (Dr.)..... 980
June 27—Wanda Spanks (Com.)..... 1000
July 1—Johnson's Trick (Com.)..... 400
July 3—Lost Goats in the Salton Desert (Sc.).. 700

KALEM.

June 14—Money in the Bank (Com.)..... 980
June 16—The Railroad Raiders of '62 (Dr.)..1000
June 18—A Mexican Rose Bush (Dr.)..... 1010
June 23—Jean Wolf's End (Dr.)..... 980
June 26—Jessie Mexico After the Battle (Scenic)..... 1000
June 28—The Jollier (Com.)..... 995
June 30—The Little Soldier of '64 (Dr.)..... 980
July 2—Jack Cattle Herder's Romance (Dr.).... 1000
July 5—The New Cook (Com.)..... 1000
July 7—To the Aid of Stonewall Jackson..... 1000

LUBIN.

June 12—Athletic Carnival (Scenic)..... 400
June 12—The Cook (Com.)..... 900
June 15—Duke De Ribbon Counter (Com.)..... 1000
June 18—The Indian's Sacrifice (Dr.)..... 1000
June 22—Hogginess vs. Judgment..... 1000
June 26—The Sleepy Tramps (Com.)..... 400
June 26—How the Story Grew (Com.)..... 600
June 28—Rescued From the Deep (Dr.)..... 1000
July 1—The Little Rebel (Dr.)..... 1000
July 3—The Wedding (Com.)..... 400
July 3—Love Ions (Com.)..... 315
July 6—The Snake Hite (Dr.)..... 1000
July 8—Angels of War (Dr.)..... 1000

MELIES.

June 1—In Time for Press (Dr.)..... 1000
June 8—Her Spoiled Boy (Dr.)..... 1000
June 15—When the Fairies Tarried (Dr.)..... 1000
June 22—The Rites of Mary Jane (Dr.)..... 1000
June 29—The Honor of the Ring (Dr.)..... 1000
July 6—In the Good Heart of the West (W. Dr.)..... 1000
July 13—The Snake of the Gringo (Dr.)..... 1000

PATHE.

June 14—There's a Woman in Town (Com.)... 564
June 14—A Hungarian Oasis Hunt (Sc.)..... 423
June 15—Fate (Dr.)..... 1000
June 17—The Country Girl and the Gypsy (Dr.) 1000
June 17—Dead-eye Jim (Com.)..... 574
June 18—Miss Cupid Home (Com.)..... 456
June 20—Wonder Spells of Lucerne (Scenic).. 164
June 20—For the Sunken Treasure..... 295
June 22—Tobacco Wife (Dr.)..... 676
June 24—Aeroplane, Horizontal Scenic..... 300
June 27—Jail Bird's Dairy (Dr.)..... 1000
June 29—Ice Harvesting Process (Sc.)..... 984
June 29—Fishing in Spain (Sc.)..... 183
June 29—The Screamers (Dr.)..... 502
June 29—The Passing of Dapped Fawn (Dr.).. 480
June 30—Lady Executive in Vermont (Com.)..... 520
June 30—[illegible] (Dr.)..... 512
June 30—[illegible] (Com.)..... 448
June 30—[illegible] (Com.)..... 425
June 30—[illegible] (Dr.)..... 1000

SELIG.

June 14—Nagging in a Bar Room (Part 2) (Dr.)..... 1000
June 15—[illegible] (Com.)..... 1000
June 17—The Missing Witness (Dr.)..... 1000
June 19—Happy Days (Dr.)..... 1000
June 21—In the Sands (Dr.)..... 1000
June 22—[illegible] (Com.)..... 1000
June 24—[illegible] (Com.)..... 1000
June 26—A Sacrifice to Ambition (Dr.)..... 1000
June 28—[illegible] (Dr.)..... 1000
June 29—Lucky Bill (Dr.)..... 1000
June 30—Wrong Means Right (Dr.)..... 1000
July 3—A Woman's Heart (Dr.)..... 1000

URBAN ECLIPSE.

(O. Kleine.)

May 31—The Sleuth (Com.)..... 404
June 7—The Young Intense (Dr.)..... 750
June 7—Heligoland, an Isle of the North Sea (Scenic Falstaff (Dr.)..... 250
June 14—Sir John Falstaff (Dr.)..... 1000
June 21—Avenged (Dr.)..... 1000
June 28—The Island of the Snows (Dr.)..... 1000

VITAGRAPH.

June 9—The Sacrifice (Dr.)..... [illegible]
June 13—Changing of Silas Marner (Dr.)..... [illegible]
June 13—The Trapper's Daughter (Dr.)..... [illegible]
June 16—Proving His Love (Dr.)..... [illegible]
June 16—Changing Mothers to Waits (Com.)
June 20—The Stumbling Block (Dr.)..... 993
June 23—The Sleep Walker (Dr.)..... [illegible]
June 23—Two Overcoats (Com.)..... 519
June 24—Barriers Burned Away (Dr.)..... 485
June 27—A Quaker Mother (Dr.)..... [illegible]
June 28—Revenge of Serts (W. Dr.)..... [illegible]
June 30—Battle Hymn of the Republic (Dr.).. [illegible]
July 1—Tested By Fire (Dr.)..... [illegible]
July 1—The Latest Sport (Com.)..... [illegible]
July 5—In Northern Forests (Dr.)..... [illegible]
July 7—The Wife's Relations (Com.)..... [illegible]
July 8—Snow Bound With a Woman Hater (Dr.) [illegible]

THIS WEEK'S PROGRAMME OF LICENSED FILMS.

Monday, June 26th.

Biograph—Her Sacrifice (Dr.)..... [illegible]
Lubin—The Sleepy Tramps—(Com.)..... 400
Lubin—How the Story Grew—(Com.)..... 600
Pathe—The Stolen Pardon (Dr.)..... 984
Pathe—Transportation in Siam (Sc.)..... 184
Selig—The Inspector (Com.)..... [illegible]
Selig—Scenes from Our Navy (Sc.)..... [illegible]

Tuesday, June 27th.

Edison—The Conductor (Dr.)..... 1000
Essanay—The Baseball Star from Bingville (Com.)..... 1000
Gaumont—Village Sports (Sc.)..... 1000
Selig—A Sacrifice to Civilization (Dr.)..... 1000
Vitagraph—A Quaker Mother (Dr.)..... [illegible]

Wednesday, June 28th.

Edison—How Willie Raised Tobacco (Com)...1000
Kalem—The Jollier (Com.)..... 995
Pathe—The Stepsisters (Dr.)..... 932
Urban—The Taming of the Shrew (Dr.)..... 1000

Thursday, June 29th.

Biograph—Fighting Blood (Dr.)..... [illegible]
Lubin—Rescued in Time (Dr.)..... 1000
Melies—The Honor of the Ring (Dr.)..... 1000
Pathe—The Passing of Dapped Fawn (Dr.).... 480
Pathe—Tin Mines and Foundry in Malacca (Sc.)..... 320
Selig—The New Editor (Dr.)..... 1000

Friday, June 30th.

Edison—The Star Spangled Banner (Dr.)..... 1000
Pathe—The Russian Oasis (Dr.)..... 512
Pathe—The Water Beetle and Its Young (Edu.) 426
Kalem—The Little Soldier of '64 (Dr.)..... 980
Vitagraph—Battle Hymn of the Republic (Dr.)

Saturday, July 1st.

Essanay—The Sheriff's Bravery (W. Dr.)..... 1000
Gaumont—Jimmie's Trick (Com.)..... 300
Gaumont—An Oasis in the Sahara Desert (Sc.) 700
Pathe—A Mother and Sons of '76 (Dr.)..... 1000
Vitagraph—Tested by the Ring (Dr.)..... [illegible]

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you need some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE 75 CENTS

Also latest cue music (series 1910) for 10 parts and piano, $1.50

14 discount on both numbers.

CLARENCE E. SINN

1501 Sedgwick St. CHICAGO, ILL.

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

THEATERS FOR SALE.

FOR SALE.—Moving Picture & Vaudeville Theater in a city of 25,000 inhabitants; no opposition. Best reasons for selling. Bank references. Bargain. Address, ORPHEUM, care of Moving Picture World, New York City.

FOR SALE.—Modern Vaudeville and Moving Picture Theater in thriving central Illinois town of 3,500 population. Seats 200. No opposition. Also have complete Airdome outfit, which will seat with theater. Can arrange long time lease for responsible party. Reasons for selling: other business. Address, CINCH, care of Moving Picture World, New York City.

FOR SALE.—Nice, fully equipped moving picture business. Address, JAMES CHAMBLESS, 706 Third Ave., Evansville, Ind.

SITUATIONS WANTED.

EXPERIENCED OPERATOR desires position in vicinity, but outside of New York City. Understands electricity. Best references. Address, EXPERIENCED, care of Moving Picture World, New York City.

A MANAGER, who knows good vaudeville and how to get money with good moving pictures, invites offers for next season. Central New England preferred. Salary low, ability considered. Communications mutually confidential. A MANAGER, care of Moving Picture World, New York City.

HELP WANTED.

WANTED.—Members for an all lady orchestra in picture theater. Permanent position. Address for particulars, P. O. Box 102, Edmonton, Alberta.

AGENTS WANTED.—To book moving picture attractions in new road. Experience absolutely necessary. State all and salary expected. E. J. EICHENLAUB, ATTRACTIONS, 403 Schiller Building, Chicago, Ill.

MISCELLANEOUS.

FOR SALE.—Film cement formula; superior article; low priced. Mr. Exhibitor, send fifty cents and save money. W. H. EYLER, Wooster, Ohio.

FOR SALE.—Four small second-hand pipe organs, two with self playing attachment. Ideal for picture shows. JAMES TOPP, 225 S. Wabash Ave., Chicago, Ill.

WANTED.—Moving Picture Camera, must be in good condition. FRANK, care of Moving Picture World, New York City.

WANT to open sub-rental exchange. Write to DELUNDEN, Apartado 311, Monterey, N. L., Mexico.

AGENTS WANTED.—To book moving picture attraction on road. Experience absolutely necessary. State all and salary expected. E. J. EICHENLAUB, ATTRACTIONS, 403 Schiller Building, Chicago, Ill.

BUILDINGS FOR RENT.

TO RENT.—For film Manufacturing, Nepera Park, N. Y. Northern part of Yonkers, is especially adapted for the moving picture business, on account of great variety and natural beauty of scenery. We have two buildings, rent, $900 and $420 each, per annum. Particulars on application. Telephone, Yonkers, 2723. Address, MARCUS, Nepera Park, N. Y.

H. F. HOFFMAN

Lecturer of Special Releases
New York City and Vicinity

Care MOVING PICTURE WORLD
Telephone 1344 Gramercy

EAGLE FILM EXCHANGE

Prompt service. Day and night service

23 NORTH NINTH STREET,

WE BUY the entire output of the Independent manufacturers. Ask about our Three-locked reel system.

Write, wire or phone

PHILADELPHIA, PA.

THE SEASON'S COMEDY PICTURE TRIUMPH

America's Foremost Tramp Comedian

Nat M. Wills

In a Spectacular Burlesque

"The King of Kazam"

(Released Saturday, July 15th)

Produced at an enormous cost and with the prettiest female ensemble ever seen in a picture play.

Upon request we will send you a lithograph of this film specially run in nine colors.

COMING! FRED WALTON "THE TOY SOLDIER"

RELEASED JULY 4th
"When Pals Quarrel"
A Western Drama
"The Love Potion"
Comedy
TWO ON ONE

RELEASED JULY 8th
"THE HAUNTED ISLAND"
A mystery play of many surprises and unique scenic features

Our Mailing List of Exhibitors' Names was lost in the fire—
If you are interested won't you send in your name?

Powers Picture Plays

TEMPORARY OFFICE 111 E. 14th St., New York City

Independent Release Dates

AMERICAN

June 15—The Cowboy's Romance (Com.)
June 15—Love and Duty (Dr.) 1 Reel (Com.)
June 15—The Vindictory Courage (Com.)
June 22—The Immune Hunter's Bride (Com.)
June 22—The Bridal's Good (Dr.)
June 22—Lovers and Outlaws (Dr.)
June 29—The Sky Pilot's Intemperance (Com.)
June 29—A Western Waif (Dr.)
July 6—The Girl of the Golden West (W. Dr.)
July 6—The Schoolma'am at Sunset (W. Com.)
July 6—The Runner (Dr.) (W. Com.)

CHAMPION

June 7—The Coat of Arms (Dr.) 950
June 12—Longstreet at Seven Pines (Dr.) 950
June 13—The Last Cracked Dial (Dr.) 950
June 14—Molly Pitcher (Dr.) 950
June 21—For Her Sin (Dr.) 950
June 26—War and the Widow (Dr.) 950
June 28—The Boy Scouts to the Rescue (Dr.) 950
July 3—The Fighting Two, Continued (Dr.) 950
July 5—A Cowboy and a Lord (Dr.) 950

ECLAIR

May 22—A Mother's Distress (Dr.) 500
May 29—The Waist Coat With Pockets (Com.) 430
May 29—The Two Gardeners (Com.) 940
June 5—Impudence Punished (Com.)
June 5—Tommy at the Dentist's (Com.)
June 12—Caesar Blestbeau (Dr.) 950
June 19—Tommy Gets a Trounced (Com.) 370
June 19—The Ingenious Accident (Com.) 620
June 26—The Death of Don Juan (Dr.) 965
July 3—Can He Save Her? (Dr.) 516
July 3—Tommy Wants to be an Actor (Com.) 435
July 10—A Child's Heroism (Dr.) 995

GREAT NORTHERN.

May 29—The Voice of Conscience (Dr.) 786
May 29—Rerne (Switzerland) (Sc.) 204
May 29—The Love of a Gypsy Girl (Dr.)
June 3—The Rogue Governess 945
June 10—True Love Never Dies (Dr.)
June 12—Rebel Tidewell Stockade (Dr.) 1000
June 15—The Piece of String (Dr.) 1000
June 19—Aid for a Big Order (Dr.) 1000
June 22—The Fortunes of War (Dr.) 1000
June 26—Love is Best (Dr.) 1000
June 29—The Little Leader (Dr.) 1000
July 3—In the Sultan's Power (Dr.) 1000
July 6—For the Queen's Honor (Dr.) 1000

LUX.

June 2—Just Bill's Luck (Com.) 403
June 5—Arnold Has a Good Try (Com.) 462
June 9—The Commander Governess (Dr.) 639
June 9—Bill at Play (Com.) 331
June 16—Bill Loses His Mother-in-Law (Com.) 409
June 16—He Went for a Rest (Com.) 442
June 23—Bill's Day Out, Continued (Com.) 550
June 23—Wenzy Tom's Dream (Com.) 318
June 30—Bill Industrious to No Avail (Com.) 455
June 30—Shortsighted Miss Prim (Com.) 426

NEW YORK MOTION PICTURE CO.

BISON

May 29—Brave Swift Eagle's Peril (Dr.)
May 30—A Redskin's Bravery (Dr.)
June 2—A Tale of the Foothills (Dr.)
June 5—His Lordship's Hunting Trip (Dr.)
June 9—A Child of the Ranch (Dr.)
June 13—A Squaw's Retribution (Dr.)
June 16—The Deserter's Luck (Dr.)
June 20—The Duke Cowboy (Dr.)
June 23—The Bowman's Mine (Dr.)
June 27—An Indian's Love (Dr.)
June 30—Cowboy's Vacation (Dr.)

AMBROSIO.

(By N. Y. M. P. Co.)

June 14—Evolution to Womankind (Dr.)
June 14—Review of Turin Exhibition (Scenic)
June 21—Tweedledum and His Rescuer (Com.)
June 21—Lake Verbano (Italy) (Scenic)
June 28—Sixtus the Fifth
July 5—The Emperor's Debt (Dr.)
July 12—The Wrong Telephone Call (Dr.)

ITALA

(By N. Y. M. P. Co.)

June 15—The Right of Age (Dr.)
June 17—Feeblemind Schoolmaster (Com.)
June 17—Prestidigitator Monkey (Com.)
June 22—An Unbearable Son (Com.)
June 24—Feeblemind in Jealousy (Com.)
June 24—On the Snowy Summit of Mt. Blanc (Sc.)
June 29—The Gentleman Fireman (Com.)
July 1—Feeblemind, Waiter (Com.)

NESTOR.

June 7—The Cowpuncher (Dr.)
June 7—The Little Leader (Dr.)
June 14—The Sheriff's Mistake (Dr.)
June 14—The Plan that Failed (Com.)
June 21—At Sunset Rapid (West. Dr.)
June 21—Just His Luck (Com.)
June 28—The Gunfighter (Dr.)
June 28—Muff and Jeff on the Job (Com.)
July 5—A Message from the West (Dr.)

POWERS.

May 27—Fifty Years Ago (Dr.)
May 30—Civilization (Dr.)
June 3—Free That She Not (Dr.)
June 6—The Black Heart (Dr.)
June 10—The Stranger's Plate (Dr.)
June 13—Smith's Matrimonial Mate (Com.)
June 17—A Concert Hall Romance (Dr.)
June 20—How Women Win (Dr.)
June 24—Oh, Say, Jim! (Com.)
June 27—Only the Master Shall Judge (W. Dr.)
June 27—Summer Madness (Com.)
July 1—The Question (Dr.)
July 4—When Pals Quarrel (Dr.)
July 8—Love Pulls and Hauls (Dr.)
July 8—The Haunted Island (Dr.) 1000

RELIANCE.

May 31—Dad's Girl (Dr.)
June 3—In Flowers Paied (Dr.)
June 7—The Minute and the Maid (Dr.)
June 10—The Broken Oath (Dr.)
June 14—All Alone (Dr.)
June 17—A Pair of Spurs (Dr.)
June 21—Price of Vanity (Dr.)
June 24—What the Tide Told (Dr.)
June 28—Trials of an Inventor (Dr.)
July 1—The Orphan (Dr.)
July 5—The Golden Rule (Dr.)
July 8—Then Shall Not Lie (Dr.)

REX.

Apr. 6—The Heiress (Com.) 975
Apr. 18—The Little Major (Dr.) 960
April 20—A Daughter of the Revolution (Dr.)
April 27—The Restitution (Dr.)
May 4—The Ultimate Sacrifice.
May 11—The Guardsman (Dr.)
May 18—An Exception to the Rule (Com.)
May 25—Called Back (Dr.)
June 1—The Monogram "2 0" (Dr.)
June 8—From Death to Life (Dr.)
June 15—The Twins (Dr.)
June 22—On the Brink (Dr.)
June 29—Securing Evidence (Dr.)

SOLAX.

May 26—An Officer and a Gentleman (Dr.)
May 31—The Marvelous Cow (Com.)
June 2—Never Too Late to Mend (Dr.)
June 14—A Hot Box (Com.)
June 16—A Daughter of the Navajos (Dr.)
June 21—Cupid and the Comet (Com.)
June 21—Johnnie Waters the Garden (Com.)
June 23—Marked for Life (Dr.)
June 28—The Fascinating Widow (Com.)
June 28—A Terrible Catastrophe (Com.)
June 30—Greater Love Hath No Man (Dr.)

THANHOUSER.

June 13—Little Old New York (Dr.)
June 20—Flotsam and Fortune (Dr.)
June 20—The Coffin Ship (Dr.)
June 23—Foxy Grandma
June 27—Courting Across the Court (Dr.)
June 30—Lorna Doone (Dr.)
July 4—The Declaration of Independence (Dr.)
July 7—The Court's Decree (Dr.)

YANKEE.

May 26—Thwarted by Nell Pierce (Dr.)
May 29—The Birth Mark (Dr.)
June 2—The Pretender (Dr.)
June 5—The Scandal Monger (Dr.)
June 9—Mrs. Billin's Demise (Dr.)
June 12—Then Shall Pay (Dr.)
June 16—The New Congressman (Dr.)
June 19—Sun, Rooner Sue (Dr.)
June 23—The Two Roads (Dr.)
June 26—His Romance (Dr.)
June 30—The Angelus Bell (Dr.)
June 3—Grandma's Quiet Fourth (Com.)
June 7—His Great Sacrifice (Dr.)

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, June 26th.

American—The Actress and the Cowboys (Com.)
American—The Sky Pilot's Intemperance (Com.)
Champion—Wyc and the Widow (Dr.)
Eclair—The Death of Don Juan (Dr.)
Imp—Love Is Best (Dr.) 1000
Imp—The Little Leader (Dr.) 1000
Yankee—His Romance (Dr.)

Tuesday, June 27th.

Bison—An Indian's Love (Dr.)
Powers—Only the Master Shall Judge (W. Dr.)
Powers—Summer Madness (Com.)
Thanhouser—Courting Across the Court (Dr.)

Wednesday, June 28th.

Ambrosio—Sixtus the Fifth (Dr.)
Champion—Boy Scouts to the Rescue (Dr.)
Nestor—The Gunfighter (Dr.)
Reliance—Trials of an Immigrant (Dr.)
Solax—The Fascinating Widow (Com.)
Solax—A Terrible Catastrophe (Com.)

Thursday, June 29th.

American—A Western Wolf (Dr.)
Imp—The Little Leader (Dr.) 1000
Itala—The Gentleman Fireman (Com.)
Rex—Securing Evidence (Dr.)

Friday, June 30th.

Bison—Cowboy's Vacation (Dr.)
Lux—Bill Determines to Go (Com.) 455
Lux—Shortsighted Miss Prim (Com.) 426
Solax—Greater Love Hath No Man (Dr.)
Thanhouser—Lorna Doone (Dr.)
Yankee—The Angelus Bell (Dr.)

Saturday, July 1st.

Great Northern—The King's Favorite (Dr.)
Itala—Feebleind, Waiter (Com.)
Powers—The Question (Dr.)
Reliance—The Orphan (Dr.)

¶ Put in our Easels and Poster Frames and watch your attendance grow.

Brass Push and Kick Plates, Door Guard Rails, Etc.

LOW PRICES BEST WORK

DON'T DELAY but write today for complete catalog

AGENTS WANTED

THE NEWMAN MFG. CO.

717-719 Sycamore St., Cincinnati, O.

SPECIAL ROLL TICKETS

The Big TicKet. Any Printing Any Colors

5,000 . . . $1.25
10,000 . . . $2.50
20,000 . . . $4.50
25,000 . . . $5.50
50,000 . . . $7.50
100,000 . . . $10.00

Get the Samples Stock TicKets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

G. W. Bradenburgh
Cinematograph Films

233 North Eighth Street, Philadelphia, Pa.

Phone, Market 334

Cable: Brad-Films, Phila. Code: A. B. C., 5th Edition

Films at $9 with Posters.

Owane's Great Love—Bison.
The Redeeming Angel—Ambrosio.
Return from Seaside Bathing—Tweedledum Shy—Ambrosio. Foolshead's Present—Itala.
The Fatal Charm—Itala.
Coachmen of the Village—Itala.
The Wrong Man—Reliance.
Tangled Lines—Reliance. A Plain Tale—Reliance.
Three Men—Reliance.
The Command from Galilee—Reliance.
Where The Shamrock Grows—Rex.
Silas Marner.—Thanhouser.
The Imposter—Thanhouser.
The Tramp—Thanhouser. The Mummy—Thanhouser.
The Open Gate—Yankee.
His Double Treasure—Yankee.
The Call of the Heart—Powers.
The Bandit's Surprise—Powers.
Memories—American.
Tracked—Imperial. A Manly Man—Imp.
The Conveyer—Imp.
Her Darkest Hour—Imp.
His Father's House—Nestor.
The Light Beyond—Nestor.
The Trail—Nestor.
Cupid's Monkey Wrench—Powers.
For My Pal—Powers.
A Newsboy Hero—Thanhouser.
For Washington—Thanhouser.
For Her Sake—Thanhouser.
Adrift—Thanhouser. Love's Test—Solax.
Comique in Dutchland—Solax.

Films at $5 per reel with Posters.

The Last Laugh—Reliance.
My Son Is Guilty—Itala.
Montana Love Story—Powers.
Little Fire Chief—Thanhouser.
Prompt Payment—Thanhouser.
Criminal Chief's Capture—Great Northern.
Base Ball in Bloomers—Thanhouser.
Girl from the East—Nestor.
Old Curiosity Shop—Thanhouser.
The Empty Shell—Imperial.
The Brass Button—Reliance, Stage Letter—Imperial.
Visit of a Friend—New Kind Arm Chair—Itala.
The Bridal Trail—Nestor.
On Kentucky Soil—Reliance.
Pasha's Daughter—Thanhouser.
Jealous Wife's New Year's Gift—Itala.
Vote That Counted—Thanhouser.
Unexpected Honeymoon—Imperial.
The Calumny—Itala.
His Sweet Duty—Great Northern.
Young Lord Stanley—Thanhouser.
Tangled Lines—Reliance. The Mirror—Imp.
Fault of the Grandmother—Itala.
Wheels of Fate—Reliance.
Her Birthday Surprise—Yankee.
For Remembrance—Reliance.
Revenging Picture—Ambrosio.
Bonis Courageous—Reliance.
Taxicab Mystery—Yankee.
When Ghosts Sleep—Atlas.
At Cedar Ridge—Nestor.
Solving the Hood Theft—Yankee.
You Saved My Life—Imp.
The Double—Imperial. His Best Friend—Solax.
The Transgressor—Thanhouser.
Creek Claim—Bison.
Gold Seeker's Daughter.—Bison.
The Veiled Miss—Bison.
John Halifax—Thanhouser.
Saloon Next Door—Imperial.
Jack Johnson Training (special).
Son of the Wilderness—Ambrosio.
Mauretania—Cringe a Grouch—Atlas.
Pocahontas—Thanhouser.

Independent Film Service
231 North 8th Street
Philadelphia

Fall of Troy

Direct from the ITALA CO. Special paper. Plenty of it. $10,000.00 worth of SPECIAL FEATURES handled exclusively by us.

Posters FREE with all films.

Wonderful Lieut. Rose Series

The sensation at motordom. Sole rights for United States held by us. Bookings rapidly closing up on these BIG features. We do not buy through any SALES Company. We buy direct.

Exclusive service our specialty.

Our service speaks for itself on the screen. And the price speaks to us by phone, wire or letter.

Don't delay, as the Sun is getting high.

AMONG THE EXHIBITORS.

New York City.—Messrs. Sommerfeld & Stecker, architects, have filed plans for the erection of a high class moving picture theater at 7th Avenue and 137th Street for Messrs. Gordon & Comfort.

New York City.—Architect David Storrer has filed plans for an open air theater at 8th Avenue and 145th Street for Martin Meyer.

New York City.—Messrs. Hunt & Wiseman, architects, have filed plans for the erection of an open air theater, to be situated at 8th Avenue and 131th Street, for Michael Rosen.

South Centerville, Iowa.—Messrs. Dave & Louie Bromberg will install a moving picture theater on South 18th Street.

Webster, Mass.—A new moving picture theater is being planned to be built here which will cost when completed about $25,000.

St. Louis, Mo.—A new $125,000 popular price vaudeville and moving picture theater is to be erected on the site of the present Lyceum Theater, at 15-17 South Sixth Street which will have a seating capacity of 3,000. It will be called the Talbot's Hippodrome and the structure will be of terra cotta and stone. The front will be studded with nearly 10,000 electric lights. The Frank L. Talbot Amusement Company are the promoters of this new enterprise. It will be ready for opening in September.

New Bedford, Mass.—A new airdome has been established here which will feature vaudeville and moving pictures.

Elizabeth, N. J.—Mr. Fred Roake is the proprietor of the new airdome which has been built in Main Street.

Wilmington, Del.—The Red Moon Theater is now under the management of Mr. Christopher C. King, Jr.

Springfield, Mass.—Plans have been made for the erection of a high class moving picture theater to be erected at the corner of Elm and Bartlett Streets, which will be under the proprietorship of Mr. Edward McGrath, of the Grieff Theater.

Lynn, Mass.—Lynn is to be the home of a moving picture house capable of seating 3,300.

New York City.—The Empire Theater, at 19 Woodward Street, has been leased by Mr. Albert J. Dillington, who is planning to convert it into a high class moving picture and vaudeville theater.

Charleston, W. Va.—The Alhambra Theater on Capitol Street, which has been under a course of construction for several weeks, has opened and is now receiving a fair business.

Jersey City, N. J.—The open airdome at Monticello and Harrison Avenues, will open its doors under new management.

Louisville, Ky.—A new moving picture and vaudeville theater is soon to open on the site adjoining the old Portland Avenue Church which will be under the management and proprietorship of the Majestic Amusement Company.

Philadelphia, Pa.—Mr. George A. Warner will erect a new moving picture theater at 2709-11 Columbia Avenue, to cost $9,000.

Reading, Pa.—The Park Theater, the new moving pictures theater here, has been completed and has opened its doors.

Portland, Me.—Peaks Island is to have a fine modern moving picture theater erected on it.

Germantown, Pa.—Fred Zimmerman will erect a new moving picture theater at 42-48 W. Chelten Avenue to cost $100,000.

Milwaukee, Wis.—Clara Held will erect a moving picture theater costing $8,000 on Pond du Lac Avenue, between Tamarack and Pine Streets.

Ashland, Wis.—Plans are on foot for the remodeling of the opera house here.

Ashland, Wis.—Gus Johnson is contemplating the erection of a new moving picture house here.

Duluth, Minn.—Plans for the re-building of the Orpheum Theater at Eveleth have been prepared by H. S. Radcliffe.

Herrin, Ill.—S. L. Rotenberry, manager of the Idle Hour Theater, is contemplating the erection of a new theater on N. Park Avenue.

Minneapolis, Minn.—A first class vaudeville theater will be erected on Lake Street between Nicollet Avenue and First Avenue, S.

Nashville, Tenn.—The Colonial Film Company, capital $25,000, will erect a new theater on Fifth Avenue, between Church and Union Streets.

Indianapolis, Ind.—M. E. Roush will erect an airdome at Tenth and Oxford Streets to cost $200.

Baltimore, Md.—Kolb & Bender will erect a new moving picture theater at Fayette Street and Philadelphia Avenue, to cost $8,000.

$15-$100 Paid for Plots for Motion Picture Plays

YOU CAN WRITE THEM

We teach you by mail in ten easy lessons and look out your work. Literary experience unnecessary. Big demand for our graduates' work. Only school of its kind. If you want permanent work and good income write **Ass'd Motion Picture Schools, Room 911, Chicago Opera House Block, Chicago**

Operators!

"I guarantee quick and satisfactory repair work on all machines. Only genuine parts supplied. Get my prices on *ONE DROP OIL* and *BULL DOG CEMENT* the best articles of their kind on the market."

H. A. MACKIE

853 Broadway, Cor. 14th Street, New York

'Phone: 2478 Stuyvesant

At Last

it is possible to secure comfortable, even illumination throughout a theatre without a brilliant light in range of vision.

¶ The **Eye Comfort System** of Indirect Illumination is a notable success in the lighting of Moving Picture Houses.

¶ Theatres in all sections of the country installing this inexpensive and very desirable electric lighting system.

¶ You are undoubtedly interested in this important matter.

¶ Write us for full information. Our engineering department, on receipt of particulars, will furnish, free of expense, report and recommendations.

Sold by Electrical Trade Generally

WRITE TODAY

National X-Ray Reflector Co.

227 Jackson Boulevard

CHICAGO, ILL.

SECURING EVIDENCE

is just a thousand feet more of convincing evidence that REX "knows how." Exhibit A1, so to speak—and so the exhibitors speak! Released Thursday, Rexday, June 29th, 1911. You are crying for comedy—dry your tears because you'll get some fresh ones from the laughs in this film.

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

NOTICE TO EXHIBITORS

We are prepared to take care of any amount of summer business in New England. You don't have to worry about your film service when you are trading with us; we do the worrying for you. The pick of the output of the Sales Co. is at your service. Write, wire or call at

W. E. Greene Film Exchange
INCORPORATED
228 Tremont Street, Boston, Mass.
Telephone 3790 2197 Oxford

Ornamental :: Indestructible
Fire Resisting

THEATRE AND STAGE FRONTS
ARTISTIC CEILINGS

Designs Suitable to Any Building. Blue Prints, Suggestions and Estimates Free. Ask for Our Design Book M.

The Kanneberg Roofing and Ceiling Company, CANTON OHIO

Standard of Carbon Quality

NONE BETTER

NONE SO GOOD

HUGO REISINGER
SOLE IMPORTER 11 Broadway, New York

TALKING?

Yes! Everybody everywhere throughout the length and breadth of this great land is agog over and talking about

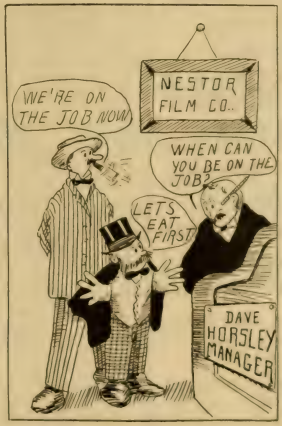
David Horsley's Novel Talking Pictures

IN CONJUNCTION WITH

"Bud" Fisher's Inimitable Comedy Duo

MUTT and JEFF

IF IT'S NESTOR IT'S GOOD!



IF IT'S NESTOR IT'S GOOD!

MUTT and JEFF

First Furiously Funny Foto-Farce

RELEASED SATURDAY, JULY 1st

If you want money-getters, get MUTT and JEFF every Saturday!

DON'T let anyone *talk* you out of getting a MUTT and JEFF *Talking-Foto-Farce* every week. Remember that the Talking Arrangement is ALL IN THE FILM. Absolutely nothing other than your old projecting machine is needed to show MUTT and JEFF Talking pictures. When in doubt, write to

DAVID HORSLEY - 147 Fourth Avenue - NEW YORK

AIRDOME MANAGERS, ATTENTION!

Only Original Motion Pictures of

JEFFRIES-JOHNSON
World's Championship Contest

HELD AT RENO, JULY 4, 1910.

For Terms Apply J. and J. Co. Room 210, 116 Nassau St. Telephone Beekman 5640 NEW YORK CITY or 98 Belcher St., SAN FRANCISCO

DON'T BUY FEATURE FILMS
Until you get facts and figures about

MILLER BROS.
101 RANCH
REAL WESTERN FILMS

Only True Pictures Showing the Great West as It Is

PORTRAYED HISTORICALLY CORRECT

FOUR FULL REELS
Each One a Complete Subject

STATE RIGHTS BUYERS WRITE US
Our Films Get More Money than any they have ever handled

SOME CHOICE TERRITORY UNSOLD
Write Today for Terms

Live Managers Write for Open Time

MILLER BROS. 101 RANCH BLISS, OKLA.

SEND AN "AGFA"

label, together with ten cents in coin or stamps and secure a copy of either

"AGFA"
BOOK OF PHOTOGRAPHIC FORMULAE
or
"AGFA"
BOOK OF PHOTOGRAPHY BY FLASH LIGHT

Label found on all "Agfa" products:—

"Agfa" Metol	"Agfa" Rodinal
"Agfa" Amidol	"Agfa" Pyro
"Agfa" Ortol	"Agfa" Eikonogen
"Agfa" Glycin	"Agfa" Hydrochinone
"Agfa" Blitzlicht Powder	

BERLIN ANILINE WORKS
213-215 WATER STREET
NEW YORK

Comparison Not Always Odious

Look at It!
Then Look at the Other Fellow's

Of course it is better. Our QUALITY forces us to limit out output of the MOTIOGRAPH. Yes—we could turn our outfits out faster as we have the largest and most modern plant in the World devoted to the manufacture of Motion Picture Machines. BUT—WE KNOW that every MOTIOGRAPH sold guarantees the sale of at least two more. That is why—we make fewer AND MAKE THEM RIGHT. We are kept busy too. YOU DON'T HAVE TO BUY SOME OTHER MACHINE FIRST to convince yourself that you MUST HAVE THE MOTIOGRAPH. LET US SEND YOU CONCLUSIVE PROOF FOR THE ASKING.

Investigate Before You Buy—Not After

ENTERPRISE OPTICAL MANUFACTURING CO., 564-572 West Randolph St., CHICAGO, ILL.

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** EVERY FRIDAY

INDEPENDENT EXHIBITORS: Must Have Lux Films

MAGNIFICENT MASTERPIECES MAKING MANY MERRY

We want you to get the World's best every week.

LUX FILMS

Released, June 30, 1911

BILL DETERMINES TO GO — Comedy — 455 Feet

SHORTSIGHTED MISS PRIM — Comedy — 426 Feet

Bill gets there by hiding in a 'cello and if you want to laugh and see your audience laugh and laugh and laugh again when they see the second half of this excellent two subject comedy reel, well INSIST ON LUX AND TAKE NO OTHER.

SEE OTHER PAGES FOR SYNOPSES AND PAST RELEASES

GET LUX **The World's Best—Bar None** **GET LUX**

R. PRIEUR

10 East 15th Street 'Phone, 3427 Stuyvesant **New York City**

Sold only through the Motion Picture Distributing and Sales Company

Yankee Leads Them All

A Yankee Roarer - Release Day Monday, July 3rd

"Mr. Groucho's Quiet Fourth of July"

A side-splitting, rip-roaring comedy full of life and action. One steady scream from beginning to end. Not a quiet moment in the entire reel.

Friday, July 7 **"His Great Sacrifice"**

Yankee Film Co.,

344 E. 32nd St., - New York

THE EVIDENCE IS ALL AROUND YOU
THE VERDICT *is* "ARCO"

BIOGRAPH CARBONS

Not genuine unless stamped "ARCO-B" the indication of the specially prepared BIOGRAPH brand, imported only by

L. E. FRORUP & CO.
(Sole Importers)
232-234 Greenwich Street :: :: :: New York City

CINES CO. of ROME
Studios and Factories, Rome and Padova

CAPITAL { Preferred Stock, Lire 2,000,000
Ordinary Stock, 3,750,000
Fully Paid-up Lire 5,750,000

EXCHANGE MEN WRITE TO US FOR PARTICULARS OF OUR FIRST RELEASE

Branch for the United States of America
445 Broome St., cor. Broadway
New York City

TELEPHONE, SPRING 9232
TELEGRAPHS, CINES NEW YORK

"Fighting Rev. Caldwell—1776"
FOR MONDAY, JULY 3rd, 1911

"A Cowboy and a Lord"
WEDNESDAY, JULY 5th, 1911

CHAMPION FILM CO.
MARK M. DINTENFASS, Gen. Mgr.
Office: 12 E. 15th St. New York City

BIO CARBONS "SUMMER CARBONS" BIO CARBONS
SUMMER BAD SUMMER FAIR SUMMER GOOD
BIO CARBONS
ARE ALL ALIKE AND ALWAYS GOOD
THROUGH ALL EXCHANGES
39 CORTLANDT ST. NEW YORK CITY
CHARLES L. KIEWERT CO.
No. 19 SUTTER ST. SAN FRANCISCO, CAL.

DISPLAY YOUR PROGRAMS

MR. EXHIBITOR

WE OFFER YOU THE GREATEST AND MOST MODERN METHOD OF SUBMITTING YOUR PROGRAMS TO THE PUBLIC, AND AT A SMALLER COST THAN ANYTHING YOU HAVE EVER CONSIDERED.

WE SELL YOU THIS BEAUTIFUL OAK FRAME

WHICH WILL BE AN ATTRACTION IN THE LOBBY OF ANY THEATRE

WE THEN FURNISH YOU POSTERS PRINTED IN THREE TO SIX COLORS. ONE FOR EACH FILM RELEASED. IF YOU ARE A *LICENSED* OR *INDEPENDENT* EXHIBITOR WE WILL SEND YOU WEEKLY THE ENTIRE OUTPUT OF POSTERS

SENT TO ANY THEATRE IN UNITED STATES OR CANADA *ONE WEEK BEFORE FILMS ARE RELEASED.* EVERY POSTER SHOWS AN ACTUAL SCENE FROM FILM. COMPLETE SYNOPSIS OF STORY AND NAME OF SUBJECT. *COLORS ARE CHANGED WEEKLY*

FREE --- WITH --- FRAME

STOCK POSTERS, READING, ILLUSTRATED SONGS---CHANGE OF PROGRAM DAILY ---MATINEE DAILY---BIOGRAPH TO-DAY---WELCOME---ADMISSION 5c. ETC.

SIZE OF FRAME 6 FEET HIGH, 3 FEET WIDE

Price of Frame F. O. B. Our Office, Chicago, . . $10.00
Entire Output of POSTERS, Weekly
LICENSED or INDEPENDENTS 2.00

ORDER - - - NOW

Room 210 35 South Dearborn Street, Chicago, Ill.

MODERN METHODS ADVERTISING CO.

The HENRY BELMAR M. P. MFG. CO., Inc.

Commercial, Educational, Scenic, Dramatic

CINNEMATOGRAPHERS

WANTED:— Short cast scenarios, outdoor subjects only. *Experienced Photoplayers*, High Class Comedy Director, Scenic Artist, Carpenter and Property Man, write—also Expert Camera Men, Negative Developers and others.

All communications will receive prompt attention.
Address:

HENRY BELMAR, South Beach, Staten Island, N. Y.

Rear Projection. Lighted Theatre.

The McWatters System is Revolutionizing the Moving Picture Business

Be the First in Your Field to Advertise the Lighted Theatre

Pictures shown by the McWatters Film Apparatus give details with far more perfectness in a brilliantly-lighted theatre than the old process in the darkened theatre.

Thousands of inquiries have come to us about this wonderful invention, which makes lighted theatres possible. Rear projection has a thousand advantages. Get them for your patrons first.

SEND FOR BOOKLET

The Light Motion Picture Co.

Trust Co. Bldg. MONESSEN, PA.

WURLITZER

55TH YEAR 55TH YEAR

Wurlitzer Piano Orchestra built in the front of the Gaither Theater, Cincinnati

The Leading Picture Theaters are Installing

Wurlitzer Automatic Musical Instruments

They furnish better music than musicians and cut out that great expense. 50 different styles. Call at nearest branch or write for big 84-page catalog

THE RUDOLPH WURLITZER COMPANY

CINCINNATI 117 to 121 E. 4th | CHICAGO 266 & 268 Wabash | NEW YORK 25 & 27 W. 32nd (for B'way & 5th Av.) | PHILADELPHIA 1038 Chestnut

ST. LOUIS 913 Pine | CLEVELAND 206 Prospect | BUFFALO 701 Main | COLUMBUS, O. 57 E. Main

KILL KOMPETITION

KILL KOMPETITION and KEEP 'EM KOMING

SUMMER $$ WINTER $$

Beautiful Souvenir Teaspoon regulation size and weight, latest design and finish, double standard plate, guaranteed for 5 years.

THINK OF IT—100 SPOONS FOR $2.50

Will guarantee satisfactory returns, money refunded if goods not entirely satisfactory. Send 10 cents in stamps for sample and plans.

UNITED STATES FACTORIES CO. 40 Dearborn St., Chicago, Ill.

BE UP TO DATE

Don't persist in running a worn out motion picture machine which mirrors the eyes of your patrons, the film you run through it and causes the pictures to flicker and jump all over the screen.

Power's Cameragraph No. 6

projects smooth, flickerless pictures which are instantly appreciated by the discerning public and will increase your gate receipts. Don't let your competitor get ahead of you. We will sell through your film exchange, or dealer, Power's Cameragraph No. 6, to replace your old machine, on a

Partial Payment Plan

whereby it will practically pay for itself. Two thousand six hundred users all over the world testify to the benefits derived from the Power's No. 6. If you are not using it now, you can't afford to be indifferent to this offer.

Write at once for proposition G. State the name of your exchange or dealer, number of machines required, etc., and give us three references.

NICHOLAS POWER COMPANY.
115 Nassau Street **New York**

For fourteen years the leading manufacturers of moving picture machines.

The Most Important Thing in Life—

"PURE AIR"

We Purify the Air in Your Theatre

We offer to the public the only appliance that thoroughly deodorizes and purifies the air at a small cost.

WHY CLOSE YOUR THEATRE

for the summer when you can furnish your patrons—Maine or California—*pure atmosphere.*

Appliance complete with fluid to last three months.

Price $5.00 each

For Further Particulars Address

PURE AIR APPLIANCE CO.

Phone Franklin 2187 **184-186 W. Lake St., CHICAGO, ILL.**

Demonstrated at the Free Exhibit Room, No. 309, 169 W. Washington Street, Chicago

Powers Machines

Edison Machines

FOUR YEARS OF SUCCESS *for the*

"HALLBERG ELECTRIC ECONOMIZER"

Have Proven All My Claims For It To Thousands of Exhibitors, and MADE IT THE STANDARD BY WHICH ALL OTHER CURRENT SAVING DEVICES ARE JUDGED.

Do Not Buy Something "Nearly As Good as The Hallberg Economizer". The Slight Difference in First Cost is MORE THAN equalized by the efficiency and light producing power of the "Hallberg".

Guaranteed Saving 50% to 90%—according to Circuit. On A. C. 50% more light than with other devices.

Standard A. C. Type. Pat. Oct. 11, 1904

I EQUIP YOUR THEATRE COMPLETELY

Recent Representative Installations

Keith's Theatre, Boston.
" " Providence.
" " Columbus, O.
Keith's Hippodrome, Cleveland, O.
Keith's Prospect Theatre, Cleveland, O.
Keith's Majestic Theatre, Indianapolis.
Keith's Olympic Theatre, Cincinnati, O.
Keith's Mary Anderson Theatre, Louisville, Ky.
Fehr's Majestic Theatre, Milwaukee, Wis.
Fehr's Alhambra Theatre, Milwaukee, Wis.
W. R. Lusher, Coney Island Ave., Brooklyn.
King's Highway Casino, Brooklyn, N. Y.
Wm. Vincent, Carthage, N. Y.
Jacob Fischel, New Rochelle, N. Y.
Theo. H. Sachs, Catskill, N. Y.
John B. Jobst, Guttenberg, N. J.
Fowler Bros., Philadelphia, Tenn.
A. D. Frantz, Ackley, Iowa.
Unique Theatre, International Falls, Minn.
Grand Opera House, Keyser, W. Va.

And the much talked-of "Daylight Equipment" of Henry Conners' New Empire Theatre, Coney Island, N. Y.

J. H. HALLBERG

36 EAST 23rd STREET : : NEW YORK

WRITE FOR FREE CATALOGUE W. 1.

Opera Chairs of all kinds

Electra Pink Label Carbons

Motiograph Machines

Standard Machines

CAREY PRESS, N. Y.

Vol. 8, No. 27 July 8, 1911 Price, 10 Cents

THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

PUBLICATION OFFICE, 125 EAST TWENTY-THIRD STREET, NEW YORK CITY.

OUT WITH THE OLD AND IN WITH THE NEW

Don't wait until New Year's to make a good resolution. Buy right now

Power's Cameragraph No. 6

An up-to-date substantial motion picture machine which projects smooth flickerless pictures and gives your patrons thrills of pleasure instead of a headache.

What it has done for over twenty-six hundred and fifty users all over the world, it will do for you. We base our assertions on experience, but don't take our word for it, ask any user.

Plattsburg, N. Y., June 28, 1911.

S. B. Leland, Montpelier, Vt.

Dear Sir:—

My new Power's No. 6, which I bought of you has arrived and I have it installed. I have been using it for the past week.

Now, as for quality of the machine and the picture it shows, I do not think it can be beat. It is the best I have ever seen; also my operator thinks it's great. A great number of patrons have asked about it and want to know why the pictures are so much plainer than usual. Of course I tell them "That's my new Power's No. 6." Also several have spoken about it not hurting their eyes as before.

For anyone wanting a picture machine of the highest order, I can honestly recommend the Power's No. 6.

Wishing you the best success, I remain, Yours respectfully,

(Signed) Lowell F. Joyce, Manager Wonderland Theatre

To any established exhibitor who will send us at least three satisfactory references and the name of his bank, we will sell Power's Cameragraph No. 6 on a **PARTIAL PAYMENT PLAN** to replace his old worn out machine. This offer places the best motion picture machine on earth within the means of every responsible exhibitor.

ANOTHER PROOF OF ITS EXCELLENCE

After exhaustive tests and comparisons with other machines the **Kinemacolor Company of America** have placed their first order for machines with us. We will furnish our regular No. 6 Equipment with special Kinemacolor attachment. They simply had to get the best. You'll you be satisfied with less.

WRITE AT ONCE FOR PROPOSITION G

NICHOLAS POWER COMPANY 115 Nassau Street NEW YORK

For Fourteen Years the Leading Makers of Motion Picture Machines

SCENES FROM

"THE PIED PIPER OF HAMELIN"

THE THANHOUSER TWO-A-WEEK

Released Tuesday, July 11

A love story you will remember

WHEN A MAN FEARS

is one of the most dramatic love stories we've ever spun for you and the whole narrative is sure to surprise and satisfy you. A young business man shatters his health by too close attention to his work. A physician friend restores him. And then—the friends discover that they are rivals—that each would win the same girl. See the synopsis for the result of this interesting complication.

No. 227. Code Word, Fear.

Released Friday, July 14

The Best Wireless Picture Ever

WON BY WIRELESS

is a story of the "wireless" that is accurate and true, where nonchalance or real from the opening of the key to the flash of the concluding reel. Lately there has never been another Thanhouser story that carried as much thrill as this does. From the time that the wealthy banker and his daughter set foot on the millionaire's yacht until the golden boat arrives with rescuers the reel is a consistent round of excitement. When the police tug, summoned by accident by the gipsy daughter, finally overtakes the runaway yacht, your breast will be in genuine uproar.

No. 228. Code Word, Wireless.

THANHOUSER CO.
New Rochelle, N. Y.

"THE PIED PIPER OF HAMELIN"

OUT SOON!

PATHÉ FRÈRES FILMS

HERE'S A BEAUTY

FILM D'ART

The VEIL of HAPPINESS

About 1,000 ft. Released July 14th.

A magnificent production, written by George Clemenceau, former Prime Minister of France. Exquisitely colored.

BOOK THIS

WAITING

About 1,000 ft. Released July 8th.

A beautiful story of eastern and western life filled with heart throbs.

COMING

MEMORIES of the PAST

About 1,000 ft. Released July 20th.

Another winner which will hold the spectators' interest from start to finish.

VITAGRAPH

"The Latent Spark"

A Comedy-Drama; Tuesday, July 4th

It bursts forth into a glow of patriotic fervor that kindles every spark of devotion to our country. From an humble start to a glorious finish.

"In Northern Forests"

A Western Drama; Wednesday, July 5th

A thrilling portrayal of a daring escape. A dashing pursuit by a posse of horsemen and the unselfish sacrifice of freedom for the sake of a little child, whom the fleeing man rescues from wolves of the forests.

"Woes of a Wealthy Widow"

A Comedy; Friday, July 7th

The widow is a winner, and worth a pile. She gets them coming and going. "Bunny," the fat rascal, is the favorite.

"Snow Bound with a Woman Hater"

A Romantic Drama; Saturday, July 8th

Bright and dazzling and quite to everybody's liking. A young lady loses her way and strikes the trail to a woman hater's home and heart.

WATCH FOR THE BIG FOUR

NEXT WEEK

- **"The Old Folks' Sacrifice."** A Domestic Drama; Tuesday, July 11th.
- **"In the Arctic Night."** A Drama; Wednesday, July 12th.
- **"Subduing of Mrs. Nag."** Comedy; Friday, July 14th.
- **"A Geranium."** A Domestic Drama; Saturday, July 15th.

Do you get the Vitagraph Posters with the descriptions of the pictures on them? Photos of Vitagraph players, 7 x 9 inches ready for framing; 20c. each, $2.00 the dozen.

The Vitagraph Company of America

NEW YORK, 116 Nassau St. CHICAGO, 109 Randolph St.
LONDON, 25 Cecil Court PARIS, 15 Rue Sainte-Cecile

KALEM

Reckless Ready Reforms

This western comedy is out of the usual line and is the kind you want.

Released Monday, July 10th **Length 975 feet**

Hubby's Day at Home

A genuine comedy scream is hard to find. BUT THIS IS ONE.

Released Wednesday, July 12th **Length 990 feet**

The Tenderfoot's Claim

A Mining Story of the West.

The scenes of this picture were taken in Big Tejunga Canon, California. The Canon leads back through the Sierra Range of mountains for 150 miles to the Mojavo Desert. The early California Indians knew of the richness of the sands of the Tejunga River, signs of their work is shown in numerous cayote holes along the entire length of the river. The isolated position of this canon prevented its discovery until long after the early gold rush was over.

Released Friday, July 14th **Length 940 feet**

Handsome four color art portrait, 15 x 29 inches in size of Gene Gauntier, 40 cents, postage prepaid.

One sheet four color poster of Alice Joyce, 15 cents, postage prepaid.

COMING—Monday, July 31st

The Mexican Joan of Arc

KALEM COMPANY
INCORPORATED
NEW YORK, 235-239 W. 23rd St.
LONDON, 45 Gerrard St. W.
BERLIN, 35 Friedrich Str.

THE MOVING PICTURE WORLD

"SUNLIGHT"

Metallic Cloth Screens and Curtains

A PERFECT INSTALLATION

is secured by means of our patented "Standard" frame WITH TIGHTENING DEVICES

We guarantee a perfect picture surface. The device is adjustable and the result permanent.

No more wrinkles, grins or shadows.

This frame is used for a fixed screen, or can be used as a drop curtain—you can fly it the same as any other drop. Send for booklet.

100% improvement in your picture at one-half your present power cost. What more can you expect?

"Sunlight" Metallic Cloth Curtain Co., 1100 FISHER BLDG. CHICAGO, ILL.

GREAT NORTHERN

SUPREME IN IT'S FIELD

Release for Saturday, July 1st

The KING'S FAVORITE

A magnificent production full of exciting episodes, holding the interest from start to finish. A work of art that will tickle the palate of all film connoisseurs. Book this headliner immediately.

Release for Saturday, July 8th

AS A MAN SOWETH

A novel and effective film, conveying a strong moral lesson

All First-Class Exchanges Handle Our Product

GREAT NORTHERN FILM CO.,7 E. 14th St., N.Y.

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E 23d. Street, NEW YORK
(Beach Building) J. P. CHALMERS, Editor and Manager **Telephone call, 1343-1344 Gramercy**

SUBSCRIPTION RATES: $3.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, $4.00, Post Paid.

DISPLAY ADVERTISING RATES ON APPLICATION
CLASSIFIED ADVERTISEMENTS (No Display), Three cents per word, minimum charge 50c.

WESTERN OFFICE: 169 W. Washington Street (Post Building, Chicago, Ill. Telephone, Main 3145. Automatic Phone 32732

Entered at the General Post Office in New York City as Second-Class Matter

Address all correspondence "Moving Picture World, P. O. Box 226, Madison Square, New York," and not to individuals.

Vol. 8 JULY 8, 1911 No. 27

Index to Contents.

ADVANTAGES OF ALTERNATING CURRENT 1588
AMONG THE EXHIBITORS 1616
APPEAL TO THE SAVAGE, AN 1570

BOSTON 1598

CAPTAIN KATE 1569
CHAMPION WILL FILM DUBREQUE'S WATER CARNIVAL 1589
CHICAGO LETTER 1574
COMMENTS ON THE FILMS (Licensed) 1584
COMMENTS ON THE FILMS (Independent) 1586
CORRESPONDENCE 1597

DANTE'S "DIVINA COMMEDIA" IN MOVING PICTURES 1572
DECLARATION OF INDEPENDENCE, THE 1589

EDUCATIONAL 1571

FACTS AND COMMENTS 1591
FIGHTING BLOOD (Biograph) 1575

FOREIGN NOTES OF INTEREST 1577

HISTORIAN OF THE FUTURE (By Henry) 1565

IBSEN'S "DOLL'S HOUSE" FILMED 1592
INDEPENDENT FILM STORIES 1608
INDEPENDENT RELEASE DATES 1620
INDEX TO CONTENTS OF VOLUME VIII 1594
INFLUENCE OF THE PICTURE 1564

LICENSED FILM STORIES 1599
LICENSED RELEASE DATES 1624
LOS ANGELES 1597

MUSIC FOR THE PICTURE 1575
MUSTANG PETE'S LOVE AFFAIR (Essanay) 1569

NEW ENGLAND 1598
NEW NON-INFRINGING CAMERA 1580

PASSING SHOW, THE (By C. H. Caryl) 1567
PHOTOPLAY REALISM (By J. A. Gow) 1595
PITTSBURG 1598

PROGRESS OF THE INDEPENDENT PRODUCER 1576
PURE AIR IN THEATRES 1592

RECKLESS REDDY RESCUES Kate 1585
RECORD OF WEEKLY FILM RELEASES (Independent) 1602
RECORD OF WEEKLY FILM RELEASES (Licensed) 1606
REFRACTION OF LIGHT 1568

ST. LOUIS 1597
SECURING EVIDENCE (Ed.) 1566
SONG SLIDE RELEASES 1617
SPECIALIZATION 1576
STORIES OF THE FILMS (Licensed) 1599
STORIES OF THE FILMS (Independent) 1608

TROUBLE DEPARTMENT 1578

VITAGRAPH NOTES 1582

WASHINGTON, D. C. 1598
WITH THE WESTERN PRODUCERS 1576
WORDS FROM THE WATCH TOWER 1564

Index to Advertisers.

LICENSED FILM MANUFACTURERS.

BIOGRAPH CO. 1625
EDISON, THOS. A. INC. 1615
ESSANAY FILM MFG. CO. 1607
GEORGE KLEINE 1603
KALEM CO. 1598
LUBIN MFG. CO. 1611
MELIES CO. 1550
PATHE FRERES 1590
VITAGRAPH CO. OF AMERICA 1609
SELIG POLYSCOPE CO. 1619

INDEPENDENT FILM MANUFACTURERS.

AMERICAN FILM MFG. CO. 1557
CHAMPION FILM CO. 1625
ECLAIR FILM CO. 1612
GREAT NORTHERN FILM CO. 1622
HORSLEY DAVID 1620
IMP 1617
LUX FILM CO. 1625
M. P. INS & SALES CO. 1610
MUPPE AND LEIPT 1607
NESTOR FILM CO. 1622
POWERS PICTURE PLAYS 1555
REX MOTION PICTURE CO. 1606
SOLAX CO. 1621
THANHOUSER CO. 1554
YANKEE FILM CO. 1606

SPECIAL RELEASES

P. P. CRAFT (Business Interests) 1564-1576
CINES COMPANY OF ROME 1606
MOTION PICTURE CO. (Foreign Commercial & Travel Co.) 1606
I. & J. FILM CO. 1606
NATIONAL FILM DISTRIBUTING CO. 1621

THEATER ARCHITECTS

DECORATORS' SUPPLY CO. 1604
FRANZ CARL ROLAND 1624

MOVING PICTURE MACHINE MAKERS

AMERICAN MOTION PICTURE MFG. CO. 1606
EDISON, THOS. A. INC. 1615
EIDOUSKOPE MANUFACTURING CO. 1624
HERZ & EDISON, INC. 1626
MOTOGRAPH, THE 1626
PATHESCOPE OF AMERICA 1624
NICHOLAS POWER CO. 1626

CARBONS.

L. E. FORUP & CO. 1622
CHAS. L. KIEWERT CO. 1622
HUGO REISINGER 1622

OPERA CHAIRS.

A. H. ANDREWS 1620
GEO. W. BENNET 1620
HARTSELL MANUFACTURING CO. 1620
SEVEN SEAT MANUFACTURING CO. 1620
PEABODY SCHOOL FURNITURE CO. 1620
ROYAL METAL MANUFACTURING CO. 1620
STEEL FURNITURE CO. 1620
WISCONSIN LUMBER CO. 1620

MUSICAL INSTRUMENTS.

C. E. SINN 1622
J. F. BOGAN 1622
KINGSLEY MANUFACTURING CO. 1622
LEEDY MANUFACTURING CO. 1622
MELODEON WURLITZER 1622
E. F. ZEIDLER DRUM CO. 1622

ELECTRICAL SUPPLIES ETC

P. A. GEIER CO. 1623
MECHANICAL APPLIANCE CO. 1623
LORD WAYNE ELECTRIC CO. 1623
MOTION PICTURE SUPPLY CO. 1623
HALLBERG, J. H. 1623
MOTION PICTURE CO. 1623
SCHMELZER CO. 1623
HOME AIR SUPPLY CO. 1623

FILM EXCHANGES

[illegible] 1623
[illegible] 1623
CHICAGO FILM EXCHANGE 1623
EAGLE FILM EXCHANGE 1623
GAUMONT CO. 1623
PENNSYLVANIA CO. 1623
SAVOY FILM EXCHANGE 1623
W. W. HODKINSON 1623
PACIFIC FILM EXCHANGE CO. 1623
PACIFIC FILM MFG. CO. 1623

MISCELLANEOUS

ADVERTISERS' AGENCY CO. 1626
AMERICAN MOVING PICTURE MACHINE CO. 1623
BAUSCH & LOMB 1623
BERLINE ANILINE WORKS 1623
BRADLEY, J. M. 1623
E. EDISON 1623
CALIFORNIA MOVING PICTURE WORLD 1623
CAMERA MAN 1623
CHICAGO PHOTO-TINT CO. 1623
COLUMBIAN, A. J. CO. 1623
DEMING 1623
DUNCAN, P. J. 1623
EXHIBITORS ADVERTISING CO. 1623
FILM IMPROVEMENT ENTERPRISES 1623
H. F. 1623
GENERAL FILM BROKERS 1623
HOGG, W. F. CO. 1623
HASSACK CO. 1623
J. LEE DUGAN 1623
HOME FILM SUPPLY CO. 1623
INTERNATIONAL FILM PRIMERS 1623
LEVY CO. 1623
LEVY CO. 1623
MOVING PICTURE NEWS CO. 1623
MOVING PICTURE WORLD 1623
NEW YORK FILM & SUPPLY CO. 1623
NATIONAL FILM CO. 1623
NATIONAL THEATRE CO. 1623
NATIONAL SCENIC & SCENIC CO. 1623
[illegible] 1623
[illegible] 1623
[illegible]

Facts and Comments

A few days ago the columns of the yellow and semi-yellow press of this city teemed with news about one of those sordid affairs between old men and young women, for which, among other things, New York is infamous. We cannot soil our columns with a more extended reference and beg to explain to our readers, that this brief allusion is necessary for the purpose of pointing a moral. What would have happened, if a film maker had attempted to turn this salacious scandal into profit by giving it a representation in moving pictures? The chorus of condemnation, that would have greeted any such attempt, would have included not only the censors and the police, but the film makers themselves. The rash act would have destroyed that particular film maker's future usefulness. We have in this industry long ago outlived the portrayal of current sensational scandals.

* * *

It was not always thus. When the industry was very young, long before there was any concerted action on the part of responsible elements to control its morale, the crime and trial of a young millionaire, which at that time excited the curiosity of the morbid and vulgar, was actually represented in moving pictures. There were exhibitors then, who welcomed this film. The owner of one small theater in Philadelphia remarked to the writer, that "the public wanted this sort of thing and must have it," that he was in the business not "to educate the public, but to get their money" and that anything looked good to him, as long as "it fetched the nickels of the crowd." "I think," said he, "the Thaw-White tragedy is more good to us exhibitors than the Passion Play."

* * *

What a glorious change for the better has come over the moving picture field since that time. The low-browed exhibitor has become a rare exception, a negligible quantity in fact and no part of the show business is today in better and cleaner hands than the business of making and of showing moving pictures. The circumstance that makes the great uplift of the moving picture a permanent and certain thing, lies in the fact, that it has developed strictly from within. The answer of the film makers to unjust criticism in press and pulpit and on the bench has been a steady improvement in the quality of the picture. There could be no better argument. With its high ethical and educational standards the moving picture of the hour resembles, when compared to the yellow press, a clear, limpid pool besides a drainage pipe.

* * *

With the moving picture elevating the general taste, we have great hope that the enthusiastic analysis of social sewers, which parades under the name of journalism in this town, may soon be stopped and the journalistic X-rays may be diverted from jails, prisons, dives and scandals. Nothing would please us better than to have the public taste, cultivated by clean, amusing, entertaining and instructive pictures, turn in disgust from the printed mess of nastiness, which the yellow set before their readers almost every hour of the day.

* * *

It pays to be acquainted with your audience. Get on speaking terms with them and there is always a common ground for a metting of the minds—the subjects of the films. An audience is always attentive, if it knows that you have something to say. The better you say it, the greater the effect of course, but one does not need to be an orator to say in a few words what the next film is all about. It takes the film maker days to get out a good picture and your audience is expected to understand it all in a few minutes. Of course the audience is bound to understand something, to get the main points at any rate, but the clearer the picture is made to them the better they will like it. Moreover they always like to hear from the manager or owner. If you confine yourself in your remarks to the literal truth and never promise more than you can perform your voice will be a more valuable advertising medium than either screen or printer's ink. You will be believed, and every word you utter will be listened to with the closest attention. Sincerity is the greatest aid to true eloquence.

* * *

A premium for a "different kind" of illustrated song would be in order both as regards words and music. A late tendency to suggestiveness should be combated with the utmost vigor. If an offer were to be made today of a prize of ten dollars for the worst illustrated song, the competition would be killing. One illustrated song is bad until another has been heard.

* * *

The strike of operators in Cleveland, Ohio, is a regrettable incident in the business which is fortunately of rare occurrence. To what extent they may have been justified in taking this drastic step to enforce their demands we do not have correct information; however, we think the differences of opinion could not have been so great that they could not have been settled by arbitration. No doubt there are exhibitors who do not treat their operators with the consideration they deserve or pay them an adequate salary. On the other hand there are many exhibitors who are both humane and liberal. This must have been the case in Cleveland, yet by the general call out the just suffered with the unjust.

But it is not the exhibitors who are the worst offenders against the operator or his worst enemy. What of the civic authorities who unnecessarily compel the operator to be confined in a small cell, in many cases unventilated save by the apertures through which to project the picture? At this time of the year this is cruelty to animals, and operators are almost human. No, this is not correct; almost all operators are human, and some of them more human, more civilized and more intellectual than their employers, although by force of circumstances they are compelled to do menial work. Reasonable demands should have reasonable consideration. Our own observations in going the rounds of the theatres is that exhibitors who employ the best operators, paying good wages and not working them overtime, get the biggest audiences, and so make more money themselves.

WEEKLY RECORD OF RELEASES.

Exhibitors are invited to comment on the new form of recording the weekly releases shown on pages 1591, 1592. It gives in chronological order and classifies each release, also giving the name of the maker. There is a column for the exchange number of the reel, another for the date on which it is run by the exhibitor, and another for remarks such as "good," "ordinary," "repeat," etc. It is possible that a more generally useful form can be devised which will then be adopted as a permanent feature of the MOVING PICTURE WORLD. Exhibitors who have a better form to suggest will please submit a sketch thereof. The sketches will be submitted to a committee of exhibitors and the contributor of the one which receives the most votes will be suitably rewarded. We continue to give the weekly program in condensed form and the back release dates. If, in the opinion of the exhibitor, any of these forms can be well dispensed with, it will help to relieve the pressure on our space. Do not hesitate to write and offer suggestions as to how your paper can be of more service to you.

The Influence of the Picture

"Spectator," in an esteemed theatrical contemporary, pounces upon a rhodomontade in a recent editorial in the MOVING PICTURE WORLD in a loyal attempt to exalt his profession and affiliations. Of course the WORLD did not expect to be taken up literally, although it was quite serious when it opened up a discussion on "The Psychic Force and Value of the Moving Picture" with the statement that "In a year or two, we venture to predict, the public taste will be molded altogether by the products of the film-makers and, thus molded, will manifest itself in plain and numerous ways." "Spectator," who carefully evaded or failed to see the point in the argument, asks: "What of the printing press, the stage, the pulpit, the platform, the public schools, colleges, social, ethical and political organizations and many other influences?"

What indeed? Why does "Spectator" beg the question and pass it up with the flippant remark that "the MOVING PICTURE WORLD should come down out of the clouds if it would be taken seriously"? The printing press, we do not deny, is the dominating influence. Curiously enough, however, "Spectator," farther on in his article, answers his own question and renders negative the value of his principal illustration by characterizing the rendering into motion pictures of one of the gems of literature as "a motion picture poem, pure and simple." In a late appreciation of the masterly visualization of Tennyson's poem, "Enoch Arden," he re-echoes the sentiments expressed in the MOVING PICTURE WORLD of June 17th that "the poetry of the story was conveyed almost wholly by the masterful blending of scene, action and dramatic expression." Is not this a tribute to the "psychic force and value of the moving picture"? Is it not an unanswerable argument in favor of the possibilities of the picture in competing with literature in molding public taste? If not, what is?

As to "Spectator's" other illustrations, they have but to be named to show that whatever influence they possess is becoming more and more affected by the ascendency of this popular mode of expression and illustration—the motion picture: "The stage."—No more can the stage, of which our contemporary is a noble champion, compare with the psychic force and influence of the silent drama. "The pulpit."—As an aid or as an adjunct to the pulpit the motion picture is being very rapidly pressed into service. "The platform."—Here, also, the influence of the motion picture is not to be gainsaid. "The public schools, colleges, social, ethical and political organizations."—All jostling each other in their efforts to enlist the picture to further increase their influence.

No doubt, "Spectator," in his narrowed sphere, can have but little accurate information as to the inroads that the motion picture has already made into the various realms he has enumerated and many others which he did not mention. He may be pardoned, therefore, for failing to see the serious aspects of this growing influence. The MOVING PICTURE WORLD, which our contemporary elsewhere kindly refers to as a representative class journal, does not have to come down out of the clouds to realize the potent influence of the cause it represents. Its manifestations are before us day by day, and the growing interest and the widening scope of this modern means of education and entertainment impresses us very seriously indeed with the power of its influence as a molder of public taste.

This is why we wrote in such strong terms as we did to impress upon the film-makers their vast and growing responsibilities, which exhortation, if we are not very much mistaken, our critical friend will both commend and approve. For [illegible] every spectator is a prejudice.

The Historian of the Future

BY HENRY.

The moving picture is already acknowledged to be invaluable as the best means of entertaining the people with drama and comedy. In the field of education, motography is also attaining a prominent and secure position. The scenic and industrial picture has won for the moving picture a place as an educational factor, as well as an entertainment exponent. The moving picture will soon hold a position as the historian of the world; indeed, recent events have given the cinematograph the chance to make a real and invaluable start in this direction, both in the old world and on this continent. There can be no doubt that recent developments of the art of photography, with principal reference to motion photography, will act as a check upon the fancy and favoritism of future historians. In fifty years from the time of this article, children in our schools will be taught history with moving pictures as the principal guide. History is to at last become authentic, with no mists nor gaps hanging over the records—and cinematography is to work that miracle! The champagne riots which recently made all France tremble, were photographed by the moving picture cameras. This riot, to become a matter of history, has been saved for the future by this means, and we have the true recording of the events as they recently took place. It is a matter of record, that these very moving pictures have already been introduced in France, and that the originals and prime movers in that disturbance have been called to account. This has only been made possible by the motion picture, true and unerring in its work. Some thousands of miles from France, history was also authentically made a matter for future guidance, when the moving picture camera photographed the recent scrimmages of insurrectos and federals just across the Rio Grande, in Mexico. There is no room for argument, but that the motion pictures of these uprisings will be universally accepted as the true picture of what happened. The written story will merely corroborate the work of the motion picture. Should the two historians disagree, the odium of offering the world misinformation on this subject will be placed on the writers. For cinematography cannot be made to *lie*, it is a machine that merely records what is happening.

Becoming more retrospective, and tracing back our footsteps, what would we not give for a moving picture of the exploits of Julius Caesar, of Alexander, or of Bonaparte. Indeed, a motion picture of our own Colonel Roosevelt charging up San Juan Hill would be of such a value as to become priceless. The fact that this gallant charge is often said to be merely a vision, would make the reel of even more than usual value. This fact, happening in our own time, shows more clearly than almost anything else could, how priceless will be the work of motography as historian. Many of the great events of the world, when history was in the making, have been perpetuated in *imagination* upon the painted canvas. But, how much better, how priceless, had these same deeds been truly and accurately printed on celluloid. History has now a new means of accurate immortal record, and that means is the moving picture camera. The modern world is presented with a true chronicle of achievement, and this is easily among the greatest boons of modern times. Adding the ability of the motion picture to record history with absolute precision, to its work as a purveyor of instructive and educational amusement, we see in the motion picture an almost insurmountable and regal power. Verily, motography has no competitor in all the world for multiplicity of usefulness.

Photoplay Realism.

An Optimistic View.

By Jay A. Gove.

The sluggard is wiser in his own conceit than seven men that can render a reason.—Prov. 26:16.

Criticism is the laggard of the photoplay army.

While photoplay producers have profited by man's cumulative experience in the art of staging dramas, photoplay critics have been contented with the puerile attitude and outgrown methods of the dramatic critic of past generations.

* * *

In production, the photoplay has really lost very few of the essentials with which science-developing study of dramatics endowed it. In criticism, it has profited comparatively nothing through experience and heredity. And so today we hear men seriously demanding of the motion picture company's stage manager and actors the production of plays in accordance with individual views of what constitutes an artistic performance, rather than that they reach a certain well-defined and commonly accepted standard of dramatic achievement. In other words, the photoplay critic is measuring picture plays by a rule of individual prejudice which the true critic of the drama long ago discarded. Dramatic art, as developed for photographic reproduction, is now re-passing the mud-throwing crowd from which it escaped in the earlier days of its history—in the days when every critic insisted that every play, and every situation in every play, be presented in exactly the manner in which the critic would have presented it. As a consequence, the work of stage managers and actors, which dramatic critics passed as legitimate when these managers and actors were connected with the Broadway or other similar theatrical companies, has become "nonsensical," "ridiculous" and "absurd" since these interpreters have faced the strictures of photoplay censors.

* * *

One of the indictments most persistently brought against photoplays is that their situations are often unnatural. Unfortunately this allegation merely betokens the critic's inexperience. The critic objects, perhaps, because a deserted wife, suddenly restored to the arms of a reformed but once brutal husband, does not give way to a flood of tears. He does not believe it possible under such conditions that the sense of joy and thanksgiving could be temporarily supreme in woman's nature. Perhaps he is right; perhaps his experience with women under such circumstances has been limited. Certainly he is wrong in assuming that no woman so circumstanced has ever smiled, or that the individual pictured on the screen must always be an average individual and never a distinctive type, given to peculiarly individual methods of expressing emotion.

* * *

Perhaps, too, the photoplay critic will contend that the emotion developed through the death of a loved one must invariably be expressed by weeping, and will pronounce unnatural the stage picture of a person not thus affected. But, if so, it will be through forgetfulness of the existence of modern stoics who profess to see in deathbed-side tears the outward expression of unadulterated selfishness. And there are thousands of such persons, even in our own America.

* * *

Then there are the situations that stage managers or scenario writers devise which are objected to solely on the ground that they are unusual. Witness an objection recently made to the course of an eye specialist in permitting his wife to enter his operating room while he had a patient in the operating chair. The criticism, as applied to the specialist, will probably be admitted to be sound, but it is not necessarily sound when applied to a character in a photoplay. It does not follow because we would not patronize a specialist who was guilty of such a practice that there are no specialists who so offend. As a matter of fact the writer has on numerous occasions been called from his office, formerly adjoining that of a prosperous oculist, to discuss baseball, or something equally irrelevant, while the specialist was performing delicate and painful operations on patients' eyes. Moreover, although the doctor had two operating rooms, each thoroughly equipped, these operations were performed, and successfully performed, in his waiting room, the patient sitting the while, head thrown back, in an ordinary office chair.

* * *

Now this may be unusual practice, but it is not without parallel. For years I have patronized a dentist whose office is in the front room of his residence and whose operating room is in an alcove off the office. The dentist, so desiring, may draw a curtain across this end of the room and shut it off, but I have no recollection of ever having seen the curtain drawn. The dentist's wife keeps her husband's books and makes it her particular business to become personally acquainted with and attentive to his customers. She has frequently discussed personal affairs with her husband while he has been actively and profitably engaged in operating on me with buzz-saw or trip-hammer. And for fear that those who demand realism on the stage may assume that this dentist is not worthy of patronage, I should add that his services can be obtained only by appointment and that many of his customers travel half way across a large city in order to avail themselves of his knowledge and skill.

* * *

Objection has also been offered, I believe, to the practice of a photoplay physician in leaving the instruments of his profession in a place where they could be examined by patients. This recalls a library discussion which I heard a few days ago. A woman was telling friends of the "horrible conduct" of a doctor, who, in attendance at a house where a visit of the stork was expected, "laid out a formidable collection of instruments of every sort on a table near the patient" with the result that "she was nearly frightened to death." The doctor was severely criticised for his "brutality," but the discussion of his conduct in this case developed that three or four other women in the company knew of similar cases involving other physicians. And thus what at first seemed to be unusual practice appeared, before the subject was exhausted, to be quite common. Bearing even more directly on the particular point involved in a recent criticism of a Vitagraph production, was a newspaper item carried a few weeks ago by one of the press associations. It told of a despondent patient cutting his throat with a knife taken from a case of instruments which the patient, while waiting for an interview, found on a table in a surgeon's office. Used in a photoplay, how would the censor view these bits of realism? Surely, if criticism continues its present strange course, the time must soon come when writers and producers will be expected to submit affidavits containing details of when, where and how the events occurred on which photoplays are based. The critics will shortly have the film-makers in a class with

the circulation managers of newspapers, the cashiers of banks, the manufacturers of patent medicines and other criminals.

These illustrations have been cited, not by way of singling out particular criticisms of photoplays, but for the purpose of bringing such evidence to bear in support of our argument as will tend to show the folly of one man attempting to judge, out of his own limited experience, what the customs and practices, reasonable or otherwise, a.e of all men and all women in all the various activities and situations of modern life. The great trouble with our present-day photoplay critics is that they write "unnatural" when the should write "unusual" and that they frequently object purblindly both to actions that are unnatural and to situations that are unusual. Personally, I have long since ceased to believe in the impossibility, or even the improbability, of there having been many times enacted in real life almost any scene that the most versatile stage manager could devise. My opinion is that the more thoroughly we become acquainted with human nature the more undecided we are as to what constitutes the normal being. And even if there were definite information on this point, I would never tire of seeing those stage situations developed which the old-line dramatic critic and the average playgoer have long since come to accept as snatches, taken here and there, indiscriminately, from the great life-drama in which inconsistent, illogical, vacillating, self-contradicting men and women are the players.

The Passing Show.

By C. H. Claudy.

Sometimes you drop into a show and get ten dollars' worth for your five cents. Sometimes you go to laugh and remain to cry, less often, you go to cry and remain to laugh. Sometimes you just go to laugh and—don't!

But if you don't laugh when you see Kalem's "Money in the Bank," it will not be the fault of "Bertie," Kalem's new character, who succeeds in being a laughable, lovable, harum scarum college boy sort of chap, in spite of the farce-like characters he has to play. No, I heard no shrieks at "Money in the Bank," but the little lesson in human nature, of the sudden change of heart of a boarding house full of people, when they thought Bertie had money, was worth several nickels, and Bertie himself is well worth seeing.

* * *

"A little learning is a dangerous thing."—Pope.

There is much wisdom in the oft-quoted statement. The difference between the man who talks learnedly of what he knows little of, in the presence of an expert, and the moving picture producer who stages plays in environment of which he knows little, before audiences some members of which will know much, is one of degree and not of kind.

* * *

Pathe has produced a play called "A Broken Life," which, while much of melodrama is seen throughout, is consistent in plot, highly interesting, well photographed, and well acted. Yet it cannot be called convincing, because of certain things which are absolute falsehoods. For instance, where in Alaska is a "desert" in which a man may be lost and suffer presumable death and in which the absence of water is a calamity such as it would be on some of the alkali plains of the west? In the play, the hero is "held up" by a highwayman, who takes from him his canteen and pours out the water (for no reason that we can see, since he keeps the canteen and might as well keep the water too) and is thus supposed to have killed the hero. But hero lives, somehow and five years later reappears to find the highwayman has married his lady love who believes him dead. Where was he during those five years? In the desert?

* * *

When one combines this lack of truth with the showing of handkerchiefs full of gold nuggets, the bundles of such size that they would weigh pounds and pounds and which are handled as if very light, with men "panning" gold in a stream with a "panning" motion which would give a real prospector the shivers, with men standing bare-legged in an Alaskan stream (and streams in Alaska are bitter cold, even in summer, and this wasn't summer, for there was no foliage on the trees) one gets the impression that this is a carefully wrought play, not bad, and that the care has not extended to details. The pioneer scene happens to have been in Alaska at one time—a real, not sham prospector—and while we admire that man's moral courage we do not have many prospectors in these watching the screen to be sure enough men who know the North and mining ways will see this play to make more genuine details a real necessity if it is to make itself felt.

* * *

Vitagraph, in the "Trapper's Daughter," in addition to combining some very good and some very poor photography, makes a somewhat amusing act of erratic. Skiing is a legitimate method of travel over snow. But snow shoes, not skins, are generally used in the woods, on account of the difficulty of getting through underbrush with the long wooden runners. Here the hero and others go through dense woods on skis, and worse and worse, one of the characters carts a toboggan through the woods!

* * *

Two other glaring faults mar this otherwise well done play—the fact that the trapper had his hand caught in a wolf trap and couldn't get free (which, considering the size of the trap, is a rank impossibility—all he had to do was set his foot on the spring to release his hand fast as he would have set his foot on it to release the wolf) and the other was this—that the Indian who stole the girl and tied her to a tree, and was tracked down by the hero, was allowed to escape scot free by the highly indignant lover.

* * *

As mentioned, present scribe has been in the Northland. But even if he hailed from the equator, he fancies he would have wanted a little more revenge on any Indian who stole his girl and offered her such insult. He knows that any Northander would have shot him on sight. He is not a wisher for bloodshed in the films he sees, but he does like to see life portrayed as life is, and he ventures to say that not a man who saw that film but objected, in his heart, to the mild manners of the rescuer, in not doing something to that beast of an Indian!

* * *

Edison, in "Her Brother's Photo," has a play which interests from the start, and which is convincing all the way through, save for that one little spot which seems to be inherent in most photoplays, one little anachronism which won't go down!

In this play two men, friends, love one girl. Girl's brother is wild and woolly and is to be sent west to reform. Girl accepts one of her lovers, refuses the other.

At the club that night, the brother, having one more wild night before exile, is repulsed by the accepted lover, in disgust at his drunkenness, and falls, striking his head. Lover flees, in fear. Rejected Lover stays and sees that Brother is not dead. But he writes a letter to Accepted Lover, saying Brother is dead and bidding him fly the country.

Here is the "fly" in the ointment as well as in the letter. Would any man take so insane a chance of being found out a liar? Wouldn't he believe the chances at least even that the other man would stay and face the music, and thus find out the methods of the police? Would he believe that a bad days investigation would prove him a liar and forever remove him from the clubs, his society, intercourse with the best men and her friends?

* * *

But he doesn't. He accepts the letter and the accepted lover is so trusty a friend—thinking he has accidentally killed the brother of the girl he loves, that instead of staying and seeing the fun, and helping the girl thus her supposed friend, he flees!

Then he is surprised and heartbroken, although he has written her a short, good by forever" to bear, via newspaper, of her forthcoming engagement to his friend. So he gets mad and leaves all at once and goes back home again, where he sees a photograph of the brother at the ranch, and dated later than the letter from his friend saying the brother was dead. Whereupon he folds his lady in his arms and the friend is expelled from the house and all ends well.

But it was very convincingly acted, all the way through. Miss Trunelle being particularly effective, and easily conveying to the audience her grief and distaste for her life without her lover, without a couple but of heroics, tears or staggering across the room. Some day some one is going to write for her a perfectly stunning play, and Miss Trunelle is going to make the hit of the year, or I am much mistaken.

The film is a photoplay with two parts of its head, apparently, for sometimes these are quite apposite and dramatic impressions jar utterly against one another, as after seeing Inez Fiore at "string." Here a plot full of sequential situations so mixed with absolutely convincing and genuine acting on the part of the country lad who is accused of theft that I don't know whether to roast the plot or praise the man. However that may be, it is certain that the audience was highly interested and well grasped with the play, several scribe included. It "got over" in spite of its faults. The woman next me said, when it was finished, "I hope the next is a comedy, or I shall cry! Why do they put on those heart breakers?" which showed one person at least had been affected.

A country lad with a penchant for saving things, string in particular, is seen to pick up something, at the same time a man loses a pocketbook. The lad is accused of theft and every one believes him guilty, although he shows the string and tells of having picked it up. As a matter of fact, the loser of the pocketbook has a dog and the dog has carried the pocketbook off and hidden it, which is well shown—the dog was particularly good in his part!

Now, that every one should believe a lad guilty of theft, because he was seen to pick something up near where the pocketbook is supposed to be lost is very far-fetched—that his girl should turn against him is also hard to believe, but that his mother should think him a thief on such slight evidence, in spite of his protestations, and knowing his love of picking up and saving string, is preposterous. However between them all, they succeed in driving the lad crazy—and no wonder. And although you are left hanging in mid-air—since even after the pocketbook is recovered by the owner and his dog, many still believe him guilty, and although you don't know why the girl has a change of heart and restores him to reason by her love, you go away from this play with the feeling that you have looked at something real, even if, as said my next-of-seat "Oh why do they put on these heart breakers?"

* * *

Thanhouser's "Flames and Fortune" was a disappointment—and for the life of me I don't know why! I had heard of it and read of it and looked forward to seeing it, and so, I suppose, I had come to look upon it as something quite remarkable indeed, and when I found just a pretty little play with the usual rank spot, set off by a very splendid fire indeed, I suppose I was sort of dropped, suddenly, from the heights of expectation to the level of reality.

But I have not real right to be disappointed. The scenery is good, the photography excellent, the acting sincere, the house burns "really and truly" until there isn't anything left of it, and everything in the play is natural except—Oh, these exceptions. I shall have **gray** whiskers if I don't find a photoplay soon without any! Everything in the play went along smoothly and naturally except when the poor little girl, who has refused her **rich** lover because she doesn't like him, refuses her poor lover because **she** is poor. He, while apparently not rich, looks amply able to provide for her. But she won't injure him by marrying him because she is poor. She would much rather sacrifice herself and marry the rich suitor—otherwise she will be ejected from her home!

Well, this is the **"except"** plus the fact that, later, she, quite properly, gives the rich suitor his **congé,** and accepts the one she loves, and all without any apparent change in her fortunes except the burning down of her home, making her still poorer! Why, one wants to know, have an "except" like that when it would be so easy to do without it?

However! The little girl sets the house ablaze quite naturally, playing with forbidden matches, and is also rescued quite naturally, without too many heroics, by the lover who later gets the girl, after the Rich Suitor has refused to try for the rescue. And finally, after the fireworks are over, the innocent cause of all the mischief finds the old box of jewels, the hiding of which, in war time, and subsequent loss, by killing of the only person who knew where they were, forms the opening scene of the play.

Edison in "Heroes Three" puts out one of those farce-like funniments which really get the laughs; not infrequently (let us give credit where credit is due) to that sterling comedian whom I wish to know by no other name than Bumptious—Bumptious the fireman being my keenest recollection of him in this character, although Bumptious at the ball game certainly had points! Well, in Heroes Three "Bumptions," as I must still call him, and two other young men, wealthy and lazy, become volunteer firemen. The girls are crazy about them—until they go to a fire, and spend so much time in personal adornment that the house burns down before they get there. And when the three turn, tired from their labors, to find their three ladies fair in the arms of three of the despised civilians, the "heroes" promptly turn the hose on the lot, and the films end in a deluge of laughter and water together. Of course, it's all very foolish, and farcical, but it makes them laugh—and that is its **raison d'etre.**

I have an ungratified and probably never-to-be-gratified desire. I want to see John Bunny as a father and "Bumptious" as his son—give that pair the most teary "comedy" ever written and I would wager the hole in a doughnut against its rim, they get away with it!

Boston

The Bijou Dream Theater, Washington Street, owned by B. F. Keith, has entered into an agreement with the Boston Traveler Charitable Association, by which the Dream will donate to the society one-third of the gross receipts of its Wednesday business. These Wednesdays, beginning June 28, will be known as "Fresh Air Fund Days," as the money accumulated is to be used for vacations for poor children during the present summer. It cannot be doubted that many patrons of the Bijou Dream will make it a point to pay their visits to the house on Wednesday, as they will have the double satisfaction of not only viewing good pictures, but also of knowing that a substantial portion of their entrance fee is to be used for so worthy a benefit. And so we progress!

The South End Amusement Company has finally been organized after various attempts to form the corporation during the last year, and has now applied for a permit to erect a moving picture theater to be located at 1743 Washington Street, South End.

The St. James Theater is now really under way, as the work of razing Chickering Hall to make room for the proposed St. James Theater has begun. Only eighteen days are allowed for the razing of this building, according to the terms of the contract, signed by M. H. Gulesian, representing the St. James, and the R. R. McNutt Company, contractors. The real work on the theater itself is expected to start June 29; and it is hoped that the St. James will be completed by early fall.

Marcus Loew, Moving Picture King, paid a flying visit to Boston this week, and remained long enough to place orders amounting to many thousands of dollars for the extensive repairs and alterations to be made in the Columbia Theater this summer. The house is expected to open on Labor Day, featuring the Loew brand of junior vaudeville and pictures. Mr. Loew's Orpheum, of Boston, is doing a big business.

In these columns on July 1st it was noted how the Old South Theater was refused a Sunday night license owing to the trouble arising because of an improper vaudeville act used by the Old South manager. Nat Burgess, who was in complete charge of both the Old South and New Washington Theaters, has left his position, thus giving rise to the comment that this Sunday night license question was in some way connected with Mr. Burgess' departure from his two houses. However, this has not been confirmed as yet.

The Automatic Vaudeville Company, of New York, has made several changes in its managerial staffs at the various Boston houses operated by this company. Mr. H. I. Mosher, who had been managing the largest house, the New Palace, has left his position. Manager Wolf, formerly of the Comique, has taken Mr. Mosher's place at the Palace. Mr. Sam La Vange, formerly manager of the Premier, is now at the Comique Theater, Mr. Crosby Thompson taking Mr. La Vange's position at the Premier. The New Palace is now using W. E. Greene's Independent service and songs, with admission at five and ten cents, although, during the winter, considerable vaudeville is used with admission rates at ten and twenty cents. The Comique, on Tremont Row, is using W. E. Greene's Independent service and illustrated songs, with a flat ten-cent admission rate. The Premier, Washington Street, runs nearly the same shows as does the Comique, for only five cents, excepting Sundays and holidays. During the winter, the Premier runs at ten cents, but lowers its price to meet the very strong opposition of the Globe Theater, a "legitimate" house using "pop" vaudeville and Licensed reels, over the heated term.

HENRY.

"Captain Kate."

The Third of Selig's Great African Series.

After an interval of two months the Selig Co. followed the release of "Zululand" by "Back to the Primitive"; now it is announced that "Captain Kate" will be released July 13. This is the third of the series in which wild animals appear in their natural habitat during the development of the story, and just as it was told in advance that each of the Selig African series, as released, would excel its predecessor in thrills and sensationalism, so now it is repeated that "Captain Kate" will bear out the statement.

In this film we are introduced to scenes in tropical Africa in which the majestic black-maned lion is seen "catching" his prey, and where leopards prove their courage by attacking and killing a lion. We also see the operations of animal catchers in the dark country and watch with great interest the ensnaring of a leopard in a net and the craft with which a huge lion is lured to a pit, into which he falls helpless.

Through the whole absorbing story the grit and fearless faith of a girl, who is left alone for months amid the perils of African wilds, excites our admiration and sympathy.

As we view her in her frail log hut, with leopards as her household pets, and catch glimpses of skulking beasts of prey in the forest shades, or the graceful, majestic tread of the king of beasts in the open, our attention is held as vise-like grasp.

The acting, photography and technique of "Captain Kate" are admirable and worthily sustain the precedents of a compelling story.

Captain Kate is the young and intrepid daughter of an old animal trader in Africa. He makes his livelihood by catching, or purchasing, wild animals in regions where they abound, his helpers being Kadirs, who carry spears and shields of hide.

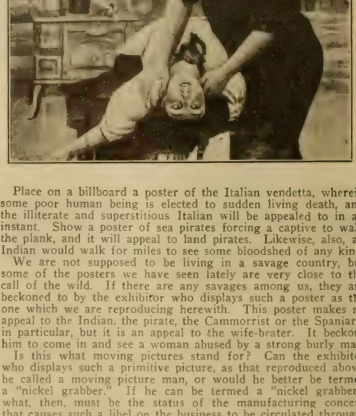
The opening scene shows the capture of a lion by means of lassoes, a very unusual method. We see the old trader in answer

An Appeal to the Savage

BY CORNELIUS O'SHEA.

It is to be noted, in comparing works of men, which appeal to other men, that the greater the amount of civilization attained by tribes or races or nations, the more delicate become their outward manifestations of their likes and dislikes. A man of refinement and education seldom fails to surround himself with good books and pictures. As a rule he is clean in mind and body. The lower down in the social scale we go, the less refinement there is to be found, until we arrive at the hut of the savage, where there is nothing but animal instinct.

Other things appeal to the savage than flowers and pretty pictures. He likes to see things killed and his effort at art are all in that direction. The graphic art of the Indian contains many arrows and tomahawks. The pirate shows as his emblem, his skull and cross-bones. The Italian sees much in the visible portrayal of a blood-dripping dager. The Spaniard loves to see a gory bull dragging its last miserable steps about the bull-pen. He glories in its death. A lithograph poster of a defenseless bull with its life blood dripping away, displayed in front of a photoplay theater would be the strongest kind of an attraction for the native Spaniard. It would be almost impossible for him to walk by a moving picture theater displaying such a poster without paying a nickel to go inside and see things he likes to see. We pity him, because we think he is a savage at heart.



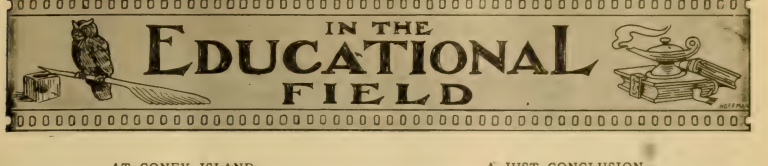
Place on a billboard a poster of the Italian vendetta, wherein some poor human being is elected to sudden living death, and the illiterate and superstitious Italian will be appealed to in an instant. Show a poster of sea pirates forcing a captive to walk the plank, and it will appeal to land pirates. Likewise, also, an Indian would walk for miles to see some bloodshed of any kind.

We are not supposed to be living in a savage country, but some of the posters we have seen lately are very close to the call of the wild. If there are any savages among us, they are beckoned to by the exhibitor who displays such a poster as the one which we are reproducing herewith. This poster makes no appeal to the Indian, the pirate, the Cammorrist or the Spaniard, in particular, but it is an appeal to the wife-brater. It beckons him to come in and see a woman abused by a strong burly man.

Is this what moving pictures stand for? Can the exhibitor who displays such a primitive picture, as that reproduced above, be called a moving picture man, or would he better be termed a "nickel grabber." If he can be termed a "nickel grabber," what, then, must be the status of the manufacturing concern that causes such a libel on the business to be circulated throughout the land? It is quite evident that such manufacturer is pandering to the savage side of human nature. He is appealing to the wife-beater, and yet, I have no doubt that he would be the first to bristle up with indignation if anybody told him that he did not know art from pickles.

A man who appeals to the savage instincts of the human race has no legitimate connection with such a great and good thing as the moving picture. He is a parasite; a scavenger, feeding upon the dregs of human perversion. I will leave it to the reader whether or not such a picture as the one shown herewith is one of the vilest things ever seen. Using the situation of a big brute of a man choking a frail woman over the edge of a table as a "come-on" for moving pictures is just about as low down as it is possible to go.

The Cypress Park Airdome, 138th Street and Cypress Avenue, Bronx, N. Y., is one of a chain of moving picture theaters under the management of Messrs. Knieriem & Moeling which will be opened about July 1st. It seats 2,500 and will give the latest Licensed pictures accompanied by suitable music eminating from a competent orchestra. Two machines and two operators are steadily on the job. For the convenience of the audiences, candy, ice cream sodas, sigars, etc., are served. Special attention will be given to ladies with baby carriages, which will be checked, free of charge, at their baby carriage garage. The airdome will begin showing pictures just as soon as twilight dawns upon us, and continue them until 11 o'clock, for the small admission price of five cents.



AT CONEY ISLAND.

Last year, under the title of the "Moving Pictures at the City of Fun," a review of the class of pictures presented to the public at Coney Island was described on these pages. The writer has again paid a skirmish visit to this famous resort for the purpose of noting what, if any, improvements have been made. At this early stage and with so slight an opportunity, comments can be made only upon the most glaring and superficial conditions which were noticeable. In the Ecomopoly picture resort discord was rampant, for while the poverty scene of "Tim Mahoney, the Scab" (Vitagraph) was upon the screen, showing Tim in despair and his haggard wife and hungry children in distress, the band was vigorously playing the "Star Spangled Banner." Again a wretched picture depicting the gruesome and unsightly beheading of Charles II of England was exhibited to the tune of a lively dance.

Every one knows that the ethics of Coney Island will not permit the blending of harmonies; it is the one place of all others where extremes must meet; in this respect they are masters unto perfection. Therefore it is only to be expected that dance music should accompany a murder, and patriotic prosperity wit hvictory, the scene of poverty and distress. Marvellous success must be accorded these efforts to bring dancing in death and hurrahs on an empty stomach. Grand Coney Island! Anything goes there—but the good. In another place, a picture of strong moral, lacking features in harmony with the moral killing surroundings, was the attraction; nowhere, in this brief visit, did the writer see anything worthy of the Moving Picture World; certainly nothing of an educational, or even refining, nature (these are not expected there); yet, it does seem as though it would be worth while having at least one place—even if managed by a film-producing firm—where something worthy of good moving pictures may be seen.

Educational Films.—Dr. William Augustus Evans, former Health Commissioner of Chicago, and officer in the American Medical Association, now holding a convention in Los Angeles, announces a series of health lectures, to be illustrated by a series of moving picture films taken recently in Chicago. Dr. Evans has given the same lectures in Chicago and elsewhere to appreciative audiences, who hastened to put his teachings into practice. Dr. Evans is authority for the statement that the Chicago mortality rate has been greatly decreased since the inauguration of proper machinery for conveying to the public better systems of living. Dr. Evans praises the motion pictures, especially those of an educational nature, and says that they have been a great help to him and other welfare workers in teaching the ignorant to better their condition and save human life. He says that the pictures have told in a very dramatic manner of the dangers of impure milk; what sanitary dairies have accomplished; of the dangers of unclean habitations; impure water supply; methods of caring for children, and a hundred other subjects. He says that Los Angeles is to be the second city in the United States to see the moving pictures given over to children's welfare. These films were taken at a recent children's welfare congress in Chicago, and show various methods of bringing up a child. In addition to the lectures and pictures, which are free, weekly bulletins of statistics will be published in the city's daily papers, and in foreign papers published in the city, in order to reach the people who need health education most. Dr. Evans has been in conference with Dr. Powers, City Health Officer, who is gladly cooperating with him in making an investigation of existing conditions. Los Angeles has gained the reputation of being one of the most healthful cities in the United States, despite the fact that the wonderful climate causes a tremendous influx of invalids in search of health. Dr. Evans believes that the already low mortality rate can be still further decreased by appropriate illustrated lectures and a generous use of publicity on sanitation and hygiene subjects.

A JUST CONCLUSION.

With calm judgment and deliberation the writer decided to study all pictures he saw during a whole year for the purpose of arriving at a mature decision relative to the need and cause for fair criticism. It must be pointed out that the last year has seen almost an entire elimination of the scurilous pictures which were destined to bring the moving pictures in deserved contempt. Of the remainder, which are classed upon an average as satisfactory, close scrutiny of the pictures and their effects upon the audience formed the writer's one year task. At this length of time every reader must concede that no conclusion could either be hasty, biased or unjust. While there has been a great toning down of everything leaning to the criminal, and while it has been plainly evident that the film producers have been giving evidences of their own educational growth, the crudity, voluptiousness and immodesty of love making continues. The love making, courtships, embracings and kissings are the one blot upon the pictures of to-day.

It is with a blush that one feels that these methods should be interpreted as characteristic of America. In England, France and Germany they would surely be received with feelings which would not increase a respect for American young people. The effect upon young people in their 'teens is extremely harmful, while the effect upon intelligent children is disastrous.

It is not necessary at this time to further enlarge upon this theme, all who are interested will receive this decision of one calmly and deliberately arrived at, and will further at the same time perhaps be pleased that to feel that the direful effects of earlier moving pictures have been reduced to this minimum; now let this also be eradicated, by the introduction of true natural and modest love-making.

A PLEA FOR THE BOYS.

Give us some pictures especially for the boys! If there are men who wish to see a reproduction of a prize-fight, it shall not be ours now to express any opinion relative to their taste. But we do say that a film portraying a series of champion baseball matches will be enthusiastically hailed by every boy in the United States. The athletic sports of the college campus will provide another series of attractive pictures, and perhaps draw many a youth to seek a life otherwise hidden to his view. When the outdoor life of the college is spread before him the youth may feel an impulse to seek a higher education; it is no wrong to climb to a higher sphere upon a ladder of amusements, especially when those amusements are of a physical advantage. Where are the Y. M. C. A. officials that they have not proved the advertising value of cinematography? Do they not know that the portrayal of the social and physical advantages will do more to fill their ranks and classes than the best member-enrolling competitions they ever put forth?

Pictures of boys—about boys—for boys! What a field of adventure, amusement, instruction and profit! A "Boys' Night" at the moving picture place will prove an incentive to all interested. Again to cater to boys is a safe proposition; there is always a distinctive and enabling objective in view, the attaining of which is in every way profitable.

May this call prove not to have been in vain. A field of suggestions and possibilities is here opened before the proper people to respond; may they do so with speed.

NOTES OF INTEREST.

Senator Grady, of Albany (N. Y.), has introduced a bill adding a new section to the general city law regulating theaters and nickelodeons in which the motion picture are exhibited. Before such places may be opened the owners must secure a certificate from the Mayor showing that fire extinguishers have been provided and that a fire proof curtain has been installed to protect the stage.

Dante's Divina "Commedia" In Moving Pictures.

By W. Stephen Bush.

Is it possible that presently the moving picture, the whilom despised handmaiden of the clown and the cowboy, will place within the reach of millions all the treasure, that now, but for a handful of scholars, lies untouched in the libraries of the world? Is it indeed true, that this heaven-sent invention will reveal to the masses of the people all the beauty, all the grandeur, all the sublime pictures and the no less sublime gospel of Dante?

Such news must at first fall upon incredulous ears, for though the subject had all the fascination of a work of the highest human genius the difficulties in the way of the film maker seemed insurmountable. In the first place Dante is hard to understand, even in our fine translation of Carey. To assimilate the great work well enough to picture it to others, required powers of no common kind. It must be remembered, that a perfectly correct transcription of Dante's original manuscript has not come down to us and that within comparatively few years after the immortal poet's death Italy's most famous university created a special chair for the interpretation of Dante and that the first to occupy that chair was none other than the second master of the Tuscan speech, Dante's great admirer, Boccaccio. In the course of the centuries there grew around the "Divina Commedia" such a bulk of books, that today only a large library could accommodate them all. Even now, when the scholarship of every civilized nation has made voluminous additions to all this bibliography, some of the most famous of the cantos contain scores of different readings of the same passage.

To loosen from this tangled mass the grand and solid features, then to construct for cinematographic reproduction a clear story, in which all the essential parts could find adequate rendering, presented a task of such magnitude, that even the boldest of film makers might with no discredit have recoiled from the attempt.

It is with sincere and emphatic pleasure that the MOVING PICTURE WORLD records the unqualified success of the filming of the "Divina Commedia," giving as its authority the unanimous opinion of the artistic, scientific and literary world of Italy. The great film, a product of the Milano Films Company, was shown for the first time in Naples before an audience, probably more distinguished than any that ever attended a moving picture exhibition before. Many representatives of the royal house, composers, artists and authors were present. The King of Italy is among the most ardent admirers of the film, having, with the Count of Turin, attended a private exhibition, which elicited from both gentlemen the highest commendations. The daily press of Naples gives as much space to the performance as it possibly could give to the most important item of art in the kingdom. Nor is this all. The papers selected for the attendance on the exhibition their most competent critics.

We quote from the columns of the "Il Giorno" March 3d of this year: "A fine and just proportion is observed in the film between action and expression . . . . nothing could have been more accurate and lifelike. Has then the film succeeded in portraying the various manifestations of Dante's muse? Yes—beyond a doubt. . . . It must also be stated, that the performance was repeatedly interrupted by applause and after the last scene was shown the applause was renewed from every part of the house. The scenes showing the unhappy fate of Francesca da Rimini, the circles of the City of Dis and the tragic sufferings of Ugolino and his sons were received with many exclamations, showing how profoundly the spectators had been moved." From another Neapolitan journal of the same date we learn, that all the incidents of the first canto of the Inferno, which is by far the best known, are reproduced "in their most minute details with settings so gorgeous, that it surpasses all previous efforts." It is also stated in this journal, that a special book of music had been arranged for the film by Signor Carvaglios, a composer of some note. The music was very favorably received and added greatly to the enjoyment. The theater, where the production was shown, was a playhouse of national repute, the "Teatro Mercadante." The Mayor and all the heads of the municipal departments were in the audience. Italy's foremost living composer, the great Mascagni, speaks in terms of unconditional praise of the merits of the film, as does that discriminating writer and critic, Matilde Serao, the authoress of "In the Country of Jesus." Another distinguished artist, who adds his meed of praise is Signor Roberto Bracco.

The film, it is understood, is now on its way to this country, and may arrive in a week or two. Some of the Italian papers, while lauding the product of the "Milano Films Company," speak in unflattering terms of another film, bearing the same title.

That this new work of film art will be very welcome to the American exhibitors, we have no manner of doubt. If the Italian comments and criticisms are to be depended upon, Dante's immortal work will rival the Passion Play. We have implicit faith in the correctness of the Italian estimate of the artistic merits and powers of the film. The press agent in Italy is a distinct exotic and could not thrive on the soil that has been hallowed by centuries of the life of noblest art. It is likewise a matter of great satisfaction, that this work was attempted and so finely carried out by Italians on Italian soil—that circumstance assured the greatest possible measure of success with such a subject. Our mercurial friends of France are perhaps just a bit too frivolous for that type of effort and we cannot repress a slight shudder at the thought of what might have been "accomplished" with such a subject by some of the film makers in England or even in our own beloved country.

In judging of the success of the film in Italy and drawing therefrom profitable comparisons for its future in this country, it should be borne in mind, that Italy's population, in spite of heroic work on the part of the government, is still not less than 60 per cent. illiterate and that in the southern portions of the kingdom, in Naples, in Calabria and Sicily, the percentage is probably 80. If under such handicaps the film has had a phenomenal run in Italy a prophecy of hope may be ventured for its fate here. The "federation of the film," that large domain, which like true art knows no geographical boundaries and has a strong international life, owes a debt to Italy for the production of this great masterpiece. Its uplifting influence will be felt in every corner of the world where the photoplay has its devotees.

It goes without saying, that the MOVING PICTURE WORLD will keep its readers informed of everything that, in connection with this film, may prove of benefit to them. If it should hereafter appear, that popular explanatory literature on the subject may be of advantage to the exhibitor it will be duly supplied. Further descriptions of the film in its more important details may

also be looked for. The MOVING PICTURE WORLD will likewise publish, when the time comes, a very complete lecture. A suitable musical programme will be suggested and everything will be done to aid the exhibitor in making the most out of the film in every possible way.

For effective lithographic work we can suggest nothing better than the illustrations of Gustave Doré, which are very popular. For every reader of Dante you will find a hundred who have just looked at the artist's pictures. The book may be procured at small cost.

Words from the Watch-Tower.

To Directors and Near Directors

Hurrah for Melies!

For the second time within the year I have heard a motion picture audience absolutely howl, and yell with laughter—not modest little guffaws here and there, but a hearty, genuine outpouring of those peculiar sounds by which the human being indicates great joy.

The occasion was the exhibition of "When the Tables Turned," in which we are treated to a brand new variation of an old theme, and in which, if results are any criterion, Melies has achieved that **rara avis**—a film comedy which is genuinely funny.

An actress, tiring of her work, leaves it to chance—via a hatpin stuck in a directory of Western towns—as to where she will go for a change. The pin strikes in a town in which lives an Aunt of a certain Niece, who, coincidently with the unknown actress's determination to go there, writes Aunt a letter saying she, the niece, is coming on a visit, and wants to see the cowboys, although she, the Niece, considers them a pretty tame lot.

Aunt shows the letter to cowboys, who immediately plan revenge, to show they are not tame.

By a mistake, the actress gets off the train, but the niece is carried further on. Cowboys and stage driver, naturally take actress for the niece. Whereupon the cowboys chase the stage and scare the actress out of it, then chase her again as she runs wildly away, and finally one, swooping down upon her, lifts her bodily from the ground at full gallop and makes off with her.

Incidentally, let it be recorded here that Miss Storey manages to get swiped off the ground most artistically, and her cowboy capturer does a fine piece of riding in accomplishing the feat.

* * *

Well, the cowboys imprison the actress in a barn, and go outside to think of something to do next. She, frightened, but calm, listens, and discovers the plot. She plans revenge, and, removing wraps and letting down her hair, plays insane woman to the life. The cowboys, returning, think she has gone mad from fright. Whereupon the laugh becomes crescendo, and never abates. Miss Storey, as the "crazy" actress, alternates between offering her erstwhile tormentors sweet caresses and violently pulling their hair, and they appear a very much disturbed lot of men. Finally, while "loving" an unwilling victim, the actress snatches his revolver from his belt, holds up the entire outfit long enough for her to make the man she has disarmed relieve the rest of their fire-irons, and then, after making one cowboy fetch her a seat, she holds an impromptu circus at the point of the gun, and the obedient and thoroughly frightened cowboys play leapfrog, roll over and generally perform antics at her behest, while she alternates between fits of laughter, which are real enough but which the cowboys take to be other manifestations of her insanity, and a fierce scowl, which would terrify more than a held-up cowboy.

Meanwhile, the real niece arrives and is welcomed by her aunt. One cowboy manages to escape from the window, and tells them what is going on in the barn. They all come to see, where the niece comes upon the woman (the actress), with whom she has become friends on the train. Explanations are in order and, with a sweeping courtesy, the actress leaves the lot of fooled cowboys, who, after recovering from their stupefaction, fall upon the ringleader who suggested the game.

The film might well have ended there, but it doesn't. The two ladies—Niece and Actress—invite the cowboys to a "pink tea," where the revenge is complete, since tea is not to their liking.

I am sorry to say my synopsis doesn't read as funny as it it, but it was a genuine comedy and worth seeing and making, and is starred as one of the few really funny films which "comes across."

Incidentally, for the first time in many moons, I have seen Miss Storey in "dress-ed up" clothes. Poor lady, they don't give her much chance to wear anything but a shirtwaist, open at the throat, and a short skirt. That she puts over such convincing portrayals without any of the help fine feathers might give is but another tribute to her ability. And now that I've seen her in "store clothes," behold, I prefer her the other way. Not that she doesn't grace them—far from it. But the "cow girl," the rancher's wife, daughter, sister or sweetheart she usually is, is her familiar guise—long may she continue in the plain clothes and the sincere and honest portrayals of Western womanhood by which we of the audience know her.

* * *

One of the saddities (if I may coin the word) of the motion picture spectator is found in the film which tries to be and isn't. A producer gets hold of a good scenario, or invents a fine idea, and then falls down in the working out of it so glaringly that all truth is eliminated from it, and we, the audience, see merely a series of pictures which fail to portray what they are supposed to portray—pictures which make no appeal, arouse no feeling, show no life, because obviously pictures, not reality.

A case in point is Thanhouser's "The Coffin Ship." There was nothing the matter with this plot, but there was everything the matter with its treatment. A ship owner has a daughter, secretly married to the captain of one of his ships. The captain begs for repairs that the ship be not sent to sea in an unseaworthy condition, but the ship owner refuses. His daughter, unknowing of this, decides to stowaway on the ship to be with her husband, and leaves a note to tell her father. He, of course, is heart broken and very frightened now that is own loved one is on the ship he knows to be unsafe. The ship is found to leak, and supposedly sinks; the captain and his wife go off on a raft, the father finds in a newspaper the account of the loss of the ship and of his daughter on board and is broken hearted again; and when his daughter is restored to him, declares that never again shall a coffin ship leave his docks.

All right, as a plot, isn't it?

Now for the "breaks." To begin with, while the writer is no mariner, although he has had many experiences on shipboard, he nevertheless believes he is right in stating that captains of lumber-laden ships rarely, if ever, dress in uniform, and certainly sailors of such ships don't dress in navy uniforms!

However, passing this point up, he rises with this question —where would a captain take a ship owner to show him the unseaworthy condition of a hull? The answer for the answer When he gets it, it won't be the answer the film made—"on the deck, down between piles of laths!"

When a ship springs a leak at sea the crew may well be forgiven for being terrified. But when a ship springs a leak in water so quiet that not a ripple breaks its surface, let alone a wave, almost any crew would be reasonably certain of getting to shore, either by boats or spars or working the ship to land, which can't be more than a mile or two away. So that when we see the cowardly crew making off with the boats on what looks surprisingly like river water, though the camera is carefully pointed downwards so you don't see any shore, we are surprised, and we are still more startled when we see the captain desert part of his crew and escape on a raft with his bride, leaving said crew to flounder with the ship!

They "drift the whole night through" as the title tells us, and we see him supporting the girl and bathing her brow with sea water—why, dependent upon the land breeze, pretty, maybe. The raft is a pretty small raft and it's a good thing there were no waves, otherwise it would upset and these would have been no story. Still, they are in a bad fix, these young people, only we didn't think that it was so very bad when they were picked up the next morning. But the captain, very strong until rescued, collapses the moment on being brought over the rail, yet manfully recovers in time to help his wife over, regardless of their terrific experience of all night on a raft in perfectly quiet water and warm weather. What! How do I know the weather was warm?

Why, in what other kind of weather would one bathe one's wife's head in ice water?

We cannot even gain over the fact that Father arrived at the dock when the ship was not more than a couple of hundred yards away, but could get no boat to send after her and call her back, and we cannot forbear asking why was the captain, who escaped with his girl while all the rest were lost at sea, regarded as a hero and cheered?

The present scene has a knock to hand Selig on the spar they used in "Jim and Joe" recently, but he must speak up here and say that their wreck looked probable, since the boat was so violently tossing sea, and the spar floated in real waves. In fact the picture that one picture had a wrecked boat in waves, and the other a sinking ship in a flat calm, does the Selig picture (barring the absurd spar) beat the Thanhouser picture in point of fidelity to nature.

* * *

I would like Champion to inform me in what land—or what state or states in this land—the scene of "For Her Sin" is laid? Such delightful marriage laws and morals ought to be more universally known—one imagines that that state would be well peopled in a few days after the announcement of the laws was made public.

Two men love one girl. She thinks she loves one, and marries him. She finds out she is mistaken and leaves husband for his friend, becoming friend's mistress and living with him. Husband, broken hearted, leaves for the West and buys an interest in a ranch. After seven years he decides to marry the daughter of his partner. But this, being published in a paper, distresses Mrs. His Real Wife, who promptly leaves her lover, dropping him a note saying she is going back to her husband. He (the lover) in the meantime, has grown cold to her, of course.

Well, she arrives at the ranch just as the wedding ceremony is concluded, and there is an affecting scene (really well done, too) between the original wife and the husband and the newly-made wife, and the first wife goes back home, to her discarded lover, who promptly turns her out of doors, to find shelter at last with the Salvation Army.

Now then, if they were divorced, why did she want to go back to her "husband." If they were not divorced, how could the husband marry again? If they were divorced, what grounds had the wife for thinking the husband, whom she had last learned was going to remarry, would want to see her again? How does a woman leave her husband and go live with his friend, in the friend's house, same city, for seven years and not get wrecked by scandal? Why, anyway, build photoplays about women leaving their husbands to become the mistresses of friends, and husbands getting married again to nice girls without the formality of divorce? Why waste a thousand feet of film and some very capable actors and actresses on this kind of twaddle, anyway, and once more, why have an "interior" set for a railway station when real railway stations are so easy to come by?

* * *

Well, I know no producer cares a whit for what the individual thinks. But if the individual is numerous enough, they have to care. And the individuals who are sick unto death of the foreign idea of fun (in my city, at least) are getting some numerous. And if the audience's actions are any criterion, my city is not the only one. I was in Philadelphia recently and saw "Tweedledum and His Rescuer," by Ambrosio, and though I strained my ears I heard never the ghost of a chuckle. The film isn't worth the space to review. It is based on the idea that Tweedledum, by pretending to commit suicide, will invoke the pity of some one, who will feed and clothe him. This he does, and papa, mamma, and daughter "rescue" him. And for about ten minutes we sit and watch Tweedledum get clothes, an automobile (so he can run over a few apple carts and things), money and finally the man's daughter, simply by pretending he is going to kill himself. No, it isn't funny, and no one that I've seen (no one of these alleged funny foreign films which depend on impossibilities and running over people for their humor) has brought a laugh. If a comedy doesn't make people laugh or even want to laugh, what, in the name of Pierrot, is it good for?

By the WATCHMAN.

HOT-AIR MERCHANTS NEED NOT REPLY.

P. C. Negroponte, Waco, Texas, desires to hear from some exhibitor who is using an ice plant for cooling the theater instead of electric fans. Also the name and address of a manufacturer of ice plants for cooling purposes.

Chicago Letter.

By James S. McQuade.

And now the ministers of the United Brethren have taken their fling at moving pictures. Out in Spokane, Wash., recently, at a conference of the Columbia River District, which includes Washington, Oregon and Idaho, the reverend gentlemen sought to start a crusade for the suppression of the moving picture shows in the city mentioned. But the movement failed to receive support or sympathy either from city officials or citizens.

As a result of the attempted suppression, the fourteen moving picture theaters in Spokane will continue to give their exhibitions without interference by those in authority.

It is estimated that the total weekly attendance at picture theaters in Spokane averages between 115,000 and 120,000, and that more than $500,000 is invested in picture theaters.

Every film exhibited in Spokane is first inspected by the police department, a special man being assigned each house by W. J. Doust, chief of police, who acts under Z. E. Hayden, commissioner of public safety. In connection with the action taken by the ministers of the United Brethren church against Spokane moving picture houses, Chief of Police Doust said:

"I visit the picture shows once or twice a week, and have yet to see a picture that I would not want my wife and daughters to look at. I think the moving picture shows fill a long felt want."

Commissioner Hayden declared his department had received no complaints about the pictures exhibited in Spokane. "The owners and operators of the houses respond to the orders of the police and there is not the least friction," said Mr. Hayden. "We will not stand for fight pictures, and the houses understand that ruling. Pictures of crime also are barred."

Mayor William J. Hindley, head of the commission, who Mayor Wm. J. Hindley, head of the commission, who was formerly pastor of the Pilgrim Congregational church, said:

"Properly inspected moving pictures are all right. The moving picture shows in Spokane, so far as I have heard, are running a clean line of pictures, to which I have heard no objection. The moving picture, as an instrument to convey a moral lesson, has great power. While at Seattle recently, I was agreeably surprised to see the Rev. Dr. Strong using moving pictures in connection with his sermon. It worked fine, and conveyed the lesson with a great deal more readiness than could be done by words alone. Control the picture shows and I have no fault to find with them."

Commissioners Fassett, Coates and Fairley expressed similar views, Mr. Coates saying he would offer no suggestion that would curtail the public use of moving pictures.

Dr. David Levine, rabbi of Emmanuel Congregation and head of the juvenile committee of the Child Welfare League, said:

"I can only speak for the pictures at one of the houses, which I visit regularly each week. There, I see, the pictures are inspected by the National Board of Censors, and all pictures so passed are acceptable. I have taken parties of children to this theater on the invitation of the manager and shall continue to do so. This thing of the picture shows inducing children to become spendthrifts is like anything else. Children can eat too much candy, become too vain, over dress, or do other harmful things, if we permit them."

Mrs. M. Evans, matron of the juvenile probation office, believes that good moving pictures have a decided moral influence. "The pictures appeal to the eye and the music to the ear," she said, "and in this way the lesson is conveyed much more readily than it would be by mere words.

"I have been in the charity work of the Woman's Christian Temperance Union for twenty years, in which time I have seen hundreds of pictures, and I am candid to confess that I think the pictures do more good than harm. We take the little ones in the juvenile detention rooms to see the pictures occasionally."

What with the unjust discrimination of over-zealous moralists, the unfair municipal legislation in many cities, and the tendency of those in authority, in some places, to look upon exhibitors as legitimate prey, the picture theaters are under a continuous heavy fire. But the conflict is accomplishing great good. The moving picture, after going through this fiery furnace, is strong enough to win against all odds. And it is winning in a walk.

The most intelligent people are seeking the picture house for entertainment, and the only thing that prevents their attending in full numbers is the lack of worthy picture theaters. I mean structures worthy of high-class pictures that will offer the comforts and surroundings demanded by men and women of culture.

"Fighting Blood"—Biograph.

Family Drill.

The Quarrel of Son With Father.

If this film is run without effects, it will solve a great problem, to wit: how to have a sane and safe Fourth and not dispense with any of the patriotic excitement, which seems to be essential to a proper celebration of Independence Day. It is a reel which will set Young America wild and make the older folks think of their own way of celebrating in the days gone by. Enough Indians, soldiers and hardy pioneers are introduced to furnish forth a dozen ordinary Western films; there is the sorely beset log cabin of the backwoodsman, heroically defended by the members of a prolific family, who in days of peace have been enthusiastically drilled by the head of the family, an old soldier, in whom the fires of patriotism are burning somewhat thereby to arouse on the white hair. The eldest son of the pioneer demands permission to visit his sweetheart, which is denied. The visit to the sweetheart, of course, takes place on scheduled time, notwithstanding parental prohibition, and when the undutiful child wants to go back to the home he finds the door locked. He takes his banishment somewhat philosophically, but then, the presence of an extra stern parent may explain that. Riding about aimlessly through a most picturesque country-side he sees from afar an attack of Indians on the house of a white settler, and hastens back to warn his sweetheart and her family. And now events crowd each other with a rapidity that must even enthuse the most jaded. The struggle in the cabin furnishes all the suspense element one can possibly desire. After some minutes, which, of course, "seemed like days," the brave banished lad finds soldiers and they are stark riders every one of them and not afraid to show it. The changes in the picture, showing the situation as it must have appeared to the combatants in the valley, and the situation as it really was, with the soldiers riding like demons down the mountain gorge toward the blazing cottage, produced a thrilling effect and lessened somewhat the suspense, which up to that moment was well nigh unendurable. Many touches of humor and pathos are introduced, and altogether the film is a patriotic offering of the most acceptable variety.

The Savages Set Fire to the Cabin.

"The Last Cartridge."

It All Ends Happily.

With the Western Producers.

By Richard V. Spencer, Los Angeles.

Another New Producer to Enter California Field.—Los Angeles in the near future will be headquarters for a new independent producing company—the third projected within as many months. The new company, about to be incorporated under the State corporation laws, will be known as the Mary Pickford Motion Pictures Co. The company have established business offices in Los Angeles at 307-8-9 Wilcox Building. At the head of the corporation is a woman, Mrs. J. McDonald, the president of the new company. Other officers and directors are Henry Le Sage, vice-president; F. Linsey Smith, business manager; Wm. Browning, assistant business manager; Louis Le Sage, secretary. The company contemplate establishing a Los Angeles studio in the near future. For the present, they will produce only industrials and scenics, but later on it is their intention to form a stock company and put on comedy and drama exclusively. Southern California seems to have gone motion picture mad. On every side one hears of new producing companies projected, or already under way. The writer is informed from unquestionable sources that the first of September will see three more new producers, aside from those already mentioned in these columns, at work in Los Angeles and vicinity.

Mr. Sidney Ayres, formerly with the Burbank Stock Company, who last week joined the Selig Stock Company, has completed his first week working before the Selig camera, and says that he enjoys the work immensely. He is playing leads with the local stock company under the direction of Mr. Francis Boggs.

Co-Operative Film Mfg. Co. will begin daily work on their films about July 15th, and from that date on will put on two and three films per week. Carpenters and other laborers are now hard at work at the studio, 749-51 South Broadway, getting it ready for active studio work. The company expect to have their films in the market the middle of August.

Miss Betty Hart, who for a long time has been playing ingenué parts with the Selig Stock Co., has moved into her own bungalow, recently completed.

More Publicity.—The "Rounder," a local theatrical publication, announces that future issues will contain a page of gossip of the doings of the local moving picture producers and players. The "Rounder" is a weekly publication.

Selig's Yosemite Company.—Mr. James L. McGee, business manager of the Selig Coast Studio, says that reports and films received from the Northern company are excellent, and that the company are turning out excellent negatives, both dramatic and scenic. The Northern company is under the management and dramatic direction of Mr. Hobart Bosworth.

Major McGuire, Dick Turpin and D. H. McDonald, members of the local Selig Stock Company, have been transferred to the Yosemite Company, and left June 15th for the Valley.

Serious Accident to Local Player.—James A. Oliver, one of the newest recruits to the Pathe Stock Company, was recently the victim of a serious accident. While the Pathe Company were putting on an exterior scene in Griffith Park, near Los Angeles, Mr. Oliver's horse became frightened, took the bit in his teeth and ran away. A score of cowboys started in pursuit, yelling instructions to Mr. Oliver, who is quite elderly. Hart Hoxie soon overtook the runaway and brought it to a sudden halt. The abrupt halt threw Mr. Oliver from the horse, and in falling he was seriously injured. He was brought back to the city and a physician called; who, after an examination, discovered that the actor had three ribs broken. Mr. Oliver recently joined the company from the legitimate, where he has been playing for the past 47 years. The accident will confine him to his bed for at least a month.

Bison.—The Bison Company are making arrangements to go on a three months' trip to Bear Valley, near San Bernardino, Cal., in search of new scenic surroundings. The valley, and vicinity, is one of the most rugged and photographically beautiful in the entire Southwest, being in the heart of the snow-clad Sierras, near the headwaters of the Santa Ana river, and abounding in beautiful scenic settings. The full strength of the Bison Company, and a number of extra people, totalling about forty, will make the trip. The company are also taking 30 head of horses, a half-dozen brand new canoes now on the way from the East, and a carload or two of props, costumes, scenery, and other supplies. The company plan to leave July 10th, and will be gone three months.

Miss Lelia Noel, well known in California legitimate stock company circles, has recently joined the California Motion Pictures Mfg. Co. stock company at Long Beach, to play leading roles, and will be seen in the company's future productions.

Selig.—The Selig Local Stock Company, under the direction of Mr. Boggs, are putting on another big Selig marine story. The company will visit San Pedro, Los Angeles' harbor seaport, to take a series of marine views in the vicinity. They have chartered a two-masted sailing schooner and will put to sea to take several scenes of the story.

Pathe.—The Pathe stock company will take a trip to Catalina Island for several scenes of a story they are putting on. Work has been hampered the past few days by the failure to arrive of expected film shipments.

Selig Studio Improvements.—Beginning July 1st, the Selig management announce that a big force of men will be put to work enlarging the Selig local studio. The South end of the concrete retaining wall will be extended to C Street, and the two-story building now at the corner of C and Allesandro streets will be razed, and on the same corner a concrete office structure of mission design will be erected. The Selig local studio is now the most elaborate and complete of any of the coast studios, and when completed will compare favorably with any studio in the United States.

Miss Virgina Chester, well known in local moving picture circles, whose unfortunate illness has received the sympathy of local moving picture people, is quite recovered from her recent illness, and will soon go back to her work before the camera.

Litigation.—The case of the M. P. Patents Co. versus Fred Siegert and P. H. Berg, to have come to trial June 19th, has been set forward two weeks on the calendar by Judge Welborn, U. S. judge, before whom the case is being heard.

"Enoch Arden."—This beautiful two-reel Biograph masterpiece has been enthusiastically received at Los Angeles, being the first run feature at Clune's Broadway and Tully's Broadway, packing both houses at all evening performances and playing to exceptionally good business for the matinees. Local picture "fans," of a critical turn of mind, pronounce the films to be almost faultless in photography, acting, and direction, and this is praise indeed. For poetical beauty of conception and direction, this film has rarely been approached and never surpassed. It is one film of hundreds that the average picture patron could see twice or even three times, and still enjoy the repetition. Each and every member of the Biograph forces who took part in making the picture, from the managing director down to the least important employee, deserve the praise and approval that the film is now receiving, and will continue to receive until shelved by old age. As the sea coast and other exterior scenes in this film were photographed near Los Angeles, the writer being fortunate enough to be present when several of the scenes were taken.

SPECIALIZATION.

When the American Film Manufacturing Company announced that all releases would be Western cowboy film, it was the culmination of earnest thought and study as to what the public really liked in the great popular entertainment—MOTION PICTURES. Since the inauguration of this policy the rapid stride the American Company's product has made, in popular approval, demonstrates that in this case specialization has been productive of results.

The dramatic side of life on the range is limitless in its possibilities. Unrestrained by social usages the pioneer ranchman made their own laws and judged men by a standard of their own; they loved roving; they loved freedom; they were judged by instinct; and many an unwritten drama of love and hate, of bitter jealousy and intrigue were enacted on the old cattle trails, the only record of which lives in the memory of the taciturn, silent cowboys. Some of the best dramas we have produced have been obtained by our producers from this source. The amusements of the cowboy are limited, in a way, but there are many humorous situations which develop in the natural course of his work, and American comedy depicts his amusements in many laughable films.

The Yale Theater Company is erecting a beautiful new theater at 305 W. Broadway, Muskogee, Okla., to cost in the neighborhood of $10,000. When completed will have a seating capacity of 500, and will be equipped with a mirror screen, concrete operating room and new Edison Model B machines. Will use three reels of first run pictures and one high class vaudeville act each program. The management is undecided whether to use Independent or Licensed pictures.

In a conversation with a moving picture pianist the other day, he said: "Your letters are good enough so far as they go, but you can't really teach anybody to work up pictures. You might help some beginners, but one must be able to improvise to be successful in this kind of work. And you cannot teach improvisation."

Possibly not. I shall not attempt to repeat all our conversation, but here is the gist of my argument. In the first place, if my letters have been of any help to beginners (and I have been told by many that such is the case), they are worth while. We can all imagine, and many of us have experienced the bewilderment of the pianist when confronted with his first picture show after having been told by the manager to "work up the pictures." What shall he play—and where—and why? A good start along a definite line will give him a foundation to work upon, and once he begins to "feel his way," it is only a matter of time until he begins to apply more or less appropriate music to the various scenes and situations, providing, of course, that he is at all interested in the work. I will not deny that a gift for improvisation is a great help, but I do not think it is indispensable. In fact, I believe it is very much over rated by many who depend entirely upon extemporaneous playing. I heard not long ago a very clever lady who said she "couldn't compose a bar of music," but who, nevertheless, adapted music to the picture much better than the average "improvisor." She had a good memory (cultivated, she said) well stocked with a varied repertoire to which she was constantly adding. Many so-called improvisors are contented to play a lot of mediocre stuff which, while it may satisfy themselves, can scarcely be called musical. Sometimes the best thing they do is to introduce a popular song chorus whenever it is crowded in. I am not criticising the good extempore player nor finding fault with the introduction of song choruses, but I have no patience with those "know-it-alls" who can't see beyond their own narrow circle. I'll back a good memory any time against a poor improvisor.

And what is meant by the expression, "working up a picture"? Does any one remember the old story about the blind men who went to "shadow" what the elephant looked like? One of them got hold of the beast's trunk and declared the elephant was like a snake; another, who found the ear, insisted it was like a blanket; a third, with his arms around a leg, thought it resembled a tree more than anything else; while the fellow holding onto the tail said any fool could tell the elephant looked like a rope. Now, the question of "working up" pictures seems to have as many points of view as the blind men's ideas of the elephant. It depends upon which particular part of the beast you are embracing to the exclusion of all the others. I cannot see how anyone can be satisfied with playing interminable waltzes through any and all pictures with a bit of "shading" here and there. What reason is there for using a waltz for the groundwork in a classical picture for example? Say, an early Greek or Roman story laid in the days before waltzes were invented. "What's the difference?" said my friend when I put this question to him. There is this difference: you are suggesting something which is out of character with the atmosphere of the picture. For this reason it is incorrect, and one should not copy after another's "method" unless he has a respect for consistency. "Well, what would you play." All the music which is practical has been composed long since the days of ancient Greece or Rome." That is not the point. It is the suggestion conveyed by your music which counts—not the time of its composition. A Strauss waltz may antedate Verdi's march from "Aida," yet the waltz will suggest a modern dance while the bread match does not. Why should you play a rag two-step in a Chinese industrial picture? There is nothing in it to work up," you say. There you go again. The fetish "working up" is in danger of being overworked if we are not careful. What's the matter with a bit of Chinese descriptive music, even though it is an industrial picture. It sustains the atmosphere and adds variety to your program. This last is an important item with some managers who feature their music. I am told there are many managers who have a great deal to say as to the character of music accompanying their pictures. I know of some who insist on a straight concert program, regardless of what is being shown on the screen. The pianist is not always to blame for inappropriate music. But when he is given a free hand to "go ahead—play to the picture—no interference—just get results" it is worth a few minutes of that pianist's time to consider what is implied by "playing to the picture" or "working up the picture" or "applying appropriate music," or whatever name he chooses to give it. Is he going to be satisfied with a few waltzes, a couple of rags and a bunch of popular songs? If that is his idea of "working up' a picture, it certainly is not mine of "applying appropriate music."

I have been asked what particular "method" I would advocate. I answer: "None in particular, all in general." When music is applied with intelligence and reason, no other "system" is required. A number of years ago, an excellent French pantomime company came to this country and played in a few of the principal cities. (I may remark in parenthesis that since the advent of motion pictures and the public's growing familiarity with "silent drama," this pantomime company would probably be better appreciated here now than it was at that time.) At any rate, the accompanying music made a profound impression upon me, and when the photo-play came into vogue, it seemed to me that the best way to regard it from a musician's standpoint would be as a pantomime. I speak, of course, of those pictures which "tell a story"—i.e. dramatic pictures. The music was kept going all through the action of the play, or at least for the greater part of the time, but subdued, as a general rule. In the tense situations you were so interested in the spectacle as to wholly forget the music, and this is as it should be. In a theatrical play the music is not allowed to predominate to such an extent as to detract attention from the play to the orchestra; then, why should not the same thing apply to the photo-play as well? I think it does. Music is an accessory to the picture the same as it is to the spoken play. When the action becomes very marked, excited or violent, your music will swell in proportion, but, as a general rule the music should not be so loud as to divert the attention of the spectator from the picture. Like the accompanying music of a play, you miss it if it is not there, but you don't notice it when it is there.

The main trouble in trying to lay out any sort of plan for guidance is the impossibility of establishing definite rules. No matter what suggestions one has to offer, there are always exceptions to be found. The best we can say is "as a general rule, this or that is the case." The greater part of picture work is a matter for your own judgment.

FOREIGN NOTES OF INTEREST.

A number of extremely interesting moving pictures were shown recently to a gathering of distinguished scientists of Paris by M. L. V. Bonvillain, of the Pathé Freres Company. Among those present was M. Camille Flammarion, general secretary of the French Astronomical Society. Before any of the pictures all of which had been taken under the supervision of experts in science and cinematography, were exhibited M. Bonvillain made a little speech in which he said many bright and clever things that will bear repeating. Exhorting his distinguished audience to be indulgent in judging the films made under such extraordinary difficulties, he begged his hearers not to be too hasty with the word "error," but rather to substitute in its place the phrase "a difficulty not yet overcome." Five pictures were shown in all, dealing with different subjects. Among the most wonderful was the picture showing the growth of a flower, which seemed like the work of magic. M. Bonvillain explained that the pictures of the growing flower had been taken at the rate of 500 an hour and were reproduced at the rate of sixteen a second, and that represented 30 the image. An Englishman named Price showed some interesting pictures of the life in birds' nests, and M. Bonvillain explained in a very witty manner the different troubles and digestion which Mr. Price had to assume in order to secure his pictures.

QUESTIONS ON LAST WEEK'S LESSON.

(1) Explain, in detail, the phenomenon presented in Fig. 18.

(2) Why do the images increase in number as the angle of the mirrors becomes more acute?

(3) Explain phenomenon presented in Fig. 19.

(4) Why will there be no common point of focus for all rays when a spherical mirror is of large size?

(5) Why is point of focus farther from mirror in 1, Fig. 20, than when the rays are parallel?

(6) Explain why image appears smaller than object under conditions set forth in Fig. 21.

(7) Does the light travel from eye to object or vice versa?

(8) Explain why only ray E from tip of arrow (Fig. 21) reaches the eye C.

REFRACTION OF LIGHT.

Light travels in straight lines so long as it traverses medium of uniform density. In passing obliquely from a medium of one density to a medium of another density, however, it is bent more or less from its path, the divergence depending on the relative density and character of the two mediums and the angle at which the ray strikes the surface.

The following law holds good in all cases, viz.: when a light ray passes from a lighter to a denser medium it will be refracted from its path, **the angle of incidence being always greater than the angle of refraction.** Conversely when passing from a dense to a lighter medium the angle of incidence will be smaller than the angle of refraction.

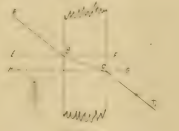


FIG. 22

In Fig. 22 a light ray A D enters a heavy block of glass at B, is refracted to path B C, leaves the glass at C, is re-refracted to E. D E F is normal to the surface of the glass, as is H G. A B E is the angle of incidence and B C F the angle of refraction. As the ray leaves the glass the angle of incidence as represented by B C H and the angle of refraction by G C E. Examination and measurement will demonstrate the before quoted rule to hold true in this illustration. It will also be observed that the ray travels an absolutely straight line so long as it remains in either medium.

The ratio of the sine of the angle of incidence to the sine of the angle of refraction is called the **index of refraction** of the medium under consideration. In other words, the number obtained by dividing the sine of the angle of incidence by the sine of the angle of refraction is called the **index of refraction.** This, however, is in all probability Greek to the average reader, therefore I will try to make it clear

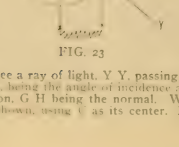


FIG. 23

In Fig. 23 we see a ray of light, Y Y, passing through glass X X X X, Y B C, being the angle of incidence and C E H the angle of refraction, G H being the normal. We draw a circle any size, as shown, using C as its center. Next we draw lines B D and A I parallel to surfaces of the glass. Line B D is the sine of the angle of incidence and line A I the sine of the angle of refraction. If we now measure lines B D and A I and divide the former by the latter, the result will be the index of refraction. One simple, important rule to remember, which has already been stated in different words, is: **When light passes into a heavier medium, from a lighter one, as from air to glass or water, it is bent (refracted) toward the normal. When passing into a lighter, from a heavier medium, as from glass, or water into air, it is bent away from the normal.** Keep in mind the fact that a "normal" is a line at right angles, in every direction, to the surface. In dealing with the normal and convex, concave or uneven surfaces, **remember that the right angle does not and cannot apply to the whole surface, but only to the point at which the normal line reaches the surface.** This matter of the normal **must** be grasped since it is of utmost importance in tracing refracted or reflected light-rays.

As one looks obliquely into a pool, or basin of water, the bottom appears nearer the surface than it really is. In other words, the water is deeper than it appears. This is explained in Fig. 24.

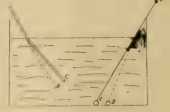


FIG. 24.

In considering Fig. 24 we must remember that light rays eminate from and travel toward the eye; not vice versa. Rays passing from rod C to the eye must leave the heavier medium (water) and enter a lighter one (air), being bent away from the normal in the process. The lower end of the rod therefore appears as at C instead of A, its true position. Any straight rod partly immersed in water, in position at angle to its surface, will appear thus. Place a marble into a basin in such position that it is just out of sight of the eye behind the vessel's rim. Now, without changing the position of the eye pour water into the dish and the marble will become visible.

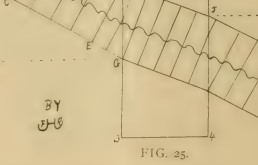


FIG. 25.

This is also illustrated in Fig. 24, in which A is the eye, B the marble's true position and C its apparent position. The heavenly bodies are seen about one-half degree away from their true position, except those directly overhead, due to refraction of light in passing from inter-steller vacuum into the denser atmosphere. The nearer the horizon the planet, the greater the refraction of its light. Due to this cause we see the sun in the morning before it has actually risen above the horizon and see it at evening after it has really passed below the distant hills. This phenomenon is called astronomical re-

fraction. Seeing the rising sun doesn't, of course, apply to showmen. This phenomenon (refraction) is caused by the varying speeds of light in mediums of different density. The denser the medium the slower the speed of the light. The accepted theory is that light travels in waves and the reason for its refraction when passing from one medium to another

In the figure we see a light ray, A B, represented by the central, waving line, but, for the purpose of examination, given the width C D. The cross lines represent the wave front. In considering this matter you must remember the prodigious speed of light, also that the ray represented by line A B has been enormously magnified to cross section C D. Keep these two facts firmly fixed in your mind. Knowing that light travels slower in a dense medium such as glass than it does in a rare medium such as air, we readily understand that when a ray strikes glass obliquely one side of it enters sooner than the other. The upper side of the ray, Fig. 25, impinges upon and enters the glass at F and travels to H in that medium before the other side reaches the glass. Naturally that side of the ray has been retarded, as shown by the bent wave-lines, hence the direction has been changed as shown. In leaving the glass and re-entering air the process is exactly reversed and, if the two sides of the glass be exactly parallel, the original angle of incidence C G I and the final angle of refraction J K L will be exactly equal, the ray being finally refracted to exactly its original direction, but distance to one side dependent on the thickness and refractive index of the glass and the angle at which it was originally encountered. It might be said at this point that the refractive index of glass is said to be 1½. As I understand the matter, however, this is the constant, for ordinary glass such as plate glass windows are composed of and varies somewhat with different grades of glass.

125-Cycle Fan.—Brunswick, Ga., writes: "All operators seem to come to you with their troubles, so I am coming with one of mine. I own and operate the Pastime Theater here, and have been endeavoring to secure an exhaust fan from all those who carry ads in your paper. Our current here, however, is unusual, viz.: 110 volts, 125 cycles. For this reason I have been unable to get a fan. If you can put me in touch with a manufacturer who makes fans of 125 cycles, same will be greatly appreciated. Wish all success to your superb paper, which I would not be without."

Fans for 125 cycles, I am afraid, will have to be made to order. I have requested a large manufacturer to take the matter up with you by mail immediately. We are pleased to know that you like the "Moving Picture World," and trust it will continue to merit your esteem in the future, as in the past.

Nice Theater.—Albuquerque, N. M., writes, sending in the names of two friends whom he thinks capable of holding the Oklahoma positions, and continues: "I am electrician and operator in the Pastime Theater. It is one of the best picture houses in the good old U. S. A. Seating capacity is 550; Motiograph machine; we project our picture 115 feet; have a motor-generator which furnishes D. C. for the arcs. Have a switchboard with four double-pole double-throw switches, and if the generator goes wrong I just switch over on 110 volt lighting circuit."

Glad to hear the good report from Albuquerque. By the way, if you know the address of Mr. W. B. Cozart, we, I believe, is running a show somewhere in New Mexico, I would like to have the same. He is an old friend for whom I operated in Chicago. As to the Oklahoma positions, enough applications have already been sent the gentlemen to fill the five jobs a very great many times over. Sending more would be of no use at this late day.

Single Arc Dissolver.—Portland, Ore., writes: "Will you kindly tell me how I may rig up a dissolver on one lamp by the use of mirrors?"

You are asking considerable in one short question, Friend Portland. To date, I know of no one-lamp dissolver working successfully by the use of mirrors, although experiments are going on looking to the accomplishment of that end here in New York at this time. In the near future you will find an illustration of a single arc dissolver manufactured by Eberhard Schneider, 219 2d Avenue, New York.

Slack Work in Frisco.—President W. G. Woods, of the San Francisco Union, writes: "I am very much obliged to you for forwarding our offer of the five men to the Oklahoma party. These men will be backed morally and financially by this union, and this is no light boast, since every man placed by the executive board of this organization is guaranteed to the house in a financial way. This is the first time we have been in position to supply men out of this vicinity, though we have had many requests, as our members have a reputation as to capability. Things are, however, very dull here just now. In fact, there is a change in business taking place, such as has taken place in the East, the business going to the big houses having large capacity, which puts the smaller ones around it out of business. Then, too, we had a fire, which wiped out five houses at one swipe."

I have quoted these excerpts from Brother Woods' letter for the reason that it shows the possibilities of thorough organization. The San Francisco men have been very careful in maintaining the standard of excellence in projection by their members. Apprentices are taught and the union maintains, as I understand it, a demonstration room both for the benefit of their own members and apprentices. They are now in a position to even go to the extent of financially guaranteeing their members, which means that employers to whom members of the San Francisco Union are sent are guaranteed from any financial loss through the incompetency of the operator. If I am stating this wrongly, I would be glad to have President Woods correct me. The point is that this is a very excellent position for any operator's union to occupy. An organization composed of men that can be backed up in this way is indeed one to be proud of. I most sincerely congratulate the San Francisco Union on having attained such a standard of excellence. As to the change now taking place, the editor of this department predicted it more than three years ago.

Buying Ideas.—Cincinnati, Ohio, writes: "I would like to know if there is any company willing to buy an idea and a model (part cash and part royalty basis) of an adjustable spot light. It can be put on the projection machine lamp house, does not occupy more than 3 x 3 x 3 inches of space, and may be adjusted while in use to throw a spot through stereopticon lens, ranging from 1 to 6 feet in diameter. Kindly answer in the Department, of which I am a constant reader."

That, Cincinnati, is a very hard question to answer intelligently. As a general proposition, it is an exceedingly difficult thing to sell ideas in the embryo. The only practical method of procedure is to first patent the idea and then to offer it for sale. It is possible that some of the companies might purchase it, provided it appears to be worthy the added expense of attaching it to the machine. Also, as a general proposition, manufacturers do not care to add anything not absolutely necessary to their present machine. The reason for this is that they are already giving as much or more than they can afford at the present price of machines. You must understand that while a machine may be listed at $225, that does not mean that the manufacturer gets $225, by a long jump. As a matter of fact, the actual price received by the manufacturer is far below that sum. The real trouble is, machines are too cheap. I have pointed out before that it would be a very distinct gain to the business, as a whole, if the price of machines could be raised to $300, or even to $350. Then we could have a really high-class projector, and these various things, such as you are proposing, could be attached. If you care to take the chances, you could send your model to one of the manufacturers before patenting, but you do so, of course, by taking your own chances in doing this. I do not mean to insinuate by this that anyone would treat you unfairly, nor do I believe they would; still, the safest way is to protect yourself, if you think the idea is commercially valuable. On that point I could pass no decided opinion without first inspecting and testing the device.

An Inquiry.—Princeton, N. J., asks if there is an operators' strike in New York. Says he saw an advertisement in the New York World (daily paper) for moving picture operators to take the place of men on a strike.

No, there is no strike of operators in New York, nor has there been recently. Possibly the advertisement was for men to go to Cleveland, in which place the operators are, or were, on a strike.

Adequate Plant.—Mr. John Guthrie, manager Empire Theater, Grove City, Pa., writes: "Thinking your readers might be interested in a description of my power plant, I am going to describe it briefly and if you think the same worthy of space in the Trouble Department you are at liberty to use it. The plant consists of a 20-h.p. engine, belted to a 125-volt D. C. generator of 20 K. W. capacity. I have this outfit located in the rear of the theater basement and directly under the stage. The engine is of the two-cycle type, speed, 190 r. p. m. Exhaust pipe leads downward and under the cement floor, through inner wall of building to a pit outside. Pit has an outlet into the sewer from its bottom, to drain it; also an outlet at the top. Cooling water after leaving the cylinder jacket is sprayed into the exhaust pipe, doing away with the heat and also assisting in muffling the exhaust. I speak of this because a noisy gas engine doesn't add to the attraction of a theater. The sound of our engine does not

reach the auditorium of the theater at all. First cost of the engine was approximately $900. It has been in use about four years, and the total cost for repairs has not been more than $25. There are other connections for current supply, depending on this plant entirely, and during the four years have not had to shut the show down a single night so as to connect us to it. I have no engineer. I require my operator and other help to become familiar with the engine and not wait for a fully trained engineer to look for it in advance. The plant is gone over every day before the run starts. The engine is started and seldom looked at again until time to shut down for the night; in fact, but at times it will run for hours with no one near it. The governor is one I picked up second hand. As rated capacity, it will outpull more than the rated horse power of the engine. I first had one that was a trifle light for the work and the trouble I had with sparking and heating caused me to look for a good brass dynamo. With the present machine I am glad to say that I do not know what governor trouble is.

The plant is carrying one part of flaming arc lamps, one 6-light 220 volt motor, 20 100-watt tungsten lamps, 30 60-watt tungsten lamps, 30 16-c.p. and 12 32-c.p. carbon lamps, motor for picture machine, motor for auxetophone and one or two other fan motors besides using about 35 amperes for the picture machine arc. We have all the power we want and never think of how to save it. When not burning in fresh carbons, the ammeter on main switch board often draws as high as 110 amperes, which would be more than the rated horse power of the engine, but it seems to pull the load without any trouble. We use natural gas at 25 cents per thousand net. The monthly gas bill is usually about $15. The engine is a 'Besemer' and I am not recommending any particular type of gas engine, this one does the business for us. Besides being simple and easily cared for, it runs as steadily as a steam engine. Of all the gas engines I have seen running electric plants, I believe this one to be the best adapted for the man who wants a moving picture power plant which can be relied upon to deliver the goods. The satisfaction I have had with my plant is, I believe, however, due mainly to the fact that it is big enough to carry the load expected. I would not advise any moving picture man to invest in a plant unless he got both a dynamo and engine a little larger in capacity than the actual load. This is especially true of the dynamo."

Neighbor Guthrie speaks words of wisdom when he advises the purchase of a plant with capacity considerably in excess of the demands which will be made upon it. Particularly as he says, this is true of the dynamo. I have spoken of this point in the Department several times myself. For Friend Guthrie's information I will say that a good engine should be able to carry a load considerably in excess of its rated capacity, at least for a time. We are indeed obliged to the correspondent for the description of his plant. Such things are of distinct value to managers all over the country. As time goes on, I believe there will be an increased tendency on the part of owners of large moving picture theaters to install their own generating plant. In many instances where two or three theaters are located close together the installation of a joint plant would be entirely practical and mutually satisfactory. There is ample evidence that with fuel at reasonable cost, a properly constructed and rightly managed isolated plant can be made to deliver current as low as 3 cents per K. W. hour. It is possible that even this figure may be reduced in some instances, though I have no record at hand of anything less than the figure named.

The Arc Question.—Professor Henry Phelps Gage, of Cornell University, one of the expert electricians who has made tests of arc lights for large corporations and who recently furnished us with an article on electric arcs, promised me sometime back that he would make certain tests as regards alleged tendency of the crater to form on the forward edges of the carbon with alternating current. I impressed the fact upon Professor Gage that it was the truth of the matter I wanted, regardless of whether it showed Mr. Hallberg right and myself wrong, or the opposite. His experiments seem to show Mr. Hallberg to some extent theoretically right and myself probably right so far as the practical end be concerned, therefore I am willing to call the honors even, though it is practical things I write of and am mostly interested in. A letter from Mr. Gage, just received, reads as follows:

"Dear Mr. Richardson: I suppose you will think I am a little bit slow in finding out about the carbon setting we were talking of. I tried the vertical setting, just as near to the directions given by Mr. Hallberg as I could come with 55 volts and 50 amperes, and certainly got a tendency, with a long arc, for the arc to blow away from the direction of the lead wires. The direction of blow was changed as the lead wires were carried around in a circle, being always away from them, as would be expected in theory. Also the blow was stronger when the wires were brought close to the arc. The blow effect did not show as strongly with a short arc as a long one. When using a short arc such as is used with moving pictures the tendency of the craters to face forwards did not seem very strong. When one lead wire was carried around in a circle there was enough blow to cause the craters to face forwards. Also a blow magnet has the same effect. There is absolutely no doubt, I am certain, that if the craters can be made to face forward by some device that is perfectly reliable that this is the proper thing to do. If the craters are near together there will be no trouble from two images.

Now as far as my experiments have gone they indicate that the forward position of the craters will occur on a current of not less than 50 amperes, the blow effect increases (theoretically) as the square of the current.

Without other helps, such as blow magnets, 50 amperes is more than sufficient to cause the craters to face forward with certainty when using a short arc. "Electra" and "Columbia" projector, 5/8-inch carbons used. 55 volts, 50 amps with resistance used.

Recently I have been thinking about just what should be the illumination on the screen. Last summer I made some experiments which seemed to show that if the screen were illuminated with a brightness of 50 candle meters (or, as ususally expressed, about 5-foot candles), with no slide in the lantern; then when the slide was put in, the picture would be satisfactorily bright.

The trouble is, what is to be considered satisfactory brightness? Of course with the moving picture machine the bright flashes would need to be about twice as bright as the steady light from the ordinary stereopticon. If this one point could be settled, I have the data showing just what must be done with the other parts: arc lamp, condenser, etc., to get the proper illumination on the screen for any given size picture. The only way I can think of to settle this point would be for a number of men, who have had a good deal of experience in the moving picture business, to get together and adjust the brightness of the screen image until it appears satisfactory to them (with a film in the machine) and then to take out the film and measure the brightness of the light. Another method would be to visit actual theaters, measure the illumination and comment on same. I believe, however, the judgment of several people should be used.

To get this light (5-foot candles) should not require such a high amperage as is often used if the condenser is right, it seems to me.

There is another thing about the condenser which seems to me very important, viz.: it should have but little spherical abberation. The result of spherical abberation is to illuminate the edges of the picture more than the center, the practical result being a ghost in the center of the picture. This may be avoided by moving the position of the condenser in relation to the film, but this necessitates illuminating an area much larger than that of the aperture plate. This same condition is very troublesome in microscopic projection. At present I am investigating this phenomenon and trying to discover a remedy. Your articles on light appeal to me as being very plain and to the point. Why is it that so many people have difficulty in explaining a thing so that any but experts can understand it? I guess the only way to get a clear explanation of a thing is for someone to try it who knows the difficulties his readers are likely to have in understanding the subject." HENRY PHELPS GAGE.

While I am prepared to accept the result of any experiment made by Professor Gage as conclusive, still it is something of a wrench to force my mind to agree to the proposition of the exceedingly weak electric action of the two lead wires having any perceptible action on the arc itself. While Professor Gage's experiments prove there is in slight degree such action, I am still very much in doubt as to its being of any practical use whatever in projection. It is a well known fact that an electro-magnet placed in a certain position near the arc will force the arc out in the form of a bow, thus, to some extent, controlling the craters. This, however, has long since been tried out in practice and rejected. The writer himself has made a good many experiments, some of them years ago, with magnets in conjunction with the arc. The difficulty encountered has proven to be that the fluctuations of current present in a hand-fed projection arc are such that the electro-magnetic force is at times too strong and blows the arc out entirely, or at least renders it very unstable and hard to control. We are, nevertheless, obliged to Professor Gage for having set forth the results of his experiments. It has proven the writer to be wrong in one thing. I did not believe lead wires could possibly have any effect at all on the arc. So far as the establishment of

a standard of illumination of screen is concerned, I very much doubt if such a thing would be practical, for several reasons, viz.: (a) Out of twenty-five moving picture operators or managers, you will probably find at least twenty different opinions as to what is the best and most perfect degree of curtain brilliancy. (b) Curtain brilliancy will necessarily, to a considerable extent, vary with the size of the picture projected. For instance, if a certain standard of brilliancy be established and this brilliancy could be maintained at all times on a 12-foot picture, it would probably be a physical impossibility to maintain the same degree of illumination on a picture 22 feet wide. Nevertheless, we shall be very glad indeed to hear from the readers of this department, both managers and operators, as to their views concerning this matter. If any standard can be established, or, in other words, if any considerable number of men favor a certain curtain result in brilliancy, it might have a tendency to establish some sort of an approximate standard which could be adhered to as nearly as possible. In the matter of condensers, Professor Gage has touched upon a point on which I have long sought some explanation, and that is the matter of ghost in the center of the picture. Of late I have searched high and low for an explanation of this phenomenon. If it is indeed due to spherical aberration, the bit of information will prove of immense value. As to the last paragraph of Professor Gage's letter, it seems to be a tremendously difficult thing for the average man to put himself in the other fellow's place and realize the difficulties the reader is likely to have in understanding an involved explanation full, perhaps, of technical terms. I believe my readers will agree that they have at least been able to understand what I was talking about when I have tried to explain something to them.

An Interesting Letter.—Brownsville, Tex., writes as follows: "I am a constant reader of the 'World' and also have your Handbook, which I hold in high esteem. I have a partner who is assisting in the managing part of the business, which allows me to devote a good portion of my time to the study of projection. I find the same to be quite a science and am as much of a crank concerning it as I have been in my former profession, namely, watchmaker and jeweler. When reading your valuable articles in the 'World' I am often amused at so many operators having difficulty with their shutters. Two-wing shutters produce too much flicker, while three-wing shutters, when they run close to 80 feet per minute (which, however, is excessive), get in synchronism with 60 cycle A. C. I do not like either, but much prefer, and am using with most excellent results, a one-wing shutter. This is made of brass, of a circular disc 3 inches in diameter and well counterbalanced, running immediately in front of the film, thus obviating all disadvantage of shutting off the light a distance in front of the lens. The movement of the shutter is one to six. With this system I can show an absolutely flickerless picture 12 feet in diameter at a distance of 40 feet, which cannot be done with any other machine in existence. I am, however, using a throw 50 feet and when a light is thrown on the screen through a film with machine running, no flicker whatsoever appears. I am using a motor directly geared to the mechanism, but which can be lifted out of the gear instantly by turning it over. This, together with two speed controllers in series, gives me all possible required variations of speed. The apparatus, which is a Kammis patent Maltese cross projector, adapts itself to any focus lens without the use of lengthening tubes or any other arrangement. The arrangement of the shutter is somewhat similar to that of the American Edengraph. The gate of the projector also is a great improvement, in that it is of solid construction and the film runners made of hardened cast steel in one piece with a picture shield. This insures absolute durability. The picture mask and runners can be removed by unscrewing one milled nut. The film passes under two steel runners, which bear on it evenly during its passage through the gate. Mounted on each runner is a spring which enables the pressure to remain equal even when a thick joint is passed through. The pressure of these runners can be adjusted while the machine is in operation, if required, which is very frequently the case, since film varies considerably in thickness. With these runners also the wear and tear on the film is much less, since the pressure is fully distributed throughout the entire length of the gate. Neither myself nor any other person who has viewed its work here has ever seen a projection equal to that furnished by this machine. The lamp is built to carry a current of 120 amperes, though I never use over 40 D. C. It has a very simple but positive working device for moving the carbon tips forward or backward while running, and I have found this to be quite important. With this machine, defects in photography, such as uneven developments, and worst of all, peculiar flashing of light in certain parts of pictures due, I believe, to the shutters of the camera being out of time or to an unsteady light, are very conspicuous. I do not see why producers cannot use a little more care in examining their cameras or regulating the light before taking pictures. This is especially true with the Vitagraph, Lubin and Selig. They commit these mistakes, despite their otherwise splendid photography and very excellent acting. I also wish to say that I object to the Biograph and several of the Independent companies so absurdly misrepresenting the characters of the Mexican Senorita, and to their exaggeration of the behavior of Mexicans in general. Certainly they have never studied Mexico, or have only seen people of the lowest class. I wish to extend my thanks for the benefit I have received through the 'World.'"

The standard machine, Brownsville, has a shutter which is the half of a circular disc, that it travels around the circle twice to each exposure of the picture. I do not quite understand what you mean by the shutter having a movement of one in six. Surely you cannot mean the shutter travels six times around to each exposure of the picture. As to the projector you name, I have never seen one, but your description sounds good. The steel shoe idea is excellent and is gradually being adopted by some of our American machine manufacturers. I have long contended that the thin, lumber tension spring is not only unsuitable to the work, but is a distinct nuisance. The absolutely rigid thick shoe or runner is, to my way of thinking, far better from any and every point of view. It is easier on the film, doesn't wear out itself or the aperture plate so rapidly, and more important than all, distributes the pressure evenly over the entire length of the plate, thus obviating, to a large extent, the tendency of the film to buckle as it passes through the hollow invariably worn by the short limber springs. I have set forth the faults in photography you have mentioned because, like you, I believe there is at times carelessness both in acting, exposure and development of films.

From San Antonio.—San Antonio writes: "The condition of affairs here in San Antonio in the projection line is bad. What with the $8 and $10 a week Mexicans at the throttle it is simply beyond recall."

I have had similar reports from San Antonio before and it seems a shame that projection should have been placed on so low a plane in your beautiful city. It is a surprising matter that the managers of San Antonio do not awake to the fact that they are killing the goose that lays the golden egg. Projection in many other cities has been constantly improving and with the improvement increased business has resulted. The up-to-date moving picture theater manager well knows that the day of amusing an audience with a bunch of shadows on the screen is rapidly passing. He is awakening to the fact also that good projection means added dollars in the box office. San Antonio should get busy and keep up with the procession. If the managers of that city do not do so, it is only a question of time until other managers will seize the opportunity presented. This has proven the case in a great many cities and will prove the fact there also.

Anadarko, Okla., writes: "Some time ago you published the cut of a letterhead. The letterhead was excellent with the exception of one thing. It said 'for my own repair work.' Well, would any man call himself an operator if he could not do his own repair work. If I were he I would obliterate that particular part of the otherwise excellent heading."

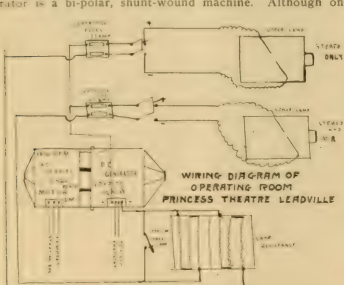
I do not agree with you in the criticism of the brother's letterhead. Taking one operator with another, the country over, I doubt if you will find one in ten competent to do all his own repair work, even though provided with the facilities. The standard of operating is being raised day by day. The men beginning to study are rapidly becoming settled informed. There is still very, very much to learn this direction, however, before anything even approaching perfection will have been attained.

Motor Generator Set.—Louisville, Ky., writes: "I am enclosing two photos of my machine room, also a wiring diagram of same. You will notice that I am using a motor generator set, which I purchased from the Interstate Electric Company. This has been installed and running for six weeks and so far has given perfect satisfaction. The light is as fine as I have ever seen it in the talk of the town. I am using a dissolving outfit and had some lighting to make it work satisfactorily. It is doing splendidly now. First of all, I tried to run the arcs in series, but found that the voltage was not high enough to carry two arcs. Then I tried to run them in parallel without resistance, but found that the lamps would not burn together as one would take all the current. Finally I built a small resistance and hooked

up as you see in the diagram. I put a single pole switch across the lower lamp resistance which, when closed, shunts out the resistance. I find now that I have an easy method of controlling both lamps. When I am through using dis-

solver (I always bring the last slide on upper lamp) I pull lower lamp over for moving picture work and all I have to do is throw in the single pole switch. This cuts out all resistance in the bottom circuit and automatically cuts out

top lamp by taking all the 'juice.' I like the rotary (or motor-generator set) much better than a rectifier, as there is no pulsation. The motor, of course, is an induction. The generator is a bi-polar, shunt-wound machine. Although only



called a 1¼ K. W., which at 50 volts gives, of course, 25 amperes, I find that it will give me up to 35 amperes for 2½ hours without getting warm, and I believe would stand a further overload if necessary. Should any of your readers wish to know further particulars they may address 'Manager, Princess Theater, Leadville, Col.,' and I shall be only too glad to give any information I can.

"I am using two different dissolvers, one a 'fade-away' out of focus, and the other a rolling effect, which is in focus, and use them one evening each. With regard to operating room, I am proud to say that everything in it was installed by myself, even to the metal lining, and the switchboard (of 1-inch marble) was made, drilled, bussed and put up by myself, nobody else having put an inch of wire in the room. The two views were taken from opposite sides (or front and back) of the booth and were taken by flash light. I notice in a recent number of the 'World' you say that 70 volts is the least that a D. C. generator should be wound for, when intended for use on a moving picture machine, but mine is wound for 50 and is giving perfect satisfaction; of course, I am using no resistance for moving picture work, except that natural to the lamp."

We are very much obliged to you for the excellent description and photos of your plant. It will no doubt be of much value to our readers. The diagram came too late for comment. I cannot, however, understand how you can carry an arc, using only the arc resistance. Experience has taught that it is an impractical thing to do. If you are accomplishing, this, it is something unique and worthy of considerable study. Photos show front and back halves of operating room.

Wants to Write.—Oklahoma (name of town suppressed) writes: "If you have the time and the 'World' could spare the space, I would like to send in about ten pages for publication. I have been in the business six years and the sound of film passing through the machine is music for me. In fact, I am not contented except in the operating room, where everything must be in perfect order. If this doesn't miscarry, I will write you something for the Department in the near future."

We shall be pleased to have you send in any amount of matter you may desire. We cannot, of course, judge as to the amount of space which can be devoted to it until we have seen the Mss. Space in the paper is at a premium. I could fill the whole "Moving Picture World" with Department matter every week. The managing editor has been very liberal to us in the matter of space, but there are, of course, limits, and the five or six pages we have been using is about as much as we can reasonably expect to receive.

Fan Trouble.—Clear Lake, Ia., writes: "We received your Handbook some time ago and we also are in the class of satisfied purchasers. I find myself referring to the book a good many times and for the most part am successful in finding what I want within its pages. We are also readers of the 'Moving Picture World' and would not be without it. We have three D. C. fans hooked in on a street car line. The rheostat is one of our own make. There is over half a mile of coiled wire in it. The line voltage is 550; fans are hooked in series. The rheostat is in the basement. When we first throw on the switch the fans run all right; have good speed, but after about ten minutes there seems to be a drop in voltage and they seem to slow down and do no good. What is the cause of this?"

I cannot, of course, say with certainty, but in all probability the whole fault lies in the rheostat, provided the wires are large enough. When a rheostat is cold—that is to say, when the current is first turned on, it delivers a considerably higher amperage than after it becomes hot. In other words, as the wires get hot they offer higher resistance. Inasmuch as there is such a great length of wire in your rheostat, it probably operates to reduce the amperage very materially. You can test this out by making a temporary connection, cutting out a portion of the wire, so that when the fans begin to slow down, you can close the switch, thus reducing the resistance. You will see what I am driving at by referring to Fig. 16, page 37, of the Handbook. If the wires from rheostat are too small and get warm, larger ones should be installed at once.

Information Wanted.—Ohio (name of town suppressed) writes: "I am an operator and would like to know what the I. A. T. S. E. is and how an operator can become a member of it."

I. A. T. S. E. stands for the "International Association Theatrical Stage Employees," of which the operators are members where there is not enough for a separate union, and to which practically all unions of operators are affiliated where they are organized as a separate operators' union. You can become a member by making application to the nearest I. A. T. S. E. operators' union, or to the nearest I. A. T. S. E. local, which in your case would probably be Detroit, Cleveland, or possibly Cincinnati. Whether you

would be accepted as a member without examination I could not say.

Experimenting.—Bakersfield, Ore., writes: "Am now experimenting on use of ¾-inch carbons for A C; also am trying to invent an arc lamp that will do away with lamp trouble. Will send you report and photos when I have done."

Will be glad to receive report of results of your work, Bakersfield. Trust you will succeed in evolving something of real value. Am a little skeptical about the large carbons, however.

Idea Preempted.—Lima, Ohio, sends in an idea for quick threading of film through fire-traps of magazines. Sorry, Lima, but the same identical thing has been in use for at least two years. The Motiograph, for one, has it. I am not certain, but believe it is patented. Anyhow, while the evolving of the scheme does you credit, it can, I am sorry to have to say, be of no commercial value to you for the above reason.

A New Camera.

Los Angeles is soon to be the headquarters for a company who will manufacture and place upon the market a new design of moving picture camera, improved printers, perforators, naming machines, coloring machines, and other important accessories allied with the moving picture producing industry. At the head of the new industry will be Mr. T. K. Peters, well known in the producing end of the moving picture business. In a chat with the writer, Mr. Peters gave a brief biographical sketch of his past work in the moving picture field, and told of the self-denial and uphill grind necessary for him to secure patents on camera improvements. Mr. Peters has been in the moving picture business for the past ten years. He entered the field as an operator. Shortly afterward joined a moving picture repertoire company and went abroad to England and France. Not long afterward the company got stranded in France. Mr. Peters then secured a position with the Paris headquarters of the Pathe company, with whom he worked for eighteen months in the capacity of camera man. His work with the company took him on journeys all over Europe and into the Far East in search of scenic material. After working eighteen months for the Pathe company, Mr. Peters returned to America, going to San Francisco, where he established a studio. The San Francisco fire caused him to lose everything, including a good Lumière camera. After the fire he came to Los Angeles and interested himself in legitimate theatrical management, managing a Spanish stock company in the Spanish Theater, and putting on Spanish dramas with an all-Spanish cast. The enterprise proved a failure, and he lost considerable money in the experiment. Mr. Peters then returned to San Francisco and bought into the nickelodeon business, which at the time promised big financial opportunities. A second fire wiped out this venture. He then returned to Los Angeles and secured a position with the New York Motion Picture Company as camera man at the local Bison studio.

Mr. T. K. Peters and His New Camera.

For the past five years he has devoted his spare time to experimenting with camera improvements that his past experience had suggested. As a result of five years' hard work he has perfected an improved non-infringing moving picture camera, which is soon to be placed upon the market. The camera is entirely new in construction, and contains many features that will appeal to the trade, one of the features being a multi-focal lens, another being that you can see the image as it would appear on the negative while the camera is in motion. Another commendatory feature of the new camera is its smallness, it being only 14 inches high and 8 inches wide, including the magazine which is enclosed in the camera boxing. In addition the camera contains the other essentials of a moving picture camera, including the level, sure focus, film punch, etc. The film meter shows the direct figures instead of on a dial. The diaphragm is controlled from the back of the camera, and can be absolutely controlled while the camera is in motion.

Mr. Peters has already sold three of the cameras, one of which is being used locally, and which the writer is informed from other sources is giving excellent satisfaction. In the near future a manufacturing plant will be erected in Los Angeles for the manufacture of the Peter's camera, printers, perforators, coloring machines, and other machinery for studio work, most of them being inventions of Mr. Peters, fully protected by international patents.

Later, it is the young inventor's intention to establish a local producing studio for the manufacture of American films, which will employ American actors, and produce American stories. Part of his plans also include the establishing of a moving picture studio in the Orient in which will be produced the Chinese and Japanese classics by Japanese and Chinese actors, to be marketed almost exclusively in the Orient. Mr. Peters speaks several Oriental languages fluently.

Associated with Mr. Peters, and having charge of the mechanical department, is M. Sasir, an experienced die cutter and thorough mechanic, who learned his trade in Vienna, and who is associated with Mr. Peters in the manufacture of the new apparatus.

The photograph shows the front view of the new camera, the inventor standing beside the tripod with his hand resting on the camera, and M. Sasir standing behind the lathe.

Reckless Reddy Reforms (Kalem).

Kalem is doing some wonderful work. There is no doubt about that. They are known in many places as the film without a studio. It is the firm belief of the directors of the Kalem Company that nature unadorned is the true handmaiden of the moving picture. In the matter of selecting artistic landscapes, the Kalem Company may be said to have arrived. It is quite certain therefore that anything they do, whether it be comedy or drama, is going to be a pretty thing to look at, for the reason that there is someone behind their camera who has an eagle eye for the eternal fitness of things.

Reckless Reddy Reforms is billed as a Western comedy, which is literally true. In brief, the story tells of how a wild but good-hearted cowboy was reformed from his bad habits of drinking and smoking and carousing by the seemingly mild interest and the hazel eyes of a Western prairie flower, who happened to be waiting table (temporarily) at the village restaurant at the opening of the story. The only chance that Reddy has to win this pretty waitress is to forswear everything that life seems to hold good to a bachelor. This was made all the harder for him to do by the connivance of his cowboy companions, who did their best to make him fall off the water-wagon, after having mounted to a very conspicuous seat. They, likewise, tantalized his nostrils with whiffs of the sweet cigarette to which he had said good-bye. The agony poor Red went through for the sake of winning such a sweet creature as Patricia Muggins was enough to make him deserving of anything. "Thus the brave deserve the fair," likewise, "Faint heart ne'er won fair lady." Thus it transpired that while his companions were having all manner of fun with him, Reckless Reddy was getting the inside track and none of them realized until they saw him leading her away from the Judge's office as a bride upon his arm that patience and perseverance conquereth all things.

One can readily see that the plot of the story is not exactly one that is going to oset the world on fire on account of any particular originality it possesses, but on account of the good acting and the pretty scenes all the way through, this picture is as clean and pleasing a little comedy as any one would wish to see. The interior restaurant scene is particularly well done. The settings are as near perfect as one could imagine. It really looks like a cheap restaurant. It has depth and is arranged just exactly as we would have arranged it ourselves had we been taking the picture. The exterior scenes are all redolent with glimpses of pretty landscapes, selected by an eye that knows beauty. All of these incidents combine to make Reckless Reddy's reformation the most delightful fifteen minutes we ever spent looking at a "Western picture."

COMMENTS ON THE FILMS

Licensed.

"Avenged" (Edison).—This is a story of Gaelic people, and it has some very beautiful scenes, including one that pictures the wedding. There are some incongruities in the film but whenever there is such an imaginative story going on the spectators are not to be less critical, though the story would have been much stronger without them. In one scene the acting actress of the tragic story does very well when she goes to her wounded husband.

"An Indian's Sacrifice" (Lubin).—The settings in this picture are splendid and the photography faultless. Its story is distinct. It seems to have several plots, pretty independent of each other. In the descriptive synopsis the statement was made that the Indian fell in love with the ranchman's daughter, because that he raised to get an eagle's feather and here himself in doing so. Now, nothing like this appears in the film. A circumstance which must prove embarassing to exhibitors who depend for their advertising of films on the stories sent out by the film maker. The action was sometimes caused along more by the sub-titles than by anything that happened in the film. The materials at hand were excellent, but much more could have been made out of them by greater care and judgment.

"And the Cat Came Back" (Essanay).—This is a slight amusing picture. It is amusing in a small way.

"She Got the Money" (Essanay).—This is a bright little comedy on the same reel with the above. There's a snooping hall bedroom, a proprietor who is nervous, and a fan that looks like a revolver. The woman was waiting for a check from her husband, but between the hall-boy and the proprietor she scared enough on the fan to continue her journey. It's amusing.

"Money in the Bank" (Kalem).—This is one of Kalem's lighter pieces. It pictures a collection of amusing characters, usually representative of types of boarding house people. The film has some more or less noticeable incongruities, but it is well acted and will be acceptable.

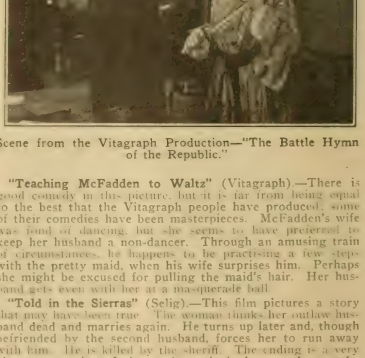
"For the Squaw" (Pathe).—Here is a subject that is old, yet the producer has treated it in a new way, or has introduced new subjects, and it seems quite like a new story. It tells of a man who left a sweetheart in the East to seek his fortune among the mines of the West. Tiring of loneliness he buys an Indian girl and lives with her as his wife. Later the old sweetheart writes this she is on her way West. The picture is made good to look upon by its excellent photography. The scenes are so pretty when the brooks are in flood and attractiveness to the pictorial portion.

"A Mexican Rose Garden" (Kalem).—Here is a love romance which contains heart-throbs and heart-breaks aplenty. Indeed it is one of the most emotional films the Kalem people have released in a long time. It tells the story of two Mexican lovers, each of whom believed love hopeless. So the man withdraws fro mthe world, and the woman lives a life of single blessedness. Long years after, they see their experience about to be repeated and take measures to prevent it. In this they are successful and the lovers whom they help are fortunate. The setting is picturesque and offers many scenes of rare beauty. The actors have performed their parts essentially, while the photographic work is equally well done.

"The Primal Call" (Biograph).—Once again the Biograph Company has found inspiration in Moody's "The Great Divide," and now feels that the result is not the heroine as in "The White Sister" or "The Wilds." The great fault is that the real primal man is not truthfully pictured. He exists, but he is neither soft nor tough. If this refined million-heir had been contrasted with a Walt Whitman, the picture would truly have gone somewhere, but this primal man sneers at the rich girl's party. The scenes showing the courtship of the ill-bred man of wealth surely make a sharp contrast with the better scenes and the master's courtship. With the exception of the two scenes the setting is the picture is commendable. There are some fine sea pictures in it.

"The Kiss of Mary Jane" (Melies).—This is a Western picture with most of the points that were apt to mark the early types of such. It has a horse-thief lover, a hanging interrupted in a most improbable manner, a chase of a bad man by cowboys, and a backwoods cabin with San Francisco furniture in it. Miss Story acts her part of it well, of course, and the others also act well; but it is not an important film.

"His Misjudgment" (Edison).—In many ways this is a beautiful picture. It affords an excellent chance for the Edison players to picture human emotions, and they utilize it with a good deal of power. The paralyzed husband's cure through fright when a curtain blown by the wind has knocked over the lamp, and his beautifully furnished room is in flames, is not made so convincing as his distress at what he thinks is his wife's selfish devotion to social pleasures. She had kept from him the fact that their fortune is gone, and is making a living singing in a theater. His vehement accusation when he is able to walk, but before he finds out the truth, hurt her sorely. The wife's representation of this scene is a very commendable piece of acting. It is worth seeing.



Scene from the Vitagraph Production—"The Battle Hymn of the Republic."

"Teaching McFadden to Waltz" (Vitagraph).—There is good comedy in this picture, but it is far from being equal to the best that the Vitagraph people have produced; some of their comedies have been masterpieces. McFadden's wife was fond of dancing, but she seems to have preferred to keep her husband a non-dancer. Through an amusing train of circumstances, he happens to be practising a few steps with the pretty maid, when his wife surprises him. Perhaps she might be excused for pulling the maid's hair. Her husband gets even with her at a masquerade ball.

"Told in the Sierras" (Selig).—This film pictures a story that may have been true. The woman thinks her outlaw husband dead and marries again. He turns up later and, though befriended by the second husband, forces her to run away with him. He is killed by the sheriff. The ending is a very pleasant surprise. It is acted convincingly enough to make it worthy and acceptable. Some of the scenes are extremely beautiful; but in one or two of the scenes, strange to say, the photography was too poor to bring out the faces.

"Higginses vs. Judsons" (Lubin).—This is a delightful comedy with a Kentucky feud for its setting. The old men, Jud and Higgins, empty their revolvers into a big cloud of smoke in a most bantam-like spirit, but young Judson had taken the bullets out of his dad's cartridges, and young Higginss had done the same for his dad's, so no harm was done. Each of the young men loved the other's sister. It is very well acted. Miss Lawrence is Sis Higgins, and Mr. Johnson is young Juddy. The photography is fine and the film wholly commendable.

"Tabarin's Wife" (Pathe).—Here is an adaptation of the opera "Il Pagliacci." It tells of a band of traveling actors, the wife of one of whom loves a young man. Her husband finds a note appointing a meeting, which opens his eyes to the real situation. In the opera, he and his wife appear in one scene where he kills her. This time it is really done. When the audience discovers that they have been witnesses of a real tragedy, they leave the room in horror, and the man is led away heartbroken. The piece is beautifully reproduced and the acting is unusually sympathetic. In fact, it is an excellent example of the art which Pathe puts into its films.

"Volendam, Holland" (Pathe.—Here is a good picture of an interesting Dutch village. The village itself, the people, their manners and costumes are adequately reproduced. It is an admirable addition to Pathe's long list of travelogs. They are all individual and they all possess some characteristic which makes them attractive.

"The Sleep Walker" (Vitagraph).—In this picture the love story seems to have been subordinated to one of its incidents. The early scenes serve to show the worthy character of the heroine and that the young doctor's mother is displeased with his attention to her. She seems to be a paid companion of the doctor's sister-in-law. A box of jewels is shown. The docor is to take them to a jeweler's for "repairs." This having them overhauled seems unconvincing. The girl walks in her sleep and removes the jewel-box to her desk and is discovered doing it by the doctor's mother. She is accused of theft. The doctor and the others the following night watch while she repeats the performance. She thus is proved innocent and the doctor presumably marries her. The picture is played by an all-star cast; but, in interest, doesn't come up to the best of the Vitagraph pictures.

"Lean Wolf's End" (Kalem).—The first object of this picture seems to show an Indian's vindictive treachery, and that seems hardly worth picturing. There's an army post love story in it, with a lieutenant as the successful rival of the chaplain for the love of the heroine. The chaplain and the heroine are kind to the Indians; the lieutenant is stern with them. The chaplain meddles and in the end the Indian, whom at some risk he has befriended, kills him for his pains. The Indians and white men totally misunderstand each other. In his death, while treacherously, Wolf's body is carried past, he marries the lieutenant and the heroine. There is a very pretty picture of Indian tepees with cooking-fires near them and an unusual silhouette of a camp fire at night with a war dance about it. In the last picture, Lean Wolf's body is being carried through, and the idea that is conveyed by thus showing it is not a high one. The play has other faults, but is uniformly well acted, though perhaps Lean Wolf's part is most convincingly carried.

"The Ransom" (Gaumont).—This picture would be wholly fine if it were only convincing, but it is so plainly a picture and not real life that its good acting is almost without effect. While the judge is wavering between his duty to the State and his love for his kidnapped daughter, Jimmie (the well-known little Gaumont player) brings him word that his daughter is safe and leads him to her. Jimmie's pose has excited the most favorable comment by his clever acting, and he was never better than in this picture. His part in it, and his part alone, makes it really worth while seeing. He makes the picture delightful.

"The Hidden Mine" (Essanay).—This Western picture shows how a gold mine was discovered under the cabin of an unsuccessful prospector. Two Indians visit the cabin three times and force his wife to give them food. The third time the little girl runs and tells her father. He returns and has them chastised with a whip. That might be is deceived from the cabin and the Indians set fire to it. The woman and her daughter with difficulty escape with their lives. When the miner returns he finds them shivering in their night clothes, beside the ruins of their shanty. He begins poking about among the ruins, seeking bits of metal which have not been destroyed by the fire, and turns up a nugget of gold.

"Old Indian Days" (Pathe).—Apart from the touch of sensationalism which all producers seem to think is necessary in depicting Indian life, this picture is satisfactory. It gives a good idea of the manners and customs of the Indians and shows in detail many of their peculiar ways. The love story running through it in no wise strengthens it, but perhaps adds a touch of heart interest which helps in holding the attention of the audience. Its main feature is its historical value, reproducing Indian scenes supposed to exist before the white man came.

"Two Overcoats" (Vitagraph).—This lively comedy shows two men in the wrong because of an accidental exchange of overcoats. The wife of the married man finds a letter in the pocket signed Norah, and his troubles begin. The bachelor's sweetheart finds a letter signed "your dear wife," and speaking of the children. Trouble sits on his door step. They happen to enter the same saloon to drown their troubles. There the matter is adjusted and the wife and sweetheart are afterward convinced that no duplicity exists.

"Barriers Burned Away" (Vitagraph).—Here is a film that tells in a dramatic way how a fire burned away the difficulty which had arisen between two brothers and their families. The burning building, with the little one's imprisoned inside, is impressive and there is a responsive thrill when the men come out of the smoke with the little forms in their arms, and the emotions are deeply touched when the brothers clasp hands and agree to forget the past.

"Transportation in Siam" (Pathe).—In these finely colored pictures the two chief carriers of Siam are shown—they are elephants and bullock-carts. The film is short and interesting. It ends with a race between three bullock-carts.

"Scenes in Our Navy" (Selig).—This well photographed picture shows the U. S. tars and marines drilling, marching and going through the setting-up exercises. Several of the great ships of war are shown at anchor.

"The Reporter" (Selig).—This farce is acted speedily and is therefore kept amusing. It might pass for a reporter's bad dream. The star man on the paper is sent by his editor to write up how it feels to be a burglar. The result is not very funny, but it isn't dull. The picture of the two owners of the house when they wake up and hear the crash when the reporter knocks the statuette from its stand is quite humorous.

"The Sublime Pardon" (Pathe).—This film pictures a character who could forgive the woman who eloped with her husband. The women are cousins, and the one who asks for forgiveness is on her deathbed. The outcome brings the husband and his former wife together again. The film is beautiful, not only because of very good acting and artistic settings, but the players are graceful and pleasing. It is photographed perfectly.

"A Sacrifice to Civilization" (Selig).—This is a pathetic story of an Indian lad, adopted by Americans and taken to a Northern city and put to school. The snow storms make him shiver; he gets consumption and dies. The story opens with a beautiful picture of the Indian's hut in a spacious mountain land. The tourists come and take the lad away. It ends with a very well acted scene where the old Indian father comes north and finds the son dying. His sorrow and despair and natural resentment at fate and the white man are finely shown.

"The Baseball Star from Bingville" (Essanay).—This film tells much of the organization of a big baseball club and is very interesting. A good deal of information is strung on the thread of a comic story. The practice on the field, the gymnasium work are shown, and a great game has been pictured with crowds streaming across the field at the end. It is a very welcome film.

"Her Sacrifice" (Biograph).—This love story has a dramatic ending. A poor girl loves a high-born Mexican. The young man's mother persuades the girl that a marriage would mean loss of honor. Accordingly, she leaves attachment for another sweetheart and the man believes her in danger. As soon as he departs she spurns the other one, who understands the girl's purpose and follows the stranger with murderous design. She follows and throws herself between them in time to receive the fatal shot. Her only remorseful is to die in the arms of the man she loved.

"Juarez After the Battle" (Kalem).—Here is a film of historic value. It is the first ever made of a modern city after it had withstood a siege and will go a long way toward disseminating information that cannot be questioned about the horrors of war. There are points of unusual interest, among which is the church of Guadalupe, 300 years old, back of which President Taft met President Diaz. The marks of the machine guns, the evidence of the discharge of dynamite and the wreckage are all graphically portrayed. It is a historic and educational film of extraordinary merit.

"How the Story Grew" (Lubin).—Here is a bright comedy telling how the story that two men had bagged a bear grew to be a serious matter, requiring the services of the sheriff. When the box was unearthed it was found that it contained a dead cat. Then they wanted to know who started the story. While the story is profoundly a comedy, those who have had experience in following up rumors of this or some other type know that it contains a great deal of truth.

"The Sleepy Tramps" (Lubin).—The adventures of two tramps are told on this film. They crept into a mattress to escape the rays of a farmer whose haystack they burned. Every sort of thing happened to that mattress, yet after it had been hurled by an express train over an embankment, the faces of the tramps appeared in the slits originally made. They had slumbered peacefully all the while. It is a good comedy, nevertheless.

"The Crusaders" (Edison).—Here is a film which embodies the romance which surrounds the Crusaders. With it is interwoven a tender love story, for each crusader in this film as he left England carried with him some token presented by her he loved. The film is picturesque and brings back the age of chivalry. We see the onset in the Holy Land, the wounding of the lover and his rival's interception of the message sent home. Eleanor waits, but the rival only returns with news of her lover's death. At last she consents to marry him, but on the wedding day the slave arrives bringing her knot of ribbon and the message that her lover lives. The Holy Land scenes were made in Cuba, some of the settings are probably reasonably accurate reproductions of scenes in England. The film is well made and the acting is spirited and satisfactory.

"Taming of the Shrew" (Eclipse).—This picture is very interesting. It is well acted and beautifully staged and also the story is made clear. It might be best charcterized as graceful and dignified. It will also safely be classed among the educational films. It is highly commendable.

"How Willie Raised Tobacco" (Edison).—The first scene in this comedy is a beautifully appointed room. The story tells of a sleepy-head son of rich parents who determines to raise tobacco and goes to Cuba. He has to put in a few days of hard work before he gets home again. A picture of a beautiful tobacco plantation is shown and a cigar factory in Cuba also is pictured. The comedy is interesting, but not important.

"Village Gossip" (Gaumont).—Here is a film which illustrates vicious human nature in a way to appeal strongly to thoughtful persons. A widow is befriended by a constable and becomes a servant in his house while his wife is ill. Shortly the gossips' tongues begin to wag and she is driven forth by the scandal, though perfectly innocent of wrong doing. The picture presents the truth too plainly to be altogether palatable.

Canadian & American Exhibitors

We don't care what it is; if it pertains to MOTION PICTURES, you can get it from us. We ship anywhere. American Shipments our specialty. We have good news for you. WRITE TO DAY. Catalogues Free.

P. F. Brown, P. O. Box 1837, Calgary, Can.

Film Exchanges

We beg to announce that we have opened a branch office at 61 W. 24th St., New York, under the management of Mr. E. S. Manheimer, who is well known in New York City to the trade, and who will give special attention to the needs of every Film Exchange in the City of New York and also to visitors, who will be in New York City at times.

A full line of supplies which we are manufacturing, and for which we are special agents, will be displayed in the show room, and will be sold wholesale only, at the regular home office prices. We are the agents for the entire output of the Western Electric Co., such as "Hawthorn Transformers and Fans."

STERN MFG. CO., 109 N. 10th St., Philadelphia, Pa., U.S.A.

MOTION PICTURE MACHINES

EDISON | MOTIOGRAPH | POWERS

Stereopticons, Post Card Projectors
Lantern Slides, Repair Parts, Supplies
Carbons, Tickets

Catalog Free on Request

AMUSEMENT SUPPLY COMPANY
105 No. Dearborn St. - - CHICAGO

Independent.

"At Sunset Ranch" (Nestor).—There is heart interest in this Western story. In brief it tells of a cowboy who was ordered away because he dared to love the owner's daughter. Through a succession of exciting incidents, the tangles are ultimately unravelled and the young man is permitted to marry the girl he wanted. As has been mentioned before, a charm is given these Western pictures by the magical Nestor photography, which somehow makes the figures stand out with stereographic clearness and makes them appear to live upon the screen. It is a satisfactory Western picture, with plenty of life and stir in it and sufficient heart throbs.

"Just His Luck" (Nestor).—Here is a good comedy. It tells the story of two young men who seemed informed that the girl they both loved would marry the one that proved to be a real, live hero. The play is well acted and the photography is clear. It is a good comedy, and gave amusement to a critical audience.

"The Hermit's Gold" (American).—The most dramatic scene in this picture is where the young man, having received the gold from the hermit, gives a portion of it to the shallow girl whom he once loved, but whose vanity and desire for wealth the picture shows, has made one man a criminal and caused the death of another, after which he showers the rest upon the dead man's grave, in contempt. The story of the girl loved by two men ordering them to make a fortune for her and saying she would marry the one who succeeded first is interesting. The discovery of the hermit's hoard, the fight which ends in his being hurt so badly that he goes insane, and the actions of the girl when first one brother, then the other, seems successful in getting the gold she wants make good scenes. But at the climax the action of the brother when he spurns the gold and the girl alike is sufficiently dramatic and inspiring to win the admiration of any audience. This film is strong, well worked out and was favorably received where this reviewer saw it.

"Marked for Life" (Solax).—One may be forgiven for suspecting that the film producers work over old ideas again and again and put them into new dresses, as it were. The situation in which the blind wife of a sensitive musician, who is disfigured, is operated on and made to see is not new. However, there are new things in this picture, and this reviewer likes it as well if not better than any of the others like it that he has seen.

"The Foreman's Mine" (Bison).—The same background is used for this picture as for "The Lure of the Desert." The story is most improbable. There's one very exciting moment when the hero sits eating a bun over a blast that the villain has just touched off. He is blinded and an operation saves his sight.

"Foxy Grandma" (Thanhouser).—There's a good comic idea in this picture. Instead of Mamma flirting successfully with the interested suitor for the hand and, incidentally, the fortune of a pretty heroine, Grandmama does. We don't ask such a play to be convincing. The picture has one clear fault. If the country lover was to be shown as fortunate in the end, he shouldn't have been made such a lout. The Thanhouser Company is usually unfortunate in its country lads. This fault has spoiled some of its good pictures.

"The Unbearable Son" (Itala).—In this drama of Italian life in a busy sea-port town, the reckless son of a very honest father steals forty lire from a purse in his father's desk. The father had found the purse and had already written to its owner, whose name was stamped upon it. The son is present when the father discovers the loss. The distress of the old man and of his wife and the remorse of the son, who confesses, are pictured very well indeed. The players do much gesticulating, but they are Italians. The son hurries away and returns with the money. When the father finds by how great a sacrifice the son has obtained the money, he gladly forgives him. The film can safely be called strong, and is very commendable.

"Fortunes of War" (Imp).—The Imp players seldom fail when they picture human emotions. In trying to picture a battle scene without an army and without a general to give it orders, any company is likely to fail. The early scenes of this picture are remarkable. They're simply fine. The closing scenes, which also are what might be called home scenes, are as good; but the battle scenes are merely another failure. However, this reviewer was mighty glad to see that picture of Lincoln's cabinet. At the end, when Grant and Lee shake hands under the flag, one can readily see who is pictured.

"On the Brink" (Rex).—The very breath and spirit of the ocean is captured in this fine picture. Most of the scenes are so picturesque that one could look at them with pleasure by the hour. There is a fishing village on the Jersey coast called Galilee, a place loved by painters and visited in

summer by "rusticators"—the term is not a compliment. There is no doubt that this village served as background for the story, and the story is good and well acted. It is, perhaps, the best moving picture of the sea, its beach and tumbling billows, that this reviewer has seen. The salty marshes, too, are beautifully pictured.

"Bill's Day Out" (Lux).—Here is a lively comedy with this favorite comedian performing various interesting stunts for the amusement of his many friends. It would be hard to imagine any difficulty which Bill did not encounter, ending with smoking a huge black cigar which was altogether too much for him. It is a pale, sick-looking Bill that returns home. But the audience has been treated to many a laugh before he goes the rounds.

"Weary Tom's Dream" (Lux).—Tom obtains work as a street-cleaner, but, becoming wearied, he lies down to sleep and dreams. He imagines he sees some lively winter sports, and, becoming interested in bob-sleighing, he enters into the sport himself. This farcical portion creates a good deal of hilarity among the audience. Ultimately he is brought to a realization of his position by two children turning the hose upon him as he sleeps.

"The Two Roads" (Yankee).—Here is a story which has a moral teaching. Two college chums eat together at the close of their term and agree to meet on the same day ten years later. One becomes a great detective and is given the task of discovering the man or woman who stole a famous diamond. For years he seeks the jewel, but is baffled at every turn. Just as he goes to the meeting place agreed upon, a note is handed him saying that the owner of the diamond has given up hope of ever recovering it, and tells him to stop searching. He tells his friend the story. When it is finished the friend slowly draws a jewel-case from his pocket and discloses therein the stone. Then the detective realizes for the first time who the thief is and why it has been so difficult to follow him. The closing scene is dramatic and arouses the emotions of the audience to an unusual degree.

"O, Say, Jim" (Powers).—This is a dramatic comedy which is quite sure to be popular. A very humorous closing scene is worked up to with much skill. Its quality is indescribable. The whole of it is amusing, but the end is very funny.

"Foolshead is Jealous" (Itala).—Foolhead very often causes china and crockery to be broken, as in this film, but in nearly every appearance of this clever actor there are, as in this, new and surprising things also. He is still amusing.

"What the Tide Told" (Reliance).—This is a dramatic story of fisher folk. The background is the Jersey coast, and a fishing village. One scene shows a rowboat riding the beach-combers as it makes its way out, and shows this exciting adventure better than does any of the other beach pictures that we have had recently. All the sea pictures in this film are commendable. The situation is convincing enough to be interesting. If it falls short of being a true picture of life in places, we nearly always feel this reason. We are satisfied, for instance, to have the warden weigh the evidence after the villain's death, and free the hero who was accused of poisoning his aunt for her money. The lovers sit on the beach with the ocean waves and moonlight for a closing scene. The acting is good.

"The Actress and the Cowboys" (American).—Here is a Western picture telling the story of the experiences of an actor and his wife stranded among the cowboys. Unsuccessful in disposing of his wife's stage jewelry he goes to work at feeding pigs. She obtains a situation as a waitress in the cowboys' eating house. She makes such a hit with them that they purchase all the man's jewelry and present it to her. He has the money, she has the jewelry, and though there is some suspicion on the part of the husband that she has been indiscreet, the difficulties are patched up and they depart, presumably for Broadway, while a disconsolate bunch of cowboys watch their exit.

"The Sky Pilot's Intemperance" (American).—This lively Western comedy presents the seeming fall from grace of a minister who undertakes to preach temperance to the cowboys. They obtain a jug of whiskey and a funnel and proceed to give him a sample of the stuff he is railing against. He goes home to his wife intoxicated, and the last view the audience has of the unfortunate parson is while he is getting a vigorous application of the water cure from the pump operated by his irate wife.

"War and the Widow" (Champion).—An entertaining story is told on this film of a Southern widow, loved by a Confederate and by a Federal. Her home is between the lines. Both lovers visit her. One day the Confederate is present when the Federal arrives and hides under the table. The Union officer eats his dinner and then proceeds to capture his Confederate rival in an amusing way. The widow doesn't care for that and informs the Confederate soldiers of the fact. Soon the Union major is in the same predicament. She doesn't like that either. So she helps in a somewhat sensational escape. Then follows a dashing chase by Confederates, succeeded by an equally brilliant attack and rescue by the Union cavalry. No favorites are shown in this. One is as good as the other. And the widow capitulates to the Union officer. It is a war story with war's horrors discreetly eliminated.

"The Little Leader" (Imp).—Here is a strongly emotional film, with the death of a great musician at the moment of success. Then follows the spectacle of a boy, little more than a child, seizing his father's baton and directing a complicated opera while his father lies dead just back of the curtain. The details are worked out with care, and the emotions are deeply stirred. The boy's work is so good that the manager and himself are warmly congratulated, after which the manager adopts him and the picture closes with the manager putting the boy to bed while a vision of the father smiles down from above. It is a simple story, yet there is something about it which appeals strongly to the emotions and tears rise unbidden as the picture proceeds.

"Courting Across the Court" (Thanhouser).—The recent "Votes for Women Parade" has an important place in this film. A parade is usually a heart-stirring affair, and one with a purpose or for a cause is especially so. This parade, shown in the midst of a love story, makes the film effective. The lawyer mother of the comedy's petted heroine makes her read dry law-books until she is sick of them. The hero takes the office just across the court. When the mother and her friends bring the "Votes for Women" banners back to her office after the parade, they see the marriage ceremony being performed in the office across the court.

"An Indian's Love" (Bison).—This is a very interesting film. It has all the qualities that make a picture successful. It tells an exciting heart-story truthfully. It is instructive, as showing Indian customs, and it is free from offensive incidents. It is well acted and some of its scenes are very beautiful. There are no white men in it.

"Summer Madness" (Powers).—This film is certainly not dull. The decidedly tangled love story is made clear and understandable to the spectators, and those who watched, appeared to get a good deal of fun out of it. The summer-mad maiden who sees her beau kissing his sister whom she doesn't know is determined to commit suicide. She has her choice between hanging, which chokes her too much, the sharp knife, which cuts, and drowning. She finds the water too cold and then her lover comes. When he gets near enough to catch her she tries to make the plunge. When he is holding her safe she decides to let over a precipice, when at the sound of the Angelus bell she thinks better of it and decides to live. Happily, at the same moment her sweetheart comes along and joins her on bended knees in reciting the ancient prayer. The acting throughout was fair and the photography quite good. Such pictures leave a pleasant recollection in the mind of the spectator and are much to be preferred to the cheap and hackneyed melodrama.

"The Ghost of the Vaults" (Great Northern).—Here is a film showing a mixed-up love affair. A girl loves one man; her father desires her to marry another. To make her submission more certain, he imprisons the man she wants. The father has a hoard of gold which he keeps in a coffin in a vault, a combination so grewsome that it makes the audience feel creepy. The man whom he wants the girl to marry discovers the hiding place and while he is in the coffin examining his find of gold, the girl, walking in her sleep, touches the rod which holds up the lid of the coffin and it falls, holding him a prisoner inside. The lover appears on the scene at this juncture. The girl, awakened by the moose fauns, and falls into the arms of her lover. The whole film is ghastly, but perhaps will be more popular for that.

"The Cowboy's Ruse" (American).—In this film the cowboy organizes a kidnapping scheme to secure the daughter of the Eastern man who objects to his attentions. The plan succeeds and, when the cowboy returns the girl safe, the father looks upon him as a hero and withdraws his objection. The charming widow, with whom the father is in love, partially compensates for the loss of his daughter. There is

scenic art and action in the picture, and perhaps the old story is as well told as it could be. Cowboys are quite given to backsliding, at least in pictures, and to represent them at their outside pastime is to maintain traditions.

"Love is Best" (Pilgrim).—The story deals with the human emotions while the Imp people are most apt in picturing. It opens with a country girl with a beautiful voice accepting a chance to sing for her living in New York and in the midst of the triumphs hears her voice. Then follows the home coming to living hearts that had been waiting for her, but the company leader succeeded in making the dramatic tell. The girl's father is too young in the first place, and no one else with an important part in the picture save him acts very effectively. The scenes are faultlessly photographed.

"His Romance" (Yankee).—Very interesting scenery well photographed is about all that this reviewer can find to commend in this picture. It is the weakest that the Yankee people have turned out in some time. The producer seemed to realize this, for he permitted in it a bit of farcical play (Andy and John on the golf links) that confused the story and made it still worse. The jealous, rich cousin's running after the heroine and the hero seems unconvincing, and the rest of the romance is even less so. In truth, such a play is impossible to act, and the better the players are who attempt it, the worse the result.

"Death of Don Juan" (Eclair).—These operatic pictures are very acceptable not only because one can imagine the music that accompanies the well-known scenes, but it is interesting to see such of them as can be taken freely out of doors on a real lake, for instance. The stories are, for the most part, dramatic and well constructed, and the motion picture companies act them very well. In this case the players are graceful and in their picturesque costumes make beautiful pictures. The film is very commendable.

"The Boy Scouts" (Champion).—This real must be like a dream out of a better world to our small boys, and it is quite interesting even to the sophisticated. The boys wade through rivers, go through all kinds of games and sports, swim, come near being drowned, are then rescued and—joy of joys—fight with a lot of Indians, evidently members of the famous Hoboken tribe. You may be very sure that the Indians were "beaten to a frazzle" by the boy scouts, though it looked kind of black for two of the young scouts, who fell into an ambush and one came perilously near being broiled over a slow Indian fire. It was a splendid thing, the main body of the scouts came up just in time and there was a battle, in which some of the boys and Indians were wounded. This gave the boys a chance to show their skill in giving first aid to the wounded. It was highly creditable to the boys that they took care of the Indian wounded as well as their own. It all ended very happily, the commander of the boys' camp and the Indian chief smoking the pipe of peace, "just as the sun went down." Such pictures instead of making boys anxious to run away from home to deplete the stock of American aborigines have on the contrary a tendency to make them stay right here, where they may be sure of seeing good Indian pictures.

"Sixtus the Fifth" (Ambrosio).—There have been some bad Popes beyond all doubt, and where their history is the contemporaneous history of their times their acts are legitimate subjects for representation in moving pictures. If, however, the wickedness of a particular Pope is to be shown on a moving picture screen, let there be some historical foundation, otherwise the thing becomes a slander on dead men, who depend on professors of history to defend them. Pope Sixtus V was no doubt a tyrant, perhaps he was cruel and even brutal, but his worst enemy has never accused him of having been licentious. The plot I fear has been constructed not out of history, but out of the needs of the film maker. As it treats of a subject which may easily offend religious feelings, such a departure from historical accuracy is to be deplored. In some respects, too, the picture is ridiculous without meaning to be so. Popes do not have their tiaras on the little table in their sleeping chamber, our Italian friends ought to know that much at least. There are many clever situations in the film, much good acting and the injection of controversial matter into the film detracts from its merits from the exhibitor's point of view.

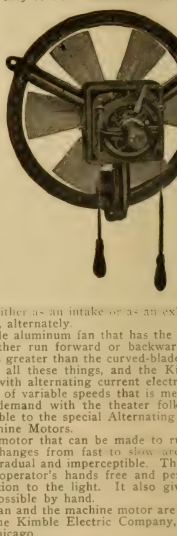
"Trials of an Immigrant" (Rex).—This is a picture of the piteous trials of an Italian woman, wife of a drunken immigrant. The scenes are in some seaport town near New York. The only criticism we can fairly make is on the score of the photography, in the print we saw projected one or two of the scenes were very bad. The acting was very commendable. Mr. Johnson played the drunken husband. The young lady who played his wife did some fine work, particularly when, after her attempted suicide, she and her protector and his mother sit on the porch. This scene has much to commend it. The ending of the story is satisfying.

Advantages of Alternating Current.

Those of our readers who are fortunate enough to be on alternating current circuits for light and power, have advantages that are not enjoyed by theaters on direct current circuits.

In the first place, alternating current is the natural current, and it is only forced into direct current by artificial means that destroy a very considerable percentage of the original efficiency in converting the natural alternations or pulsations into a direct flow of the current. In the next place, a short, broad-shouldered man in Chicago (his name is Austin Kimble) has created an alternating current motor for fans and for moving picture machines which does a number of things that direct current can't do at all. Take the fan motor, for instance. It goes forward or backward at will; runs at any speed (forward or back) from 80 revolutions per minute up to from 550 to 800, according to size. It can be used to pull fresh air in or to push bad air out, fast or slow, and the cost of operation varies with the speed.

You know how it is with other fans: They either go full tilt or not at all. Full tilt, they cost full maximum meter-bill, whether you need full fan-power or not. But with the Kimble fan it is different, for you save money every time you reduce speed, and you can reduce speed by the pull of a chain, whenever you want to; and make the fan either pull in or push out the air, just as you think best, by the same simple chain-pull.



For instance, after the last night-performance, you can set the Kimble fan at low speed (and low cost) and let it run all night, exhausting the air of the theater, so that by morning the air is crisp and fresh. Then, when the first crowd begins to assemble, you can speed it up as much (or as little) as conditions demand, running it either as an intake or as an exhaust fan, or one after the other, alternately.

They use a straight-blade aluminum fan that has the same air-moving efficiency whether run forward or backward; in either case the efficiency is greater than the curved-blade fan. No other fan motor does all these things, and the Kimble motor can do them only with alternating current electricity.

This same novel feature of variable speeds that is meeting with such extraordinary demand with the theater folk has been adapted by Mr. Kimble to the special Alternating Current Moving Picture Machine Motors.

It is a small, noiseless motor that can be made to run at any speed desired. Its changes from fast to slow are not made by "steps" but are gradual and imperceptible. The use of this motor leaves the operator's hands free and permits him to give all his attention to the light. It also gives a steadier motion than is possible by hand.

Both the motor-driven fan and the machine motor are built in a variety of sizes by the Kimble Electric Company, 1118 Washington Boulevard, Chicago.

Governor John K. Tener of Pennsylvania has organized a National Board of Censorship consisting of two persons, which will pass on all of the films exhibited in the nickelodeons and those of the films manufacturers in Pennsylvania. A fee of $2.50 will be charged for each examination.

The Declaration Of Independence.

The Thanhouser Company's patriotic film for the Fourth of July pictures, in a way that stirs, the heroic acts of our forefathers. It is called "The Declaration of Independence," and its scenes are laid in Boston, on the road to Lexington, and in Philadelphia. The love story of John Hancock, the man who could sign his name for kings to read, and Dolly Quincy, one of the belles of Boston, furnishes the thread on which the thrilling incidents that the film pictures are strung.

The picture opens with a garden party, at which we meet Samuel Adams, the rich John Hancock and Dolly Quincy. Hancock was such a dandified man that everyone thought him a royalist; but after he meets Dolly he becomes a patriot so staunch that at the famous "Boston Tea Party," which is shown, Hancock directs the emptying of the cases of taxed tea, and does it without disguise.

The authorities decide to arrest him for high treason, and we are permitted to read the warrant. He is warned, and the minute-men conduct him in his coach to Lexington. We see them as they reach the house where he is to stay, and they cheer for liberty again and again. But Hancock is not safe even in Lexington, for General Gage is about to take his redcoats there and intends, after destroying some military stores, to capture him. Shortly we see that Gage is reckoning without his host, without the ever-ready minute-men, and without Paul Revere.

General Gage's troops begin the march, but, look! high up in the tower of the Old South Church there comes a light. That is Paul Revere's signal. He waits beside his white horse. One light means that they will come by sea, and he must be sure of their route before he starts, so he still watches. Another light appears, and two lights gleam side by side from the tower. It is by land that they come, and he is off.

Now follows the wild night ride down toward Lexington. There's a cry of alarm, a knock at a door, and the minute-man and his sons, musket in hand, are out and ready. Calmly the redcoats march. Don't they see the people are hurrying out of sight this way and that? Are they contemptuous of these farmers? Let them be contemptuous. Wait! There is a cloud of white smoke above the fences. That is from the shots heard round the world. The red-coated regulars tremble; their line breaks; now they are in retreat.

The pictures now show us Philadelphia and the hall where the Continental Congress is meeting. The Declaration of Independence is brought in and read. One after another, these brave men, putting their fortunes in jeopardy, putting their necks in a noose, rise and sign the paper. It is a scene to fill the heart with fervor; it is a scene to thrill us and to make us proud. And to look upon pictures of such scenes is a new and better way to spend our glorious holiday than even to fire cannon.

There will be many admirers of the Thanhouser pictures who will look twice to recognize their favorite players as found 'neath powdered wig in "The Declaration of Independence." It was imperative in order that an accurate reel be turned out that the players bear a resemblance to the original participants in the stirring events of '76, and to look the part, each player had to assume a "make-up" that almost amounted to a disguise. But by the aid of the list below, identification of favorites becomes simple.

JOHN HANCOCK	George Lessy
DOLLY QUINCY	Julia Taylor
PAUL REVERE	Frank Crane
SAMUEL ADAMS	Justus Barnes
THOMAS JEFFERSON	David Thompson

Champion Will Film Dubuque's Water Carnival.

Dubuque, Iowa, is in throes of excitement over the big motor boat regatta of the Mississippi Valley Power Boat Association which takes place during the week of July 4th. It is expected that there will be 1,500 boats taking part in the races, parades etc. It is also whispered that some motor-boat records will be broken—providing the new hydroplane boats are entered.

Being centrally located in one of the most populous valleys of the country it is believed that there will be at least 50,000 visitors. The Champion Film Company are sending a director and camera man to Dubuque to take moving pictures of the races, parades, carnival and the general views of the town in its holiday attire. They have been given the exclusive rights by the Association to take this big event, which, as a topical subject is bound to be of interest to the exhibitor and his patrons.

TRADE MARK

THE World Owes You a *Real* Living and the easiest way to collect it is to jump into the moving picture game—right now—while it's the popular craze. But get in right. Make that crowd that just "pays a visit" become your steady patronage.

The Edison Projecting Kinetoscope is the machine that will always do it. It's the pictures it projects—clear, brilliant, steady, non-flickering pictures—that make your show a pleasure, not an eyestrain. It's the machine with all parts instantly accessible, interchangeable and built to stand the steady grind.

Thomas A. Edison, Inc.

72 Lakeside Ave., Orange, N. J.

TRADE MARK

SECURING EVIDENCE (Rex).

Clean comedy-film is a good sample. A few years ago such a comedy would have been considered a classic, to-day it is just good and useful comedy. It is a reel which will go anywhere be welcome, because it may stand for the comic part of the program with great advantage. The plot is all right, as average comedy plots go, and once it is under way the laughs are hearty and numerous. The fun on Coney Island is fast and furious, but never in the slightest degree rough or offensive. All the scenes on the merry isle have been arranged with decided cleverness and are sure to please. While we are on the subject we say in passing that comedy being a necessary staple, not a luxury like feature films, the maker of comic films may be sure of tolerant criticism. We simply must have fun and relaxation, and a reel like this gives it to us in the proper shape. The climax was, as a comedy climax always ought to be, short, but very, very laughable. When the wretched amateur photographer, who in an evil hour had volunteered "to secure evidence" retires his hand with great difficulty—he had just been discharged from the hospital and cut a sorry figure—the audience feels that it has had a good laugh, which alone was worth the price of admission." The more we have of such harmless and humorous skits the better for everybody in the business.

The latest movement of the Russell Sage Foundation in Syracuse is to secure a sane Fourth of July by the aid of moving pictures. A reel of film entitled "A Sane Fourth of July" has been got up by this organization, written by Clarence Arthur Perry, a writer of educational subjects.

"MUSTANG" PETE'S LOVE AFFAIR (Essanay).

When the Essanay Company issued that master comedy "Alkali Ike's Auto," an exhibitor in Butte, Mont., penned the following letter to the producers of the picture, enclosing a bill for eighty cents:

"Gentlemen," it read, "we are enclosing a bill for eighty cents against the Essanay Company. We have just shown your Alkali Ike's Auto and the audience laughed so much that they shook the bolts and nuts off the seats. We have fixed up the seats, but think you should pay for the bolts."

This letter, which is exceptionally witty, was certainly a compliment for Mr. Anderson's comedy, or comic, and proof that people still like comic pictures. There were many letters of praise from exhibitors all over the country, who pronounced the film an unusually good money-maker and who asked for more of the same kind. This attitude of the people for the broad comics or low comedy, as it is sometimes termed, is certainly an argument against the cry of "the people want nothing but 'high-brow' comedies now." That the comedy chase is just as funny as it was two years ago, providing it has those qualities of freshness and novelty in the situations and ingenuity in the management, is evident in the numerous recent efforts of several film manufacturers and the popularity that the films have won in the theaters.

In Mustang Pete's Love Affair the plot is extremely broad and develops situation after situation of extremely mirth-provoking qualities. While the story claims but little originality in plot the business of each situation is novel, the producer having displayed versality and ingenuity in the situations which are equally as good as in "Alkali Ike's Auto." The two characters, "Mustang" Pete and "Alkali" Ike, who played together as the rivals in "Alkali Ike's Auto," appear in this later comedy, only the situation is reversed. Mr. William Todd, as "Mustang" Pete, and Mr. Augustus Carney, as "Alkali," are just as droll and laughable as in the other "Snakeville" story.

Keep the Crowds!

You can't hold your crowds unless your pictures are clean-cut—bright—sharp. And you can't get *perfect* pictures unless you show them through a

Bausch and Lomb Projection Lens

A good lens makes all the difference in the world. It shows off every film to best advantage. We have been making *best lenses* for over fifty years—you're sure to get most for your money if it's made by Bausch & Lomb.

Write for our interesting Booklet OO on Projection Lenses. It contains a host of useful information about moving picture work.

Our name, backed by over half a century of experience, is on all our products—lenses, microscopes, field glasses, projection apparatus, engineering and other scientific instruments.

Bausch & Lomb Optical Co.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

A NEW FILM COMPANY IN CHICAGO.

The World's Best Film Company is the name of a new concern incorporated for $25,000 and located at 809 and 810 Boyce Building, Chicago, Ill. This company is going to make a specialty of feature films. Popular, genial Tom Quill is back in our midst and is going to be the general manager. "Feature films and nothing else" is our motto, said Mr. Quill, and we are for the present time in negotiations for really unusual feature productions from every part of the world. I am not quite prepared for publicity, but expect to make an announcement in a week or so in the columns of the "Moving Picture World."

A SATISFACTORY PICTURE

In producing "Enoch Arden," the Biograph Company has fallen in line with the suggestion of this page. In doing so they have done justice to themselves, more than pleased the public, given an impetus to the proper class of films required, and proved again that there are more subjects already written waiting for reproduction without waiting for the slowly revolving brain of the melodrama scenario-writers; educational cinematography has been helped.

Scenes From Essanay Release "Mustang Pete's Love Affair."

ESSANAY AUTO RACE PICTURES REALISTIC.

Motion pictures of the 500-mile International Sweepstake races held at the Indianapolis Speedway on Memorial Day attracted hundreds of people to the Theater Voyons in Central Street yesterday and today, and undoubtedly many more will witness the pictures tomorrow, which will be the last day. The pictures are the most realistic ever seen in Lowell, and one watching the pictures imagines that he is on the grounds of the greatest automobile track in the country. Every important event in the race from start to finish is shown. As the cars speed around the two and one-half mile circular track the numbers are plainly seen, some of the cars can be immediately recognized by automobile enthusiasts, as can the drivers of some of the machines. A feature of the film is the heroic act of Harry Knight, who, driving a Westcott car, in order not to run over Jagersberger's mechanician, who had fallen from the car, overturns his own car and wrecks two others. There is not one detail in connection with the accident that is missing from the picture. The "throwing" of tires as the machines whiz around the track adds to the spectacular side of the exhibition.—Lowell (Mass.), Courier-Citizen.

SELIG COMPANY NOTES.

While taking one of the riding scenes in Selig's "The White Medicine Man," recently, an accident occurred which very near proved fatal. One of Mr. Bogg's expert riders, Frank Camby, while leading a posse of mounted Indians around one of the sharp turns in the road, was thrown from his horse with such force that he was unconscious for several hours. By almost a miracle he escaped being trodden under foot by the other riders who followed him around the bend at a terrific rate of speed. During the mixup, one of the cameras was put out of commission, but luckily the negative remained uninjured.

CORONATION SUCCESSFULLY FILMED.

As if to refute a report that has been circulated in the daily press that the privilege to photograph the coronation ceremonies had been denied, we are in receipt of a cablegram from Charles Urban, of Kinemacolor fame, stating that the whole ceremony has been successfully recorded, including the display of crown jewels.

Record of Weekly Licensed Film Releases

(Week of July 3 to July 8, 1911)

TITLE	MAKE	Exc. No.	When Run	Remarks
July 3—Stubb's New Servants (Com.). The Wonderful Eye (Com.)	Biograph			
July 3—Cattle Herder's Romance (Dr.)	Kalem			
July 3—His Birthday (Com.). Foxy Izzy (Com.)	Lubin			
July 3—Washington Relics (Sc. and Ed.)	Pathe			
July 3—The New Faith (Dr.)	Selig			
July 4—The Price of a Man (Dr.)	Edison			
July 4—Swat the Fly (Com.). A Hungry Pair (Com.)	Essanay			
July 4—Saving the Standard (Dr.). The Cuttlefish (Ed.)	Gaumont			
July 4—The White Medicine Man (Dr.)	Selig			
July 4—The Latent Spark (Com.)	Vitagraph			
July 5—Trading His Mother (Com.). Polish and Pie (Com.)	Edison			
July 5—The New Cook (Com.)	Kalem			
July 5—A Bald Lie (Com.). Birds and Their Nests (Ed.)	Pathe			
July 5—Ancient and Modern London (Sc.) Boys Will Be Boys (Com.)	Eclipse			
July 5—In Northern Forests (Dr.)	Vitagraph			
July 6—The Thief and the Girl (Dr.)	Biograph			
July 6—The Snake Bite (Dr.)	Lubin			
July 6—The Great Heart of the West (W. Dr.)	Melies			
July 6—A Craven Heart (Dr)	Selig			
July 7—The Crucial Test (Dr.)	Edison			
July 7—At the Break of Dawn (Dr.)	Essanay			
July 7—To the Aid of Stonewall Jackson (Mil.)	Kalem			
July 7—Along the Danube (Sc.). Obedient Limbs (C.). Chinese Potteries (Ed.)	Pathe			
July 7—The Woes of a Wealthy Widow (Comedy Drama)	Vitagraph			
July 8—The Corporation and the Ranch Girl (W. Dr.)	Essanay			
July 8—The Village King Lear (Dr.)	Gaumont			
July 8—Always a Way (Dr.)	Lubin			
July 8—Waiting (Western drama)	Pathe			
July 8—Snow Bound with a Woman Hater (Comedy drama)	Vitagraph			

IBSEN'S "DOLL'S HOUSE" FILMED.

The scene of Ibsen in the study, and within on the screen a strong film from a story by him, proved a good draw for picture houses throughout the country a couple of months ago when "Pillars of Society" was released. This was the first story of the great Dane ever made into a film. The success of the picture decided Thanhouser to do another from the writings of the author, and "The Doll's House" was selected. The reception of this reel will be closely followed by the folks at New Rochelle and it is at all hearty a strong series of Ibsen films will result. The picture comes out Friday, July 28th, as the first feature reel to follow this week's "The Declaration of Independence."

The Kinemacolor Company of America have been experimenting for the benefit of the exhibitors, on different makes of moving picture machines. The Kinemacolor Company want to make it plain that all American machines when properly fitted up by their experts can be made to show "Kinemacolor." The Morningside, Powers and the American Standard have already been fitted with Kinemacolor attachments.

PURE AIR IN THEATERS.

The Pure Air Appliance Company, of Chicago, is placing on the market a device which is new and wonderful in its simplicity and effect, and is used in purifying and deodorizing the atmosphere in theaters, by the use of the electric fan. The managers of the theaters in Chicago and elsewhere where these appliances have been installed cannot speak too highly of the benefits derived and in many instances high cost devices for purifying the atmosphere have been displaced by the fan appliance. The general welfare and health of the public is becoming a vital issue with people of to-day, and consequently the people at large have become educated to a point where they will not permit themselves to become contaminated by any unsanitary conditions that may prevail in theaters or elsewhere. Wide-awake managers are taking advantage of these facts and placing two to four of these devices on the fans and in so doing they find that it is not necessary to close any theater, for the atmosphere is absolutely free from germs and is deodorized by the essence of a pine or eucalyptus odor, for which the public spend millions of dollars yearly in traveling to Maine or California to breathe and are benefited thereby.

Record of Weekly Independent Film Releases

Week of July 3 to July 8, 1911

TITLE	MAKE	Exc. No.	When Run	Remarks
July 3—The Call of the Open Range (W. Dr.)	American			
July 3—The Fighting Rev. Caldwell (Dr.)	Champion			
July 3—Can He Save Her (Dr.)	Eclair			
July 3—Tommy Wants to be an Actor (Com.)	Eclair			
July 3—In the Sultan's Garden (Dr.)	Imp			
July 3—Groucho's Quiet Fourth (Com.)	Yankee			
July 4—The Unloaded Gun (Dr.)	Bison			
July 4—When Pals Quarrel (Dr.)	Powers			
July 4—The Love Potion (Com.)	Powers			
July 4—The Declaration of Independence (Dr.)	Thanhouser			
July 5—The Emperor's Debt (Dr.)	Ambrosio			
July 5—A Cowboy and a Lord (Dr.)	Champion			
July 5—A Message from the West (Dr.)	Nestor			
July 5—The Golden Rule (Dr.)	Reliance			
July 5—Starting Something (Com.)	Solax			
July 6—The Schoolma'am of Snake (W. Com.)	American			
July 6—The Ranch Chicken (W. Com.)	American			
July 6—For the Queen's Honor (Dr.)	Imp			
July 6—The Little Mayflower (Dr.)	Itala			
July 6—Fate (Dr.)	Rex			
July 7—Blacks Make Treachery (Dr.)	Bison			
July 7—Secret Service (Dr.)	Lux			
July 7—The Silent Signal (Mil.)	Solax			
July 7—The Court's Decree (Dr.)	Thanhouser			
July 7—His Great Sacrifice (Dr.)	Yankee			
July 8—As a Man Soweth (Dr.)	Great Northern			
July 8—Turin Military Tournament (Sc.)	Itala			
July 8—The Haunted Island (Dr.)	Powers			
July 8—Thou Shalt Not Lie (Dr.)	Reliance			

A "STATE RIGHTS" PICTURE

TEMPTATIONS
OF A
GREAT CITY

Passed by the National Board of Censorship –
Three Reels—Attractive Posters

A HIGH CLASS MELODRAMA

No Suicides, No Murders, No Hold-Ups, No Kidnapping, but still a good strong Melodrama. A self explanatory picture showing that money is the root of all evil. Be wise. Buy the state rights of your state for this picture and you will get plenty of that root.

Remember, a "State Rights" man is not necessarily an exchange man.

WARNING!! $500. REWARD

Our films are fully protected by the new copyright law, a violation of which is a criminal offense.

For information which will lead to the arrest and conviction of any person, or firm violating our copyrights.

MONOPOL FILM CO.

P. P. CRAFT, Gen. Mgr. 111 E. 14th St., N. Y.

See Next Page

DANTE'S

THE GREATEST SPECTACI

A WONDERFUL Realization---The Crowning Achievement of the

Film World

One Night Stands Transformed Into Week Stands

DANTE'S "INFERNO" will draw crowded houses at increased prices for one week or more where other features last one or two nights.

Bookings in the best theatres in every section of the U. S. and Canada on the "USUAL" sharing terms for big attractions are available for DANTE'S "INFERNO."

My teacher says:
Aware, thrusting him back: "Away! down there
To the other dogs!"

A COMPLETE PRODUCTION IN FIV

MONOPOL FILM CO. P. P. C
MANA

THE MOVING PICTURE WORLD

VOLUME VIII.

January-June, 1911

Edited by
J. P. CHALMERS

PUBLISHED BY

THE WORLD PHOTOGRAPHIC PUBLISHING CO.

125 East Twenty-third Street, New York

Index to Volume VIII.—January to June, 1911

A

Actor and the Photo-Play, The. By Robert Grau 1176
Adaptability 820
Advent of the "Talking Picture and Its Effects on the Theatrical Map, The. By Robert Grau 177
Aerial Projection 287
Aerial Projection 349
Advantages of Advertising Cement 1586
Airdrome Seasons, The 934
Akron Presents Opportunities for M. P. Camera 813
American Films in the West 31
American Hostelry in Film 527
Amusement Picture, The 14
Another Fire Film from Thanhouser 1183
Another to Obtain Vaudeville 1402
Arabian's Monstrous Theatre 183
Auto Bus for Dogs 1507
Aretus Tract, The (Dr. Cook in Motion Pictures). By Thomas Bedding, F.R.P.S. 402
As Others See Us 817
Associated Motion Picture Patents Company 575
Associated Motion Picture Patents Company 755
Atlas Theatre, Milwaukee, Wis. 1208
Attack on the Savage, An 1570
Australian Letter 237
Auto Picture Show, The 1367
Automatic Special Music 76
Available Crudities 1426

B

Balancing the Program. By Henry 1303
Baroness Blanc Talks About Talking Pictures 189
Battle Hymn of the Republic 1497
Beginners "Uplifting" the Business 639
Behind the Screen Projection in Lighted Theatres 1304
Big Meeting at Ohio Exhibitors' 1097
Binns vs. Vitagraph Company, Jack 527
Biograph Company Migrates to California 39
Blame It On the Picture 997
Board of Censorship, The 1185
Bostonish, Robert 591
Box office Viewpoint of the Moving Picture. By Robert Grau 608
Brains 352
Brothers in Arms Meet on the Island of Bermuda 765
Buffalo Bill Negatives Not Destroyed 1500
Buffalo Jones Pictures at Sportsmen's Show 577

C

Camera Man Still Marching On 1433
Camden Announces Circus Vaudeville 1508
Captain Kate 1508
Carbon Setting for Projection Purposes. By Henry Phelps Gays 578
Carbon Setting for Projection Purposes. By Henry Phelps Gays 635
Casting the Horoscope 1033
Cast of the Picture, The 15
Celluloid Film Stock Again in Use 1297
Champion Will Film Doberman's Water Carnival 1589
Church Service in Moving Picture Theater 136
"Christian Martyr," another Gaumont Classic 1565
Child Demands Expression Music 293
Chicago Debut of Lyman Howe 1429
Chicago for the Convention 534
Characterization. By Louis Reeves Harrison 937
Child Welfare Exhibit in Chicago 1185
Cheaper Electricity in New York 1236
Chicago Stockyards Fire 1239
Chicago Exhibitors' Association Meeting 1312
Checking Room in Moving Picture Houses 1313
Civilizing Value of the Photo Play, The. By H. C. Judson 1182
Circularizing Buffalo Jones Pictures 1185
Clergyman in the Picture, The 176
Clune's Theatre, Los Angeles, Cal. 296
Clergy and the Picture, The 352
Clouds in the Picture 401
Coles, H. R. 1429
Comment on "Jackass Music" 176
Comedy of the Future, The. Louis Reeves Harrison 230
Commercializing the Educational Film 474
Common Sense in the Studio. By Wm. H. Kitchell 1425
Color Question, The 754
Convention, The 583
Contrast, A 584
Colored Motion Pictures. By Henry 721
Commenting on the Films 813
Cobb, Irvin S. Lang 823
Comic Film, The. By Mrs. F. George Eggleston 875
Cry for Comedy 37
Crazy People Entertained with Moving Pictures 231
Credit Where Credit Is Due 259
Cracker and the Picture, The 462
Crime Poster Again, The 814
Cutting Off the Heat Rays 287

D

Darkened Theatres 1508
Daniels, "Divina Commedia" in Moving Pictures 1572
Decline of the House Organ 178
Deterioration of Moving Pictures 268
Deer, James Young 999
Deagan Bells, The 1241
Dearth of Comedy, The 1203
Declaration of Independence, The 1580
Dion-Boucicault Season, A. By Robert Grau 466
Discrediting the Uniform 1235
Draft of By-Laws of the Exhibitors' League of New York 948

E

Edair Factory Nearing Completion 1500
Edair Photography 71
Educational Exchange 1428
Educational Aspect of the Moving Picture 175
Educational Film Programs 233
Education by Machine 403
Educational 492
Educating the Philippines 829
Edison Oxygen Generator 886
Educational Photo-Play, The. By C. H. Claudy 1300
Elder and the Deacon, The 549
English Tribute to the Cinematograph in the United States 408
Engel of the Rex, Joe 591
Enoch Arden 1358
Enterprise Watch Fobs 1369
Essanay in Film Auto Races 1198
Essanay Motor Race Film 1309
Essanay Pictures, Indianapolis Auto Races 1433
Ethics of the Poster, The 1054
Exhibitors' League of Pennsylvania 94
Exploration and the Picture 260
Exposing Moving Pictures Indoors 340
Exchange and the Business, The 694
Exhibitor and the Lightening Company 935
Exhibitors' Association of Greater New York 1064
Exhibitors' League and National Convention 1406
Exhibitors' League Meeting 1127
Exhibitors' Meeting at Columbus, Ohio 1124
Exquisite Nature Picture 1237
Exhibitors' League of Milwaukee 1312
Exhibitor as a Teacher, The 1456
Eyes and Ears. By Louis Reeves Harrison 348

F

Facts and Comments 1504
Fake Outside Advertising 182
Fall of Troy, The 1005
Faust. By Pathe 1236
Fewer if Better Quality vs. Quantity 1508
Festive Sunday in Yonkers, A. By F. H. Richardson 1006
Fighting Blood (Biograph) 1570
Films for Commuters 30
Film and the Play, The 347
Fight Pictures 486
Five Hours 699
Filmless Animated Photography 1500
Film Service at Standard Prices. By Henry 757
Film Nets of the Week 817
Film of the Week, The 935
Fishing for Compliments. By Louis Reeves Harrison 995
Film Criticism in the Lay Press 1113
Five Years in Film 1366
Flagrant Abuse of Posters, The 309
Foreign Notes of Interest 1027
For the Good of the Child 233
Foibles of the Photo-Play. By C. H. Claudy 1116
Free Theater in Red Oak, Iowa 1175
Freese Green Color Process, The 146
Free Picture Shows for Cleveland 1368
Free Posters with Reels 251
Funeral of Archbishop Ryan 526

G

Gaumont Camera Infringes Elison Patent 18
Gaumont and All Beater Movement Cameras Enjoined 140
Gaynor's Committee, Mayor 995
Genre Motion Tales 433
Good Projection. By F. H. Richardson 703
Good and Bad. By P. H. 1061
Good Entertainment. By Spec Tator 1303
Great Help to the Operator, A 414
Growth of Moving Picture Houses in Brooklyn 26

H

Hamlet of the Film, The 883
Half-Baked Picture Plays. By C. H. Claudy 1177
Happiest Man in New York 1309
He Caters to the Children 489
Herlist 1908 Scenes 535
Henry VIII. on the Screen 535
High-Class Advertising 1586
Higher Ideals 1355
Historian of the Future. By Henry 1505
Home of the "Hallberg" Economizer, The 1509
Hunting with the Camera 286
Hudson Electric Supply Company Enters M. P. Field 760
Hudson M. P. Company 1191
Humorous Incidents at the Powers Fire 1505
Hyman Theater, Los Angeles 886

I

Ibsen's "Doll's House" Filmed 1502
Ideals 128
Illustrated Song Slides 1178
"Imp" Company Invades Cuba, The 146
Imp Stock Company 290
Importance of Truthfulness in Pictures 291
Impossibilities in the Plot—By C. H. Claudy 1496
"Imp's" Ball a Success 412
Imp A. B. C. Book, The 1070
Influence of the Picture, The 128
Investigation of Picture Show Conditions in New York City 314
Indians War on the Films 581
Index to Contents of Volume VIII. 1504-A
Influence of the Picture 1564
In the City of Culture 820
Interesting Reports 1057
Ince, Thomas H. 1123
Intimate Picture of Mexican Rural Life, An 1242
Industrial Moving Picture Co. of Chicago Scores Great Success 1368
Is Kid Business Worth Bidding For? 345
It "Went Over." By C. H. Claudy 231

J

Jackass Music. By Louis Reeves Harrison 124
Jackass Journalism 228
Junk Exchange, The 755
Jury Trail, for Picture Men 1174

K

Kalem Sends Stock Company to Ireland 1242
Keith and Proctor and the Picture 70
Kinematograph in Future Education, The 291
Kind of Showman Cinematograph Evolves. Robert Grau 823
Kinemacolor 1494
Kinemacolor in London 1502
Kiski Theater, The 1184

Laemmle Sails, Carl 1425
Lay Press and the Picture, The 69
Lanning, Frank 245
Lack of American Enterprise in Foreign Countries 310
Lassoing Wild Animals in Africa (Buffalo Jones' Pictures) 404
Larger Programs to Select From 1174
Legal Status of the Moving Picture Exhibitor 1491
Letter from the Philippines 236
Lectures for Superior Plays 1359
Lectures On Notable Reels. By W. Stephen Bush 1430
Limiting Amperage. By F. H. Richardson 20
Licensed Manufacturers Meet and Dine 36
Little Soldier of '64 1434
Local Advertising 252
Local Organization Necessary to a National Convention. Art II 1114
Local Organization Necessary to a National Convention—Art I 993
Lubin Theater, Philadelphia 185
Lyric Photo-Play, The. By Hanford C. Judson 997

M

Mayor of Indianapolis on Sunday Opening 200
"Make Believe" Indian, The 473
Maiden in the Picture, The 528
Masking the Picture 633
Meeting of Exhibitors' Association of Chicago 1597
Metal Covered Entrance for Open Air Picture Show. By W. W. Daniels 305
Melies in Texas 308
Memory Axe Recitter. By Henry Phelps Gage 410
Memory Restored by Moving Pictures 472
Melodrama. By Louis Reeves Harrison 1058
Measurement of Lenses 70
Microscopic Motion Pictures 159
Miller Brothers' 101 Ranch 1566
Misleading Posters 1191
Moving Pictures in Madison Square Garden 1119
"Moral Lessons" on the Screen. By W. H. Jackson 87
Motion-Picture Landing Stage in Maine Picture Boasts 228
Moving Picture Story Magazine, The 228
Moving About Among Moving Pictures 408
Moving Pictures and Treasury 1565
Moving Picture and the Law of Copyright 1424
Moving Picture Legislation. By C. H. Kerr 811
Moving Pictures of the Boston Fire 1016
Move on the Open Market 586
Morris, Phil 591
Moving Picture Workers' Local 442 591
Moving Picture Convention 618
Moving Pictures in Advertising 697
Motion Picture Exhibitors' Association of Greater New York Goes On Record in Favor of a National Convention of Exhibitors 753
Motion Picture Theater, The. C. Koening 792
Moving Picture in the Home 934
Moving Picture and the Public 1008
Moving Pictures on the Sea 1070
Moving Picture Machine Operators (Local 186, I. A. T. S. E. Spring Ball, The 1079
Monster Moving Picture House 1251
Motiograph Watch Fob, The 1251
Moving Picture Charts, A 1301
Moving Picture Catechism 1363
Motion Picture Patentmaya Injunction Dissolved 1368
Municipal Jack Pot, The 1114
Mustang Bete's Love Affair (Lessing) 1500
Mutt and Jeff in Motion Pictures 1305
Multi-focal Cameras 73

N

National Board of Fire Underwriters' Rule 19
National Film Distributing Company, The 1001
Nat Wills' Poster, The 1515
New Baltic Theatre 1506
New Program Board, A 26
New York Herald Correspondent Is Rewarded 136
New York Eden Musee and the Picture (Interviews with R. G. Hollomon) 295
New England Picture Personalities No. 3. Joseph Roth 825
New Los Angeles Picture Palace 1184
New Film Renovating Company 1191
New Kinemacolor Company, The 1297
Notable Feature Films 146
Not Guilty 1235

O

Old Man and Jim, The 357
Oliver, Joseph A. 1516
One Month in Cinematographic Progress 291
On the Brink 1065
Open Market—Article I. By John M. Bradlee 349
Open Market—Article II. By John M. Bradlee 516
Operator's Dream, The. By H. J. Heffman 522
Open Market—Article III. By John M. Bradlee 573
Orthochromatic Films for Moving Pictures 16

P

Patents Co. vs. Independent Manufacturers 74
Passing Show, The. By C. H. Claudy 1162
Passing Show, The. By C. H. Claudy 1367
Patent and Its Prosecution 1503
Pastime Theater, Boston, Mass 609
Pass It Along 904
Perceptible Improvement, A. Jane Elliott Snow 1415
Pennsylvania Law 1567
Pennsylvania Exhibitors in Line 1102
Philadelphia Review. By G. P. Van Harlingen, B. S. 1205
Photoplay in Word Color, A. By C. H. Claudy 1301
Photoplay Review. By J. A. Geer 1001
Photoplay of Sometimes, The. By Robert Grau 1001
Portable, Its Progress and Its Improvement, The 111
Picture Instruction 181
Picture Pay Audience Loses, The 1102
Picture Personalities: Arthur Johnson 1102
Picture Personalities: Eberhard Schroeder 892
Picture Personalities: Hector J. McDermott 1261
Picture As a Lesson 1467
Picture Instruction in Canada 1580
Picture as an Aid to the Industries, The 1514
Picture in Aid of Medical Science 870
Picture and a Crime, The 1466
Place of the Picture in Education, The 1410
Play the Game on the Square 817
Plea for Common Sense, A 837
Plots—By Louis Reeves Harrison 1466
Position of the Screen, The 29
"Police Gazette" on the Screen, The 31
Powers Film Plays 1123
Powers' Film, The 1239
Powers Plant Destroyed by Fire 1364
Powers Cameragraph at Coney Island 1398
Proper Illumination of Moving Picture and Other Theaters 181
Princess Theater, Omaha, Nebr., The 252
Private and Public Interest at Stake 289
Propangandary in the Picture House 452
Provisions of Dallas Law 1566
Processes of Carriage, The 580
Progressive Theater, Will Prosper, A. By Robert Grau 1302
Princess Theater, Vancouver, B. C. 1302
Propaganda and the Picture House. By Thomas Bedding, F. R. P. S. 347
Psychic Force and Value of the Moving Picture 1422
Public Opinion Controls—Article I 933
Pure Air in Theaters 1582

R

Radiographic Moving Pictures 634
Reckless Reddy Refuting Calumny 1068
Reflex Prism and Its Use in Moving Picture Camera 1015
Reform the Individual 275
Reduction in New England Fire Insurance Rate 124
Refraction of Light 1076
Rex First Release, The 403
Remembering vs. Forgetting 634
Rejected Manuscript, The. By Louis Reeves Harrison 605
Reels Should Be Inspected at Factory 778
Report of the National Board of Censorship 1000
Remarkable Film, A 1115
Rex Invades Broadway 1241
Reply From Manila, A 1295
Refinement Worth While 1357
Royal Send Off, A 1427

S

Sales Company Employees' Reception and Ball 146
Sales Company Employees' Ball 354
Sanitary Theater, The 539
School For the Training of Photo Play Rights 20
Schools In Which the Cinematograph Has Taught Both 181
Schools in Which the Cinematograph Has Become a Necessity 182
Scenario Considerations. By Richard V. Spencer 298
Scenario Writing. By F. H. Richardson 308
School Authorities and The Picture 352
Scenario, A 487
Scenario School, The 573
Scarcity of Educational Films 600
Screen Suggestion, A 824
Schneider's Wonderful Invention, Explained 824
Scale of Wages of Local 35, New York 1020
Schneider's Single Illuminant Double Dissolving Stereopticon 1130
Sea Pictures 1576
Shooting Incidents—Rex 1580
Separate Producers for Drama and Comedy 755
Seen on the Curtain. By Freelance 1129
Sensational Pictures 1235
Setting. By Louis Reeves Harrison 1560
Shakespeare on the Screen 765
Sincerity Pictures Modern Story, A 1424
Simultaneous Release of Similar Subjects. By Henry 15
Simplicity of Theme, a Contrast and a Lesson 228
Silhouetted Moving Pictures 518
Size of the Picture 647
Slogan of Quality, The 818
"Son of the Executioner," The 248
Southern California Exhibitors' Convention. By Richard Spencer 415
Spotting 1029
Sociological Study, A 818
So-Called Daylight Screens, The 854
Specialization 1576
Standard Moving Picture Machine, The 1567
State Licensing by the Camera 308
Star Fiction Writers in the Field of the Photo-Play. By George Reck Hill Craw 637
Studio Wedding, The 904
Star Theater, Duluth, Minn 1095
Star Theater, Boston, The. By Henry 1180
Superior Plays. By Louis Reeves Harrison 1233
Swelling the Box Office Receipts—Art I. By George Rockhill Craw 993
Swelling the Box Office Receipts—Art II. By George Rockhill Craw 1117

T

Talking Picture, The 599
Taxation Without Representation 1304
Technique of the Picture Play, The—Art I. By Geo. Rockhill Craw 1016
Technique of the Picture Play, The—Art II. By Geo. Rockhill Craw 1148
Technique of the Picture Play, The—Art III. By Geo. Rockhill Craw 1269
Technique of the Picture Play, The—Art IV. By Geo. Rockhill Craw 1461
Tomorrow and Today. By Sid. Independent 1574
Temptation of a Great City 1367
Theater Management. By Hollis 1096
Theater of Cinematographic Art, The. By Robert Grau 1096
Three Reel Pictures a Success 629
Three Live Specials, The 1123
Too Much Antler. C. H. Claudy 288
Too Near the Opening 633
Tuning and Testing as an Adjunct to the Picture 1244
Two Much Corn Stories 1096
Two Million Dollar Film, The 1483
Tenth Month of the Pool 1484
Twelfth Night and After 36

U

Unwritten Script, The. By F. H. Cheney 1235
Unique Situation, A. By Robert Grau 1180
Unwritten History and How to Read It 473

V

Value of the Motion Picture Advertising. By Horace F. Shaw 1179
Vaudeville Theaters, Loews 1198
Vaudeville Theaters, Loews Mt. 1580
Valuable Scientific Combination, A 1573

What Do the Actors Say in the Silent Pictures..... 112
What Parlor Is Doing..... 1434
When We Have Kept Silent..... 248
Wind Gets Grace, The, Illustrated C. Judson..... 816
Wings of Memory..... 1208
With Counsel of Injunction Against Vaitmount Type of Camera..... 139
Wolf in the West, The..... 1204
Wolf Moving Pictures Save Modern Spanish Garden, By Robert Gran 1287
With Accompanying Song, By Emmett Campbell Hall..... 1206
Won't Let the Convention..... 693
Wood for the Makers of Song Slides, A, By Henry..... 230
Wont to the Producer, A, By Robert Gran..... 1257
Worth a Guinea, A..... 1295
Word to the Exhibitor, The, By Mr. Bradley..... 1419
Writing of a Scenario, The, By George Rockhill Cran..... 968

Index to Stories of the Films

Licensed Releases.

A

Abbey of Days Past, The—Urban Eclipse..... 804
Absence of Kate Reeves, The—Pathe..... 1084
Accomplice, The—Pathe..... 1144
Adventure Vent, The—Vitagraph..... 662
Affairs and the Singer, The—Lubin..... 816
Across the Plains—Essanay..... 724
Advertising for Mistress—Kalem..... 1227
After a Hundred Years—Selig..... 666
Age vs. Years—Lubin..... 1026
Aids—Kalem..... 1022
Aileil Has a Auto—Essanay..... 1146
Among Brigands—Pathe..... 1309
Alliance a Way, The—Lubin..... 1030
All for Money—Pathe..... 1264
All for the Love of a Lady—Edison..... 665
All is Fair in Love and War—Vitagraph..... 96
Alone at Night—Gaumont..... 1294
Ambitious Boothack, The—Gaumont..... 546
Animal and Modern Indian Eclipse..... 1030
Angel of the Sands, The—Lubin..... 1004
An Intrigue—Pathe..... 39
Appeal of His Eye, The—Pathe..... 784
Aunt Fan—Edison..... 785
Arguments, The—Selig..... 39
Artist's Peg Dog, The—Gaumont..... 98
At the Beach of Dawn—Essanay..... 1065
At Eventide—Gaumont..... 320
Athaliah—Pathe..... 725
Atonement, The—Essanay..... 1146
Atonement of Thais, The—Gaumont..... 846
Attitude, Carmina—Lubin..... 1322
At the White Man's Boot—Vitagraph..... 374
Avenged—Urban Eclipse..... 1390

B

Baby Fortune Hunters—Gaumont..... 262
Baby of the Boarding House—Edison..... 1083
Baby's Playmate—Edison..... 668
Back to the Primitive—Selig..... 1040
Bad Man's Downfall, The—Essanay..... 375
Bad Man's First Prayer, The—Essanay..... 848
Band Ice, A—Pathe..... 1302
Bankrupt, The—Gaumont..... 1145
Barber's Daughter, The—Gaumont..... 516
Barnacle's Courtship, Capt.—Vitagraph..... 544
Barriers Burned Away—Vitagraph..... 1396
Baseball Star from Bingville, The—Essanay..... 1456
Battle at Redwood, The—Pathe..... 96
Battle Hymn of the Republic—Vitagraph..... 1457
Bearded Youth—Biograph..... 1456
Between the Tower Ruins—Urban Eclipse..... 904
Beautiful Peace of Tara, The—Gaumont..... 546
Belated Bridegroom, The—Lubin..... 1024
Bertie's Reformation—Kalem..... 1263
Bertie's Mission—Vitagraph..... 544
Betty Becomes a Maid—Vitagraph..... 662
Betty's Accomplishments—Pathe..... 374
Between Two Fires—Edison..... 785
Big Hearted Jim—Kalem..... 783
Bill and His Pal—Melies..... 434
Billy in Trouble—Pathe..... 1144
Black Bordered Letter—Edison..... 321
Bob Sledding—Vitagraph..... 848
Bold Your Waiter—Pathe..... 905
Bowery Burgess, The—Essanay..... 204
Boxed Door, The—Kalem..... 39
Brave Will Be Brave Indeed, The—Edison..... 1090
Brest a Fortified Harbor of France—Gaumont..... 904
Bridegroom's Dilemma, The—Vitagraph..... 697
Bridge and the Egg—Lubin..... 663
Broken Idol, The—Biograph..... 784
Broken Life, A—Pathe..... 1323
Broken Toys, The—Kalem..... 322
Brother's Redemption, A—Lubin..... 201
Brownsmere, The—Selig..... 405
Buddy, The Little Guardian—Selig..... 203
Bumptious as Reuse—Edison..... 321
Bumptious Industries, The—Edison..... 491
Burning Hair at Lieschland, The—Essanay..... 1025
Burned Past, A—Edison..... 906
Burglar in Love—Pathe..... 847
By a Woman's Wit—Kalem..... 785
By the King's Orders—Urban Eclipse..... 262

C

Call Up By the Deep—Vitagraph..... 262
Capturing The Fairfield—Essanay..... 321
Cat Becomes Reasonable, A—Kalem..... 1024
Catherine Brougher, The—Essanay..... 474
Cavaliers, The—Pathe..... 662
Cave in Selig—Edison..... 1146
Canvassing Lover—Vitagraph..... 435
Card Introduction, A—Edison..... 906
Cardinal's Tutor—Edison..... 1204
Carnival, The—Kalem..... 1084
Carrier Pigeon—Kalem..... 1204
Case of High Treason, A—Edison..... 1146
Cat Came Back, The—Essanay..... 1205
Catching the Deep-Sea Turtle—Essanay..... 846
Caught With the Goods—Urban Eclipse..... 722
Christmas Carol, A—Edison..... 38
Child's Plea, A—Gaumont..... 149
Changing Cooks—Melies..... 1301
Changing The Vitagraph..... 435
Chief's Daughter, The—Biograph..... 846
Chief's Talisman, The—Pathe..... 905
Child and the Tramp, The—Edison..... 1022
Chrysanthemums—Gaumont..... 1262
Changing of Silks Wafers, The—Vitagraph..... 1324
City of Amalfi in Italy, The—Gaumont..... 784
City of Florence, Italy—Gaumont..... 1390
Close Call, A—Pathe..... 1144
Clever Feud, A—Vitagraph..... 1265
Cooperating and the Ranch Girl—Biograph..... 1084
Count and the Cowboy, The—Essanay..... 95
Courage of Sorts—Vitagraph..... 1457
Coward, The—Vitagraph..... 150
Cowboy's Innocence, The—Pathe..... 95
Cowboy's Devotedness, A—Pathe..... 262
Comrades—Urban Eclipse..... 492
Convenience—Biograph..... 544
Code of Honor, The—Selig..... 666
Germeanors, or Japanese Catching Fish With Birds—Urban Eclipse..... 722
Cowboy and the Shoes, The—Selig..... 846
Cowboy's Adventure, A—Pathe..... 847
Court Martial, The—Gaumont..... 904
Country Lovers, The—Biograph..... 1096
Cook, The—Lubin..... 1322
Craven Heart, A—Selig..... 1396
Crimson Scene, The—Melies..... 39
Crusade of the Templars, The—Gaumont..... 1023
Crucial Test, The—Edison..... 1528
Crooked Road, The—Biograph..... 1204
Curse of the Red Man, The—Selig..... 320
Cupid's Mail—Gaumont..... 662
Cured—Biograph..... 722
Cupid's Chauffeur—Vitagraph..... 1263
Cure for Dyspepsia—Edison..... 1322
Cupid's Jealousy—Biograph..... 1023
Cattle Fish, The—Gaumont..... 1096

D

Dave's Love Affair—Biograph..... 1322
Day and a Night, A—Kalem..... 964
Dead Man's Honor, A—Vitagraph..... 1204
Dear, Kind Hubby—Selig..... 1145
Decree of Destiny, A—Biograph..... 544
Delayed Proposal, The—Vitagraph..... 1456
Deluge, The—Vitagraph..... 374
Department Store, The—Edison..... 663
Derelict Reporter—Vitagraph..... 1022
Disinherited—Urban Eclipse..... 320
Dever, The—Kalem..... 666
Disclaiming the Cook—Selig..... 1145
Disreputable Mr. Raegen, The—Edison..... 724
Diamond Star, The—Pathe..... 434
Dobbs the Bauber—Lubin..... 490
Double Elopement, A—Lubin..... 374
Doctor Quack—Vitagraph..... 97
Doctor, The—Edison..... 375
Doctor Charcot's Trip Toward the South Pole—Urban Eclipse..... 722
Drifting—Lubin..... 1084
Drama, Cardin, The—Gaumont..... 1263
Duke De Ribion Counter—Lubin..... 1322

E

Easter Babies—Vitagraph..... 906
Eleanor's Catastrophe—Lubin..... 1084
Elora, The Fruit Girl—Edison..... 38
Emperor's Return, The—Gaumont..... 1145
Enemies—Melies..... 967
Englishman's Honor, An—Selig..... 203
End of the Earth, The—Vitagraph..... 1265
Enoch Arden Part I—Biograph..... 1390
Enoch Arden Part II—Biograph..... 1390
Erring Jew, The—Gaumont..... 1095
Escape From the Trenches, The—Pathe..... 262
Eventful Evening, An—Edison..... 321
Evils of Betting, The—Pathe..... 96
1861—Selig..... 1722

F

Family of Vegetarians, The—Edison..... 95
Father Against His Will—Pathe..... 201
Fates Turning—Biograph..... 202
Father Makes Himself Useful—Lubin..... 202
Father's Birthday Ring—Lubin..... 504
Fateful Indian, The—Essanay..... 607
Family Troubles—Gaumont..... 722
Fatal Resemblance, A—Pathe..... 723
Fascinating Bachelor, A—Lubin..... 1025
Father's Dress Suit—Edison..... 1204
Faust—Pathe..... 1390
Feeling a Smoke Stack—Urban Eclipse..... 435
Fight for Rose—Biograph..... 1524
Fire Department of New York City—Edison..... 150
Fisher Folks—Biograph..... 375
Fiddler, The—Kalem..... 1025
Fishguard Harbor, Wales—Urban Eclipse..... 1144
Fires of Rebellion, The..... 1204
Flag Didn't Rise—Pathe..... 1262
For the Love of an Enemy—Kalem..... 97
Forbidden Cigarette—Gaumont..... 21
Fortune Hunters, The—Selig..... 846
For His Sake—Vitagraph..... 848
For the Squaw—Pathe..... 1457
Foster Father, The—Pathe..... 905
Forgiveness—Pathe..... 1024
For Her Brother's Sake—Vitagraph..... 1324
Forgiven in Death—Essanay..... 1325
Foxy Trapper, A..... 1525
Fine Lance, The—Eclipse..... 1646
Fury of a Woman Scorned, The—Urban Eclipse 545

G

Game of Deception, A—Lubin..... 1263
Gambler's Chance, The—Lubin..... 1144
Gardner's Ladder, The—Edison..... 201
Gambler of the West, A—Essanay..... 38
Gaul's Honor, The—Urban Eclipse..... 1204
Gargantua—Gaumont..... 1096
Getting Sister Married—Essanay..... 434
Getting Even—Lubin..... 434
Getting Her Own Back—Essanay..... 666
Girl of the Mountains, The—Vitagraph..... 260
Girl in the Film, The—Vitagraph..... 202
Girl of the West, The—Essanay..... 150
Girls Will Be Boys—Essanay..... 38
Gorges of the Bourne, France—Gaumont..... 262
Golden Sickle, The—Urban Eclipse..... 435
Good Turn, A—Lubin..... 1144
Grandmother's War Story—Kalem..... 375
Great Heart of the West—Melies..... 1262
Great Nitrate of Soda Industry of Chili—Selig..... 1322

H

Hank and Lank—Essanay..... 321
Hans' Mullions—Essanay..... 697
Haunted Haunted Town, The—Edison..... 965
Haven of Refuge, The—Selig..... 904
Help Wanted—Biograph..... 95
Heart of Hate, A—Melies—Kalem..... 97
Her Chum's Brother—Kalem..... 97
Hearts, Hunger, Happiness—Pathe..... 202
Heart Beat Long Ago—Biograph..... 320
Heart of a Savage, The—Biograph..... 491
Her Artistic Temperament—Lubin..... 666
Her Words Came True—Selig..... 666
Her Adopted Father—Selig..... 666
Her Child's Redemption—Lubin..... 723
Hero Track Walker, The—Kalem..... 723
Her Faithful Heart—Melies..... 846
Helping Him Out—Lubin..... 904
Her Master—Selig..... 1022
Her Industry—Lubin..... 1144
Hero Almost, A—Lubin..... 1144
Heart of an Indian Maid, The—Pathe..... 1284
Herders, The—Selig..... 1204
Hearts and Flag—Edison..... 1296
Her Sacrifice—Biograph..... 1524
Her Soldier—Kalem..... 1525
Her Spoiled Boy—Melies..... 1323
Her Brother's Photograph—Edison..... 1323
Hero in Three—Edison..... 1324
Hidden Mine, The—Essanay..... 1456
His Birthday Lubin..... 1457
His Last Parade—Lubin..... 39
His Mistakement — Edison..... 1458
His Trust Fulfilled—Biograph..... 149
His Trust—Biograph..... 149
Hulu of Cressice, The—Gaumont..... 149
His Master's Son—Essanay..... 201
His Bogus Uncle—Lubin..... 321
His Daughter—Biograph..... 434
His First Sweetheart—Gaumont..... 546
His Friend, the Burglar—Lubin..... 608
His Image in Water—Gaumont..... 722
His Best Girl After All—Lubin..... 784
His Mother's Scarf—Biograph..... 964
His Mother—Vitagraph..... 1085
His Baby's Doll—Pathe..... 1262

His Leap to Liberty—Gaumont 1259
Highlows vs. Judson—Lubin 1286
How Man Went Around the World—Pathe 201
Home of the Soul, The—Lubin 201
How Many Met the Preachers—Melies 201
How Bella Was Won—Edison 669
How the Sheep Grew—Lubin 1456
How Willie Raised Potatoes—Edison 1458
Hop Picking—Vitagraph 848
Hoodoo, The—Lubin 901
How She Triumphed—Biograph 904
How Sprogans Took Lodging—Edison 1029
Holding His Own—Essanay 1025
Honor of the Flag, The—Melies 1458
How the Hungry Man Was Fed—Edison 1146
Hubby's Day at Home—Kalem 1260
Hungry Pair, A—Essanay 1097

I

If Treveaters—Pathe 201
In the Days of Chivalry—Edison 149
In the Hot Lands—Melies 540
Indian's Bride, Pathe 1260
In the Arctic Night—Vitagraph 1260
In the Right of War—Melies 1092
If Happiness in the West—Selig 1260
Inventor's Rights, The—Pathe 909
Inherited Fate, The—Vitagraph 784
In Northern Forests—Vitagraph 1097
In Old Florida—Kalem 846
In the Privilege of Kwang Tung, China—Urban-Eclipse 904
Insurrecto, The—Kalem 904
Indian Maiden's Lesson, The—Essanay 1146
In Old California Where the Ginger Came—Selig 1029
Indian Justice—Pathe 1029
In the Day of Nero—Gaumont 1084
In the Days of '49—Biograph 1084
In the Baggage Coach Ahead—Edison 1085
In Blossom Time—Kalem 1144
In and Around Havana, Cuba—Edison 1146
Immortal Alamo, The—Melies 1204
Inheritance, The—Edison 1206
In Time for Press—Melies 1263
Indian's Sacrifice, The—Lubin 1322
Inadvisable Soldier, The—Pathe 1323
Iron Master, The—Edison 492
Irish Honeymoon, The—Kalem 541
Italian Artist, The—Biograph 95
Italian Coast Scenes—Gaumont 846

J

James Jr. Messes, After the Battle—Kalem 1459
Jean Rescues—Vitagraph 321
Jeggers' Moving Day—Edison 373
Jealousy Fatal—Pathe 492
Jiggers Looks for a Job—Gaumont 320
Jilted Joker, The—Essanay 321
Jim, the Mule Boy—Edison 724
Jimmie, the Fox—Gaumont 904
Jimmie on a Lark—Gaumont 1145
Jimmie's Trick—Gaumont 1725
Jimmie, the Sportsman—Gaumont 1204
Jimmie, the Insurance Agent—Gaumont 1260
Jim and Joe—Selig 1322
Jiggers Buys a Watch Dog—Gaumont 1799
Jollier, The—Kalem 1459
Jones in the South Seas, Davy—Vitagraph 321
Josh and Cindy's Wedding Trip—Edison 1022
Jones, Davy—Vitagraph 662
Justinian and Theodora—Selig 66
Justice of Claudius, The—Pathe 846

K

Khmers — Pathe 1323
Kid From Arizona, The—Pathe 662
King's Daughter, The—Gaumont 1204
Kiss of Mary Jane, The—Melies 1456
Kleptomaniac's Repentance, The—Gaumont 203
Knight of the Road—Biograph 903
Kremmel Waterfalls in the Austrian Tyrol—Gaumont 320

L

Lack of Hair, A—Urban Eclipse 98
Last Curtain, The—Gaumont 320
Lafont and Pola's Last Flight—Gaumont 492
Lass Who Couldn't Forget, The—Kalem 723
Last Edict of France II—Urban Eclipse 904
Latest Sneak, The—Vitagraph 1097
Lal Chyche—Pathe 961
Lassie's Lady's Luck, The—Essanay 1025
Legally Dead—Pathe 320
League of Mexico, The—Vitagraph 954
Letter Will Be Red Sox, The—Gaumont 784
Leading Lady, The—Vitagraph 906
Lesson Learned, A—Edison 1204
Leon Wolf's Pub—Kalem 1260
Lily of the Tenement, The—Biograph 493
Lash That Held, The—Edison 204
Little Chums Rider, The—Selig 260
Little Sister—Kalem 322
Little Soldier of '61, The—Kalem 1459
Little Shepherdess, The—Selig 545
Lieutenant's Lone Patrol 662
Lieutenant's Wild Ride, The—Gaumont 662
Little Lad in Love, A—Vitagraph 722
Little Rebel, The—Pathe 1097
Love Letter Interrupts Flirts 59
Lover and the Count, The—Edison 321
Lost and Won—Selig 1097
Lost Boss, The—Lubin 1145
Lost Button, The—Ipswich 1074
Lone and Fat Stock Market—Edison 906
Lonesome Optometer, The—Biograph 662
Lost, A Baby—Essanay 906
Love in Masked Dance 722
Last Years—Gaumont 904
Legality of Don Luis Verdugo, The—Kalem 1084
Love Proves Stronger Than Duty—Pathe 1262
Love Story of a Great Actress, The—Gaumont 1262
Love of Summer Maid—Kalem 1322
Lucia's Broken Romance—Pathe 1084
Lucky Card, The—Essanay 1284

M

Marguerite's Birthday—Pathe 151
Marked Bodice, The—Pathe 151
Mariner's Horsemanship—Edison 1204
May Has the Boxing Fever—Pathe 320
Max Makes Music—Pathe 492
May Instructed, The—Pathe 544
Max's Feet Are Pinched—Pathe 636
Max Is Stuck—Pathe 662
Max is Forced to Work—Pathe 1024
Mimic Diplomacy—Lubin 450
Matrimonial Epidemic—Gaumont 492
Mariner's Ghost—Vitagraph 544
Man From the Bar, The—Selig 546
Mandy's Sons' Wives—Lubin 668
Mason's Last Deal, Jack—Melies 906
Mayor's Reception, The—Melies 1025
Mandarin's Lady, The—Biograph 1144
Maderson's Reduction—Edison 1146
Mandarin's Shoes, The—Vitagraph 1260
Melies, Winsor—Vitagraph 848
Mexican Hairpin Trick—Kalem 491
Mesquilon, The—Selig 545
Mexican Rose, Garrison, A—Kalem 1091
Mesquite Bellew—Gaumont, The—Pathe 38
Mission Worker, The—Selig 1456
Max in Masks—Lubin 59
Mountain Law, The—Biograph 95
Mazuma, The—Lubin 1084
Mayor of French and Their Nephew, Billy—Vitagraph 96
Missing Bride, The—Pathe 320
Mischief Garner, The—Kalem 544
Misplaced Jealousy—Biograph 1025
Mistrust—Pathe 1262
Mexican Will Happier—Edison 1324
Mike, The Miser—Edison 264
Money Lender, The—Urban Eclipse 662
Mandolin—Edison 847
Mother and Sons of '76—Pathe 1324
Mother, The—Selig 904
Money in the Bank—Kalem 1092
Mountain Anita—Selig 1322
Mr. Inquirer—Lubin 1042
My Prairie Flower—Melies 490
My Daughter—Pathe 1084

N

Napoleon in 1814—Gaumont 378
New Cook, The—Kalem 1324
New Editor—Selig 1520
New Jailer, The—Selig 1520
New Stenographer, The—Vitagraph 435
Nemesius and the Banks of the River Luing, Province Urban Eclipse 662
Neil's Last Deal—Edison 847
Nick's Wife—Essanay 905
New Dress, The—Biograph 1144
Night of Terror, A—Edison 847
Nurse's Love Story, The—Edison 1206
Novel Experiment, A—Selig 1262
Novice, The—Selig 1391

O

Oasis in the Sahara Desert, An—Gaumont 1328
Oh! You Gutsman—Pathe 482
Oh! You Traveler—Essanay 544
Oh! You Icebo—Pathe 636
Old Folks' Sacrifice—Vitagraph 1092
Odd Wager, The—Vitagraph 97
Old Family Bible, The—Edison 847
Old Ledge—Gaumont 964
Old Indian Days—Pathe 1197
Old Man's Pass—Arc—Essanay 1024
Old Sweetheart—Melies 1259
On the Border of the Forest—Urban Eclipse 324
On the Enemy's Edge—Essanay 490
On the Border of Tibet—Lake—Urban Eclipse 1240
One of Nature's Noblemen—Selig 1262
Open Road, The—Kalem 491
Open Switch, The—Lubin 845
Oppressor, The—Gaumont 904
Orphan's Plight, The—Essanay 785
Outlaw and the Child, The—Essanay 1456
Over the Cliff—Pathe 1197
Outlaw, The—Selig 545
Owner of the U. J. Ranch, The—Melies 96

P

Padre, The—Selig 434
Pugilists and the Countess Beatrice—Gaumont 492
Paradise Lost—Biograph 846
Pugilist's Wife, The—Pathe 1022
Page's Invention, The—Urban Eclipse 1023
Passing of Dapplin Pete—Pathe 1092
Pearl and Thread—Pathe 1092
Patterns—Selig 1324
Pugilist's Revenge, The—Gaumont 1092
Peace ordering, The—Vitagraph 905
Pioneers, Vitagraph 905
Pugilist's Revenge—Kalem 904
Pathos in Chemistry—Gaumont 454
Pathos in the Kitchen—Edison 1146
Pathos of a Dog—Edison 1206
Pugilist's Wife, The—Pathe 1260
Pugilist's Fall, The—Pathe 1260
Pugilist's Engagement, The—Biograph 1260
Pugilist's Revenge—Kalem 1261
Pugilist's Wife, The—Pathe 1262
Pugilist's Dog, The—Gaumont 1262
Pugilist's Revenge, The—Kalem 1263
Pugilist's Wife, The—Pathe 1263
Pugilist's Revenge, The—Kalem 1264
Pugilist's Revenge, The—Kalem 1265
Pugilist's Revenge, The—Kalem 1266
Pugilist's Revenge, The—Kalem 1267
Pugilist's Revenge, The—Kalem 1268
Pugilist's Revenge, The—Kalem 1269
Pugilist's Revenge, The—Kalem 1270
Pugilist's Revenge, The—Kalem 1271
Pugilist's Revenge, The—Kalem 1272
Pugilist's Revenge, The—Kalem 1273
Pugilist's Revenge, The—Kalem 1274
Pugilist's Revenge, The—Kalem 1275
Pugilist's Revenge, The—Kalem 1276
Pugilist's Revenge, The—Kalem 1277
Pugilist's Revenge, The—Kalem 1278
Pugilist's Revenge, The—Kalem 1279
Pugilist's Revenge, The—Kalem 1280
Pugilist's Revenge, The—Kalem 1281
Pugilist's Revenge, The—Kalem 1282
Pugilist's Revenge, The—Kalem 1283
Pugilist's Revenge, The—Kalem 1284
Pugilist's Revenge, The—Kalem 1285
Pugilist's Revenge, The—Kalem 1286
Pugilist's Revenge, The—Kalem 1287
Pugilist's Revenge, The—Kalem 1288
Pugilist's Revenge, The—Kalem 1289
Pugilist's Revenge, The—Kalem 1290
Pugilist's Revenge, The—Kalem 1291
Pugilist's Revenge, The—Kalem 1292
Pugilist's Revenge, The—Kalem 1293
Pugilist's Revenge, The—Kalem 1294
Pugilist's Revenge, The—Kalem 1295
Pugilist's Revenge, The—Kalem 1296
Pugilist's Revenge, The—Kalem 1297
Pugilist's Revenge, The—Kalem 1298
Pugilist's Revenge, The—Kalem 1299
Pugilist's Revenge, The—Kalem 1300
Pugilist's Revenge, The—Kalem 1301
Pugilist's Revenge, The—Kalem 1302
Pugilist's Revenge, The—Kalem 1303
Pugilist's Revenge, The—Kalem 1304
Pugilist's Revenge, The—Kalem 1305
Pugilist's Revenge, The—Kalem 1306
Pugilist's Revenge, The—Kalem 1307
Pugilist's Revenge, The—Kalem 1308
Pugilist's Revenge, The—Kalem 1309
Pugilist's Revenge, The—Kalem 1310
Pugilist's Revenge, The—Kalem 1311
Pugilist's Revenge, The—Kalem 1312
Pugilist's Revenge, The—Kalem 1313
Pugilist's Revenge, The—Kalem 1314
Pugilist's Revenge, The—Kalem 1315
Pugilist's Revenge, The—Kalem 1316
Pugilist's Revenge, The—Kalem 1317
Pugilist's Revenge, The—Kalem 1318
Pugilist's Revenge, The—Kalem 1319
Pugilist's Revenge, The—Kalem 1320
Pugilist's Revenge, The—Kalem 1321
Pugilist's Revenge, The—Kalem 1322
Pugilist's Revenge, The—Kalem 1323
Pugilist's Revenge, The—Kalem 1324
Pugilist's Revenge, The—Kalem 1325
Pugilist's Revenge, The—Kalem 1326
Pugilist's Revenge, The—Kalem 1327
Pugilist's Revenge, The—Kalem 1328
Pugilist's Revenge, The—Kalem 1329
Pugilist's Revenge, The—Kalem 1330
Pugilist's Revenge, The—Kalem 1331
Pugilist's Revenge, The—Kalem 1332
Pugilist's Revenge, The—Kalem 1333
Pugilist's Revenge, The—Kalem 1334
Pugilist's Revenge, The—Kalem 1335
Pugilist's Revenge, The—Kalem 1336
Pugilist's Revenge, The—Kalem 1337
Pugilist's Revenge, The—Kalem 1338
Pugilist's Revenge, The—Kalem 1339
Pugilist's Revenge, The—Kalem 1340
Pugilist's Revenge, The—Kalem 1341
Pugilist's Revenge, The—Kalem 1342
Pugilist's Revenge, The—Kalem 1343
Pugilist's Revenge, The—Kalem 1344
Pugilist's Revenge, The—Kalem 1345
Pugilist's Revenge, The—Kalem 1346
Pugilist's Revenge, The—Kalem 1347
Pugilist's Revenge, The—Kalem 1348
Pugilist's Revenge, The—Kalem 1349
Pugilist's Revenge, The—Kalem 1350
Pugilist's Revenge, The—Kalem 1351
Pugilist's Revenge, The—Kalem 1352
Pugilist's Revenge, The—Kalem 1353
Pugilist's Revenge, The—Kalem 1354
Pugilist's Revenge, The—Kalem 1355
Pugilist's Revenge, The—Kalem 1356
Pugilist's Revenge, The—Kalem 1357
Pugilist's Revenge, The—Kalem 1358
Pugilist's Revenge, The—Kalem 1359
Pugilist's Revenge, The—Kalem 1360
Pugilist's Revenge, The—Kalem 1361
Pugilist's Revenge, The—Kalem 1362
Pugilist's Revenge, The—Kalem 1363
Pugilist's Revenge, The—Kalem 1364
Pugilist's Revenge, The—Kalem 1365
Pugilist's Revenge, The—Kalem 1366
Pugilist's Revenge, The—Kalem 1367
Pugilist's Revenge, The—Kalem 1368
Pugilist's Revenge, The—Kalem 1369
Pugilist's Revenge, The—Kalem 1370
Pugilist's Revenge, The—Kalem 1371
Pugilist's Revenge, The—Kalem 1372
Pugilist's Revenge, The—Kalem 1373
Pugilist's Revenge, The—Kalem 1374
Pugilist's Revenge, The—Kalem 1375
Pugilist's Revenge, The—Kalem 1376
Pugilist's Revenge, The—Kalem 1377
Pugilist's Revenge, The—Kalem 1378
Pugilist's Revenge, The—Kalem 1379
Pugilist's Revenge, The—Kalem 1380
Pugilist's Revenge, The—Kalem 1381
Pugilist's Revenge, The—Kalem 1382
Pugilist's Revenge, The—Kalem 1383
Pugilist's Revenge, The—Kalem 1384
Pugilist's Revenge, The—Kalem 1385
Pugilist's Revenge, The—Kalem 1386
Pugilist's Revenge, The—Kalem 1387
Pugilist's Revenge, The—Kalem 1388
Pugilist's Revenge, The—Kalem 1389
Pugilist's Revenge, The—Kalem 1390
Pugilist's Revenge, The—Kalem 1391
Pugilist's Revenge, The—Kalem 1392
Pugilist's Revenge, The—Kalem 1393
Pugilist's Revenge, The—Kalem 1394
Pugilist's Revenge, The—Kalem 1395
Pugilist's Revenge, The—Kalem 1396
Pugilist's Revenge, The—Kalem 1397
Pugilist's Revenge, The—Kalem 1398
Pugilist's Revenge, The—Kalem 1399
Pugilist's Revenge, The—Kalem 1400
Pugilist's Revenge, The—Kalem 1401
Pugilist's Revenge, The—Kalem 1402
Pugilist's Revenge, The—Kalem 1403
Pugilist's Revenge, The—Kalem 1404
Pugilist's Revenge, The—Kalem 1405
Pugilist's Revenge, The—Kalem 1406
Pugilist's Revenge, The—Kalem 1407
Pugilist's Revenge, The—Kalem 1408
Pugilist's Revenge, The—Kalem 1409
Pugilist's Revenge, The—Kalem 1410
Pugilist's Revenge, The—Kalem 1411
Pugilist's Revenge, The—Kalem 1412
Pugilist's Revenge, The—Kalem 1413
Pugilist's Revenge, The—Kalem 1414
Pugilist's Revenge, The—Kalem 1415
Pugilist's Revenge, The—Kalem 1416
Pugilist's Revenge, The—Kalem 1417
Pugilist's Revenge, The—Kalem 1418
Pugilist's Revenge, The—Kalem 1419
Pugilist's Revenge, The—Kalem 1420
Pugilist's Revenge, The—Kalem 1421
Pugilist's Revenge, The—Kalem 1422
Pugilist's Revenge, The—Kalem 1423
Pugilist's Revenge, The—Kalem 1424
Pugilist's Revenge, The—Kalem 1425
Pugilist's Revenge, The—Kalem 1426
Pugilist's Revenge, The—Kalem 1427
Pugilist's Revenge, The—Kalem 1428
Pugilist's Revenge, The—Kalem 1429
Pugilist's Revenge, The—Kalem 1430
Pugilist's Revenge, The—Kalem 1431
Pugilist's Revenge, The—Kalem 1432
Pugilist's Revenge, The—Kalem 1433
Pugilist's Revenge, The—Kalem 1434
Pugilist's Revenge, The—Kalem 1435
Pugilist's Revenge, The—Kalem 1436
Pugilist's Revenge, The—Kalem 1437
Pugilist's Revenge, The—Kalem 1438
Pugilist's Revenge, The—Kalem 1439
Pugilist's Revenge, The—Kalem 1440
Pugilist's Revenge, The—Kalem 1441
Pugilist's Revenge, The—Kalem 1442
Pugilist's Revenge, The—Kalem 1443
Pugilist's Revenge, The—Kalem 1444
Pugilist's Revenge, The—Kalem 1445
Pugilist's Revenge, The—Kalem 1446
Pugilist's Revenge, The—Kalem 1447
Pugilist's Revenge, The—Kalem 1448
Pugilist's Revenge, The—Kalem 1449
Pugilist's Revenge, The—Kalem 1450
Pugilist's Revenge, The—Kalem 1451
Pugilist's Revenge, The—Kalem 1452
Pugilist's Revenge, The—Kalem 1453
Pugilist's Revenge, The—Kalem 1454
Pugilist's Revenge, The—Kalem 1455
Pugilist's Revenge, The—Kalem 1456
Pugilist's Revenge, The—Kalem 1457
Pugilist's Revenge, The—Kalem 1458
Pugilist's Revenge, The—Kalem 1459
Pugilist's Revenge, The—Kalem 1460
Pugilist's Revenge, The—Kalem 1461
Pugilist's Revenge, The—Kalem 1462
Pugilist's Revenge, The—Kalem 1463
Pugilist's Revenge, The—Kalem 1464
Pugilist's Revenge, The—Kalem 1465
Pugilist's Revenge, The—Kalem 1466
Pugilist's Revenge, The—Kalem 1467
Pugilist's Revenge, The—Kalem 1468
Pugilist's Revenge, The—Kalem 1469
Pugilist's Revenge, The—Kalem 1470
Pugilist's Revenge, The—Kalem 1471
Pugilist's Revenge, The—Kalem 1472
Pugilist's Revenge, The—Kalem 1473
Pugilist's Revenge, The—Kalem 1474
Pugilist's Revenge, The—Kalem 1475
Pugilist's Revenge, The—Kalem 1476
Pugilist's Revenge, The—Kalem 1477
Pugilist's Revenge, The—Kalem 1478
Pugilist's Revenge, The—Kalem 1479
Pugilist's Revenge, The—Kalem 1480
Pugilist's Revenge, The—Kalem 1481
Pugilist's Revenge, The—Kalem 1482
Pugilist's Revenge, The—Kalem 1483
Pugilist's Revenge, The—Kalem 1484
Pugilist's Revenge, The—Kalem 1485
Pugilist's Revenge, The—Kalem 1486
Pugilist's Revenge, The—Kalem 1487
Pugilist's Revenge, The—Kalem 1488
Pugilist's Revenge, The—Kalem 1489
Pugilist's Revenge, The—Kalem 1490
Pugilist's Revenge, The—Kalem 1491
Pugilist's Revenge, The—Kalem 1492
Pugilist's Revenge, The—Kalem 1493
Pugilist's Revenge, The—Kalem 1494
Pugilist's Revenge, The—Kalem 1495
Pugilist's Revenge, The—Kalem 1496
Pugilist's Revenge, The—Kalem 1497
Pugilist's Revenge, The—Kalem 1498
Pugilist's Revenge, The—Kalem 1499
Pugilist's Revenge, The—Kalem 1500

Wife Wanted, The—Lux 1013
Wife's Relations, The—Lux 1013
Wife's Remorse, A—Ambrosio 1139
Wife's Victory, A—Nestor 1139
Wild Flower, The—Edison 1139
Wild Goose Chase, A—Reliance 1139
Wild Man of Borneo, The—Selig 1139
Wild Man's Bride, The—Selig 1139
Wild Man's Escape, The—Selig 1139
Wild Man's Visit, The—Selig 1139
Wild Oats—Lux 1139
Wild Oats Sown—Vitagraph 1139
Wild Rose, The—Lubin 1139
Wild Rose, The—Vitagraph 1139
Wild Rose of the Sierras—Essanay 1139
Wild Rose of the Sierras, The—Essanay

Fashin and its Consequences—Lux 1025
Fate—Rex 1004
Fighting Rex, Caldwell, The—Champion 1322
Fisher Maid, The—Imp 547
Five Hours—Rex 670
Field of Honor, The—American 727
Fifty Years Ago—Powers 1264
Flame and Fortune—Thanhouser 1328
For Better or Worse—Revier 45
Fulks Rank Home, The—Yankee 99
Foiling the Comorra—Yankee 208
Foolsmond, Wooter Dale 1608
Freeman's Mine, The—Bison 1
For My Pal—American 322
For the Queen's Honor—Imp 1020
Found Again—Nestor 1076
For Her Sake—Thanhouser 576
For Washington—Thanhouser 896
For Their Mother—Pelaz 966
Four Lives—Imp 1027
For Her Mother's Sake—Imp 1027
Four of Us, The—Powers 1087
Foolsmond Dale 1608
Foreman's Bride, The—Bison 1147
Forged Despatch, The—Imp 1149
Fortunes of Nature, The—Imp 1204
Foxy Grandma—Thanhouser 1295
From Death to Life—Rex 1028
Fiona Wallace to Guard—Champion 1041
$5,000 Reward, Dead or Alive—American 1267

G

Gaylife's Visitors, Mrs.—American 97
Gamlet's With Love, A—Powers 403
Gasoline Engagement, A 1012
Genius, The—Powers 522
Gladiators Dreams, The—Pilot 1008
Get Rich Quick—Thanhouser 1145
Ghost of the Vaults, The—Nestor 1402
Girl and the Burglar, The—Rexier 58
Girl and the Oath—Champion 548
Girl Stocking's Heroism, The—Yankee 729
Girl of the Coral Reef, The—Yankee 910
Glossed Hand, The—Reliance 818
Goggredge Chime, The—Revier 98
Golden Rule, The—Reliance 1610
Goodleigh's Courtship, The—Imp 68
Good Cigar—Imp 787
Greater Love Hath No Man—Solax 1504
Grade Girl, The—Lux 728
Grant's Wonderful Discovery, Dr.—Lux 907
Grenadier Roland—Ambrosio 1080
Grind, The—Imp 1267
Grandma's quiet Fourth—Yankee 1331
Guardsmen, The—Rex 1080
Gun Fighter—Nestor 1393
Gunga Din—Powers 1265

H

Half Breed's Plan, The—Bison 578
Hazen Skirt, The—American 778
Half Breed's Courage, A—Champion 856
Harvest, The—Bison 1147
Haunted Island, The—Powers 1052
Haunted Island, The—Powers 1328
Her Husband's Deception—American 42
Her Terrible Prisoners—Champion 322
Heart of a Warrior, The—Solair 223
Her Birthday Surprise—Yankee 878
Heroine of '76, A—Rex 437
Her Prisoner—Bison 616
Her Mother's Flowers—Yankee 635
He Wanted a Hoss—Lux 728
Heiress, The—Rex 789
Hero, The—Imp 849
Her Mother's Love—Reliance 907
Heroine of Belair 968
Hearts Under Obstacles, Powers 969
Her Atonement Powers 1288
He Went for a Boat—Lux 1301
Hermit's Gold, The—American 1304
His First Patient—Imp 98
His Faithful Hungarian—Lux 152
His Best Friend—Solax 152
His Great Sacrifice—Kalem 206
His Father's Home—Nestor 407
His Great Duty—Nestor 438
His Double Trouble—Yankee 549
His Great Sacrifice—Nestor 1035
His Younger Brother—Thanhouser 608
His Maid's Tragedy—Powers 648
His Romance—Yankee 802
Hindu Princes—Yankee 968
His Wife—Nestor 1009
His Dumb Wife—Solax 1145
His Second Choice—Nestor 1190
His Romance—Yankee 1256
His Last Deal—Champion 1328
His Inheritance—Hunting Pilot—Bison 1267
Hospital for Small Animals—Essay 358
How Tom Tricked Father—Lux 43
Homeless Boy, A—Nestor 1
Home, Sweet Home—Powers 197
How the Janitor Made Good—Powers 840
How Spalding Kept Locked—Edison 968
Hotel's Roundup, The—American 1087
House of Dark Shadows 1299
How He Redeemed Himself—Lux 1269
Hotel Thieves, Nestor 1396
How Women Win—Rexier 1406
Hurrah, Hurrah, Let Music Ring 608
Hummer Vigeau, The—Ambrosio 1076
Humanizing a Hypocrite—American 619

I

If It Were Ever Thus—Reliance 789
Imaginary Impressions—Ajax Imp 246
Impostor, The—Ambrosio 727
Impudence Punished—Lubin 1292
Infamous Son, An—Lux 204
Indian Trapper's Prize, An—Bison 289
In the Land of Cactus—American 459
In the Commissioned Ranks—Nestor 547
In the Sun Necessary—Imp 1025
In Old Madrid—Reliance 969
Indian Nuisance, An—Bison 786
Indian's Mistake, An—Bison 968
In the Tepee's Light—Bison 1
In Search Path—Yankee 1028
Indian's Brave Decision, An—Yankee 1089
Indian's Vengeance, An—Bison 1089
In the Days of Old—Powers 1147
In the Grand Big West—Champion 1349
In Flowers Paint Romance 1097
Ingratitude, The—Lubin 1393
Irish Hearts, Aztec 168

J

Jack's Luck—Hepworth—Lux 459
Jealousy of Sentiment Engender, The—Edison 1008
Jealousy of Olive—Edison 870
Jimmy Moses the Rover—American 848
Jingo's Gold—Lux 548
Jack and the Tree, The—American 727
Jack of Diamonds, The—Powers 1028
Jackson's Sp, Hogan—Champion 224
Just His Luck—Rex 1461
Just Kids—Powers 906
Just Bill's Luck—Lux 1266

K

Kelly, U. S. A.—Vitz 208
Kentucky Girl, A—Yankee 968
Kelly from Dublin 1012
Kinston Review, Turin Exhibition—Ambrosio 1160
King's Messenger, The—Nestor 1031
Knight of the Trail, A—Bison 1088

L

Last Laugh, The—Reliance 324
Last Trust, The—Powers 908
Lady Grace—Thanhouser 1349
Last Appeal, The—Imp 1266
Lay and Order in the Bar I, Rinehl—American 1328
Letter to the Shark, A—Vitz 42
Little Dorothy, Powers 204
Little Leader, The—Imp 1468
Little White Gate or, The—Lux 204
Life of a Miserable, The—Nordisk 576
Little Mother, The—Nestor 1076
Little Mother, The—Thanhouser 1093
Life and Death of the Regular—Nordisk 691
Little Major, The—Rex 877
Little Flower Girl, The—Solax 15
Lightning Conductor, The 1080
Little Western Rose, The—Yankee 1150
Little Burglar, The—Nestor 1027
Little Red Hen, Vitagraph—Thanhouser 1228
Lucas Deane, Thanhouser 1479
Love Pirates, The—Pirates 1097
Love's Trouble—Powers 151
Love's Test—Solax 442
Love Test, The—Yankee 611
Love's Sacred, The—Imp 728
Love Is Best—Imp 1109
Love Is Love for God, The—Nordisk 1204
Loneysome or Sonny Prince—Champion 1328
Locked Out—Reliance 1329
Lumber Jacks—American 153
Lucky Bronco Solax—Nordisk 1029

M

Mimpresarios, The—Powers 204
Man in the Box, The—Nestor 205
Man or Mask—Imp 609
Mrs. Hubbenstein—Yankee 1008
Mashing Actress, The 1078
Mindy Man A—Imp 428
Mystery, Cowell—Imp 493
Marital Error, A—Thanhouser 725
Mayor of Tom's Town—Imp 729
Maid of Roseagle, A—Solax 748
Man of Iron—Bison 968
Making a Man of Him Some Character 1028
Mother's Love, A—Powers 1147
Mormon Love, The Sacred Fire—Champion 1080
Mysterious Weapon, A—Powers 1148
Mail Order Bride—Yankee 1265
Mystery, Imp 98
Message in the Bottle, The—Imp 494
Mother and Daughter—Lux 1147
Mountain Feud—Nestor 1
Mountain Avenger 687
Mountain Feud—Nestor 788
Maid's Duel, The, Dave, Gene Champion 968
Mystery of Type, The, Powers 968
Mystery, Imp 968
Mystery of the Dump, The—Imp 967
Mamma in the Dump, The—American 923
Mother's Love, Solax 924
Message of Vision, A—Solax 938
Mother's Secret, The—Nestor 778
Mountain Adventure, A—Nestor 809
Mother's Son, The—Yankee 1
Mother's Son, The—Lux 1170
Mother and the Maid, The—Reliance 1407
Mamma's Pumpkin—Bison 42
Mamma's Love—Lux 1147
Mamma's Little Baby, A—Powers 511
Mormon Romance, A—Lux 1147
Mother's Love—Reliance 1468
Mr. Wilcox's Heir—Lubin 1140

N

Navajo's Miss Edith—Lux 969
Northsky Heirs, A—Thanhouser 430
Nonsuits Marriage, Mr.—Essay 728
Navajo's Affair, The—Ambrosio 968
Nonsuits a Hero—Powers 1089
Never Too Late to Mend—Scout 1295
Nona Conspiracy, The—Yankee 1328
Nonsuits, The—Lux 44
Nonsuits Heart's A—Pirates 151
Norwood, Mr.—Essay 406
Nazz, The—Nordisk 1089

O

Over Going Down Stream—Reliance 1266
Officer's Gentleman—Solax 1267
Outlaw's Powers 666
Oh, Say, The—Powers 1403
Oh, You Suffragette Auntie! 787
Oh, You Mother in law—Powers 789
Old Guard, The—Powers 1148
Old Curiosity Shop—Thanhouser 151
Old Man and Boy—Champion 376
Old Man's Heart—Imp 849
Old Farmer, The—Solax 969
One Girl in Camp, The—Thanhouser 1148
On Kentucky Soil—Yankee 1328
On the Brink—Rex 1461
Only in the Movies—Powers 204
Only the Master Shall Judge—Powers 1401
On the Desert Sands—Powers 577
On the Old Mission—Lux 406
One Minute to Leave—American 1028
Ouch Gets The—Yankee 611
Outcast, The—Powers 1052
Ozone Sanatorium, The—American 1088
Ostrich Farm, The—Lux 1028
Outlawed—American 787
Other Man, Her—Nestor 1026
Out of Luck—Powers 849
Out of the Frying Pan—Kalem 969
Out of the Dark—Champion 1026
Outlaw Queen of Cowpuncher, The—Bison 1265
Outlaw's Time, The—American 1032
Ozanne's Grand Lover—Essay 347

P

Part of the People, The—Thanhouser 968
Pearls of Death, The—Thanhouser 44
Partners Interfere Heart 152
Pair of Pants, A—Reliance 1109
Parson's Son, The—Gem 630
Patterson Sees, The—Pirates 725
Pathe Boys in Country Store—Reliance 728
Package of Trouble, A—Solax 728
Passions Pawns, The—Revier 969
Pony Up, The—American 727
Peril of Race, The—Champion 1209
Pasha The Chariot Imp 1351
Pasha The Race and The Bargain, King of Belair 458
Performers Win, The—Powers 49
Pathaway Mishaps, A—American 377
Perspective—Imp 407
Pillar of Society, Thanhouser 1027
Power of Strength—Imp 1326
Pluto, The, A Reliance 492
Poor Tom Artist—Nestor 1264
Purchasing the Yankee 1028
Postmistress, The—Imp 1086
Price of Victory, The—Reliance 1010
Prompt Pleasure—Thanhouser 204
Professor's Romance, The—Nestor 684
Prisoner of Love, The—Champion, Lux—Ambrosio 630
Put Out—Scout 649

Q

Quartermaster, The—American 1029
Question, The—Powers 1461
Quiet Enemies at Home—American 206

R

Railroad Bandit, The—Thanhouser 1087
Rainbow Trail, The—Powers 1
Rainy Day, The—Powers 1
Rainy Dream, The—American 1
Rattlesnake Ranch—American 1028
Rail Light, Dave—Nestor 44
Redeemed in the Blood—A Nestor 1027
Rescued by a Rose—Imp 1
Rebellion's Secret, The—Essay 206
Red Man's Ward, The—Bison 1
Rabbit's Reluctant—American 848
Renegade—Bison 849
Rose of Kentucky, D'—Essay 969
Romance of Tom's Bar 969
Rail Man's Griffith—A—Essay 1029
Rag Doll, The—Powers 1
Rebellion's Secret, The—Essay 1265
Rescued by Rover, The—Powers 1265
Rabbit's Reluctant—American 848
Rival Engineers, The 45
Rival Surgeons, The—Nestor 484
Rival Sheriffs, The—Nestor 1149
Rivalry, The—Lux—Ambrosio 1147
Romance, The—Powers—Revier 788
Ring of Love—Solax 969
Rose of Kentucky, The—Essay 1265
Rose of the Rancho, The—Bison 1
Rose of the Ranch, The—Nestor 789
Runaway Jane—Thanhouser 46

S

Sorrow Passing to Gayety—Scott 44
Sorrow Gives Happiness—Imp 98
Sorrow Gives Happiness—Imp 98
Scenes of Desert—Lux—Essay 968
Savage, The—Nestor 1266

T

Tangled Lives—Reliance 549
Tarzan of the Apes—Thanhouser 1327
Tenderfoot Becomes, The—American 152
Thirty Years Before—Kleine 296
Three of Hearts—Lux 548
Three Sisters, The—A. Solax 1041
Thunderbolt, The—Rex 997
Time Eyes Melodrama—Lubin 42
Time To Marry—Lux 99
Tiny Tots—Nestor 153
Tired Business Man, The—Lux 323
Tony the Bad Hombre—Rex 864
Tragic Message—Selig 997
Trail Four, The—Solax 1029
Transgressor, The—Pathe Yankee 1150
Trick of a Rival—Rex 1247
Trick's Made a Slip—Reliance 1297
Trifle Light, A—Pathe 1328
Trifling Up Paris—Lux 1296
Two Men Vote—American 577
Two and Forty Yankee 659
Tyrant Wants to Be An Actor—Edair 1530
Tom's Wound in a Football Champion 1071
Trapping American Beauties 789
Trusts at the Breaker's Ruin 1267
Tommy Gets a Tonsil Relair 1393
Thanhouser Puzzle, A—Thanhouser 42
Trust, Mystery, The—Nestor 152
Tragedy of Lookers, The—Nestor 298
Transgressor, The—Nestor 323
Tragedy of the Impasse—Reliance 1530
Trunk of Red Rocks—Bison 378
Thirty Men—Reliance 379
Tie to Husbands, A—Powers 98
Tricked—Lux 404
Trunk of Perfume A—Reliance 666
Tramp, The—Thanhouser 667
Timbuc of a Tin—Nestor 693
Truth, The—Nestor 728
Tramp Strategy—Solax 851
Traces on the Snow, The—Ambrosio 1088
Time Love Never Dies—Nestor 1227
Two Pawky Girls—American 1028
Two Cuckoos, The—Lux 1206
Two Gardners, The—Edair 1296
Two Bonds, The—Yankee 1395
Tenderfoot, The—Ambrosio 547
Two Girls—American 787
Tweedledum is Into—Ambrosio 1147
Tweedledum's Dream—Ambrosio 1327
Twins, The—Rex 1396

U

Ultimate Sacrifice, The—Rex 1029
Unforseen Complication, An—Powers 378
Under Southern Skies—Powers 378
Unforseen Introduction, An—Edair 548
United States Cavalry Drill—American 1088
Unbridled Will, The—Bison 1610

V

Velvet and Rags—Thanhouser 849
Vengeance Hath Been Had—Reliance 667
Vindication of John, The—Champion 494
Victim of His Desire, A—Nordisk 728
Vindicated—Thanhouser 788
Vintage Flirt, A—Edair 1028
Votes That Count, The—Thanhouser 98
Vance, The—Reliance 206
Voice of His Conscience, The—Solax 910
Voice of Conscience—Nordisk 1150

W

Wall Partition, The—Ambrosio 97
Was She Justified—Yankee 208
War and the Widow—Champion 1461
Warrior's Squaw, The—Bison 458
Warner's Faith, A—Bison 547
Was It Worth While—Nestor 610
Waiting at the Church—Thanhouser 667
Was He Justified—Bison 725
Walk in Tauls, A—Lux 1060
Wiseroot With Pants, The—Edair 1147
Wartime Wooing, A—Thanhouser 1208
Worry Tom's Dream—Lux 1460
Westerner and the Earl, The—Thanhouser 322
Western Girl's Choice, A—Champion 438
Western Rose, A—Powers 725
Western Waif, A—American 1030
Weighed in the Balance—Thanhouser 907
Why He Went West—Champion 99
When Love Was Blind—Thanhouser 204
When a Man's Single—American 266
Where The Girl's Away Imp 267
What Would You Do—Powers 456
When a Man Pears—Thanhouser 1034
When Masons Meet—Powers 493
When Pals Quarrel—Powers 1332
Where the Shamrock Grows—Rex 611
When the Red Turned Gray—Reliance 725
While There's Life There's Hope—Imp 906
Why the Sheriff Resigned—Yankee 909
Wife's Love, A—Powers 204
Wife's Calvary, A—Bison 324
Willie's Winning Ways—Yankee 788
With Stonewall Jackson—Champion 850
Wine Harvest, The—Powers 908
With Sheridan at Murfreesboro—Champion 1149
Witch of the Range, The—American 1328
Woman Without a Heart—Powers 44
Woman Who Dared—Yankee 376
Won by Wireless—Thanhouser 1041
World-de Sportsman, A Nordisk 1029

Y

Yiddish Cowboy, The—American 1394

Z

Zelda, The Gypsy—Yankee 968

BACK NUMBERS OF THE MOVING PICTURE WORLD MAY BE OBTAINED BY NEW SUBSCRIBERS.

INFERNO

E IN EXHIBITION HISTORY

REMARKABLE 24 sheet litho stands, 8, 3 and 1 sheet lithos now being produced by the Courier Company. Everything necessary for billing, photos, cuts, heralds, press matter and special booklets for colleges, schools, etc.

EXCLUSIVE CITY AND STATE RIGHTS WILL BE SOLD.

Bids invited from RESPONSIBLE parties.

$1,000.00 SURETY BOND to exhibit only IN THE TERRITORY CONTRACTED required.

E REELS

AFT
IR

111 East 14th St., New York City

Nat M. Wills

A $2.00 STAR
A 25 cent Poster

ALL AT USUAL RATES RELEASED JULY 15th

Surely you have ordered the Comedy Box Office Winner of the Season

RELEASED JULY 11th

THE LOVE TYRANT
HOW AUNTIE WAS FOOLED
TWO ON ONE

COMING!

The Great Powers Fire
and **Fred Walton**
"The Toy Soldier"

POWERS PICTURE PLAYS

Temporary Address: 111 E. 14th St., New York City

CORRESPONDENCE

Los Angeles.

Summer Theater.—24th and Central Avenue has changed the section from Licensed to Independent, and is now booking three reels of Independent film from Meines Brothers local exchange.

New Airdome Opens.—A new airdome, located on North Broadway, opened last week. It is using Independent service.

New Whittier Theater.—A new moving picture theater is rapidly nearing completion in Whittier, near Los Angeles. The new theater will open June 23rd, with new independent films booked through the local office of Miles Brothers.

New San Jacinto Theater.—A moving picture theater is about to open in San Jacinto, Cal. The new theater will book into our Independent service. Harry E. Overright, the proprietor, has just signed a contract with the local Miles Brothers Exchange for his film bookings.

Films for Church.—E. H. Rentzepolder the pastor of the Salem congregational church, will soon be able to show films to his congregation. The City Council next week will pass upon the draft of the city attorney's recently completed moving picture ordinance which is expected to be adopted by the council the coming week. The new ordinance will contain the provision that moving pictures may be exhibited in churches where the seating space is equal to 6 per cent of the total floor area. For many weeks the hands of the pastor have been itching for the privilege of showing moving pictures in his church.

$1,000 Show Circuit for the North.—Word comes from San Francisco of the recent formation of a $1,000,000 moving picture and vaudeville theater circuit, now in process of formation by a group of Northern capitalists. The corporation engineering the scheme, is known as the Pantages Management Co. The plans of the company include establishing a chain of theaters in eight Northern California cities with the headquarters of the company at San Francisco. Ralph Pincus, well known in Northern moving picture circles, is the general manager of the new corporation. The theaters already secured and now ones about to open, are: The Pincus, San Francisco; Victory Theater, San Jose; Yosemite Theater, Stockton; Majestic Theater, Chico. Other cities in the combination in which houses have already been secured or will be built in the near future, are: Sacramento, Bakersfield, Fresno and Gonzlinga. The theaters will use an equal number of moving pictures and vaudeville acts.

Many are the persons who have adopted moving picture shows as a means of relaxation, until they have acquired the habit. We have sometimes wondered if the motion picture show is not in itself a discipline as it is a pleasure. There is a possibility that many who visit these places with regularity do so out of a failure to exercise their own imaginations to the delightful degree possible, or to stimulate their own dreams. It is likely that if the world is something of a great theater, in which your actors must live on the collected glory of the greater ones and where you who do not get at all watch with hungry eyes the noble playing of the world's workers. Those who sit still must lose their sluggishness in the shadow of the heights.—Los Angeles "Daily Times."

The Most Local Churches to Show Films.—The First Congregational and the First Presbyterian churches of Los Angeles announce that in the near future moving pictures will be used in their evening performances. During the summer months the two churches will consolidate and hold meetings in a local auditorium. The two church choirs, of long members, will be a feature of those evening open air services. The evening services of the season are to be accompanied by motion pictures of biblical settings and religious interest. The other city churches will watch the experiment with interest, and if it is a success will probably follow the example of their more progressive brethren and install projectoscopes in their own auditorium. Some exhibitors with wards the street has talked approval of the plan, the moving picture men say it will eventually lead to increase the business of the average exhibitor. Moving picture theaters in Los Angeles, as well as elsewhere, have been denounced from the pulpit many times, all of which has not been lost upon the average church-going mayor of moving picture conduct. Such has been their misinformed pastor teachings and who believe that the pictures contain a harmful effect upon school children. Now that their own pastors are about to show films they should not see that error, and accept the more unprejudiced patronage to the picture theater that they do to the legitimate theaters.

Arthur S. Hyman, President of the Hyman chain of theaters, has returned from a three-days business visit to San Francisco.

Four Arizona Theaters Go Independent.—I. Olsen, manager for the Phoenix, Ariz., branch of the California Film Exchange, announces that he has secured four Arizona Licensed houses over into the Independent caravan. The following Arizona theaters have signed up with the Phoenix branch for service: Empire Theater, Clifton; Elk Theater, Morenci; Liberty Theater, Bisbee; Elk Theater, Prescott.

D. B. Marcowitz, manager of the local branch of the California Film Exchange, has gone to San Francisco on a three days' business trip. He is expected back early in the week. R. V. SPENCER.

St. Louis.

The O. T. Crawford Vaudeville Circuit has established since the airdome season opened twelve new exhibitors and announces that twelve more are to be said to use 2,000. Very the construction of Grete and Darling Marcus and are possessed together the largest flaming airdome circuit in the company, besides operating the most in number of domes, continues to run on regular lines of business, and has fixed plans for numerous new constructions for the erection of others, which will be opened in the fall.

A new theater with a seating capacity of 2,000 opened under the proprietorship of the O. T. Crawford Co., known as the Lyric, on Grand Ave. The house has been constructed on the most fine in title and ceiling can be removed and an airdome made out of it. Lady ushers will be in charge of the seats. They have closed their airdome at Pendleton, and Fashion Avenue.

The management of the Lafayette Photoplay House, situated at Jefferson and Lafayette Avenues, have secured the exclusive use of summer and have opened directly across the street a very commodious airdome.

The Kinsey Theaters have closed here for the season. The Villiage Crovals Theater, located at Grand and Lafayette Avenues, and the handsomely situated one around the corner.

The Pressers Park, a summer resort is entertaining the public with a four moving picture shows.

The Allandan Theater, formerly owned by Russell and Irons, of this city, has been leased by I. W. Zendall, of the Zendall Amusement Co. will be turned into a moving picture theater. The policy of the house is not known as yet, but it will have a 5c admission. The opening date has not been stalled. The date for opening has not been set. Further particulars will be given later.

Mr. Al Wilcox, of the Seattle Stage-Lighting Co., has been let the contract for installing the operating booth at the Garrick Theater.

The National Theater, on Pike Street, on every Friday afternoon, present the women patrons with a silver plated teaspoon. The idea is to have them become regular patrons and receive a set.

Mr. Ray Grombacher, of the Pacific Film Exchange, of this city, has left for Vancouver, B. C., Canada to open a branch office. Mr. Guy Embree states that the opening will be held on June 15th per week. This makes three Independent exchanges for Vancouver the Pacific Film Exchange, the Canadian Film and the Vancouver Film Exchange.

Mr. W. D. Spurrier, of the Savoy Theater, leaves the Pacific Film Exchange next week and will take service from the Western Film Co.

Mr. Red Widemann, Manager of the Acme Theater goes to the Licensed ranks Monday next. The policy of the house will be three reels to the show for the three changes per week.

The Busy Theater, on 3rd Avenue will change their service from the Pacific Film Exchange to the Western Film Co. The policy of the house will remain the same.

I. L. GOLDSMITH.

"La Cinematografia Italiana ed Estera"
Is ITALY'S LEADING PAPER FOR THE
ANIMATED PICTURE
PUBLISHED FORTNIGHTLY
32, 36 and 40 large pages, 8 shillings per annum
Editor-prop'r: Prof. GUALTIERO I. FABRI.
Via Cimiana, 31 (Barriera S. Paulo) Torino, Italy

Cleveland.

[illegible] picture [illegible] [illegible] [illegible]

New England

Scenic Park Casino, Revere, Mass., a summer spot for amusement seekers, was opened for the season Thursday, June 20, with a vaudeville and picture bill. The park is one of the most popular resorts of the kind in the vicinity of Boston. The Casino, which is a large building, has been remodeled and redecorated for the season. Vaudeville and pictures run throughout the season of ten weeks.

The Providence Moving Picture Company has applied to the Board of Police Commissioners of Providence for a license to operate an automobile Sunday. Theaters are closed on Sunday and the theaters in this country generally are closed on that day, although almost all Sunday entertainment of this character was successful in obtaining the signatures of residents enough to intended to secure a license. The board of police commissioners would not be in position to favorably consider the granting of licenses. Messrs. Fay & Bullette and W. S. Rockwell, the promoters of this scheme, say that they have been making every effort to obtain the needed signatures, and are also prepared for the statement that the nearby residents are signing the petition without any hesitation. High-class outdoor pictures and "pop" vaudeville will be the attractions, should the theater be allowed to open. It said about Providence it would appear more difficult to obtain a license at this end, as several applications have already been dismissed this season.

Pines Park, Haverhill, Mass., opened its summer season Sunday, June 23. Four reels of Lawrence movies and some new bathing girls are summer resort and it is confidently expected that a prosperous season is before the park. This house is leased from the owner (which was specified).

The Scenic Theater, Hartford, Conn., is doomed, as the entire building is to be speedily torn down, thus to make room for a new office building. The Scenic Theater itself is practically a new building, and the theater was held as doing a fair business.

Manager John Keon, of the Theater Comique, Salem, Mass., evidently thought that Sunday, the Fourth of July is some time away, it might be well for the parents of children to give some attention at this early date to the safety of the little ones on that date. Accordingly, Manager Keon secured the Edison, "A Safe Fourth of July," and featured the reel heavily for three days. Mr. Keon also is a true exponent of uplift for moving pictures, and visited the mayor of the city government to his cosy Theater Comique, to witness a special exhibition of this great educational film. The manager accepted the invitation and from what they were greatly pleased with both the reel and with Manager Keon's thoughtfulness in providing the picture. Mr. Keon told the World's New England representative that the Russell Sage Foundation, Department of Child Hygiene, of New York, is now planning to write a letter concerning the "Safe Fourth of July" to the mayor of every city in the United States, of 5,000 inhabitants or over, and another to the Chamber of Commerce and other organizations of that kind in the National Municipal League, and asking them to urge the exhibition of this Edison reel.

The New Lincoln Theater, which was started recently in Worcester, Mass., has suspended all building operations. The foundation is completed, but as further work is being done no one seems to know just what the hitch may be. The Worcester Amusement Company originally exploited this house, but something has evidently gone wrong with this corporation.

General Manager E. H. Gurtle, of the Congress Theater, Portland, Maine, has closed his house with a view to making extensive alterations, enlargements and general repairs. The house will be open again the first part of August, if the work progresses satisfactorily. This house is doing a tremendous business and has been running for over three years without any lapse. It is becoming a stronger favorite with the people as the house even more fitted, that he closed this summer.

Westwood Park, Dedham, Mass., will open July 3, for its annual summer season. A program of Licensed service "pop" vaudeville and songs will be offered. This park will give two shows daily, and is being operated by the Old Colony Street Railway Company. Westwood has quite a new business every summer, as do most of the parks in and about Massachusetts.

Manager John A. Burke, of the Elm Theater, New Bedford, Mass., intends to remain open during the entire summer, as good are the drawing powers of his "pop" vaudeville and pictures.

The Broadway Theater, Lawrence, Mass., is not to be operated by its original builders, as Messrs. Mercier & Morris have announced that they have sold the Broadway to Messrs. Connolly & Frankel. These two men will run a theater in Lynn, Mass., which shows good results. The Broadway is a large house, first-class in every way, and will offer "pop" vaudeville and pictures.

The pupils of the Central Grammar School, of Fitchburg, Mass., were guests of the Practical Arts School, during a full dress rehearsal of a Shakespeare classic. During the waits, between the acts, Cinematography made its bow, being presented by H. F. Jackson, general manager of the Bijou Amusement Company, and resident manager of the Bijou Theater, Fitchburg. The Bombardment of the Battleship Texas, a recent Licensed release, was the reel exhibited. It is understood that during the next school year in Fitchburg a moving picture machine is to be installed in the high school grammar School, and that Cinematography will be used as a regular part of the curriculum. It is pleasing to hear of a moving picture being exhibited on the same program with a Shakespearian classic. But who not?

Not to be outdone the Theater Comique, Salem, Mass., which invited public officials to be present at a private exhibition of the Edison "A Safe Fourth of July," and Board Members, of the Progressive Theater, Beverly, Mass., attended a most special of these exhibitions, action and comment by their liberality and charity. A police officer in Beverly was killed by an electric shock while on duty, owing to some faulty mechanical work. Messrs. Ware Brothers promptly set aside one whole day for the widow and six children of the unfortunate officer. The Dreamland was opened some hours earlier than usual, and as good was the result of people to the house, who wished to contribute to the fund, that unusually short shows were run off. The entire receipts for the day were forthwith handed over to the officer's wife.

The Ware Brothers state that this day's receipts made the most of the largest totals in the history of the Dreamland. Such methods as these are most praiseworthy, and the Moving Picture World takes pleasure in complimenting the Ware Brothers on their liberality and good sense. Such an act as this brings more favorable publicity (and business) to a moving picture theater, than almost any amount of advertising will bring.

In these columns this week we find three distinct ads which bode well for the picture—Messrs. Ware Brothers' charitable act, Manager Keon's exhibition of "Safe Fourth of July," and Manager H. F. Jackson's free exhibition of moving pictures for the Practical Arts School grammar children. It is a pleasure to note these facts in the World, and the World's New England representative is always happy to chronicle such matters in his columns.

HENRY.

Washington, D. C.

Lobby Decoration is something that always attracts the passerby and is a good advertising proclaims the house. The neatest poster holders to be seen here have recently made their appearance before the doors of the Empress, in the form of brass-framed glasses. These stand in easel form and are removable at any time. The manager has displayed much taste in taking this advanced step in motion picture advertisement. It appeals to the public.

The Leader has the distinction of using the only aluminum screen in the city. The projection here is among the best to be seen, and with the reduction of the size of the screen has been an improvement. Changing the screen to a smaller size, while the installation of the black velvet boxframe serves to bring out to better advantage the projected picture. With the addition of the lights ceiling wards, gives a mellow illumination, while the ventilation and fans make this theater exceedingly comfortable. Another feature is now being given the Leader by Manager Miller and his associates, and that is the comfort of their patrons. The comforts of its patrons is the ladies' retiring room. Recently a number of the shows were presented under the auspices of the Women's Clubs.

Jim Hawkins has added the capital City Park to his already large list of picture theaters. He and his manager are the popular wheeling pair.

The Educational Side of the motion picture industry was again brought into evidence recently when at the Columbia a motion picture, "Across the Land Up There." This was presented at the Columbia Theater by D. B. Dodds and gave a splendid insight into the customs and the geography of Alaska. At this season of the year is provided a delightful change to the usual run of productions, and the views served to reduce the existing temperature considerably. With snow and ice continually passing before one, one is bound to be influenced. The entire lecture was extremely interesting.

Perth Amboy, N. J.—Work has been started by the Hyme Company, of Perth Amboy, N. J., for the Royal Amusement Company, also of Perth Amboy, on a moving picture house to be known as the "Royal," at the corner of Smith and State streets. The Royal will be a theater with a frontage of 20 feet on Smith street, with a very attractive tiled floor entrance and a depth of 144 feet, with a seating capacity of 600 persons. It will cost approximately $20,000 to $40,000, and the building contractors expect to have same ready for occupancy by the middle of September, or about September 1st of this year. The house will have a sloping cement floor, with a seating capacity of about 650, and will be thoroughly fireproof and one of the best ventilated and most modern picture houses in the State. All conveniences will be installed for the comfort of the patrons, and special attention has been paid to the comfort of the operators. Instead of the usual small and poorly ventilated booth, the plans show that this room is to be about 19 feet in width by 9 feet in depth. The "Royal" will be under the management of Mr. William Brown, of Atlantic City, and Mr. David Sasper, of Perth Amboy, both of these gentlemen having had considerable experience in this line of business.

Pittsburg

The Cinemaphone, at 347-349 Fifth Avenue, is undoubtedly the leading Photoplay Theater running Licensed films in this city. This theater is always cool and well ventilated in the summer and heated at the right temperature in the winter, making it very comfortable at all times. The lights are placed in such a manner so as to be able to read a newspaper at almost any part of the house. The projection booth is one of the finest in the city, and is equipped with two latest model machines, employing two chief and two assistant operators. The seating capacity is 500, with standing room for 100 more. The floor is attended by ushers, in neat uniforms (furnished by J. M. Braddock), who are very polite and attentive to the patrons. A six-piece orchestra, under the leadership of George Wolbert, furnishes an additional feature to this ideal photoplay house. Miss Margaret Steerker is the pianist. Three first-run Licensed films from the General Film Co. are used, with an additional feature now and then. The Kalem "Unsex After the Battle" was strongly advertised by displaying two large 8½ x 11 American and Mexican flags, with numberless smaller flags of both nations scattered artistically about the lobby. Mr. G. B. Brenneman is the manager of this house.

Mr. Reuben Soltz, the enterprising manager and proprietor of the Majestic, at 1215 Fifth Avenue, states that he contemplates remodelling his theater in the most modern way about the end of July. The new Majestic will have a seating capacity of 800, and will be equipped with a modern, double asbestos booth, and the latest model machines. The booth will be raised to the second floor, and will have a floor space of 625 feet for each curtain. The lobby will be entirely remodelled. The Majestic, at present, seats 350, and has been running to capacity houses consistently in hot weather. One first-run Licensed reel and two older reels are used. A large theater organ furnishes the music. The policy of the Majestic is the opening, had been to run vaudeville with three films, about twenty reels, charging ten and five cents admission, but for the last six months, straight pictures have been used, charging five cents admission, with good results.

The Idle Hour, at 226 Diamond Street, one of the newer protoplay theaters in this city, has been running to fine business. The manager is Mr. Paul M. Huhn, and although a new entry in the moving picture field, has shown himself to be very capable. The booth is equipped in the most modern way, with a double asbestos booth, using two No. 6 Powers machines, equipped with special Grundlach lenses. The booth has been treated with a silver coating, making the projection very praiseworthy. First-run films are used, being rented by the Pittsburg Photoplay Co. Mr. Chris. Vollmer is the proprietor of this house.

Mr. Herman Hyman, of Erie, is the person suggesting the best name for the new theater at 335 Fifth Avenue. Roses were given to the ladies in the matinee on July 4, the first day opened by the proprietors. Mr. Herman Hyman, formerly manager of the Olympic, American and the Glen theaters, will have the management. Harry Steinberg is operating. This house is equipped with an up-to-date fireproof booth, using two No. 6 Powers machines. The curtain is 12½ x 14. First-run independent pictures are used, from Path. Photoplay Co. is arranged. From the new law, the house has only 300 seats, but the seating capacity could be enlarged to 450.

At the grand opening of the Lyric Theater, 1018 Penn Avenue, Wilkensburg, carnations were given to the ladies, and good, run Independent pictures were shown to all who attended. The manager is Mr. Lee J. Warner, formerly manager of the Grand Opera House, Youngstown, O. The projection was especially commendatory, and the credit should be given to the operator, Mr. J. J. Prentz. This theater prides itself in being the best ventilated house in Wilkinsburg.

The Scenic Theater, on Market Street, across the street from the Pastime, has been closed for the last couple of weeks. It is the same old story of survival of the fittest, there was only room for one and the Pastime is still there.

The Rex Theater, at 6017 Penn Avenue, E. E., has installed a $5,000 organ. On Saturday, June 24, fans were given to the patrons. Max Herring is the general manager.

As a lobby display for the Essanay Automobile Race film, the Avenue at 4731 Penn Street, Bloomfield, displayed a Packard automobile in the lobby, and the receipts raced away above expectations. Messrs. Fred Lacy and Wm. Le Barron are the enterprising proprietors. They also ran the talking moving pictures with great results. The proprietors contemplate extensive alterations before the first of September, their object being to extend the house back to an alley, and to add 100 more seats to the present 200. The house is well equipped with a fireproof booth and two Edison one-pin machines are used. It is well ventilated, using two exhaust fans and 8 wall fans. Late run Licensed films from General Film Co., are used.

The Duquesne, under the management of Harry Davis, using the Harry Davis Stock Co., is running moving pictures for the summer months. 4 old Licensed reels are used. Mr. J. A. Davis is the operator.

Licensed Film Stories.

SELIG.

THE NEW FAITH.—Claus Valerius a Roman patrician, wounded at the head of his Legion, came to his country home to recuperate, accompanied by his friend Epicurus, an old Roman voluptuary. Loitering about his beautiful grounds one day, he came upon one of his servants, a young female slave, so deeply engrossed in reading from a scroll that she was entirely unconscious of his presence. Curious at seeing so much knowledge in a young girl, he asked her to read her tablets and found her to belong to that strange new sect called Christians.

He talked much with her and became interested as the beauties of her faith were unfolded to him, and he realized its spirituality and unselfishness, especially when contrasted with the sodden materialism of old Epicurus, who wished to have her whipped. One day as he slept on a bench in the garden, a great tarantula crept fearfully close to his neck. The slave girl, at the risk of her life, dashed it to the ground, and more than ever Valerius decided at the Christian spirit of self-sacrifice.

To put her to the test, he agreed with Epicurus that her life should be thereafter spared if she did not sacrifice to Venus, and she was willing to die by torture rather than do so. More and more the sweet influence of the girl grew upon Valerius and the greedy old Epicurus, seeing how things were going, hastened back to Rome to denounce Caligula, secure the forfeiture of his estates, and so feather his own nest.

Realizing at last that he loved the girl, Valerius called her to him and wished to confer upon her the honor of concubinage, but the high principle she esteemed it not an honor but an ignominy, and confessing her love for him, preferred death to shame.

At last love, pure and holy, conquered him and he sought her out to tell her that he would marry her according to her Christian rites, but it was too late. Epicurus and a soldier, bearing the mandate of Caligula approached. Even now they triumphed over the cruelty of the Emperor by dying in each other's arms.

THE WHITE MEDICINE MAN.—This little comedy is based upon the well known ease with which Indians may be hypnotized. Hypnotized without a struggle and prove most docile subjects, they are tremendously fond of slight of hand and feats of dexterity, and all over the Southwest they swarm in great numbers to little tent and canvas shows of the circus attracts them for many miles around. It is quite impossible for them to dissemble in their minds like the purely skillful Pawnee, and when the "Great Herrman" first visited the Southwestern tier of territories he was invested by the Indians with where, with mesmerism.

Old Sitting Horse, a brave of the Yuma tribe, takes his daughter to a show one evening and sees him pay "Prof. A. Leclerque, accompanied by the Fascinating Miss Julie," and there see all the wonders of the "Hat and Handkerchief Trick," "Sword and Hamper," the "Disappearing Lady," and most wonderful of all, the taming and feeding of a wild and woolly cowboy by lady-power.

He is so impressed with the powers of the professor that when, next day, his daughter is kicked by a broncho, and the medicine man of the tribe is unable to help her, he literally kidnaps the much alarmed professor and takes him to his home. The showman finds a way out of his predicament by hypnotizing the Indians and is about to make his escape when his wife sees what he is doing to the girl and she recovers. In their joy over the restoration the Indians insist that the professor remain with them, but he cannot see that, and again he resorts to mesmerism to get away from them. But in his van and home the Indians are mystified and wondering more than ever at his occult disappearance, bag and baggage.

A CRAVEN HEART.—Rose and Roy are engaged to be married, and he is happy in the security of her love. When a foreign count appears on the scene, being ambitious to shine in the world of titles, Rose decides to renounce Roy, whom she really loves, and accept the count. Her father consents and, finding that the absence of his suit, he leaves, only to be confronted by his deserted wife, who has followed him from Europe. Not wishing to be seen, the count steps into his machine and they drive to her hotel to discuss matters.

Roy has seen this meeting and hailing an auto he starts in pursuit, following them into her hotel. Here Rose sees some detective from the count succeeds in pacifying his wife. But Roy has discovered the situation and determines to face the count in his dignity. The count, seeing no way to leave, is surprised by Roy and a fierce fight ensues. Madame tries to separate them and failing, screams for help. Madame has a lighted lamp. In his fury the count seizes the lamp and hurls it at Roy, who luckily dodges it. It explodes, setting fire to the scene, their own evening of escape.

The fire alarm is turned in and an exciting and terrible one is the result of the rush of frightening what is has done, the count rushes to the window, calling for help, and when the firemen reach it with the ladder, he would have descended first, but is thrown aside by Roy, who assists the firemen in rescuing the woman. He then permits the count to follow, himself bringing up the rear.

The situation is a perilous one, and the ladder-over burdened with its human weight, gives way, hurling the count to the ground. Roy springs desperately to the upper portion until another ladder is raised and he is then rescued, only to discover that the count has been killed. Roy is taken to a hospital badly burned. Madame then tells Rose the story, and together they visit Roy, where he and Bess are reconciled.

TWO LIVES.—Brown and Clayton are college chums. Brown's father fails in business, and the latter leaves college, and after a brief financial grit, goes to work in a great steel mill, where his fine character and true worth soon attract to him the star ball-player at college, wins for him rapid advancement.

Clayton becomes a financier, and he devotes his life to money making. The rich man snubs his former chum because he is a workman, and the two soon part in anger.

Brown is seen amidst most interesting scenes in the foundry and machine shops of a great steel plant, contented with his work. Clayton worships only money, and his selfishness causes a respectable old merchant to kill himself.

Brown marries for love, and in his modest home with his wife and baby boy, he realizes heaven on earth. Clayton also marries a wealthy society girl, elopes with one of her own kind.

Time tells a story. Fortune to the two men. Clayton sees his money in speculation, and sinks to the gutter. Brown giving alms to a ragged bum recognizes in the unfortunate his old college chum. For "Auld lang syne" Brown gives the begging hand to Clayton and secures work for him in the steel mills.

IT HAPPENED IN THE WEST.—Gordon Dereau drifted to Arizona, where he married a young Indian maiden, Alcinda, daughter of a wealthy brother died. Among his papers were found proofs that cleared Gordon's name, and his mother sent for soldier boy. Learning of this Gordon refused but the soldier, working on the poor Indian woman's better nature, succeeded in prevailing upon her to give her child. She made the boy's sake. But in agony of love, she fastened one end of a lasso around her and the other and kept the other. Gordon found the other the one she had fastened in little Jack's stirrup, when well on his way, and learned the secret of the truth, but it was too late, the prodigal returned to his mother's arms and forgiveness.

Years passed by and Jack was given his twenty-first birthday party. Sir Gordon felt that the time had come at last to tell the boy of his origin, but he could no longer withhold the truth, and sadly he told him all, giving him the little amulet. Poor Jack was stunned by the blow. What effect would it have upon his sweetheart? But first he made his father tell him all, and repented having blighted the life of his mother. Even as they talked, the squaw wife, now wrinkled, haggard and old, lay dying at the old home in Arizona, babbling in her delirium to her lips a strange and sad contrast to the fashionable surroundings of her husband's home.

That night as they walked in the garden after the dance, Jack told his sweetheart of his origin and she was shocked at the story. But the poor fellow saw the truth—that she could not sully her lineage, and that they must part. In anguish of mind he rode away to the Arizona home to find his mother. Despite his father's entreaties, he took away.

Arrived at the old ranch, he found a friend in an old Indian who took him to his mother's grave, and there among others of his tribe he found the call of his blood urging him to new sympathies and a new peace. He learned from a maiden how his mother had loved him and had given his little moccasin at her lips, and now it was Sir Gordon's turn to find the incongruities that his poor Indian wife had known for so many weary years.

PATHE.

WASHINGTON RELICS.—This film tells the life story of the father of his country by showing the scenes and things closely connected with his illustrious career. Washington's birthplace at Wakefield on the Potomac, Alexandria, where he helped to survey when he was 16 years old, old Christ Church, where he worshipped, Carlyle House, where he received his commission as major in the British army, its headquarters at Valley Forge, the old mansion at Mount Vernon, the Continental army went through such hardships of starvation and cold, Independence Hall, Philadelphia, where he received his appointment as commander in chief, Betsy Ross's house, where he, in company with two other gentlemen, received the first flag of the Union. Following, where he accomplished the unprecedented victory and received the surrender of Cornwallis. The remains of the home where he spent his honeymoon. Pictures of his swords, uniform and Revolutionary money follow. Some of his letters, showing his signature and relics his magnificent home to which he retired to private life. Relics of his friend Franklin, with the simple but always touching tomb. The film ends with a picture of Washington and the flag in honor and makes a unique and absolutely unsurpassed picture for a 4th of July celebration.

A BALD LIE.—John Jones has a bald head and a jealous wife, which, to say the least, is a very bad combination. Also John has a long letter and is very fond of the society of pretty young ladies. This leads to many unhappy occurrences in his home, and finally to a catastrophe. He receives a telegram from some of his cronies, requesting his immediate presence, but this doesn't work and Jones is deported. Finally he sees an advertisement for Hair-Go, a marvelous tonic which has been known to grow hair on a cocoanut or a marble-top table. On the plea that he is going to get some of this, that he may be able to go and buy a bottle, but does not return home. Instead, he soon finds himself in the company of some gay companions in one of the Parisian cafés, and where one of the girls, after hearing him talk about the tonic, persuades him to let her anoint him with it. He rubs some on, and while she forms the letters on his head—well, we won't tell you what she put on, but it grew a most beautiful crop of hair, and when Jones went home his wife got the message painted on his ivory top piece; and what happened after that is too good to spoil with the telling.

AN INDIAN'S PRIDE.—Within a short distance of each other dwell a cowboy and a young Indian and his wife. The Indian and the pale-faces exchange tokens of friendship, and everything is peaceful in the beautiful little valley. In the trapper's camp, however, are a couple of crooks, who steal what money the half-breed and leave by a trail leading to the Indian's wigwam. Naturally, the poor red man is suspected, and the cowboy gives him time to come and hurt the lepers. The next day Iron Wolf, the Indian, is assumed to overhear the two crooks discussing their ill-gotten gains. This conversation ends in a pistol fight in which one is killed and the other flees. Iron Wolf is thereupon given confession of the wounded man and starts in pursuit of the culprit, on his way he is intercepted by the trapper's two little children, who are borne flashing through the rapids of the mountain stream beneath the bridge to be revenged and the natural intelligence of the Indian children quickly decides upon the latter course and rescues them in a most thrilling manner. When Iron Wolf returns the children to their parents he sees seated on the porch the thief and quickly accuses him. There follows a struggle in which the Indian is victorious, and sustaining the bag of money from the bosom of the vanquished man, he throws it at the feet of the chief, shakes off the dust.

ALONG THE DANUBE.—This is a marvelously beautiful film, showing a trip up the Danube from Passau to Vienna. The scenes on the picturesque waters of the river we pass between which marks the frontier between Austria and Germany, a further glimpse of the city of Linz, and next we pass to Greinburg Castle. Then the scene of the battle fought on this river in 1809 then Mathaud Schaufenal, the Convent Castle of the Servites then Aggstein, the old castles of Hinterhaus and Schoenbuhel then St. Michael and the Fortress of Durnstein, in which King Leopold of imprisoned Richard the Lion Hearted, and finally our voyage ends at the quaint village of Stein, making it an enjoyable and entertaining film.

WAITING.—The first scene in this pathetic story shows a young fellow and his sweetheart. He proposes and is accepted. The heartless father, thought he agrees to the match, says that the girl is too young and advises the young man to go West and to wait a few years. This he does and the years pass and he makes good on his ranch, and one day he receives a letter from his sweetheart, telling him that she is now grown at last and to have everything ready for their wedding. Of course, he does everything in grand style, there are invitations, the house decorated with flowers, the neighbors are all invited, and finally the old negro servant, who has been waiting on his master, goes, he leaves for the station, but before he goes he gathers a little message for his sweetheart.

At the station he has to wait for almost train time the anxious young man looks expectantly down the track, when suddenly the ticket office catches the telegraph operator. He has in his hand a message, and handing it to the happy groom, the latter reads it. Then to his agent, Red Gulch, Cannon Ball Express gone over the bridge three miles east of Red Gulch. All on board killed." Gradually the intelligence fades from the eyes of the disappointed man and in a dazed condition he leaves the station, only to be met by a waiters from on the station platform. These and he quickly hands he is brought back to his decked home. Years and years roll over the head and every Thursday he gathers a little bouquet and wending his way to the railroad he drives away to the station to meet his bride, who never comes. Finally after one of these trips he comes home alone and sinks into a chair, overcome by grief. In his lonely moments he grasps the picture of his bride and with his eyes fixed upon her finally succumbs and sinks into the realm of his love, where he will be with her forever.

GAUMONT.

THE PICTURE ON THE SCREEN.—Moving pictures in which Miss Vlasta plays the wedding part, guests were prepared sixteen other scenes on the screen of Miss Vlasta's wedding. One of the audience threw flowers on the scene in an impressed

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.

174-176 Wabash Ave., Chicago, Ill.

Branches in all leading cities

OPERA CHAIRS

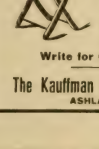
GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

Opera and Assembly Chairs

Most popular priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave. and 43d St. - New York, N. Y.

The Wisconsin Lumber and Veneer Co.

Port Washington, Wisconsin, U.S.A.



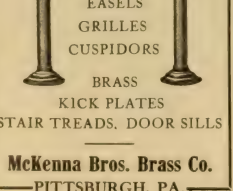
FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2

The Kauffman Manufacturing Co.
ASHLAND, OHIO

McKENNA



BRASS RAILINGS
EASELS
GRILLES
CUSPIDORS

BRASS KICK PLATES
STAIR TREADS, DOOR SILLS

McKenna Bros. Brass Co.
PITTSBURGH, PA.

CHEAP
STEEL FRAME
THEATRE CHAIRS
ABSOLUTELY NON-BREAKABLE

Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs
Also seating for Out-of-door use

Address
Dept. W.

STEEL FURNITURE CO., New York Office:
GRAND RAPIDS, MICH. 150 Fifth Avenue

by the beauty of this homely lady and he decides to make her acquaintance with a view of gaining her love.

He learns that the film was made in Paris and also learns the name of the company which produced it. He then goes immediately to the city and on his arrival attempts to obtain Miss Viola's address from the film manufacturers and failing in this, awaits at the entrance to the studio. By his compliments he wins her friendship, but meets with active opposition from her mother. When absolutely forbidden to call upon Miss Viola, in order to be near her, he secures a position as moving picture actor with the concern for which she works. Here during the producing of a comedy play he is badly hurt in an accident. Viola, who has learned to love him, insists upon nursing him until his recovery. The mother now withdraws her opposition to his suit and a wedding is arranged. Not until after the wedding does Viola learn that Harry is wealthy.

A RAGGED COAST.—Showing the breakers and wild waves along the Catalonian Coast and some of the few ancient Roman ruins now remaining in Spain.

A VILLAGE KING LEAR.—A blind father is prevailed upon to transfer his property to his two daughters, who promise to look after him properly. The elder daughter, with whom he first makes his home, is kind for a short time, but attending to the requirements of a blind man soon becomes irksome, and she gradually relaxes her attentions and finally looks upon the old man as a great nuisance, and neglects him. After a time she loses all patience with his untimely and rather than be troubled with him any longer, takes him to the house of her younger sister. The younger sister is equally unwilling to give him the attention he needs, and heartbroken by the base ingratitude of his daughters, the old man leaves the house and his old servant. And him wandering helplessly about the village. Knowing the condition upon which the gift was made, they take him to the solicitor's office, where a meeting is arranged with his daughters. The elder daughter, in order to avoid the scandal which is otherwise bound to arise, puts the best face she can upon the matter by pretending a certain amount of affection for her father and takes him home again, where, perhaps feeling some small amount of remorse on account of what has transpired, she treats him with more compassion.

SAVING THE STANDARD.—During the Netherlands War of Independence, the Prince of Courtray lays siege to the castle of the Duke of Brabant, and the duke and his daughter are made prisoners in their own castle.

The prince, to commemorate his victory, takes the precious standard of the Brabant House, which he wrests forcibly from the hands of the daughter and tramples it under foot, and carries it to his own quarters and triumphantly sets it up at the foot of his bed. Subsequently joining his officers at a banquet in celebration of their success. Under cover of night, the daughter creeps past the sentries, enters the conqueror's apartment, and wrapping the standard around her, glides back to her father and presents it to him. The prince discovers his loss, but before he can recover the standard, the soldiers of the Duke of Flanders arrive, and taking the prince's troops by surprise, force their way into the castle, completely routing the usurpers.

THE CUTTLE FISH.—We first see them pursuing prawns, which form their chief article of diet. Then they are seen when attacked by enemies. At such times they eject a black fluid, which clouds the water and so enables them to escape, and bury themselves in the sand, where it becomes difficult to distinguish them.

LUBIN.

ALWAYS A WAY.—Ruth Craven and Harry Sterling were sweethearts. Ruth lived with her brother, the Rev. John Craven, and her maiden Aunt Ellen.

The Rev. John Craven did not share his sister's admiration for Mr. Sterling. When the young man appeared in his house to ask for the hand of Ruth, the Rev. Mr. Craven refused his request in no uncertain terms.

After that Harry and Ruth met secretly. Finally they decided to elope. Harry enlisted the services of his friend, Albert Pierce, who owned an automobile. He also secured the assistance of Josh, the village constable.

The three hid the machine behind a hedge and when they saw the Rev. Mr. Craven and dear Aunt Ellen leave the house on their way to church, Harry pried open a window and soon had released Ruth from her room in which the minister had locked her. Oh, but it looked easy.

Suddenly a noise made the elopers' hearts jump into their throats. The minister had returned to get a forgotten prayer book. Ruth jumped back into her room and Harry was making his rapid get-away through the window, when the minister nabbed him. The Rev. Mr. Craven sent for the police.

Now, Josh was the whole police force of the village, and when he appeared, he tipped Harry the wink and led him away. In the meantime, Ruth had escaped. Then they decided to play a joke on the minister. They disguised themselves as Italians, and appeared before the Rev. Mr. Craven, telling him, through an "interpreter," that

they wished to be married in the Christian manner. The ceremony was performed and then Harry and Edith pulled off their wigs and showed that love had found a way.

THE SNARE OF SOCIETY.—Arthur Williams and his young wife were extremely happy in their beautiful home. One day Arthur returned home with a beautiful ring for which his wife had expressed a wish. That day she attended a bridge-whist party. She was unsuccessful in playing and lost all her money. She conceived the daring scheme of stealing home and taking a large amount of money from a vault, where Arthur was accustomed to keep his surplus cash. Still bad luck pursued her. Finally Jack Read offered to loan her a large amount. Mary declined to take it, but finally yielded on condition that he would accept as security the ring.

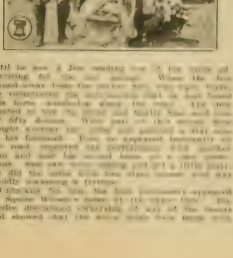
The next day Arthur at his club overheard Jack mention his wife's name, and showing the ring. Arthur demanded an explanation. Jack refused to give it. Then he returned home. He told his wife of the occurrence at the club and asked her what it meant. Mary admitted that she had given Jack the ring. Fearing that his wife was not true to him, Arthur left the house. Then Mary determined to quickly clear up the whole affair.

Taking with her a small revolver, she went to Jack's apartments. She demanded the ring. Jack laughed. Being in a submissive mood, he suggested that they put the cards to ascertain whether she should take the ring or whether he should take her. Mary agreed, reserving to her own mind an escape that he should win. Jack cut first—a king. Mary picked up the cards and threw an ace. Catching up the precious ring she hurried home, where she quickly explained to her husband the whole affair.

THE LOST HORSE.—When Squire Wilson, of Clayville, lost a valuable horse, he advertised very extensively for it, and finally offered a reward of two hundred dollars for the return of a bay horse with a white star in its forehead.

Now Sam is another boy, and a mean one at that. It was a bay horse with a white star in its forehead that Sam found. Being an ingenious boy, Sam quickly put a white star there with paint. Then he went out and led the horse up the road until he saw a boy coming over a hill. Then Sam began to cry, and when the boy came up he asked him what was the matter. When the boy learned that Sam had lost a horse he told him that he had found one. Sam asked him to describe it, and when he found this horse described exactly like his own he wanted to lend the horse to Sam and ride it for fifty dollars. When part of this money was bought Sam gave the boy the horse to ride and on his forehead Sam re-painted immediately as the road supported the performance. Sam mounted then and said his second good-by. Then Sam was seen coming out of a little road, He did the same with the two other horses and was rapidly increasing in fortune.

Then Sam "the boy" was soon prominently appointed as Squire Wilson's horse in the squire's farm. The Squire discovered everything of any of the horses and showed that the horse which Sam knew was



We have moved in new spacious quarters and are ready to offer machines and machine parts, supplies, lamps, carbon-arms, lenses, condensers, carbons, tickets, chairs, fans, in fact everything pertaining to an up-to-date and complete equipment of a moving-picture theatre. First class repair shop at your service.
We also buy all kinds of second-hand machines.
THE GEO. M. HOKE SUPPLY COMPANY
176 N. STATE STREET (between Lake and Randolph) CHICAGO, ILL.

FILMS
FOR SALE OR TO RENT
1000 REELS. WHAT DO YOU WANT?
Theatres, Summer Resorts, Airdomes, Churches, Clubs and Stags Supplied
GLOBE FILM EXCHANGE
105 E. 14th St. New York

OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic. Including resonators, magnets and keyboards, $75.00.
J. C. DEAGAN
3800 3810 N. Clark St. CHICAGO, ILL.

AND STILL THEY COME

Laemmle customers are successful, regardless of weather conditions. King & Merlo, Herrin, Ill., say, "Business is very good and will continue that way with the good service that is now coming." I could print letters like this till the cows come home. I get 'em constantly. Why don't you climb aboard NOW?

Carl Laemmle,
President
The Laemmle Film Service
New number
204 W. Lake St., Chicago, Ill.
Sykes Block. 1517 Farnam St.
Minneapolis, Minn. Omaha, Neb.
515 Mulberry St. 1110 Wyandotte St.
Des Moines, Iowa Kansas City, Mo.
The biggest and best film renter in the world

Fresh Air is Worth Money!!

Hot Weather is Coming—
Prepare for it Now
Ventilate and cool your theatre with
Garden City Ventilating Fan
INEXPENSIVE NOISELESS
EFFICIENT DURABLE

Furnishes constantly a supply of fresh pure air, exhausts the foul air. Advertise the fact and your Box Office receipts will show it.

Draws the Crowds and keeps them coming
KEEPS THEM COOL

Built in all sizes for any voltage electric current, also for belt drive.

BULLETIN 31 YOURS FOR THE ASKING

GARDEN CITY FAN CO.
ESTABLISHED 1879 Manufacturers McCormick Bldg., Chicago, Ill

THEATRICAL ARCHITECT

FRANZ-CARL-KOENIG

OFFICE, STUDIO, AND SHOPS 4912 TO 20 PARKSIDE AVE. PHILA.

We not only make Plans and build

Theatres and Vaudeville Houses

We also build

MOVING PICTURE THEATRES

We have built over 60 Theatres the last 5 years which are all ORIGINAL in Construction, Design and Decorations

Moving Picture Camera Men Wanted!

Steady employment and good salaries for the right men. Write at once and give references.

CAMERA MAN

Box 226

Madison Sq. P. O. N. Y. City

paint. Then the victims started out to hunt for Sam. They found him counting his ill-begotten gains. Sam saw them coming and got a little start but rage lent speed to the legs of his pursuers, and they quickly overtook him.

After giving the stable financier a good beating, he was led off to the lock-up by the town constable, who had been one of his victims.

MR. INQUISITIVE.—Mr. Inquisitive was one of those good creatures who believe in learning something new every day. One day he saw a milk man performing his labors and started to investigate personally just how the milk was poured out with the result that it was all poured over him. The next thing he saw was a steam shovel at work. He did not quite understand how that was operated, so he proceeded to look into the matter, with the result that the machine gathered him up together with the rest of the dirt. He then wandered into a Wild West show, and tried to discover how to throw a lasso. The cowboys handled him even more roughly than the steam shovel.

MELIES.

THE GREAT HEART OF THE WEST.—Jack's lungs were badly affected and his doctor ordered him West, but Jack knew the sacrifice it would be to his mother to send him there and demurred. His mother was firm, however, and gave her small hoard to send him to California.

On the day that Jack arrived at Santa Paula he was a sick week that he attracted the attention of a kindly disposed stranger, who passed the hat among the crowd and collected quite a sum, which he pressed into the hand of the reluctant boy. He also directed him to a ranch where he found employment and immediately began to mend. It was not many weeks before he was strong and well and the feeling of the West had entered his blood.

He wrote his mother an encouraging letter and returned the money she had advanced him.

One day, while riding to herd his cattle, Jack came upon Mary Gray, who lived with her brother at a neighboring ranch. Mary's horse had run away and she was in despair as to how to reach home before dark.

Jack offered his own mount and accompanied her home and soon they were fast friends. Mary would come to ride with him while he was watching his herd, and love began to spring as the buds do after the snow has passed.

It was not many months before Jack sent for his mother to join him in his new home, and great was the good lady's surprise to be introduced to her son's fiancée and invited to the wedding, which was to occur the next day. Having found the great heart of the West and his heart's happiness, Jack resolved to stay there where he could continue healthy and strong.

IN THE RIGHT OF WAY.—John Burton, a railroad clerk from the East, was spending his vacation hunting in the wild lands about John Walsh's shack. One morning, as he was eagerly following a large hawk, which he had already wounded, he lost his balance on the edge of a cliff and plunged down to the stony ground below. His cries for help attracted Walsh's attention and he was taken to the latter's cabin, where he was tenderly cared for by Walsh and his wife, until he was able to return to his duties in the East.

Walsh's wife was the apple of his eye, but, like most things that we love, she did not last, and twenty years later we find him a broken old man, living in the days that are gone.

Walsh had heard about the new railroad which was to run in his neighborhood, and one day was surprised to find the construction gangs on his property, trampling around in the vicinity of his wife's grave. He threatened them with his shot gun and angrily ordered them off, and when the sheriff later appeared, with a writ of eviction, he ordered him away.

The chief engineer received a letter about this time, saying that the president of the road was not satisfied with the progress made and was personally coming to superintend the work.

Walsh was the stumbling block in the engineer's path, and so he armed his men and ordered them to eject Walsh by force.

A spirited exchange of shots was in evidence when the president arrived and he was just in time to see his men bring the wounded Walsh from his cabin, while they set about destroying it.

The recognition between the two old friends was mutual, for the president was Burton, the former railroad clerk, whose life Walsh had saved.

Walsh led the way to the grave of his wife, and explained his reasons for not wanting to vacate the land where all that he held sacred rested in peace. Burton sympathized deeply with his old friend, and arranged with his engineer to make a wide detour about the property, so that the memory of the dead might be respected.

BIOGRAPH.

STUBB'S NEW SERVANTS.—The old servants—man and maid—leave to get married, and Mr. and Mrs. Stubbs decide to do their own work. It grows monotonous, however, and each engages a servant unknown to the other. Later, Mr. Stubbs, upon looking through his window, sees what seems to be Mrs. Stubbs in the gardener's arms. Mrs. Stubbs has a like shock from her window. A

separation is imminent until the mystery is cleared.

THE WONDERFUL EYE.—A stranded theatrical troupe manages to get back home through the leading man finding a glass eye. An idea strikes him. He buys a bag of walnuts and the comedian later also buys a bag. The leading man then goes to the fruit dealer, offering him $100 for the return of his glass eye, and saying he will return later in view of his finding it. The comedian enters, stating he found a glass eye in the bag of walnuts he bought. The fruit seller pays him $50 for it. He is still waiting for the $100 and the troupe is back in New York.

THE THIEF AND THE GIRL.—A gentleman thief has for a sweetheart and accomplice a maid, whose plan it is to get employment in a house and tip him off as to the lay of the land. While waiting for her in an adjoining park, he meets a pretty little girl and is deeply impressed by her innocence and candor. Her purity and honesty almost make him loathe himself. The night of the job arrives and the thief and his assistant wait outside for the maid's signal, which comes immediately, as she has seized a favorable opportunity, when all the folks are out. An entrance is effected, but a slight noise arouses the daughter, who is still at home. She tells the butler, who has just returned, her fears, and he manages to surprise the assistant, the real burglar being behind a screen. You may imagine the thief's amazement when he discovers that the daughter is the girl he met in the park. Through a clever move he manages to drive his assistant off and leave the home himself, in a better frame of mind. Upon reaching the park, where his sweetheart, the maid, is waiting, he tells her he is through with that life for good and intends to take the better road, which she is delighted to hear.

ESSANAY.

SWAT THE FLY.—Mr. McSwatt and his wife are at breakfast and very much troubled by flies, which swarm over their plates and otherwise annoy them. McSwatt suddenly rises and, using his newspaper, makes a savage smash at the swarm, and begins chasing them around the room, his wife following, shooing her apron after him. Stumbling into the bedroom, McSwatt falls, striking his head against the foot of the bureau, which causes him to lose his senses, and rising, he imagines he sees a large swarm of flies directly in front of him, which he chases to the window and down the street. He passes a woman and makes a smash at her hat with his paper. After numerous other adventures, McSwatt arrives home, where his wife is trying to shoo a miller out of the house. It is night and an officer passing by sees the shadows of the two persons against the curtain. To him it appears that McSwatt is trying to club his wife and, dashing into the house, he gives the little fellow a hard rap on the head with his club, which restores McSwatt's senses. McSwatt's wife then explains that they have been trying to catch a moth and the policeman, apologizing, bids them good night and goes out.

A HUNGRY PAIR.—Two hobos, Shorty and Skinny, are very hungry, and finally Skinny gets an idea how to get a good meal without paying for it. Stealing a policeman's suit which is hanging on a line in a nearby yard, Skinny is dressed in it and they go to a restaurant, which Shorty enters, and seating himself, orders a large meal. After Shorty has finished, he begins acting crazily and the proprietor goes to the door and calls a policeman. Shorty is then arrested and led away by Skinny, who takes of the policeman's suit and puts it on Shorty. Skinny then returns to the restaurant, and, ordering a large meal, eats until he has reached the bursting point, when he starts to smash up the china with the intention of being arrested by Shorty. However, Shorty, having been well fed, has laid down on the steps outside and gone to sleep and a real policeman coming on the scene, goes in and arrests Skinny. Skinny is led away while Shorty looks after them in surprise.

AT THE BREAK OF DAWN.—Young Gilbert Randel, an American surveyor, is sent to Mexico with a construction gang, and quartered in a small Mexican village, meets Pepita, a beautiful Mexican girl, with whom he falls in love. After frequent visits to the cottage of Pepita, Gilbert proposes to the girl and she consents to the marriage. A few days elapse and Randel receives a telegram from headquarters in New York, that he is to return immediately. Five years elapse when Pedro, who has always loved Pepita, and who had endeavored to make her believe that Randel would never return, sees the latter at a small hotel in the village in the company of an American girl. It is late at night when Pedro comes to Pepita's home and tells her of having seen her husband. Early in the morning, Pepita kisses her little one good-bye, and runs madly from the house, with the intention of finding her husband. Stumbling on a hillside path, she is horrified to see a glare of light from the mountain in the distance. Unaware of her danger, she lingers, looking on, when suddenly the hill on which she stands seems to shake, and stumbling, she falls to her death in a crevice. Pedro, who has followed her, comes running on the scene at this time, and with difficulty draws the dead body of the girl on beside him. The rays of the rising sun finds the Mexican on his knees beside the dead body of his sweetheart.

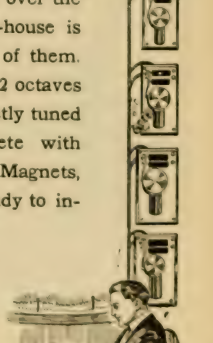
Our object is to please operators and we are making good. Thanks for many testimonials. Forward your name and address at once to the
LAVEZZI MACHINE WORKS
2940 Herndon St. Chicago, Ill.

OPERA CHAIRS
ALL KINDS of SEATING
ROYAL METAL MFG. CO.
1029 Dearborn St.
CHICAGO, ILL.

"SILVERLIGHT"
Aluminum Motion Picture Curtain
Extraordinary Features Are: Permanent Brilliancy Economy, Flexibility Non-cracking, Safety, Strength. Send for circular. Dept. M
Ralph J. Golson Supply Co. 84 Wabash Ave., Chicago

Money Makers for you. Think of the people passing by or out of your place that would drop another nickel or dime. Many styles. Catalog No. 24 tells all.
KINDERY MFG. CO.
CINCINNATI, O.

OUR
Musical Electrical Bells
which are played from a Keyboard, the bells being mounted in various parts of the house have been a great success all over the country and no Picture-house is complete without a set of them. We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and Boards, complete ready to install for $75.00.


J. C. DEAGAN
3800 to 3810 North Clark Street
CHICAGO, U. S. A.

Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.

2549 Archer Avenue :: CHICAGO, ILL.

KEEP YOUR DRUM HEADS DRY

The very nature of drum heads causes them to absorb moisture readily, and when the heads become damp it is an absolute certainty that your drum will lose its brilliancy.

Our latest invention, the *Electric Drum Heater*, entirely overcomes this difficulty, for by its use you can keep your drum brilliant and snappy regardless of the weather.

This device can be attached to any drum and the connecting plug will fit any ordinary 110-volt incandescent lamp socket. It gives no light; never burns out; may be turned on and off at will, or if desired, entirely removed in a few seconds time. Entire outfit, including the Heater proper, two connecting plugs, and six feet of cord, weighs eight ounces—the Heater but two. It is practically indestructible and can easily be carried in your drum case.

Be sure and say whether you wish it for Snare Drum, Bass Drum, or Tympani, as each instrument requires a different strength.

Try one—your money back if you are not entirely satisfied

Price Complete, $3.50

Postage 15c.

LEEDY MANUFACTURING CO.

1055 E. Palmer St. Indianapolis, Ind.

THE CORPORATION AND THE RANCH GIRL.—Upon the death of her father Ann Newton is made the heiress of an extensive and valuable ranch in Arizona, which she is visited by the officials of the W. railroad company, who, wishing to extend the tracks of their company, find it necessary to lay a portion of the ranch. Ann refuses to part with the ranch at any price, and the railroad officials find it necessary to take other steps in order to procure the property. Gerald Todd, son of the president of the company, is disguised as a cowpuncher and sent out to get a job on the Newton ranch, with the view of his winning the girl's love and her property. Gerald is given a job, and it is not long before Ann is smitten with his good looks on the other hand Gerald, who is really in love with Ann, has determined not to take advantage of Ann's affections, when he receives a note from his father urging him to make haste and persuade Miss Newton to part with the property. Gerald has already told Ann of his love, and she, finding this better, is easily led to believe that Gerald's love-making was used as a means of persuading her to part with her property, and she orders the young man out of the house. However Gerald finally proves to her that his love is sincere by writing to his father and telling the latter that Ann and he had decided not to sell the ranch.

MUSTANG PETE'S LOVE AFFAIR.—In Smokeville there are two rival boarding houses, one run by Mrs. Riley, and the other by Mrs. Dugan. Both of these Irish ladies are splendid cooks, but the boys at Smokeville, including "Alkali Ike" and "Mustang Pete," seem to favor Mrs. Riley, who gets all the trade. So Mrs. Dugan goes to the city to look for a pretty girl, who can draw trade. Lizzie Ryan appears to her, so she takes her back. Just as everybody is going out to lunch, Mrs. Dugan tells Lizzie that she must walk the main street to see if she can bring boarders to her house. Everybody comes to her, including "Mustang Pete," who tells Lizzie that he loves her. He is rejected, designing to make himself appear a hero in Lizzie's eyes, he induces "Alkali" to fight a duel, in which he is supposed to be killed, but when Mrs. Riley enters, and on seeing the outstretched form of her lover on the ground, she turns to "Alkali," and takes him to her heart, of course this is a big surprise to the boys, as none suspected that "Alkali" was the favored suitor, and the episode ends in "Mustang Pete" finally relinquishing his cling and congratulating the couple.

EDISON.

MARVELS OF HORSEMANSHIP.—This film was taken by special permission of Colonel Joseph Gerard, 15th U. S. Cavalry, and shows an exhibition of horseback riding including jumping over hurdles, in which the men ride one, two and three horses, jumping over them, standing backwards, standing on their heads, in fact doing all sorts of inconceivable things. Next we are shown an exhibition of Cossack riding with saddles and stirrups. This is no less remarkable than the bareback work, and the scene showing the men tearing down the field, picking up pieces of paper from the ground, is truly thrilling. Next we are shown some high jumping in which, after several attempts, a six-foot jump is made.

The closing part of the film consists of a fancy drill by thirty-two men besides the color bearer and officer in command, who go through a series of evolutions, forming circles, squares, crosses, galloping in and out.

THE TRAPPER'S FIVE DOLLAR BILL.—Just because Hank Bilbo, who lives in the backwoods of the Cumberland mountains, sold two fox skins for a crisp, new five-dollar bill, and wouldn't buy his wife, Aurelia, a new pair of shoes, she started a quarrel, which ended in poking the oven of the old cart and driving to the nearest Justice of the Peace in quest of a divorce.

Thaddeus Widdup, the Justice of the Peace, after hearing the case, decides to grant them a separation. Hank has but five dollars, which the judge pockets and conveniently makes that amount the regular price of a divorce. Aurelia then puts in a claim for five dollars alimony, to enable her to buy a much needed pair of shoes. The judge decides in her favor and orders Hank to produce the amount within twenty four hours.

That night the judge is held up and relieved of that crisp, new five-dollar bill at the point of a double-barreled shot gun, the robber compelling him to roll up the five-dollar bill and stick it into the muzzle of the gun.

The next day Hank is promptly on hand and in the presence of the judge, pays Aurelia the alimony with a new five-dollar bill, that has an indication to curl up as though it had been inserted into the end of a gun barrel. The judge eyes it but makes no comment, giving each a peculiarly worded document which, after reading, causes them to regret taking such a hasty step. Then and there they become reconciled and are about to go back to their log cabin, when the judge reminds them that they are no longer man and wife but stands prepared to perform the solemn ceremony of marriage, the fee in this particular case to be five dollars. Aurelia quickly pays the price and the curling five-dollar bill once more finds its way into the judge's pocket and Hank and Aurelia climb into the old cart and go home happy.

BIOGRAPH FILMS

Trade Mark Trade Mark

SCENE FROM "STUBBS' NEW SERVANTS"

Released July 3rd, 1911

STUBBS' NEW SERVANTS

¶ Stubbs' man and maid servants leave, both being matrimonially inclined. They decide to do their own work, but it grows monotonous. Each engaging a servant unknown to the other, induces complications which almost break up the Stubbs' home.

Approximate Length, 501 Feet

THE WONDERFUL EYE

¶ A stranded theatrical troupe manages to get back to New York in rather a novel fashion. The leading man finds a glass eye on the street, and through a most unique trick raises fifty dollars on the artificial optic, which fifty carries the company home.

Approximate Length, 495 Feet

Released July 6th, 1911

THE THIEF AND THE GIRL

How She Unwittingly Converted Him

¶ A gentleman thief has planned to rob a certain residence, but during the day meets with a young girl whose innocence and candor so impress him as to awaken his better nature. Imagine his surprise when he finds that the girl is one of the family which he is about to rob. This second meeting effectually wipes out all that is vicious and harmful in the man's nature and induces him to take the better road through life.

Approximate Length, 999 Feet

SCENE FROM "THE THIEF AND THE GIRL"

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Exhibitors, get on our Mail List for Descriptive Circular

BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street, New York City

GEORGE KLEINE, Selling Agent for Chicago, 166 State Street, Chicago, Ill.

THE MINUTE MAN—We see the British Colonel receive his orders to muster up to proceed and destroy the stores gathered there by the Continentals. The Parson is a popular man, whose reluctance to take arms against the "rebels" brings upon himself the ridicule of his comrades.

The marching of Agnes Hardcastle's troops we see the Minute Man and his family consisting of his father, wife and little daughter, Ethel. The Minute Man and his father bid her their work in the field while the others proceed to their various homes to gather up their belongings. Upon arriving a messenger dashes up and informs them that the British regulars are on their way to Concord. Father and son mount their fleet horses and hurry to the house where they tell the news. Hastily donning their accoutrements and arms, and with warm, affectionate kisses upon parting them, and, seeing his old battered dame departs for the front of Lexington, where the Minute Men are gathering on the village green to check the British, advance they arrive just in time to take part in the first fight for freedom. But, owing to the superior numbers of the British, they are forced to retreat.

The scene then moves to Concord Bridge. Here the Minute Men take the initiative, and led by our brave dame assume heavily across the bridge and defeat the regulars. The retreat continues along the roads to Boston, the Minute Men picking them off from behind the trees and rocks until the regulars become panic-stricken and the retreat soon turns into a rout.

The Minute Man's little girl, hearing the firing, wanders into the road and gazes after the fleeing soldiers. Finding herself between the fire of the opposing forces, becomes confused and frightened. Seeing her danger, the young captain of the retreating British rushes forward and snatches her out of harm's way, but receives a bullet in his arm for doing so. He then carries the little child to her doorstep, where he falls fainting. Here the child's mother finds him and revives him, and in gratitude for saving the life of her child to her home, where she bandages his wound and puts him to bed.

The Minute Man, having been wounded in the fight is persuaded to drop out of the pursuit of the British, and as he reaches his door-step he finds the officer's hat and finds the bloodstains. He questions his wife upon entering, but fearing further trouble, she tries to conceal the presence of the officer, and denies all knowledge of him. Her husband in describing the battle to her when he hears a sound in the next room. He insists upon searching the room, and, seizing his musket, rushes toward the door. His wife tries to prevent his entering, which only confirms his suspicions, and he puts her aside. As he is about to enter the room the door opens and he is confronted by the officer. He raises his gun to fire, but his wife springing before him, begs for mercy for the officer, giving his own life to save their child. He slowly lowers his gun, hangs his head in shame, and asks the officer's forgiveness, which is freely given. The gallant young British aristocrat and the Minute Man warmly clasp each other's hand.

URBAN-ECLIPSE.

THE FREE LANCE.—Donna Ginesta parts from her husband, and with her maid enters her carriage for a drive in the country surrounding her chateau.

In a quiet part of the road, Mazzo the Bandit, and his followers stop the coach. Donna Ginesta is carried to the band's headquarters and her beauty inspires the love of Mazzo, who confesses the insolence of his followers.

A servant manages to convey news of Donna Ginesta's plight to her husband, who finds his way to the bandit's haunts.

At the command of Mazzo, he is seized and is about to be stabbed, when his wife's pleadings cause Mazzo to relent.

Mazzo plans the release of the captives, and then throwing down his weapons, and giving his ring of authority to his lieutenant, sadly makes his way to the town.

He writes a note to the police saying that he will be unarmed, under the balcony of Donna Ginesta the same night.

Donna Ginesta and her friends are terrified at the appearance of the brigand. He reassures them and surrenders himself to the police, after a fast farewell to the woman he loves in secret.

TEMPLES OF INDIA—Amritsar, the sacred town of the Sikhs. The Golden Temple, with its dome of copper richly inlaid with the more precious metal. Devotees are washed in the waters of the tank are supposed to become cleansed. Amritsar—the tank of Immortality. Scenes in and around the temple. Wonderful reflective effects. Street scenes—monks, priests, fakirs.

Agra—the world renowned Taj Mahal, a marble palace of great beauty. The palace and its approach. The tank outside the Taj. The park, with coolies and promenaders.

Removing the Ashes of Buddha.—A religious procession, graceful, quaint and beautiful scenes in which hundreds of Buddhists are engaged. A complete and perfect reproduction of one of the most sacred processions of the East.

ANCIENT AND MODERN LONDON.—A trip down the Thames from Westminster Abbey to the Greenwich Hospital, giving views of the Thames Embankment, Tower Bridge, Cleopatra's Needle, Tower of London, London Bridge, Lower River and shipping.

BOYS WILL BE BOYS.—The two who play pranks in this film are typical mischief-makers who know no law but the ability to avoid punishment. Their pranks are quickly amusing and are crowded very closely into the five moments during which the film is on the screen.

KALEM.

RECKLESS REDDY REFORMS (July 10th).—It is pay-day at the Lone Star outfit and the usual riding scenes. The boys headed by Reckless Reddy go to town. Shortly after arrival in town the little border city, Reckless Reddy sees Patricia Mugglins, the new waitress, entering the door of the Palace restaurant. Reddy suddenly discovers he is hungry, but as he is about to enter the food palace some of the boys grab him and insist that he come with them. Getting away, however, a few minutes later he returns to the restaurant and orders a big meal. While eating the pretty new waitress foxy Cupid safely lodges his arrow. Discovering Reddy's disappearance the boys go in search and find him, but fail to find the cause. After their departure from the restaurant Patricia tells Reddy she is glad he doesn't drink like the other cowboys. Seeing that he has made a good impression and for fear she will find him out if he lingers, quickly takes her departure. On the ranch house that night the boys note the change in Reddy. Thinking to cheer him up one of them produces a bottle of whiskey, but Reddy with thanks. The next day Reddy again visits the Palace restaurant. After finishing his meal he rolls and lights a cigarette. Patricia tells him she doesn't like a fellow who smokes cigarettes. This forces Reddy closer to the after-dinner pleasure. That night at the ranch he unconsciously pulls his cigarette papers and pouch of tobacco from his pocket and rolls a cigarette. Just as he is about to place it to his lips he thinks of Patricia's statement and hands the cigarette papers and tobacco from his pocket to Spike. This causes a lot of fun at Reddy's expense. During the boys' absence in town Patricia has been mystified at Reddy's conduct and they decide to trail him when he next leaves for town. Having made up a subterfuge for leaving, Reddy fixes himself up in a new suit of store clothes and starts for the restaurant trailed by the entire ranch outfit. Reddy enters the restaurant when they see Patricia and Reddy come out of the restaurant together and walk rapidly down the Justice of the Peace, who, as the boys discover by peeking through the window, quickly marries the happy pair. Reddy and Patricia, now his wife, come home he has prepared in the town and they settle down for a happy existence. That night the boys push a note under the door through the window. Patricia sees the action, takes the box, opens it and presents a cigar to Reddy, whose reform she now declares complete.

HUBBY'S DAY AT HOME (July 12th).—Hubby promises to take tomorrow off for a good day's rest, and the same night receives a telegram from wire they are coming for a visit. Wifie gets the telegram and tells hubby not to spend hubby's holiday spoiled by his relatives. She gives all the servants a day off and the use of the automobile. The next morning the wife leaves the house and pretends she has a headache. Going in search of the servants, hubby finds they have all gone for the day. On going to the cellar for coal, he coupled, wifie plans a few things for him to do such as sweep the walks, mow the lawn, and a few other things. The day is no more than begun when hubby has a run-in with the milkman, and a little while later with the iceman and newsboy. In the meantime the servants are having a high old time at Coney Island. While they are enjoying themselves to their heart's content hubby is beating the rugs. At this step in the proceedings hubby is in a state of exasperance. Hubby is instructed to go to the cellar and open the cellar window so that the coal man may unload his cargo. In the meantime wifie has gone down comes the coal burying poor hubby almost up to his neck. After this unfortunate accident wife decides that hubby needs a rest. Just as wife has bandaged hubby's head and put him to bed the visitors arrive and are welcome to our happy home.

THE TENDERFOOT'S CLAIM (July 14th).—The Redman is forced to retreat before the mad rush of the gold seekers. A month after the rush starts in John Brigham tries to jump a claim, but is quickly driven out of camp by the miners. A tenderfoot arriving in the camp, the miners steer him to a worthless claim. Driving his location stakes in the ground the tenderfoot goes to the nearest settlement for supplies. While he is away the miners plan to salt his claim with brass filings for gold. Returning to his claim the tenderfoot starts working and quickly discovering the brass filings, which he thinks are gold. Hunger and excitement render the tenderfoot delirious. Learning of his serious illness next day the miners are remorseful for their joke and they substitute in his shot bag gold dust for the brass filings. Two weeks later Brigham, who has heard of the apparent wonderful strike of the tenderfoot, buys the claim for twenty thousand dollars. Going among the miners he boastfully says, "Well boys, I beat you to it." With the twenty thousand dollars in his pocket the tenderfoot bids the boys good-bye and starts back East. The next day Brigham puts a gang of men to work on the claim and were soon discovers he has been bunkoed to a finish through his own cupidity.

VITAGRAPH.

THE OLD FOLKS' SACRIFICE (July 11).—The kindly old peddler and his wife have been saving from their small earnings enough to buy for themselves a home to shelter them in their old age. An only daughter, who lives in another part of the country, dies and leaves a son about six years of age. Unable to tell his father, a shiftless no-account, sends the boy to the grandparents to be taken care of by them.

Try as they may, the boy does not show an aptitude for learning or an appreciation of their efforts. After they have retired for the night he throws his school books into the fire and leaving a note telling of his departure, runs away. The old folks search for every trace of the boy, without avail.

Two or three years later they have accumulated enough money to purchase their home and visit a lawyer to have the deeds drawn up. Waiting for this to be done, the old peddler picks up a newspaper lying on the lawyer's table and reads of the arrest and imprisonment of his grandson. They decide to go to the boy's rescue, and with the purchase of their home and spedding the money for the journey in his defense.

Going to the prison, the young fellow is led from his cell. They tell him of their intentions, leaving him with the knowledge that he passes it with an avaricious stare.

Returning to their tenement they sit in a happy contemplation of the kind, convinced that they are doing the Lord's will in making a sacrifice that will result in the redemption of their grandson and they are blessed in this thought.

IN THE ARCTIC NIGHT (July 12th).—A college preceptor and post-graduate in the theological department of the Bible school where Eleanore Davis is very much esteemed and admired by all of his associates. He has a human as well as a devout side to his nature and this is very evident when we recognize his attentions to Miss Eleanor Browne. He apparently, however, is unaware of his human tendencies and when he receives the call as missionary to the Saskatchewan country, he lays aside all personal ties and is obedient to "the still small voice." He takes up his duties among the Esquimaux and the Indians and soon wins them by his kindness.

George Davis gets a letter from Eleanore Browne's father in which he expresses the undesirability of his daughter marrying a man who is so far removed from civilization and make her home in such a desolate place. The visions of his affianced wife appears and recollections of their happy associations come to him. He will leave on the morrow and claim her; it is a struggle with him between his love of the people, who are so dependent upon him, and his love for Eleanore Browne. But conscience prevails and although he has already started on his homeward journey, he returns a step to the igloo in which his served as a sheltering arm to the inhabitants of the surrounding country. Falling upon his knees, he asks strength from God to continue steadfast in his charge and the glorification of the Lord, committing himself once more his service among the people to whom he has been sent and with whom he determines to live and die for his Master's sake.

SUBDUING OF MRS. NAG (July 14th).—Mrs. Nag objects to her husband having a pretty female stenographer in his office, and tells him not to employ one of his own sex. So Miss Prue, the good-looking stenographer to whom Mrs. Nag objects, dresses in male attire.

On her way to business one morning she sends a bouquet of flowers to Mrs. Nag, with the inscription: "Compliments of an ardent admirer." Miss Prue apprises her boss of her deed, and when Mrs. Nag arrives at his office, he speaks of having another admirer.

Miss Prue is victorious and when we see her in the last scene her own admirable self once more, seated before the typewriter in Mr. Nag's office, with every prospect of being an uninterrupted and permanent employee. Mild and docile, Mrs. Nag modestly enters the office, but offers no objections to remaining unobtrusively waiting for her husband to escort her home.

A GERANIUM (July 15th).—One glance at the poor and disordered home of the Tunisons shows us there is something still lacking. Mrs. Tunison is obliged to provide for her crippled daughter Ethel, her son, who does what he can to help her, and her older daughter, who aids in every way possible.

Daniel Briton, a young peddler, notices Ethel, as he passes by, and gives her one of his wares, a geranium, for which she is very thankful. On successive days as the young peddler passes she wares her hand to him. One day he brings with him a doctor, who takes her to the hospital, where she will get good care and attention.

After a few weeks, Ethel is carried home in the arms of her generous friend, entirely restored to health. Everybody is made happy, and more so with Daniel, who marries one of Ethel's sisters.

Essanay Three-a-Week

TRADE MARK

TRADE MARK

Tuesday Friday Saturday

And You Will Want Every One of Them

Play to Big Business With These—

RELEASED FRIDAY, JULY 7th

At the Break of Dawn

A sensational Mexican drama with a finish that will startle you. Don't try to guess—book the picture and see for yourself.

(Length, approx. 1000 feet)

RELEASED SATURDAY, JULY 8th

The Corporation and the Ranch Girl

A Western drama showing how Cupid and a ranch girl defeated a big corporation which tried to rob the girl of her ranch.

(Length, approx. 1000 feet)

RELEASED TUESDAY, JULY 11th

"Mustang" Pete's Love Affair

The funniest Western comedy since "Alkali" Ike's Auto. Both Mustang and Alkali are in this picture. Do not miss it.

Ask for all Essanay Posters

Essanay Film Manufacturing Company

CHICAGO, 521 First National Bank Bldg. **LONDON, 5 Wardour St. W.**

Independent Film Stories

NESTOR.

A MESSAGE FROM THE WEST—A young lad [illegible] Mary, and [illegible] Mary Mannheim. How [illegible] Mary [illegible] Mary [illegible] Mary

THE HOUSE OF

SELIG

Sets the Pace and Leads the Procession

THREE RELEASES EVERY WEEK

THE NEW FAITH—July 3rd

The beauties of the Christian Faith are taught to a Roman unbeliever by a self-sacrificing slave girl. She wins his soul with his love and they both sacrifice their lives to further Christianity.
Length about 1,000 feet.

THE WHITE MEDICINE MAN—July 4th

An original, breezy, western, Indian comedy for Independence Day.
Length about 1,000 feet.

THE CRAVEN HEART—July 6th

Another crackerjack fire picture, teeming with thrilling and realistic incidents. Better than the "Still Alarm." Be sure and book this masterpiece.
Length 1,000 feet.

July 10th—THE TWO LIVES

A story of the lives of two college chums. Showing the triumph of character over the lust for money.
Length about 1,000 feet. Code word, ACULEATE.

July 11th—IT HAPPENED IN THE WEST

The call of the blood and love of race cause an educated Indian to return to his own people. A dramatic story with true heart interest.
Length about 1,000 feet. Code word, ADJUTAGE.

July 13th CAPT. KATE or the Animal Trader's Daughter

Another Great Selig Animal Picture. A story teeming with exciting incidents, showing the perils that beset the life of a young girl isolated in the African jungles.
Length, 1,000 feet. Code word, ADNASCENT.
A FEATURE OF FEATURES—DON'T MISS THIS ONE.

COMING! "Swat the Fly" A LAUGH—A SCREAM—A YELL!
SELIG joins the crusade. Watch for it.

COMING! "Two Orphans" THE FEATURE OF THE YEAR. In three reels
From Kate Claxton's authorized version

Selig Polyscope Co.,
20 E. Randolph St., Chicago

Get on our Mailing List
Bulletins Free

"It Ranks With Eclair"

A VERY Common expression in the Trade When Commenting on High Grade Films. *Eclair* is used as a Model of Perfection by everyone who Knows Good Films. *Eclair Quality* speaks for itself on every screen where good pictures are shown.

Exhibitors who have not added *Eclair Films* to their program can do so without extra expense.

Simply request Your Exchange to get them for you and ask us to send you posters and booklets in advance.

COMING MONDAY, JULY 10

One of the Prettiest yet most Powerful Dramas ever Staged

A Child's Heroism

Costuming, Staging, Settings and Acting Absolutely Perfect

Extra Special Coming

Exchanges Are Now Booking Our Magnificent Revival of the Biblical Parable

The Prodigal Son

Released July 31 **Write for Posters**

We Want Scenarios at Once
Send Us an Idea

Write for Our New Booklet Now Ready

Eclair Film Co.

31 East 27th Street, New York

Eclair Mammoth American Factories Now Building

SCENERY PAINTED FOR MOVING PICTURE THEATRES
P. J. DONIGAN SCENIC STUDIO, 418 S. Eerdts Ave., Chicago, Ill. Phone, Garfield 2710.
Write for our prices on Picture Curtains

THE CHAUTAUQUA FILM EXCHANGE

Best and Cleanest Film Service in the World

Complete Programs for High Class Entertainment—Films, Songs, Stories, and Lecturettes—SOMETHING NEW
All Standard Machines—Projection Supplies and Slides

WRITE TODAY

538 S. Dearborn Street - - - CHICAGO, ILL.

beautiful amusement park are shown. Next follows the Ocean Park Bathing Beach; the big pigeon farm, with thousands of birds; the ostrich farm and the alligator farm.

THE UNLOADED GUN.—Eluding the posse galloping madly on his trail, the bandit seeks refuge in the cabin of the miners, Bates and Connoly. Connoly steps outside to wash his face, and Bates enters and is covered by the bandit's gun. The outlaw proceeds to bind his prisoner when Connoly, looking through the window, takes in the situation. Stealthily entering the door towards which the bandit's back is turned, he grabs a shot-gun from the wall and orders the bandit to throw up his hands, and the latter complies. Connoly then releases Bates, and gives him the gun, with which to cow the prisoner, while he gets the sheriff. The officer rides back and takes charge of the bandit. After it is all over Connoly breaks open the gun and to his amazement, discovers that it is empty. The men realize what a close call they had, and the humor of the situation causes them to break into laughter.

AMBROSIO.

SIXTUS THE FIFTH.—Prince Farnese is condemned to death and his wife makes an impassioned appeal to the Pope for his life. Moved by her eloquence and anguish, he cannot refuse her request, and gives her an order to the prison warden to deliver the prince to her at the stroke of two of the castle clock. After she has departed he issues orders to have the execution take place at the stroke of one. The chamberlain betrays this fact to the princess and her page mounts to the high steeple and tampers with the clock so it strikes twice when it should strike once. The ruse is successful and the prince escapes. When Sixtus learns how he has been outwitted, he is very wroth, but before he can take steps to recapture the prince he passes away, the end coming in a sensational scene, as he is surrounded on his throne by the cardinals and ambassadors.

THE EMPEROR'S DEBT.—At Bar-sur-Aube, the battlefield of the allied European forces against Napoleon, a barrel of powder explodes, and Fanfan, a soldier, throws himself in front of Napoleon, saving the life of the Emperor, but being himself wounded and crippled. Returning home he finds that his mother's inability to pay the taxes has resulted in a sale being ordered. As Napoleon rides by in his carriage, Fanfan, dressed in his uniform, stands on the street, and as Napoleon's eyes fall upon him the soldier salutes. Napoleon remembers his face, and making inquiries, learns of Fanfan's predicament, stops the sale of the little home and commissions Fanfan as a lieuteuant.

ECLAIR.

A CHILD'S HEROISM.—While her husband is away, Fernande de Serigny is living happily with her little son, Alain. The wicked Chevalier d'Arlac presumes to court the affections of the lady who spurns him with disdain. d'Arsac, mad with rage, executes a plot for carrying off the lady. Her little son, however, has watched the whole trasaction, unobserved. He recognizes the man, and in his childish way resolves to rescue his mother. He disguises himself as a Troubadour, and, followed by a servant, approaches the castle of d'Arsac. Arriving at the foot of the terrace, the lad sings a sweet melody taught him by his mother, who is a prisoner within. The lady, hearing her child's voice, manages to have him admitted. d'Arsac, however, recognizes the boy, and is about to have him turned out, when the child performs a feat of bravery incredible in one so young, and slays d'Arsac with his own sword. The mother and child escape, and reach their castle just as Serigny is starting to the rescue.

RELIANCE.

THE GOLDEN RULE.—In a moment of weakness a woman permits her husband's friend to kiss her. She instantly regrets her indiscretion, and further advances by the man are firmly checked. It happened, however, that her three year old child, picking up from the table the camera her father had placed there, ran into the garden and snapped a picture. When the husband develops the roll of film he is horrified to find a photograph of his wife in his friend's arms. Suffering from intense grief at the perfidy of his friend and the supposed unfaithfulness of his wife he shows them the picture. With cold dignity he refuses to hear a word of explanation and commands them to leave the house, refusing to permit his wife to kiss their child. She goes to her mother and pathetically sobs out her story, and the next day her old father persuades her to go home and attempt a reconciliation. The husband is seated by the fireplace and the baby is saying its prayers at his knee, bringing a flood of tender recollections of his wife to him. The climax is reached when the baby lisps, "God bless mamma and bring her back to us." Brokenly he murmurs, "My baby's mother! Have I been too harsh in my judgment?" Silently the wife enters, and gliding to his side drops down on her knees and clasps her arms about him. Gazing into her eyes he sees naught but purity and love, and with a quick movement he gathers baby and mother into his arms and strains them to his breast.

Melies Releases

ON THURSDAY, JULY 13, A GREAT FEATURE FILM

THE RIGHT OF WAY

THE Right of Way

A great picture of an incident occuring during the railroad-building epoch, containing all the pathos and loyalty of human nature. A railroad is projected whose plan, if carried out, would run over the grave of a woman who had once saved the life of the president of the road. His subordinates thrust the aged husband aside and are about to complete the road, when the president arrives, recognizes his old benefactor, and orders a detour of the road.

A picture rich in beautiful settings, and true to the custom of that period.

ON THURSDAY, JULY 6th

The Great Heart of the West

A strong drama, revealing the greatness of heart characteristic of Western people.

WE HAVE POSTERS; ALSO A LIMITED NUMBER OF PHOTOS OF LEADING PLAYERS IN THE MELIES STOCK COMPANY. SEND $1 FOR THEM.

G. MELIES, 204 East 38th St., New York

If you are in the market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

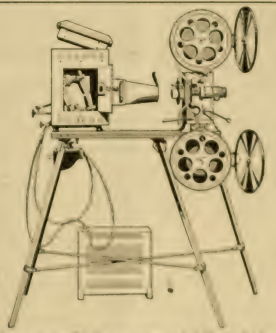
INTERNATIONAL FILM TRADERS
Incorporated

5 West 14th Street, NEW YORK CITY

THE 1911 MODEL

EDENGRAPH

Is the SIMPLEST, STRONGEST, STEADIEST, in every way the most SATISFACTORY Projection Device on the Market.



Add to your profits by saving repair bills and showing a better picture than your opposition does. *Write to*

THE EDENGRAPH MFG. CO., George Kleine, Pres.
Licensed by M. P. P. Co. 135 W. 3d ST., NEW YORK, N. Y.

FOR SALE BY ALL DEALERS

IMP.

[illegible]

St. Louis Calcium Light Co.
Established 1873
Oxygen Hydrogen Generators in tanks
Moving Picture Machines
Largest exclusive manufacturers in the part of the United States
516 Elm St., ST. LOUIS, Mo., U.S.A.

TURNER & DAHNKEN (Inc.)
138 Eddy St., San Francisco, Cal.
LARGEST EXCHANGE
ON THE PACIFIC COAST
Pacific Coast Agents for the Pathe Machine

Moving Picture Pianists
Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.
PRICE 75 CENTS
Also latest one (series 1910) for 10 parts and piano, $2.00.
5% discount on both numbers.
CLARENCE E. SINN
1501 Sedgwick St. CHICAGO, ILL.

Xylophones, Orchestra Bells, Chimes, Forks, etc.
Send for free illustrated catalogue.
J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

THE BEST
STEREO DISSOLVER
ever offered, sent C. O. D. **$3.50 subject examination**, upon receipt of a sufficient amount to guarantee express charges. They all take them. No machine complete without this attachment. Beautiful effects.
FEATURE FILM CO., 412 Superior Street, Toledo, Ohio.

BARGAINS! BARGAINS!
Motion Picture Machines $35 up; Powers Cameragraph No. 5 only $75; Lubin Cinneograph $65; Lubin $150; 28th Century Marvel $100; Edison Model B and Powers No. 6. Get Supplement 33, Our Bargains List. Motion Picture Machines Wanted.
HARBACH & CO., 809 FILBERT, PHILA., PA.

HEADQUARTERS FOR
ASBESTOS
Curtains and Picture Booths
SEND FOR BOOKLET
C. W. Trainer Mfg. Co.
39 Pearl St., BOSTON

Perfumed Disinfectants
If in the market ask us for prices, etc. We have everything you want and our goods absolutely without equal.
U. S. DISINFECTANT CO.
236-238 Skillman St., Brooklyn, N. Y

AMERICAN.

THE SCHOOLMA'AM OF SNAKE.—Miss Porter, the new schoolma'am of Snake, had two admirers one week casually waiting for her at the mouth of the day to escort her home. Of the two she favored Carlos Mercer and gradually George Wade seemed to have the more formidable rival. One evening the two men are waiting together for Miss Porter. Where she appears she greets George kindly and taking the arm of Carlos they start away. George is undecided for a moment, but with determination he follows the lovers. Trailing long behind them, he witnesses a little love scene and learns them plan to elopement for the following day.

In his jealous rage George lays a plan to circumvent them. Returning to the ranch he tells the boss he wants Dunn to kidnap the teacher and take her to a rendezvous in the mountains. He will bring the minister there and compel the teacher to marry him.

The next day he goes to the minister's home and lures him away on the pretext that one of the boys is very ill and has sent for him.

Was it accident or stupid that prompted Auntie to visit Miss Burton's school in the morning? Miss Burton thinks her visit most inopportune, but at the close of the morning session, when Auntie takes her departure, she is kidnapped by the cowboys, who think they have the teacher. The teacher realizes that she was to have been the victim instead of Auntie, but determines to await the arrival of Carley ere going to her Aunt's rescue.

The cowboys carry the struggling aunt to the lumberyard and drive away to meet the minister and the waiting George. In the meantime Carley arrives at the school and learns from his sweetheart what has taken place.

They come upon the party in the mountains, to find Auntie belaboring the kidnappers with her umbrella, and George and Dunn fight under her friendly onslaught. Finding the minister there, the lovers decide to wait no longer, and joining hands before the parson, he pronounces the words that make them one, and Auntie in her happiness caresses them all.

THE LUNCH CHICKEN.—Rastus Johnson and his wife, Dinah, live near the Circle C Ranch, and Dinah does the washing for the cowboys.

As Rastus is very fond of color when the chickens begin to disappear from the ranch-yard, the boss naturally suspects him. One day as Dinah is taking the washing to her home, the boys stretch a rope across her path, tripping her. A number of the best pullets belonging to the ranch escape from her basket. Stupified is now a certainty and the boss, together with his fun-loving companions go after the chicken-stealing darkies a lasting scare. In Dinah's basket, left behind in her haste to get away, a number of sheets are found, and knowing a darkey's fear of supernatural manifestations, the boss and his cowboys array themselves in ghostly attire for the next eventful night.

Dinah, on her return home, tells Rastus of her disaster at the ranch, and they determine to return to the ranch that night and recover the pullets. Dinah does not want to go, but Rastus is insistent, so with many misgivings she consents to go along.

Arrived at the ranch, Dinah seats herself on a barrel near the cook-house window, while Rastus enters the coop to hand out the pullets to Dinah and her waiting sack. They are busily engaged when a long, unearthly wail strikes dread to their souls.

And then a ghostly form comes upon Rastus in the coop and with a shriek of mortal terror he dives from the window headlong and rushes away.

Dinah follows him, leaving her hated fowls away, as other ghosts surround her. The ghosts go behind the coop and removing their sheets, the cowboys roll on the ground with mirth.

To compensate the old couple for the entertainment he has enjoyed at their expense, the boss selects a fine pullet from his lot and going to the darkies' cabin, he gains the roof and listens to the talk of hoodoos, witches, charms, etc., of his superstitious neighbors. Then he lets his pullet down by a string. Rastus is in the act of trying to explain to Dinah why he did not assist her from the scene of their recent scare, when he spies the pullet dangling near his head.

Believing it to be a gift from the gods, he grasps it, and a pair of extremely happy darkies are shown, trying to outgrin each other.

CUPID IN CHAPS.—The cowboys of Circle Bar Ranch are much annoyed by the forwardness of the hired girl, who enforces all sorts of tricks to get one of them to marry her.

At the country store, the boys meet a "preach," and as she is laden with bundles, each one of them wants to relieve her of her burden.

One day the boys invite her to their ranch. Here she spurns the attentions. If he love at first sight and, it might be said, they eventually get married, much to the surprise of the boys.

THE OUTLAW'S TRAIL.—Dad Winters is the leader of a gang of outlaws. Jim Osborn, a lieutenant in the Texas Rangers, is assigned to capture him. At a spring in the mountains he stops to take a drink. While thus engaged, the daughter of Dad Winters comes for a pail of water. Jim helps her draw it.

ECLIPSE

KOSMIK FILMS

A Release for TUESDAY, WEDNESDAY and SATURDAY of Each Week

Gaumont

URBAN-ECLIPSE

GAUMONT

Gaumont Release — *July 11th*

Reel about 1010 ft.

THE PICTURE ON THE SCREEN

See how a moving picture is staged and photographed. A drama built to show the interior of a studio during producing hours. About 700 ft.

A RAGGED COAST

Breakers on the Spanish Coast. About 300 ft.

Eclipse Release — *July 12th*

Reel about 1005 ft.

THE FREE LANCE

A strong drama. About 640 ft.

TEMPLES OF INDIA

Showing the famous Taj Mahal of Agra. About 365 ft.

Gaumont Release — *July 15th*

Reel 1010 ft.

FROLICSOME FLORRIE

A comedy. About 520 ft.

JIMMIE AS A PHILANTHROPIST

A drama, played by the famous boy. About 490 ft.

REGULAR ADVANCE ANNOUNCEMENTS MAILED FREE

Write to

GEORGE KLEINE

166 N. State Street
Old No. 52 State Street
CHICAGO, ILL.

LICENSED BY THE MOTION PICTURE PATENTS CO.

ECLIPSE

Gaumont

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.

I Know My Exchange Proposition Will Overcome Your Trouble.

I Am Jobber of Powers and Motiograph Machines, and Will *Exchange* for Either, or *Any Other* Make You Desire.

Write at Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST.

State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.

Electric Fans for Either A.C. or D.C., $7.50 and Up.
Exhaust Fans for Either A.C. or D.C., $14.00 and Up.
Complete Line of OPERA CHAIRS and all Supplies for M. P. Theatre.

I EQUIP YOUR THEATRE COMPLETELY

J. H. HALLBERG, 36 East 23rd Street, New York

Write for Catalogue W 2

CHAMPION.

TONY WOULD BE A COWBOY.—To begin with, the young lad wants to go West. His long-haired associates mocking lessons in every corner of office. So Slade them with a scrap, drives and pets and leaves like a whole tribe of Arabs.

There was employer coming in, beats him and he has to wait it. However, not before several westerns had around the same employer's head.

We see him on the prairie doing some stunts. A cowboy picture has started him on his mad career. He rides over the heads of the audience and dances a jig on the piano keys, while the fair maidens ducks down in wild alarm at his hilarious antics and freakish demonstrations. In a quick movement now puts in an appearance, and lifting him bodily in his arms, ejects him from the theatre. So as he is fired, off he goes and down like a frisky fellow, sending his favorite "Yellow and Black" flying.

We next see him at a costumers, knocking things topsy-turvy, and then he goes forth in true Western style for the land of the Golden Sunset. Out in the Western wilds he gives full swing to his mischievous infancy. He startles the natives red and white, by the hideous exhibitions he makes from time to time, of his distorted imagination, and which finds vent and form in seemingly and rough ridings as novel as they are amusing and as startling as they are novel.

FROM WALLACE TO GRANT.—It was at Shiloh, Grand Battleship Landing, the 6th and 7th of April, 1862. Albert S. Johnson, at the head of his troops, had driven the enemy almost into the river. Grant, on his way up the river, had ordered General Lew Wallace, who was at Crump's Landing, 5th him in case he should be attacked. Grant on the left, which they did. As he proceeded, however, Wallace found that he had him in the midst of the Confederates, and that he must recover his steps, but General Grant must be notified of the situation.

A volunteer was called for, and Geo Hurlburt, a colonel of the general of the same name, was seen to ride off on horseback with the despatches. A band of Confederate cavalry was seen in hot pursuit, at great speed he swung from his horse to a overhanging limb of a tree, and his horse sped on. His pursuers followed the riderless steed. Colonel Hurlburt came down and made for the river. Having discovered the ruse the soldiers quickly turned and made for the mounted gun boat, plunged in and swam to the other side, where they did. As he proceeded, however, Wallace found that he led

TOOK BIG

PICTURES OF

CORONATION

NEVER in the history of our business have we met with such instantaneous success as with these views. The demand far exceeds our expectations.

You can't afford to be without these slides:

¼ Sets 6 Slides and Title - - -	$3.00
¼ " 12 " " " - - - -	6.00
Full Set and Title - - - - -	10.00

Rent through your Film or Song Slide Exchange.

If they can't supply your Levi wants wire or write us direct.

LEVI CO., Inc.

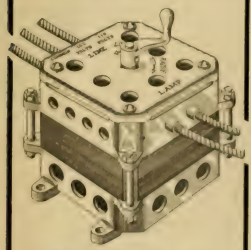
24 UNION SQUARE, NEW YORK

Slides on any event of public interest.

SAVE EASIER TO SAVE IT THAN TO EARN IT MONEY

I guarantee to save more than half of your current bill and give you a better and steadier light if you will let me install an

EDISON
Economy Transformer



The neatest and best outfit for the purpose

110 Volt, $50 **220 Volt, $55**

HARRY A. MACKIE

853 Broadway New York

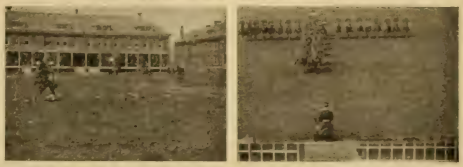
'Phone 2478 Stuyvesant

EDISON FILMS

TUESDAY, JULY 11th

MARVELS OF HORSEMANSHIP

Evolutions of 15th U. S. Cavalry, Fort Meyer, Virginia.



A very thrilling and intensely interesting series of U. S. Cavalry drills. The title aptly describes the riding, which is nothing short of marvelous, and which is finely photographed.

WEDNESDAY, JULY 12th

The TRAPPER'S FIVE DOLLAR BILL

from "The Whirligig of Life" by O. Henry.

CAST.

The Trapper	Edward O'Connor
His Wife	Rolinda Bainbridge
The Judge	Robert Brower

How a trapper and his wife decided to get a divorce, how the wife demanded alimony, how she got it and how they were subsequently remarried—all on one five-dollar bill, which finally found its way into the pocket of the amused western judge. An unusual comedy.

FRIDAY, JULY 14th

THE MINUTE MAN

A Story of the Battle of Lexington, U. S. History Series, No. 1.

CAST.

The Minute Man	Charles Ogle
His Wife	Miriam Nesbitt
His Father	Wilbert West
His Son	Edwin Clarke
His Daughter	Idna May Weech
A British Officer	Guy Coombs

Taken at Lexington and connected on the spot where

"Once the embattled farmers stood
And fired the shot heard round the world."

The opening conflict in the long struggle for American independence, told in a dramatic and interesting story woven around it.

Don't fail to book the 2nd U. S. History Release—"THE CAPTURE OF FORT TICONDEROGA." July 21st. Watch for it.

Thomas A. Edison, Inc.

TRADE MARK

72 LAKESIDE AVE., ORANGE, N. J.

TRADE MARK

Springfield, Mass.—A new moving picture theater is being erected in Main street by M. P. Dunnell. In Elm and Harriett Streets which will have a seating capacity of about 600.

Hamilton, Ohio.—Isaac Wittman, president of the Star Amusement company, sold the Eagle Moving Picture Theater here to Wilmer Leightner.

Holyoke, Mass.—The Holyoke Opera House, which was formerly owned by F. Shea, has been leased by a large theatrical syndicate from Boston and will convert it into a high-class moving picture and vaudeville theater, which will be ready to open for business about August 1st.

Indianapolis, Ind.—Great Western Amusement Company, Capital, $5,000. Directors, A. R. Cooper, W. A. Coppock and G. H. Hufstadt.

Chicago, Ill.—Illinois Amusement Company, Capital, $2,500. Directors, Max Kuhlman, Jacob Rothschild and Frank H. Brock.

Chicago, Ill.—Grand Theater Company. Capital, $10,000. Directors, Constantine Theodore, Nicholas Kiavas and Nachakis Casiburies.

St. Louis, Mo.—Crescent Theater Company. Capital, $5,000. Directors, John J. Dwork, Ike Kolank and John S. Wright.

Cleveland, Ohio.—Buckeye Lakeshore Film Company. Capital, $30,000. Directors, Jerome M. Jackson, Isaac W. McMullen, Fred C. Amer, B. Mandelbaum, George Hass, R. B. Hanish and Frank W. Krehbiel.

Boston, Mass.—Ground has been broken for the erection of a moving picture theater on Main Street.

Portland, Me.—Mr. Edward H. Bangor is planning to build a handsome theater on the site of the Bijou, which will accommodate 1,000.

Clintonville, Wis.—W. C. Neitzel has leased Charles F. Knapp's business place on South Main Street and plans to convert it into a moving picture theater.

New York City.—A new airdome is being built at the corner of Kingsbridge Road, Avenue and 177th Street, at a cost of $1,500.

Brooklyn, N. Y.—B. Lavillette, is planning to erect a handsome moving picture theater on University Place.

New York City.—The Picturegraph, Capital $250,000. Directors, B. A. Proctor, F. C. Morgan and W. S. Allen.

St. Louis, Mo.—Aubert Amusement Company, Capital, $10,000. Directors, Elmer H. Candy, Ray M. Elkers and John W. Calhoun.

Jersey City, Ill.—A new moving picture and vaudeville theater, costing $25,000, is being planned to be erected here.

St. Louis, Mo.—A new vaudeville theater, to cost $250,000, will be erected here.

Springfield, Mass.—It is understood that the Dreamland Theater, that has been conducted successfully during the past year and a half, has been sold to Ralph and Ray Kinne and Edward W. Condon.

Manchester, N. H.—The Star Theater here has been purchased by Mr. Milton Wilkinson.

Hartford, Conn.—The Empire-Keeney Circuit, which operates twenty theaters throughout the New England States, has taken a long lease on the Scovill Theater and will convert it into a high-class moving picture and vaudeville theater.

Jewett, Texas.—A $1,500 Opera House is being planned to be established here.

New York City.—A new airdome is being planned to be erected on the vacant lot at the corner of Broadway and 126th Street.

St. Joseph, Mo.—An airdome is being planned for this city which is to be under the proprietorship of Messrs. Thomas.

Brooklyn, N. Y.—The Eden Theater Company have taken the large plot of ground at the corner of Hancock Street and Bushwick Avenue, for an airdome theater. It will be known as the Garden of Eden. High-class moving pictures and vaudeville will be featured.

Pueblo, Colo.—The Grand Opera House has given up running licensed pictures and are now showing Independent films.

Galveston, Texas.—Messrs. Denham and Carsey have opened a moving picture theater in Flatonia.

Keyser, W. Va.—Mr. Fred Wertheimer has opened a new moving picture theater in the I. O. Bane Building on Main Street.

Baltimore, Md.—A new Moving Picture theater is being planned by Architect Francis E. Tormey on the west side of Madison Avenue, near Gold Street, which will cost about $10,000, to be under the ownership of Messrs. Schmidt and Cook.

Atlantic City, N. J.—The Lyric Theater, a moving picture house at 1806 Atlantic Avenue, changed hands. Mr. Walter Martin sold his rights to Messrs. Beard and Avedon.

Baltimore, Md.—Plans have been filed for the erection of a high-class moving picture theater, to be opened the north side of Lexington Street, near Charles Street. The theater will be known as the Picture Garden and will cost about $20,000 when completed.

Milwaukee, Wis.—A new moving picture theater is being planned to be erected at Marietta and Lisbon Avenues, which will cost $50,000 when completed.

Milwaukee, Wis.—Plans have been filed for the erection of an up-to-date picture show, which will be known as the Butterfly Theater, to be erected on Grand Avenue, between Second and Third Streets. This new enterprise will be able to seat about 1,200 patrons.

Bridgeport, Conn.—A new moving picture theater is being planned for High Street, which will be known as the Lyric Theater.

Jacksonville, Fla.—Messrs. Polk & Company have rented the old theater building on the corner of Magnolia and Third Street, and plan to convert it into a first class moving picture theater.

Reading, Pa.—Mr. George Potter is converting his restaurant into a moving picture theater.

Wilkes-Barre, Pa.—The Collins Building is being converted into a moving picture theater.

Bristol, Conn.—The Pastime Theater has been purchased by Messrs. Bloomin and Chappell, who plan to remodel and enlarge it into one of the best picture houses in New England. The Star is the new name. All of the latest pictures will be shown here.

Westfield, Mass.—J. M. O'Donnell is planning to erect a new moving picture theater, which will be known as the Gayety.

Rockville, Conn.—Mr. W. R. Bussell, of Worcester, is planning to open a moving picture show in the Rockville Opera House.

Canton, N. Y.—F. and S. M. Southworth have sold the Wonderland Theater to E. L. Rushton.

Sidney, Ohio.—A new moving picture theater will shortly be erected on Main Avenue, which will be under the management of O. Strahm.

Danvers, Mass.—Mr. Louis Broom is having plans drawn for a moving picture theater, which will be built on High Street. It will be two stories in height, with a large floor and balcony area, accommodating 800 persons. The cost will be about $8,000.

Cedar Rapids, Iowa.—Mr. C. W. Champlin, president of the Central Summer Theater Circuit, will open June 15th, a summer theater at Fifth and Washington Streets.

Eugene, Ore.—Wallace Potter and Alfred H. Willoughby, of this city, established two moving picture theaters at Newberg.

Soloman Falls, N. H.—Messrs. Berlanger & Plummer, proprietors of the Star Theater, have sold their interest to Mr. Thomas F. Hughes, who will continue running it as a high class picture house.

New York City.—A new airdome is being planned for Amsterdam Avenue and St. Nicholas Avenues.

Brooklyn, N. Y.—A new moving picture theater is being planned to be erected at Grand Street and Manhattan Avenue, which will cost $4,500, and be under the management of Frederick Zeh.

Brooklyn, N. Y.—A new picture palace is being established at the southeast corner of Flushing Avenue and Linden Street, which will be under the proprietorship of Mr. Benjamin Finkensieper, cost about $1,500.

New York City.—On the property of the northeast corner of 8th Avenue and 14th Street, an open airdome theater is being planned, which will cost about $2,000, to be under the proprietorship of Messrs. J. Gibbons and C. Meyer.

Carthage, N. Y.—A new moving picture theater is being erected in the Odd Fellows hall.

Milwaukee, Wis.—The Princess Theater will open within a day or so. First-class pictures will be shown here.

Neenah, Wis.—A new moving picture theater has been opened here under Messrs Eldorf and Hanson.

New Orleans, La.—Messrs Ehrich and Coleman, of the Baker Grand Theater, have discontinued running same for reasons unknown.

Cincinnati, Ohio.—A new moving picture theater is being planned on Main Street, near Liberty.

Nevada, Iowa.—A new picture palace has opened here under the management of S. J. Bowers.

St. Louis, Mo.—O. T. Crawford Amusement Company is planning to erect a moving picture theater, at a cost of $35,000, in Carondelet, near the Iron Mountain Depot.

Fairbault, Minn.—The New Empress Moving Picture Theater, which has been under construction for some time has opened.

Milwaukee, Wis.—A new moving picture theater is being planned to be established at Eleventh Avenue and Washington Street, by John Bruemmer, which will be managed by J. Wagner.

Eveleth, Minn.—Mr. Frank E. Carpenter, former manager of the Othello Theater, has acquired the Bazaar Dry Goods Store and will convert it into a high-class moving picture and vaudeville theater.

WHEN A MAN FEARS

—A young business man was assisted by his attention to his work, built up energetic feeling and applies too advice to a physician who was a friend of the family. The doctor assures that medical assortments is needed not to save him from contracting tuberculosis, and prescribes a patient to move to the country, sleep out of doors and live the simple life, assuring him that if he faithfully obeys his directions that he will soon be well.

The patient does as directed. He pitches his tent in a rainy district, and thoroughly enjoys himself while fishing from day to day time he is growing stronger. Incidentally he falls in love.

But the doctor did not reckon on the girl until he knows that he is thoroughly restored to health. He thinks that the rest has cured him, but he consults for his doctor and friend, so that there may be no doubt in the matter.

Imagine the doctor has met in the city a girl with whom he has fallen in love. When he visits his patient he discovers that they both have their eyes on women. Also, that the patient is the favored suitor.

The doctor struggles against temptation, but finally yields. He finds that the patient is completely restored to health, but tells him that his case is hopeless. This he believes will remove a dangerous rival from his path.

But the girl is loyal to the man she loves. Hearing she has gone to comfort him, and arrives just in time to save him from suicide. The doctor arrives on the scene in time to prevent the young man may become a murderer, he confesses, and goes away, broken-hearted, leaving two loyal happy sweethearts behind him.

AMONG THE EXHIBITORS.

White Castle, La.—The new motion picture theater, owned by Edward E. Barbey, Paul Blanchard and J. M. Melancon, has opened its doors to a crowded audience. The new firm was christened the Fairyland Theater Company.

Milwaukee, Wis.—A permit to build a $10,000 moving picture theater on Fond du Lac Avenue, near twentieth Street, has been granted to Mr. Rice.

Warsaw, Ill.—Harris & Reynolds have sold their moving picture theater to Ed. Kuse, who will remodel it and take possession.

Hutchinson, Kan.—Brown Bros., of this place, have purchased the Kinodrome Moving Picture Theater at McPherson and will conduct it.

Freeport, Ill.—John Aue has purchased the Forrester Kettle picture house.

Hermosa Beach, Cal.—A moving picture theater will be established here.

Potsdam, N. Y.—Blair & Mills have awarded the contract for the erection of an opera house here to cost $2,800.

Buffalo, N. Y.—Josephine Hannan, 1186 Seneca St., moving picture theater, cost $3,600.

Gary, Ind.—Wm. Hamilton & Son are having plans prepared for the construction of a theater at South Broadway and Eleventh Sts. Cost, $15,000.

Pittsburg, Pa.—The Harris Amusement Co., have made arrangements to erect a $1,250,000 play house here.

Philadelphia, Pa.—Geo. A. Warner will erect a moving picture theater at 2709-15 Columbia Ave., to cost $9,000.

Weatherford, Okla.—Messrs. Weinert have purchased the Star Theater and converted it into a high class moving picture and vaudeville house.

Independence, Kan.—Mr. C. H. Kerr has sold the Joy Theater here to R. R. Painter.

Racine, Wis.—C. W. Christiansen, manager of the Gem Theater, has leased the Cape Building on the beach, and will equip it as a modern up-to-date moving picture palace, which will be ready to throw open its doors for business about June 1st.

Hartford, Conn.—Negotiations are being made by certain parties for the erection of a beautiful, commodious airdome at the junction of School and Prospect Streets, near Superior Laundry. It will, when completed, be able to accommodate 700 people with seats.

Slides and Lecture
CORONATION
SET OF 15 $12.00 SET 40 $30.00
MOORE HUBBELL & CO.
38 N. Franklin St. Chicago

Slides and Lecture
WHITE SLAVE
FOR SALE OR RENT SEND FOR CIRCULAR
MOORE HUBBELL & CO.
38 N. Franklin St. Chicago

Portsmouth, Ohio.—Plans have been completed by Dennis & Wilson, for the Lyric Theater, to be erected on Chillicothe Street.

New York City.—Plans have been filed for the erection of several open attractions here. One is to be built on the property on the southeast corner of 228th Street and White Plains Avenue for the

Pueblo, Col.—The Grand Opera House has made contracts with the Motion Picture Distributing & Sales Company for their first releases of pictures and will place two new reels each day, with an added thousand feet for good measure.

South Bend, Ind.—The Palace Theater, a new photoplay house, has just been opened at 603 South Chapin Street. The theater is a two-story brick and is fitted with all modern improvements.

Coal City, Ill.—Schutt & Bullard will enlarge their Scenic Theater at a cost of $2,000, and increase the seating capacity by 200.

Milwaukee, Wis.—A new moving picture theater will be erected at Eleventh Avenue and Washington Street by the John Bruemmer Estate. Edward J. Wagner will be the manager.

Flatonia, Tex.—Philip Peckham and Professor Carney have opened a motion picture theater in the Opera House.

Atlantic City, N. J.—Plans for the construction of an openair theater, to be erected on Virginia Avenue, near the Boardwalk, were submitted to the Building Department recently. H. E. Levy, owner of the Comet Theater in New York, is promoting the construction of the new theater.

Racine, Wis.—Improvements to the Bijou Theater that will cost $15,000 will begin next week. When completed, the Bijou will be one of the handsomest motion picture theaters in the West.

Kansas City, Mo.—The Western Sash and Door Factory has fitted up club rooms for its four hundred employees and will install a free motion picture exhibit therein.

Moundsville, W. Va.—Lem Harvey, proprietor of the Jefferson Avenue Motion Picture Theater, has made an assignment and the theater is closed. The liabilities are small.

Altoona, Pa.—Another moving picture show will be opened in this city on the East Side. Edward G. Young, a well-known real estate dealer, has purchased the building at 1216-18 Eighth Avenue for $10,000 and therein will locate a handsome theater.

Poughkeepsie, N. Y.—Another moving picture theater will be opened in Poughkeepsie within the next fortnight. It will be erected and opened on Main Street, between White and Howard. It will be owned and operated by the New York Amusement Company. They expect to open the theater June 1. It will have a seating capacity of 1,000 and six reels of pictures will be shown each night.

Newark, N. J.—Work will be started next week on the foundations for a large one-story building on the northeast corner of Somerset Street and Avon Avenue for Oscar Loring, which will cost about $20,000. The plans, which were drawn by Herman Rosenstein, call for a building 50 x 114 feet in ground dimensions, which, when completed, will provide a garage, moving picture theater and three stores.

Song Slide Releases.

SCOTT & VAN ALTENA.

"Turkey Trot."

"When Summer Time Comes Around."

"I'll Miss You Honey, I'll Miss You All the Time."

"I Am Going to Steal Some Other Fellow's Girl."

"What's the Use to Remember, When the Girl You Remember Forgets?"

"I'll Wait for You 'Till the Cows Come Home."

"I Wonder Who He's Loving Now."

"Don't Blame Me for Loving You."

LEVI & COMPANY.

"Let's Play Post Office."

"On a Dog-Time Honeymoon."

"Just Like You Were Loved Today."

A. L. SIMPSON.

"I'm One in the Cool Cool Crowd." Words by Sammy Murdock. Music by Bob Hargreen Rose. Published as I. P. Haviland Pub. Co. An expensive gold and silver effect. Shingrafs has made a very delightful series of illustrations for this charming music. A set not to be denied to please.

"We All Have" Words by Joe Goodwin. Music by Gus W. Mosier. Published by F. B. Haviland Pub. Co. A sacred subject set, sounding the trials and tribulations of the poor chap who fails in love, every time a woman.

"Can't You Take It Back and Change It for a Boy." Words and music by Thurland Chittaway. Published by F. B. Haviland Pub. Co.

"You are the Queen in the Kingdom of My Heart." Lyric by Lodis Weekes. Music by J. E. Andrew. Published by the Musicians Pub. Co., N. Y.

"Honey You Can Turn the World Around for Me." By E. Nortes. Published by the Musicians Pub. Co., N. Y.

"Watched A Harp Like the Angels Play." Words by E. B. E. Howard. Music by J. Fred Helf. Published by J. Fred Helf Pub. Co.

"Tom-E-A-R." Words by Edgar Selden. Music by Newton Alexander and James Brady. Published by Sanjare.

"columbia, the Gem of the Ocean."

"The Star Spangled Banner" The national anthem.

"A Dream of a Garden and You." Words by William Carter. Music by H. Reuner, E. Trautman. Published by the Ideal Music Publishers, New York.

"I'm Going to Take the Tram for Home Sweet Home." Words and music by Herbert Ingraham. Published by Sanjare.

"Seems to Me the Word Is Singing Marguerite." By Edmund Lyons. Published by Edmund Lyons, Peace Dale, R. I.

EXHIBITORS WILDLY ENTHUSIASTIC OVER THE "IMP A B C BOOK"

Right now is the time of year when it is good business judgment to do a little scheming to boost your receipts. We've done the scheming for you by producing this clever book. Exhibitors everywhere say it is a corker and that it is helping to overcome the bad effects of hot weather. If you have not received a sample Imp Book, together with letter and other literature describing the scheme, send for it at once. Then place your order for all the Imp Books you can possibly use. We worked it up for YOUR benefit, not ours. So go to it hard!

A SUMMER COMEDY NEXT!

Get an early booking on "A Gasoline Engagement," the Imp release of Monday, July 10th, and give your house a roaring summer laugh. A young couple, the girl's father, a minister and a barrel of gasoline are the principals in one of the best side-splitters we've ever released. Make a note of the title and the date of release right now!

AT A QUARTER OF TWO

This is our release of Thursday, July 13th. A burglar, hiding in the closet of a house where a child lies critically ill, sees that the nurse has gone to sleep and forgotten to administer medicine at the proper moment. At the risk of being caught, he saves the situation himself. There's human interest in every foot of this reel. See that you get it!

INDEPENDENT MOVING PICTURES CO. OF AMERICA — IMP

Independent Moving Pictures Co. of America,
102 W. 101st St., New York. Carl Laemmle, Pres.
We want your name and address immediately.
Send for news about the Imp Lobby Display.

Demand Two Imps Every Week

Drummers This high grade Orchestra Drum direct from factory to you for $10.00

Shell-8x14-Solid Maple
Shell-8x15-Rosewood or Walnut

10 Rods, Kangaroo Heads Send U.S. Money or Express order. If you wish C.O.D. send sufficient to guarantee Express charges.

E. P. ZEIDLER DRUM CO. Dept. F CLEVELAND, OHIO

WRITE FOR OUR SPECIAL OFFER FOR THE

Greatest Feature Film

ON THE MARKET TODAY

DR. COOK'S

"THE TRUTH ABOUT THE POLE"

Played to 42,000 admissions at Hammerstein's Victoria, New York City

North Pole Picture Company
Mossler Bldg., Chicago

$25.00 Buys the ESSEX

The best Electric Economizer on the market for

MOVING PICTURE MACHINES
Current Savers

113 Houston St., Newark, N. J.
Telephone 1712 Market F. WEILER, Mgr.

Chairs ALL METAL Chairs

We can make immediate shipment of All Metal Chairs, at $1.00 F. O. B. Factory. This Chair will no doubt meet with approval and requirements of Fire Underwriters. For Sale, Second-hand One-pin Edison Machine, $105.00. Powers, with fire-shutter, $115.00; good as new.

LIBERTY FILM RENTING CO.
105 Fourth Ave. Pittsburg, Pa.

Operators!

I guarantee quick and satisfactory repair work on all machines. Only genuine parts supplied. Get my prices on *ONE DROP OIL* and *BULL DOG CEMENT* the best articles of their kind on the market

H. A. MACKIE

853 Broadway, Cor. 14th Street New York
'Phone 2478 Stuyvesant

Motographic Progress.

The reason for this unqualified success and all-compelling popularity of the photoplay is directly traceable to the average film manufacturer, who is forever trying to give the public something better and something new, regardless of cost.

The newest wrinkle in moving pictures has been but recently invented and patented by David Horsley, general manager of the Nestor Film Company, and is now being used in conjunction with that other praiseworthy novelty, the Mutt and Jeff photo farces.

Mr. Horsley's invention, herewith illustrated, is a sort of footnotes arrangement, perfectly simple and simply perfect and comfortably fills a long-felt want. It has been hailed with delight and approval by audiences wherever advance prints of Mutt and Jeff have been shown. To date there's nothing to equal this happy device, as one may with ease follow the story on the screen and enjoy every inch of it without the bothersome breaks caused by sub-titles.

The World's Best Film Features

We control such productions as have made big records for receipts, and that everybody wants. Write today for list.

Fall of Troy and
Grenadier Roland
For sale at sacrifice.

BIG STOCK FILMS FOR RENT

All grades; and at prices lower than others. Address the pioneers,

CHICAGO FILM EXCHANGE
CHICAGO OMAHA

SACRIFICE SALE

Send for our July list of bargain films and machines; including a large list of FEATURE HEADLINERS.

Hurry, if you want to get the cream.

GENERAL FILM BROKERS
23 E. Jackson Blvd. Chicago, Ill.

THEATRE SALES CO.
211 Dearborn Street, opposite Post Office
CHICAGO, ILLINOIS
Long Distance Phone, Harrison 341

Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call. Make Known Your Wants

$15-$100 Paid for Plots for Motion Picture Plays

YOU CAN WRITE THEM

We teach you by mail in ten easy lessons and help sell your work. Literary experience unnecessary. Big demand for our students' work. Only school of its kind. If you want pleasant work and good income, write **Ass'd Motion Picture Schools, Room 911, Chicago Opera House Block, Chicago**

BADGES

Handsome Celluloid Badges, with the words Manager, Doorman, Usher, etc., or the name of your Theatre.

Fastened on Cap or Hat, on Uniform Collar or on Coat without straps, strings, etc.

A Great Novelty

J. M. BRADLET
167 W. Washington St., Chicago, Ill.

SPECIAL POSTERS FOR ALL FEATURE PICTURES

Coronation of King George, Auto Races, Faust, Ten Nights in a Bar Room, Enoch Arden, Close Call, Still Alarm, Shelling of San Marcos, Fall of Troy, Grenadier Roland, Juarez After the Battle, Etc.

Also a full line of stock posters. One-sheets 10 cents each, 3-sheets 25 cents each.

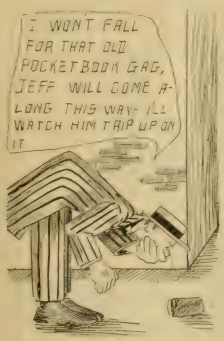
12 STOCK ONE-SHEETS FOR LOBBY DISPLAY for $1.00

Try our "MONEY GETTING" Heralds for any of the above pictures. $2.50 for first thousand, $1.75 for each additional thousand. SEND FOR FREE SAMPLES AND CATALOGUE.

JAMES T. HENNEGAN, ROOM 304, 167 WASHINGTON STREET, CHICAGO, ILL. PHONE MAIN 2303

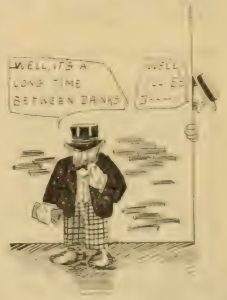
Every Saturday

MUTT and JEFF TALKING PICTURES



Mr Exhibitor!

If you are not getting MUTT and JEFF joyful foto-farces, *ask* for them at your exchange. *Ask* till you *get one MUTT and JEFF* funny film a week, BUT *get it quick!*



Release of Saturday, July 8th, 1911

MUTT and JEFF

In the Frisky Foto-Farce

"The Bad Half Dollar"

Mr. Exchangeman!

If you belong to the vacillating squad, quit it this very instant for MUTT and JEFF and PROSPERITY. Not a single release should be missed. Wire your ORDER NOW!

DAVID HORSLEY

147 Fourth Ave. : New York

MUTT and JEFF TALKING PICTURES

Every Saturday

EXHIBITORS! READ THIS PAGE AND KEEP IT!

Complete List of INDEPENDENT EXCHANGES. Each and every week they can give you

One Nestor Western and one Mutt & Jeff Comedy

BUYING EXCHANGES

CANADA

Applegath, L. J., & Sons, 145 Yonge St., Toronto, Ont.
CANADIAN FILM EXCH., Calgary, Alberta.
Gaumont Co., 154 St. Catharine St., Montreal, Que.
Gt. Western Film Co., 613 Ashdown Blk., Winnipeg, Man.
Western Film Exchange, Savoy Theater Bldg., Vancouver, B. C.

CALIFORNIA

California Film Exch., 1065 Mission St., San Francisco.
Miles Bros., 790 Turk St., San Francisco.
Miles Bros., 411 West 8th St., Los Angeles.
California Film Exch., 514 So. Los Angeles St., Los Angeles.

COLORADO

Co-Operative Ind. Film Co., Barclay Blk., Denver.
W. H. Swanson Film Exch., 301 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA

Washington Film Exch., 428 9th St., N. W.

GEORGIA

Consolidated Film Exch., Rhodes Bldg., Atlanta.

ILLINOIS

Anti-Trust Film Co., 128 W. Lake St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
H. & H. Film Exch., 98 Jackson Blvd., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exch., 159 E. Washington St., Chicago.

INDIANA

Central Film Service, 119 North Illinois St., Indianapolis, Ind.

IOWA

Laemmle Film Service, Suite 2 and 3, 515 Mulberry St., Des Moines.

KANSAS

Wichita Film & Supply Co., 122 N. Market St., Wichita.

LOUISIANA

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Green Film Exch., 228 Tremont St., Boston.

MARYLAND

Baltimore Film Exch., 610 E. Baltimore St., Baltimore.

MINNESOTA

Laemmle Film Service, 256 Hennipen St., Minneapolis.

MICHIGAN

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.
Cadillac Film Exch., 92 Griswold St., Detroit.

MISSOURI

J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson-Crawford Film Co., Century Bldg., St. Louis.
Western Film Exch., 15 W. 10th St., Kansas City.

NEBRASKA

Laemmle Film Service, 1517 Farnham St., Omaha.

NEW YORK

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY

Empire Film Exchange, 150 E. Fourteenth St.
Great Eastern Film Exchange, 21 E. Fourteenth St.
Peerless Film Exchange, 5 East Fourteenth St.
Wm. Steiner Film Exch., 110 Fourth Ave.
Western Film Exch., 145 W. 45th St.

OHIO

Cincinnati Buckeye Film Co., 422 N. High St., Columbus.
Cincinnati Buckeye Film Co., 315 W. 4th St. Cincinnati.
Lake Shore Film & Supply Co., 106 Prospect Ave., S. E., Cleveland.
Lake Shore Film & Supply Co., Columbus.
Toledo Film Service, 120 Erie St., Toledo.
Victor Film Service, Prospect and Huron Streets, Cleveland.

OREGON

Independent W. F. Exch., 84 Seventh St., Portland.

OKLAHOMA

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA

Eagle Film Exchange, 23 North 9th St., Philadelphia.
Exhibitors' Film Service Co., 49 So. Penn. Ave., Wilkesbarre.
Philadelphia Film Exch., 934 Arch St., Philadelphia.
Philadelphia Projection Co., 44 N. 9th St., Philadelphia.
Swaab Film Service Co., 129 N. 8th St., Philadelphia.
Independent Film Exchange, 415 Ferry St., Pittsburg.
Pittsburg Photoplay Co., 412 Ferry St., Pittsburg.

TEXAS

Texas Film Exchange, 1315½ Elm St., Dallas.
Consolidated Amuse. Co., Bill Sol Theater Bldg., Houston.

UTAH

Co-Operative Ind. Film Co., 320 Atlas Blk., Salt Lake City.

WASHINGTON

Pacific Film Exchange, Globe Bldg., Seattle.
Western Film Exch., Seattle.

WISCONSIN

Western Film Exch., 307 Enterprise Bldg., Milwaukee.

EXHIBITORS! Deal with a real exchange! Avoid drug stores with the "something just as good" gag! If your exchange will not give you two Nestors a week—*a worth while Western and an inimitable Mutt & Jeff Comedy*—write us for the name of the Exchange that will.

NESTOR FILM CO.

DAVID HORSLEY 147 FOURTH AVENUE, NEW YORK

EUROPE'S BEST

QUALITY FILMS

AMERICA'S BEST

June 26th, 1911.

BOARD S. S. KRONPRINZ WILHELM
Via Wireless

Jack Ablowich,
c/o The National Film Distributing Co.,
34-6 West Houston Street, N. Y.

Arrange have exchange men meet at our office as promptly as possible.
Due Tuesday afternoon. Signed: Charles E. Kimball.

It affords us extreme pleasure to publish the above

THE SIGNAL FOR ACTION

From now on the National Announcements should hold wide interest for the motion picture trade

NATIONAL FILM DISTRIBUTING COMPANY

34-36 W. HOUSTON STREET
N. Y. CITY, U. S. A.

QUALITY FILMS

ATTENTION MANAGERS

THE SENSATION OF THE MOVING PICTURE WORLD

The Wonderful "MIRROR SCREEN" Glass Curtain

The First and Only Curtain on the market to project motion pictures in broad daylight

A NEW DEPARTURE. You can Rent, Lease or Purchase a Mirror or Transparent Screen on Weekly or Monthly Payments

Address all communications to the

MIRROR TRANSPARENT SCREEN CO.

Knickerbocker Building. **1402 Broadway. N. Y.**

FRANK MANNING, President and General Manager.

M. H. SHEEDY, Secretary and Treasurer.
Telephone, Murray Hill 1717.

NESTOR

NESTOR

"The Worth-While Film"

David Horsley, 147 Fourth Ave., New York

NESTOR

Keep Kool

and make money. The dog days cannot and will not keep the crowds away from your theatre if you but show

NESTOR WESTERNS AND MUTT AND JEFF COMEDIES

Release of Wednesday, July 5th, 1911

"A MESSAGE FROM THE WEST"

909 Feet of Delightfully Thrilling Film a Bit Better than *"The Gunfighter"*

Coming!

Wednesday, July 12th

"The Pony Express"

A WESTERN OF WESTERNS

Capital in Every Detail

ORDER NOW!

VIOLET MERSEREAU

Coming!

Saturday, July 8th

"The Bad Half Dollar"

A Frisky Foto-Farce With

Mutt and Jeff

ORDER NOW!

The Nestor Lobby Magnet

Issued with every Nestor picture; two colors; heavy coated paper, 14 x 22; strikingly attractive.

Free to Exhibitors

Send for it!

Six Photos of Nestor Players

8x10, yours for mere cost of mailing and handling—just 15 cents in stamps. To non-exhibitors the price is one dollar.

Send for them now

IF IT'S NESTOR IT'S GOOD!

GET READY

United States Government has given us permission to use

15th U.S. Cavalry at Fort Meyer, Va.

As a setting for a Big Series of War Stories which will be released EVERY FRIDAY, beginning LATE JULY

EVERY ONE A FEATURE BOOK THEM NOW

Releases

Wednesday, July	5.—	"STARTING SOMETHING"	Comedy
Friday "	7.—	"THE SILENT SIGNAL"	Military
Wednesday, "	12.—	"BABY'S RATTLE" and "THAT JUNE BUG"	Split Reel Comedy
Friday, "	14—	"THE GIRL AND THE BRONCO BUSTER"	Western
Wednesday, "	19—	"ALL ABOARD FOR RENO"	Comedy

Solax Company

Congress Avenue, Flushing, L. I.

CHAMPION FILM CO. VARIETIES

MONDAY WEDNESDAY

HISTORICAL *and* WESTERN

"FROM WALLACE TO GRANT"

On Monday, July 10th, we release this Military Champ. You have never seen any series of exciting incidents in war time so numerous and so delightfully interwoven. It will linger in your mind long after.

But Here is a Western Comedy

"TONY WOULD BE A COWBOY"

For Wednesday, July 12th. This picture is calculated to crack a laugh from an Egyptian Mummy. Why, the very title is a significant one. That Tony's efforts to master a vicious broncho are so droll and yet so dangerous that you wonder!

When placing your order for these two Champs, write us for Champ Booklets and one sheet Lobby Synopsis. Don't hesitate to write us.

The Champion Film Co.

MARK M. DINTENFASS, Gen'l Mgr. 12 East 15th St., New York City

Licensed Release Dates

BIOGRAPH.

June 15—Lincoln Assists Hays' 25 (Dr.) ....
June 18—The Deserted Prospect (Com.) ....
June 18—Branded Youth (Com.) ....
June 22—The Primal Call (Dr.) ....
June 25—Her Sweetheart (Dr.) ....
June 28—Fighting Blood (Dr.) ....
July 2—Mr. and Mrs. Sidney (Com.) ....
July 5—The Wonderful Day (Com.) ....
July 9—Love Among the Roses (Com.) ....

EDISON.

June 16—Van Hibber's Experiment (Dr.).....1000
June 20—A Preconcerted (Dr.).....1000
June 23—Time for Dispatch (Cath.).....750
June 24—A Comedy of Misunderstanding (Com.) 250
June 26—His Midnight (Dr.).....1000
June 27—The Crusader (Dr.).....1000
June 28—How Weslie Raised Tobacco (Com.)..1000
June 30—The Star Spangled Banner (Dr.).....1000
July 1—The Price of a Mine (Dr.).....1000
July 5—Trading His Mother (Com.).....500
July 7—Polish and Pie (Com.).....1000
July 7—The Crucial Test (Dr.).....1000
July 11—Marvels of Horsemanship.....1000
July 12—The Trapper's Pre-Nuptial Bill (Com.) 980
July 14—The Miracle Man (Dr.).....1000

ESSANAY.

June 27—The Baseball Star From Bingville (Com.).....1000
June 30—An Old Man's Folly (Dr.).....1000
July 1—The Sheriff's Brother (W. Dr.).....1000
July 1—Sweet Pie Tilly (Com.).....472
July 4—A Ranges Pair (Com.).....528
July 5—At the Brink of Doom (Dr.).....1000
July 8—The Corporation and the Ranch Girl (W. Dr.).....1000
July 11—Mustang Pietes Love Affair (Com.)..1000

GAUMONT.

G. Kleine.

June 20—Jiggers Buys a Watch Dog (Com.)..337
June 24—The Ransom (Dr.).....980
June 27—Village Gossip (Dr.).....1000
July 1—Jimmie's Trick (Com.).....500
July 1—An Oasis in the Sahara Desert (Sc.)..709
July 4—Saving the Standard (Dr.).....825
July 4—The Virgin Heart (Dr.).....965
July 8—A Village King Lear (Dr.).....1010
July 11—The Picture on the Screen (Dr.).....700
July 11—Ragged Coast (Sc.).....1000
July 15—Frolicsome Flossie (Com.).....520
July 15—Jimmie as a Philanthropist (Dr.)....480

KALEM.

June 23—Lean Wolf's End (Dr.).....980
June 26—Juarez (Mexico) After the Battle (Scenic).....1000
June 28—The Jollier (Com.).....995
June 30—The Little Soldier of '64 (Dr.)....940
July 2—A Cattle Herder's Romance (Dr.)....
July 5—The New Cook (Com.).....
July 7—To the Aid of Stonewall Jackson....
July 9—Reckless Bodily Endeavor (W. Com.)
July 12—Hubby's Day at Home (Com.)....
July 14—The Tenderfoot's Claim (Dr.)....

LUBIN.

June 22—Higginses vs. Judsons.....1000
June 26—The Sleepy Tramps (Com.)....400
June 26—How the Story Grew (Com.)....600
June 29—Rescued in Time (Dr.).....1000
July 1—The Little Rebel (Dr.).....1000
July 2—His Birthday (Com.)....630
July 3—Foxy Izzy (Com.)....315
July 6—The Snake Bite (Dr.)....
July 8—Always a Way (Dr.).....1000
July 10—The Smart of Society (Dr.)....1000
July 13—The Lost Horse (Com.)....
July 15—Mr. Inquisitive (Com.)....470
July 15—Good for Evil (Dr.)....1000

MELIES.

June 1—In Time for Press (Dr.).....1000
June 8—Her Spelled Boy (Dr.)....1000
June 15—When the Fairies Turned (Dr.)....1000
June 22—The Kiss of Mary Jane (Dr.)....1000
June 29—The Honor of the Flag (Dr.)....1000
July 6—The Great Heart of the West (W. Dr.)....1000
July 13—The Strike at the Gringo (Dr.).....1000

PATHE.

June 23—Tabarin's Wife (Dr.).....676
June 24—Volendam, Holland (Scenic).....200
June 24—Old Indian Days (Dr.).....1000
June 25—The Sublime Passion (Dr.).....804
June 26—Transportation in Siam (Sc.)....184
June 28—The Smugglers (Dr.).....902
June 29—The Passing of Dappled Fawn (Dr.)..680
June 29—The Mines and Foundry in Minaca (Sc.).....320
June 30—The Russian Gypsy (Dr.).....512
June 30—The Water Beetle and Its Young (Edu.)....
July 1—A Mother and Sons of '76 (Dr.).....1000
July 2—Wisconsin Rollies (Edu.).....1000
July 3—A Race Into Space.....413
July 3—Birds in Their Nests (Edu.)....462
July 3—Among the Japanese (Sc.)....460
July 7—Obedient Llamas (Edu.)....171
July 7—Japanese Interiors (Ind.)....480
July 8—Waiting (Dr.).....1000

SELIG.

June 19—The Mission Worker (Dr.).....1000
June 20—Range Pals (Dr.).....1000
June 20—Lost in the Shadows (Dr.).....1000
June 26—The Reporter (Com.).....
June 26—Trailing Counterfeiters (Dr.)....
June 27—A Sacrifice to Civilization (Dr.).....1000
June 29—The New Editor (Dr.).....1000
July 3—The New Faith (Dr.).....1000
July 4—The White Medicine Man (Dr.)....995
July 6—A Craven Heart (Dr.).....1000
July 10—Two Little Ones (Com.).....1000
July 11—It Happened in the West (Dr.).....1000
July 13—Captain Kate (Sc.).....1000

ECLIPSE.

(O. Kleine.)

June 14—Sir John Falstaff (Dr.).....1000
June 21—Avenged (Dr.).....1000
June 28—The Taming of the Shrew (Dr.).....1000
July 5—Ancient and Modern London (Sc.)....550
July 5—Does Will Pay (Com.).....470
July 12—The Free Lance (Dr.).....640
July 12—Temples of India (Sc.).....365

VITAGRAPH.

June 17—Teaching McFadden to Waltz (Com.)
June 20—The Stumbling Block (Dr.).....998
June 24—The Sleep Walker (Dr.).....
June 26—Two Overcoats (Com.).....519
June 28—Barriers Burned Away (Dr.)....486
June 27—A Quaker Mother (Dr.)....
June 28—Courage of Sorts (W. Dr.).....
June 30—Battle Hymn of the Republic (Dr.)..
July 1—Tested by the Fire (Dr.).....
July 4—The Latest Spark (Com.).....
July 5—In Northern Forests (Dr.).....
July 7—The Woes of a Wealthy Widow (Dr.)
July 8—Snow Bound With a Woman Hater (Dr.)
July 11—The Old Folks' Sacrifice (Dr.).....
July 12—On the Arctic Night (Dr.).....
July 14—The Subduing of Mrs. Nag (Com.)....
July 15—The Geranium (Dr.).....

THIS WEEK'S PROGRAMME OF LICENSED FILMS.

Monday, July 3rd.

Biograph—Stubb's New Servants (Com.)....
Biograph—The Wonderful Eye (Com.)....
Kalem—A Cattle Herder's Romance (Dr.)....
Lubin—His Birthday (Com.).....630
Lubin—Foxy Izzy (Com.).....315
Pathe—Washington Relies (Edu.).....1000
Selig—The New Faith (Dr.).....1000

Tuesday, July 4th.

Edison—The Price of a Mine (Dr.).....1000
Essanay—Swat the Fly (Com.).....472
Essanay—A Hungry Pair (Com.).....528
Gaumont—Saving the Standard (Dr.).....825
Gaumont—The Cuttlefish (Ind.).....165
Selig—The White Medicine Man (Dr.).....965
Vitagraph—The Latest Spark (Com.)....

Wednesday, July 5th.

Edison—Trading His Mother (Com.).....500
Edison—Polish and Pie (Com.).....500

Kalem—The New Cook (Com.)....
Pathe—A Bold Life (Com.)....413
Pathe—Birds in their Nests (Edu.)....462
Urban—Ancient and Modern London (Sc.)....550
Urban—Does Will Be Boys (Com.)....470
Vitagraph—In Northern Forests (Dr.)....

Thursday, July 6th.

Biograph—The Thief and the Girl (Dr.)....
Kalem—The Smoke Eater (Dr.).....1000
Melies—The Great Heart of the West (W. Dr.)1000
Pathe—An Indian's Pride (Dr.)....1000
Selig—A Craven Heart (Dr.).....1000

Friday, July 7th.

Edison—The Crucial Test (Dr.).....1000
Essanay—At the Ranch—Break of Dawn (Dr.)....1000
Kalem—To the Aid of Stonewall Jackson (Dr.)....
Pathe—Among the Bamboo (Sc.)....460
Pathe—Obedient Llambs (Com.)....171
Pathe—Japanese Interiors (Ind.)....480
Vitagraph—The Woes of a Wealthy Widow (Dr.)....

Saturday, July 8th.

Essanay—The Corporation and the Ranch Girl (W. Dr.).....1000
Gaumont—The Village King Lear (Dr.)....1010
Lubin—Always a Way (Dr.).....1000
Pathe—Waiting (Dr.).....1000
Vitagraph—Snow Bound With a Woman Hater (Dr.)....

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

THEATERS FOR SALE.

FOR SALE.—Modern Vaudeville and Moving Picture Theater in thriving central Illinois town of 3,500 population. Seats 300. No opposition. Has complete Atkinson outfit, which will sell with theater. Can arrange long time lease for responsible party. Reasons for selling: other business. Address, CINCH, care of Moving Picture World, New York City.

FOR SALE.—A fully equipped moving picture business. Address, JAMES CHAMBLESS, 706 Third Ave., Evansville, Ind.

HELP WANTED.

WANTED.—Members for an all lady orchestra in picture theater. Permanent position. Address for particulars, P. O. Box 102, Edmonton, Alberta.

SITUATIONS WANTED.

FEATURE ATTRACTION, big success, telephonographical lecturer, trap drumming, complete outfit for all work, slide-making machine. Manager, lecturer, drummer, address Brooklyn or New ork. Well recommended: business booking address, WUNDERLE, 314 Ralph Street, Brooklyn, N. Y.

OPERATOR, long experience, New York license, understands electricity, wiring, etc., wants position in some studio with object of becoming camera operator; quick to learn; useful and handy with tools; temperate and industrious; best references. "USEFUL," care Moving Picture World, New York City.

CAPABLE AND EXPERIENCED manager for moving picture exchange would like position, where ability and results would be appreciated. Moderate salary. Address, "F. S.," care Moving Picture World, New York City.

EXPERT OPERATOR wants situation, understands electricity. Best references as to character and ability. $25.00. OPERATOR, care Kinston, 317-A 20th Street, Brooklyn, N. Y.

EQUIPMENT FOR SALE.

FOR SALE.—Oscillating fans, 12 and 16 inch, $16 and $18. Fort Wayne compensars, save half on current bill with better light than rheostat, $20 for 110 volts, 60 cycles. Also current saver, 110 volts, 125 cycles, $8. F. O. B. Address, H., care Moving Picture World, New York City.

FOR SALE.—Complete outfit; easy to move, Edison machine, lamphouse, compensar, approved booths, 99 fireproof change, conduit wiring system, curtain, piano, fans, now in service, but owning for owner. A bargain. BOX 342, Washington, D. C.

FOR SALE.—Concert grand piano in splendid condition. Suitable for large auditorium. Price $450. Large cash discount. Address, SCHATZEL MUSIC STUDIO, Fostoria, Ohio.

FOR SALE.—Kleine's stereopticon, Powers lamp, Perfor lens, 15-ampere rheostat, 18-foot sheet including three cases of fit, brand new, used twice. Price $65 complete. C. A. LICHTENSTEIN, 850 West End Avenue, New York City.

MISCELLANEOUS.

WANTED.—Selig's County Fair. B. V. M., care Moving Picture World, New York City.

FOR SALE.—25-foot tent, 7 dozen chairs, two-pin Edison moving picture machine in fair condition. Address, ARTHUR, care Moving Picture World, New York City.

H. F. HOFFMAN

Lecturer of Special Releases
New York City and Vicinity

Care MOVING PICTURE WORLD
Telephone 1344 Gramercy

EAGLE FILM EXCHANGE
Prompt service.
23 NORTH NINTH STREET,

WE BUY the entire output of the Independent manufacturers. Ask about our Three-locked reel system.
Day and night service
Write, wire or phone
PHILADELPHIA, PA.

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** EVERY FRIDAY

INDEPENDENT EXHIBITORS: Now Need Lux Films

NOTABLE NECESSARY NOTICABLE **NONESUCH NONPARIELS**

We want you to get the World's best every week.

LUX FILMS

Released, July 7, 1911.

SECRET SERVICE Drama—888 feet

By way of a change, the Lux film for this week is a dramatic presentation, strong, convincing, and of absorbing interest throughout. NOW IS THE TIME TO DEMAND THIS AND BE SURE YOU GET IT.

SEE OTHER PAGES FOR SYNOPSES AND PAST RELEASES

GET LUX **The World's Best—Bar None** **GET LUX**

R. PRIEUR

10 East 15th Street 'Phone, 3427 Stuyvesant **New York City**

Sold only through the Motion Picture Distributing and Sales Company

LUMIERE
Cinematograph Film

AT 3½ CENTS PER FOOT "UNPERFORATED"

POSITIVE
AND
NEGATIVE (Sigma and Green Label)

NONE BETTER EVEN IF YOU PAY MORE.

The lot of 30,000 feet "pieced" positive film we advertised to sell at **3¼ cts. per foot** "unperforated" gobbled up in a hurry. We expect another lot in a few days. Are you **ON?** Each roll is about 100 feet long, joined in 2 or 3 places only. **ORDERS FILLED IN ROTATION.**

PERFORATION ¼ CENT PER FOOT EXTRA

LUMIERE JOUGLA CO.

75 FIFTH AVENUE Between 15th and 16th Sts. NEW YORK CITY

PHONE: 531 STUYVESANT

CHICAGO Branch Office: 30 E. RANDOLPH STREET

Independent Release Dates

AMERICAN.

June 22—The Hermit's Gold (Dr.) .....
June 25—Jack Arrives in the Cowboy (Com.)
June 29—Ace Hits a Homerun (Com.)
July 2—A Wooing Wolf (Dr.) .....
July 6—Ace Gets the Prize Money (Com.)
July 9—Ace Plays a Sucker (Com.) .....
July 13—Ace Breaks Jail (Com.) .....
July 16—Ace Wins Out (Com.) .....
July 20—Ace Gets Square (Com.) .....
July 23—Ace Learns How to Ride (Com.)
July 27—Ace Saves Nancy (Com.) .....
July 30—Ace Wins Nancy (Com.) .....

CHAMPION.

June 3—His Last Chance Deal (Dr.) 950
June 7—Sandy Tackles Life 950
June 10—For Her Sake (Dr.) 950
June 14—Wife and the Widow (Dr.) 950
June 17—The Sheriff's Message (Dr.) 950
July 1—Hunting Her Husband (Dr.) 950
July 4—A Message and a Lost Pet 950
July 8—Sandy Wanders Off (Com.) 950
July 11—Sandy Gets Square (Com.) 950

ECLAIR.

May 22—A Mother's Distress (Dr.) 500
May 25—The Wrong Cage with Polista (Com.) 450
May 29—The Taxi Cat-astrophe (Com.) 940
June 1—Persistence Pursued (Com.) .....
June 5—Finance of the Deaf's Comedy (Com.)
June 12—Chester Blindfolded (Dr.) 950
June 15—Tommy Gets a Prompter (Com.) 450
June 19—The Dependent Aristocrat (Com.) 620
June 26—The Death of Don Juan (Dr.) 965
July 3—Over the Sea (Dr.) 515
July 7—Tommy Wants to be an Actor (Com.) 435
July 10—A Cloud's Heroism (Dr.) 995

GREAT NORTHERN.

May 20—Beaue Sweetmeadow (Dr.) 204
May 27—The Love of a Gypsy Girl (Dr.) .....
June 3—The Bogus Governess 945
June 10—Trixie Lee Never Dies (Dr.) .....
June 17—Hotel Thieves (Dr.) .....
June 24—The Ghost of the Violin (Dr.) .....
June 24—Jim and Jack (Com.) .....
June 1—The King's Favorite (Dr.) .....
July 8—As a Man Soweth (Dr.) .....

IMP.

June 5—The Chicago Stockyards Fire (Sc.) 500
June 8—Back to the Soil (Dr.) 1000
June 12—Behind the Scenes (Dr.) 1000
June 15—The Piece of String (Dr.) 1000
June 19—All for a Big Order (Dr.) 1000
June 22—The Fortunes of War (Dr.) 1000
June 26—Love is Best (Dr.) 1000
June 29—The Little Leader (Dr.) 1000
July 3—In the Sultan's (Dr.) 1000
July 6—For the Queen's Honor (Dr.) 1000
July 10—A Gasoline Engagement 1000
July 13—At a Quarter of Two (Dr.) .....

LUX.

June 2—Arnold Has a Good Try (Com.) 462
June 9—The Companion Governess (Dr.) 639
June 9—Bill at Play (Com.) 331
June 16—Bill Loses His Father-in-Law (Com.) 409
June 16—He Went for a Rest (Com.) 442
June 23—Bill's Day Out (Com.) 550
June 23—Weary Tom's Dream (Com.) 818
June 30—Bill Determines to Go (Com.) 425
June 30—Shortsighted Miss Prim (Com.) 426
July 7—Secret Service (Dr.) 888

NEW YORK MOTION PICTURE CO.

BISON

June 6—A Child of the Ranch (Dr.) .....
June 9—A Squaw's Retribution (Dr.) .....
June 16—The Desert's Lure (Dr.) .....
June 20—The Duke Cowboy (Dr.) .....
June 23—The Foreman's Wife (Dr.) .....
June 27—An Indian's Love (Dr.) .....
June 30—Cowboy's Vocation (Dr.) .....
July 4—The Unloaded Gun (Dr.) .....
July 7—Blacks Make Treachery (Dr.) .....

AMBROSIO.

(By N. Y. M. P. Co.)

June 14—Evolution in Womankind (Dr.) .....
June 14—Review of Turin Exhibition (Scenic).
June 21—Tweedledum and His Heroes (Com.).
June 21—Lake Verbano (Italy) (Scenic).....
June 28—Sixtus the Fifth .....
July 5—The Emperor's Debt (Dr.) .....
July 12—The Wrong Telephone Call (Dr.).....

ITALA

(By N. Y. M. P. Co.)

June 17—Hippolyte's Monkey (Com.) .....
June 22—An Unbearable Son (Com.) .....
June 24—Boulevard is Jealous (Com.) .....
June 24—On the Snowy Summit of Mt. Blanc (Sc.) .....
June 29—The Gentlemanly Fireman (Com.).....
July 1—Husband, Waiter (Com.) .....
July 6—The Three Musketeers (Dr.) .....
July 8—Times Modern Tournament (Sc.).....

NESTOR.

June 7—The Little Burglar (Com.).....
June 14—The Sheriff's Daughter (Dr.).....
June 14—The Plan that Failed (Com.).....
June 21—A Summer Romeo (West. Dr.).....
June 21—Just His Luck (Com.).....
June 28—The Counterfeiter (Dr.).....
July 1—Almost Left on Her Job (Com.).....
July 5—A Message from the West (Dr.).....
July 5—The Bad Half-breed (Com.).....

POWERS.

May 27—Fifty Years Ago (Dr.).....
May 30—Intolerance (Dr.) .....
June 3—Eyes That See Not (Dr.).....
June 6—The Brook Bears (Dr.).....
June 10—The Stranger's Plan (Dr.).....
June 13—Smith's Marmalade (Com.).....
June 17—A Concert Hall Romance (Dr.).....
June 20—Two Women Wit (Dr.).....
June 24—Oh, Say, Bim .....
June 27—Only the Master Shall Judges (W. Dr.)
June 30—Summer Mountain Scenes.....
July 3—The Question (Dr.).....
July 4—When Pele Quarrel (Dr.).....
July 4—The Love Potion (Com.).....
July 8—The Haunted Island (Dr.).....1000

RELIANCE.

June 8—In Flowers Paled (Dr.).....
June 7—The Minute and the Maid (Dr.).....
June 10—The Broken Coin (Dr.).....
June 14—All Alone (Dr.).....
June 17—A Pair of Pants (Dr.).....
June 21—Price of Youth (Dr.).....
June 24—What the Tide Told (Dr.).....
June 28—Trials of an Immigrant (Dr.).....
July 1—The Orphan (Dr.).....
July 5—The Golden Rule (Dr.).....
July 8—Thou Shalt Not (Dr.).....
July 12—The Turning Point (Dr.).....

REX.

Apr. 6—The Heiress (Com.)..... 975
Apr. 18—The Little Major (Dr.)..... 990
April 20—A Daughter of the Revolution (Dr.)..
April 27—Jack's Realizing (Dr.).....
May 4—The Ultimate Sacrifice.....
May 11—The Guardsman (Dr.).....
May 18—An Exception to the Rule (Com.).....
May 25—Called Back (Dr.).....
June 1—The Minuteman '76 (Dr.).....
June 8—From Death to Life (Dr.).....
June 15—The Twins (Dr.).....
June 22—On the Brink (Dr.).....
June 29—Securing Evidence (Dr.).....
July 6—Fate (Dr.) .....

SOLAX.

June 2—Never Too Late to Mend (Dr.).....
June 14—A Bad Egg (Com.) .....
June 16—A Daughter of the Navajos (Dr.)....
June 21—Cupid and the Comet (Com.).....
June 23—Jolanda Waters the Garden (Com.)..
June 23—Marked for Life (Dr.).....
June 28—The Fascinating Widow (Com.).....
June 28—A Terrible Catastrophe (Com.).....
June 30—Greater Love Hath No Man (Dr.)..
July 5—Starting Something (Com.).....
July 7—The Silent Signal (Military).....

THANHOUSER.

June 12—Little Old New York (Dr.).....
June 16—Flames and Fortune (Dr.).....
June 20—The Coffin Ship (Dr.).....
June 23—Foxy Grandma .....
June 27—Courting Across the Court (Dr.).....
June 30—Lorna Doone (Dr.).....
July 4—The Declaration of Independence (Dr.)
July 7—The Court's Decree (Dr.).....

YANKEE.

June 2—The Pretender (Dr.).....
June 5—The Scandal Monger (Dr.).....
June 9—Mrs. Biffin's Demise (Dr.).....
June 12—Thou Shalt Pay (Dr.).....
June 16—The New Congressman (Dr.).....
June 19—Sun Bonnet Sue (Dr.).....
June 23—The Two Bonds (Dr.).....
June 26—His Romance (Dr.).....
June 30—The Angelus Bell (Dr.).....
June 3—Groucho's Quiet Fourth (Com.).....
June 7—His Great Sacrifice (Dr.).....
July 10—Portuguese Joe (Dr.).....
July 14—The Man Underneath (Dr.).....

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, July 3rd.

American—The Call of the Open Range (W. Dr.)
Champion—The Fighting Hen Caldwell (Dr.).. 950
Eclair—Can He Save Her (Dr.) 515
Eclair—Tommy Wants to be an Actor (Com.).. 435
Imp—In the Sultan's Garden (Dr.) 1000
Yankee—Groucho's Quiet Fourth (Com.).....

Tuesday, July 4th.

Bison—The Unloaded Gun (Dr.) .....
Powers—When Pals Quarrel (Dr.) .....
Powers—The Long Picnic (Com.) .....
Thanhouser—The Declaration of Independence (Dr.) .....

Wednesday, July 5th.

Ambrosio—The Emperor's Debt (Dr.) .....
Chanticleer—A Cowboy and a Lost (Dr.) 950
Nestor—A Message from the West (Dr.).....
Reliance—The Golden Rule (Dr.).....
Solax—Starting Something (Com.).....

Thursday, July 6th.

American—The Schoolmaster of Snake (W. Com.)
American—The Ranch Cracker (W. Com.) .....
Imp—For the Queen's Honor (Dr.) 1000
Italia—The Little Marksmen (Dr.) .....
Rex—Fate (Dr.) .....

Friday, July 7th.

Bison—Blacks Make Treachery (Dr.) .....
Lux—Secret Service (Dr.) 888
Solax—The Silent Signal (Mil.) .....
Thanhouser—The Court's Decree (Dr.).....
Yankee—His Great Sacrifice (Dr.).....

Saturday, July 8th.

Great Northern—As A Man Soweth (Dr.)..... 943
Italia—Turin Military Tournament (Sc.).....
Powers—The Haunted Island (Dr.).....1000
Reliance—Thou Shalt Not Lie (Dr.).....

ROYAL
IMPROVE
YOUR
Lobby
FRAME YOUR POSTERS
BRASS EASELS AND BRASS RAILING
BRASS POSTER FRAMES FOR EASELS AND WALLS
¶ Put in our Easels and Poster Frames and watch your attendance grow.

Brass Push and Kick Plates, Door Guard Rails, Etc.

LOW PRICES BEST WORK

DON'T DELAY but write today for complete catalog

AGENTS WANTED

THE NEWMAN MFG. CO.

717-719 Sycamore St., Cincinnati, O.

SPECIAL ROLL TICKETS

The Big Ticket. Any Printing Any Colors

5,000 . . . $1.25
10,000 . . . $2.50
20,000 . . . $4.80
25,000 . . . $5.50
50,000 . . . $7.50
100,000 . . . $10.00

Get the Samples

Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

G. W. Bradenburgh
Cinematograph Films

233 North Eighth Street, Philadelphia, Pa.
Phone, Market 334
Cable: Brad-Films, Phila.
Code: A, B. C., 5th Edition

Films at $30 with Posters.
Owane's Great Love—Bison.
The Redeeming Angel—Ambrosio
Return from Seaside Bathing—Tweedledum Shy—Ambrosio. Foolshead's Present—Itala.
The Fatal Charm—Itala.
Coeschnen of the Village—Itala.
The Trump Card—Reliance.
Tangled Lines—Reliance. A Plain Tale—Reliance.
Three Men—Reliance.
The Command from Galilee—Reliance.
Where the Shamrock Grows—Rex.
Silas Marner—Thanhouser.
The Impostor—Thanhouser.
The Tramp—Thanhouser. The Mummy—Thanhouser.
The Open Gate—Yankee.
His Double Treasure—Yankee.
The Call of the Heart—Powers.
The Bandit's Surprise—Powers.
Memories—American.
Tracked—Imperial. A Manly Man—Imp.
The Convert—Imp.
Her Darkest Hour—Imp.
His Father's House—Nestor.
The Light Beyond—Nestor.
The Bridal Trail—Nestor.
Cupid's Mystery Wrench—Powers.
For My Pal—Powers.
A Newsboy Hero—Thanhouser.
For Washington—Thanhouser.
For Her Sake—Thanhouser.
Adrift—Thanhouser. Love's Test—Solax.
Cornus in Dollyland—Solax.

Films at $25 per reel with Posters.
The Last Laugh—Reliance.
My Son is Guilty—Itala.
Montana Love Story—Powers.
Little Fire Chief—Thanhouser.
Prompt Payment—Thanhouser.
Criminal Chief's Capture—Great Northern.
Hate Hall in Bloomers—Thanhouser.
Girl from the East—Nestor.
Old Curiosity Shop—Thanhouser.
The Knight Shield—Imperial.
The Brass Button—Reliance. Stage Letter—Imperial.
Visit of a Friend—New Kind Arm Chair—Itala.
The Bridal Trail—Nestor.
On Kearney Soil—Reliance.
Pasha's Daughter—Thanhouser.
Chinese Wife's New Year's Gift—Itala.
Vote That Counted—Thanhouser.
Unmerited Honeymoon—Imperial.
The Calumny—Itala.
His Great Duty—Great Northern.
Young Lord Stanley—Thanhouser.
Tangled Lines—Reliance. The Mirror—Imp.
Fault of the Grandmother—Itala.
Wheels of Fate—Reliance.
Her Birthday Surprise—Yankee.
For Remembrance—Reliance.
Revenging Picture—Ambrosio.
Rosie Dungageous—Reliance.
Taxicab Mystery—Yankee.
When Days Were Slow—Atlas.
At Cedar Ridge—Nestor.
Solving the Bond Theft—Yankee.
You Saved My Life—Imp.
The Double—Imperial. His Best Friend—Solax.
The Transgressor—Thanhouser.
Greek Claim—Bison.
Gold Seeker's Daughter.—Bison.
The Salted Mine—Bison.
John Halifax—Thanhouser.
Saloon Next Door—Imperial.
Jack Johnson Training (special).
Son of the Wilderness—Ambrosio.
Mauretania—During a Grouch—Atlas.
Pocahontas—Thanhouser.

Independent Film Service
231 North 8th Street
Philadelphia

We Have Scooped Them All
ON THE CORONATION.

Six copies for sale or for rent. Immediate delivery. Write for Prices.

FALL OF TROY

Direct from the ITALA CO. Special paper. Plenty of it! $10,000.00 worth of SPECIAL FEATURES handled exclusively by us. Posters FREE with all films.

WONDERFUL
LIEUT. ROSE SERIES

The sensation of picturedom. Sole rights for United States held by us. Bookings rapidly closing up on these BIG features. We do not buy through any SALES Company. We buy direct.

Exclusive service our specialty.

Our service speaks for itself on the screen. And the price speaks to us by phone, wire or letter.

Don't delay, as the Sun is getting high.

Moving Picture Machines
Bought, Sold and Exchanged

I Have Several Calls For Second Hand Machines What Have You To Offer?

H. A. MACKIE
853 Broadway New York City
'Phone: 2478 Stuyvesant

SACRIFICE SALE

Send for our July list of bargain films and machines, including a large list of FEATURE HEADLINERS.

Hurry, if you want to get the cream.

GENERAL FILM BROKERS
23 E. Jackson Blvd. Chicago, Ill.

W. Stephen Bush

will deliver specially prepared lectures on the following recent releases:

"Enoch Arden"
"Faust"
"The Maccabees"
"The Battle Hymn of the Republic"

These picture readings with Feature Films will add to your revenues and give tone and prestige to your theatre.

Nearby States Only.

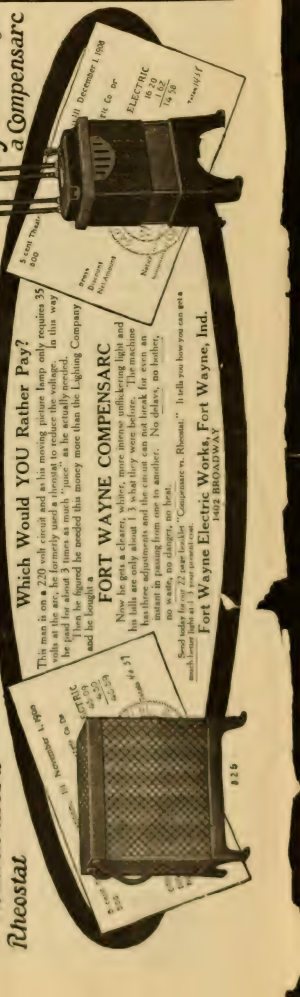
Address

W. S. BUSH
Box 226, Madison Square Station
NEW YORK CITY

Film Perforating Dies

The A. Dewes Co.
249 Center Street
Tel. 2351 Spring **New York**

After he bought a Compensarc


Patented December 1, 1908
ELECTRIC
5 AMP. THAT
500
Pat. Dec. 1, 1908
Nov. 17, 1908
Pat. Pending
Nov. 17, 1908
Which Would YOU Rather Pay?
This man is on a 220 volt circuit and as his moving picture lamp only requires 35 volts he has to waste the surplus voltage. He pays for it this way
he used for about 3 times as much "juice" as he actually needed.
Then he figured he needed this money more than the Lighting Company
and he bought a
FORT WAYNE COMPENSARC
Now he gets a clearer, whiter, more intense unflickering light and
his bills are only about 1/3 what they were before. The machine
has three adjustments and the circuit can not break for even an
instant in passing from one to another. No clears, no hashes,
no scales, no danger, no heat.
Send today for our booklet "Compensarc vs. Rheostat." It tells you how you can get a
much better light at 1/3 the cost.
Fort Wayne Electric Works, Fort Wayne, Ind.
1402 BROADWAY
When he used a Rheostat

Bulletin Displays

afford opportunity to show photographs of plays or actors. Handsomely finished in oak, brass trimmings.

Iron pedestal firmly supports display. Receptacles provide for circulars or advertising matter.

GET SPECIAL OFFER

H. F. FRASSE, 360 Pearl St., Brooklyn, N. Y.

Changeable ILLUMINATED Program Sign

Easily operated, quickly changed, inexpensive. : :

Interchangeable letters stenciled in metal, specially arranged for any program. Illumination of each subject controlled individually.

Write for descriptive matter and money making particulars.

Zenith Manufacturing Co.

P. O. Box 252 CINCINNATI, OHIO

WANTED FOR CASH

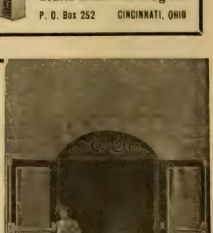
ONE HUNDRED REELS of first-class films of American manufacture. Must be in A-1 condition. Will pay extra for posters. Will deposit cash with Express Company to guarantee charges. All films must be sent subject to examination and partial delivery. Address:

G Lepetina ✓ 2021 Ogden St. ✓ Philadelphia, Pa.

Remember That Awful Fire

that destroyed the Lakeview school house at North Collinwood, Cleveland, O., back in 1908? One hundred and seventy-four lives were lost (nearly all little children) just for lack of proper fastenings on the fire-exit doors. That couldn't have happened with the *Von Duprin Safe-Releasing Fire Exit Latch* in use, because in that case the first child who *touched* the door would have opened it, just by that *touch*, and those precious young lives would have been saved.

Won't you try the Von Duprin now, and learn for yourself that it *cannot fail*? Catalog on request.



Safe Exit as a Memorial Diamond

Vonnegut Hardware Co., Distributers, Indianapolis, Ind.

GOOD FILM CHEAP

425 Reels at your own Price. Need Room and Money. Don't delay, write today. CALIFORNIA, c. o. Moving Picture World, New York City.

FEATURE FILM CO.,

412 Superior Street Toledo, Ohio

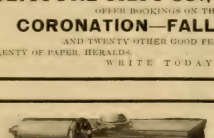
OFFER BOOKINGS ON THE

CORONATION—FALL of TROY

AND TWENTY OTHER GOOD FEATURES

PLENTY OF PAPER, HERALDS SUMMER RATES

WRITE TODAY



Highly finished in nickel or brass.

Throws the light just where you want it.

Complete with 6 ft. silk cord and plug, $4.50 Each

Hudson Electrical Supply Company

49 Barclay St., New York City

GET THE CROWDS

Keep your theatre cool

Turn hot, sweltering, profitless days into days of Profit and pleasure — make your theatre a haven of rest and comfort by using

WATSON VENTILATING FANS

to drive out the foul hot air and draw in a supply of fresh, cool ozone. A small outlay of money will properly equip any theatre and prove a big interest-making investment. Write today for full information and booklet telling how to determine required fan capacity. Send a diagram of your theatre and we'll tell you how little it will cost.

MECHANICAL APPLIANCE CO.

Dept. A, MILWAUKEE, WIS.

441 Now ready—State rights and booking. **441**

"THE JOHNSTOWN FLOOD."

In which over 5,000 lives were lost by flood and fire. Elegant paper. Two reels moving pictures and lecture. Taken in Johnstown. Guaranteed original.

FEATURE AMUSEMENT ENTERPRISES CO., 441 Market Street, Pittsburgh, Pa.

441 Get list of other features. **441**

FREE SONG SLIDE SERVICE

To all Managers and Singers who book through this agency

THEATRICAL TALENT IN ALL LINES FURNISHED ON SHORT NOTICE

SINGERS, PIANO PLAYERS DRUMMERS, LECTURERS, CASHIERS, DOORMEN, MANAGERS and OPERATORS

TO PERFORMERS: We want acts of every description. Send in your time.

OUR VAUDEVILLE DEPARTMENT: The facilities we have at our command are such, that we can book you any act you want, from a single to a circus, on short notice and guarantee you entire satisfaction. Send for illustrated booklet.

WE ARE IN THE MARKET TO BUY EVERY AVAILABLE VAUDEVILLE THEATRE

with from 500 seats upward. Send us your name and address with full particulars as to size, location and market value.

F. C. TAYLOR'S THEATRICAL ENTERPRISES

TELEPHONE 1405 MADISON SQ.

49-51 WEST 28th ST. **NEW YORK CITY**

THE OPERATOR'S FRIEND

A Story of Facts

WE maintain when constructing a machine for a a given purpose, it is absolutely important that attention be devoted to design as well as serviceable quality.

DID YOU EVER KNOW A REALLY FIRST-CLASS MECHANIC satisfied to operate a heavy, cumbersome and noise-racking machine, WHEN HE KNEW there was another machine for exactly the same purpose, so constructed as to combine equal service with *Beauty of Design, Accessibility of Parts, Ease of Operation and Noiseless Running* AND PROJECTING THE MOST PERFECT PICTURE?

THE FIRST MOTIOGRAPH WAS A SUCCESS and *is still a success*, being in constant daily use, and giving as good a picture today as it did four years ago.

Every day the MOTIOGRAPH is replacing well-known machines of other makes, and we offer it ONLY ON ITS MERITS.

BEST INVESTIGATE BEFORE YOU BUY.

ENTERPRISE OPTICAL MANUFACTURING CO.

564-572 WEST RANDOLPH STREET :: :: :: :: CHICAGO

AIRDOME MANAGERS, ATTENTION!

Only Original Motion Pictures of

JEFFRIES-JOHNSON
World's Championship Contest

HELD AT RENO, JULY 4, 1910.

For Terms Apply J. and J. Co. Room 210, 116 Nassau St. Telephone Beekman 5840 } NEW YORK CITY or 98 Belcher St., SAN FRANCISCO

CINES CO. of ROME
Studios and Factories, Rome and Padova

CAPITAL { Preferred Stock, Lire 2,000,000
Ordinary Stock, 3,750,000
Fully Paid-up Lire 5,750,000

EXCHANGE MEN WRITE TO US FOR PARTICULARS OF OUR FIRST RELEASE

Branch for the United States of America
445 Broome St., cor. Broadway
New York City

TELEPHONE, SPRING 9232
TELEGRAPHS, CINES NEW YORK

"The Greatest of All Bright Light Pictures"

Not a paint, Not a curtain, Not a screen.

Your regular curtain will do. **The greatest projection machine ever invented.** Will satisfy the authorities about the darkened houses. Will give a better and clearer picture with the house lit up. This is no longer an **experiment. The Herbst Bright Light Pictures** has met with the highest criticism of the best newspapers, where they were exhibited, has received the highest commendation of the largest M. P. Exhibitors, who are using these machines, is an attraction in itself and satisfies the public. The first few nights after installed will more than pay for the outfit.

The Inventor has reduced the price to a minimum, so that it can be reached by the smallest M. P. house in the country. **Price $60.00.** Outfit consists of a regular stand, lamp house, Arc Lamp, Condensers, and improved shadow attachment. Lens to suit your present distance of projecting.

The R.H. Herbst Bright Light Picture
(Patented)
Manufactured by Stern Mfg. Co.
109 N. 10th St., Philadelphia, Pa., U.S.A.
CORRESPONDENCE SOLICITED

MURDER. CRIMINAL NEGLIGENCE.

Sure it is not criminal negligence to put your theater patrons in stalls that they can't get out of in case of fire, but, Mr. Exhibitor, don't you think you would feel better to have your theater seated with an Automatic Folding, All-Aisle Chair?

LISTEN.

Our chair is a friend to the Public.
It advertises your theater and makes your business grow.
It is a *Space-saver, life-saver, money-saver.* Gives 25% more seating.

IT IS THE ONLY SANITARY CHAIR.

It will make your theater all aisles.
It is the world's greatest theater chair, perfected to the highest degree.
12 years' experience and scientific study of the theater seating problem is embodied in the construction of this wonderful chair. PATENTED.

WRITE TODAY FOR CIRCULAR A

THE HARDESTY MFG. CO., Canal Dover, Ohio, U. S. A.

SUMMONS

Court of Public Approval

Every city and county in the United States and Canada

FIRST DIVISION

In the Name of the People That Support Your Theater

To *Mr. Exhibitor*

Complaint having been made this day by

The Moving Picture Public

to show cause why you should not exhibit only Independent pictures released by the Motion Picture Distributing & Sales Co., 111 East 14th Street, New York City,

You Are Hereby Summoned to appear before any exchange buying from the following selected weekly program.

Monday	**Imp, Eclair, Yankee, American, Champion**
Tuesday	**Thanhouser, Bison, Powers**
Wednesday	**Champion, Reliance, Solax, Ambrosio, Nestor**
Thursday	**Imp, Italia, Rex, American**
Friday	**Yankee, Bison, Thanhouser, Lux, Solax**
Saturday	**Powers, Great Northern, Nestor, Reliance, Italia**

on or before *July 15th, at 10 o'clock A. M.*, to the end that an investigation be made of said complaint.

And Upon Your Failure to appear at the time and place herein mentioned you are liable to a decrease of your box office receipts.

Dated at the City of New York,
this *29th day of June, 1911.*

Motion Picture Distributing & Sales Co
111 East 14th Street **New York Ci**

SILENCE *is* GOLDEN

BUT NOT WHEN WE HAVE A STORY LIKE THIS

Fate, Destiny, Circumstances—

the mystic, inexplicable three that toy with our lives and hopes and desires, that surprise and tantalize and mock us at every turn on the road of life! In our

Release of Thursday, July 6,

We Have Actually Photographed

"FATE"

a picture no artist this side of Heaven could paint; the story of a suffering soul that at last finds peace when the Silent Messenger ushers it into the Valley of Beyond. You need it! Concede it! And get it!

REX Motion Picture Mfg. Co.
573 Eleventh Ave. New York City

Sales Company thinks "Fate" brought REX into the Independent field

2 Yanks Per Week

YANKEE PRODUCTS

Are the Height of Perfection

MONDAY, JULY 10th
"Portuguese Joe"
A beautiful tale of land and sea

FRIDAY, JULY 14th
"The Man Underneath"
New York's famous "Death Ave." fittingly portrayed

Yankee Film Co.

344 E. 32nd St.
NEW YORK

THE AMERICAN FILM MFG. CO. CHI

"When you think of WESTERN---think of
FLYING A COWBOY FILMS"

RELEASE OF MONDAY, JULY 3rd

Scene from
"The Call of the Open Range"

"The Call of the Open Range"

A realistic running fight through the mountains terminating in a sensational rescue. Astoundingly rugged backgrounds. A film you will pack your house with. A "Cowboy" Drama.

Scene from
"The Call of the Open Range"

RELEASE OF THURSDAY, JULY 6th

Scene from
"School Ma'am of Snake"

"THE SCHOOL MA'AM OF SNAKE"

"THE RANCH CHICKEN"

"Flying A" cowboy comedies. Both replete with laughable situations tending to a roaring climax. Depicting cowboys in their funniest moods.

Scene from
"The Ranch Chicken"

COMING

RELEASE OF MONDAY, JULY 10th
"CUPID IN CHAPS"
A FLYING A COWBOY COMEDY

RELEASE OF THURSDAY, JULY 13th
"THE OUTLAW'S TRAIL"
A THRILLING WESTERN DRAMA

ASK, REQUEST, DEMAND, TWO FLYING A COWBOY FILMS EACH WEEK
BEG, BORROW, STEAL, ANYHOW---GET THEM---TWO OF 'EM

American Film Manufacturing Co. Bank Floor, Ashland Block, CHICAGO

LUBIN FILMS

Released Thursday, July 6 **Length about 1,000 feet**

THE SNAKE BITE

triumphs after many vicissitudes, and the handsome young foreman marries Dorothy, the belle of the ranch. A novel plot and a winning one.

THREE REELS A WEEK

Beginning Saturday, July 1

A Snappy Comedy, a Genuine Western and a High-Class Drama each week. Release days Monday, Thursday and Saturday

Released Saturday, July 8 **Length about 1,000 feet**

ALWAYS A WAY

w Cupid cracked a hard nut. Delightfully depicted by the LUBIN players. A love comedy of the first quality.

Released Monday, July 10

Length about 1,000 feet

THE SNARE OF SOCIETY

This gripping drama depicts the birth of jealousy in a young husband and its final happy conquest when he learns the truth. An awful misunderstanding averted. People will tell their friends about this one.

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Avenue, Philadelphia, Pa.

Chicago: 22 Fifth Avenue **London: 45 Gerrard St. W.** **Berlin: 35 Friedrich Str.**